

MARCH 1999

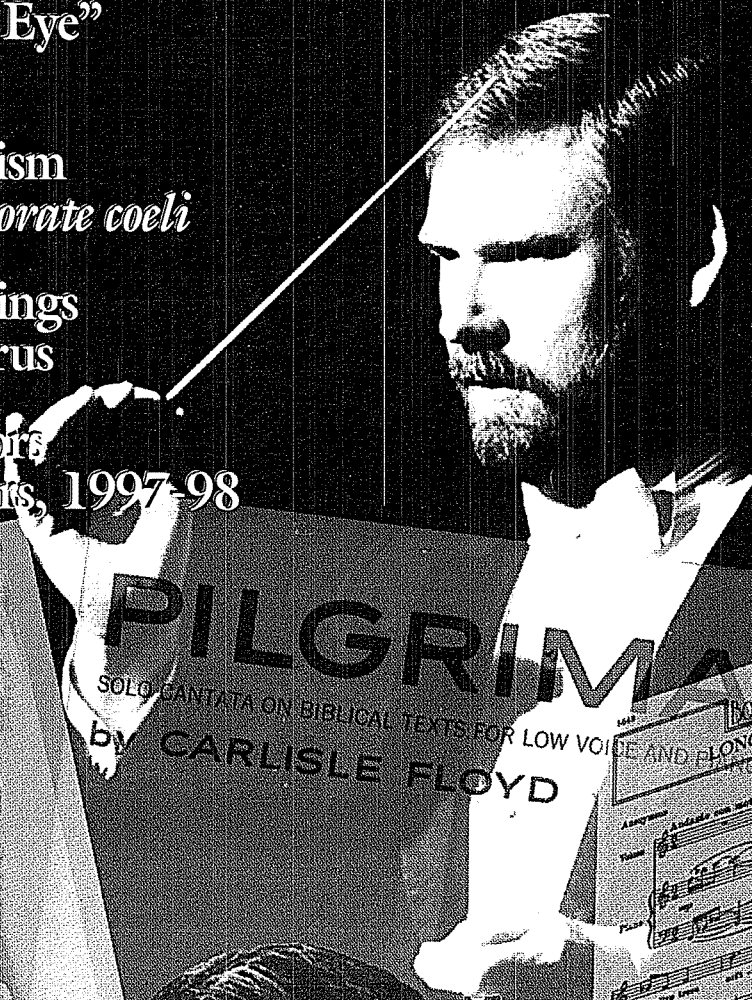
CHORAL JOURNAL

Score Study: A "Magical Eye"
for Musical Blueprints

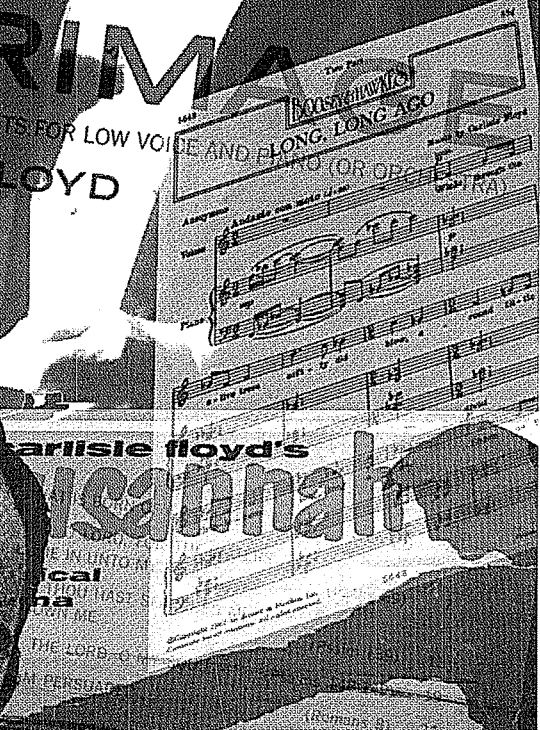
Text Setting and Symbolism
in Thea Musgrave's *Rorate coeli*

Carlisle Floyd's Text Settings
in His Works for Chorus

Repertoire and Conductors
of Fifty All-State Choirs, 1997-98



PILGRIMS
SOLO CANTATA ON BIBLICAL TEXTS FOR LOW VOICE
by CARLISLE FLOYD





VOICES MAKE THE MUSIC.

Free the Voices . . . Free the Music.

*THE VOICECARE NETWORK
Invites You To*

The Eighteenth Annual International Course

LIFESPAN VOICE EDUCATION IN THE REAL WORLD

*Voice Protection and Health
Conducting Gestures & Voice
Efficient Speaking & Singing
"Brain Compatible" Learning
Wellness & Alexander Technique*

*Personal Voice
Child Voice
Changing Voice
Older Adult Voice*



From Left Clockwise: John Cooksey, Elizabeth Grefsheim, Axel Theimer, George Pryor, Leon Thurman, Alice Pryor, Pat Feit

IMPACT COURSES

St. John's University
Collegeville, MN
July 8 -15, 1999

Montana State University
Bozeman, MT
July 30 - August 6, 1999

FACULTY

John Cooksey, Patricia Feit,
Elizabeth Grefsheim,
Babette Lightner, Alice Pryor,
George Pryor, Axel Theimer,
Leon Thurman

**Endorsed by the National Association of Teachers of Singing and American Choral Directors
Association of Minnesota Affiliated with The National Center for Voice and Speech**

To receive a brochure, complete the form below and send to:
Axel Theimer • The VoiceCare Network • Department of Music
St. John's University, Collegeville, MN 56321
(320) 363-3374 • FAX (320) 363-2504 • E-mail: atheimer@csbsju.edu

Name _____

Address _____

City/State/Zip _____

VOICE CHANGE CAN STOP THE SINGING . . . OR RELEASE MORE OF IT.

MARCH 1999

CHORAL JOURNAL

Wesley Coffman
EDITOR

Ann Easterling
MANAGING EDITOR

COLUMNS

From the Executive Director 2
 From the President 3
 From the Editor 4
 Letters to the Editor 4

Hallelujah! 73
 Timothy W. Sharp, editor

Technology for the
 Choral Director 81
 Donald Oglesby, editor

Compact Disc Reviews 85
 Richard J. Bloesch, editor

Book Reviews 91
 Stephen Town, editor

In Memoriam 32

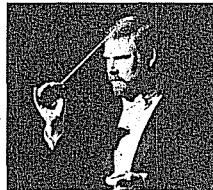
Repertoire and Standards
 Committee Reports 67

ACDA Planned Giving
 Programs 80

Advertisers Index 96

Cover art depicts John Dickson, Thea Musgrave, Carlisle Floyd, and their musical scores. Cover designed by Lynn Snyder.

ARTICLES



Score Study: A "Magical Eye"
 for Musical Blueprints 9
by John Dickson



Text Setting and Symbolism
 in Thea Musgrave's
Rorate coeli 23
by Ann W. Waters



Carlisle Floyd's Text Settings
 in His Works for Chorus 37
by Teresa S. Coffman

LITERATURE FORUM

Repertoire and Conductors of
 Fifty All-State Choirs, 1997-98 49
by Rebecca R. Reames

FROM THE EXECUTIVE DIRECTOR

ACDA Reaches a New Milestone

TWENTY THOUSAND! ACDA has reached a new milestone with a record membership of 20,000. Our current active membership involves members in all fifty states, Canada, and around the globe. The end of the twentieth century finds the American Choral Directors Association a growing, thriving organization of professional choral musicians and choral music aficionados.

Many things contributed to this phenomenal growth, including the high quality of the *Choral Journal* through the years, due largely to the contribution by outstanding editors and authors. The informative and practical content of the *Journal* is a significant factor in encouraging choral musicians to join ACDA. Another major strength of our organization is the well-planned conventions held at the national, division, and state level. We experienced the greatest attendance in ACDA history at the national convention just held in Chicago. More than 10,000 people attended, including approximately 6,000 choral directors. A most interesting statistic is that more students registered than ever before.

Perhaps ACDA's commitment to the furtherance of all parts of the choral art is best demonstrated by the Raymond W. Brock Commissions. Raymond's devotion to and love for choral music is memorialized annually in one or more commissioned works that are premiered at the national and division conventions. This year's national convention attendees heard not only commissioned works from established composers Gwyneth Walker and Adolphus Hailstork, but also were privileged to hear the first Raymond W. Brock Student Composition winner, *In Flander's Fields*, by Paul Aitken.

When the visionary founders of ACDA started the organization in 1959, I am not sure they ever thought their fledgling association would become the giant it is today.

(Continued on p. 83.)

Notice of Vacancy — *Choral Journal* Editor

Applications are being accepted for the position of *Choral Journal* editor and chair of the Editorial Board. Applicants should show evidence of significant publications and successful choral conducting. Editorial duties begin May 1, 1999; annual salary is \$15,000. By March 23, 1999, please send résumé, sample of publications, and selected programs to Gene Brooks, ACDA, P. O. Box 6310, Lawton, Oklahoma 73506



STATEMENT OF MEMBERSHIP

The American Choral Directors Association is a nonprofit professional organization of choral directors from schools, colleges, and universities; community, church, and professional choral ensembles; and industry and institutional organizations. *Choral Journal* circulation: 18,000. Annual dues (includes subscription to the *Choral Journal*): Active \$55, Industry \$100, Institutional \$75, Retired \$25, and Student \$20. One-year membership begins on date of dues acceptance. Library annual subscription rates: U.S. \$25; Canada \$35; Foreign Surface \$65; Foreign Air \$75. Single Copy \$3; Back Issues \$4.

ACDA is a founding member of the International Federation for Choral Music.

ACDA supports and endorses the goals and purposes of CHORUS AMERICA in promoting the excellence of choral music throughout the world.

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

The *Choral Journal* is supported in part by a grant from the National Endowment for the Arts, a federal agency.

Recognizing its position of leadership, ACDA complies with the copyright laws of the United States. Compliance with these laws is a condition of participation by clinicians and performing groups at ACDA meetings and conventions.

© 1999 by the American Choral Directors Association, 502 SW Thirty-eighth Street, Lawton, Oklahoma 73505. Telephone: 580/355-8161. All rights reserved. The *Choral Journal* (US ISSN 0009-5028) is issued monthly except June and July. Printed in the United States of America.



Periodicals postage paid at Lawton, Oklahoma, and additional mailing office. POSTMASTER: Send address changes to *Choral Journal*, P. O. Box 6310, Lawton, Oklahoma 73506-0310.

AFFILIATED ORGANIZATIONS

INDIANA

CHORAL DIRECTORS ASSOCIATION

President - Daniel H. Graves
209 South Sixteenth Street
Richmond, Indiana 37374

Treasurer - Paula J. Alles
1471 Altmeyer Road
Jasper, Indiana 47546

IOWA

CHORAL DIRECTORS ASSOCIATION

President - Bruce Chamberlain
1211 Oak Park Boulevard
Cedar Falls, Iowa 50613

Secretary/Treasurer - Bruce A. Norris
404 Maple Street
Mondamin, Iowa 51557

AMERICAN CHORAL DIRECTORS ASSOCIATION OF MINNESOTA

President - David Dickau
104 Manchester Court
Mankato, Minnesota 56001

Treasurer - Susan Zemlin
1029 Paul Parkway, NE, #304
Blaine, Minnesota 55434

MONTANA

CHORAL DIRECTORS ASSOCIATION

President - Marco Ferrro
Box 454
Malta, Montana 59538

Treasurer - Larry Swingen
216 Eighth Avenue SW
Sidney, Montana 59270

NEBRASKA

CHORAL DIRECTORS ASSOCIATION

President - James F. Hejduk
Westbrook Music Building
University of Nebraska
Lincoln, Nebraska 68588

Treasurer - Mark Butler
1014 Arthur Street
Holdrege, Nebraska 68949

OHIO

CHORAL DIRECTORS ASSOCIATION

President - Craig Johnson
Music Department, Otterbein College
Westerville, Ohio 43081

Treasurer - Bob Hartigan
8770 Landen Drive
Maineville, Ohio 45039

TEXAS

CHORAL DIRECTORS ASSOCIATION

President - Marsha Carlisle
10318 Royal Coach
San Antonio, Texas 78239

Treasurer - Kelly Moore
4021 Timberidge Drive
Irving, Texas 75038

WISCONSIN

CHORAL DIRECTORS ASSOCIATION

President - Richard L. Bjella
3011 West Heritage Avenue
Appleton, Wisconsin 54914

Secretary/Treasurer - Ronald C. Buckles
18723 67th Avenue
Chippewa Falls, Wisconsin

NATIONAL OFFICERS

PRESIDENT

James A. Moore
School of Music, East Texas Baptist University
Marshall, Texas 75670
903/935-7963 (voice); 903/938-0390 (fax)
jmoore@etbu.edu

VICE-PRESIDENT

Lynn Whitten
College of Music, University of Colorado
Boulder, Colorado 80309
303/494-6648 (voice); 303/492-5619 (fax)
whittentr@spot.colorado.edu

PRESIDENT-ELECT

Milburn Price
School of Music, Samford University
Birmingham, Alabama 35229
205/870-2778 (voice); 205/870-2165 (fax)
smprice@samford.edu

TREASURER

Maxine Asselin
Music Department, Bridgewater State College
Bridgewater, Massachusetts 02325
508/697-1377 (voice); 508/697-1729 (fax)
masselin@bridgew.edu

EXECUTIVE DIRECTOR

Gene Brooks
P.O. Box 6310, Lawton, Oklahoma 73506
580/355-8161 (voice); 580/248-1465 (fax)
acda@sirinet.net

CENTRAL DIVISION PRESIDENT

Thomas J. Stauch
Harper College
1200 West Algonquin Road
Palatine, Illinois 60067
847/925-6566 (voice); 847/925-6039 (fax)
tjsta@aol.com

EASTERN DIVISION PRESIDENT

Frederic Ford
Bridgewater-Raritan High School
P.O. Box 6569
Bridgewater, New Jersey 08807
908/231-8660 (voice); 908/231-0467 (fax)
fordfred@aol.com

NORTH CENTRAL DIVISION PRESIDENT

Steve Boehlke
Rosemount High School
3155 144th Street, W.
Rosemount, Minnesota 55068
612/423-7542 (voice); 612/423-7511 (fax)
boehlke@rhs.isd196.k12.mn.us

NORTHWESTERN DIVISION PRESIDENT

Constance Branton
South Junior High School
805 Shoshone Street
Boise, Idaho 83705
208/338-5377 (voice)
sjhmusik@micron.net

SOUTHERN DIVISION PRESIDENT

Donald Trotter
Music Department, Longwood College
Farmville, Virginia 23909
804/395-2500 (voice); 804/395-2149 (fax)
dtrotter@longwood.lwc.edu

SOUTHWESTERN DIVISION PRESIDENT

R. Paul Drummond
Swinney Conservatory of Music/Central Methodist College
Fayette, Missouri 65248
660/248-6323 (voice)
pdrummond@undata.com

WESTERN DIVISION PRESIDENT

Thomas Davies
Music Department
California Polytechnic State University
San Luis Obispo, California 93407
805/756-1548 (voice); 805/756-7464 (fax)
tdavies@calpoly.edu

INDUSTRY ASSOCIATE REPRESENTATIVE

Kent Smith
Heritage Festivals
P. O. Box 571187
Salt Lake City, Utah 84157
801/263-3445 (voice); 801/265-2314 (fax)
mail@heritagefestivals.com

PAST PRESIDENTS COUNCIL

John Haberman
School of Music, Georgia State University
University Plaza
Atlanta, Georgia 30303
404/651-3676 (voice); 404/651-1542 (fax)
musjhb@gsug12.gsu.edu

Maurice Casey
Harold A. Decker
William B. Hatcherr
Morris D. Hayes
Charles C. Hirt
Warner Imig
Elwood J. Keister
Colleen J. Kirk
Theron Kirk
Diana J. Leland
Russell Mathis
H. Royce Saltzman
Hugh Sanders
David Thorsen

FROM THE PRESIDENT

The Legacy of Robert Shaw

THE LOSS OF Robert Shaw is deeply felt by all who know of his work and his legacy. It is difficult to imagine that any one person will ever have the universal respect, the never-ending influence, and will capture the musical imagination of so many people.

My students never met Mr. Shaw, and few saw him conduct in person. Yet they knew him through the numerous references and examples I attributed to him. It is apparent they felt his loss as keenly as those who worked with him.

As a junior high school student, I remember hearing the early recordings of the Robert Shaw Chorale singing Christmas hymns and carols, and I remember asking if it were possible for a choir to sing as they did. These early listening experiences heightened my interest in choral singing. Subsequent recordings only intensified my desire to become more involved in choral music.

One of my most memorable experiences as a college music student occurred in 1960, when a group of students drove to Louisiana Tech University to hear the Robert Shaw Chorale on tour, presenting the Bach *Mass in B Minor*. It was a never-to-be-forgotten musical experience.

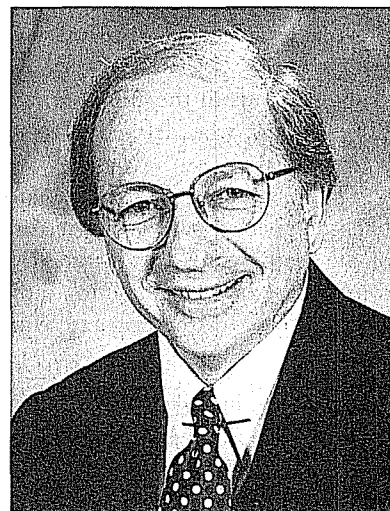
At that time I was student teaching. After the concert I spent the next three weeks attempting to recreate the event for my junior high choir students. Though I was not able to duplicate the musical detail, I was able to convince the students of my enthusiasm for Robert Shaw and his work.

In 1964 I heard the chorale again in Kansas City, upon their return from a successful tour to Russia, where the response to the choir had been overwhelming. In particular, audiences were enthusiastic upon hearing the spirituals that Shaw included in the repertoire. I still can remember the sounds of "My God is a Rock" coming from the stage. The remembrances go on and on, including his time in Cleveland, Atlanta, and his work with the Robert Shaw Festival Singers. We can be grateful that in recent years his recording output was so prodigious.

I recommend for your reading *Dear People . . . Robert Shaw*, by Joseph A. Mussulman. This column has previously included quotes from the preface of the book, but it seems appropriate to repeat as a conclusion for this article.

His career has threaded itself through some of the most significant episodes in the history of music in the United States since the 1930s. . . . There has always been a centeredness about him, and the center is congruent with the mysterious core of the experience of music. There is that incredible vitality, which convinces ordinary people who perform under his direction that they themselves possess the capacity to realize an essential life-force through music. There is his perception of the potential relationships between art and life and his determination to reveal them to all kinds of people in all kinds of places. . . . There is that guileless courage to confront novelty without fear, even eagerly, and to choose freely among the options.

We are grateful for the legacy Robert Shaw has left to choral music. However, the complete effect of his life and his music is still to come.



James A. Moore

FROM THE EDITOR

Words and Music

IN THE APRIL 1986 issue of the *Choral Journal* that honored Robert Shaw on his seventieth birthday, Shaw wrote:

We do this [speaking about projection of text] by concentrating not upon the words themselves, but upon the irreducible, individual, and successive sounds, which form these words, and we try to allot to each of these sounds its precise moment and amount of musical time. We may take our personal inspiration from the text, but when it comes to the transmission of that text, it is work gloves, overalls, and sweat.

Those of us in the choral profession today owe much to the words and work of Robert Shaw, who defined a higher standard and caused greater acceptance of the choral art.

This issue of the *Journal* presents three articles that discuss words and music. John Dickson gives an overview of the intensive work required in making a thorough study of the score, words and music. Teresa Coffman (no relation to the editor) gives us some interesting insight into Carlisle Floyd's concept of setting text. Anna Hamre writes about "Text-Setting and Symbolism in Thea Musgrave's *Rorate coeli*."

Application for Editor

This issue includes a call for applications for *Choral Journal* Editor. For personal and health reasons, I am unable to continue in this position. It is with regret that I relinquish the position. Working with the choral directors of ACDA is a great joy and privilege.

Wesley Coffman

LETTERS TO THE EDITOR

Dear Editor:

Bravo to Patricia O'Toole for her fine article ("How Choirs Neglect Girls") in the December 1998 issue, summarizing the all-too prevalent practices that most choral directors (myself included) have engaged in through the years to try to encourage male participation in choirs. O'Toole does not just state the problem; she offers convincing documentation to back up her assertions and couches it in positive ways to create a more sensitive awareness of how we treat our female singers. If I had one thing I could do over again during my career as a high school choral director, it would be to focus more positive energy on my girl singers. They were so strong, willing, talented, committed, and patient that I often took them for granted in my quest to bring in and keep my male singers. More than anything else, Patricia O'Toole's excellent exposé of how we shortchange our female singers can better prepare young choral directors going out into the field of the need to be bias-free in leading our singing groups. In the end it leads to a win-win situation, not only for the conductor but for the singers as well.

Sandi Peaslee
Marblehead, Massachusetts

Dear Editor:

As a graduate of a women's college and a conductor of a high school women's chorus, I am compelled to respond to Patricia O'Toole's article, "A missing Chapter from Choral Methods Books: How Choirs Neglect Girls" (*Choral Journal*, December (Continued on p. 22))

EDITORIAL BOARD

EDITOR

Wesley Coffman
4023 Wembley Terrace
Dallas, Texas 75220
214/353-8020 (voice/fax)
wcoffams@aol.com

ASSOCIATE EDITOR

Nina Gilbert
University of California-Irvine
Music 292, Building 714
Irvine, California 92697
949/824-3854 (voice); 949/824-4914 (fax)
nlgilbert@aol.com

MANAGING EDITOR

Ann Easterling
P.O. Box 6310
Lawton, Oklahoma 73506
580/355-8161 (voice); 580/248-1465 (fax)
chojo@sirinet.net

EDITORIAL ASSISTANT

Susan Gower
316 Mustang Circle
San Antonio, Texas 78232
210/495-0833 (voice); 210/495-0838 (fax)
choralj@texas.net

EDITORIAL BOARD MEMBERS

Richard J. Bloesch
School of Music, University of Iowa
Iowa City, Iowa 52242
richard-bloesch@uiowa.edu

David L. Brunner
Department of Music, University of Central Florida
P.O. Box 161354
Orlando, Florida 32816
brunner@pegasus.cc.ucf.edu

Christine D. de Catanzaro
School of Music, Georgia State University
P. O. Box 4097
Atlanta, Georgia 30302
muscdx@gsusgi2.gsu.edu

Sharon A. Hansen
Department of Music, School of Fine Arts
University of Wisconsin-Milwaukee
P.O. Box 413
Milwaukee, Wisconsin 53201
sahansen@csd.uwm.edu

Victoria Meredith
Faculty of Music, Talbot College
University of Western Ontario
London, Ontario N6A 3K7, Canada
vmeredit@julian.uwo.ca

Richard Nance
Department of Music/Pacific Lutheran University
Tacoma, Washington 98447
nance@telisphere.com

Robert Provencio
California State University-Bakersfield
9001 Stockdale Highway
Bakersfield, California 93311
rprovencio@csubak.edu

Lawrence Schenbeck
Department of Music, Box 316
Spelman College
350 Spelman Lane SW
Atlanta, Georgia 30314
lschenbe@spelman.edu

Timothy W. Sharp
School of Music, Belmont University
Nashville, Tennessee 37212
sharpsmnr@aol.com

Stephen TOWN
Department of Music
Northwest Missouri State University
Maryville, Missouri 64468
0100467@acad.nwmissouri.edu
stown@mail.nwmissouri.edu

COORDINATOR OF STATE NEWSLETTERS

Perry White
2726 S. Pickard Ave.
Norman, Oklahoma 73072
jpsings@telepath.com

NATIONAL R&S CHAIRS

NATIONAL CHAIR

Barbara Tagg
215 Crouse College/Syracuse University
Syracuse, New York 13244
315/443-5750 (voice); 315/488-1155 (fax)
bragg@vpa.syr.edu

BOYCHOIR

Randall Wolfe
Cincinnati Boychoir
322 Wyoming Avenue
Cincinnati, Ohio 45215
513/9480100 (voice)
rwolfe2108@aol.com

CHILDREN'S CHOIRS

Rebecca Rottsoak
Northwest Girlchoir
728 Twenty-first Avenue
Seattle, Washington 98112
206/329-6225 (voice); 206/329-9925 (fax)
rrottsolk@earthlink.net

COLLEGE AND UNIVERSITY CHOIRS

William McMillan
Department of Music/University of Texas at El Paso
El Paso, Texas 79968
915/747-6630 (voice)
wmcmillan@utep.edu

COMMUNITY CHOIRS

Charles Facer
Greenwood Laboratory School
Southwest Missouri State University
901 South National
Springfield, Missouri 65804
417/836-6356 (voice)
crfacer@aol.com

ETHNIC AND MULTICULTURAL PERSPECTIVES

Anthony T. Leach
Pennsylvania State University
University Park, Pennsylvania 16802
814/865-6521 (voice); 814/865-7140 (fax)
atl105@psu.edu

JAZZ AND SHOW CHOIRS

Diana R. Spradling
Western Michigan University/School of Music
Kalamazoo, Michigan 49008
616/387-4751 (voice)
spradlingd@wmich.edu

JUNIOR HIGH/ MIDDLE SCHOOL CHOIRS

Kathleen Anderson
1551 Parkview Avenue
San Jose, California 95130
650/526-3570 x447 (voice); 650/965-9278 (fax)
mew64me@aol.com

MALE CHOIRS

Clayton Parr
Vandercook College of Music
3140 S. Federal St.
Chicago, Illinois 60616
312/225-6288 (voice); 312/225-5211 (fax)

MUSIC AND WORSHIP

Carl L. Stam
Chapel Hill Bible Church
1200 Mason Farm Road
Chapel Hill, North Carolina 27514
919/968-4754 (voice); 919/918-4059 (fax)
carlstam@aol.com

SENIOR HIGH SCHOOL CHOIRS

Janice R. Bradshaw
9 Morningside Drive
Boonville, Missouri 65233
816/882-7558 (voice); 816/882-3368 (fax)
jbradshaw@data.com

TWO-YEAR COLLEGE CHOIRS

D. Brent Ballweg
Collin County Community College
2800 East Spring Creek Parkway
Plano, Texas 75074
972/881-5653 (voice); 972/881-5103 (fax)
bballweg@cccdd.edu

WOMEN'S CHOIRS

Monica Hubbard
California Institute of Technology
Mail Code 2-58
Pasadena, California 91125
626/395-6260 (voice); 626/795-8731 (fax)
mhubbard@cco.caltech.edu

YOUTH AND STUDENT ACTIVITIES

Scott W. Dorsey
Department of Music/Mount Union College
Alliance, Ohio 44601
330/823-2181 (voice); 330/823-2144 (fax)
dorseysw@smtpgate.muc.edu

June 20-26, 2000

Prague Czech Republic

PRAGUE INTERNATIONAL Choir Festival & Competition



Festival Conductors

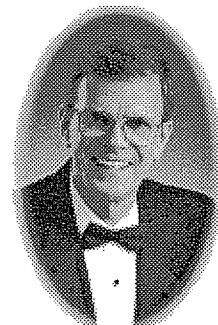
Jiří Chvála
Czech Philharmonic
Children's Choir



Karle J. Erickson
World Voices
of Minnesota



James Litton
American Boychoir



Treble Children's Choirs (Boys, Girls, Mixed)
SATB High School Choirs
Women's High School Choirs
Men's High School Choirs

Cash prizes for competition winners plus trophies/
awards in each of 4 categories:

1st Prize in each category - 25,000 Czech Koruns
2nd Prize in each category - 12,500 Czech Koruns

For further information contact:

AD International, Inc.

USA

136 Lawrenceville-Pennington Road
Lawrenceville, NJ 08648-1413
800-288-3242
609-896-9330 (in NJ)
Fax: 609-896-3450
E-mail: adadi@aol.com
Web: http://www.aditours.com

EUROPE

Budečská 27
120 00 Prague 2, Czech Republic
(420) (2) 225-14483
Fax: (420) (2) 225-12449
E-mail: adiprg@login.cz
Web: http://www.adinternational.cz

Choirs have sung our praises for over 15 years.



*Conductor: Geoffrey Dana Hicks and the BHS Camerata Choir
The White House - Christmas, 1998*

OUR FESTIVALS IN ITALY

3 Cheers for Todi • February 11-19, 2000

Choirs of all ages - Come join us for an inspired workshop to sing Gospel music with Conductor/Clinician Geoffrey Dana Hicks.

3 Cheers for Taormina • April 17 - 26, 2000

Choirs of high school age - Come join us for an enchanting event to sing selected pieces with Conductor/Clinician Dr. Jerry Jordan of Ole Miss.

3 Cheers for Parma • July 2 - 11, 2000

Choirs of all ages - Come join us for a magical Millennium Fuss. Conductor/Clinician to be announced.

Central Holidays
CONCERT TOURS

For more information on our Italy Festivals, or to arrange your private customized tour anywhere in Europe, call your travel agent or Ida Dunham at 1.800.511.1194 or fax at 617.566.3262.

e-mail: idunham@aol.com

HAVE YOU SEEN WHAT'S NEW?

OXFORD
UNIVERSITY PRESS

Bob Chilcott

BUFFALO GALS
For mixed voices and piano
343231-5 \$1.50 (tentative)

GREEN SONGS
Four songs on environmental themes
Upper voices and piano
342631-5 \$2.50 (tentative)

PEACE MASS
Upper voices and organ
351688-8 \$6.50

Gerald Cohen

BEI ANA RACHEITS
(In God do I put my trust)
Solo voice with mixed voices
unaccompanied
386163-1 \$1.50

HINEI MA TOV/SHAALU SH'LOM
Y'RUSHALAYIM
Solo voice with mixed voices
unaccompanied
386158-5 \$1.40

LIBAVTINI ACHOTI CHALA
(YOU HAVE CAPTURED MY HEART)
Solo voice with mixed voices and piano
386159-3 \$1.40

Libby Larsen

I JUST LIGHTNING
Upper voices and percussion
386044-9 \$2.50

I WILL SING AND RAISE A PSALM
Mixed voices and organ
386043-0 \$1.85

INVITATION TO MUSIC
Mixed voices and piano
386070-8 \$2.50

SO BLESSEDLY IT SPRUNG
Mixed voices, oboe, viola, and harp
386129-1 \$2.85

TODAY, THIS SPRING
Upper voices and piano
386040-6 \$2.50

Scott Nathan Louis

ALL THE PRETTY LITTLE HORSES
Upper voices and piano
386144-5 \$1.50

SARAJEVO
Upper voices and piano
386145-3 \$2.00

Joel Martinson

CHRIST IS OUR CORNERSTONE
Mixed voices and organ
386178-X \$1.60

I WILL EXALT YOU, O GOD
Mixed voices and organ
386179-8 \$1.75

HYMN CONCERTATO: WHEN MUSIC WAKES
MY SLEEPING HEART
Mixed voices, congregation, organ, and
opt. brass
386101-1 \$2.75

Kevin Riehle

A CELTIC PRAYER
Mixed voices and organ
386082-1 \$1.30

SHENANDOAH
Mixed voices, flute, oboe, bassoon, and
piano
386167-4 \$1.50

Frank Sargent, arr.

THE STAR-SPANGLED BANNER
For unaccompanied mixed chorus
386165-8 \$1.20

Mack Wilberg

COME, THOU FOUNT OF EVERY BLESSING
Mixed voices and organ
386060-0 \$1.75

DEATH SHALL NOT DESTROY MY COMFORT
Mixed voices and piano four-hands
386051-1 \$2.25

IN MONTE OLIVETI
Tenor solo and mixed voices
unaccompanied
386099-6 \$1.85

LORD, WHEN THE SENSE OF
THY SWEET GRACE
Mixed voices and organ
386062-7 \$1.60

SAINTS BOUND FOR HEAVEN
Mixed voices and piano four-hands
386056-2 \$1.75

WE'LL SHOUT AND GIVE HIM GLORY
Men's voices and piano four-hands
386059-7 \$2.25
Mixed voices and piano four-hands
386058-9 \$2.25

David Willcocks

FEAR NO MORE THE HEAT O' THE SUN
Upper voices and piano
342638-2 \$1.20

FULL FATHOM FIVE
Upper voices and piano
342639-0 \$1.20

IT WAS A LOVER AND HIS LASS
Upper voices and piano
342637-4 \$1.20

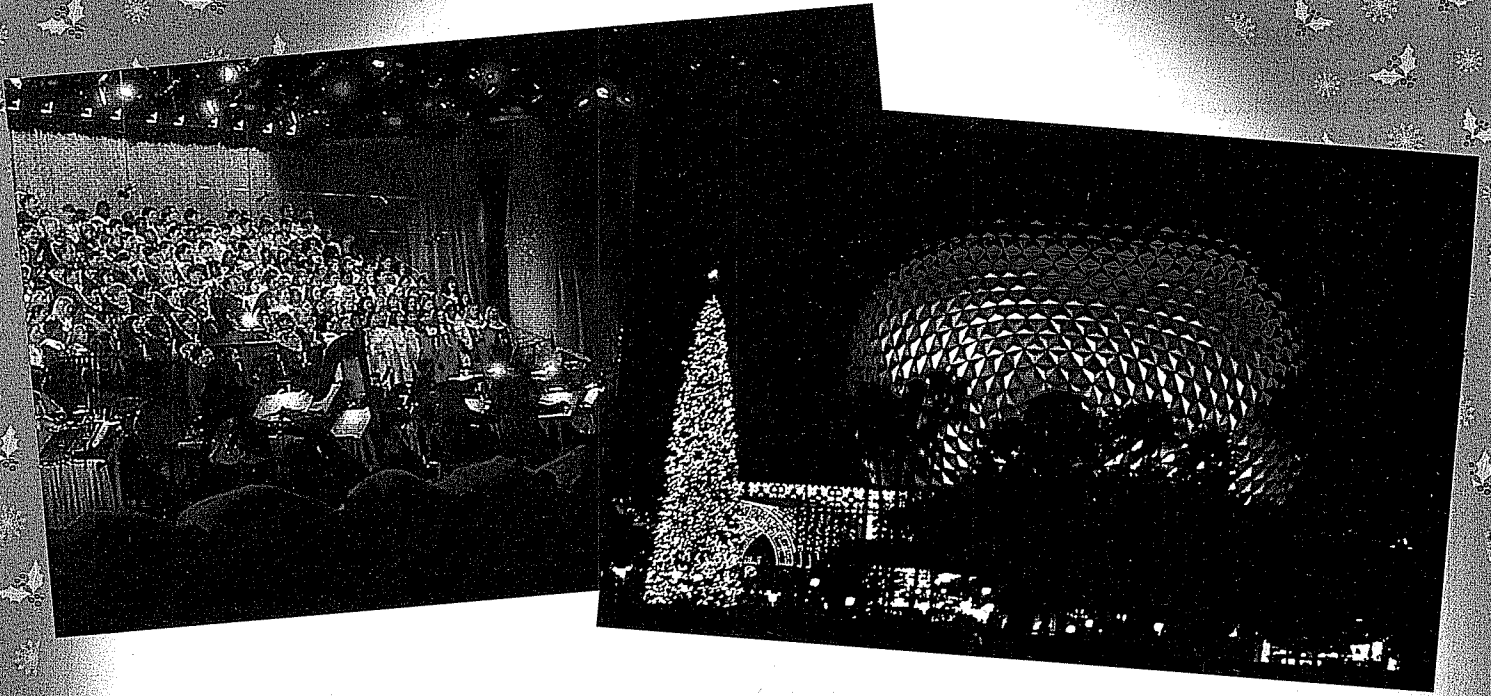
UNDER THE GREENWOOD TREE
Upper voices and piano
342636-6 \$1.20

WHO IS SILVIA?
Upper voices and piano
342606-4 \$1.20

Complimentary inspection copies of
any five of the above titles are available
on request. Circle your choices on a
copy of this advertisement and send to
the Music Department at

OXFORD UNIVERSITY PRESS
198 Madison Avenue, New York, NY 10016

*Perform in the most magical
holiday event of the season!*



Disney's Candlelight Processional and Massed Choir Program

November 26 through December 30, 1999

*Disney Magic Music Days is seeking outstanding high school and university
choirs to share in the spirit of this spectacular Disney holiday tradition at
Epcot® at the Walt Disney World® Resort in Florida.*

*Disney's Candlelight Processional is a beautiful and inspirational
presentation of the Christmas story that features joyful music,
a celebrity narrator, a massed choir, and a
50-piece Disney orchestra.*

*To receive an audition application, please contact
Disney Magic Music Days at 800-833-9806
or call your student travel planner.*



Score Study: A “Magical Eye” for Musical Blueprints

by John Dickson

There I was, standing in the middle of a crowded shopping mall, gazing cross-eyed at a multicolored image while my son exclaimed, “Come on, Dad, can’t you see the 3-D Statue of Liberty?” Later that week I returned to the shop, purchased the *Magic Eye* book, and retreated to the privacy of my office. After what seemed hours of frustration, I placed the picture against my face. Slowly moving it away without looking specifically at any one pattern, the image opened before my very eyes. Like a three-dimensional shadow box, there stood the great lady in all her Technicolor detail.

So what does this have to do with score study? Only a basic principle—the art work was there all the time; I just did not know how to find it in all the detail. Like going to a 3-D movie without the special glasses, I was looking at the picture, but the images were distorted and blurred. I did not know how to envision the art work.

Score study can be just as frustrating and intimidating. Sometimes we get lost in details and miss the real picture. Sometimes we are uncertain what to look for. If only there existed a *Magic Eye* that would instantaneously reveal the full picture of the music. Unfortunately, to really *know* the music, there is no substitute for discipline, thoroughness, and creative vision.

Given this monumental task, the conductor must employ the necessary tools and techniques of the craft to develop a

John Dickson is Visiting Fellow Wolfson College, Cambridge University, Coordinator for Conducting Studies, and Associate Dean for Doctoral Studies at The School of Church Music at The Southern Baptist Theological Seminary, Louisville, Kentucky.



vision of the music. Unpacking the score, layer by layer, must occur, until the complete picture is revealed. Yet little in a musician’s education can completely prepare the conductor for such a task. (Score study is the conductor’s most personal and private activity. It is that mystical time when an intimacy of artistic understanding is forged between conductor, poet, and composer.)

The purpose of this article is to remind the conductor of the complexities and thoroughness of this multilayered analytical process called score study. The conductor’s task is nothing less than total absorption in the composer’s vision of the art work, the translation of musical and textual elements into a multi-dimensional art work in sound, and the development of a rehearsal strategy for the most effective and efficient ways to recreate the art work.

Stage I: Developing a Vision of the Score

Much like a master-craftsman who realizes the architect’s vision, the conductor’s first task is to envisage the composer’s creation. Like any creative artist, the architect is able to visualize the art work in its entirety and then draft all the specifications, dimensions, and symbols necessary for completion of the project. But if the blueprints are then entrusted to a less than capable craftsman who lacks the talent to interpret every detail of the diagrams while maintaining the *gestalt* of the creation, the final art work remains unrealized or distorted at best. However, in the hands of a master-craftsman who possesses both technique and vision, one-dimensional blueprints of facts and figures can be transformed into three-dimensional art works. So the conductor must, through craft and imagination, set free from the page the blotches of ink and form them into a multidimensional art work in sound.

To develop a vision of the choral score, one must go through the same creative process as the composer went through when creating the work. The whole point of score study is to get as close as possible to the composer's vision of the work.

Level 1: The Text

The temptation to pick up a choral score and give immediate attention to the music is great. However, the initial inspiration for most choral music comes from the words. Quite often, these words existed in poetic or other textual art form prior to any musical associations. If the beauty of language, poetic structure, textual meaning, and aesthetic expression inspired musical ideas in the mind of the composer, then it is incumbent upon the conductor to absorb the literary art form first.

Simply to read through a text evokes images, stirs imagination, and stimulates

It is also important to take time to taste the words, savor the flow of syntax, and digest word interplay and associations.

thought. But a text must be dissected as carefully as any musical analysis, if the inspiration behind the music is to be understood. The exegesis of a text involves a critical analysis of its meaning, structure, and expression. It is helpful to read the poem separate from its musical context. Reading for comprehension is necessary, but it is also important to take time to

taste the words, savor the flow of syntax, and digest word interplay and associations.

Although reading a text may offer inspiration, the composer most likely moved beyond the initial inspiration to a critical analysis of the poem's structure. Beyond obvious stanzaic divisions within a poem, structure is often defined by parallel and opposite themes. Literal recapitulation of text establishes some type of tripartite form, but more subtle repetitions of even single words can create a sense of recapitulation.

It might be helpful to discuss this process of structural analysis in light of a specific poem. For example, in Gerald Finzi's *Lo, the Full, Final Sacrifice*, constructed from Richard Crashaw's versions of the Hymns of St. Thomas Aquinas: *Adoro Te* and *Lauda Sion Salvatorem*, the poem appears through-composed at first glance (ABCDEFGG). However, a more careful look reveals a large palindromic structure (A B C B A), based not on recapitulated text but on theme, with the return of the broad B complexes defined by the transubstantiation of Christ's Eucharist. Figure 1 shows the poem with marginal notes based on a structural and textual analysis.

The general message of the poem is the ultimate sacrifice of Christ on the cross. The opening A section refers to past offerings: "the ransomed Issac, and his ram," "the Manna," and "the Paschal Lamb." But the final sacrifice that overshadows all, and "on which all figures fix't their eyes," is Christ's sacrifice. And in the ensuing two lines beginning, "Jesu Master," the name of Jesus is confirmed and the countersubject, that of Christ's Eucharist—"Our Food," is introduced.

If Section A introduces the central theme of the work—the sacrifice of Christ, then the large B complex, consisting of Sections b and c, introduces the counter-theme—communion. The "Coheirs of Saints" are admonished in Section b, that "all may drink the same wine" and "feed of Thee in thine own Face." Section c offers the bread, "Rich, Royal food! . . . Whose use denies us to the dead!"

In both sections, parallels are drawn between the past sacrifices of Section a and the Eucharistic elements of Sections

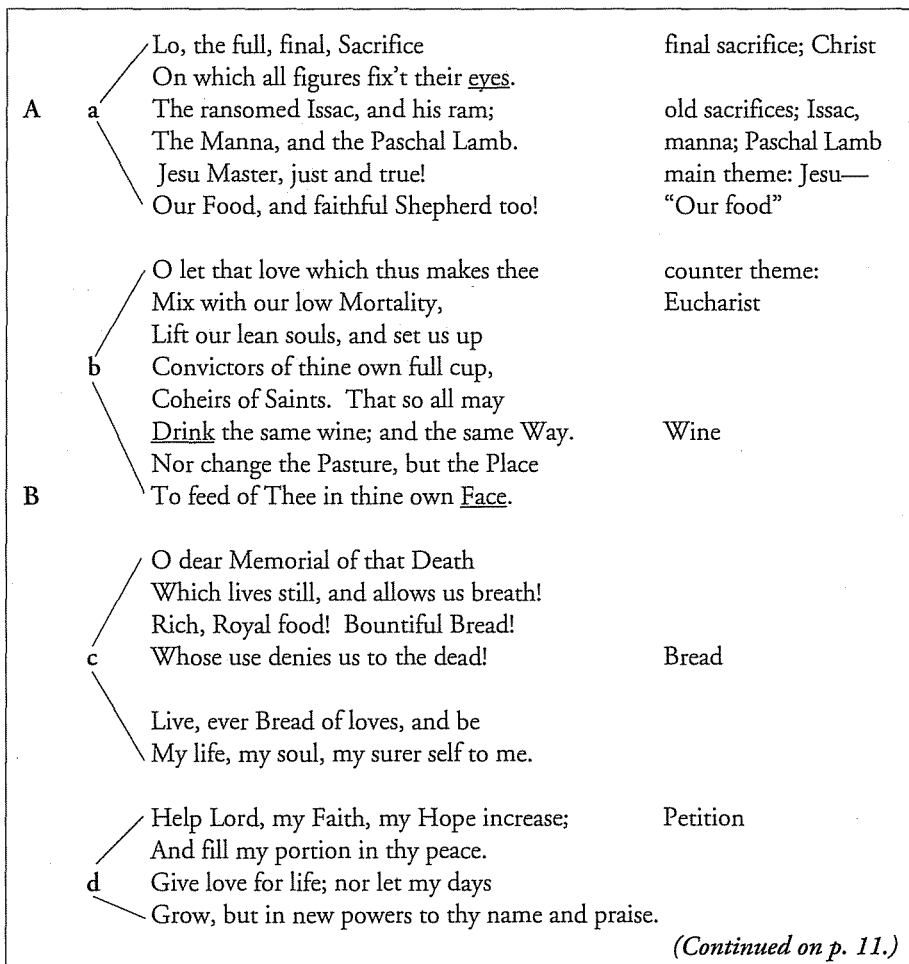


Figure 1. From Richard Crashaw's "The Hymn of St. Thomas in Adoration of the Blessed Sacrament," *Adoro Te* and *Lauda Sion Salvatorem*. Appears in Gerald Finzi, "Lo, The Full, Final Sacrifice," © 1946 by Boosey & Hawkes. Reproduced by permission.

b and c. The Paschal Lamb, representing Christ's atoning blood, becomes the communion wine. The Manna, the Bread of Christ, becomes the "Royal Food."

The core of the palindrome encompasses Sections d and d'. Following communion, a personal petition for faith, hope, and love is voiced. The individual's response evokes the most intimate moment. And out of the ashes of humility and petition, Royal Sion rises to sing.

The structure of the poem then begins to turn inside out as the communion theme is fulfilled in the transubstantiation of the body and blood of Christ. Whereas Crashaw began with the wine and then the bread in the first B complex, he now reverses the two and recapitulates the bread and then the blood in this second B complex (Sections c' and b'/a). The "Royal Food" of Section c is transformed into "The Bread of Life" in Section a'. The cup of wine in Section b is literally changed into "that blood, whose least drops sovereign be to wash my worlds of sins from me," in Section b'.

Crashaw, having pictured the completion of the sacrament through the transformation of the body and blood of Christ, moves from sacrifice to the believer's ultimate reward. The last half of the final stanza should be labeled Section A' because of the recapitulation of three words: "eyes," "drink" and "face." The "eyes" of Section a "on which all figures fix't their eyes," has now been transformed into the eyes of Christ, "When this dry soul those eyes shall see." In Section b all were encouraged "to drink the same wine." Now able to share communion's wine with Christ in heaven, the faithful may "drink the unsealed source of thee." And finally, Crashaw ends with the keyword, "Face."

The final line of Section b, "To feed of Thee in thine own Face," is reminiscent of Bernard of Clairveaux's hymn, *Jesus, the very thought of Thee*—"but sweeter far thy face to see and in thy presence rest." It is in this final moment that Crashaw's depiction of the believer's triumphant sojourn is fully realized. In the same context as the Apostle Paul's statement that "we see through a glass dimly, but then face to face," the believer is transported from initial status as a "Coheir," albeit participant in communion who "feeds of Thee in

thine own Face," to a face to face encounter with God, "When Glory's sun faith's

shades shall chase, and for thy veil give me thy Face." The veil is an allusion to



Musica Mundi

Concert Tours
"The Artistic Alternative"

Custom Concert Tours

Experience in over 40 countries on 5 continents!

*You prepare the MUSIC ~
We'll prepare the WORLD!*

Tuscany International Children's Chorus Festival

Doreen Rao	1999 July 5 - 11
Henry Leck	2000 July 3 - 9
Jean Ashworth Bartle	2001 July 2 - 8

Musica Mundi, Inc.
101 First Street, Suite 454 • Los Altos, CA 94022
Phone 650 949 1991 • Fax 650 949 1626
E-mail: tours@musicamundi.com


1-800-947-1991
<http://www.musicamundi.com>

(Figure 1, continued from p. 10.)

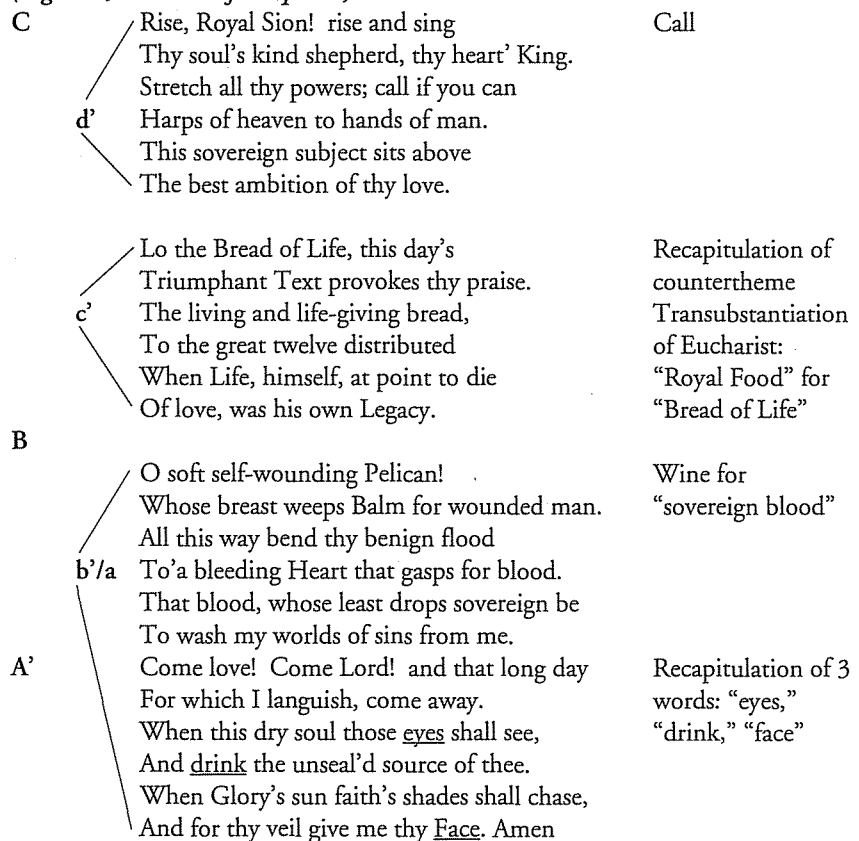


Figure 1. From Richard Crashaw's "The Hymn of St. Thomas in Adoration of the Blessed Sacrament," *Adoro Te* and *Lauda Sion Salvatorem*. Appears in Gerald Finzi, "Lo, The Full, Final Sacrifice," © 1946 by Boosey & Hawkes. Reproduced by permission.

the veil Moses wore after coming down from the mountain with the Ten Commandments. Moses had encountered the "Glory of God," and his face shone with a "shekinah" radiance. But it began to fade as he descended the mountain, so he veiled his face in an attempt to retain "God's Glory." Crashaw suggests that because of the full, final sacrifice of Christ, the believer is ultimately able to exchange a veil for the very face of God.

To analyze poetic structure one must look beyond obvious textual repetitions and general message; the conductor must make a critical interpretation of the text. This exegesis requires turning the poem "inside out," as demonstrated in the above

example. Poetic imagery gives way to a clearer understanding, as (in the case of the Crashaw poem) biblical parallels are drawn, as themes become more obvious and punctuated, and as words begin to inherit more identity and individual color, the structure will reveal itself. If one were to continue with a musical analysis of Finzi's setting, thematic repetitions, musical recapitulations, and a host of other musical parallels would support this structural analysis of the poem.

Therefore, a critical study of poetic structure reveals textual form, theme, meaning, expression, color, and tone. Once the conductor has thoroughly ingested the text, the composer's musical

setting can be anticipated with greater understanding, depth, and insight.

Level 2: The Music

Now the task is to employ the same critical methods to uncover the composer's creation of a musical structure to support a text.

A conductor's approach to score study is often an organic process that takes years to develop. Following an initial "read through" of the music, this process becomes highly individualized. Rather than suggest any chronological or hierarchical approach to the music, two processes that should give greater vision into a composer's musical structure will be discussed.

The first is a method of score analysis taught by the late Julius Herford of Indiana University.¹ Over the years this system has provided conductors with a consistent way to absorb the detail of the musical score and to identify the macrocosm of the musical structure.

In this system every measure of music is accounted for in terms of function, and how it functions in relationship to theme, harmony, orchestration, texture, etc., reveals the inherent structure of the music. For example, the first theme of the first movement of the Brahms Requiem is a symmetrical antecedent-consequent phrase of eight bars, grouped as four plus four. However, more careful consideration reveals a ten-measure phrase, which includes a two-measure cadential extension that is later transformed into a unifying structural device, ultimately functioning as the "glue" that connects the recapitulated A theme to the coda (Figure 2).

Harmonic function can also impact phrase grouping. In the same movement Brahms recapitulates the introductory material for a third time but in the key of Db Major rather than the anticipated tonic of F Major. Because the harmonic function is inappropriate for true recapitulation, the phrase grouping is truncated with only four bars of the introduction stated (Figure 3). Any musical element can affect phrase groupings. The challenge for the conductor is to determine which elements directly impact the shape of the structure and which ones do not.

After every measure is analyzed according to musical elements and function, the

The image shows a page of a musical score for Johannes Brahms' *Ein deutsches Requiem*, Opus 45. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are in German. The score includes musical notation with dynamics such as *espress.* and *p*. A section labeled 'A' is marked with a double bar line and a *p* dynamic. The piano part includes markings for *Fl.* (Flute) and *Str. u. Hörn.* (Strings and Horns).

Figure 2. Johannes Brahms, *Ein deutsches Requiem*, Opus 45.
© 1869 by C. F. Peters. Reproduced by permission.



Plan now to attend the annual

UCLA

SUMMER CHORAL WORKSHOP

on the beautifully wooded UCLA campus in Westwood

with

DONALD NEUEN

Professor of Conducting and Director of Choral Activities

PLUS GUEST CLINICIANS:

Paul Salamunovich, Conductor, Los Angeles Master Chorale

Alexander Treger, Conductor, American Youth Symphony

Timothy Mussard, Head, UCLA Voice Department

TWO WEEKS: JULY 19 - 30, 1999

Positive, Supportive, Motivating, Practical, Intense Hard Work

TWO FULL-CREDIT COURSES

(take one or both for credit or non-credit)

CHORAL TECHNIQUES

(MORNINGS)

- Developing an exciting choral sound
- Rhythmic interest, forward motion, & phrasing
- Section characteristics, problems, & solutions
- Diction, projection, & communication
- Unified vowel formation & tone color
- Score study, analysis, & preparation
- Rehearsal techniques, pacing, & planning
- Vocalizing & warm-ups
- Breath support & control

CHORAL CONDUCTING

(AFTERNOONS)

- Practical concepts of artistic musical conducting
- Instrumental techniques for the choral conductor
- Becoming a true reflection of the score
- Intensified conductorial communication
- Beat patterns and styles that really work
- Rehearsal techniques & related topics
- Mixed meter conducting
- Understanding the needs of your forces
- Videotaped analysis of your work

DONALD NEUEN brings to this workshop his extensive experience plus his private study with Robert Shaw, Roger Wagner, Julius Herford, Alfred Mann, Lara Hoggard, and many other prominent conductors and musicologists.

Write to:

Summer Choral Workshop
 UCLA Department of Music
 Schoenberg Hall - Box 951616
 Los Angeles, CA 90095-1616
 (310) 825-4036



structure reveals itself through thematic changes, performing medium, and count- groupings, harmonic shifts, textual less other elements uncovered in this

Figure 3. Johannes Brahms, *Ein deutsches Requiem*, Opus 45.
© 1869 by C. F. Peters. Reproduced by permission

thorough process.

It is helpful to mark this phrase group analysis below the staff. Place a number indicating the total number of measures in a "section" and then in parentheses, break down the phrase groupings within a section (Figure 4).

Once all measures are accounted for, go back and mark the larger sections and themes at the top of the page.

Even if this were the only procedural analysis of the score, the conductor should be able to close the score and recite from memory a measure-by-measure analysis, including major sections and number of measures, themes, key centers, harmonic shifts, key pivot chords, pedal tones, textual structure and comparisons, changes of orchestration, thematic material in key voices, textural shifts, and so on. The key to this holistic absorption in the music is the process of wrestling with every measure of the music in determining function, not dissimilar to the composer's task.

Once the sections and themes are labeled and each measure is functionally interpreted, it is time to fully mark the score. The second process in musical structural analysis is the development of a system of color coding for marking the score. Although many conductors participate in this activity, one of the best systematic approaches can be found in the *Choral Journal* interview with the late Margaret Hillis, conductor of the Chicago Symphony Chorus, in which she explained her system of color coding.²

The author recommends using this system as a guide with the assumption that conductors will make their own adaptations. Begin by color-coding the themes rather than labeling sections, because there is the chance the concept of structure may change during this process. The choice of color is arbitrary, but if one uses mostly primary colors for expression marks, dynamics, and other material, use alternative colors for thematic marking. The significance of color coding a theme is to consistently mark that theme, wherever it appears, with the same color. A colored bracket at the beginning of the theme is cleaner than highlighting the entire line. If a theme begins in the choral voices and then appears in the woodwinds, identification of thematic material is immediate by marking both passages

Twenty-eight measures

m. 19–28 (4+4+2) + m. 29–46 (8+8+2)
A theme A theme/expanded

Figure 4

Curriculum

- solfege
- choral conducting
- pedagogy
- practicum
- folk music
- chamber choir
- children's vocal pedagogy
- observations
- student teaching

Master of Music in Music Education with Kodály Emphasis

Holy Names College, located in the San Francisco Bay Area, offers this unique graduate program. Hungarian master teachers join experienced American faculty in the teaching and supervision of students. The degree may be completed in one year. Classes begin with the HNC Kodály Summer Institute, June 28 - July 16, 1999. Study in other OAKE-endorsed summer courses may be transferrable.

- \$6,000 Kodály Fellowships are available for 1999-2000.
- APPLICATION DEADLINE: MAY 1, 1999

Holy Names College receives more requests for graduates of our Kodály Program than we can fill.

HOLY NAMES COLLEGE

Anne Laskey, Director of Kodály Program
3500 Mountain Boulevard, Oakland, California 94619
Phone: 510/436-1234 Fax: 510/436-1438

with the same color. If it is fugal and the countersubject is marked with a different color, it is easy to see the interplay of the two themes throughout the texture.

Once the themes are coded, color-code expression and dynamic markings. A system of "hot to cold" colors is helpful.

<i>pp</i> and quieter	green
<i>p</i>	blue
<i>mp</i>	yellow
<i>mf</i>	orange
<i>f</i> and louder	red

Mark over the dynamic marking with the corresponding color and mark it in every voice or instrumental part. If it is a full orchestral score and if tutti orchestra and chorus lead up to a *fortissimo* climax, take time to mark "*ff*" up and down the score.

The colors are most helpful in grading dynamics. Dynamics and their changes are shaped by the textual and musical elements with which they are associated. Some places marked *piano* are more intense than some marked *forte*, and some places marked *crescendo* are relatively small increases in sound. Dynamics are more than an issue of decibels.

A color-coding system allows a context for a *crescendo* or *diminuendo*. If it is a *crescendo* that begins "*p*" and climaxes at "*mf*," the first portion could be drawn blue, the extension of the line yellow, and the completion orange. This graded dynamic assists the conductor in pacing the *crescendo* or *decrecendo*.

Other expression marks, such as *tenutos*, time-word expressions, *fermatas*, etc., are highlighted in red. Any tempo changes are also in red, and a squiggly line is effective for *ritardandos*. Placing the squiggle slightly before the precise moment the *ritardando* begins, helps anticipate and pace the tempo change.

If it is an orchestral score, the highlighting of important instruments is helpful. Having color-coded the thematic material both in voices and instruments, the conductor identifies the most important instrumental passages. Further study will reveal instrumental material functioning as harmonic support, melodic motifs, or "filler." In addition to thematic coloring, it is suggested, for example, that "*CL*" be marked in red when the clarinet has an

important passage or solo theme. If the trumpets have been tacet for the past thirty-two bars, a red "*Tpt*" is useful. If there are fugal entries in the strings, a red I, II, III, or IV to designate the correct instrument within the quartet, can clear up the counterpoint.

Finally, it is time to mark the broader sections, but not before a look through the score again. Label each section with a large red letter. If there are further distinctions, such as "Introduction" or

"Theme 1," include this in parentheses. Use two red lines for double bars and a yellow pencil to show divisions, if more than one unit of staves appears per page.

The truth is that the process of color coding is of greater value than the final product. Much like the phrase grouping analysis, the significance for the conductor lies not in the ability to reference markings during the actual music making, but the knowledge gained through the detailed analysis and marking. By

INTERNATIONAL CHORAL CONDUCTING WORKSHOP

28th YEAR!

Rodney Sichenberger

Lynn Bielefelt, Sandra Stauffer

Glasgow

Scotland!

Headquarters: Royal Scottish Academy of Music & Drama

July 20-August 2, 1999

Join us:
International Festival of Concerts
Scottish Folk Dance, Mouth Music
Academic Credit Available
Tax Deductible
Optional trips: Edinburgh, Scottish Isles



Also workshops in:
Strings
Orchestral Conducting
Piano
General Music
Jazz Improvisation

Dept M1, 187 Aqua View Drive, Cedarburg, WI 53012 USA
Tel: 414 377 7062; Fax: 414 377 7096; E-mail: thintz@execpc.com
Check out our Website: www.internationalworkshops.org

traveling so carefully and thoroughly through the score, the conductor has committed it to memory and needs only the most occasional glance for reference.

At this point the conductor has journeyed far into the score, stopping to analyze text, absorb poetic structure, analyze measure groupings, interpret overall form, mark and color-code the score. Though there is still much to consider when taking a comprehensive approach to score study, a vision of the composer's score should begin to emerge.

Stage II: Translating the Musical and Textual Elements into Sound

Sound on paper is a fascinating and brilliantly creative process. It must rank as one of humankind's greatest achievements—this ability to take an art that

exists only in time and notate it so future generations can recreate the original artwork in sound.

From his sketchbooks and scores it is evident that most of Mozart's music was already fully composed in his head before he ever notated it. No system could ever fully reveal the sound of the music Mozart heard in his head—the particular tone quality, the apex of a crescendo, the balance of a counter-subject, or nuances of a phrase. The truth is the musical notational system is, at best, a most inexact notational blueprint of the original artwork.

If this blueprint, with its complex system of representational symbols, is only an approximation of the music, then beyond the technical proficiencies of score reading, it is incumbent upon the conductor to develop an innate sense of tonal

imagination. The score is studied, marked, and memorized. Now it is time to employ a different aspect of the conductor's vision, the prioritization of musical elements and their realization in sound.

Level 3: The Prioritization of Musical Elements and Their Function

One of the most significant considerations when translating musical and textual elements into sound is function. For all its ability to indicate specific pitch, rhythm, harmony, and instrumentation, the notational system is inadequate to convey function. This task remains the primary responsibility of the interpreter. Therefore, if the conductor does not understand the way in which a vocal line, a harmony, an instrument, a tempo functions, the sound cannot be replicated in its truest sense. If one cannot imagine a sound, rarely will that sound be reproduced.

Defining the function and prioritizing the importance of musical elements give the conductor focus. More often than not, the conductor will discover one musical element that supersedes the others as the driving force behind any particular passage. The focus may shift from one element to another through the course of a work but one element, most often, can be singled out at any given moment. To focus on this is to gain more insight into the composer's primary compositional tool for that moment of music.

For example, in the Gloria of Palestrina's *Missa Papae Marcelli*, the primary element that creates the general character of the music is texture. Harmony, rhythm, melody are all present, but they are not the focal point of the music. It is the interplay of the vocal counterpoint and the variety of textures that create the interest. The conductor's challenge in the score study process is to dissect each line of counterpoint and piece together the interplay of lines and motifs. What makes sixteenth-century polyphonic music so challenging to conduct is the seamless nature of the texture. What distinguishes Palestrinian counterpoint is the flexibility of each line to take on various functions while maintaining its own elegance and grace. Consequently, to really know this music and to really conduct it, the

The image displays two systems of musical notation for a choral setting. The first system, starting at measure 14, features four staves: two vocal staves (Soprano and Alto) and two instrumental staves (Tenor and Bass). The lyrics are: "Glo-ri-fi-ca-mus te. Gra-ti-as a-gi-mus ti-bi pro-pter ma-". The second system continues the piece with lyrics: "gnam glo-ri-am tu-am. Do-mi-ne De-us, Rex cae-le-stis, Do-mi-ne De-us, Rex cae-le-stis, gnam glo-ri-am tu-am. De-us Do-mi-ne De-us, Rex cae-le-stis, De-us". The notation includes various musical symbols such as clefs, time signatures, and dynamic markings.

Figure 5. Giovanni Pierluigi da Palestrina, *Pope Marcellus Mass*, *Norton Critical Score*, Lewis Lockwood, ed. © 1975 by W. W. Norton & Company. Reproduced by permission.

conductor must go beyond stereotypical line “arch shapes” and head-motifs. The key is the clear understanding of the function of each line in relationship to the counterpoint.

For example, a line can sometimes function harmonically as a foundational voice or harmonic underpinning. Its function can shift to melody as an embellishment or flourish, or as thematic or motivic material. It can also serve as a cadential voice leading the entire counterpoint to cadence. Voices can function in ensemble as duets or trios and within that context can further function in a harmonic or melodic context. These and other functions depend entirely on the relationships within the texture.

A brief example from the Gloria demonstrates the inner relationships within the contrapuntal texture (Figure 5).

Following the hymn-like blocks of sound set to the “benedicimus te, adoramus te, glorificamus te,” Palestrina thins out the texture and planes down the harmony in a simple three-voice statement of the “propter magnam gloriam tuam.” The leaner texture and quite similar rhythmic construction focus reverential attention on the simple harmonies. But all voices are not equal. The soprano and bass I are set in duet, moving together in parallel thirds. The tenor II, though similar in rhythmic construction, is slightly less active. It supplies mostly the fifth of the chords and functions as a harmonic support voice for the duet. The tone for all three voices should be more “hollow,” with the duet slightly predominating.

The ensuing “Domine Deus, Rex coelestis” is adopted by the previously inactive voices, alto, tenor I, bass II. Bass I is the only continuing voice, but it changes function, exchanging its prominent role as duet voice for a subordinate role in harmonic underpinning. Two primary functions exist in this new four-voice texture: tenor I and bass II are in duet, planning each other in parallel thirds, and the alto serves as the cadential voice. Though this is the second duet in parallel thirds, the “kingly” text demands more flourish. Unlike the previous duet that appears to function more harmonically, this duet assumes a melodic embellishment and should be sung more linearly with a richer,

more colorful tone. The cadential voice is usually the most significant line. The alto should begin the line with warmth and fill out the tone as the line moves to the leading tone cadence. The flourish of the duet will come through the texture because of the rhythmic diminution.

Comprehending the function of any given line within the contrapuntal texture breathes life into that line and determines not only its contextual balance but also its tonal color. As suggested in the above example, more presence of sound should be imparted to a cadential line carrying the leading tone. A richer color should characterize melodically embellished lines or themes, while duet voices or lines that function as harmonic underpinning should sound more hollow and less colorful. Understanding the function

of the line is the beginning of tonal imagination and, ultimately, the translation of the musical element into sound.

Perhaps one of Fauré’s most sensuous and languishing melodies opens the Agnus Dei of his *Requiem*. Although the movement begins by emphasizing melody, its ultimate structural focus is harmony. Following the threefold petition of “Agnus Dei,” he suspends “lux aeterna” on a C, and in that moment the melodic emphasis gives way to a harmonic destiny. This sudden visitation of heavenly light appears transcendent; unencumbered with earthly music, this single note hovers above in halo-like fashion (Figure 6).

Initially, the function of the harmony is circular in nature. Fauré filters the light through a cycle of third- and fifth-relation chords whose stasis harmony slowly

Figure 6. Excerpt from *Requiem* by Gabriel Fauré and edited by John Rutter. © 1984 by Hinshaw Music, Inc., Chapel Hill, North Carolina 27514. Used with permission.

settles, only to return to its initial Ab major harmonic base. The progression is restated, but on this second pass the harmonic cycle gathers momentum, overcomes the harmonic forces that would recycle it into perpetual stasis, and completes the climax of the movement by cadencing in A major. This harmony functions as a half cadence for the recapitulation of the opening "Requiem" in D minor. One final harmonic twist and Fauré exchanges the initial D-minor statement for its anticipated resolution in D major.

In this example, an understanding of key centers is insufficient to effectively shape the direction of the movement. What began as a focus on melody shifted to an emphasis on harmony, first by establishing a tonal stasis, leading to an escape from harmonic entrapment, seeking rest in harmonic recapitulation, and ultimately resolving the structural harmonic puzzle. Fauré's harmonies seem to function less out of classical schemata and more out of an organic sense—they grow out of one another. The climax of the entire *Requiem* and its structural symmetry in recapitulation will fail unless the conductor comprehends the function of Fauré's "organic" harmony.

In any accompanied choral work, the conductor must determine the function of instruments and orchestration.

Knowing the function of the orchestration can affect structural interpretation.

Previous score study should have identified the function of an instrumental section. Beyond sectional function, the conductor must know the color capabilities of each instrument and its functional context. For example, in nineteenth-century literature, horns sometimes associate with brass and sometimes with the woodwinds. Brahms also substituted bassoons for horns in passages where the valveless horns could not play the notes.

Knowing the function of the orchestration can affect structural interpretation. In the first movement of the Brahms *Requiem*, Brahms suggests a false recapitulation by a return to the A theme in the orchestra but without the voices who originally stated the theme. Four measures later a full recapitulation occurs in the tonic key, with orchestra and voices stating the A theme as in the beginning. A functional understanding of the

orchestration will prevent a premature surge into the recapitulation.

An exhaustive study into the prioritization and functionality of each of the musical elements is too extensive for this article. The above examples simply demonstrate the conductor's responsibility in determining the most influential element in any given moment of music and then initiating an intensive examination of how the elements function within the context of the music.

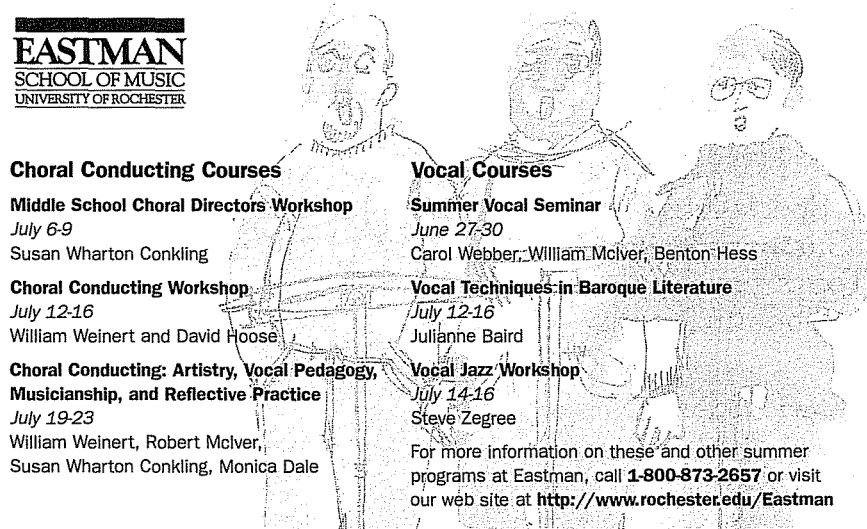
Level 4: The Union of Text and Music

The final approach to this second stage of analysis is to examine the union of text and music. Now that both text and music have been independently analyzed, it is essential that the conductor investigate this wedding of elements.

It is important to consider a number of questions when evaluating the marriage of text and music. How does the music enhance the text? Does the rhythm conform to natural speech inflection? Is the melodic line effectively shaped according to the flow of syntax? Are the harmonies reflective of certain descriptive words, and are the keys indicative of the character of the text? Is the musical structure sympathetic with the poetic structure? Is the drama of the text appropriately paced through the various tempi? These and countless other questions should be considered when evaluating the marriage of text and music. The value of this assessment provides the conductor with an overview of the composer's creation and allows a step back to view the full "canvas," after so much concentration on the "brush strokes."

Take, for example, the preparation of a Bach Passion. Having thoroughly developed a critical interpretation of the text, framed the dramatic story around the various characters, sketched out the length of scenes, established the different time periods and settings, and completed a thorough musical analysis in the same detail, I then compare the two structures, textual and musical, looking for parallels and contrasts.

Because the passion settings are biblical stories, it is imperative for the conductor to pace the work as a series of unfolding events. Therefore, my final



EASTMAN
SCHOOL OF MUSIC
UNIVERSITY OF ROCHESTER

<p>Choral Conducting Courses</p> <p>Middle School Choral Directors Workshop July 6-9 Susan Wharton Conkling</p> <p>Choral Conducting Workshop July 12-16 William Weinert and David Hoose</p> <p>Choral Conducting: Artistry, Vocal Pedagogy, Musicianship, and Reflective Practice July 19-23 William Weinert, Robert McIver, Susan Wharton Conkling, Monica Dale</p>	<p>Vocal Courses</p> <p>Summer Vocal Seminar June 27-30 Carol Webber, William McIver, Benton Hess</p> <p>Vocal Techniques in Baroque Literature July 12-16 Julianne Baird</p> <p>Vocal Jazz Workshop July 14-16 Steve Zegree</p> <p>For more information on these and other summer programs at Eastman, call 1-800-873-2657 or visit our web site at http://www.rochester.edu/Eastman</p>
---	---

Take the Initiative '99

Perform and study at **Eastman** this summer

markings involve scene headings over a complex of movements. The *St. John Passion*, following the opening chorus, begins with "The Betrayal." I also write in changes of personages or crowds. The conductor must have a clear distinction between the outraged Jews and the mocking Pharisees. Often scene changes occur in the middle of a recitative. The transition to the upper room must be marked by a slightly longer pause after cadence before the Evangelist resumes.

The text also offers a window into the tone and character of the music. It is probable that Bach chose specific stanzas for many of the chorales. Each chorale is unique, with its own harmony and text. The placement of words that describe the character of the chorale, based on the text and music, at the top of each chorale, with a tempo (metronome) marking, will assist in portraying the individual character of each chorale.

Finally, any extramusical associations with the text, such as a personal commentary on the scripture or parallel associations with other scriptures and texts, can be written in the margins of the chorales and choruses. Comments about how the musical structure relates to the spiritual qualities of a text or any additional comments such as these are placed on "post-its," in case the conductor has a change of mind or wants to add to it in future study or performance.

Stage III: Preparing an Effective and Efficient Rehearsal Strategy

The third and final stage in score study involves the preparation for rehearsal. Far too often, a conductor's approach to score study begins with this stage. For whatever reasons, lack of discipline, lack of vision, lack of time management, there exists the strong temptation for the conductor to begin score study during the rehearsal process. If this becomes the "modus operandi" for score study, the conductor should forfeit the status of visionary and leader and join the ranks of those reading it for the first time.

To plan for rehearsal during initial score study, is to begin teaching without a vision. The process of rehearsing becomes more about how one understands the

music. The most carefully prepared score for rehearsal and the most effective rehearsal techniques cannot compensate for a thorough understanding of the music. If a conductor knows the work, methods for rehearsing it become evident.

Level 5: Preparing the Score for Choral Rehearsal

Once a score is thoroughly learned, the conductor can return to the score, confident that an effective and efficient rehearsal strategy can now be developed. It is beyond the scope of this article to pursue a comprehensive listing of rehearsal techniques and strategies. However, addressing a few key issues will aid in the development of a rehearsal strategy through score study.

Tempo is one of the conductor's most important responsibilities. Choosing the right tempo involves many considerations.

One should always begin with the composer's suggestion, if one exists. Beyond this, harmonic rhythm, text, smallest rhythmic unit, and other musical attributes that might suggest a particular pace, should receive consideration. Remember, tempo is as much about character as speed, and the conductor's intuition is invaluable. Outside influences such as acoustics or size of the choir may also alter the score's directives.

Once a tempo is determined, its metronome equivalency should be marked in the score. When rehearsal begins, it may be necessary to adjust the tempo, and the metronome marking provides a basis for departure. Some works have little margin for adjustment. For example, in certain Bach choruses even six ticks can make the difference between a line that is flowing and one that is frenetic.

Efficiency is one of the key elements

Allen Organ's revolutionary Renaissance™ provides the freedom to actually choose your acoustic environment, a stop list that can be changed again and again, access to the world's most extensive collection of pipe sounds, and a responsiveness found in fine tracker pipe organs. Renaissance™ is available in a wide variety of specifications, each featuring Virtual Acoustics™ and Sound Matrix™ technology.




Renaissance™
Everything else is just digital.

Call Allen today at 610-966-2202 for a free Renaissance™ brochure or visit an Allen Organ representative near you.

Allen organs

Macungie, Pennsylvania 18062-0036 USA
E-mail: aosaes@allenorgan.com
www.allenorgan.com



Custom Designed Performance Tours

Europe • Australia • Great Britain
USA • Canada

Adult and Student Choirs • Bands
Orchestras • Dance Groups

Call or write:
ISM
P.O. Box 969, Manhattan, KS 66505-0969
Phone 785-537-2451
Fax 785-537-7104
Toll Free 800-678-4532

MIDI Keyboard Kits \$299
 General MIDI Keybd.-Full 61 keys
 Sequencing/Transcription Software
 Band in a Box, MIDI Connector

Finale \$219 • Encore \$219

Site Licenses • MusicMastery

Keybds AABACA CD
 Labs 612-933-7307 Roms
 http://aabaca.com

 **CHORALWEB**
 PUBLISHING INC.

http://www.ChoralWeb.com
 Toll Free: 877-WEB-MUSIC or 208-882-6760

Music Through the Internet

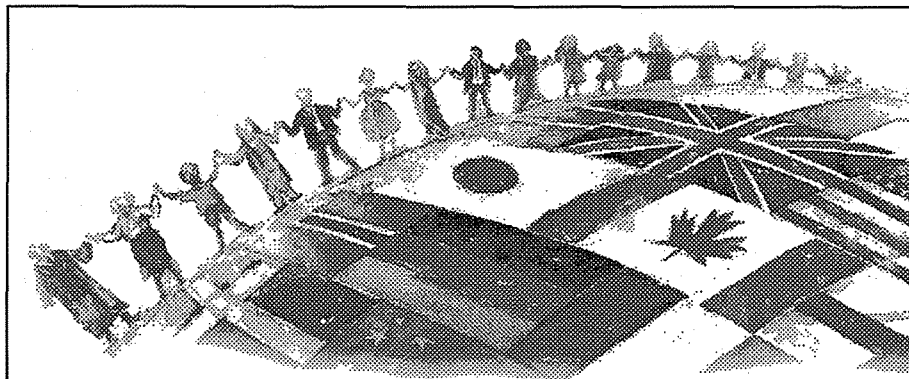
View, Listen, Purchase and Download
 Choral, Handbell, Keyboard, and
 Solo Vocal Music over the Internet

See THE BLACK FOLDER on our website!

to any successful rehearsal. Identify the most potentially problematic portions of the music and create a long-range rehearsal plan with these in mind. For example, the fugues in the third and sixth movements of the Brahms *Requiem* require extensive work and should be scheduled frequently in the rehearsal rotation. On the other hand, the seventh movement is often neglected, because of the formidable third and sixth movements, and left with too little rehearsal time. A weekly rehearsal grid with movements and specific sections is quite helpful to conductor and chorus and insures the most efficient coverage of the work. This same procedure should be applied from the largest masterwork to the smallest anthem. When rehearsing a choral masterwork, provide the chorus with a one-month rehearsal plan and highlight the potentially challenging sections for the singers' practice outside of rehearsal.

One of the most fascinating aspects of score study involves the various roles the conductor must assume, such as theoretical analyst, vocal pedagogue, musicologist, poet, or orchestrator. Unlike purely orchestral conducting, the choral conductor must assume the role of voice teacher to effect any appreciable difference in tone quality. Vocally challenging passages must be studied from the perspective of singing technique. This requires diagnostic vision, ability to offer sound vocal technique, and an acute perception of tonal colors. Without a philosophy of choral tone, the conductor will have little impact on the tonal development of the choir. For the experienced conductor much of this can be done within the spontaneity of the rehearsal. However, it is often the case that those who appear most polished in improvising effective vocal techniques in the moment of the rehearsal are the ones who have worked through the score in advance with the singer in mind. And of course, the perfect tone color can be envisaged only by early study of the union of text and music.

More attention is given to historical performance practice than perhaps any other aspect of choral music making today. The study of the score for rehearsal must include a thorough application of performance practice issues. If, for example, it is an eighteenth-century



Come Solo

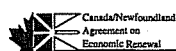
Festival 500 *Sharing the Voices*
 St. John's, Newfoundland, Canada
 July 5 to 11, 1999

The choirs are all in place, but there's a bit more room. So why don't you come solo? Festival 500 has limited space available for individual choristers and conductors to participate in this international event. You can attend workshops led by choral experts. Hear concerts featuring choirs from Europe, Asia, Africa and the Americas. Sing in a massed performance at the Grande Finale concert. And attend the opening ceremonies and the parties – all for the low registration fee of \$199.00 CDN. Special guest artists include Chanticleer, the Vancouver Chamber Choir and Grupo Vocal Olisipo, Bramwell Tovey, Bob Chilcott, R. Murray Schafer, Diane Loomer, Gerald Fagan, Robert M. Abramson, Luc Guilloré, Nancy Telfer and Jon Washburn.



Festival 500
Sharing the Voices

So register now and come sing solo with us!
 For further information and application forms contact:
 Festival 500 *Sharing the Voices*
 7 Plank Road, St. John's NF A1E 1H3 Canada
 Phone (709)738-6013 Fax (709)738-6014
 E-mail dsimon@festival500.com
 Web Site: www.festival500.com



composition, articulation must be carefully notated for rehearsal. Shape within a melismatic passage must come from the groupings punctuated by a skip or change of direction in the line. Marking these articulations in the conductor's score will aid in a more efficient reproduction in rehearsal. Other issues of instrumentation, phrasing, tempi, double-dotting, and a myriad of stylistic considerations require the conductor's extensive knowledge as musicologist.

Extramusical imagination is critical in these final stages of score study. Whether the conductor assumes the role of poet, painter, or actor, it is imperative to translate sound into image. Just as it takes years to develop a tonal "vocabulary" through concerts, recordings, and the study of voice, instruments and the score, so it also takes time to develop an extramusical language of imagery and metaphor. Imagery and metaphor are the conductor's most imaginative tools in augmenting vocal training and developing musicianship. Those for whom the translation of sound into image or metaphor is less serendipitous may find it necessary to preplan certain "sound pictures" and write them in the score. As the conductor becomes more adept envisioning "sound images," it will be less necessary to write these down. Regardless of the method, pictures can be worth a thousand words in a rehearsal.²

Level 6: Preparing the Score for Orchestra Rehearsal

The final ingredient involves the rehearsal preparation for the orchestra. It is best to begin with an overall look at the orchestration by preparing a grid of each movement and its instrumentation, choral voicing, and solos. Know the instruments required for each movement, and in rehearsals prior to complete run-throughs, group movements according to instrumentation as a courtesy to certain players. Most Baroque works, for example, use occasional brass for the most festive movements. Plan the rehearsal of these movements during one period of rehearsal so brass players do not sit idly by for long stretches of time. Though this is common knowledge and practice, if a plan is not laid out in advance, it is very easy for the conductor to forget about certain players

when focused on the work as a whole.

The same is true in developing a separate schedule for soloists in a work like Bach's Christmas Oratorio. There are many different consorts of instruments—concertino strings, solo obligato winds, continuo only, tutti strings, etc. The matrix of rehearsal scheduling can become quite complex, but it must be carefully planned for the most efficient use of time with the instrumentalists.

After preparing an orchestral rehearsal

plan, it is important to mark orchestral parts. More rehearsal hours can be saved from this activity than any other preparation. First, the conductor needs to know what the players see on their parts. The parts might require extra rehearsal figures or measure numbers written in. The part may be covered with so many old markings, both correct and incorrect, that they are confusing.

A meeting with the concertmaster prior to marking the parts is seldom a waste of

Lent and Easter

Call for a complete listing of titles

WORLD LIBRARY PUBLICATIONS
The only source for what's new in music

800-366-6150
 Fax: 1-800-957-3241
 E-mail: wlp@spaluch.com

Books for sale:

- MAY YOU CLING TO WISDOM** by Steven Warner, \$2.05 / \$1.40
- ENSULFET** by Michael Tromp, \$1.96 / \$1.90
- DESCANTS FOR EASTER** by Michael Tromp, \$1.53 / \$1.05
- THE ANSWERS TO ALL OUR NEEDS** by Michael Tromp, \$1.96 / \$1.40

time, especially if one is working with an amateur orchestra. It is helpful to discuss issues of style, articulations and bowings, and other performance practice considerations. Sometimes hearing a passage played two different ways will assist in making a decision prior to rehearsal. Once the parts are marked, the concertmaster can deal with most issues of bowing either in a section rehearsal or during full rehearsal.

Efficiency is money with an orchestra. Therefore, identifying the most difficult sections, the most technically challenging passages for particular instruments, and the most problematic transitions are all key to effective rehearsing. In devising a rehearsal plan, the orchestra (recognizing the vast disparity between amateur and professional orchestras) must be allowed to go through the movement(s) before working specific sections in greater detail. Unlike the singers, the player has only one part, and it is important for each player to have some idea of the whole. But once accomplished, the plan should focus on the most difficult sections, whether from the standpoint of ensemble or the technical difficulties of an instrument.

Build into the rehearsal plan time to work transitions. Whether it is a tempo change, a more complex modulation, a difficult key, a shift in text, a key structural moment, or any number of musical transitions, these are the moments that ensure success or failure in performance. Score study will identify those places, and good rehearsal planning will ensure enough repetitions to make both conductor and players feel secure. If the conductor's task in performance is to pace and shape a work, the study of the sectional transitions should receive the most critical attention for the realization of the *gestalt* of the work.

Score study is indeed that mystical time when an intimacy of artistic understanding is forged between conductor, poet, and composer. But mysticism and understanding are hard earned. A great score reader must wear several pairs of glasses: analytical, microscopic, visionary, kaleidoscopic, and yes, magical. Yet even multivision is ineffectual without discipline. For ecstatic utterance is only heard above the echoes of the artist's anguishing cries. Emily Dickinson said it better:

For each ecstatic instant
We must an anguish pay
In keen and quivering ratio
To the ecstasy.⁴

Are we willing to pay the price for the ecstatic instant?

Notes

¹ Herford's method, which could be perceived as "phrase group" analysis, is well-known to most American conductors, due in part to Robert Shaw's study with him. This system is explained in detail in a book edited by Harold Decker and Julius Herford, *Choral Conducting: A Symposium*, 2nd ed. (Englewood Cliffs, N.J.: Prentice-Hall, Inc., 1973): 199-265.

² Dennis Shrock, "An Interview with Margaret Hillis on Score Study," *Choral Journal* (February 1991): 7-12.

³ Post-it notes are helpful for these types of markings and any other rehearsal suggestions that might be of a more temporary nature. Once the rehearsal techniques are completed, the post-it note can be removed and the score left uncluttered. However, by leaving some suggestions, they become excellent references for the next time the work is performed.

⁴ Martha Dickinson Bianchi and Alfred Leete Hampson, editors, *The Complete Poems of Emily Dickinson* (Martin Secker: London, 1933): 19-20.

—CJ—

(*Letters, continued from p. 4.*)

1998). Her article is filled with generalizations, and her arguments are weakened by poor resources and by her bias. O'Toole's article reads more like an ultrafeminist tirade than a serious essay on the education of girls.

Ms. O'Toole uses the research of the American Association of University Women (AAUW) as the backbone of her essay. A careful look at the AAUW studies reveals many problems. For example, in referring to the AAUW self-esteem study, O'Toole concludes that "The drop in self-esteem for girls during middle

school years is severe, compared to the slight drop for males" (p. 12). However, in this same study, African-American girls scored significantly higher than white boys on the self-esteem index. O'Toole conveniently hides this important information in a note (Note 8). There are many other reasons to question the findings of the AAUW studies. A book recommended for anyone interested in learning more about this is Christina Hoff Sommers's *Who Stole Feminism?* (NY: Simon & Schuster, 1994). The book listed in O'Toole notes (Note 5), but not surprisingly, is absent from her suggested reading list (Appendix C).

Apart from O'Toole's dependence on the AAUW studies, there are other troublesome aspects of her article. Careful examination of her use of language reveals exaggeration of the facts. Her tone is often defensive. Even in her attempt to defend girls and women, she ultimately portrays them as helpless, weak victims of our male-dominated society. Just as O'Toole italicized words in quotes from Choral Methods books (Appendix A), I italicize words in her article:

- Apparently changes experienced by girls during puberty have a more *devastating* effect. (p. 12)
- The drop in self-esteem for girls during middle school years is *severe*, as compared to the slight drop for males. (p. 12)
- In this text we hear only the man's voice, and it is somewhat *predatory* in nature. (p. 17)
- Lastly, boys in choir *expect* to be the center of attention because they realize they are a *rare commodity* and because they are *dominant* in many of their other classes. (p. 22)
- A high school ensemble with a large number of male singers almost immediately is recognized as excellent and seems to intensify the *male-lusting* to which the choral profession is so prone. (p. 23)
- In mixed-voice choirs, boys *always* determine the quality of the ensemble. (p. 23)
- An even more *insidious* form of discrimination occurs during auditions for honor choirs. (p. 24)

(*Continued on p. 84.*)

Text Setting and Symbolism in Thea Musgrave's *Rorate coeli*

by Anna Hamre



Thea Musgrave (b. 1928) developed an international reputation for a variety of compositions. The predominantly diatonic style of her early works soon gave way to a more chromatic and abstract style, and she eventually turned to serialism. Her asynchronous music (notated music that does not need to be exactly coordinated with other parts¹) first appeared in her chamber concertos of 1966. Intrigued by the works of Charles Ives, she also began to adapt his technique of incorporating popular music into serious compositions. Her music sometimes requires performers to move about the stage or auditorium, at times for dramatic effect, but at others for the simple benefit of being able to hear other performers better.

Since the mid-1960s, Musgrave has written largely on commission. Her output includes a wide range of literature, from operas to large and small instrumental and vocal ensemble pieces. Her greatest fame has come through her operas, most notably *The Decision* (1964–5), *Mary, Queen of Scots* (1977), and *A Christmas Carol* (1979).

Although receiving less attention than either her operatic or instrumental output, Musgrave's choral compositions are effective and accessible, with a spectrum requiring a variety of performing resources. On one hand, the *Four Madrigals* (1953) are unaccompanied, while *The Five Ages of Man* (1964) calls for a large chorus and orchestra.

Rorate coeli is an eleven-minute, through-composed composition unified by recurring rhythmic elements, melodic motives, and harmonies. Written for SSATB soli and SSAATBB

choir, it is highly dramatic, employing vigorous solo lines, *ad libitum* pitches, and special musical effects, such as hissing. While Musgrave includes examples of obvious text-painting in *Rorate coeli* (e.g., sopranos trilling in description of birds singing), she illuminates the texts with other symbolic gestures.

Text

The composition interweaves two William Dunbar (1460–1520) poems and words of the Latin *Dies irae*. The table, showing the modernized English versions of the Dunbar poems used by Musgrave, illustrates the juxtaposition of texts. This table omits textual repetitions used in the composition but shows how the composer connected the poetry through words and concepts.

The first poem, which begins “*Rorate coeli desuper! Heavens distill your balmy showers,*” honors the birth of Christ, the Savior who frees the faithful from the “fiends arrest” [sic]. The second poem, which opens with “*Done is a battle on the dragon black,*” celebrates the resurrection of Christ from the dead, an act in which he overcomes Lucifer. The two poems of Christ's victory are juxtaposed with the *Dies irae* text, which describes the judgment of the dead. Although usually associated with the Catholic Mass for the Dead, this Sequence has a long history as an Advent hymn, “heralding the One who is coming to judge the world.”² Likewise, Musgrave uses the *Dies irae* text to anticipate both the Last Judgment and the birth of Christ, tying together these two Dunbar poems.

Throughout the composition, textual phrases are combined into vertically stacked musical layers, highlighting important ideas or underscoring connections between the poems. Lest the focus of the work be lost, however, the main concepts are reinforced with homorhythmic cadences using only a single text.

Anna Hamre is Choir Director at Mesa Ridge High School and Musical Director of the *Abendmusik* Chamber Choir in Colorado Springs, Colorado.

Centuries after the Dunbar poems were written, the modern reader finds power in the words. Particularly striking is Dunbar's use of alliteration, such as that in the first line of the resurrection poem, "Don is a battell on the dragon blak," or at the end of the first poem, "All fish in flood and fowl of flight."

Dunbar's work exhibits influence from biblical and scholarly writings. The recurring textual excerpt *Et nobis Puer natus est* ("For unto us a Child is born"), is a quotation from Isaiah 9: 6. Part of the Introit for Christmas Day, these words are a fitting refrain for Dunbar's poem about the birth of Christ. James Kinsley called *Et nobis Puer natus est* "a triumph in Dunbar's celebratory style. The hymn is built out of the first two parts of the Te Deum and the Benedicite."³ Kinsley located references in Dunbar's poem to the writings of Aquinas and Dante. The opening Latin text, *Rorate coeli desuper*, found in various Advent services and offices, is the first line in the song occurring in Isaiah 45: 8:

Show, O heavens, from above,
and let the skies rain down
righteousness; let the earth open,
that salvation may sprout forth, and
let it cause righteousness to spring
up also; I the LORD have created
it.⁴

The second poem, "Done is a battle on the dragon black," deals with the legend of Christ's descent into hell and the resurrection. Tom Scott maintains this is the "finest" religious poem in the Scottish language.⁵ According to Kinsley, this ten-syllable octave with refrain is based on a French form; it was a common Middle English stanza and used often by Dunbar.⁶ Sources Kinsley cites as bases for this poem include both scriptural excerpts and non-scriptural religious writings from as early as the second century.⁷ The refrain, *Surrexit Dominus de sepulchro*, a versicle from the Mass for Easter Day, occurs five times in the second poem.

The first three lines of the Sequence from the Requiem Mass comprise the

third text in *Rorate coeli*.

Dies irae, dies illa	Day of wrath that day
Solver saeculum in favilla,	shall dissolve the world into embers,
Teste David cum Sibylla.	as David prophesied with the Sibyl. ⁸

The Sequence connects references to the Christian God in both poems. The first poem calls for "observance" to be given to the "King is King," while the second poem shows the familiar Christian image of a "lamb in sacrifice" transformed into a "lion risen up again." The three texts converge at the center of the composition, where also there are three layers of musical activity.⁹

At this juxtaposition Musgrave's indication is for a solemn "hymn-tune" tempo. The sopranos and altos provide a stately three-voice chorale setting of the first poem, while the lower voices, more

JULIUS HERFORD PRIZE CALL FOR NOMINATIONS

THE SUBCOMMITTEE for the Julius Herford Prize, given annually by the American Choral Directors Association, is now accepting nominations for the outstanding doctoral terminal research project in choral music for 1998. Projects will be considered if they constitute the principal research component of the degree requirements, whether the institution calls the project a "dissertation," "document," "treatise," etc. Eligibility is limited to doctoral recipients whose degrees were conferred during the period January 1 through December 31, 1998.

Nominations must be approved by the dean, director, or chair of the music unit. An institution should submit only one document. In no case may any institution submit more than two, and a second nomination should include a justification for the additional nomination. The winner will receive a plaque and a cash award to be presented at the 2001 ACDA National Convention in San Antonio, Texas.

A letter of nomination (including the signature of the head of the music unit) and one copy of the dissertation should be submitted no later than April 15, 1999, to Carroll Gonzo, School of Music, University of Texas, Austin, Texas 78712; telephone: 512/471-0941; fax: 512/471-7836; e-mail: mubj500@utxvms.cc.utexas.edu.

DEADLINE FOR APPLICATION: APRIL 15, 1999

rhythmically animated, sing the companion verse of the second poem. Suspended under the female voices and later over the male voices is the tenor soloist singing the *Dies irae* Sequence. Initially, the soloist is not synchronized with the other voices. Eventually, he joins the choral tenors and basses as they crescendo in a melodic passage that ascends to amplify the poetic reference to Christ's resurrection. The use of the Sequence provides a pivot point to connect the two Dunbar poems, merging them into a single theme of celebration of victory over death (Figure 1).

Musical Elements

Texture. *Rorate coeli* employs constantly shifting textures that define structure and enhance expression. These changes involve not only the nature of the polyphony and the density of the sonorities but also the grouping of musical activities, which are often stacked in layers, or "streams," as Gail Louise Hendricks Mottola described them in her analysis.¹⁰

When Musgrave layers or juxtaposes multiple texts, the individual lines enhance other on-going activity. Therefore, the words "Sinners be glad" from the first poem find textual companionship in "Done is a battle on the dragon black." Each line receives its own musical treatment that reflects not only its own text, but also augments the meaning of the other text occurring at the same time (Figure 2).

Tonality and Harmony. In *Rorate coeli* Musgrave never attempted to negate tonality or its implications, even though she blurred the tonal center and used atonal and non-pitched elements. Dunbar's theme is the victory of Christ over Satan, the victory won in both the birth of Jesus and His resurrection from the dead. Musgrave reflected this battle by creating tension throughout *Rorate coeli* between two pitch centers: A and B.

The opening major-minor-seventh chord (a unifying sonority used throughout the composition) never resolves in the traditional manner to the key of A, yet A is highlighted continually in the piece. Also emphasized is B, the lowest-sounding note of the opening sonority and the root of a perfect fifth found at the conclusion of the introduction. The pitch

A soon comes to the foreground, as it is the main note of the theme given to "Et nobis Puer natus est" ("A boy is born to us") and the center note of an *ad libitum* pattern sung by middle voices. An assignment of B to Satan and the recurring pitch of A on the "boy-is-born" theme clearly illuminates the tension between good and evil found in this piece (Figure 3).

A, used in reference to Christ, eventually predominates in this work. The "boy" melody at the end absorbs the B and ascends to an A, and the final sonority has the pitch A in the top and bottom voices.

Tertian harmonies. Because most sonorities in *Rorate coeli* are not triadic, the

tertian harmonies are striking as isolated instances of word painting. The triads do not function within the confines of traditional harmony and voice-leading.

Musgrave sets the words "fire," "earth," and "air" with root-position triads. "Fire" receives an A¹ major triad and "earth" is a minor third lower. "Air," however, returns to the B-major triad, tying it to the B-major triads previously used for the words "archangels," "angels," "stars," and "sphere," terms all associated with air.¹¹ Demonstrating graphic text setting, Musgrave gives the word "fire" a special accent, and she sets "air" in pitches above "earth." All three sonorities contrast with

Figure 1

“water clear,” which she sets with perfect fourths (Figure 4).

The sonorities setting the words

“archangels,” “angels,” and “stars” (along with “planet” and “firmament”)

occur simultaneously with vocal lines

containing constantly changing pitches, perhaps depicting heavenly bodies swirling through space. Musgrave instructs the singers to gradually eliminate the constantly changing pitches. Musgrave then directs the singers to hold the D \sharp (found in the first-alto line) “very steady” as it enharmonically becomes E \flat . The E \flat sounds to the end of the solo phrase, “that come into so meek mannere.” This note, remaining constant through references to the earthly elements and becoming softer on the description of the “meek mannere” of the holy birth, may be symbolic of the coming of Christ from the heavens to the earth. That is, this constant note changes in name only (from D \sharp to E \flat) during the word “sphere,” perhaps reflecting the Christian concept of God becoming human while remaining divine (Figure 4).

Figure 2 shows a musical score for three vocal parts: Tenor, Bass, and Soprano/Alto. The Tenor part begins with a D \sharp note, followed by a cluster of notes, and then a long note labeled 'stagger breathing' and 'hold pitch very steady'. The Bass part has a humming line 'Ah mm' and a spoken section 'Done is a battle on the dragon black, Our Champion Christ confoundit has his force;'. The Soprano/Alto part has a similar spoken section. Performance instructions include 'D S A TUTTI', 'sf pp', 'andante =56', and 'ppp'. A conductor's signal is shown for the spoken section.

Figure 2

Figure 2 shows a musical score for a Solo Bass part. The lyrics are 'Dun-gen is the deid-ly dra-gon'. Performance instructions include 'SOLO ad lib.', 'mf marcato', and 'pp (stagger breathing)'. The score is in 3/4 time and features a series of eighth notes.

Musgrave uses similar symbolic gestures to highlight Christ’s entering and leaving earth. Paralleling the earlier use of B-major chords in which the middle note of the triad was extracted (Figure 4), Musgrave uses a similar technique when the basses sing the text *Surrexit Dominus de sepulchro*. The basses sing G \sharp two octaves below the sopranos, who sing pedals on E and B with the words “The Lord.” Whereas the third of a B-major chord previously depicted Christ coming to earth, here the third of the E-major chord depicts Christ re-entering a spiritual world (Figure 5).

A dramatic succession of chords occurs when the length of notes, placement on accented beats, and interpretive indications give weight to a series of words: “night,” “pierced,” “bright,” “light,” “Apollo,” “night,” and finally the combined words of “night,” “light,” and “sepulchro.”

Musgrave sets the first “night” with a cluster (which is also used to give the bass section time to check the crucial pitch of A). She sets “pierced” with a cluster of five notes taken from an octatonic scale plus an F \sharp , and this sonority also includes the distinctive major-minor-seventh sonority. She places “bright” with a major triad. She sets “light” with four notes of an octatonic scale in addition to the “leading tone” of G \sharp , and then sets “Apollo” with a G \sharp -major triad. “Night,” found on another major triad, immediately becomes

Figure 3 shows a musical score for Soprano Solo and Bass parts. The lyrics are 'Et no-bis Pu-er na-tus est.'. Performance instructions include 'pochissimo meno mosso', 'SOPRANO SOLO p dolce', 'Ad lib. not together. Intone the words rather slowly.', and 'p sempre'. The score is in 3/4 time and features a series of notes with a conductor's signal for the Soprano Solo part.

Figure 3

a major-minor sonority with the addition of the word "surrexit." When "light" and "night" combine with the word "sepulchro," the F in the alto line becomes a dissonant E, highlighting the inherent tension between "light" and "night," the clash occurring symbolically during "sepulchro," the Latin word for "grave." The action abruptly stops, and the title word "Rorate" with the motivic major-minor-seventh chord provides a return to the opening in text and sound. In this section the major triads, even though occurring as part of more complex sonorities, show a rising pattern. That includes B-major on "pierced," E-major on "bright," G# major on "Apollo," and B major on "night." The symbolism would seem to refer to Christ rising from the dead, "Surrexit Dominus de sepulchro."

Rhythm and Meter. Combined rhythms occasion horizontal density that is analogous to the vertical density created with Musgrave's layering of textual and musical activities. The sometimes-rapid alternation between metered and non-metered (or less-regulated) passages adds dramatic impact to the rhythmic tension. Additionally, asynchronous, spoken passages occur simultaneously with sung, metered melodies.

Triplets, used simultaneously with duplets or in alternation with them, create rhythmic tension similar to that created through the use of two pitch centers. Meters also reflect this duality by alternating between duple and triple. The conclusion, in triple meter with triplet subdivisions, parallels the dominance of A as a pitch center, affirming the significance of the Trinity and victory over Satan.

Conclusion

Rorate coeli is a notable contribution to the repertory of this century, and undoubtedly it will receive an increasingly prominent place in choral programming. Yet, Musgrave's reliance on multiple, simultaneously sounding layers to advance separate texts and musical ideas presents a significant challenge to the performers of this work. Not only does the audience need to digest more than one concept at a time, it must synthesize the material adequately to comprehend the point being forwarded by the composer. An understanding of Musgrave's interweaving

of the Dunbar and *Dies irae* texts, and an insight into her use of symbolic gestures to illuminate poetry hundreds of years old, will aid the conductor's efforts.

NOTES

¹ Stephen Walsh uses this term and its definition in his article on Musgrave in *The New Grove Dictionary of Music and Musicians*.

² Ron Jeffers, *Translations and Annotations of*

Choral Repertoire. Vol I: Sacred Latin Texts (Corvallis, Oregon: Earthsongs, 1988), 74.

³ James Kinsley, editor, *The Poems of William Dunbar* (London: Oxford at the Clarendon Press, 1979), 223.

⁴ Herbert G. May and Bruce M. Metzger, editors, *The New Oxford Annotated Bible* (New York: Oxford University Press, 1973), 879.

⁵ Tom Scott, *Dunbar: A Critical Exposition of*

Conductor: Hold up left hand to signal altos and tenors

Stars, pla-net, firm-a-ment and sphere, ___

Stars, pla-net, firm-a-ment and sphere, ___

Stars, pla-net, firm-a-ment and sphere, ___

After signal from conductor, do not restart phrase. Sing through as before to end of phrase and hold last note.

Stars, pla-net, firm-a-ment and sphere, ___

Stars, pla-net, firm-a-ment and sphere, ___

Conductor: Wait till all altos and tenors have reached sustained A — then pause before continuing.

lunga Fire, air, and wa-ter clear ___

lunga Fire, air, and wa-ter clear ___

(hold pitch very steady)

(ee)

lunga est. Fire, air, and wa-ter clear ___

lunga earth,

lunga earth,

earth,

Figure 4

the Poems (New York: Barnes & Noble, Inc., 1966), 300. The anti-Semitism found in the text is striking to the contemporary reader, but as Scott points out on p. 287, it embodied traditional thinking.

⁶ James Kinsley, 235.

⁷ Ibid. In particular, Kinsley notes that the basis of the first two and last verses is the Descensus Christi ad Inferos (? second century). It was found in the Evangelicum Nicodemi, which was well known throughout Europe in both Latin and vernacular versions. The drama-tization of Christ's descent into hell, the Harrowing, was a theme in medieval mystery-plays.

⁸ Ron Jeffers, 67.

⁹ The prevalent use of three elements (such as the grouping of three notes, the linking of three texts, or the layering of three musical activities) occurs frequently throughout the work. Musgrave does not

indicate whether this is a reference to the Christian symbolic use of the number three, or simply a stylistic unification within the composition.

¹⁰ Gail Louise Hendricks Mottola, *A Survey of the Choral Works by Thea Musgrave with a Conductor's Analysis of The Five Ages of Man and Rorate Coeli* (DMA diss., University of Texas, 1986), 131.

¹¹ It may be that Musgrave uses the pitch B and the B triad to draw a connection between Satan and his heavenly origins as described in Christian tradition.

—CJ—

New!

MUSICA ROMANICA®

Your exclusive source for Romanian choral music and beyond...

Free CATALOG and SAMPLER TAPE!

P. O. Box 27830
Seattle, WA 98125-2830
Phone • (206) 364-4225
Fax • (206) 364-4569
E-mail • MusiRom@aol.com

Mark Foster
MUSIC TOURS INC.

QUALITY
INTERNATIONAL
CONCERT TOURS
at
REASONABLE PRICES

*Call or write today
for our unique
personalized service!*

MARK FOSTER
MUSIC TOURS
☎ (800) 869-1406
P.O. Box 2760, Santa Clara
California 95055-2760

The musical score consists of two systems. The first system has five vocal staves and a piano accompaniment staff. The lyrics are: "And loose you of the friends ar - (rr)rest, that it were so. rex it Do mi". The piano part has lyrics "rex it Do mi". The second system has four vocal staves and a piano accompaniment staff. The lyrics are: "Lord And on ly of his own And on ly of his own He made him for to fall of that *fang: nus de se pul". The piano part has lyrics "nus de se pul". There are performance markings such as *cresc.*, *mf*, *sfz*, *pp*, and *mf*. There are also performance instructions like "(wait for cue)", "(hold till basses reach F#)", and "* Pitch ad lib.". A legend at the bottom right states "** fang = prey".

Figure 5

TABLE
Juxtaposition of Texts in Thea Musgrave's *Rorate coeli*

The first two texts are the modernized versions of two of William Dunbar's *Divine Poems*. They can be found in their original Scottish in *The Poems of William Dunbar*, edited by James Kinsley (London: Oxford at the Clarendon Press, 1979). The third text is from the Requiem Mass. Brackets indicate Musgrave's rehearsal letters.

Rorate coeli desuper

Done is a battle on the
dragon black

Requiem Text

Rorate coeli desuper!

[A] Heavens distill your balmy showers,
For now is risen the bright day star.
Fro' the rose Mary, flower of flowers:
The clear sun, whom no cloud devours,
Surmounting Phoebus in the East,
Is coming of his heavenly towers;
Et nobis Puer natus est.

[B] Archangels, angels, and dominations,
Thrones, potestatis, and martyrs sere,
And all ye heavenly operations,
Stars, planet, firmament, and sphere,
[C] Fire, earth, air, and water clear,
To him give loving, most and least,
That come into so meek mannere;
Et nobis Puer natus est.

[D] Sinners be glad, and penance do,
And thank your maker hairtfully;
For he that ye might not come to,
To you is coming full humbly,

Done is a battle on the dragon black,
Our campion Christ confoundit has his force;
The gates of hell are broken with a crack,
The sign triumphal raisit is of the Cross,
The Devils trymmillis with hiddous voce,
[E] The souls are borrowit and to the bliss can go,
Christ with his blood our ransom does endorse:
Surrexit Dominus de sepulchro.

[F] Dungen is the deidly dragon Lucifer,
The cruel serpent with the mortal sting;
The old keen tiger, with his teeth on char,
Whilk in a wait has lain for us so long,
Thinking to grip us in his clawis strong;

[G] Your souls with his blood to buy,
And loose you of the fiends arrest,
And only of his own mercy,

The merciful Lord would not that it were so,
He made him for to fail of that fang:

Pro nobis Puer natus est.

Surrexit Dominus de sepulchro.

[H] All clergy do to him incline,
And bow unto this bairn benign,
And do your observance divine
To him that is of Kingis King;

He for our sake that suffered to be slain,
And like a lamb in sacrifice was dight,
Is like a lion risen up again,
And as giant raxit him on height;

*Dies irae, dies illa,
Solvat saeculum de favilla,
Teste David cum Sibilla,*

[I] Incense his altar, read, and sing
In Holy kirk, with mind digest,
Him honouring above all thing,
Qui nobis Puer natus est.

[J] Celestial fowls in the air
Sing with your notes upon height;
In firths and in forests fair
Be mirthful now, at all your might,
For passed is your dully night;
[K] Aurora has the cloudis pierced,

Sprungun is Aurora, radiant and bright;

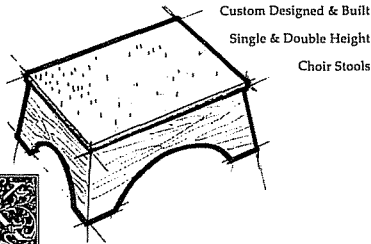
The sun has risen with gladsome light,

On loft is gone the glorious Apollo,
The blissful day departed from the night:
Surrexit Dominus de sepulchro.

Et nobis Puer natus est.

[L] Now spring up flowers fro' the root,
Revert you upward naturally,
In honour of that blessed fruit

Kapellmeister Choir Stools



Kapellmeister Enterprises, Inc.

59932 Tamarack Dr. • St. Helens, Oregon 97051 • (503) 397-4773

MUSICA ROMANICA®

New!

Your exclusive source for Romanian choral music and beyond...

Free CATALOG and SAMPLER TAPE!

P. O. Box 27830
Seattle, WA 98125-2830
Phone • (206) 364-4225
Fax • (206) 364-4569
E-mail • MusiRom@aol.com

Table (continued)

That raise up fro' the rose Mary;
[M] Lay out your leaves lustily,
From dead take life now at the last
In worship of that Prince worthy,
Qui nobis Puer natus est.

The great victor again is risen on height,
That for our quarrel to the death was wounded;
The sun that wax all pale now shines bright,
And, darkness cleared, our faith is now refounded;
[N] The knell of mercy fro' the heaven is sounded,
The Christians are delivered of their woe,
The Jews and their error are confounded:
Surrexit Dominus de sepulchro.

The foe is chased, the battle is done cease,
The prison broken, the jевellouris fleit and flemit
The war is gone, confirmed is the peace,
[O] The fetters loosed and the dungeon temit,
The ransom made, the prisoners redeemed;
The field is won, o'ercomen is the foe,
Despoiled of the treasure that he yemit:
Surrexit Dominus de sepulchro.

[P] Sing heaven imperial, most of height,
Regions of air make harmony;
[Q] All fish in flood and fowl of flight,
Be mirthful and make melody:
All '*Gloria in excelsis*' cry,
Heaven, earth, sea, man, bird and beast,
He that is crowned above the sky
Pro nobis Puer natus est.



TRINITY
LUTHERAN
SEMINARY

SUMMER MUSIC COURSES

1-Week, 3-Week Courses

June 14 – July 2, 1999

Graduate Credit

June 14-July 2 (three weeks)

Church History – *John Kevern*

Person in Ministry – *Leland Elhard*

Liturgical Choir – *May Schwarz*

June 14-18 (one week)

People's Song Leading – *Alice Parker*

June 21-25 (one week)

Children's Choirs – *Amy Chivington*

Hymns Old and New – *Carol Doran*

June 28-July 2 (one week)

Music & Theology – *Walter Bouman*

For more information, contact:

Prof. May Schwarz, Director, MACM program
Trinity Lutheran Seminary
2199 E. Main St., Columbus, OH 43209-2334
Phone: (614) 235-4136 Fax: (614) 238-0263
Email: music@trinity.capital.edu

NEW From Scarecrow Press

A CONDUCTOR'S GUIDE TO CHORAL-ORCHESTRAL WORKS, TWENTIETH CENTURY PART II: THE MUSIC OF RACHMANINOV THROUGH PENDERECKI

Jonathan D. Green

1998 • 320pp. • 0-8108-3376-X \$40.00

The composers represented in this work include Bela Bartok, Leonard Bernstein, Ernest Bloch, Maurice Durufle, Hans Werner Henze, Paul Hindemith, Arthur Honegger, Leos Janacek, Gyorgy Ligeti, Gustave Mahler, Carl Orff, Krzysztof Penderecki, Francis Poulenc, Igor Stravinsky, Anton Webern, and Kurt Weill. A useful source of new repertoire ideas and an invaluable aid to rehearsal preparation

"...a continuation of the author's previous study of 20th century works with English texts...evaluates each work in terms of potential performance problems, rehearsal considerations, and level of difficulty for both the choir and orchestra...also provides a helpful list of music publishers and distributors." — INSTRUMENTALIST

Jonathan D. Green (M.Mus., University of Massachusetts; DMA, University of North Carolina at Greensboro) is Visiting Assistant Professor and Director of Ensembles at Sweet Briar College.

ALSO AVAILABLE

A CONDUCTOR'S GUIDE TO CHORAL-ORCHESTRAL WORKS PART I

Jonathan D. Green

1994 • 322pp • 0-8108-2712-3 \$39.50

"...an excellent resource for embarking on the study and performance of twentieth-century choral works in English." — CHORAL JOURNAL



To order call (800) 462-6420
Scarecrow Press, Inc.
4720 Boston Way • Lanham, MD 20706
www.scarecrowpress.com



CHORALWEB
PUBLISHING INC.

http://www.ChoralWeb.com
Toll Free: 877-WEB-MUSIC or 208-882-6760

Music Through the Internet

View, Listen, Purchase and Download
Choral, Handbell, Keyboard, and
Solo Vocal Music over the Internet

See THE BLACK FOLDER on our website!



CHOIR ROBES
EXPERT TAILORING **\$2895 UP**

Finest Fabrics including
Permanent Press and Wash &
Wear. Superior Quality. Free Color
Catalog and Fabric Swatches on
Request. *Guaranteed Satisfaction.*
Toll Free 1-800-826-8612

REGENCY
CAP & GOWN CO.
P.O. Box 8988-CJ
Jacksonville, Florida 32211

**AUDITION FOR
CHANTICLEER**

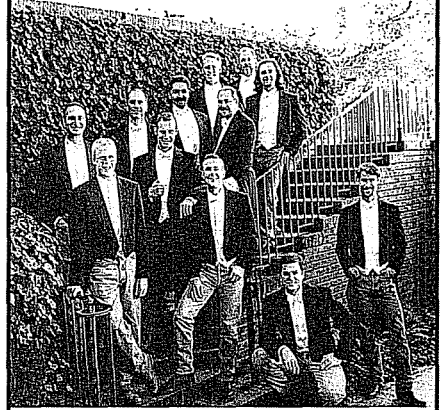


photo by Nita Winter

AMERICA'S PREMIER
A CAPPELLA VOCAL ENSEMBLE
CHANTICLEER IS NOW
ACCEPTING AUDITION TAPES & RESUMES
FOR THE FOLLOWING VOICE-TYPES:
Countertenor • Tenor
Baritone • Bass

Based in San Francisco, Chanticleer annually performs 20-25 Bay Area concerts, and tours an average of 25 weeks across the U.S., Europe and Asia. Chanticleer's unique repertoire includes Gregorian chant, Renaissance, pop, jazz, gospel and contemporary commissioned works. Chanticleer has a total of 20 recordings released under the **Teldec Classics International** and **Chanticleer Records** labels.

To apply for an audition, please send:

- A current resume
- One high-quality cassette recording that contains:
 1. One art-song or aria in a foreign language
 2. One jazz or popular selection
 3. Scales and arpeggios that demonstrate your vocal range
- One photo
- All materials submitted become the property of Chanticleer, and will not be returned

Audition tapes and resumes due
April 30, 1999

Call-backs will be notified by
May 28, 1999

Call-backs will be held in S.F. on
June 26-28, 1999

*In the event that there are no vacancies for the '99-00 season, call-backs will **not** be held. However, resumes & tapes will be kept on file.*

SEND TAPES & RESUMES TO:

S.F. Chanticleer, Inc.
650 Fifth Street, Suite 311
San Francisco, CA 94107
415-896-5866

Equal Opportunity Employer

**Lent and
Easter**

MAY YOU CLING TO WISDOM
by Steven Warner

7205
\$1.40

EXSULTET
by Michael Thomp

16
\$1.90

DESCANTS FOR EASTER
by Michael Thomp

1543
\$1.95

THE ANSWERS ALL OUR NEEDS
by e a b o l d

749
\$1.95

Call for a complete listing of octaves

WORLD LIBRARY PUBLICATIONS

The only source for what's new in music

1-800-956-6150

Fax: 1-800-957-3291

E-mail: wincs@jspauch.com

Robert Shaw April 30, 1916–January 25, 1999



ROBERT SHAW, Music Director Emeritus and Conductor Laureate of the Atlanta Symphony Orchestra, died on January 25, 1999, at the age of 82. He was at Yale University in New Haven, Connecticut, to see the play “Endgame,” which was his son Thomas’s senior directing and acting project, when he suffered a stroke.

Renowned as America’s greatest conductor of choral music, Shaw came to Atlanta in 1967 to become Music Director and Conductor of the Atlanta Symphony Orchestra. During his twenty-one years in that capacity, the ASO grew from a part-time, part-year regional ensemble to a full-time, year-round orchestra, recognized internationally for its excellence. He led the orchestra on tours across the U.S., including a 1971 Carnegie Hall debut that became the first of many ASO appearances in that prestigious space. He took the ASO and its Chorus to Washington in 1977 to perform at the Inaugural Concert for President-elect Jimmy Carter, and he led both ensembles on an acclaimed concert tour of Europe in 1988.

The two-hundred-voice Atlanta Symphony Orchestra Chorus and the smaller ASO Chamber Chorus were his creations. Both were trained to the perfection he demanded and continue to be an important part of the ASO’s musical programs—at home in Atlanta on a regular basis and occasionally on tour. The excellence of the ASO Chorus under his

direction has been recognized by six Grammy awards for Best Choral performance and by the Georgia Governor’s Award in the Arts.

Retirement as the ASO’s Music Director in 1988 did not bring any lessening of Shaw’s musical activities. As he cut back on his ASO conducting appearances, he was freed to accept more guest engagements and focus on realizing a cherished dream, the Robert Shaw Choral Institute. Concentrating, for the first time in twenty-one years, on choral literature without orchestral accompaniment, he conducted a landmark series of summer festivals in the south of France (and more recently in Greenville, South Carolina) and made a number of recordings with his Robert Shaw Festival Singers. In Atlanta his Robert Shaw Chamber Singers gave a series of acclaimed concerts at Spivey Hall and also made recordings.

Another remarkable development of recent years was Shaw’s association with New York’s Carnegie Hall, where annual Robert Shaw Choral Workshops drew choral directors and singers from across the nation for week-long sessions of preparation and study, culminating in performances received with acclaim and affection. His many other Carnegie Hall concerts included a performance of Handel’s *Messiah* on the two-hundred-fiftieth anniversary of the work’s premiere and on his own eightieth birthday, a performance of Mahler’s *Symphony No. 8* with the Cleveland Orchestra and Chorus, the ASO Chorus, and other choral groups. With singers on stage and arranged around the hall in two tiers of box seats, the number of performers came close to equaling that of the audience.

Robert Lawson Shaw was born in Red Bluff, California, on April 30, 1916. As he liked to remind listeners at his frequent speaking engagements, he came from a line of evangelical preachers, and the family often sang gospel hymns around his mother’s piano. Destined for the ministry himself, he majored in religion and philosophy at Pomona College.

He was student conductor of the college’s glee club, which brought him to the attention of radio entertainer, Fred Waring. Waring brought the young Shaw to New York and assigned him to form and conduct the Fred Waring Glee Club in weekly broadcasts.

Finding his Waring-related activities dealing almost exclusively with popular music, Mr. Shaw began looking for a classical outlet. In 1941 he formed the Collegiate Chorale, an all-volunteer chorus. Quickly noticed for its high standards and racially integrated membership (“a melting pot that sings”), the group sang traditional masterpieces and also worked with living composers, presenting premiere performances of many new works. The Chorale eventually came to the notice of Arturo Toscanini, revered conductor of the NBC Symphony, who invited it to perform Beethoven’s *Symphony No. 9* with his orchestra. After attending a Shaw rehearsal, Toscanini remarked, “I have at last found the maestro I have been looking for.”

In 1949 he formed the Robert Shaw Chorale, which for two decades reigned as America’s premiere touring choral group and was sent by the U.S. State Department to thirty countries in Europe, the Soviet Union, the Middle East, and Latin America. The Shaw Chorale began recording as the chorus for opera recordings. Later they branched out with numerous LP records of their own, in music ranging from Broadway and folk favorites to the great milestones of the classical choral literature. With these recordings, Shaw won the first four of his fourteen Grammy awards. During this period, he also worked to perfect his orchestral conducting, serving as Music Director of the San Diego Symphony for four years and then as Associate Conductor of the Cleveland Orchestra, working closely with George Szell for eleven years before accepting his appointment with the Atlanta Symphony.

Throughout his career, Shaw received abundant recognition for his work. His

honors include degrees and citations from forty U.S. colleges and universities, England's Gramophone Award, a Gold Record for the first RCA classical recording to sell more than a million copies, four ASCAP Awards for service to contemporary music, the first Guggenheim Fellowship ever awarded to a conductor, the Alice M. Ditson Award for service to contemporary music, the George Peabody Medal for outstanding contributions to music in America, and the Gold Baton Award of the American Symphony Orchestra League for distinguished service to music and the arts.

Shaw was appointed by President Jimmy Carter to the National Council on the Arts, and he was a 1991 recipient of the Kennedy Center Honors, the nation's highest honor to artists "who, through a lifetime of accomplishment, have enriched American life by their achievement in the performing arts." The following year he was awarded the National Medal of Arts in a White House ceremony. He was the 1993 recipient of the Conductors' Guild Theodore Thomas Award, in recognition of outstanding life achievement in conducting and for his contributions to the education and training of young conductors. In 1997 the French government awarded him its medal as *Officier des Arts et des Lettres*.

In September 1998 Shaw was Guest Artistic Director at the Kennedy Center for the National Symphony Orchestra's two-week Beethoven Festival, leading performances of the *Missa solennis*, *Choral Fantasy*, and *Ninth Symphony*. Immediately thereafter, he was called to step in for the ailing Seiji Ozawa to conduct the *Ninth Symphony* for the gala opening concert of the Boston Symphony's season. In October he was inducted in the American Classical Music Hall of Fame.

Shaw is survived by his sister, Mrs. Harrison Price, of San Pedro, California; his brother, John Shaw, of Baldwin Park, California; his children, Dr. Johanna Shaw of Providence, Rhode Island, and Nantucket, Massachusetts; Peter Thain Shaw of Portland, Oregon; John Thaddeus Shaw of Lathrop, California; Thomas Lawson Shaw of Atlanta and Yale University; and stepson Alexander Crawford Hitz of Atlanta and New York City.

Robert Shaw: A Tribute

by Ray Robinson

I WILL NEVER forget my first encounter with the choral artistry of Robert Shaw. The year was 1960, and the Robert Shaw Chorale was making one of its frequent national tours. On this occasion they appeared in Portland, Oregon. As a young choral conductor struggling to impart the fruits of the choral experience to my college choir, I had come to the concert with great anticipation. Although unaware of the reputation of Mr. Shaw and the Chorale, as the evening progressed, I was absolutely mesmerized with the sounds that emerged from the stage.

The program opened with Bach's double chorus *Signet dem Herrn*, and much to my surprise, everything was in place. An unusual kind of musical perfection was unfolding right before my ears. The rhythmic vitality and flexible vocalism experienced that evening was light years ahead of anything I had previously encountered. It was an incredible musical evening that has remained fresh in my memory for nearly forty years. This was my introduction to the art of Robert Shaw and, fortunately, the first of many similar events I experienced in ensuing years.

With the passing of Mr. Shaw, those who have worked with, sung under, or simply known him are undoubtedly reliving similar musical images as they come to grips with what he really meant to the choral art in America in the twentieth century. But what is very clear at the outset is that his contribution was multifaceted.

Mr. Shaw was not the first choral conductor to tour the highways and byways of America with his choir. George L. White (Fisk Jubilee Singers), F. Melius Christiansen (St. Olaf Choir), and John Finley Williamson (Westminster Choir) were among the pioneers in this endeavor. Shaw brought a quality of excellence to choral singing that had not previously been experienced by American audiences. No one ever left a Robert Shaw choral event unchanged. An intangible, even mystical quality was present when he was on stage—a special musical ethos, if you will, that was unforgettable. Even when a listener at a concert or a student at one of his workshops might disagree with his interpretation of a given work, there was always the recognition that they had observed a master conductor/diagnostician at work. As early as 1943 the American Association of Composers and Conductors identified his unique talent and designated him "America's greatest choral conductor," and the results of his work over the past fifty-six years have proved the soundness of that mid-career assessment.

Robert Shaw's lifelong pursuit of excellence in every detail of the choral art created a lasting impression on those who were fortunate enough to sit under him, but it often resulted in uncomfortable moments for participants and administrators in his choral workshops. If he did not believe the singers were committed to the task at hand, it was not unusual for him to walk out of a rehearsal. He demanded that same standard of excellence of those who sponsored these events. In a memorable conversation at his kitchen table in Atlanta some three decades ago, this writer was told in no uncertain terms that "business as usual was simply not acceptable" where the preparation for a choral performance was concerned. His personal commitment to a quality musical experience for every singer was contagious and led to a special environment for music making. Church musicians, public and private music teachers, and university professors would return from these "mountain-top" experiences and inspire their singers to seek the same kinds of results. There is little doubt that the high level of choral performances in this country today at all levels can be attributed in great measure to the lifetime influence of Robert Shaw.

His unique place in the choral profession led to an interesting but logical question that was addressed to him in 1974, while he was in Princeton leading a workshop at Westminster Choir College. The luncheon discussion eventually worked its way around to the topic of possible successors, and the question arose:

(Continued on p. 83.)

Suzuki ToneChimes and New Chimettes

Beautiful Yet Cost Effective Ways To Share The Music!

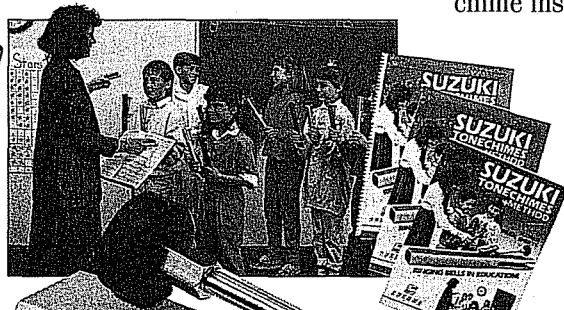
Suzuki sets new higher standards in sound at amazingly low prices!

ToneChimes are the standard of quality sound, innovative features and affordability. Precision crafted from fine lightweight aluminum, ToneChimes have rounded tone chambers for easy handling, adjustable clapper heads, overtone tuning and their own indestructible carrying case with cutouts for each bell. All you need is our 2 octave set with case (HB-25) for only \$599. 3rd and 4th octave add on sets are also available. They're fun, educational and cost less than any other hand chime instrument available today.



Bring the joy of music to your school, church or performing ensemble!

All the beauty and inspiration of ToneChime playing can be brought to your students and listening audience through our uniquely designed ToneChime Method Book Series. It's a step by step approach that shows you exactly how its done, even if you've never taught or played before.

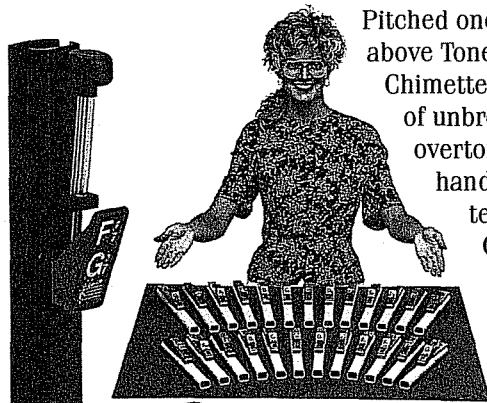


New! Chimettes

The World's Most Affordable Hand Held Chimes!

Pitched one full octave above ToneChimes, our new Chimettes are ruggedly constructed of unbreakable ABS plastic, have an overtone tuned chime attached to each handle, and are played using the same technique as ToneChimes or handbells.

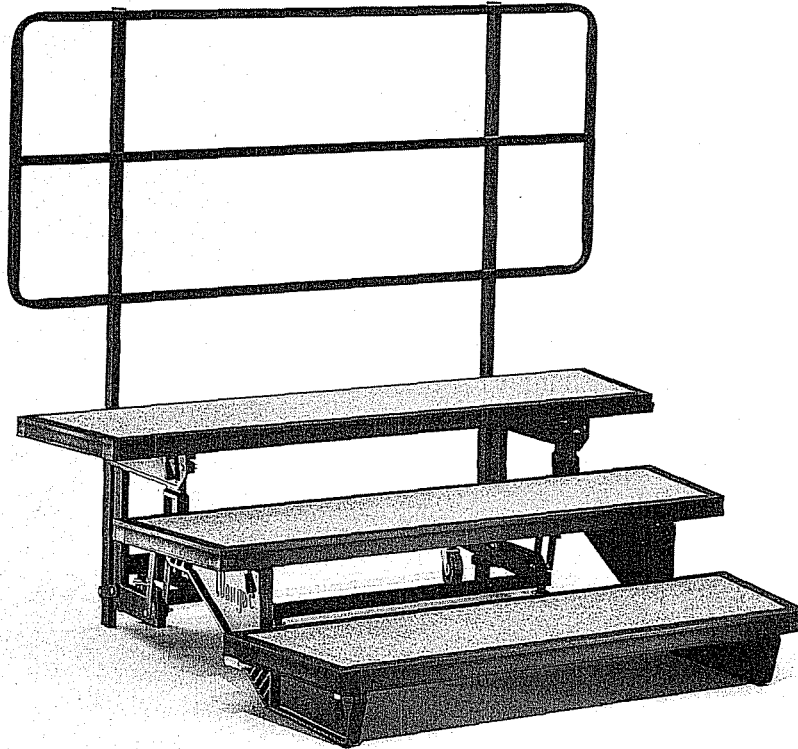
Chimettes are perfect as a starter set, or use together with ToneChimes or handbell choir. Best of all, the 2 octave chromatic set is only \$349! They're the world's most affordable hand held chimes!



SUZUKI

1-800-854-1594

*New Lower Prices!
Get Our New 1999
Full Color Catalogue-Free!*



We've built a better riser.

After fifty years of building risers, we finally broke the mold. Introducing the Wenger Signature, the riser with more smart features than any other riser in history. Classic black styling. One-step setup. Superior stability. Lightweight mobility. Plus a four-step model that fits through a standard doorway. And not only is it backed by a three-year warranty, it's also backed by the people who created it.

Dennis Allen
 Thomas A. Dietzmann
 Steve Ahlberg
 Paul R. Garrett
 Quintin Grunwald
 Urban Spindler
 Patrick Siskind
 Mark E. Bullen
 Ted Staller
 Bert Williams Jr.
 Donna Moore

David Brosschen
 Paul Thruener
 Richard C. Hamill
 Ted Roby
 Mitchell Zilber
 Craig Ulrich
 Eric Zwickel
 Tom Coyer
 Jason Vaith
 Neil C. Hudson
 Richard A. Fisher

Dale Kuyper
 Doyle Paulson
 Mark Dunneson
 Steve Johnson
 Brian A. Paulson
 Anthony J. Smith
 David Crow
 Eugene P. David
 Ronald Ringhofer
 Diane Schmeling

Kim Giesen
 Roy D. Larsen
 Jerry Stone
 Kris Bjornson
 Dennis Peterson
 Ken Ny
 Kenneth W. Schellert
 Jeanette Theuer
 Nancy A. Clark
 Jay B. Iverson

Signature
 from Wenger®



©1996 Wenger Corporation

Call your Wenger Representative for more information on this revolutionary riser. 1-800-733-0393.

Summer at

June 28-July 2

Choral Symposium with a focus on the child and adolescent voice, conducting technique; special needs singers, pitch accuracy, music literacy; rehearsal techniques and repertoire will be explored in sessions designed for elementary, middle, high school and church choirs.

- Ann Howard Jones
- Helen Kemp
- Paul E. Oakley
- Dennis Jewett
- Al Holcomb
- Dwayne Dunn

July 12-16

Understanding Music Through Improvisation

- Christopher Azzara

July 19-23

The Choral Music Experience: The Conductor as Artist and Educator

- Doreen Rao

July 18-30

Kódyaly Certification Courses

- John Feierabend
- Ildikó Herboly
- Al Holcomb
- Victoria Loebell
- Jill Trinka

July 18-30

Conversational Solfege (Music Literacy)

- John Feierabend

Hartt

The Hartt School

Music, Dance and Theatre

Undergraduate and Graduate Courses in

- Music History
- Music Theory
- Ear Training
- Composition
 - Dance
- Music Management
- Music Technology

Singing and Conducting Opportunities for Youth and Adults

For more information, contact:

Susan Cangro
Hartt Summerterm
University of Hartford
200 Bloomfield Avenue
West Hartford, CT 06117-1599
800-955-HART
860-768-5020
Web: www.hartford.edu

Hartt Summerterm '99



One University. Nine schools of thought.

The University of Hartford admits students without regard to race, age, color, creed, gender, physical ability, sexual orientation, and national and ethnic origin to all rights, privileges, programs, and activities generally accorded or made available to students of the University.

Carlisle Floyd's Text Settings in His Works for Chorus

by Teresa S. Coffman



Floyd's Choral Compositions

Perhaps best known as one of America's leading opera composers, Carlisle Floyd was originally skeptical about writing strictly choral music.¹ A highly dramatic composer, he thought he might be limited by attempting to compose using "choral techniques," such as imitation, which might stifle the expression of the text.² However, in 1960 he accepted a commission from Erich Kunzel for the Brown University Glee Club as "an interesting challenge."³ Written after his operas *Susannah* and *Wuthering Heights*, his first choral composition, *Death came knocking*, is a piece for men's chorus and piano set to a text by Joseph Auslander. Kunzel chose Floyd for the commission because he was impressed with Floyd's work and saw him as an "up-and-coming" composer.⁴

In the mid-1960s, after the operas *The Passion of Jonathan Wade*, *The Sojourner and Mollie Sinclair*, and during *Markheim*, Floyd again ventured in the direction of choral music. At the request of the Juilliard Repertory Project, he and a limited number of other composers submitted pieces with defined guidelines as to range, rhythmic complexity, and texts that are appropriate for elementary school children. The compositions were then "tested" in specific schools, and those deemed successful were included in the anthology, *Juilliard Repertory Library*. All four of Floyd's compositions were selected for inclusion: *Long, long ago* (anonymous text), "Rain" and "Where go the boats?" from *Two Stevenson Songs* (texts by Robert Louis Stevenson), and *Who has seen the wind?* (text by Christina

Rossetti). All are for treble voices with piano accompaniment. Floyd was honored to have been asked to submit original compositions for such a worthy project, but in his own words, he felt "straight-jacketed" by the melodic and rhythmic limitations imposed. "I'm glad I did it," Floyd states, "but . . . it was very difficult. . . I was used to a very different medium." As he began to work on the pieces, his first challenge was to find texts he thought "would be good in terms of literary quality and would also appeal to children," and he remembers "that was a long search." In the end he was "very pleased and proud" that his pieces were selected for inclusion in the resulting anthology.⁵

The Martyr, indicative of the passion of the people on the 15th day of April, 1865, Floyd's third and most dramatic choral work up to that time, was the result of a 1971 commission from the Cincinnati Conservatory. Floyd set Herman Melville's text, based on the assassination of President Abraham Lincoln, for mixed chorus, two trumpets, piano, timpani, and percussion (celesta, chimes, vibraphone, xylophone, cymbals, suspended cymbal, snare drum, tenor drum, bass drum, whip, tambourine, and gong). *The Martyr* is dedicated to his friend and colleague at Florida State, Wiley Housewright.

Floyd states he had a difficult time creating musical ideas when setting the text for *The Martyr*. When asked why, he hesitates: "I don't know. . . I can't answer the question only because I think if I were given the same text now, I would say, 'Wow, this is a great text to set.' This is a marvelous poem." But, he adds, "I felt uncomfortable writing choral music at that point—choral music outside of opera. . . And because it was a commission, I felt I had to do something choral—specifically choral—and I felt more constraint."⁶

Uncomfortable in the choral realm, Floyd refrained from writing strictly choral music for almost twenty years. His

Teresa S. Coffman teaches at the University of Houston Moores School of Music, where she received her D.M.A. in conducting in 1997.

compositions during this time included the operas *Bilby's Doll*, *Willie Stark*, and *Jonathan Wade* (revised). In 1992 Floyd began work on his most complex choral composition. Commissioned by the American Choral Directors Association as a memorial to Raymond Brock, *A Time to Dance* premiered at the 1993 ACDA National Convention in San Antonio, Texas, by the Westminster Choir, under the direction of Joseph Flummerfelt. Floyd describes this, his most recent choral work, as a "musical collage of reflections on mortality"⁷ and dedicated it to his sister, Ermine. He used the *Oxford Book of Death* as a main source for the texts of the "Preamble" and the ten following movements in order to "cover as wide a range of views of death as

Floyd continually exhibits his recognition of the importance of choral writing through his opera choruses.

possible."⁸ The sources for the varied texts are as follows: "Preamble" (English *memento mori* medal, c. 1650), "Great Nature's Voice" (Lucretius [John Dryden]), "Vanitus vanitatum" (John Webster), "Epigram" (Mark Twain), "Death, be not proud" (John Donne),

"Eternity" (Robert Herrick), "Dear lovely Death" (Langston Hughes), from "Delivery Guaranteed" (Kingsley Amis), "Interview with Lazarus" (Joseph Auslander), "To Joshua, an Epitaph" (Alice Thomas Ellis), and "A Time to Dance" (Cecil Day Lewis). The work, scored for bass/baritone solo, mixed chorus, and full orchestra, is his most extended choral work to date.

Floyd originally rejected the ACDA commission, but "they were persistent," and he finally consented. He states that he "freed" himself to do it, because he said, "Okay, you all are badgering me to do this, and you're going to have to take what you get." This allowed him to experiment in a way he "would never experiment with opera choruses."⁹ Gene Brooks, the executive director of ACDA and an admirer of Floyd's music, specifically wanted Floyd for this commission because "he is a world-famous celebrity composer with high standards of composition" who "writes well for the voice."¹⁰

When asked if he has plans for other choral works, Floyd answers quietly but quickly, "No, not any more."¹¹ At least, it is hoped, not until his next persistent commission.

Floyd's Compositional Style and Text Setting

Floyd inherited an "American" compositional style from his mentor, Ernst Bacon, and certain characteristics appear throughout his choral music: frequent use of pedal points, polychords, rhythmic and melodic motives, modality, quartal and quintal harmonies, independent vocal and instrumental lines, and syllabic text setting. He describes his music as "basically tonal," and adds the following:

What I like to do is to set up a tonality and then simply stack other tonalities on top . . . [through] polytonality, or bitonality, or using a lot of non-harmonics . . . so the basic tonality is disguised. I don't do that as any kind of intellectual exercise; that's what interests my ear. . . . That's the ultimate arbiter—what I hear. . . . To me, it's a way of making tonalities much richer and interesting. I love to pack tonalities . . . so, therefore, when

New Music of
René Clausen

Come, Let Us Sing to the Lord
SATB with Organ or Brass Quintet
MF 2150

Through Our Beating Hearts Remind Us
SATB and Organ
MF 2148

FREE reference copies available upon request
PO Box 4012, Champaign, IL 61824-4012
Phone (800) 359-1386 or Fax (217) 398-2791
info@markfostermusic.com
http://www.markfostermusic.com

you finally do resolve into a tonality, it's much stronger.¹²

Not composed out of an inner need, Floyd's choral works have been written at the request of others. He has reiterated many times that his original hesitation in writing choral music was due to the fact that he would have to compose using "choral" techniques—"fugal imitations, and all this kind of thing"—which didn't appeal to him as an operatic composer, because, in his words, "you lose text."¹³

In spite of this reluctance, Floyd continually exhibits his recognition of the importance of choral writing through his opera choruses. One important aspect of these choruses is the way each functions in the opera. The chorus members never simply provide "background" music; they always play a specific and important role that contributes to the plot and the movement of the opera. Often the chorus functions as a choir or group of singers—as carolers in *Markheim*, as singing choir and congregation members in *Susannah*, as ballad-singing farmhands in *Of Mice and Men*—or as a cheering, jeering, or simply desperate sheep-like mob—as "kinsmen" in *The Sojourner and Mollie Sinclair*, as the townspeople in *The Passion of Jonathan Wade*, as "the poor and dispossessed" supporters of *Willie Stark*.

Floyd discusses his original interest in opera in an *Opera Cues* interview:

What drew me to opera in the first place was not just that I find music as absorbing and involving as spoken theater, but that music can encompass and explore an emotional range not possible in spoken theater. . . . I think it is a measure of this ideal 'blending of drama and music' that the productions I remember most vividly and poignantly at HGO over my twenty years as a subscriber here have been *The Coronation of Poppea*, *Falstaff*, Götz Friedrich's *Wozzeck*, Ponnelle's *Bohème*, and the mesmerizing *Elektra* of a few seasons back. These demonstrated to me what the art form was capable of being, and each time I was heartened to continue my quest for that elusive 'equal blend.'¹⁴

When asked how his opera tendencies transfer to his choral music, Floyd quickly replies, "I start from the text. The text to me suggests exactly what I want in terms of musical quality and theatrical quality."¹⁵ Andrew Porter quotes Floyd as stating that "music and drama, 'if necessary, should be capable of existing autonomously,' but 'the fusion of the two should enhance and make each more significant.'"¹⁶ His concern with text-setting is clearly demonstrated in the fact that all of his operas have been composed to his own librettos.

Dramatic Aspects

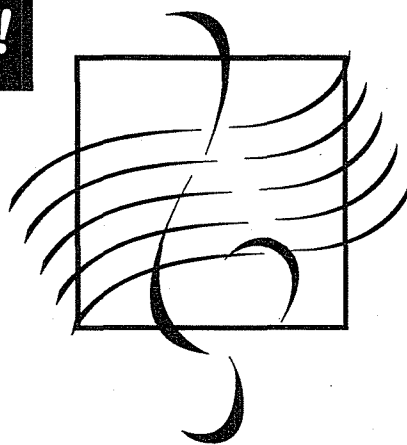
Although his choral works are not based on his own literary writings, Floyd's most extensive choral compositions, *Death came knocking*, *The Martyr*, and *A Time to Dance*, contain a common thematic thread—death. Why death? After a lengthy pause, Floyd answers, "I have absolutely no idea; it never occurred to me until this minute." But after some thought he surmises the following:

There is really hardly a more dramatic subject, implicitly, than that: death, loss, mortality. . . . That's the only way I'm interested in writing choral music. Every text that I've chosen is because of its inherent dramatic qualities.¹⁷

He further illustrates the drama of death in *The Martyr* by offering the visual enhancements of black dress, stage lighting, and projected images as suggested in his "Composer's Note" included in the score:

While *The Martyr* was written to be performed in a standard musical framework . . . , the composer would like to suggest that, where feasible, the work be presented in a somewhat theatrical setting. To accomplish this, he would favor the use of projections on a screen over the chorus at the rear of the stage, the projections to be

Last Call!



North American Music Festivals

and Custom Tours

LAST CALL for participation in the 1999 spring festivals!
Phone 1-800-533-6263 *immediately* to check availability.

Start planning for your spring, 2000 trip!

Mark the Millenium with participation in a first-class festival,
or with a superior customized tour.
Festivals: Toronto, Virginia Beach, New York City, Myrtle Beach
Call 1-800-533-6263. email: NAMF@compuserve.com
website: www.greatfestivals.com

the actual photographs of Lincoln, his death, and his funeral. These projections would not be constant, but would be used at certain points in the music. In addition, theatrical lighting of the chorus, rather than the usual concert lighting, is a decided advantage. Also, while it is not always practical, it is nevertheless of considerable benefit if the chorus can be garbed entirely in black, and preferably in some non-identifiable attire. While an

elaborate theatrical presentation is obviously not called for, any or all of these relatively simple additions can add substantially to the impact of a performance.¹⁸

In *A Time to Dance*, Floyd felt he was freer to incorporate dramatic compositional aspects more than in any other of his choral works, even though this work is very different and much more complex than any of his choruses for opera, which are generally more conjunct and less

“tonally stacked” than his choral compositions. He calls *A Time to Dance* a “challenging yet accessible” kind of “fusion” between his operatic and choral styles.

I keep going back in my head, and this is certainly not a fair parallel (I wish it were), to . . . Verdi. People say, ‘The Verdi *Requiem* is really operatic.’ What else should it be? That’s his voice, and I find that so distasteful, because I think it is one of the most exciting choral pieces in the world. Well, what do you expect him to do—turn out a Palestrina Mass?¹⁹

Charles Hausmann, Director of Choral Studies at the University of Houston and preparer of the chorus for the university performance of *A Time to Dance* in 1995, surmises that this fusion of styles “satisfies the dramatic urge we all have—the urge for emotional self-expression—and that comes through because [Floyd] is a theater composer.”²⁰

In his own words, Floyd attempted in *A Time to Dance* “to see how much

Figure 1 shows a musical score for the piece "Death came knocking" from measures 12 to 15. It features two vocal parts, B1 and B2, and a piano accompaniment. The vocal parts are in bass clef. The lyrics are: "Death came knock-ing, — knock-ing, — knock-ing, —". The piano part is in bass clef and includes dynamic markings *pp* and *p*. A box with the number 12 is in the top left corner.

Figure 1. *Death came knocking*, mm. 12–15

Figure 2 shows a musical score for the piece "The Martyr" from measures 18 to 20. It features vocal parts for Soprano (S) and Alto (A), Tenor (T), and Bass (B), along with percussion (Timp., Perc., Vib., Ten. Dr.) and piano accompaniment. The tempo is marked "poco meno mosso" with a quarter note equal to 63 (♩=63). The lyrics are: "Be - ware the Peo-ple weep-ing when they have the i - ron hand Be -". The piano part is in bass clef and includes dynamic markings *pp* and *p*. The percussion part includes Chimes and Cymbals (Cel.) with dynamic markings *p*, *pp*, *p lontano*, and *mf*. A box with the number 18 is in the top left corner.

Figure 2. *The Martyr*, mm. 18–20

variety I could really get. . . . I was going to preserve the integrity of the text first . . . but within that I was going to use every, every device I could think of in terms of choral writing. . . .” He experimented with this work in a way he felt he could not experiment with opera choruses, because the “function” was different. He states, “I would never write a bitonal chorus for opera as I did in *A Time to Dance*.”²¹

Even with their many differences, Floyd’s choral compositions contain similarities with his opera choruses in his use of dramatic aspects to portray the text. In addition to his creative tonal schemes, which continually underline the drama of *Death Came Knocking*, *The Martyr*, and *A Time to Dance*, his use of text painting, creative instrumental lines, frequent meter changes, and numerous expressive indications contribute to the expression of text in all his works for chorus.

Text Painting

Text painting is a regular recurrence in Floyd’s choral works. The pervasive “knocking” motive in *Death came knocking* continually reminds performer and listener of the relentless presence of death. Dramatic text painting occurs throughout the work but is especially evident on the word “knocking.” The most pervasive rhythmic motive first appears strikingly as a recurring “knocking” motive in the piano introduction as a thirty-second-note/eighth-note percussive figure, which is then augmented in the voices in the imitative first section on the word “knocking.” (Figure 1). This figure appears as a constant “rapping” throughout the piece in its original or augmented form. Pedal points beneath this activity not only add to the ominous quality of the music, they also provide important and practical tonal centers in this somewhat “tonally stacked” piece.

Floyd describes *The Martyr* as being in three main sections, but there are many subsections that make this type of ternary form resemble a rondo with Floyd’s characteristic recurring themes. The text painting in *The Martyr* is especially evident in each of the “Beware the people weeping” themes and in the generally more subdued “weeping” central section. The first “Beware the people weeping” theme tends to represent a mournful quality with its

softer dynamic, lower tessitura, and slower tempo (Figure 2) than the second theme, which is an angrier, more defiant setting of the same text—as seen in the high tessitura, disjunct choral lines, loud dynamic, faster tempo, and more percussive instrumental lines (Figure 3). Floyd explains the high vocal tessituras of the declamatory, almost violent, second theme as the only way to get the intensity of sound he wanted, which could not be

obtained from the middle voice.²²

The middle “weeping” section includes two instances of an alto/bass ostinato 5/4 “weeping” pattern, which reinforces the mournfulness and illustrates a sort of mesmerizing numbness in its repetition, not unlike the swaying and murmuring of mourners at many funerals (Figure 4). Floyd’s fondness for the extremely dissonant intervals of major sevenths and augmented fourths occurs throughout in the

Figure 3. *The Martyr*, mm. 119–123

Figure 4. *The Martyr*, mm. 111–112

of the sound of raindrops. This staccato motive is also reflected in the vocal line (Figure 8). The piano in *Who has seen the wind?* portrays wind with a soft, fluid, slurred “wind” motive (♩♩♩♩♩♩) which recurs throughout the piece (Figure 9). A similar “wind” motive occurs in *Long, long ago*.

Floyd also often sets the mood and accentuates dramatic passages of his music with instrumental punctuation: a sharp gunshot, represented by the whip in the two *Allegro animato* sections of *The Martyr*, occurs after the choir cries, “But they killed him . . .” (Figure 10). Persistent C♯ chimes in the opening nine measures of this same work clearly set the stage for a funereal atmosphere.

The slide projector might also be considered an instrument that emphasizes certain dramatic passages in *The Martyr*. Floyd does not specify which slides to use or when to use them—this is left to the discretion of the conductor. But he does suggest that the pictures be actual photographs of Lincoln, his death, and funeral. He prefers that only a few slides be shown for a very brief time, with the screen going to black between pictures. He finds that too many slides “distract from the piece” and prefers slides that depict the reactions of the people to Lincoln’s assassination.²⁵

Tempo and Expressive Indications

Floyd’s numerous tempo and expressive indications contribute to the movement and the drama of his choral works, and this is especially evidenced in *The Martyr* and *A Time to Dance*. For example, the first thirty measures of *The Martyr* incorporate no less than eight different tempo indications: measures 1–4, *Andante poco moderato*; measures 5–9, *stringendo poco a poco*; measures 10–16, *a tempo, risoluto e marcato*; measures 16–17, *poco rit.*; measures 18–21, *poco meno mosso*; measures 22–28, *Tempo I*; measures 28–29, *poco rit.*; and measures 30–49, *Allegro animato*. A similar frequency of tempo and expressive indications occurs throughout *A Time to Dance*, but is perhaps most evident in “Interview with Lazarus.”

His strategic mixing of meters, notated rhythms, and phrase lengths illustrates his

careful attention to syllabic stress and speech rhythms. This is clearly demonstrated in the frequent meter changes of “Dear Lovely Death” (Figure 6), in the notated rhythms and phrases of *Long, long ago*, and in the first “Beware the people weeping” section of *The Martyr* (Figure 2). In each case, the notated rhythms and meters closely follow normal speech patterns—a striking characteristic in Floyd’s operas and his choral works. In writing about *Bilby’s Doll*, Porter surmises, “the word setting is flexible, not tied to the bar lines, natural in its response to what would be the spoken inflections of the text.”²⁶

Summary

Floyd’s dramatic style is astutely summarized by David Ewen:

[His] musical style is eclectic. Much of its power is generated through expressive declamations and his strong harmonic language. But he has not neglected lyricism altogether, which, from time to time, springs from his music like some geyser eruption. And he is not afraid of emotion, or of romantic attitudes, when the text calls for them. His extraordinary success stems from the fact that he is at one and the same time a supremely articulate and versatile musician and a telling and consummate dramatist.²⁷

Carlisle Floyd’s choral music is dramatic, musically “challenging yet

27 Vivo (♩. = 80)

mf *f*

Solo

Death has some - thing, some-thing, some-thing — to be said for it.

sfz *mf* *p* *f*

S *mp* some - thing to be said — for it.

A *mp* some - thing to be said — for it.

T *mp* some-thing, some-thing, some - thing to be said, said for it.

B *mp* some-thing, some-thing, some - thing to be said, said for it.

p *mf*

Figure 7. From *A Time to Dance*: “Delivery Guaranteed,” mm. 1–12

accessible," thoughtfully and expertly composed to meaningful texts, and inspiring to perform and hear. The Juilliard Project pieces are ideal for school or

community children's choirs or women's voices, and the four pieces together form an interesting set. They are also effective separately, and *Long, long ago* might be

used as an anthem during Christmastide for a church, children's or women's chorus, or even as a duet. Although *Death came knocking*, *The Martyr*, and *A Time to Dance* are more difficult, due to their harmonic and rhythmic complexity, they are generally accessible to advanced university, community, or professional choirs and are excellent concert pieces. None are lengthy; *The Martyr* is less than fifteen minutes long, and *A Time to Dance* is less than thirty.

Because Floyd is widely recognized as an opera composer, his choral works are often too easily overlooked. Although relatively few in number, they are exceptionally diverse and worthy of performance.

Floyd's Choral Works

Death came knocking. For TTBB chorus and piano. Text by Joseph Auslander. New York: Boosey & Hawkes, OCTB 5368, 1961.

Long, long ago. For two-part treble chorus and piano. Anonymous text. New York: Boosey & Hawkes, OCTB5648, 1967.

Two Stevenson Songs. 1. "Rain," 2. "Where go the boats?" For unison treble chorus and piano. Texts by Robert Louis Stevenson. New York: Boosey & Hawkes, OCTB5627, 1967.

Who has seen the wind? For two-part treble chorus and piano. Text by Christina Rossetti. New York: Boosey & Hawkes, OCTB5628, 1967.

The Martyr, indicative of the passion of the people on the 15th day of April, 1865. For SATB chorus, two trumpets, piano, timpani, and percussion. Text by Herman Melville. New York: Belwin-Mills, 1973, ownership transferred to Boosey & Hawkes in September 1989.

A Time to Dance. For SATB chorus, bass-baritone solo, and orchestra. Texts from an English "Memento Mori" Medal (c. 1650), Lucretius (John Dryden), John Webster, Mark Twain, John Donne, Robert Herrick, Langston Hughes, Kingsley Amis, Joseph Auslander, Alice Thomas Ellis, and Cecil Day-Lewis. New York: Boosey & Hawkes, LCB264 (piano/vocal score), 1996.

Works Arranged by Floyd from His Operas and Published Separately for Chorus

Allegro poco scherzando (♩=108)
mp

Vcs. *mp*
The rain is rain-ing all a-round, It falls on field_ and tree, It _

Pno. *p*

Figure 8. From *Two Stevenson Songs*: "Rain," mm. 1-5

Allegretto (♩=84)
p

Vcs. *p*
Who has seen _ the wind?

Pno. *pp*

Figure 9. *Who has seen the wind?*, mm. 1-4

4 Allegro animato (♩=92)

S
A
T
B
Trpts.
Timp.
Perc.
Perc.
Pno.

kind; But _ they _ killed him _ in _ his _

Figure 10. *The Martyr*, mm. 29-30

"Jaybird Song," from *Susannah*. Arr. for SATB chorus and piano. Anonymous text. New York: Boosey & Hawkes, OCTB5502, 1964.

"Down in Galilee," from *The Passion of Jonathan Wade*. Arr. for SATB chorus and piano. Text by Carlisle Floyd. New York: Boosey & Hawkes, OCT5538, 1965.

"Free as a Frog," from *The Passion of Jonathan Wade*. For unison chorus and piano. Anonymous text. New York: Boosey & Hawkes, OCT5527, 1965.

Death came knocking © Copyright 1961 by Boosey & Hawkes, Inc. Copyright Renewed. Reprinted by permission.

Long, long ago © Copyright 1967 by Boosey & Hawkes, Inc. Copyright Renewed. Reprinted by permission.

Two Stevenson Songs © Copyright 1967 by Boosey & Hawkes, Inc. Copyright Renewed. Reprinted by permission.

Who has seen the wind? © Copyright 1967 by Boosey & Hawkes, Inc. Copyright Renewed. Reprinted by permission.

A Time to Dance © Copyright 1996 by Boosey & Hawkes, Inc. Reprinted by permission.

NOTES

¹Teresa S. Coffman, "The Choral Music of Carlisle Floyd: History, Analyses, Text Setting, and Performance Considerations (D.M.A. document, The University of Houston Moores School of Music, 1997). This article is excerpted from this document.

²Carlisle Floyd, interview by author, 3 September 1996, Houston, Tx.

³Ibid.

⁴Erich Kunzel, telephone interview by author, 26 February 1997, Houston.

⁵Floyd, interview by author, 26 April 1996, Houston.

⁶Ibid.

⁷John Silantien, ed., "Special Events," *Choral Journal*, vol. 33, n. 6 (January 1993): 31.

⁸Floyd, 26 April 1996 interview.

⁹Ibid.

¹⁰Gene Brooks, telephone interview by author, 25 February 1997, Houston.

¹¹Floyd, 26 April 1996 interview.

¹²Floyd, 3 September 1996 interview.

¹³Floyd, 26 April 1996 interview.

¹⁴Floyd, "Susannah: An Interview with Carlisle Floyd," *Opera Cues* (Spring 1996): 16.

¹⁵Floyd, 26 April 1996 interview.

LUMINA MUSIC

Featuring enduring, meaningful texts set to provocative, original music.

Buy one. Copy forever.

www.luminamusic.com



Send for your
**1999 Lent and
Easter Pack!**

Theodore Presser Company • Dept. 1-CJ
1 Presser Place • Bryn Mawr, PA • 19010-3490
-or- E-mail presser@presser.com

... by JAMES ADLER

MEMENTO MORI: An AIDS Requiem

TTBB Chorus; S, M-S, T, B soli; and orchestra
Nine movements (75 min.); on rental (LG 52862)

"[Adler] writes for both chorus and orchestra with uncommon imagination"

- Derrick Henry, *The Atlanta Journal-Constitution*

"A powerful and wrenching work"

- Corydon J. Carlson, *Choral Journal*

"The range of expression is expansive"

- Jerry Schwartz, *American Record Guide*

Available separately with keyboard accompaniment:

- The Wounded (Ingemisco)
TTBB and M-S (LG 52818)
- Pie Jesu
TTBB and M-S (LG 52819)
- Sanctus-Holy-Kadosh
adapt. SATB and S (LG 52820)

EL NOI DE LA MARE (A CATALAN CAROL)

SATB, Keyboard, opt. handbells (LG 52763)

"A gentle piece of great beauty"

- Conan Castle, *Choral Journal*

INVITATORY AND HOLIDAY FUGUE

SATB, Keyboard, opt. Bass Trombone
(LG 70647)

CHRISTMAS MORNING

SSA and Piano (LG 53017)

Lawson-Gould Music Publishers, Inc.

250 W. 57th Street • Suite 1005

New York, NY 10107

212-247-3920 • 212-247-3991 (fax)

<http://www.akula.com/~jadler/>

WASHINGTON STATE UNIVERSITY SCHOOL OF MUSIC AND THEATRE ARTS ASSISTANT PROFESSOR - TENURE TRACK

Choral Music Education, Choral Conductor, Voice Studio and Performer (male: bass/baritone or tenor), effective August 16, 1999, full-time, nine months.

Teach choral music education methods, materials, and techniques. Direct University Singers. Teach studio voice. Maintain creative and scholarly activity related to teaching. Actively participate in recruitment of students and activities of appropriate professional organizations. Advise students and provide appropriate service effort.

Master's degree plus national visibility or doctorate required. Evidence of strong research ability, knowledge of current music education and vocal methodology, and effective teaching, performance, organizational, and interpersonal skills required. Minimum two years successful choral teaching at the secondary level required. Evidence of ability in student recruitment and retention, plus ability to maintain effective relationships with secondary schools required. Evidence of university choral and vocal teaching and keyboard skills sufficient for accompanying preferred.

Please send letter of application, at least three confidential recommendation letters, current vita, video of choral conducting, and audio of solo singing to:

Dr. Lori Wiest, Chair
Choral Music Education Search
School of Music and Theater Arts
Washington State University
P.O. Box 645300
Pullman, WA 99160-5300

DEADLINE TO APPLY:

Screening begins April 5, 1999, and continues until position is filled.

WSU is an EO/AA Educator and Employer.

Members of ethnic minorities, Vietnam Era and disabled veterans, persons of disability and/or persons of the age of 40 and over are encouraged to apply.

¹⁶Andrew Porter, "Musical Events: Reconstruction," *New Yorker*, 4 February 1991.

¹⁷Floyd, 26 April 1996 interview.

¹⁸Floyd, *The Martyr, indicative of the passion of the people on the 15th day of April. 1865*, poem by Herman Melville (New York: Belwin-Mills Publishing Corp., 1973, ownership transferred to Boosey & Hawkes in September 1989), 3.

¹⁹Floyd, 26 April 1996 interview.

²⁰Charles Hausmann, interview by author, 3 March 1997, Houston.

²¹Floyd, 26 April 1996 interview.

²²Floyd, 3 September 1996 interview.

²³To conserve space, the excerpts from *A Time to Dance* are from the piano/vocal score.

²⁴Kingsley Amis, "Delivery Guaranteed" from *Collected Poems 1944-79* (London: Hutchinson, 1979).

²⁵Floyd, 3 September 1996 interview.

²⁶Porter, "Going to the Devil," 320.

²⁷Ewen, *The World of Twentieth-Century Music* (Englewood Cliffs, NJ: Prentice Hall, 1968), 274.

—CJ—

		
MIDI Keyboard Kits \$299		
General MIDI Keybd.-Full 61 keys Sequencing/Transcription Software Band in a Box, MIDI Connector		
Finale \$219 • Encore \$219		
Site Licenses • MusicMastery		
Keybds	AABACA	CD
Labs	612-933-7307	Roms
http://aabaca.com		

TP Music Aids— Making Music a Way of Life

These easy-to-read cards are designed to make the task of learning (and teaching) rests and rhythms fun and easy. Two versions, easy and medium, are available to meet the needs of every student.

Call today to get your free TP Music Aids catalog to see how we can help you make music a fun and lasting part of your students' lives.

800-547-2355 • PO Box 1728 Irmo, SC 29063 • www.tpmusicaids.com

RESTS 'N RHYTHMS



TRINITY
LUTHERAN
SEMINARY

SUMMER MUSIC COURSES

1-Week, 3-Week Courses

June 14 – July 2, 1999

Graduate Credit

June 14-July 2 (three weeks)

Church History – *John Kevern*
Person in Ministry – *Leland Elhard*
Liturgical Choir – *May Schwarz*

June 14-18 (one week)

People's Song Leading – *Alice Parker*

June 21-25 (one week)

Children's Choirs – *Amy Chivington*
Hymns Old and New – *Carol Doran*

June 28-July 2 (one week)

Music & Theology – *Walter Bouman*

For more information, contact:

Prof. May Schwarz, Director, MACM program
Trinity Lutheran Seminary
2199 E. Main St., Columbus, OH 43209-2334
Phone: (614) 235-4136 Fax: (614) 238-0263
Email: music@trinity.capital.edu

NEW YORK CHORAL FESTIVAL

April 5-9, 2000

Lincoln Center • NYU • Churches of New York

1999 Faculty

Weston Noble • Moses Hogan • Jeffrey Unger

(2000 Faculty To Be Announced)

****BY AUDITION ONLY. LIMITED TO TWELVE CHORAL GROUPS****

“An intensive program of performance, workshops, sightseeing, Broadway shows and educational exchange”

• GREAT PERFORMANCES • MUSICAL EXCELLENCE • AFFORDABLE VALUE •

1-800-922-3976

WORLD PROJECTS, INTERNATIONAL MUSIC PRODUCTIONS

Contact: Don Jacobsen

**A
C
D
A
P
U
B
L
I
C
A
T
I
O
N
S**

Monograph No. 1

Guide for the Beginning Choral Director. (1972) 41pp.
by the National R&S Committee on High School Choirs, Gordon H. Lamb, Chair

Monograph No. 2

An Annotated Inventory of Distinctive Choral Literature for Performance at the High School Level. (1976) 69pp.
by Margaret B. Hawkins

Monograph No. 3

The Choral Journal: An Index to Volumes 1-18. (1978) 170pp.
by Gordon Paine

Monograph No. 4

A Classified, Annotated Bibliography of Articles Related to Choral Music in Five Major Periodicals through 1980. (1982) 233pp.
by Lynn Whitten

Monograph No. 5

Singing in English: A Manual of English Diction for Singers and Choral Directors. (1988) 109pp.
by Richard Cox

Monograph No. 6

A Classified Index of American Doctoral Dissertations and Dissertation Projects on Choral Music Completed or Currently in Progress through 1989. (1990) 177pp.
by Michael J. Anderson

Monograph No. 7

The Choral Journal: An Index to Volumes 19-32. (1992) 134pp.
by Scott W. Dorsey

Monograph No. 8

American Singing Societies and Their Part-songs: Ten Prominent American Composers of the Genre (1860-1940) and the Seminal Singing Societies that Performed the Repertory. (1994) 112pp.
by William Osborne

Monograph No. 9

Twentieth-century Choral Music: An Annotated Bibliography of Music Appropriate for College and University Choirs. (1997) 289pp.
by Richard J. Bloesch and Weyburn Wasson



ACDA Composers Series

**Joseph Haydn
AND THE CLASSICAL
CHORAL TRADITION**

by Lawrence Schenbeck

ISBN 0-937276-17-0 (softcover) • 514pp.
© 1996, Hinshaw Music, Inc. • HMB-194 • \$45

To order, contact:
Hinshaw Music, Inc.
P.O. Box 470
Chapel Hill, NC 27514-0470
919/933-1691 (voice)
919/967-3399 (fax)

Published in cooperation
with the Research and Publications Committee
of the American Choral Directors Association

ORDER FORM

Name: _____
Address: _____
City: _____ State: _____ Zip Code: _____

Monograph	Quantity	Price	Subtotal
No. 1	___	@ \$5.00	\$ ___
No. 2	___	@ \$5.00	\$ ___
No. 3	___	@ \$7.50	\$ ___
No. 4	___	@ \$10.00	\$ ___
No. 5	___	@ \$10.00	\$ ___
No. 6	___	@ \$10.00	\$ ___
No. 7	___	@ \$15.00	\$ ___
No. 8	___	@ \$15.00	\$ ___
No. 9	___	@ \$20.00	\$ ___

Total Payment Enclosed: \$ _____

Send check or money order, payable to ACDA, to:
Monographs • ACDA • P. O. Box 6310 • Lawton, OK 73506-0310

ViaMedia
P.O. Box 6774
Springdale, AR 72766
Telephone: (501) 751-0145 (voice and fax)
Web Site: viamediaavpro.com
E-Mail: herrens@arkansas.net

Part I - Catalog of ACDA Recordings

1999 American Choral Directors Association Convention

1. Make your selections below.
2. On the order form, fill in quantities, cost each, and total. Add special shipping, if any.
3. Indicate method of payment and complete credit card information, if applicable.
4. Mail this page, with payment, to ViaMedia, P.O. Box 6774, Springdale, AR 72766, OR fax to (501) 751-0145, being sure to include credit card information.

CONCERT RECORDINGS — Compact Discs, VHS Video Tapes & Audio Cassettes

Be sure to note the headings "CD/VID/AUD" and place a mark in the proper column and line.

If you want more than one CD, video, or cassette of a given group, write the number desired on the proper line.

Prices--payable in U.S. funds. Express or international shipping is an additional cost. 1 to 4 compact discs and/or video tapes - \$20.00 each; 5-9--\$19.00 each, 10 or more--\$18.00 each. 1-4 cassette tapes--\$10.00 each; 5-9--\$9.00 each, 10 or more--\$8.00 each.

ITEM	CD/VID/AUD	
1	___/___/___	Amabile Youth Singers
2	___/___/___	Bryn Mawr Presbyterian Church Choir
3	___/___/___	Chapman University Choir
4	___/___/___	Cincinnati Boychoir
5	___/___/___	Coronado Chorale, Lubbock, Texas
6	___/___/___	Detroit Concert Choir
7	___/___/___	East Tenn State University Men's Ensemble
8	___/___/___	Ekaterinburg Boys and Youth Choir
9	___/___/___	Guelph Youth Singers
10	___/___/___	Houston Chamber Choir
11	___/___/___	Klein High School Chorale
12	___/___/___	Krasnoyarsk College Chamber Choir
13	___/___/___	Lawrence Children's Choir
14	___/___/___	MacArthur HS Women's Chamber Choir
15	___/___/___	Magnum Chorum, Mankato, MN
16	___/___/___	Mongolian Youth Choir
17	___/___/___	Morehouse College Glee Club
18	___/___/___	Moscow Children's Choir
19	___/___/___	National High School Honor Choir
20	___/___/___	National Honor Boychoir
21	___/___/___	National Women's Honor Choir
22	___/___/___	Nebraska Children's Chorus
23	___/___/___	Ohio State University Men's Glee Club
24	___/___/___	Okla State University Chamber Choir
25	___/___/___	Ricks College Collegiate Singers
26	___/___/___	Santa Rosa Chamber Choir
27	___/___/___	St. Olaf Choir
28	___/___/___	Thurman White Madrigal Singers
29	___/___/___	University of Michigan Chamber Choir
30	___/___/___	University of Mississippi Concert Singers
31	___/___/___	University of North Texas A Cappella Choir
32	___/___/___	University of Regina Chamber Singers
33	___/___/___	West Singers, Cherry Hill High School
34	___n/a___/___/___n/a___	Willamette Singers
		N/A--not available

INTEREST SESSIONS

Audio Cassettes Only — See Prices Above or on the Order Form
Mark your choices below.

- 1 INT ___ "I Dream of Peace"
- 2 INT ___ Collegiate Male Ensemble
- 3 INT ___ Choral Tone
- 4 INT ___ Women's Choirs--Discovering Real Repertoire
- 5 INT ___ Slavonic Choral Music
- 6 INT ___ Differences in Jazz & Classical
- 7 INT ___ Performing on Paper
- 8 INT ___ Changing High School Choir
- 9 INT ___ Sacred Music of Duke Ellington

- 10 INT ___ African American Choral Traditions (Part 1)
- 11 INT ___ African American Choral Traditions (Part 2)
- 12 INT ___ Music of the Baroque (Part 1)
- 13 INT ___ Music of the Baroque (Part 2)
- 14 INT ___ Musical Artistry & The Adolescent Singers
- 15 INT ___ Standards in Choral Music Classes
- 16 INT ___ Humor in Choral Music
- 17 INT ___ Haydn
- 18 INT ___ Authentic Worship & Faithful Music Making
- 19 INT ___ Pen to Podium
- 20 INT ___ An Affirmation of Faith (Holy Name Church)

"One of the few recordings I thought truly represented the quality of the performance. . . So much so, that on many occasions I have used ViaMedia recordings to demonstrate my works." James Mulholland, December 1998

ORDER FORM

Compact Discs and Video Tapes may be any combination, such as one CD and four videos, a total of five at \$19.00 each=\$95.00 total, not one at \$20.00 and four at \$20.00 for a total of \$100.00. You save \$5.00! In the event there are fewer than 10 orders of a given performance, no recordings will be available and refunds will be issued.

Compact Discs: Quantity ___ x Cost \$ ___ = CD Total \$ ___
 1-4=\$20.00 each; 5-9=\$19.00 each
 10 or more=\$18.00 each

Video Tapes: Quantity ___ x Cost \$ ___ = Video Total \$ ___
 1-4=\$20.00 each; 5-9=\$19.00 each
 10 or more=\$18.00 each

Audio Tapes: Quantity ___ x Cost \$ ___ = Audio Total \$ ___
 1-4=\$10.00 each; 5-9=\$9.00 each
 10 or more=\$8.00 each

Sum of the Above **Subtotal** \$ _____

No additional shipping charge within the USA

USA ground: no charge when using non-express shipping

Express Shipping - Starts at \$15.00

International ground shipping: \$ _____
 1-4 items: \$15.00; 5-9 items: \$25.00;
 10 or more: \$35.00

International air shipping: \$ _____
 1-4 items: \$20.00; 5-9 items: \$35.00;
 10 or more: \$55.00

Total of recordings plus shipping \$ _____

Complete the delivery and transaction information below; please print legibly

Name _____ Day Phone (____) _____
 Address _____
 City _____ St/Prov _____ Postal Code _____
 Country _____

Payment: ___ Mail in ___ FAX ___ On Site: Check ___ # ___
 ___ Check, in U.S. funds, payable to ViaMedia ___ Money order
 ___ Institutional purchase order (please include a numbered, properly signed P.O.)

Credit Card: ___ Visa ___ MC ___ Novus ___ Amex
 Card Number _____ Exp Date: ___/___/___
 Name on Card _____

Note: The name ViaMedia will appear on your card statement

Delivery: 60 days from date of order or postmark. When package arrives, open immediately and check for damage. ViaMedia cannot replace damaged recordings more than 10 days after they are delivered.

LITERATURE FORUM

Repertoire and Conductors of Fifty All-State Choirs, 1997-98

by Rebecca R. Reames

ALABAMA

Judy Bowers
Florida State University
Junior High Choir

Laudate Dominum Porterfield
Canciones de cuna Gray
Shenandoah arr. Kiehle
*O Praise the
Mighty Lord* Handel/Liebergen
Down by the Sally Gardens arr. Rutter
The Storm is Passing Over Tindley/Baker
The Milkmaid's Fable Cobb

Charlotte Adams

Cherry Creek High School, Colorado
SSA Choir

Yo le canto todo el dia Brunner
O magnum mysterium de Morales
Dance on My Heart Koepke
A Child Said McCray
Somagwaza arr. Kaptein
The Dream Tree arr. Allaway
A Jubilant Song Dello Joio

Joel Knapp

Jacksonville State University
TTBB Choir

*E'en So, Lord Jesus,
Quickly Come* Manz
Lobet den Herren, alle heiden ed. Stocker
Fergus an' Molly arr. Singh
She's Got You Klein
The Awakening Martin
Western Songs arr. Wagner
Climbin' Up the Mountain arr. Smith

Rebecca R. Reames is Assistant Professor of Choral Music and Music Education at the Crane School of Music, State University of New York at Potsdam.

Jo-Michael Scheibe
University of Miami
SATB Choir

Sing a Mighty Song Gawthrop
Haste Thee, Nymph Handel/Mason
In memoria aeterna Vivaldi
Gloria Basler
If Music be the Food of Love Dickau
Der gan zum liebchen Brahms
The Battle of Jericho Hogan

ALASKA

Craig Johnson
University of Texas—Austin

*Let All the World in
Every Corner Sing* Vaughan Williams
Verbum caro factus est Hassler
Sing Unto God
(from *Judeas Macabeaus*) Handel
There Shall a Star Come
Out of Jacob Mendelssohn
Love and Pizen Mechem
My Shepherd Will Supply
My Needs Thompson
Negana Leek

ARIZONA

Mary C. Breden
Loyola Marymount University

We Will Remember Thy Name Handel
Alleluia Amen Handel
Alma redemptoris mater Palestrina
The Snow Elgar/Fraser
Of Crows and Clusters Dello Joio
Dirait-on Lauridsen
America arr. Hunter

ARKANSAS

Stan McGill
South Garland High School, Texas
Male Chorus

The God Who Gave Us Life
(*The Testament of Freedom*) Thompson
Be Thou My Vision arr. Hunter
She is My Slender, Small Love Thiman
Betelehemu Whalum
*The Drummer and
the Cook* Parker/Shaw

Viretta Sexten

Kennet High School, Missouri
Female Chorus

*Wir eilen mit schwachen,
doch emsigen Schritten* Bach
How Sweet the Moonlight Sleeps Young
Measure Me, Sky arr. Mulholland
Nigra sum Casals
O aula nobilia Mathias

Jing-Ling Tam

University of Texas at Arlington
Mixed Chorus

Anvil Chorus Verdi
Wake Up, Ollie Brown Allaway
Jasmine Flower arr. Tam
O aula nobilis Mathias
Chichester Psalms Bernstein
Kyrie and Gloria (Mass in C) Beethoven

CALIFORNIA

Jo-Michael Scheibe
University of Miami

Hast Thee Nymphs (L'Allegro) Handel
In memoria (Beatus Vir) Vivaldi
Gloria (Missa Kenya) Basler
Weg der liebe Brahms
Heart We Will Forget Him Mulholland
Shendandoah arr. Basler
Bile Them Cabbage Down arr. Wilberg
The Battle of Jericho arr. Hogan

COLORADO

Nina Gilbert
University of California—Irvine
Men's Choir

Laut verkuende uns're freude
(A LittleMasonic Cantata)
K. 623 Mozart
Arisa alinu arr. Gilbert
Four madrigals del Encina
Revelose mi cuidado
Una sanosa porfia
Caldero y llave, ma dona
Amor con fortuna
Got a Mind to Do Right arr. Morrow
La pastorella Schubert
Bye Bye Blues Hamm, Bennett,
Lown, Gray
Quick! We Have
but a Second arr. Ringwald

Hilary Apfelstadt
Ohio State University
Women's Choir

Gloria Henderson
The Lord is My Shepherd Schubert
How Sweet the Moonlight Sleeps Young
Life has Loveliness to Sell Mulholland
Hello, Girls arr. Pfautsch
Sakura, sakura arr. Okamura
Ah! si mon moine
voulait danser arr. Patriquin

Jing-Ling Tam
University of Texas at Arlington
Mixed Choir

Chichester Psalms Bernstein
Cool of the Night arr. Ratedge
Water Night Whitacre
Wake Up, Ollie Brown Allaway

CONNECTICUT

Peter Bagley
University of Connecticut

Sing to the Lord a New Song Schutz
Geistliches Lied, op 30 Brahms
Witness Whallum
How Can I Keep from Singing? arr. Tyler
Lift Boy Britten
Make Our Garden Grow Bernstein/Page
Bridge Over Troubled Waters arr. Shaw

DELAWARE

Russell Robinson
University of Florida
Junior All-State Chorus

Alleluia Mozart/Robinson
Come to Me, O My Love Petker
Now is the Month
of Maying Morley/ Robinson
Shenandoah arr. Althouse

Praise and Honor Bach/Robinson
How Old do Ya' Have
to be to Sing the Blues? Robinson
It Takes a Village arr. Funk
Reach Out and Touch Ashford &
Simpson/Robinson

Simon Carrington
University of Kansas
Senior All-State Chorus

All Ye Who Music Love Donato
Alleluia Larson
Alles hat seine zeit Haydn
When Mary thro'
the Garden Went Stanford
Tres cantos nativos
dos indios krao arr. Leite
And So It Goes Joel/Chilcott
Love Somebody arr. Bacon

FLORIDA

Larry Wyatt
University of South Carolina
Senior High Concert Chorus

Hodie, Christus natus est Willan
Pater noster Schutz/Wyatt
Awake the Trumpet's
Lofty Sound (Samson) Handel
Neckerein Brahms
The Cloths of Heaven Hailstork
O magnum mysterium Lauridsen
You Must Have that
True Religion arr. Carter

André J. Thomas
Florida State University
JH/MS (8th and 9th)
Mixed Concert Chorus

Prepare the Hymn Handel
Agnus Dei Pergolesi
Sing to the Lord
(Three Meditations) Goemanne
Arise, My Love Porterfield
Sanctus Bernstein
Down by the
Sally Gardens (TB) arr. Rutter
I Hear America Singing Thomas

Z. Randall Stroope
University of Nebraska
7-8 Treble Chorus

Resonet in laudibus Stroope

ConceptTours

A bridge to the World

Not Just Another Performance in a Foreign Place

A cultural focus, in the broadest and best sense of the word.
A customized itinerary, planned around your group's unique agenda.
Experienced professionals at every stage, from tour design to execution.
An educational perspective, with visits to historic sites & cultural landmarks.
Specialized guides, accommodations & travel amenities to meet your budget.

Music Collaborations and Performance Tours

Group Tours to New York City
Cathedral Tours of Great Britain
Eastern & Western Europe
UK, South America & Asia

Contact: Dennis Hunt, Concept Tours, Inc. 170 W. 74th St., NYC 10023
Tel: 212-580-0760 Fax: 212-874-8605 ConcepTour@aol.com

Agnus Dei (Cornation Mass) Mozart
King of Glory, King of Peace Harris
Niska banja arr. Page
Measure Me, Sky arr. Mulholland
J'entends le moulin arr. Patriquin

Norma Raybon
Spelman College
SSAA Chorus

Achieved is the Glorious
Work (The Creation) Haydn
Ave Maria Macintyre
Hold On arr. Noble
Carol to Beauty Mulholland
Kalinka arr. Gregoryk

Rodney Eichenberger
Florida State University
Reading Chorus

Renaissance:
Mentre il cuculo Caimo
Sanctus Lotti
Kyrie Gabrieli
Si ch'io vorrei morire Monteverdi
Chantez a Dieu Sweelinck
Buccinate in neomenia tuba Croce
Lay a Garland Pearsall
Pavane Gasparini
Musica dulci sono Cipriano de Rore

Baroque:
In virtute tua Gorczycki
Let Their Celestial
Concerts All Unite Handel
Prepare the Hymn Handel
Come, Mighty Father Handel

Classical:
Three Choruses from
La clemenza di tito Mozart
Plaudant aetheri Holzbauer
Gloriosus Deus Haydn
Universi, qui te expectant M. Haydn
Alles hat seine Zeit Haydn

Romantic:
O Cast Me Not Away Brahms/Ehret
In der Marienkirche Loewe
Orche nash Gretchaninoff
O Lamb of God Kalinnikof
I am the Monarch
of the Sea Gilbert and Sullivan
Locus iste Dohnanyi
Two Mendelssohn
Part Songs Mendelssohn

Twentieth Century
(including Folk-Song Arrangments):
Gloria (Missa Kenya) Basler
There is no rose Caracciolo
Blow Ye the Trumpet Mecham
O nata lux Lauridsen
Vita de la mia vita Hawley
Ave Maria Orbán
Daemon inrepit callidus Orbán
Sure On This Shining Night Stroope
Lift Up Your Heads McCray
O sacrum convivium Biery
Hodie Christus natus est Carter
Past Life Melodies Hopkins
Ave verum corpus Busto
Wind Jennings
The Silver Swan Mochnick
Oh, What a Beautiful City Brown
Balm In Gilead Berkey
Hiney mah tov Levine
Y'susum midbar Parker
Island Songs Leek
O no John! Halsey
Kalinka Prokhorov
A la volette Chatman
Lukey's Boat Chatman
Sudden Light Young
I Wanna Powell
Banks of Doon Schultz
Ritsch, Ratch, Filibom! DeCormier
Cantan las flores Mendoza
Yo le canto todo el dia Brunner
Death Is Gonna Lay His
Cold Icy Hands On Me Thomas

Te quiero Favero
Un Canadien errant Patriquin
Goin' Up to Glory Thomas
Golden Slumbers Aas
Alouette Sund
Suita scurta Pascanu
Mister Banjo Hogan
North Country Folk Songs Wilby

GEORGIA
Arlene Sparks
School of the Arts, W. Palm Beach, FL
Middle School Treble Chorus

Where the Music Comes From Hoiby
Den tod, niemand
zwingen kunnt' Bach/Kjelson
Yo le canto todo el dia Brunner
She Shall Have Music Page
Amazing Grace (Over the Hills) Hatfield
The Swallow Telfer
Ah! si mon moine
voulait danser arr. Patriquin
Mary had a Little Blues Collins

Rebecca Reames
State University of New York at
Potsdam
Middle School Mixed Chorus

Exsultate justi Williams
Musik dein ganz lieblich kunst Jeep
O Praise the Mighty

CHORUS AMERICA

22nd ANNUAL CONFERENCE

CREATIVITY IN YOUR COMMUNITY

MINNEAPOLIS, MINNESOTA

**BIG IDEAS!
 JOIN THE
 FUN!
 BIG NAMES!**

CHORUS
 AMERICA

JUNE 2 -5, 1999

For more information contact Chorus America at:
 1156 15th St NW, Suite 310, Washington, DC 20005
 ph - 202.331.7577 fx - 202.331.7599

Lord Handel/Liebergen
Psalm 139 Pote
Boatmen Stomp (Men) Gray
Answer to a Child's
Question (Women) Strang
Somagwaza arr. Kaptein/Lyon
I Hear America Singing Thomas

Lynne Gackle
 University of Miami
 Senior High 9-10 Mixed Chorus

Domine, ad adjuvanadum
me festina Martini
Speak to One Another in Psalms Berger
Bashana haba'ah Hirsch/Leavitt
Dance, Dance My Heart Diemer
The Water is Wide Clausen
Follow the Drinking Gourd arr. Thomas

Carl Stam
 Chapel Hill Bible Church
 Senior High Men's Chorus

Gentle Annie Foster/Parker/Shaw
A beata trinitas Handl
Down in the Valley Mead
The Last Words of David Thompson
Ave Maria Biebl
Standchen Schubert
An Irish Airman Forseees
His Death Adams
Got a Mind to Do Right Morrow

Marc Boucher
 "rich baritone, superior style"
 Colwell
 ARTS MANAGEMENT
 (519) 662-3499 Fax: (519) 662-2777

LUMINA MUSIC
 Featuring enduring, meaningful texts
 set to provocative, original music.
 Buy one. Copy forever.
 www.luminamusic.com

Mary Hopper
 Wheaton College
 Senior High Women's Chorus

Psalm 150 Willcocks
Dona nobis pacem DeLong
Duet from Cantata No. 9 Bach
Dance on My Heart Koepke
Las amarillas arr. Hatfield
Choose Something Like
a Star Thompson
Clap Yo' Hands Gershwin/King

John Ratledge
 Shorter College
 Senior High 11-12 Mixed Chorus

Chanson on "Dessus le marche
d'arras" di Lasso
Two Madrigal Love Songs Young
Song of the Open Road Dello Joio
Cool of the Day arr. Ratledge
Lord, I Don't Feel
No-Ways Tired arr. McIntyre
Fare Ye Well arr. Ratledge

HAWAII
 Edith Copley
 Northern Arizona University

Sing A Mighty Song Gawthrop
Ave verum corpus Byrd
The May Night Brahms
Ah! si mon moine voulait
danser (SSAA) arr. Patriquin
Little Innocent Lamb
 (TTBB) Bartholomew
Moloka'i 'aina kaulana arr. Gillett
Jamaican Market Place Farrow
Battle of Jericho arr. Hogan



Interculture Foundation
 of America

~ PRESENTS ~

FIRST-EVER INTERNATIONAL CHORAL COMPETITION IN THE UNITED STATES!

We are proud to bring to the United States the proven competition format used in our 30 prestigious international competitions

- ◆ Exposure to foreign choirs and choral singers
- ◆ Share extraordinary and diverse new choral literature
- ◆ Compete against choirs for a ranking or against a standard
- ◆ Internationally recognized Choral Adjudicators
- ◆ American Advisors: Dr. Jerry Jordan, Dr. Lee Kjelson, Dr. John Haberlen, and Dr. Royce Saltzman
- ◆ Choir Categories: Mixed ~ Male ~ Female ~ Chamber ~ Youth ~ Jazz
- ◆ Competition to be televised nationally by PBS

THE FIRST INTERNATIONAL CHOIR COMPETITION & FESTIVAL

FORT LAUDERDALE, FLORIDA
 NOVEMBER 18-21, 1999

Other Prestigious Events

March 28-31	Hungary	7 th International Choir Competition, Budapest
April 6-11	Italy	1 st Int'l Choir Festival Grado, Adria
June 3-6	Germany	2 nd Int'l Mendelssohn-Bartholdy Choir Competition
July 1-6	Hungary	Int'l Summer Festival, Eggar, Budapest
July 7-11	Italy	1 st Int'l Brass Competition, Terme
July 21-25	Germany	1 st Int'l Johannes Brahms Choir Competition
October 20-24	Italy	3 rd Int'l CANTO SUL GARDA

JULY 7-16, 2000 Austria CHORAL OLYMPICS

2080 SOUTH OCEAN DRIVE, HALLANDALE, FL 33009
 (954) 456-5630 Fax: (954) 456-5635 Toll Free: (888) 820-5630
 E-MAIL: intercul@icanect.net WEBSITE: www.musica-mundi.com

IDAHO
Weston Noble
Luther College
Women's Chorus

Psalm 100 Clausen
Psalm 150 Britten
Life has Loveliness to Sell Mulholland
O pastorelle, addio Giordano
Punching the Dough arr. Parker

Scott E. Anderson
Idaho State University
Mixed Chorus

Erschallet, ihr Lieder Bach
Ave verum corpus Byrd
Gloria (Misa Criolla) Ramirez
Lament for a Lost Child Hutcheson
He Never Failed Me Yet Ray

ILLINOIS
Beth Homes
Decatur, Illinois
All-State Chorus

Psalm 117 (O Praise the Lord, All Ye Nations) Stevens
Sanctus No. IV Bach/Stocker
The May Night Brahms/Frackenpohl
Psalm 150 (SSAA) Willcocks
Fergus an' Molly (TTBB) Singh
Go Lovely Rose Thiman
Battle of Jericho arr. Hogan

Paul E. Oakley
Hartt School Of Music
Honors Chorus

Alleluia Manual
Hallelujah Beethoven/Collins
If Music be the Food of Love Dickau
O aula nobilis (SSAA) Mathias
Down in the Valley (TTBB) arr. Mead
Down by the Riverside arr. Rutter

INDIANA
Don Ester
Ball State University
Children's Honor Choir

Musica Dei donum optimi di Lassus/Rao
Sing to the Lord Poorman
Al shlosa d'varim Naplan
I Had a Little Pup Berkowitz

Tudalin, tagadin arr. Harrington/Glick
All Things Bright and Beautiful Rutter
A Zing-a-Za arr. Goetze
Joshua Fit the Battle

of Jericho arr. Williamson
Let There Be Peace on Earth Miller & Jackson/Ades

Timothy Brimmer
Butler University
Middle School

Swell the Full Chorus (Solomon) Handel/Porterfield
Kyrie (Mass in G) Schubert/Ehret
Three Folk Songs Brahms/Ehret
Follow the Drinkin' Gourd arr. Gardner/Bray

THE CONDUCTOR'S INSTITUTE of
Southwestern University

Georgetown, Texas

June 20-23, 1999

Lord Nelson Mass by Haydn
Christmas Oratorio by Saint-Saëns

Professional Orchestra in Residence

Master classes in conducting with
Kenneth Sheppard, Ph.D.
Conductor of Choirs and Orchestra at Southwestern University

Conducting lab with Mr. Brad Bouley
String techniques with Laurie Scott, Ph.D.
Lectures on Haydn's Masses with Ellsworth Peterson, Ph.D.

Fee: \$200 if paid before May 10, 1999
For more information, write or call: Kenneth Sheppard
Southwestern University, P.O. Box 770 Georgetown TX 78627
(512) 863-1358 e-mail sheppard@southwestern.edu

THE WORKSHOP

June 21-June 25, 1999
Des Moines, Iowa USA

Des Moines International Children's Choral Festival
Featuring
Artist-in-Residence Choir
TAPIOLA
From Espoo Finland
Kari Ala-Pöllänen, Conductor
Experience the techniques of an internationally acclaimed conductor and choir. The excitement and world-class performances continue with the International Children's Choral Festival June 28-July 4. Join us for the Workshop and stay for the Festival!

- Explore conducting, rehearsal, and vocal production techniques.
- Discover the relaxed, natural delivery of Tapiola's sound.
- Earn college credit while attending the workshops.

For additional information and Workshop registration materials contact:

Des Moines Children's Chorus
525 East Ninth, Suite B
Des Moines, Iowa 50309
Phone: (515)262-8312
Fax: (515)262-8359



*Fascinating Rhythm—
I Got Rhythm* Gershwin/Huff
Blessing Bart

Lynne Gackle
University of Miami
Women's Chorus

O aula nobilis Mathias
Earthsongs Brunner
*Ah! si mon moine
voulait danser* arr. Patriquin
Love's a Lovely Lad Mulholland
Clap Yo' Hands Gershwin/King

Jerry Blackstone
University of Michigan
Men's Choir

Singet dem Herrn Praetorius/Depue
Ring Out, Wild Bells Nelson
Ave Maria Biebl
Songs of a Young Man Nance
Barb'ra Allen arr. Gill
Kpanlongo arr. Bermel

Sigrid Johnson
Saint Olaf College
Mixed Choir

Zion's Walls Copland
My Spirit Sang All Day Finzi
Sicut cervus Palestrina
Psalm 150 - Hallelujah! Cann
Ngana Leek
Kyrie (Mass in G) Schubert/Haberlin
Three Nocturnes Lundvik

IOWA
Bradley Holmes
Millikin University

Coelos ascendity hodie Standford
Mi lagnero tacendo Mozart
Praise Him Cox
Gloria Bass
Come to Me, My Love Dello Joio
Battle of Jericho arr. Hogan

KANSAS
Charles Robinson
University of Missouri-Kansas City

In virtute tua Gorczycki
O schone nacht Brahms/Herman
Agnus Dei P. Williams
*I'm Gonna Sing 'til the
Spirit Moves in my Heart* Hogan
*Something has Spoken
in the Night* Fissinger
Sacramento/Sis Joe Berkey

KENTUCKY
Ronnie Oliver, Jr.
Greensboro College
TTBB

Brothers, Sing On Grieg
Ave Maria Biebl
Praise the Lord Handel/Hopson
La pastorella Schubert
Down in the Valley arr. Mead
Ain'a that Good News Dawson

MUSIC FOR:

BOYCHOIRS

CHILDREN'S CHOIRS

COLLEGE &
UNIVERSITY CHOIRS

ETHNIC &
MULTICULTURAL
EMPHASIS

JAZZ & SHOW CHOIRS

JUNIOR HIGH & MIDDLE
SCHOOL CHOIRS

MALE CHOIRS

SACRED & WORSHIP
SETTINGS

SENIOR HIGH SCHOOL
CHOIRS

TWO-YEAR COLLEGE
CHOIRS

WOMEN'S CHOIRS

YOUTH & STUDENT
ACTIVITIES

**60 Years of Excellence
in Music Publishing
For Schools and Churches**

For FREE catalogs and copies of our latest promotions, contact

Shawnee Press, Inc.

49 WARING DRIVE, P.O. BOX 690
DELAWARE WATER GAP, PA 18327-0690



570-476-0550 • 1-800-962-8584, Ext. 243 • shawneepress@noln.com

HAROLD FLAMMER MUSIC • NOVELLO • GLORYSOUND • WIDE WORLD MUSIC • EDITION WILHELM HANSEN • CHESTER MUSIC • CONCERT WORKS UNLIMITED
G&M BRAND PUBLICATIONS • SANDSOUNDS • GOLDEN APPLE PRODUCTIONS • BOSWORTH MUSIC PUBLISHERS • UNION MUSICAL EDICIONES S.L.

The Awakening Martin
Judy Bowers
 Florida State University
 SSA

Instruments of Praise Koepke
Os justi Daley
I Will Rejoice
in the Lord Van Vleck/Kroeger
Love is a Rain of Diamonds Walker
(No. IV Songs for Women's Voices)
A Jubilant Song Dello Joio

Eph Ehly
 University of Missouri-Kansas City
 SATB

Fanfare for a Festival Nelson
There is no Rose of such Virtue Young
Te Deum Haydn
O vos omnes Casals
Tres cantos nativos dos Indios Krao Leite
Do Not Stand at My Grave
and Weep Harris
The Birth of the Blues
 Henderson/Strommen

LOUISIANA
 Moses G. Hogan
 Dillard University

Hallelujah, Amen
(Judas Maccabeus) Handel
Ave verum corpus Byrd
Shenandoah arr. Erb
Rockin' Jerusalem Thomas
I'm Gonna Sing 'til the
Spirit Moves in My Heart Hogan
The Last Words of David Thompson
The Battle of Jericho arr. Hogan

MAINE
 Rhonda Fleming
 East Carolina University

Zadok the Priest Handel
Agnus Dei Hassler
Consecrate the Place and Day Pfautsch
A Red, Red Rose Mulholland
Sing Hallelujah Williams
Old Joe Clark arr. Wilberg

MARYLAND
 Craig Denison
 American Boy Choir
 Junior Chorus (Grades 7-9)

Cum sanco spiritu (Gloria) Vivaldi
If Ye Love Me Tallis
Sing Praises to God with
One Accord Haydn
Lebenslust Schubert
Niska banja arr. Page
Lord, I Don't Feel

Noways Tired arr. Hairston
Orange-Colored Sky arr. Wright

André J. Thomas
 Florida State University
 Senior Chorus (Grades 10-12)

Sing Unto God Handel
Ave Maria Busto
Sing ye Muses Blow
Cloudburst Whitacre
Down by the Sally Gardens arr. Rutter

The Sound of Music
 in Salzburg

Millennium 2000

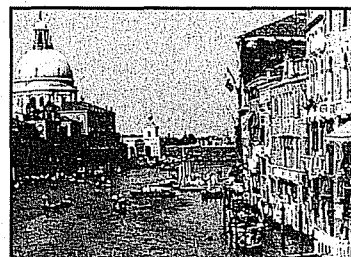
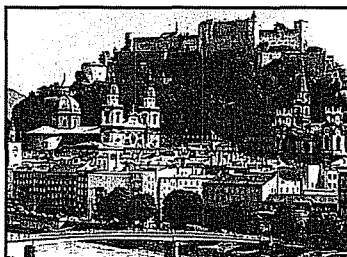
Celebration of Bach

The Passion Play
 at Oberammergau

Concert Tour and Holiday in Europe

The Great Rivers and Lakes

**The Rhine, The Elbe, The Danube
 Lake Maggiore, Lake Como**



Phone for complete brochure with prices

Matterhorn Travel

2450 Riva Road
 Annapolis, MD 21401
 1(800)638-9150 or (410)224-2230
 Fax (410)266-3868
 www.matterhorntravel.com
 E-mail: holidays@matterhorn.com

Daemon irrepit callidus
Ahrirang
Goin' Up to Glory

Orbán
 DeCormier
 Thomas

Magnificat
Twentieth-Century Psalm
The Settling Years

Pachelbel
 Bonde
 Larson

Kyrie eleison
Domine, labia mea aperies
Holy Radiant Light
Four Gypsy Love Songs
 Mozart
 de Lassus
 Gretchaninoff
 Brahms

1. *Fair and bright*
2. *Roses red*
3. *Brambles & thorns*
4. *Dearest swallow*

No Mark
Come to Me, My Love
Thrift
The Maker of Dreams
Steal Away
Hol' You Han'
I'll Aye Call in by Yon Town
Wade in the Water
 Effinger
 Dello Joio
 Schumann
 Rosaenz
 arr. Hughes
 arr. Rardin
 arr. Wilberg
 arr. Luboff

MASSACHUSETTS
 C. Thomas Brooks
 Gordon College

MICHIGAN
 Charlene Archibeque
 San Jose State University
 High School SATB State Honors Choir

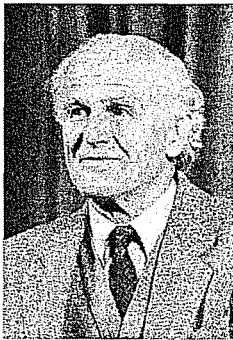
Star-Spangled Banner

Smith

CANTORI DOMINO

presents a gem of an opportunity in an incomparable setting . . .

SIR DAVID WILLCOCKS – ENCORE!!



together with
 Maurita Phillips-Thornburgh

SEPTEMBER 1 through
 SEPTEMBER 6, 1999

La Casa de Maria
 Santa Barbara, California

Full Anglican Choral Evensong and concert
 featuring Tudor and 20th century anthems and
 J.S. Bach in Santa Barbara historical sites

Available space limited. COST \$250 tuition plus expenses
 REGISTER BY MAY 15—COST: \$225 tuition plus expenses

For registration information: call or fax (323) 662-5007
 or e-mail: cantori@earthlink.net
 23855 Sarda Road Valencia, CA 91355

Mary Manier
 Holland West and East Middle Schools
 6, 7, 8 SA Honors

The Ash Grove
You Shall Have a Song
The Ladybug
Lord, Most Holy
Sound the Trumpet
Jubilee
Vem kan segla
 arr. Rentz
 Ziegenhals
 Berger
 Franck/Hopson
 Purcell/Erb
 Carmichael
 arr. Waiser

James Borst
 Pinewood Middle School
 7, 8, 9 SSA Honors

Now Come and Join
the Song
Homeward Bound
My Heart Soars
Bonny Bobby Shaftoe
Fire
Agnus Dei
The Ring
 Eccard/Harris
 arr. Althouse
 Henderson
 arr. Walters
 arr. Goetze
 Raminsh
 Dvorak

Jeanne Rasmussen
 Alpena Middle School and High School
 7, 8, 9
 SATB Honors

My Heart is Offered
Still to You
Kyrie
Gloria
Song for a Russian Child
Winterscene
Festival Sanctus
Swingin' with the Saints
 Lassus/Randolph
 Leavitt
 Vivaldi
 Klouse/Brymer
 Nygard
 Leavitt
 arr. Hayes

TEXAS TECH

UNIVERSITY

School of Music

Graduate Programs
 in
 Choral Conducting & Voice

Master of Music

- ▷ Performance
- ▷ Education

Ph.D in Fine Arts

- ▷ Interdisciplinary study
- ▷ Conducting experience
- ▷ Assistantships

Dr. Kenneth Davis
 Director of Choral Activities

Box 42033 • Lubbock, TX 79409 • 806-742-2270 •
 mnken@ttacs.ttu.edu

MINNESOTA
 Carol Tralau
 Jefferson High School, Iowa
 Women's Choir

Drunken Sailor arr. Shaw/Parker
If I Got My Ticket, Can I Ride? arr. Shaw
Stodola pumpa arr. Shaw/Parker

*I'm Gonna Sing 'til the
 Spirit Moves in My Heart* Hogan
Blessed be the Lord arr. Maddux
How do I Love Thee? Mulholland

Il est bel et bon Passereau/Greyson
Pater noster Gevaert
Cantate Domino Lang
The False Young Man Patriquin
And Nature Smiled Koepke
Svatba Todorov
Ergen dede Lyondev
*Go Where I
 Send Thee!* arr. Caldwell/Ivory

Craig Johnson
 University of Texas at Austin
 Mixed Choir

Nancy Boccek
 Choreographer/clinician, Chicago
 All State Show Choir

In resurrectione tua, Christe Handl
Haec dies Byrd
Awake the Harp (The Creation) Haydn
Heilig Mendelssohn
*Tomorrow Shall be My
 Dancing Day* Gardner
Little David arr. Wilkinson
A Red, Red Rose Mulholland

Bridge Over Troubled Water arr. Shaw
Roll, Jordan, Roll arr. Chinn
Dancin' in the Streets arr. Huff
Jailhouse Rock arr. Emerson

Michael Smith
 Brainerd Senior High School
 Minnesota
 Men's Choir

MISSOURI
 Craig Johnson
 University of Texas at Austin

Exsultate justi Viadana/Vené
Agnus Dei Kalinnikov/Scholz
Der Jäger Abschied Mendelssohn
Sign no more ladies Washburn
A Red, Red Rose Scholz
What Shall We Do with the

MISSISSIPPI
 Bradley Ellingboe
 University of New Mexico

*Alleluia in resurrectione
 tua, Christe* Handl
If Ye Love Me Tallis
Erschallet ir Lieder Bach/Malin
Heilig Mendelssohn
Liturgical Motets Willan

Elegit eum Dominus Fernandes
Set Me as a Seal Clausen
*How Can I Keep
 from Singing?* Ellingboe

San Diego
 State University
 School of Music
 and Dance
 presents...

"The Art of Choral Conducting" featuring

Andre Thomas

*Bruce Rogers · Ricardo Soto · Mary Ester Blakley
 James Shepard · Frank Almond*

July 18-22, 1999

Rehearsal Techniques • Afro-American Music • Computers and the
 Choral Director • New Music for Middle School, High School and University

For more information, write: Choral-Workshop, Music Department
 San Diego State University, San Diego CA 92182-7902 or call: 619-594-1016

Rise Up, My Love
Lo, in the Time Appointed
Gloria (Masque of Angels) Argento
Tomorrow Shall be
My Dancing Day Gardner
My Shepherd Will Supply
My Need Thomson
Little David arr. Wilkinson

MONTANA
 Rodney Eichenberger
 Florida State University

Prepare the Hymn Handel
Adoramus te Gasparini
Gloria (Mariazellermesse) Haydn
Sure on this Shining Night Stroope
Bullerengue Rinçon
Golden Slumbers Aas
Betelehemu Brooks

NEBRASKA
 James Stegall
 Western Illinois University

Dixit Dominus Mozart
Sicut cervus Palestrina
Betelehemu Whalum
Heart We Will Forget Him Mulholland
Things that Never Die Dengler

NEVADA
 André Thomas
 Florida State University

Star Spangled Banner arr. Pfautsch
Sing Unto God Handel
Ave Maria Busto
Cloudburst Whitacre
Daemon irrepit callidus Orbán
Song for the Mira MacGillivray
Goin' Up To Glory Thomas

NEW HAMPSHIRE
 Wendell Purrington
 Seacoast Community Chorus

Musicks Empire (Triptych) Pfautsch
Domine, ad adjuvatdum
me festina Martini
He, Watching over Israel
(Elijah) Mendelssohn
Zigeunerleben Schumann
Blow, Blow, Thou Winter Wind Rutter
Daniel, Daniel, Servant
of the Lord arr. Moore

NEW JERSEY
 André J. Thomas
 Florida State University

Sing Unto God Handel
Heart We Will
Forget Him (SSA) Mulholland
Ave Maria (TTBB) Biebl
Awake the Harp Handel
Kyrie eleison Mendelssohn
Tanguendo Escalada
Missa Kenya Basler
Go Where I Send Thee Thomas
Whether Men do Laugh
or Weep Vaughan Williams

NEW MEXICO
 Lawrence Kaptein
 University of Colorado, Boulder
 Mixed Chorus

A Jubilant Song Dello Joio
Sing, Ye Muses Blow
Music, Spread Thy Voice Around Handel
Vive l'amour arr. Shaw/Parker
Mata del anima sola Estevez
Minoi, minoi arr. Marshall
Betelehemu arr. Brooks

Robin R. Koozer
 Hastings College
 Women's Chorus

Sing a New Song Mendoza
For the Beauty of the Earth Rutter
Cantique de Jean Racine Rutter
Set Me as a Seal Clausen
Prairie Spring Diemer
Salmo 150 Aguiar

**INTERNATIONAL
 & DOMESTIC
 PERFORMANCE
 TOURS**

Bands
 Choirs
 Orchestras
 Dance Groups

INTROPA

4950 Bissonnet, Suite 201
 Bellaire, Texas 77401-4000 • (713) 666-3838
 CALL TOLL FREE (800) INTROPA
 521 E. Weddell Drive, Suite 110
 Sunnyvale, California 94089-2105 • (408) 541-1550

BROWSE OUR WEB SITE AT
www.intropa.com
CST# 2012812-40

NEW YORK
 André J. Thomas
 Florida State University
 Mixed Chorus

<i>Sing Unto God</i>	Handel
<i>Ave Maria</i>	Busto
<i>Sing Ye Muses</i>	Blow
<i>Cloudburst</i>	Whitacre
<i>Down by the Sally Gardens</i>	arr. Rutter
<i>Tangueando</i>	Escalada
<i>Come to Me, My Love</i>	Dello Joio
<i>Goin' Up to Glory</i>	Thomas

Janet Galván
 Ithaca College
 Women's Chorus

<i>Echoing Green</i>	Mathias
<i>Orpheus with His Lute</i>	Schuman
<i>Ellens zwelter gesang</i>	Brahms
<i>Aure volanti</i>	Caccini
<i>When I am Silent</i>	Varner
<i>Adonai ro-i</i>	Cohen
<i>American Dances</i>	Parker
1. <i>On the Galilee</i>	
2. <i>Old Betty Larkin</i>	
3. <i>That Raging Canoe</i>	
<i>Las amarillas</i>	arr. Hatfield

Bob Stoloff
 Berklee College of Music
 Vocal Jazz

<i>Peace</i>	Silver/Weir
<i>Waltz for Debby</i>	Evans/Mattson
<i>Journey to Recife</i>	Evans/Worth
<i>Chile Con Carne</i>	Edenroth
<i>Flintstones</i>	arr. Stoloff/Crenshaw

NORTH CAROLINA
 Paul Oakley
 Minnesota Bach Society Choir
 Jr. High SATB Choir I

<i>A Jubilant Song</i>	Leavitt
<i>Sicut cervus</i>	Palestrina
<i>Gloria et honore</i>	Haydn
<i>Jabula Jesu</i>	Hatfield
<i>Think On Me</i>	arr. Mulholland
<i>Come On Children, Let's Sing</i>	Twine

Maribeth Yoder-White
 University of North Carolina at
 Greensboro
 Junior High Treble Choir

<i>A Joyful Alleluia</i>	Spevacek
<i>Praise Him</i>	Bach
<i>Ave Maria</i>	Porterfield
<i>Down by the Riverside</i>	Hunter
<i>I've Got a Song</i>	Byers/Osborne/Leck

Robert Swift
 Plymouth State University
 Junior High
 SATB Choir II


<i>Glory Be to God, Alleluia</i>	Handel
<i>O occhi, manza mia</i>	di Lasso
<i>The Lark</i>	Mendelssohn
<i>Old Abram Brown</i>	Britten
<i>Die musici</i>	Swift
<i>Kumbaya</i>	Sjolund

Carl Stam
 Chapel Hill Bible Church
 SATB Chorus

<i>Laudate Dominum</i>	Mozart
<i>How Lovely are Thy Dwellings</i>	Brahms
<i>Sixty-Seventh Psalm</i>	Ives
<i>The Word was God</i>	Powell
<i>The Last Words of David</i>	Thompson
<i>Witness</i>	arr. Halloran
<i>The Best of All Possible Worlds (Candide)</i>	Bernstein/Page

David Pegg
 Centenary United Methodist Church,
 Winston-Salem, NC
 TTBB Chorus

<i>Let the Nations Sing</i>	Knowles
<i>Set Me as a Seal</i>	Clausen
<i>Keep in the Middle of the Road</i>	arr. Bartholomew
<i>We Shall Walk through the Valley in Peace</i>	arr. Appling



NEW FROM
 ALLIANCE MUSIC PUBLICATIONS, INC.


MOSES HOGAN
 I AM HIS CHILD

FOR
THREE-PART TREBLE VOICES
 AMP 0349

VOCAL SOLO
 AMP 3003

AVAILABLE MARCH 1999

ALLIANCE MUSIC PUBLICATIONS, INC.
 (713)868-9980 FAX (713)802-2988
 P.O. Box 131977 • Houston, Texas 77219-1977



Joshua! (Fit the Battle of Jericho!)
Down in the Valley

arr. Artman
 arr. Mead

Danny Boy
I Wished to be Single Again
All My Trials

arr. Duson
 arr. Ricketts
 arr. Hayes

Anvil Chorus (Il Trovatore)
Chorus of the Hebrew Slave
from Nabucco
So Deep
This Train (commissioned)
Jasmine Flower
Happy Reunion

Verdi
 Verdi
 MacMillan
 Walker
 arr. Tam
 arr. Liu

NORTH DAKOTA
 Geoffrey Paul Boers
 University of Washington
 Women's Choir

OHIO
 Constantina Tsolainou
 Southern Methodist University

OREGON
 Rodney Eichenberger
 Florida State University

Prepare the Hymn
Kyrie
Qui sedes
Dirait-on
Past Life Melodies
Daemon irrepit callidus
Y'susum midbar

Handel
 Gabrieli
 M. Haydn
 Lauridsen
 Hopkins
 Orbán
 arr. Parker

Whither Must I
Wander
Wie lieblich sind deine
Wohnungen
Three Shakespearean Songs
Old Grandma
J'entends le moulin

Vaughan Williams
 Rheinberger
 Schultz
 arr. Parker
 arr. Patriquin

Russel Robinson
 University of Florida
 Mixed Choir

Psalm 100 (Jauchzet dem Herrn)
Bogoroditse Devo
O vos omnes
I Know Where I'm Goin'
My Heart's in the Highlands
O Whistle and I'll
Come to Ye
Four Slovak Folk Songs
Two Brothers
America the Beautiful

Schütz
 Rachmaninoff
 Casals
 arr. Wagner
 Porterfield
 arr. Wilberg
 Bartok
 arr. Casey
 arr. Joubert

OKLAHOMA
 Jing-Ling Tam
 University of Texas at Arlington

Star Spangled Banner
Hallelujah (Mount of Olives)
Adoramus te
Lebenslust

arr. Robinson
 Beethoven
 Palestrina/ed. Robinson
 Schubert

Gloria (Mass in C Major)
 Beethoven

PENNSYLVANIA
 Larry Frank
 Retired school superintendent and
 music educator

Jubilate Deo
I Got Shoes
Trois chansons
Alleluia
Obey the Spirit
of the Lord
Porgy and Bess
America, the Beautiful

Lassus
 arr. Shaw/Parker
 Debussy
 Thompson
 arr. DeCormier
 Gershwin
 arr. Dragon

RHODE ISLAND
 Brady Allred
 Duquesne University

Sing a Mighty Song
Ave Maria
Vamuvamba
Elijah Rock
Home on the Range
Bile Them Cabbage Down

Gawthrop
 Busto
 arr. Mganga
 arr. Hogan
 arr. Hayes
 arr. Wilberg

SOUTH CAROLINA
 Ron Burrichter
 University of Florida
 SSA

Laudamus Te
Now am I Free
(Nun bin cinmal frei)

Clausen
 Regnart

Last Call!



North American Music Festivals

and Custom Tours

LAST CALL for participation in the 1999 spring festivals!

Phone 1-800-533-6263 immediately to check availability.

Start planning for your spring, 2000 trip!

Mark the Millenium with participation in a first-class festival,
 or with a superior customized tour.

Festivals: Toronto, Virginia Beach, New York City, Myrtle Beach

Call 1-800-533-6263. email: NAMF@compuserve.com

website: www.greatfestivals.com

Gloria and Agnus Dei
(*Missa Kenya*) Basler
It's Not Fair Berger
Feel Good arr. Baker/Elliott
Leave No Song Unsung Spevacek

Robert Ray
University of Illinois
SATB

My Spirit Sang All Day Finzi
Exultate justi Viadana
Beati quorum via Stanford
Stomp Your Foot Copland
Joshua Fit the Battle Hogan
He Never Failed Me Yet Ray
Solitude arr. Edgerton

SOUTH DAKOTA
Anton Armstrong
Saint Olaf College

Heilig Mendelssohn
The Lord is My Shepherd Pote
Natufurahi siku ya leo arr. Mganga
Salmo 150 Aguiar
Wind Jennings
American Folk Rhapsody arr. Spevacek

TENNESSEE
André Thomas
Florida State University
SATB Choir

Sing Unto God Handel
Ave Maria Busto
Cloudburst Whitacre
Sing, Ye Muses Blow
Down by the Sally Gardens arr. Rutter
Tanguendo Escalada
Missa Kenya Basler
Goin' Up to Glory Thomas

Barbara Tagg
Syracuse University
Women's Chorale

Kyrie (Missa Brevis) Telfer
Pergolesi Suite Pergolesi/Rao
Where the Music Comes From Hoiby
J'entends le moulin arr. Patriquin
The Lone, Wild Bird arr. Johnson
Go Where I
Send Thee! arr. Caldwell & Ivory

TEXAS
Charles K. Smith
Michigan State University

Mass in C Beethoven
Kyrie Gabrieli
With Cheerful Notes Handel
Opus 31 Brahms
Wechsellied zum Tanz
Neckereien

Der Gang zum Liebchen
Glory be to God (op. 37,
All-Night Vigil) Rachmaninov
To Him We Sing Young
The Banks O'Doon Mulholland
Let Me Fly arr. DeCormier
Make Our Garden Grow Bernstein

UTAH
Eph Ehly
University of Missouri-Kansas City

Fanfare for a Festival Nelson
There is No Rose of Such Virtue Young
The Creation Richter

Jericho Gawthrop
Home on the Range arr. Hayes
I'm Gonna Rise Marsena
Thanks Be to God (Elijah) Mendelssohn

VERMONT
Robert Russell
University of Southern Maine

Let All the World in Every
Corner Sing (Five
Mystical Songs) Vaughan Williams
Kyrie (Missa Kenya) Basler
Epitaph for Moonlight Schafer
Jesus is Risen (Cavalleria
Rusticana) Mascagni
O Whistle and I'll Come
to Ye arr. Wilberg
Vamudara arr. Mairare



Creating Artistry Choral Conductors Workshop

WITH HENRY LECK
June 12-19, 1999

Butler University, Indianapolis, IN

Established in a nurturing environment, Creating Artistry offers an opportunity for conductors to further develop conducting skills. Through individual and masterclass teaching, conductors study Conducting Gesture, Vocal Techniques, Rehearsal Efficiency, Pacing, Score Analysis, Repertoire, Choral Administration and Multi-cultural Interpretation. Laboratory choruses provide the opportunity for students to explore actively the conducting process.

For further information contact:
Ginger Markham

Indianapolis Children's Choir
4600 Sunset Avenue, Indianapolis, IN 46208
(317) 940-9640 FAX (317) 940-6129
gmarkham@icchoir.org

THE MYTHS OF CD MAKING

Myth: Making a CD is expensive.

Fact: Making a CD is very affordable (as low as \$3.00 each)

Myth: People will buy the compact disc and listen to it at home rather than coming to watch us sing.

Fact: People will be more likely to come and see you if they own a copy of your CD!

Myth: A compact disc of our group will wear out.

Fact: Compact discs will last forever and make great keepsakes!

Myth: Making a CD is time consuming and burdensome.

Fact: Your CD project can be done in 3 to 6 weeks and TriPle Disc makes it easy! Their in-house graphic designers and sound engineers take care of everything to make your project a success!

Myth: No groups like ours make CDs.

Fact: Call TriPle Disc and they will send you samples of other groups like yours who have made CDs (along with their free full color brochure, templates, and pricing and how-to guides).

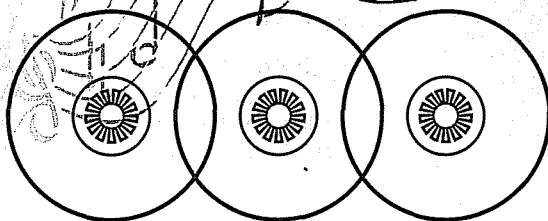
MAKE A CD!

1-800-414-7564

Packages start as low as \$3.00 per CD. Packages include digitally pre-mastered CDs of your group, CD cases, graphic design, full color covers and traycards, assembly and poly-wrap. We can work from DATs, CDs, records, videos or cassettes. Give us a call to see how easily your project can get underway!

TRIPLE DISC

MANUFACTURERS OF QUALITY CDS.



www.tripledisc.com

PH: 1-540-899-3981 FAX: 1-540-373-3902
4521 Vicky LN Fredericksburg, VA 22408
email: tripdisc@aol.com

Marc Boucher
"rich baritone, superior style"

Colwell
ARTS MANAGEMENT

(519) 662-3499 Fax: (519) 662-2777

VIRGINIA

George Mabry

Austin Peay University

<i>Sing, Ye Muses</i>	Blow
<i>Ave Maria</i>	Busto
<i>Sigh No More Ladies</i>	Clausen
<i>Adijo kerida</i>	arr. Jacobson
<i>Wake Me Up, Lord</i>	Brown
<i>Two Mexican Folk Songs</i>	arr. Rutter

WASHINGTON

Randi Von Ellefson

University of Chicago

Mixed Choir

<i>Carmina Burana</i>	Orff
1, 2, 5, 7, 9,	
10, 14, 18, 19,	
20, 22, 24, 25	

Loren Wenz

Salem High School, Oregon

Jazz Choir

<i>Luck be a Lady</i>	arr. Kraitz
<i>Monk's Dream</i>	arr. Singh
<i>When I Look in Your Eyes</i>	arr. Barduhn
<i>Polka Dots and Moonbeams</i>	arr. Cazier
<i>Battle Hymn of the Republic</i>	arr. Marcy

WEST VIRGINIA

Deen Entsminger

Belmont University

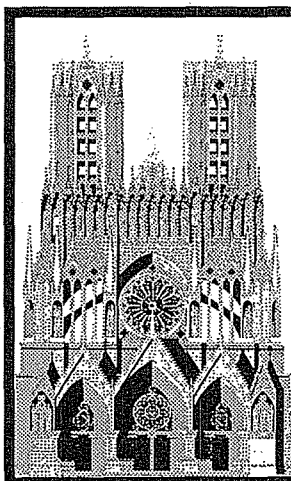
<i>Crucifixus</i>	Lotti
<i>Bogoroditse Devo</i>	Rachmaninoff
<i>Father William (Alice In Wonderland)</i>	Fine
<i>Shenandoah</i>	arr. Erb
<i>Laudate pueri (Psalm 113)</i>	Mozart
<i>A Psalm Set</i>	Entsminger
II. Psalm 23	
III. Psalm 111	
<i>Alexander's Ragtime</i>	
<i>Band</i>	Berlin/Simeone

CHOIR ROBES
EXPERT TAILORING \$2895 UP

Finest Fabrics including Permanent Press and Wash & Wear. Superior Quality. Free Color Catalog and Fabric Swatches on Request. *Guaranteed Satisfaction.*
Toll Free 1-800-826-8612

REGENCY
 CAP & GOWN CO.

P.O. Box 8988-CJ
 Jacksonville, Florida 32211

Tour With Your Choir

and perform in the Great Cathedrals and Historic Churches.

- Brazil • Great Britain • Europe
- France/Spain • Australia, New Zealand & Fiji

Travel with the professionals who have been coordinating concert tours for 30 years.



AMBASSADOR TOURS

148 E. Michigan Avenue / Kalamazoo, MI 49007
 1-888-830-4448 (toll free) FAX: 616/349-7674
<http://www.ambassador-tours.com>

WISCONSIN

Randal Swiggum

Graduate student at the University of Wisconsin-Madison
 Middle Level State Honors Choir
 (Grades 7, 8, 9)

Jubilate Deo Mozart
Then Came the Disciples to Jesus Vulpius/Swiggum
Zigeunerlieder (3, 8, 5) Brahms
Surge illuminaire (world premiere) Dietz
Revelations 19:1 LaValley
We Are Barnwell/Swiggum

André J. Thomas

Florida State University
 High School State Honors Choir
 (Grades 10, 11, 12)

Sing Unto God (Judas Maccabaeus) Handel
Ave Maria Busto
Cloudburst Whitacre
Tanguendo Escalada
Dirait-on (Les chansons des roses) Lauridsen
Goin' Up To Glory Thomas

WYOMING

Eph Ehly

University of Missouri-Kansas City

The Creation Richter
Dixit Dominus Mozart
There is No Rose of Such Virtue Young
Tres cantos nativos dos indios krao Leite
Home on the Range arr. Hayes
I'm Gonna Rise (When the Son Comes Down) Marsena

—CJ—

The 1999 Phil Mattson

Vocal Jazz/Choral Workshops



SAN MARIN HIGH SCHOOL

Novato, CA, June 20 - 25
 (Marin County, North of San Francisco)

SOUTHWESTERN COMMUNITY COLLEGE

Creston, IA, June 28 - July 2

Faculty: PHIL MATTSON and VOCALOGY and others.

The workshop's primary goal is to give participants a significant performance experience in choral and vocal jazz music. The curriculum includes classes and seminars in rehearsal techniques, literature and performance practice, harmonic understanding, ear training, improvisation, solo jazz singing, the rhythm section, and sound reinforcement. The workshop will also consider the significance of music and the arts, and discuss issues of concern to the music educator. Graduate and undergraduate credit is available.

For more information, write the School For Music Vocations, Southwestern Community College, Creston, IA 50801, call (515) 782-1319, or e-mail: mattson@swcc.cc.ia.us

THE Tennessee Valley Boychoir

DIRECTOR SOUGHT

Growing community boychoir located in Alabama, USA, seeks director to start Summer or Fall 1999.

Near full-time to full-time position. Some benefits possible. Opportunity for growth.

Responsibilities include development and implementation of training and performance programs.

Seeking individual with enthusiasm for this art form, ability to produce the highest quality music and work with children in a professional manner.

Direct applications or inquiries to:

380 Mountainview Drive
 Russellville, AL 35653 USA
 (888) 560-2060 (ask for Denise)
 (256) 332-8035 / 332-4036 fax

Director of Music Ministries First Lutheran Church Greensboro, NC

FIRST LUTHERAN CHURCH seeks a full-time Director of Music Ministries with organ and/or choral skills, keyboard proficiency, and the ability to coordinate and develop an expansive music program for a large suburban congregation. Familiarity with Lutheran liturgical worship/heritage/tradition, children's/youth choirs, contemporary music worship formats, handbells, working with volunteers, and development and education of parish musicians is desired. Two manual, 29-rank Casavant organ, piano, and Kurzweil keyboard. BA degree required (advanced degree desirable), with proven choral and instrumental conducting abilities, interpersonal relationship skills and leadership abilities, and willingness to work as a team member. Salary commensurate with experience. Compensation package includes medical and retirement benefits with a small stipend for continuing education and books. Position open June 1, 1999. Applications received before March 1, 1999, will receive priority consideration. Send résumé with cover letter and references to:

Music Ministries Search Committee
 Attention: Trisha Hundley
 3600 West Friendly Avenue
 Greensboro, NC 27410

Choirs have sung our praises for over 15 years.



*Conductor Geoffrey Dana Hicks and the BHS Camerata Choir
The White House - Christmas, 1998*

OUR FESTIVALS IN ITALY

3 Cheers for Todi • February 11-19, 2000

Choirs of all ages - Come join us for an inspired workshop to sing Gospel music with Conductor/Clinician Geoffrey Dana Hicks.

3 Cheers for Taormina • April 17 - 26, 2000

Choirs of high school age - Come join us for an enchanting event to sing selected pieces with Conductor/Clinician Dr. Jerry Jordan of Ole Miss.

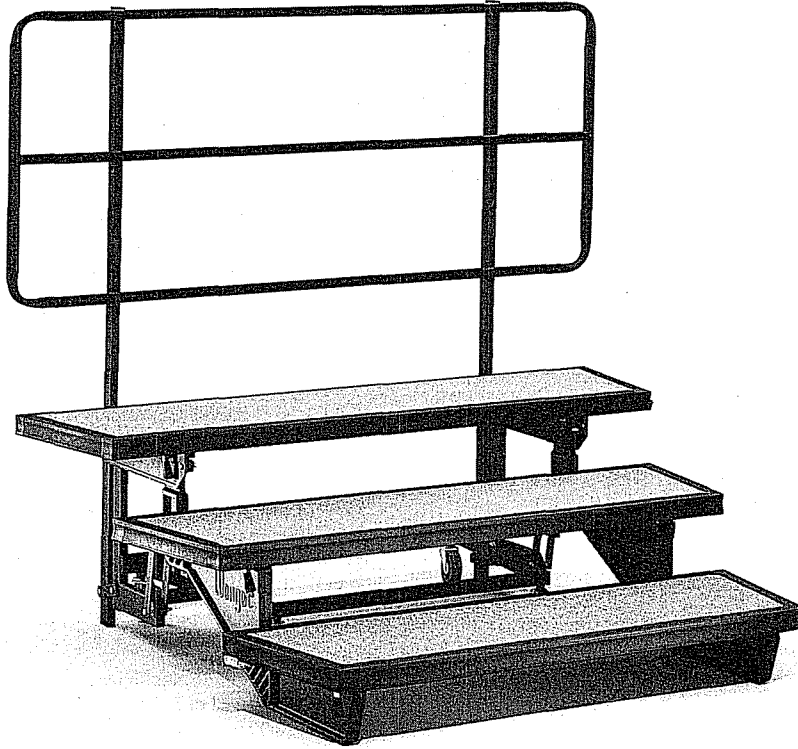
3 Cheers for Parma • July 2 - 11, 2000

Choirs of all ages - Come join us for a magical Millennium Fuss. Conductor/Clinician to be announced.

Central Holidays
CONCERT TOURS

For more information on our Italy Festivals, or to arrange your private customized tour anywhere in Europe, call your travel agent or Ida Dunham at 1.800.511.1194 or fax at 617.566.3262.

e-mail: idunham@aol.com



We've built a better riser.

After fifty years of building risers, we finally broke the mold. Introducing the Wenger Signature, the riser with more smart features than any other riser in history. Classic black styling. One-step setup. Superior stability. Lightweight mobility. Plus a four-step model that fits through a standard doorway. And not only is it backed by a three-year warranty, it's also backed by the people who created it.

Dennis Sun
 Thomas A. Rietzmann
 Fred Spilker
 Paul S. Garrett
 Quintin Grunwald
 Wilson Spindler
 Patrice Stirling
 Mark E. Gallea
 Ed Stallan
 Bert Wiernema Jr.
 Donna Moore

David R. Busscher
 Paul Thraeger
 Richard C. Havelle
 Fred Bobb
 Mitchell Salhaber
 Craig W. W. W. W.
 Elizabeth Haak
 Tom Coyer
 Jason Vaith
 Neil C. Hudson
 Richard D. Fisher

Dale Kuypers
 Doyle Paulson
 Mark Gunnerson
 Leslie Johnson
 Brian A. Paulson
 Anthony DeSmith
 David Cowe
 Eugene F. Doud
 Ronald Ringhofer
 Diane Schmeling

Kim Gissen
 Rex D. Lorenz
 Jerry Stone
 Keri Brynner
 Thomas Peterson
 Ken King
 Kenneth W. Schellert
 Jeanette Heuser
 Nancy A. Clark
 Jay B. Swanson

Signature
 from **Wenger**



Call your Wenger Representative for more information on this revolutionary riser. 1-800-733-0393.

ViaMedia
P.O. Box 6774
Springdale, AR 72766
Telephone: (501) 751-0145 (voice and fax)
Web Site: viamediaavpro.com
E-Mail: herrens@arkansas.net

Part I - Catalog of ACDA Recordings

1999 American Choral Directors Association Convention

1. Make your selections below.
2. On the order form, fill in quantities, cost each, and total. Add special shipping, if any.
3. Indicate method of payment and complete credit card information, if applicable.
4. Mail this page, with payment, to ViaMedia, P.O. Box 6774, Springdale, AR 72766, OR fax to (501) 751-0145, being sure to include credit card information.

CONCERT RECORDINGS — Compact Discs, VHS Video Tapes & Audio Cassettes

Be sure to note the headings "CD/VID/AUD" and place a mark in the proper column and line.

If you want more than one CD, video, or cassette of a given group, write the number desired on the proper line.

Prices—payable in U.S. funds. Express or international shipping is an additional cost. 1 to 4 compact discs and/or video tapes - \$20.00 each; 5-9—\$19.00 each, 10 or more—\$18.00 each. 1-4 cassette tapes—\$10.00 each; 5-9—\$9.00 each, 10 or more—\$8.00 each.

ITEM	CD/VID/AUD	
1	___/___/___	Amabile Youth Singers
2	___/___/___	Bryn Mawr Presbyterian Church Choir
3	___/___/___	Chapman University Choir
4	___/___/___	Cincinnati Boychoir
5	___/___/___	Coronado Chorale, Lubbock, Texas
6	___/___/___	Detroit Concert Choir
7	___/___/___	East Tenn State University Men's Ensemble
8	___/___/___	Ekaterinburg Boys and Youth Choir
9	___/___/___	Guelph Youth Singers
10	___/___/___	Houston Chamber Choir
11	___/___/___	Klein High School Chorale
12	___/___/___	Krasnoyarsk College Chamber Choir
13	___/___/___	Lawrence Children's Choir
14	___/___/___	MacArthur HS Women's Chamber Choir
15	___/___/___	Magnum Chorum, Mankato, MN
16	___/___/___	Mongolian Youth Choir
17	___/___/___	Morehouse College Glee Club
18	___/___/___	Moscow Children's Choir
19	___/___/___	National High School Honor Choir
20	___/___/___	National Honor Boychoir
21	___/___/___	National Women's Honor Choir
22	___/___/___	Nebraska Children's Chorus
23	___/___/___	Ohio State University Men's Glee Club
24	___/___/___	Okla State University Chamber Choir
25	___/___/___	Ricks College Collegiate Singers
26	___/___/___	Santa Rosa Chamber Choir
27	___/___/___	St. Olaf Choir
28	___/___/___	Thurman White Madrigal Singers
29	___/___/___	University of Michigan Chamber Choir
30	___/___/___	University of Mississippi Concert Singers
31	___/___/___	University of North Texas A Cappella Choir
32	___/___/___	University of Regina Chamber Singers
33	___/___/___	West Singers, Cherry Hill High School
34	___/___/___	Willamette Singers
	___/___/___	N/A--not available

INTEREST SESSIONS

Audio Cassettes Only — See Prices Above or on the Order Form
Mark your choices below.

- 1 INT ___ "I Dream of Peace"
- 2 INT ___ Collegiate Male Ensemble
- 3 INT ___ Choral Tone
- 4 INT ___ Women's Choirs--Discovering Real Repertoire
- 5 INT ___ Slavonic Choral Music
- 6 INT ___ Differences in Jazz & Classical
- 7 INT ___ Performing on Paper
- 8 INT ___ Changing High School Choir
- 9 INT ___ Sacred Music of Duke Ellington

- 10 INT ___ African American Choral Traditions (Part 1)
- 11 INT ___ African American Choral Traditions (Part 2)
- 12 INT ___ Music of the Baroque (Part 1)
- 13 INT ___ Music of the Baroque (Part 2)
- 14 INT ___ Musical Artistry & The Adolescent Singers
- 15 INT ___ Standards in Choral Music Classes
- 16 INT ___ Humor in Choral Music
- 17 INT ___ Haydn
- 18 INT ___ Authentic Worship & Faithful Music Making
- 19 INT ___ Pen to Podium
- 20 INT ___ An Affirmation of Faith (Holy Name Church)

"One of the few recordings I thought truly represented the quality of the performance... So much so, that on many occasions I have used ViaMedia recordings to demonstrate my works." James Mulholland, December 1998

ORDER FORM

Compact Discs and Video Tapes may be any combination, such as one CD and four videos, a total of five at \$19.00 each=\$95.00 total, not one at \$20.00 and four at \$20.00 for a total of \$100.00. You save \$5.00! In the event there are fewer than 10 orders of a given performance, no recordings will be available and refunds will be issued.

Compact Discs: Quantity ___ x Cost \$ ___ = CD Total \$ ___
 1-4=\$20.00 each; 5-9=\$19.00 each
 10 or more=\$18.00 each

Video Tapes: Quantity ___ x Cost \$ ___ = Video Total \$ ___
 1-4=\$20.00 each; 5-9=\$19.00 each
 10 or more=\$18.00 each

Audio Tapes: Quantity ___ x Cost \$ ___ = Audio Total \$ ___
 1-4=\$10.00 each; 5-9=\$9.00 each
 10 or more=\$8.00 each

Sum of the Above

Subtotal \$ _____

No additional shipping charge within the USA

USA ground: no charge when using non-express shipping

Express Shipping - Starts at \$15.00

International ground shipping: \$ _____
 1-4 items: \$15.00; 5-9 items: \$25.00;
 10 or more: \$35.00

International air shipping: \$ _____
 1-4 items: \$20.00; 5-9 items: \$35.00;
 10 or more: \$55.00

Total of recordings plus shipping \$ _____

Complete the delivery and transaction information below; please print legibly

Name _____ Day Phone (____) _____
 Address _____
 City _____ St/Prov _____ Postal Code _____
 Country _____

Payment: ___ Mail in ___ FAX ___ On Site: Check ___ # ___
 ___ Check, in U.S. funds, payable to ViaMedia ___ Money order
 ___ Institutional purchase order (please include a numbered, properly signed P.O.)

Credit Card: ___ Visa ___ MC ___ Novus ___ Amex
 Card Number _____ Exp Date: ___/___/___
 Name on Card _____

Note: The name ViaMedia will appear on your card statement

Delivery: 60 days from date of order or postmark. When package arrives, open immediately and check for damage. ViaMedia cannot replace damaged recordings more than 10 days after they are delivered.

REPERTOIRE & STANDARDS COMMITTEE REPORTS

Children's Choirs

Commissioning Works For Children's Chorus

From Concept To Concert

MANY INTERESTING and accessible works for children's chorus are the result of a commission from a particular children's chorus or choral event. Ernst Bacon, Benjamin Britten, Mary Goetze, Ruth Watson Henderson, Paul Hindemith, Carolyn Jennings, Norman Luboff, James McCray, Daniel Pinkham, Imant Raminsh, and Gregg Smith have all written music for a specific chorus or event. These works and numerous other works written by fine composers are in publication or are available for performance from composer organizations.

Commissioning a new work allows young singers the opportunity to work with a composer or arranger and to gain knowledge of the creative process from concept to concert. Children can be involved in every step of the project and can feel ownership and pride in the work created. A commission can mark an anniversary or special event, be a memorial to a person special to the chorus, or be in the tradition of the chorus.

The type of commission—major work, short composition, arrangement, single instrument, piano, organ, or orchestra—should be determined at a very early stage. The projected premiere date, availability of additional musicians, funds for the composer fee, copying fees, and travel fees should be determined prior to discussions with the composer. Funding for a project can be secured from granting organizations, through gifts to the chorus, by designating a part of the yearly budget of the chorus, or through collaboration with other choruses.

How do you find a composer or arranger? Network with conductors who have been involved in a commission. They can provide a wealth of ideas. Listen to new works programmed by choruses at

state, division, and national meetings of professional organizations, and browse convention booths for recent publications. Become acquainted with the work of composers in your state or region and attend concerts where these works are being performed. Composers and arrangers who have never written specifically for children's voices are often eager to work on a project that has an actual projected performance date.

With the composer, access realistically the musical challenges appropriate for your group. Allow the composer to hear some recent recordings of your group, and provide for perusal some octavos that represent appropriate range and complexity for your singers. Some composers like to have specific parameters regarding text and length of piece, in addition to considerations of range, number of parts, and size of group.

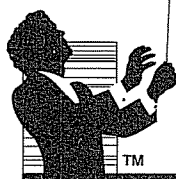
Selection of text is an important consideration. Permission to use a text not in public domain must be secured prior to starting the project. Often composers will have a particular text in mind or will appreciate suggestions that could include

poetry written by the children of the chorus or the work of professional regional poets. City and state arts councils and university English departments can provide names of poets and writers who would be interested in collaboration.

Finally, establish a timeline and specific expectations with the composer. How much rehearsal time do you need prior to the premiere? Will the composer provide a full score, instrumental parts, and piano score? Will the composer be present for rehearsals and the premiere? Who has performance and publication rights to the work following the premiere?

Commissioning a new work can be one of the most musically rewarding aspects of a chorus season and can add to the repertoire of literature for children's choruses. Following is a list of websites related to the process of commissioning projects. This list was prepared by Betsy Thal for *Panpipes*, Winter 1998.

American Composers Alliance
<http://www.composers.com/>



Simply . . . the best!

MASTER MUSIC MANAGER

Easy-to-use computer resources for school and church musicians

Macintosh® and Microsoft® Windows™ versions include:

Music Library	Recordings Library	Membership Files
Personal Directory	Inventory Manager	DataDesigner

Easily customize any module, or design your own!

Call **MANAGER SOFTWARE** for a **FREE demo disk.**

(800) 282-9220 • Monday-Friday • 9-5 Eastern Time

Also available for church musicians...**HymnIndex™** Worship Planner

American Composers Forum
<http://www.composersforum.org/>

American Music Center
<http://www.amc.net>

The Center for the Promotion of Contemporary Composers
<http://www.under.org/cpcc>

SAI Composers Bureau Online
<http://www.sainational.org/phil/composers/composer.html>

Composers Recordings, Inc.
<http://www.composersrecordings.com/>

The National Association of Composers
<http://www.thebook.com/nucusa>

National Endowment for the Arts
<http://www.arts.endow.gov>

Opera of America
<http://www.best.com/~chapka/opera/us/>

Society of Composers, Inc.
<http://www.utexas.edu/cofa/music/ems/sci>

The Sonneck Society for American Music
<http://www.aaln.org/sonneck/>

In addition, visit the new ACDA Children's Chorus website. This website provides a list of what's happening at the National Convention in Chicago and lots of useful information for teachers and conductors who work with children. Additions for the website can be sent to Rebecca Rottsolk, National Chair for Children's Chorus, <http://www.acdaonline.org/acda/nccc>.

Linda Ferreira
Communications Liaison
National R&S Committee

BECAUSE THIS idiom is so new to our choral history, it often takes a considerable amount of time to search for and research teaching resources, listening examples, and historical references. The following list is meant to provide you with information that can enhance methods and materials you may already be using in your program.

Free Catalogs

Jamey Aebersold Jazz Catalog: call 1-800-456-1388, or check the web at <http://www.jajazz.com>

The catalog lists more than eighty play-along recordings with (1) printed lead sheets (written out melodies and chord changes), (2) lyrics of many of the jazz "standards," and (3) printed modal scales that fit the chord progressions of each tune. Many festival and all-state vocal jazz committees use tunes from this list of albums for audition purposes. (It becomes much easier to have each singer audition to the same "backup trio" than it is to expect each auditionee to provide their

Jazz and Showchoir

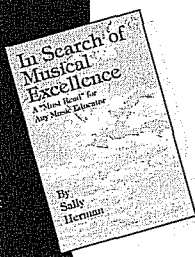
Fifteen Resources For The Vocal Jazz Director

In Search of Musical Excellence

A "Must Read" for Any Music Educator
By Sally Herman

"Beginning with a reminder that music educators are not entertainers, Sally Herman has structured her text so that the reader will benefit instantly from a study of the first few pages and, furthermore, discover a continuum of methods which will . . . guarantee a higher level of performance."

These words, quoted from Eph Ehly's foreword, hint at the "must-read" status this book has already received. Sally has distilled into a most practical format the "few simple rules" that have helped her become one of America's most successful and well-respected music educators. We are confident this book will be one that remains open on your desk, and not simply collecting dust on the bookshelf. Also available is a companion video which captures the visual reality of Sally's teaching techniques and concepts in practice.



30/1022
99/1022
30/1075

Companion Products:

Text	\$25.00
Video	\$35.00
Video/Text Combination	\$55.00

Special Offer

For a limited time, the publisher is offering the *In Search of Musical Excellence* text and companion video for the special price of **\$35.00**.

To order, call **(800) 444-1144**

*This offer is only available from the publisher. **Special Offer #CJ0498** MUST be requested when ordering to receive this special price. Limit one per customer. Expires 9/1/99*

Multiple copies of the text and video should be ordered from your favorite music supplier.



P.O. Box 802 / Dayton, Ohio 45401-0802
A DIVISION OF THE LORENZ CORPORATION

CJ0499

own rhythm section or to find qualified student instrumentalists who might already know many of these selections.) Even though the tunes with lyrics are recorded in only one key, the choices of tunes are extensive. Some of the earlier volumes have the lyrics written separately from the lead sheets. The catalog also lists a sizable number of books and videos for educational purposes.

Double Time Jazz Catalog: call 1-800-293-8528; or check the web at www.doubletimejazz.com; or send an e-mail to dtjazz@thepoint.net

If you do not have immediate access to a major record store chain that can help you find those "hard to come by" recordings, this company and its services are for you. At this point our best resources for learning about styles and interpretation as they relate to vocal jazz are found on record, cassette, and CD. (Do not overlook the instrumental jazz recordings; they are as important to listen to as the vocal recordings.)

UNC Press Vocal Jazz Catalogs: call 303-

351-2577 or fax 303-351-1923

The Jazz Studies Program at University of Northern Colorado in Greeley is the world's largest publisher of jazz music for big band, vocal jazz, and small jazz ensembles. Listings include literature for young vocal jazz groups, junior high, high school, and college/advanced groups. There are even listings for SSAA and TTBB. Also included are short bios of the writers/arrangers, many of whom you will recognize and all of whom are writing and arranging in authentic jazz and pop styles. The less difficult charts (octavos) include written-out rhythm section parts; the more advanced charts only include chord changes. All charts are printed on 9"x 13" paper. If you choose to purchase any of these wonderful arrangements, please be advised that there are often mistakes in the printing of the music (Finale is not used), and you will need to (1) carefully check the measure numbers in both the vocal and the rhythm section parts to be certain they match up (2) verify the correct spelling of the chords

(to do this you will need to transfer the chord changes from the rhythm parts to your vocal score.) Chord changes usually appear only in the rhythm section parts. The time and effort to complete these tasks are well worth the time; it is a wonderful way to thoroughly acquaint yourself with the harmonic construction of the composition/arrangement. UNC Press also has the rights to all of the Ward Swingle arrangements. The listings are in a separate catalog.

Helpful Journal Articles

These articles in the *Jazz Educators Journal*, published by the International Association of Jazz Educators, will prove especially helpful almost immediately.

1. Russ Baird, "Outstanding Vocal Jazz Charts," Summer 1993, volume XXV, No. 4, pages 50-51.

Prominent vocal jazz directors from twenty-five states and six provinces in Canada were surveyed and asked to submit a list of (1) ten of their favorite vocal jazz charts, (2) ten of their best teaching



Alumna Jennifer Welch, Soprano
1997 National Winner,
Metropolitan Opera Auditions



Alumnus Derrick Lawrence,
Bass-Baritone
1991 National Winner,
Metropolitan Opera Auditions

Professional Success

We prepare you for the real world.

School of Music

- Offering High School Diploma, B.M.,
College Arts Diploma, M.M.
- Scholarships and assistantships available

NORTH CAROLINA SCHOOL OF THE ARTS

Training America's new generation of artists

Auditions are scheduled on campus and at sites around the nation. For more information, contact: North Carolina School of the Arts, 1533 S. Main St., Winston-Salem, NC 27127-2188. Admissions: (336) 770-3291 Summer Session: (336) 770-3204 Online: www.ncarts.edu

The North Carolina School of the Arts is an equal opportunity institution of the University of North Carolina.

Voice Faculty

James Allbritten
Voice, Cantata Singers

Steven LaCosse
Opera

Marion Pratznicki
Voice

Glenn Siebert
Voice

Marilyn Taylor
Voice

charts, and (3) charts with the greatest audience appeal. The results were presented at the 1992 International Jazz Association Convention. This article presents those results.

2. Steve Zegree, "A Vocal Jazz Discography, Part I," March 1996, volume XXVII, No. 5, pages 71-72.

3. Steve Zegree, "A Vocal Jazz Discography, Part II," May 1996, volume XXVII, No. 6, pages 63-64.

Part I is a guide to more than sixty years of vocal jazz group recordings. Part II is a guide to more than sixty years of vocal jazz solo recordings. The listings are meant to offer the listener a place to start, historical perspective, examples of different styles and suggestions for specific albums and CDs. Since not all albums of any given artist(s) are equally significant historically or musically, the album suggestions will save you research time and money.

4. Tom Dustman, "The P. A. System: A Survival Guide," March, 1997, Volume XXIX No. 5, pages 74-76.

Dustman is the founder, artistic director, and a singing member of the vocal group Beachfront Property. His experience speaks through this article. It is packed with simple, straightforward suggestions from which anyone working with a vocal jazz group can benefit.

5. Dennis DiBlasio, "Scat Singing: Imitating Instruments." March 1996, Volume XXVII, No. 5, pages 33-35.

Considering terms like scat singing and improvisation can cause many of us who are classically trained to stop breathing temporarily. DiBlasio, a jazz saxophonist, shares the delightful story of his first attempts at teaching vocalists to scat. His eye-opening journey reconfirmed his own beliefs about becoming proficient at this craft, and his conclusions are insightful, useful, and timely.

Resources For Rhythm Section Development

1. The Contemporary Rhythm Section is available through the Jamey Aebersold Catalog referred to at the beginning of this article. This series of five video tapes explores the actual functions of a section. The tapes are listed as (1) the complete tape (full rhythm section), (2) the piano tape, (3) the guitar tape, (4) the bass tape, and (5) the drum tape. Begin with the complete tape, and you will probably have all the information you need to work with any young group. If you work with advanced singers and players, you may wish to order the entire series for your library. The information will increase your vocabulary and your ability to explain to a section how and what you want them to play.

2. A Guide To The Modern Jazz Rhythm Section is a book by Steve Houghton, a highly sought-after recording/studio musician and live performer, who appears in the video tape series just mentioned. It includes much of the information found in the first video tape in a narrative form; and it is loaded with musical examples for every commercial style you need to know to get started. A sound recording is also included. If you need to see rhythmic examples rather than just hear them, this source will be very helpful. If you have the financial means, consider ordering both this book and the first tape in "The Contemporary Rhythm Section" series. The book is published by C. L. Barnhouse Co.; P. O. Box 680, Oskaloosa, Iowa 52577. It is possible to order through your local music store, or you can order by phone at 515-673-8397.

Books Offering Historical Perspective

1. A book often used to define jazz styles and provide historical perspective is a publication by Mark C. Gridley titled *Jazz Styles, History And Analysis*. It is now in its fourth edition and is published by Prentice Hall. There are two ISBN numbers; the first includes one cassette (ISBN 0-13-508458-X) and the second includes two cassettes (ISBN 0-13-507963-2). Cassette one is on jazz styles and cassette two is on jazz classic recordings. This reference source is often used as a textbook in jazz history classes at public schools and institutions of higher learning. The subject matter focuses almost exclusively on American instrumental jazz, which vocal directors must understand to teach jazz music. Eight helpful appendices include a guide to record buying, a glossary, and a list of suggested supplemental readings.

2. *Jazz Singing, America's Great Voices From Bessie Smith To Bebop And Beyond* is a narrative about twentieth-century American torch singers, scat singers, crooners, and vocal groups. The book leads us to the eventual "black-white union" of non classical vocal music. The writer, Will Friedwald, gives a historical perspective, a clearer understanding of, and an operational definition for, the umbrella term vocal jazz. Friedwald is a Grammy nominated record producer,

PAM-SPONSORED WORSHIP AND MUSIC CONFERENCES

... an experience that will nurture, enlighten and motivate those responsible for worship in our churches today ...

That's what a PAM worship and music conference is all about. Through its publications, regional network, and especially its conferences, PAM offers valuable resources - enriching the lives and ministries of countless musicians, lay leaders and pastors, regardless of denomination.

JOIN US FOR A CONFERENCE IN 1999:

• **Montreat, NC: June 20-25 and June 27- July 2**

"God's Worshipping Children: Instructed by Faith ... Sustained by Prayer ... Governed by Love"

• **Westminster (now Wilmington), PA: July 11-17**

"Turn to God, Rejoice in Hope"

• **Albuquerque, NM: July 18-23**

"Faith Looking Forward: Seeking God's Vision for the Changing Church"



Presbyterian Association of Musicians

100 Witherspoon Street, Louisville, KY 40202-1396 Phone: 502-569-5288 Fax: 502-569-5501
A nationwide multi-denominational organization of individuals & churches offering assistance in worship, music and the arts.

music critic, and annotator. The book is a Charles Scribner publication. The ISBN number is 0-684-18522-9.

Jazz Concepts In A Choral Form

1. *Vocal Jazz Style* by Kirby Shaw is a must for every choral director who wants to teach authentic jazz inflections and articulations. A teacher's manual provides clear, concise definitions and SATB four-measure musical examples of eighteen standard jazz inflections. A demonstration cassette is available; it offers the opportunity to hear vocalists and a rhythm section perform the examples. It is recorded so the vocals can be turned off, leaving only the rhythm section with which to practice. Separate SATB singer's octavos are also available. These items are published by the Hal Leonard Corporation.

2. *Junior Jazz, Beginning Steps To Singing Jazz* by Kirby Shaw offers younger singers an introduction to the world of jazz inflections and articulations. The Hal

Leonard publication provides three original songs in two-part voicings with piano accompaniment. The songs are titled *Blues, Blues, Blues*, and *Inflections*. Concepts are clearly defined and include, but are not limited to, the blues scale, riffs, the use of scat syllables, glissandos, and ascending smears. A demonstration cassette is available, with one side being a full performance of the songs and the other containing the rhythm section accompaniment only.

A Helpful Book About The Sound System

The Acoustic Musician's Guide To Sound Reinforcement and Live Recording by Mike Sokel, a professional sound engineer and "gig" player, offers much enlightenment to the untrained and unknowing. It is not a book for "dummies." However, it contains diagrams, illustrations, and a text written for the musician and for the technical crew. Appropriate vocabulary is used throughout the text, making it possible for the yet-to-be-informed to have a

labeling system that actually describes the process. Students you choose to oversee the equipment will benefit from this information. Prentice Hall is the publisher, and the ISBN number is 0-13-433509-0.

Always keep in mind that you must research this idiom as thoroughly as you would the works of Bach or Copland. This process is not about entertainment; it is about authentic performance practices. Not all non-classical music sounds alike; so when you choose to program pieces, you must study the intricacies of every tune in order to intelligently and respectfully teach the music.

*Diana Spradling, National Re&S Chair
Jazz and Show Choirs*

—CJ—

Hinshaw Music

Providing Quality Sacred and Secular Choral Literature since 1975

New Releases for January 1999

- HMC1591 **How Can I Keep From Singing** (SATB) - arr. *Ronald Staheli* 1.75
- HMC1592 **The Promised Land** (SAATTB) - arr. *Ronald Staheli* 1.75
- HMC1593 **Peace Like A River** (SSAATTTTB) - arr. *Ronald Staheli* 1.75
- HMC1614 **Christ, Whose Glory Fills The Skies** (SATB) - *Robert Powell* 1.25
- HMC1615 **The Donkey's Gift** (SATB) - *Robert McIver* 1.50
- HMC1616 **Song** (SATB) - *John Gardner* 1.10
- HMC1617 **God Is Love** (SATB) - *Ralph Manuel* 1.25
- HMC1635 **Bless Us With Your Peace** (SATB) - *Kenneth Lowenberg* 1.25
- HMC1636 **A New Day, A New World** (SATB) - *Dale Grotenhuis* 1.25
- HMC1637 **A Simple Path I Walk Along** (SATB) - *Valerie Crescenz* 1.25
- HMC1641 **Gloria** (SSATB) - *J.S. Bach / ed. Alfred Mann* 1.25
- HMC1646 **Hush-a-bye, Darling** (TTBB) - arr. *Bruce Trinkley* 1.25
- HMC1647 **I Want To Serve You, Lord** (SATB) - *Valerie Crescenz* 1.25
- HMC1651 **Christ The Lord Is Risen Today** (SATB) - *Mark Williams* 1.50
- HMC1659 **Sit Down Servant** (SATB) - arr. *Linda Twine* 1.50
- HMC1663 **In Paradisum** (SATB) - *Gabriel Faure / ed. John Rutter* 1.25
- HMC1665 **What Can I Give Him?** (SATB) - *Paul Leddington Wright* 1.50
- HMC1668 **Sometimes I Feel Like A Motherless Child** (SAB) - arr. *Jerry Ulrich* 1.25
- HPC7093 **The Path To The Stable** (SAB) - *Hank Beebe* 1.25
- HPC7094 **Woman Why Do You Weep?** (SATB) - *Hank Beebe* 1.50

Order from your favorite
music supplier, or
contact us at:

Hinshaw Music, Inc.
P. O. Box 470
Chapel Hill, NC 27514-0470
(919) 933-1691
24hr Fax: (919) 967-3399
www.hinshawmusic.com

AUDITION FOR CHANTICLEER

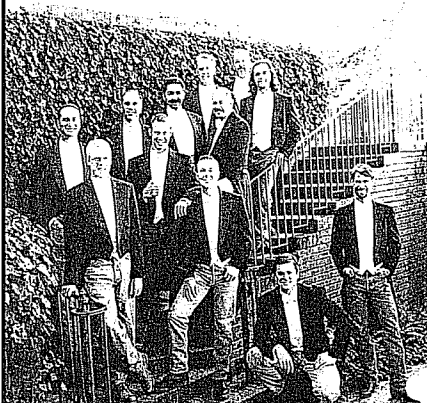


photo by Nita Winter

AMERICA'S PREMIER
A CAPPELLA VOCAL ENSEMBLE
CHANTICLEER IS NOW
ACCEPTING AUDITION TAPES & RESUMES
FOR THE FOLLOWING VOICE-TYPES:

Countertenor • Tenor
Baritone • Bass

Based in San Francisco, Chanticleer annually performs 20-25 Bay Area concerts, and tours an average of 25 weeks across the U.S., Europe and Asia. Chanticleer's unique repertoire includes Gregorian chant, Renaissance, pop, jazz, gospel and contemporary commissioned works. Chanticleer has a total of 20 recordings released under the Teldec Classics International and Chanticleer Records labels.

To apply for an audition, please send:

- A current resume
- One high-quality cassette recording that contains:
 1. One art-song or aria in a foreign language
 2. One jazz or popular selection
 3. Scales and arpeggios that demonstrate your vocal range
- One photo
- All materials submitted become the property of Chanticleer, and will not be returned

Audition tapes and resumes due
April 30, 1999

Call-backs will be notified by
May 28, 1999

Call-backs will be held in S.F. on
June 26-28, 1999

In the event that there are no vacancies for the '99-00 season, call-backs will not be held. However, resumes & tapes will be kept on file.

SEND TAPES & RESUMES TO:

S.F. Chanticleer, Inc.
650 Fifth Street, Suite 311
San Francisco, CA 94107
415-896-5866

Equal Opportunity Employer

music
education

Notable Accomplishments.

sacred
music

organ

composition

choir

voice

piano

• 3 GRAMMY NOMINATIONS
• LIVE FROM LINCOLN CENTER
• 100% MUSIC EDUCATION JOB PLACEMENT
• 350 NY PHILHARMONIC PERFORMANCES
• 13 COMMERCIAL RECORDINGS
• NATIONAL MET OPERA WINNER

At Westminster, your accomplishments begin as a student. You'll perform and record with some of the greatest orchestras and conductors of our time. You'll achieve technical mastery working with dedicated artist-teachers. You'll share your passion for music with hundreds of exceptionally talented students from around the world. Whether you want to perform, conduct, teach or lead music for worship . . . you can dream about it or you can do it at Westminster. For more information about our campus in Princeton, New Jersey call 1-800-96-CHOIR or visit our website at <http://westminster.rider.edu>.

The only school of its kind in the world.

Westminster

Westminster Choir College of Rider University

HALLELUJAH!

Timothy W. Sharp, editor

A View of Mortality and Mozart: The Reconstruction of a Sacred Classic

IN THE Prelude to *Death Set to Music*, Paul Minear states,

In setting the human story to music, composers do more than embellish that story with fancy embroidery. They tell the story, and in telling it, reveal thoughts that would otherwise remain undisclosed. And to the degree that mortality is integral to that story, setting death to music becomes integral to the vocation of composers. There is, accordingly, nothing strange about the fact that requiems and masses hold a central place in the history of Western music.¹

In the case of Mozart's *Requiem in D minor*, KV 626, we not only get a glimpse of how one of the world's greatest composers viewed mortality, but over the last two hundred years through composition, editing, and reconstructions, we have gained insight into how a growing list of composers and musicologists, including Freytag, Sussmayr, Eybler, Nowack, Beyer, Blume, Maunder, Robbins Landon, Druce, and most recently, Robert Levin, viewed Mozart.

Mozart's most notable unfinished work has once again been completed, this time by recognized Mozart scholar Robert D. Levin. It is a compelling reconstruction. This most recent reconstruction of the *Requiem* began in 1987 in conjunction with a conducting seminar given by Helmuth Rilling and a symposium held with pianist and composer Levin. The International Bach Academy commissioned Levin to produce a new completion of the *Requiem*. According to the author's critical notes of the reconstruction,

the completed version . . . seeks to respect the two-hundred-year-old history of the Requiem. We have tried to revise not as much, but as

little as possible and in a manner we feel is faithful to the character, writing, voice leading, design, and structure of Mozart's music. We have retained the historical completions wherever they agree with the Mozartean idiom.²

We know that Mozart's *Requiem* was commissioned by Count Franz von Wallsegg-Stuppach, who desired a work performed in memory of his wife, but who also desired to claim the completed *Requiem* as his own composition. Mozart received the commission to "ghost write" the work for the Count, but as it turned out, Mozart's own death prevented the completion of the work. In order not to forfeit the commission fee from the Count, Konstanze Mozart decided to have

the work further "ghosted" by Mozart pupil Xaver Sussmayr. The *Requiem* is generally known today in the version undertaken immediately after Mozart's death by Sussmayr.³ From this beginning, this is how the work actually evolved. The work in its traditional form consists of fourteen sections:

1. Introitus Requiem aeternam
2. Kyrie Sequence
3. Dies irae
4. Tuba mirum
5. Rex tremendae
6. Recordare
7. Confutatis
8. Lacrimosa Offertory
9. Domine Jesu
10. Hostias
11. Sanctus and Osanna

The 20th Anniversary Season!

Summer Choral Holiday

July 18-24, 1999

A relaxed, friendly setting in a beautiful resort area of Wisconsin



Sir David Willcocks, Jonathan Willcocks, conductors
Paula Rockwell, clinician

Plainsong, Anglican Chant and Anthem
Conducting Techniques • Vocal Techniques

Prepare and perform an authentic English Choral Evensong service
Final Concert with the Green Lake Festival Choir, Orchestra and Children's
Honors Chorus featuring Bernstein's *Chichester Psalms*, Vaughan Williams' *A Song of Thanksgiving*, Janika Vandervelde's *O Viridissima Virga*, Jonathan Willcocks' *Magnificat*, Constant Lambert's *The Rio Grande*

Green Lake Festival of Music

P.O. Box 569 • Green Lake, WI 54941 • 800-662-7097 • DietrichM@Ripon.edu

12. Benedictus and reprise of the Osanna
13. Agnus Dei
14. Communion:
Lux aeterna
Cum sanctis tuis

The musical sources of the *Requiem* are the following:

1. Mozart's almost complete score of the Introit, together with the complete sketch of the vocal parts (solo and

chorus) and the orchestral basso continuo part, as well as occasional motives for the orchestral accompaniment of the Kyrie fugue, the Sequence "Dies irae" up to the "Lacrimosa," whereby the latter movement breaks off after the eighth bar, and the Offertory "Domine Jesu" and "Hostias."

2. The completed orchestration of the Kyrie fugue by Mozart's pupil Franz Jakob Freystadtler and Sussmayr.

3. Partial completion of the Sequence

up to the Confutatis, as well as two bars of the soprano part by Joseph Eybler, as a continuation of the Lacrimosa.

4. Sussmayr's completion of the *Requiem*.

5. A version of the Offertory by Abbe Maximilian Stadler, which Levin states is possibly a correction of Sussmayr's version or was perhaps revised by Sussmayr.

6. A sketch sheet that contains contrapuntal studies for the "Rex tremendae," as well as the beginning of an "Amen" fugue for the close of the Sequence, which Sussmayr did not include in his version of the *Requiem*.⁴

Parts 2 and 3 were entered in Mozart's manuscript, which is why Sussmayr had to copy out Mozart's fragment as part of his own completion. A complete version of the *Requiem*, consisting of Mozart's autograph of the Introit and Kyrie and Sussmayr's completion of the rest, was sent out to be copied for the Count with a forged signature "di me W. A. Mozart mpr 1792" in Sussmayr's hand on the first page of the score.⁵

Sussmayr's completion of the *Requiem* has been challenged and criticized on several counts over the last two hundred years. These criticisms most notably include the flaws of style and technique that are foreign to Mozart's idiom (e.g., glaring parallel fifths in the orchestral accompaniment of the Sanctus), significant errors of voice leading in the orchestral accompaniment, as well as problems of instrumentation. And, as Levin points out, even knowing the sources for the various sections does not answer the fundamental question as to whether any sections of the Requiem that are ascertainably not in Mozart's hand were based on his ideas.

Major revisers prior to the Levin edition each took a different approach to completing the work. In his reorchestration of the work, the Franz Beyer edition (Kunzleman, 1973) only addressed the problems of instrumental part writing. According to Patrick Gardner, the Beyer version has seen some popularity among several conductors, since it maintains much of what already existed in the "traditional" Sussmayr score.⁶ Beyer also provided alternate endings for both Hosannas and offered corrections of voice leadings in the Lacrimosa,

Choral Music



Indiana State University's distinguished faculty, comprehensive curriculum, state-of-the-art instruction, and new Center for Performing and Fine Arts combine to make the Department of Music a great choice for those pursuing a career in music.

Degree Programs

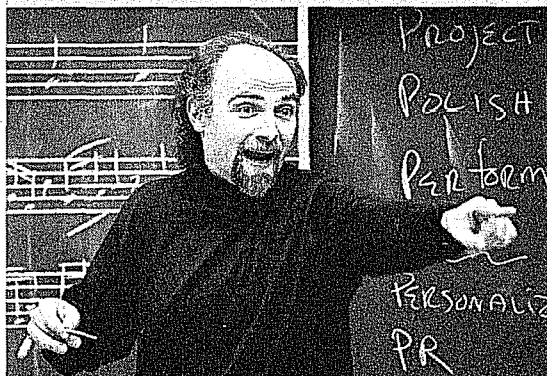
Undergraduate

- Bachelor of Music Education
- Bachelor of Music in Performance
- Bachelor of Science Music/Business

Graduate

- Master of Music in Choral Conducting
- Master of Music in Vocal Performance
- Master of Music Education

Graduate Assistantships with full tuition waiver and stipend.
More than \$130,000 in scholarships available.



Dr. Richard Zielinski,
Director of Choral Activities
Coordinator of Voice and Choral Division

Voice and Choral Division Faculty

- Dr. Peggy Balensuela
- Dr. Mark Carlisle
- Dr. Robert Houchell
- Philip Christiansen
- Colleen Davis
- David Mannell

For More Information, Contact:
Dr. Richard Zielinski
Department of Music
Indiana State University
Terre Haute, IN 47809
Phone: (812) 237-2763
Fax: (812) 237-3009

E-mail: mizielin@ruby.indstate.edu
<http://www.indstate.edu/music>

Sanctus, Benedictus, and Agnus Dei movements.

Richard Maunder's edition (Oxford, 1983) offers new material for the *Lacrimosa* and the *Agnus Dei*, including the introduction of a fugue at the end of the movement. In addition, he completed the Amen fugue. He removes the Sanctus/Hosanna and the Benedictus altogether, based upon his conclusion that those two movements were completely the work of Sussmayr and do not stand up to the artistic level of the rest of the *Requiem*. (In a lecture given by Helmuth Rilling prior to the performance of the Levin edition of the work at the Oregon Bach Festival, Rilling referred to one commentary that stated Sussmayr's writing could be compared to a cow at the foot of mountain, looking up at the mountain—the cow was Sussmayr's work, and the mountain was that of Mozart.⁷) Maunder's version is based entirely on autograph manuscript and sketches by Mozart.

H. C. Robbins Landon offers one of the most authentic editions of the work

solely based on extant autograph material of those who interacted closely with Mozart. The Robbins Landon edition (Breitkopf, 1991) resolved the authenticity problem by producing an edition that combines the Eybler, Freystadtler, and Sussmayr, frequently replacing Sussmayr with Eybler. As in the Beyer edition, there is no inclusion of the Amen double fugue, and the only new material in the Robbins Landon edition is that necessitated by the need for bridging the different sources together.

A radical edition of the work was offered by Duncan Druce (Novello, 1993). In addition to a substantial Amen fugue, Druce offers a recomposition of the *Lacrimosa*, Sanctus and Hosanna, Benedictus, Agnus Dei, and the *Lux Aeterna*.

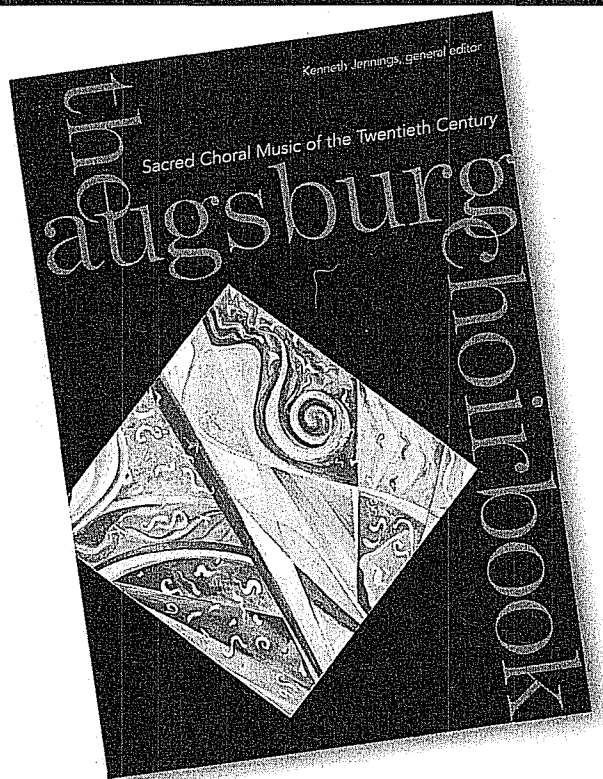
This brings us to the reconstruction of the *Requiem* by Robert Levin in the recent Hanssler publication and recording of the work (Hanssler Verlag, 1992; Hanssler Classic recordings, 1992). Levin has retained the historical completions of

the work wherever they agree with the Mozartean idiom. Levin's reconstruction of the work is based on Mozart's autograph manuscript, fragments, as well as Sussmayr's completion of the score.

Levin departs from the Maunder edition by including the Sanctus/Hosanna and the Benedictus, though his re-writing of the Hosanna makes it quite different from Sussmayr's. Levin believes that there is enough musical evidence that Mozart can be credited for the ideas in these sections. He concludes that the high level of musical thought found in these movements shows that Mozart must have shared his ideas with Sussmayr, either verbally or through now lost sketches given to him by Konstanze.

The more transparent instrumentation (less thick) found in the Levin edition was suggested to Levin by Mozart's other church music works. While these are often minor changes, they seem striking to those who have come to know the Sussmayr edition, especially since the completion of Leopold Nowack's critical

A SPECIAL COLLECTION AT A SPECIAL PRICE!



THE AUGSBURG CHOIRBOOK

Sacred Choral Music of the Twentieth Century

Kenneth Jennings, General Editor

An invaluable resource! A major collection of choral music, selected from current, out of print, and new Augsburg Fortress octavos. Chosen for their significant contribution to sacred choral literature and their continued usefulness, these carefully edited pieces create a volume filled with diversity.

Dr. Jennings has included performance notes for each entry. The collection also features multiple indexes—lectionary, biblical, and seasonal. Purchase one for reference and multiple copies for your choir!

ISBN 0-8006-5678-4

\$24.95 EACH FOR ORDERS RECEIVED BY MAY 31, 1999.

TO ORDER CALL

1-800-328-4648

Mention the following key code and group code to receive this price savings. Shipping and sales tax are additional.

KEY CODE B33C / GROUP CODE 09

Augsburg Fortress

edition of the work in the *Neue Mozart Ausgabe* (Barenreiter, 1965). Levin writes,

as critical as the challenge of the movements requiring completion

may be, the rescoring of the eight and one-half movements presents the greatest task of a new version. Sussmayr's violations of Mozart's style are manifest not only in numerous grammatical errors, but also through the use of an overly thick orchestral texture. This weakens the ability of the choir and solo voices to function as the expressive focus of the work . . . the first priority, then, was a more transparent instrumentation, derived in the first instance from Mozart's other church music. The choir is placed in the foreground through the use of a two-part texture (unison violins vis a vis unison viola and bass), or a three-part texture with independent parts for the two violins—which in Salzburg was necessary because violas were not used in the church orchestra.⁸

The *Lacrimosa* underwent some light retouching and now leads into a non-modulating Amen fugue. The second half of the *Sanctus* resolves the curious tonal discrepancies, and the *Hosanna* fugue now has the proportions of a Mozartean church fugue. Levin states that he used the Mozart Mass in C minor, K. 427, as his model for this fugue as well as other stylistic elements. The second half of the *Benedictus* was slightly revised and connected by a new bridge (four measures) to the shortened repetition of the *Hosanna* fugue in the original key of D Major, not in Bb major as in the Sussmayr version. Structurally, the *Agnus Dei* was left untouched. Sussmayr's errors, however, have been deleted from the second and third sections. At the close of the *Cum sanctus* tuis fugue, the wording has been altered to reproduce the customary setting of the text.

In addition to the scholarly approach in both detail and philosophy, the outstanding characteristics of the Levin edition include the superb reconstructions and reorchestration of the work, the

Marc Boucher
"rich baritone, superior style"
Colwell
 ARTS MANAGEMENT
 (519) 662-3499 Fax: (519) 662-2777

René Clausen
 CHORAL SCHOOL Plan Now

Mark your calendar! ~ July 20-24 and 27-31
Take their word for it
 Read reviews about last summer's successful Choral School as written by the sixty-four participants.

"The time spent with a man of immense artistic integrity and a gift for teaching was invaluable!"

www.reneclausen.com 1-888-René-Clausen

pp Part Predominant Recordings

PART STUDY TAPES

Complete choral productions with professional singers highlighting each part!

Our library features works such as:

- Requiem by John Rutter
- The Faure Requiem
- Vivaldi's Gloria
- Magnificat by John Rutter
- The Mozart Requiem
- Handel's Messiah
- Gloria by John Rutter
- ... and many more!

"The singers on your tapes are wonderful! Great phrasing. Having the students prepare with your tapes enabled me to start at a much higher level!"

Dr. Will Kesling
 World-renowned Choral Conductor
 Guest Conductor, 1996 Utah All-State Mixed Choir

Call for free demo and information!

1-800-290-SING

e-mail: jen@partpredominant.com • fax: 253 851-0289
<http://www.partpredominant.com>
 2617 39th St. NW • Gig Harbor, WA 98335-7965

acfea
 Tour Consultants

It takes an *accomplished* musician to understand the *needs* of accomplished musicians.

A great concert requires hours of planning and preparation. So does a great concert tour. Our tours let you concentrate on what you do best – making music. We handle the rest, from securing performance opportunities to arranging sightseeing and cultural experiences that will enrich your experience. If you're thinking of touring, call ACFEA. And find out why so many of our clients call us for an encore.

1-800-886-2055

OFFICE LOCATIONS:
 San Francisco
 New York • Seattle
 London • Prague
 Venice • Paris
 St Petersburg
 Berlin • Moscow
 Canberra

ACFEA Tour Consultants
 1567 Fourth Street
 San Rafael, California 94901

FAX (415) 453-6725
E-MAIL
acfea@compuserve.com
WEB SITE www.acfea.com



stylistic integrity of the additional movements, and the lighter, more transparent orchestration, which solves many of the technical problems, making it possible for the chorus to sing freely. Levin summarizes, "We hope this version, modest as it is, reflects Mozart's spirit and allows the listener to experience this magnificent torso in the framework of its historical tradition."⁹

NOTES

- ¹ Paul S. Minear, *Death Set to Music* (Atlanta: John Knox Press, 1987), 4.
- ² Robert D. Levin, CD recording booklet notes; W. A. Mozart, *Requiem in D* (Stuttgart: Hanssler Classic No. 98146, 1992/1997), 11.
- ³ Heinz Gartner, translated by Reinhard G. Pauly, *Konstanze Mozart After the Requiem* (Portland: Amadeus Press, 1986), 38.
- ⁴ Wolfgang Plath, "Über die Skizzen zu Mozarts Requiem" *Bericht über den Internationalen musikwissenschaftlichen Kongress Kassel 1962* (Kassel: 1963).

⁵ Levin, op. cit., 10.

⁶ Patrick Gardner, "Troubadour," ACDA Eastern Division Regional Newsletter, 6-10.

⁷ Helmuth Rilling, Lecture, 1995 Oregon Bach Festival, paraphrased by the author.

⁸ Scott Dean, Lecture Notes, March 6, 1998, ACDA Northwest Division Regional Convention, Portland, Oregon. Quoted Leslie Benjamin's article/project "Mozart's *Requiem*: A Stylistic Comparison of Sussmayr's Completion and Robert D. Levin's Reconstruction," Project Essay for the Master of Music Degree, California State University, Fullerton, CA.

⁹ Levin, op. cit., 11.

—CJ—



Send for your
**1999 Lent and
Easter Pack!**

Theodore Presser Company • Dept. I-CJ
1 Presser Place • Bryn Mawr, PA • 19010-3490
-or- E-mail presser@presser.com

THE Tennessee Valley Boychoir

DIRECTOR SOUGHT

Growing community boychoir located in Alabama, USA, seeks director to start Summer or Fall 1999.

Near full-time to full-time position. Some benefits possible. Opportunity for growth.

Responsibilities include development and implementation of training and performance programs.

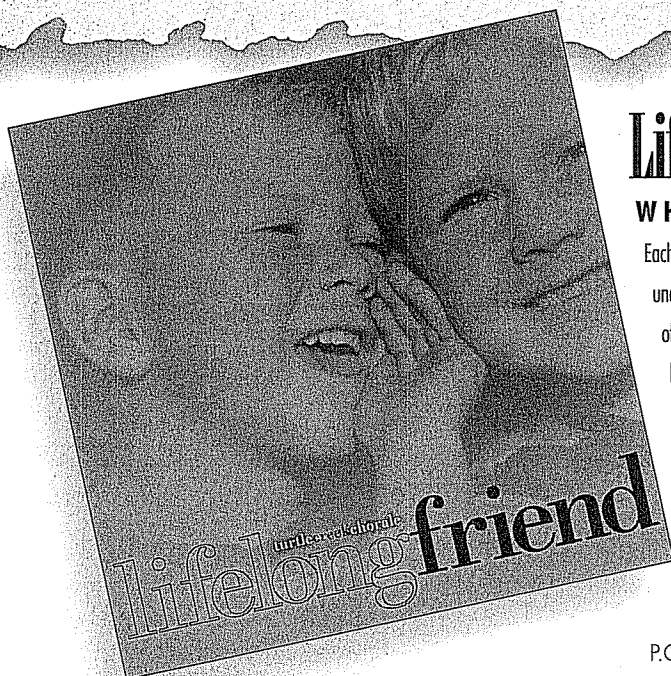
Seeking individual with enthusiasm for this art form, ability to produce the highest quality music and work with children in a professional manner.

Direct applications or inquiries to:

380 Mountainview Drive
Russellville, AL 35653 USA

(888) 560-2060 (ask for Denise)
(256) 332-8035 / 332-4036 fax

Like no other sound on Earth.



Lifelong Friend

WHERE WORDS FAIL, MUSIC SPEAKS

Each day, we celebrate strong relationships in our lives, whether dramatic or understated, whether spoken or unspoken, whether romantic or filial. The men of Turtle Creek Chorale have put these celebrations into song. ❖ Seven of the pieces belong to composer David Friedman, best known for his arrangements for Disney films and his collaboration with the late Nancy LaMott. The other pieces are all by friends of the TCC: Marvin Gaspard, Jane Marshall, Robert Seeley, and Joseph Jennings.

TCC has also made a music video of "Listen to My Heart."

The music tells our story. Perhaps it tells your story.

FOR MORE INFORMATION

P.O. Box 190137 ■ Dallas, TX 75219-0137

214-526-3214 PHONE ■ 214-528-0673 FAX ■ 1-800-746-4412 TOLL-FREE

TCCDallas@aol.com ■ <http://www.turtlecreek.org>



FOR 20 YEARS OUR CUSTOM CONCERT TOURS HAVE BEEN THE COMMON NOTE OF AMERICA'S FINEST CHOIRS

British European Specialty Tours

UNIVERSITY CHOIRS
COMMUNITY CHOIRS
CHILDREN'S CHOIRS
HIGH SCHOOL CHOIRS
SYMPHONIC CHOIRS

METHODIST CHOIRS
PRESBYTERIAN CHOIRS
BAPTIST CHOIRS
EPISCOPAL CHOIRS
LUTHERAN CHOIRS

- All of our staff have Master of Music degrees.
- We are musicians, not travel agents, and we understand your artistic needs and concerns.
- All of our itineraries are completely custom-designed and executed from our offices in Indianapolis thereby offering total artistic control to you the conductor!
- We are known and respected by musicians throughout Europe.
- Music is our entire business. It's all we do!

EUROPE'S PREMIERE CHORAL FESTIVALS

Our exclusive B.E.S.T. festivals have become Europe's Premiere Choral Events featuring the finest repertoire with the finest conductors in the most historic locations! No adjudications, no contests, no gimmicks to sell travel - just great music-making with Europe's greatest musicians!

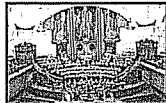
HIGH SCHOOL CHOIRS

"Finest repertoire conductors and historic settings!"

June 16 - 21, 2000



York Minster Festival Evensong



Westminster Hall Festival Choir & Orchestra



St. Martin-in-the-Fields Individual Concerts



Dr. Eph Ehly

British-American High School Choral Festival

Featuring Festival Choir Concerts at York Minster Cathedral, Beverley Minster and Westminster Central Hall in London with orchestra. Individual concerts at St. Martin-in-the-Fields, St. Paul's Cathedral, etc. Custom itineraries can include extensions with concerts throughout Britain providing educational accountability by enhancing and supporting your choral curriculum.

Conducted by DR. EPH EHLI,
Univ. of Missouri,
and PHILIP MOORE,
Master of the Music, York Minster

For more information,
please visit our website

WWW.BESTCONCERTTOURS.COM

CHILDREN'S CHOIRS

"The finest event ever organized for children's choirs!"

August 1 - 7, 2000



Canterbury Cathedral Festival Concert



Canterbury Cathedral Festival Evensong



Westminster Hall Festival Concert with Orchestra



Henry Leck
Indianapolis Children's Choir

Fourth Annual International Children's Choir Festival (Video Available)

Live in the shadow of majestic Canterbury Cathedral where choral music began in 597 A.D. Festival Choir Concerts, Services and Workshops in Canterbury Cathedral and Final Festival Choir Concert at Westminster Central Hall with orchestra. Individual choir concerts in Canterbury Cathedral, St. Paul's Cathedral, St. Martin-in-the-Fields, etc. Optional extension to Paris with a concert at Cathedrale Notre-Dame de Paris and a major evening concert at Église de la Madeleine. Pre and post-festival extensions with concerts throughout Britain.

Conducted by HENRY LECK,
Indianapolis Children's Choir,
and DAVID FLOOD,
Master of the Choristers, Canterbury Cathedral

CHURCH CHOIRS

"Church music's most prestigious event!"

July 5 - 12, 2000



St. Giles Cathedral Festival Concert



Canterbury Cathedral Festival Concert



Westminster Hall Dress Rehearsal with Orchestra



Individual Choir Concerts

Third Annual British-American Church Music Festival (Video Available)

Featuring Festival Choir Concerts at Britain's most historic locations of the Faith—St. Giles Cathedral, Edinburgh; Canterbury Cathedral, Westminster Central Hall with orchestra. Custom itineraries can include extensions to explore your denominational heritage!

Conducted by DAVID FLOOD,
Master of Choristers, Canterbury Cathedral,
and MICHAEL HARRIS,
Master of the Music, St. Giles Cathedral

OUR COMPANY IS TRULY
UNIQUE. THAT'S WHY WE
ARE KNOWN AS **B.E.S.T.**

British European Specialty Tours
David T. Searles, Founder and President

Mailing Address: P.O. Box 78193, Indianapolis, IN 46278
Street Address: 63 South Main Street, Zionsville, IN 46077

Tel: 800-835-0402
Fax: 317-873-9733

HAVE YOU SEEN WHAT'S NEW?

OXFORD
UNIVERSITY PRESS

Bob Chilcott

BUFFALO GALS
For mixed voices and piano
343231-5 \$1.50 (tentative)

GREEN SONGS
Four songs on environmental themes
Upper voices and piano
342631-5 \$2.50 (tentative)

PEACE MASS
Upper voices and organ
351688-8 \$6.50

Gerald Cohen

BEI ANA RACHEITS
(In God do I put my trust)
Solo voice with mixed voices
unaccompanied
386163-1 \$1.50

HINEI MA TOV/SHAALU SH'LOM
Y'RUSHALAYIM
Solo voice with mixed voices
unaccompanied
386158-5 \$1.40

LIBAVTINI ACHOTI CHALA
(YOU HAVE CAPTURED MY HEART)
Solo voice with mixed voices and piano
386159-3 \$1.40

Libby Larsen

I JUST LIGHTNING
Upper voices and percussion
386044-9 \$2.50

I WILL SING AND RAISE A PSALM
Mixed voices and organ
386043-0 \$1.85

INVITATION TO MUSIC
Mixed voices and piano
386070-8 \$2.50

SO BLESSEDLY IT SPRUNG
Mixed voices, oboe, viola, and harp
386129-1 \$2.85

TODAY, THIS SPRING
Upper voices and piano
386040-6 \$2.50

Scott Nathan Louis

ALL THE PRETTY LITTLE HORSES
Upper voices and piano
386144-5 \$1.50

SARAJEVO
Upper voices and piano
386145-3 \$2.00

Joel Martinson

CHRIST IS OUR CORNERSTONE
Mixed voices and organ
386178-X \$1.60

I WILL EXALT YOU, O GOD
Mixed voices and organ
386179-8 \$1.75

HYMN CONCERTATO: WHEN MUSIC WAKES
MY SLEEPING HEART
Mixed voices, congregation, organ, and
opt. brass
386101-1 \$2.75

Kevin Riehle

A CELTIC PRAYER
Mixed voices and organ
386082-1 \$1.30

SHENANDOAH
Mixed voices, flute, oboe, bassoon, and
piano
386167-4 \$1.50

Frank Sargent, arr.

THE STAR-SPANGLED BANNER
For unaccompanied mixed chorus
386165-8 \$1.20

Mack Wilberg

COME, THOU FOUNT OF EVERY BLESSING
Mixed voices and organ
386060-0 \$1.75

DEATH SHALL NOT DESTROY MY COMFORT
Mixed voices and piano four-hands
386051-1 \$2.25

IN MONTE OLIVETI
Tenor solo and mixed voices
unaccompanied
386099-6 \$1.85

LORD, WHEN THE SENSE OF
THY SWEET GRACE
Mixed voices and organ
386062-7 \$1.60

SAINTS BOUND FOR HEAVEN
Mixed voices and piano four-hands
386056-2 \$1.75

WE'LL SHOUT AND GIVE HIM GLORY
Men's voices and piano four-hands
386059-7 \$2.25
Mixed voices and piano four-hands
386058-9 \$2.25

David Willcocks

FEAR NO MORE THE HEAT O' THE SUN
Upper voices and piano
342638-2 \$1.20

FULL FATHOM FIVE
Upper voices and piano
342639-0 \$1.20

IT WAS A LOVER AND HIS LASS
Upper voices and piano
342637-4 \$1.20

UNDER THE GREENWOOD TREE
Upper voices and piano
342636-6 \$1.20

WHO IS SILVIA?
Upper voices and piano
342606-4 \$1.20

Complimentary inspection copies of any five of the above titles are available on request. Circle your choices on a copy of this advertisement and send to the Music Department at

OXFORD UNIVERSITY PRESS
198 Madison Avenue, New York, NY 10016

ACDA PLANNED GIVING PROGRAMS

What Your Will Reveals About You

YOUR WILL SAYS something about you. First, it says you care about your loved ones. You want to make it easier for them by taking care of legal matters relating to the transfer of your estate. You want your affairs handled smoothly and without undue inconvenience to those who will be experiencing grief.

Second, having a will means you have sought to conserve your estate. You can reduce taxes and probate costs by designating what things will go where and who will be responsible for handling the details. The savings resulting from a carefully constructed estate plan mean more of your estate can go to family members and other beneficiaries.

Third, your will provides insight into your lifetime involvement and concerns. Bequests to family members tell of your

love and concern for their welfare. And bequests to organizations like ACDA Endowment speak volumes about your past activities and values.

For example, when you include American Choral Directors Association in your will, you reveal that caring about choral art is worthwhile and affirms your belief in the mission of the American Choral Directors Association. Such action encourages those you leave behind to consider how they can help further the quality of choral art.

Finally, when you include American Choral Directors Association in your will, you tell us at American Choral Directors Association you want us to continue to fulfill the mission of American Choral Directors Association in this world. You reveal your vision for the future! You encourage us to be good stewards of the resources you place in our hands.

Your will says other things about your

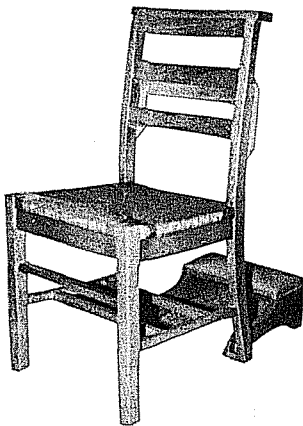
interests, values, and commitments. Because it says so much about you, it is wise to think it through carefully.

If having a will says so many good things about you, what does the absence of a will reveal?

We in the Endowment Office at American Choral Directors Association want you to experience the good feelings of having a well-considered and well-crafted will (or other comprehensive estate-planning document). We encourage you to take care of this very important matter. We offer our help to assist you with your basic estate planning.

Further, if you want to talk with us about finding a good attorney or how to leave a bequest to American Choral Directors Association, we are available. Please use the form below to let us know how best to serve you. Call our Endowment Office, Joey S. Windham, at 706/556-0079 or e-mail at acdatrust@aol.com.

SOLID OAK CHOIR CHAIR



with:

FIBRE RUSH SEAT or
UPHOLSTERED SEAT

Pews•Chairs•Pew Refinishing•Cushions

R. Geissler Inc.

Since 1877

P.O. Box 432, Old Greenwich, CT 06870
Phone: (203) 637-5115

ACDA Planned Giving

(Please complete and return this reply form.)

Dear Friends at the American Choral Directors Association:

- Please send me free literature on how to write my will.
- Please contact me about a personal visit or other assistance.
- I have already provided a bequest for American Choral Directors Association in my will.
- Please send me information about the American Choral Directors Association Endowment.

Name _____

Address _____

City _____ State _____ Zip _____

Phone (____) _____

Mail this form to: American Choral Directors Association Endowments, 2973 Vernell St. S. E., Dearing, GA 30808. If you are making a gift, please send the gift to American Choral Directors Association, P. O. Box 6310, Lawton, OK 73506.

TECHNOLOGY FOR THE CHORAL DIRECTOR

Donald Oglesby, editor

UNSUNG HEROES OF CHORALNET—Part I

James D. Feiszli

ChoralNet (<http://choralnet.org>) is the Internet Center for Choral Music supported by ACDA and the International Federation for Choral Music. Volunteers work to create and maintain ChoralNet resources. ACDA members will recognize many of these people, who are officers at all levels, *Choral Journal* staff, repertoire and standards chairs at all levels, and leaders of the international choral community. In this column we feature contributors making ChoralNet a reliable and valuable online resource. Future installments will explore other aspects of ChoralNet and highlight persons responsible for them.

Carl Ashley—ChoralNet Competitions and Festivals Pages

Minister of Music at the Westside Baptist Church in Boynton Beach, Florida, Carl Ashley created and maintains the Events section of ChoralNet. Choral directors, festival promoters, and tour organizers use Carl's webpages to list auditions, concerts, performance events and performance venues. Carl's work includes everything listed under "Performance Events" on the main ChoralNet page and the link under "Professional Development" labeled "Conferences, Conventions, Symposia, and Workshops."

Carl holds degrees from the University of Florida and Westminster Choir College. He began the "Events" pages from a desire to learn about webpage development, and he displayed that learned ability by developing features, such as automated submission forms, online search functions, and colorful graphics.

Are you holding auditions for your community choral ensemble? List those auditions on the "Choral Auditions" page. Do you want to publicize your concerts? List them on the "Choral Concerts Around the World" page, which can be searched by date, locale, or other criteria. Are you planning a concert tour around a specific timeframe and area? Go to the "Choral Festivals and Competitions" page

to find possible performance opportunities for your ensemble.

In the new ChoralNet interface, which was installed in December, ChoralNet contents are categorized by the types of tasks choral directors do. The "Auditions" section will be found with choral rehearsal and methodology information. "Concerts" and "Festivals" will be included with performance information. Carl is currently working to revise certain areas to fit the new format. As most of those involved in ChoralNet activities, Carl does this work on a volunteer basis and in addition to his full-time job.

Erik Reid Jones—Programmer and Webmaster: ChoralMusic.org

Erik Reid Jones is the Director of the Loudoun County Master Singers in Virginia and an Adjunct Professor at Harford Community College in Maryland. He holds a Master of Music degree from the University of Cincinnati College-Conservatory of Music. He is creating a unique resource that is being integrated with ChoralNet to bring new information and features to the choral profession.

In the new ChoralNet interface ChoralMusic.org is now the "Repertoire" section of ChoralNet. Billed as a "cooperative trading post of information about choral music, by choral musicians," ChoralMusic.org was created so choral conductors can find and trade information about the music they use. All information about repertory that had been compiled, organized, and maintained on

ACDA Pages

From ChoralNet homepage, click on the ACDA logo to be transported to the ACDA pages. The main page is your virtual national headquarters, much as the Lawton headquarters is the center of ACDA activity in the real world. The ACDA webpages provide services to the membership, chief among them being avenues of communication to ACDA functions and officers.

- On the "front door" of the ACDA virtual headquarters are email links to national office staff. You can send email directly to them with questions and receive prompt responses. On the left side of the screen is a column with other links.
- Want to introduce a friend to ACDA? You can access an online membership form and print it out for them.
- Division, state, and collegiate chapter webpages can be found by choosing "ACDA chapters."
- There is a place for Repertoire & Standards Committee pages to be linked.
- National and division conventions are described with links to convention hotels, airline information, and more.
- A complete officers' directory is currently being created. Any large organization finds it difficult to maintain accurate information, because of our mobile society. Online pages allow members or officers to update contact information, keeping it as current as possible.
- The ACDA membership directory, found under the "members only" link, offers an improved service. If you have an email address and are not in that online database, you can submit your email address from those pages. This area of ACDA pages is password-protected to keep junk mailers from accessing it.
- The *Choral Journal* site allows access to staff through an immediate, blank, email page when you click on that staff member's name. Advertising information, article submission guidelines, and addresses are available also.

To go to the rich collection of ChoralNet Resources and Links, click on the button in the upper left corner of the screen, just under the ChoralNet Main Page button. Resources and Links:

- Connections | Repertoire
- Rehearsal | Performance | Technical Aids
- Reference | Education | Other Links

the ChoralNet Resource Site over the past five years has been assimilated into ChoralMusic.org. It is anticipated that the two entities will eventually share the same URL (http address).

Imagine searching for a particular composition and finding not only the publisher information but also 1) anything ever mentioned on Choralist, ChoralTalk, or ChoralAcademe about that composer or piece, 2) recordings of it, and 3) books relative to that composer. In ChoralMusic.org a musician can browse and add comments, reviews, MIDI files, score files, ChoralNet resources, Choralist archives, books about composers through

Amazon.com, and recordings of works through CDNow. In addition, a user can quickly add new pieces to the database, and a school or ensemble can add its library to the collective knowledge.

ChoralMusic.org is not intended, nor can it, supplant MUSICA. MUSICA (<http://www.musicanet.org>) is a comprehensive catalogue of over 70,000 choral works from all over the world. Each composition is described in a detailed, scholarly manner so a choral searcher may look up compositions with little more than a snippet of a melodic theme. A search in MUSICA would give detailed information about the music itself: length, languages, author of the text, difficulty level, etc. MUSICA now has a CD ROM disc available commercially, which is far more comprehensive than what one can access at the online site. ChoralMusic.org, on the other hand, is an attempt to tie together existing online resources to provide as much information about a given composition as possible. It is supplementary to MUSICA. A search in ChoralMusic.org might bring up recordings, books, or Choralist postings about that composition.

information related to repertory. It is a massive effort, and they will enlist a team of assistants to help.

Brent Boyko—Creator of rec.music.makers.choral

By 1995 Choralist grew to over 1000 subscribers, and it experienced what most Internet email lists experience—a loss of purpose and focus due to the addition of many new persons in a short time. The Choralist Advisory Group, people who had both interest and expertise in online use, decided to create ChoralNet: a combination of email lists and www resources. One of those lists would be simply an online gathering place for choral musicians: ChoralTalk. To make it as accessible as possible, we decided to create a newsgroup and allow messages to be read on both forums.

Brent Boyko, an early subscriber to Choralist, is an electronics engineer, working in the Telecommunications Department of Loma Linda University Medical Center in Loma Linda, California. Brent is responsible for the University Internet connection, and the campus, fiber-optic network. He is active as a singer and instrumentalist in the music department of the Loma Linda University Church of Seventh-Day Adventist.

Brent took the lead in drafting a proposal submitted to the usenet hierarchy for approval. He monitored the progress—there is an internet-wide election process—and the eventual establishment of rec.music.makers.choral as part of the newsgroup offerings on the Internet. Then Brent did the programming to create an automatic “gateway” between [r.m.m.c.](http://r.m.m.c) and ChoralTalk. Persons who subscribe to ChoralTalk receive email messages in their mailboxes that were posted to [r.m.m.c.](http://r.m.m.c), and anything they send to ChoralTalk gets posted to the newsgroup. Brent has maintained that gateway since 1995 with no disruption of service.

As you explore and use these ChoralNet resources, you will find email links some of these people on their respective pages. Please drop them a note to say thanks for their work.


—CJ—

Allen H Simon - Proponent for Clear and Intuitive Webpages

Allen H. Simon, another ChoralNet volunteer, joins Erik Jones in his work. Allen holds advanced degrees from Westminster Choir College and the University of Arizona. He conducts the Bay Area Lutheran Chorale in the San Francisco area and is software author of “Explorations: A New Approach to Music Fundamentals using the Macintosh” (Mayfield Publishing Co.) and “The Music Maid” (Signature Music Software).

Allen was the primary force behind the newly designed ChoralNet interface. He worked months with David Topping and James Feiszli to re-think, re-organize, and re-write the html code and to change the entire structure of ChoralNet. Allen spent much time analyzing the existing structure and making suggestions for the website that resulted in a more intuitive and easily navigated ChoralNet.

Now that the new interface is installed (to rave reviews), Allen is assisting Erik Jones in collecting and linking online



PART STUDY TAPES

Complete choral productions with professional singers highlighting each part!

Our library features works such as:

- Requiem by John Rutter
- The Faure Requiem
- Vivaldi's Gloria
- Magnificat by John Rutter
- The Mozart Requiem
- Handel's Messiah
- Gloria by John Rutter
- ... and many more!

"The singers on your tapes are wonderful! Great phrasing. Having the students prepare with your tapes enabled me to start at a much higher level!"

Dr. Will Kesling
World-renowned Choral Conductor
Guest Conductor, 1996 Utah All-State Mixed Choir

Call for free demo and information!

1-800-290-SING

e-mail: jen@partpredominant.com • fax: 253 851-0289
<http://www.partpredominant.com>
2617 39th St NW • Gig Harbor WA 98335-7965

(Tribute, continued from p. 33.)

"Why are there not a lot of young conductors out there emerging as successors to Robert Shaw?" After a long pause, his answer was both stunning and predictable: "There are few young conductors who are willing to work hard enough to achieve success!" This response revealed one of the real "secrets" behind Robert Shaw's lifelong achievements: his work ethic.

But there is one area of musical endeavor that set Robert Shaw apart from most other choral directors. He was the first major American choral conductor to earn recognition as a professional orchestral conductor, and his influence on young choral conductors striving for a similar status was monumental. After years of outstanding work with the Collegiate Chorale in New York City (a group he founded in 1941) and later as conductor of the San Diego Symphony (1953-58), he served for twelve years as associate conductor of the Cleveland Orchestra under the great George Szell. His appointment as musical director of the Atlanta Symphony in 1967 and his regular guest appearances with major orchestras in the U.S., confirmed that a talented choral conductor could in fact become a successful leader of a professional orchestra. A recently recorded series of major works for chorus and orchestra is a significant legacy of his musical achievements in this area. To these aspiring conductors, Robert Shaw *was* the standard of excellence.

Early in his career Shaw expounded a musical "credo" that clearly placed his art within a broad humanistic context. This concern for the human condition was evident in his teaching, writing, and the many commencement addresses he was invited to give over the years. On one such public occasion he stated:

In a world of political, economic, and personal disintegration, music is not a luxury but a necessity, not simply because it is therapeutic, nor because it is the "universal language," but because it is the persistent focus of man's intelligence, aspiration, and good will.

The choral art has lost a great leader.

Ray Robinson is Distinguished Professor of Choral Studies at Palm Beach Atlantic College.

(From Executive Director, continued from p. 2.)

By 1979 ACDA's membership was 9,300; by 1984 we had grown to 11,000; there were 14,800 members in 1989; and in 1994 ACDA members numbered 17,000. In twenty years we have more than doubled our membership.

As ACDA moves into the twenty-first century, I am confident we will continue to grow, as interest in choral music as a vocation and avocation grows. Because of

the vision, passion, and devotion of past and present leaders, ACDA flourishes. Together we have built our professional organization into an organization that makes all of us very proud. I expect this great organization to continue its growth in members and in quality. I look forward, with great expectations, to helping ACDA move into the next millennium.

Gene Brooks

Learn to Sing Well!

Order a Six-Cassette Vocal Study Album
authored by a Nationally Known VOCAL TECHNICIAN
RAY T. HOLCOMB

Basic Tools for Vocal Freedom

Visa or Master Card accepted

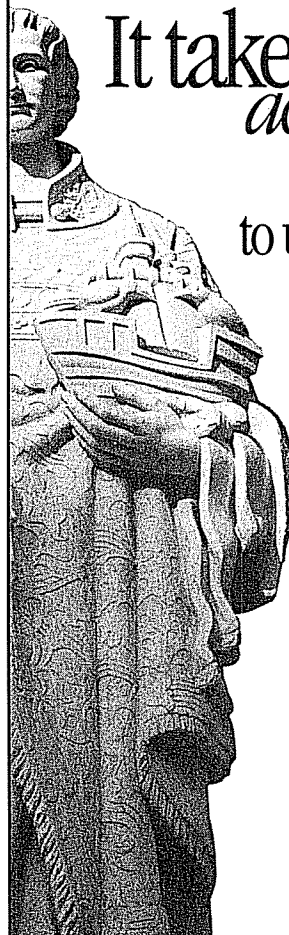
142 Pinnacle Club Court, Mabank, Texas 75147

\$89.95 plus \$5.00 for s/h

Also, write, call, fax or E-mail about a Vocal Freedom Seminar

www.vocalfreedom.com

e-mail: voice@vocalfreedom.com. Phone: 903/451-9569. Fax: 903/451-9579.



It takes an
accomplished
musician
to understand the *needs*
of accomplished musicians.

acfea
Tour Consultants

A great concert requires hours of planning and preparation. So does a great concert tour. Our tours let you concentrate on what you do best - making music. We handle the rest, from securing performance opportunities to arranging sightseeing and cultural experiences that will enrich your experience. If you're thinking of touring, call ACFEA. And find out why so many of our clients call us for an encore.

1-800-886-2055

OFFICE LOCATIONS:
San Francisco
New York • Seattle
London • Prague
Venice • Paris
St Petersburg
Berlin • Moscow
Canberra

ACFEA Tour Consultants
1567 Fourth Street
San Rafael, California 94901
FAX (415) 453-6725
E-MAIL
acfea@compuserve.com
WEB SITE www.acfea.com

(Letters, continued from p. 22.)

- These numbers reveal a *hard, cold* reality. (p. 25)
- The choral profession is *desperate* to have boys sing. (p. 25)
- Being female, I find it *emotionally* challenging. (p. 26)
- I experience *anger and frustration*. (p. 26)
- Amid this *flood of mixed emotions*. . . (p. 27)
- . . . method professor can effect positive change at the grass-roots level by suggesting new choral configurations and *caring* about women who elect to sing in a choir. (p. 27)
- The choral profession has spent a great deal of effort recruiting and

retaining male singers—to the *detriment* of female singers. (p. 27)

O'Toole spends much of the latter part of her article bemoaning the status of women's choruses in the so-called "Choral Hierarchy" (p. 15). She explains how having a balanced mixed-choir as the top ensemble of a school discriminates against women because fierce competition for a small number of spots shuts out many interested female singers. She suggests that one solution to this problem is to make the women's choir the top choir in the school (p. 24). However, she does not seem to be bothered by the fact that this policy would discriminate against men. A solution she does not want to suggest is to bring *more* men into choral singing, thereby closing this gap. After all, a balanced SATB choir can be thought of as a symbolic representation of gender-equal society. (That is, if you don't consider that much of the repertoire places the melody in the soprano part.)

O'Toole's ideal, where the women's chorus reigns supreme and no woman is made to feel inadequate by unfair audition processes, one need look no further than single-sex out on "twelve years of valuable educational experiences" (p. 14), those same valuable educational experiences that supposedly shortchange girls. She later contradicts herself by recommending that junior high school boys and girls be separated because of their different levels of vocal and emotional development.

I do agree conductors need to provide a place for interested female singers to sing, that they should be sensitive to the repertoire they choose, and that there is a lot that can be done to promote women's choirs. But I am disappointed in this article's approach to these issues. O'Toole's intentions may have been good, but instead of providing an innovative, inspiring essay, her article is more on par with feminist propaganda.

Alice Day
Exeter, New Hampshire

For a choral program that reaches

LUMINA MUSIC

Featuring enduring, meaningful texts set to provocative, original music.
Buy one. Copy forever.

www.luminamusic.com

BUILD A LIBRARY OF CHORAL EXPERTISE

Through the medium of video, *ACDA on Location* brings you the expertise of distinguished choral conductors as they lecture, rehearse, and perform.

Volume 1 focuses on teaching and learning in the children's choir with the Glen Ellyn Children's Chorus and its music director emerita, Doreen Rao. Rao demonstrates the principles of developing musicianship and self-esteem through choral music experience.

Volume 2 is an interview with the late Howard Swan, 1987 ACDA National Convention Honoree. Swan reviews the history of American choral music during the first half of the twentieth century, discusses the state of choral music in church and school, and gives learned advice to the young choral conductor.

Volume 3 features Jester Hairston, internationally renowned composer, arranger, conductor, and 1989 ACDA National Convention Honoree. In this interview, Hairston traces the history of African-American spirituals in the United States, gives suggestions for interpretation, and demonstrates the use of rhythm and dialect in this genre.

ORDER FORM

Name: _____

Address: _____

City: _____ State: _____ Zip Code: _____

Videotape	Quantity	Price	Subtotal
Volume 1	___	@ \$37.50	\$ ___
Volume 2	___	@ \$37.50	\$ ___
Volume 3	___	@ \$37.50	\$ ___

Total Payment Enclosed: \$ ___

Send check or money order, payable to ACDA, to:
Videotapes • ACDA • P.O. Box 6310 • Lawton, OK 73506-0310

Videotapes are shipped immediately upon receipt of order.

COMPACT DISC REVIEWS

Richard J. Bloesch, editor

Samuel Barber

Prayers of Kierkegaard, op. 30

Béla Bartok

Cantata Profana ("The Nine Enchanted Stags"), Sz. 94

Ralph Vaughan Williams

Dona nobis pacem

Atlanta Symphony Orchestra and Chorus.
Carmen Pelton, soprano; Richard Clement, tenor; Nathan Gunn, baritone; Robert Shaw, conductor.

Recorded: November, 1997

Telarc CD80479; [DDD]; 71:00

THE CHALLENGING compositions on this disc all come from the middle decades of this century and contain texts of a spiritualistic and humanistic element that are especially dear to such a conductor as Robert Shaw. The opening set is drawn from four prayers by the Danish theologian, Søren Kierkegaard (1813–55). The following selection is based on a pre-Christian, hence "profane," Romanian story that, on a certain level, demonstrates escape into a greater world where man relies on his own abilities. Bartok intended it to be one of three planned cantatas that would express the ideal of brotherhood for the neighboring nations of Romania, Slovakia, and Hungary. The final work, written between the two world wars, is a cry for peace. The texts, extracted from the Catholic Mass, the Bible, and Walt Whitman poetry, serve as a warning of the tragedy of war and a message of hope for humanity.

To find all three of these works packaged together, with good liner notes by Nick Jones, is a good reason to own this disc. Add to this the fact that they are performed by Robert Shaw, using his "home" musicians in Atlanta, and you have another major selling point. In terms of choral tone, diction, balance, and attention to detail, virtually no one excels Shaw. Perhaps the only drawback that results from his quest for perfection of diction and metrical precision is that often each syllable tends to receive equal weight, resulting in a somewhat stilted

and less flowing line. But in order to appreciate the overall efforts put forth on this disc, I thought it would be enlightening to compare the individual works contained herein with one other recent and accessible CD of that certain composition.

Barber's *Prayers of Kierkegaard* is somewhat rare on recordings. Its contrasting styles, frequently changing tempos and meters, syncopated rhythms, detailed expressive markings, and wide-ranging dynamics make it a challenge for even the finest choruses and conductors. The recording used for comparison here is the 1991 CD by Koch International (3-7125-2H1) of the Chicago Symphony Orchestra and Chorus, conducted by Andrew Schenck.

The fact that the Koch CD was recorded in concert is apparent from the low-level background noises in various soft sections. Perhaps it also explains why the opening chant for male voices is not as rhythmically unified or "blended" and balanced as is the case on the Telarc CD. Another quickly revealed contrast that holds true for the remainder of the work is that of tempos. Schenck, rather consistently, chooses speeds that are less than what Barber has marked in the score, whereas Shaw is usually consistent with those markings.

Another distinct difference comes in the choice of soprano soloists for the second prayer. The sweet, clear tones of

RECORDING COMPANIES THIS ISSUE

Gasparo Records, Inc.
Allegro Corporation, agent
Box 600
Jaffrey, New Hampshire 03452

Telarc Records
23007 Commerce Park Road
Cleveland, Ohio 44122

Pelton on the Telarc CD seem most fitting for the soft, gentle, long-breathed scoring by Barber. The soloist on the Koch CD, however, renders it in more operatic fashion: bigger, heavier, more scoops, and a wider vibrato. This difference in soprano solo sound can also be found, though to a lesser degree, in the soprano sounds of the choirs. Shaw is not afraid to ask for less vibrato and more evenness of tone from his sopranos, and it results in an overall improved choral sound.

A discredit to the Telarc CD, however, which is apparent while listening and reading the full score, is that the composer's footnotes regarding balance, volume, use of consonants, and suggestion of plain-song style are not explicitly observed. These matters are better realized on the Koch CD. Overall, the preferred rendering of this work is found on the Telarc release.

The next work to be compared is Bartok's *Cantata Profana*. Once again it is the Chicago Symphony Orchestra and

The perfect solution for a perfect performance!

SONG-LEARNING TAPES™

©1988 by Hammond Music Service

Rehearsal tapes help choirs learn music 5 times faster!

Perfect for learning oratorios, requiems, cantatas—any major work!
AND—inexpensive rehearsal tapes for All-State & Regional Honor Choirs!

Each tape has a grand piano playing a specific voice part in the foreground, all other parts, accompaniment and metronome in the background.

Directors: call, e-mail or write for a FREE catalog, demo packet/tape, and prices

HAMMOND MUSIC SERVICE Toll Free: 800/628-0855

P.O. Box 585 Idyllwild CA 92549 • FAX: 909/659-0798 • E-mail: grhammond@aol.com

Visa and MasterCard Accepted

Chorus, this time conducted by Pierre Boulez and recorded on a 1992 Deutsche Grammophon CD (435 863-2) that will serve as a study in contrast.

The most obvious distinction is in the realm of language. The choristers from Atlanta are using an English translation that Shaw revised from the original translation he prepared when conducting the American premiere of the work in 1952. The Chicago choristers sing in Hungarian and sound remarkably well-coached in their use of decisive consonants and colorful vowels. Shaw's translation is admirable, but any version becomes incomprehensible in many places, due to the contrapuntal writing, complex rhythms, and magnitude of the orchestra in this score. The Hungarian sounds flavor this work much better, especially in the solos.

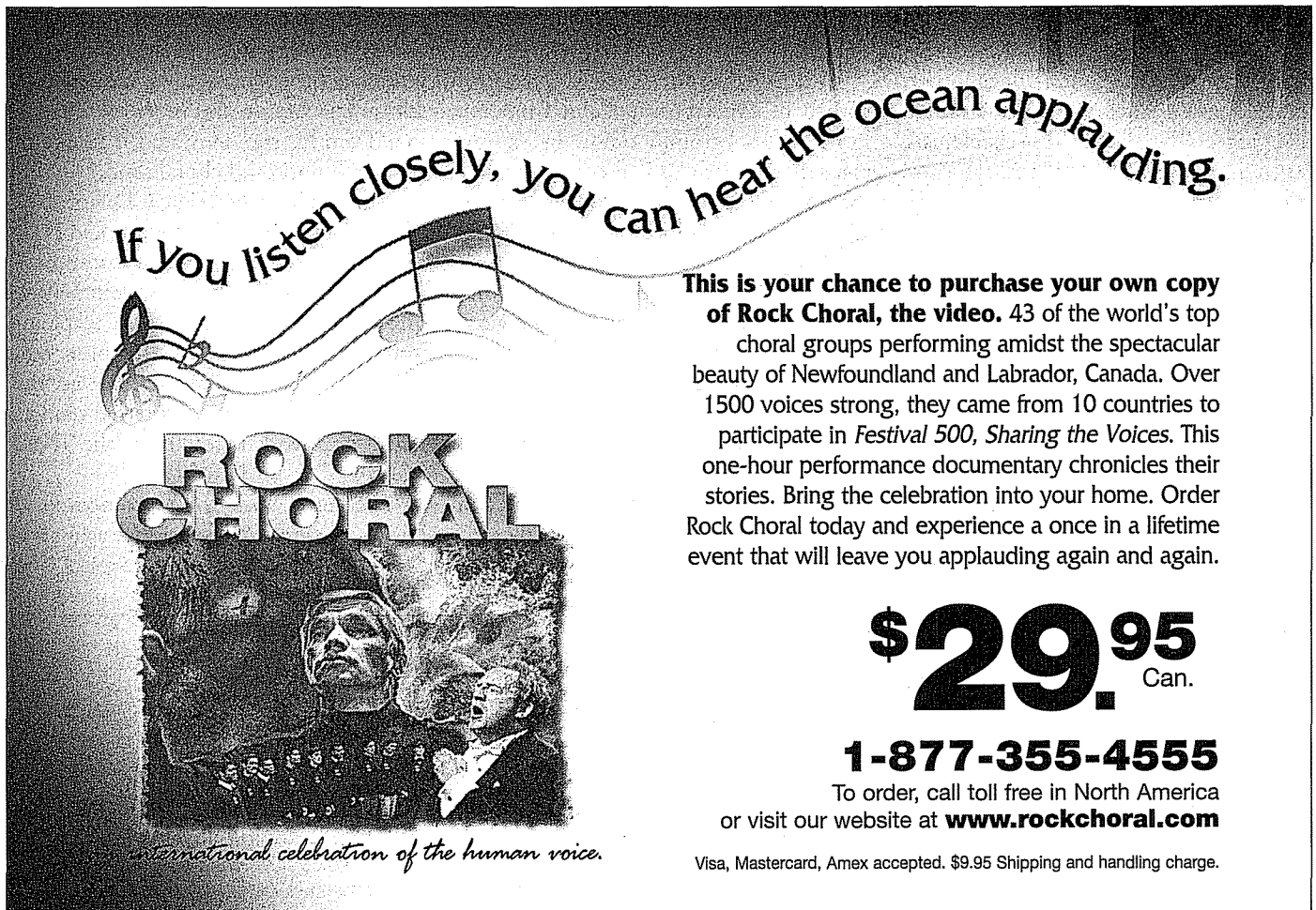
Regarding the soloists, each pair of tenor and baritone soloists on both discs is to be commended. The high, dramatic tenor role is one of the main reasons this work is so difficult to render. I suppose in terms of age and experience, with their concomitant tonal maturity and depth of color, the nod goes to John Aler and John Tomlinson on the Chicago recording. This takes nothing away from the excellent voices of Clement and Gunn on the Atlanta CD.

In terms of overall sound, the orchestra is more present, more "alive" on the Deutsche Grammophon CD. Individual instruments, especially in the important percussion section, seem to be "miked" for better clarity as well. The sections of very loud dynamics are also captured more thrillingly on the Chicago recording. On

the Telarc CD, it sounds as if the engineer favored the choral "miking," perhaps to aid Shaw's translation, even though it is a bit detrimental to the orchestral fabric.

The final factor, which also favors the earlier CD, is the general reading of the score. Shaw opts for a safer, more controlled performance. Boulez is much more aggressive in tempos, dynamics, and articulations. He achieves more of the wilder effects that befit such an eerie, rustic story.

The last work on this disc, *Dona nobis pacem*, closely rivals the 1992 recording by conductor Richard Hickox and the London Symphony Orchestra and Chorus to be found on EMI Classics (CDC 7 54788 2). The most curious aspect that emerges upon listening to each is that, while the EMI disc was recorded in a studio, it has the acoustical properties of



If you listen closely, you can hear the ocean applauding.

ROCK CHORAL

International celebration of the human voice.

This is your chance to purchase your own copy of Rock Choral, the video. 43 of the world's top choral groups performing amidst the spectacular beauty of Newfoundland and Labrador, Canada. Over 1500 voices strong, they came from 10 countries to participate in *Festival 500, Sharing the Voices*. This one-hour performance documentary chronicles their stories. Bring the celebration into your home. Order Rock Choral today and experience a once in a lifetime event that will leave you applauding again and again.

\$29.95 Can.

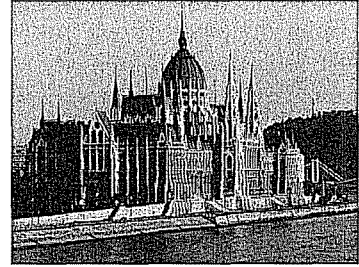
1-877-355-4555

To order, call toll free in North America or visit our website at www.rockchoral.com

Visa, Mastercard, Amex accepted. \$9.95 Shipping and handling charge.

Cambio Bureau De Change Wechsel
Foreign Exchange

Next time you travel, exchange cultures as well as currencies . . .



Unparalleled Concert Tour Opportunities

...where cultural exchange comes first

Perform with the Prague Collegium, at Canticum Novum (Caracas), or at the European Cultural Month (*Exclusive to FAF Participants!*)

Friendship Ambassadors Foundation

800-526-2908 • Friendlyam@Aol.Com • www.faf.org

a 501(c)3 not-for-profit, tax exempt, arts services agency with offices and affiliates worldwide • a trusted travel partner since 1971

All tours fully tax deductible as allowed by law for all participants

"No one could have had as good a time as we did." - Virginia Davidson, Conductor, NY Treble Singers, 1997

a work being sung in a cathedral. This may be partly due to the fact that the chorus is supplemented by the Choristers of St. Paul's Cathedral, London, with their special edge of boys' voices. The Telarc version, on the other hand, was recorded in Atlanta's Symphony Hall, but in comparison has a very present and homogenous sound, as if it were the one taking place in a studio.

The other distinct difference between the two recordings concerns the matter of tempos. Hickox, in all but the second of the six movements, chooses speeds from twelve to almost thirty metronome markings slower than Vaughan Williams has indicated. Shaw is consistently much closer to the composer's markings. Admittedly, some of the slower tempos by Hickox are convincing, such as in the "Dirge for Two Veterans," where the tension builds gradually before finally reaching an impressive climax. Still, there is much to be said for staying true to the composer's intentions, as Shaw does in this work overall.

The choice boils down to general aesthetic preferences for one version or the other. I enjoy the spaciousness of sound

on the EMI version but also the faster pacing of the Telarc version. Both CDs are equally recommended for an appreciation of this impressive work.

David Shaler
University of Iowa
Iowa City, Iowa

Dan Locklair

Holy Canticles

Holy Canticles, Alleluia Dialogues, Instant Culture, Cats, Break Away!, Dona Nobis Pacem, Proclaim the Lord, A Christmas Carol, Three Christmas Motets
Bel Canto Company; David Pegg, conductor

Recorded: 1996

Gasparo Records GSCD-325; 59:22

THIS COMPACT disc's title is slightly misleading because it offers an unexpected variety of sacred and secular choral selections by American composer, Dan Locklair. Initially, the works seem interesting but unrelated. However, after repeated hearings, the pieces begin to "speak" intellectually and emotionally. Locklair's music subtly

affirms the purpose of life: to worship God, to appreciate His creations, and to love life itself. Music is the art that binds the ideas together, much as different pieces of cloth sewn together form the quilt featured on the front CD cover. His music and Bel Canto Company's performance are generally very positive and upbeat. Even when the tempo is slow or the mood darker, there is always an undercurrent of vibrant energy that reflects this philosophical theme.

The musical centerpiece for the disc is the title work, *Holy Canticles* (unaccompanied, SSAATTBB), commissioned by Bel Canto Company, a forty-voice professional ensemble from Greensboro, North Carolina. In all three movements, the composer uses a variety of techniques that recur in the remainder of the recording. Musical contrast is achieved through double choir antiphonal effects, many divisi voicings, fast versus slow tempi, rhythmic accent versus legato, soloist versus choir, and vertical harmonies against fluid but disjunct melodic lines. Locklair's vertical style seems to help emphasize important text, as does his affinity for *sforzando* and *mesa di voce* treatments of

key words. In movement one, Locklair sets the "Magnificat" text, oddly juxtaposing Latin in the male voices against the women's English translation. Bel Canto Company puts a strong foot forward in this first difficult section, with solid intonation and good blend. Movement two sets the "Nunc Dimittis," now all in English. Here the split voicings function as a double choir in a rhythmic, vertical, yet slower, peaceful style that mystifies with its antiphonal call and response between male and female sections or between soloists and smaller choir sections. Somewhat disappointing is the poor blend of tenor and soprano soloists caused by duelling vibratos in what would otherwise have been a beautifully satisfying duet at movement's end. The last canticle is the English translation of "Te Deum laudamus," or "we praise Thee, O God." The singers divide into two separate double choirs again for antiphonal effect. Locklair uses four- and eight-part tone clusters to highlight specific text, writing

chords that "land" on and make dynamic changes to the tone clusters surrounding important words. At times, flabby soprano tone spoils the effect of these clusters, tainting an otherwise very musical performance by Bel Canto Company.

The other sacred works on the disc use many of the same techniques but each has its own characteristics that set it apart from the others. *Alleluia Dialogues* (motet for unaccompanied SATB double choir and optional handbells) again employs antiphonal technique and develops a repetitive main theme of open fifths. Despite the energetic singing, this theme seems uninspired, and the handbells provide a welcome tonal uplift in the middle section. "O Magnum Mysterium" from the *Three Christmas Motets* (SATB division unaccompanied) is a lovely treat and creates an ethereal tonal aura. It is not as harmonically or rhythmically complex as the other pieces, but it effectively uses section against section imitation. Here David Pegg evokes a lusciously warm sound from the singers, especially in the final *pianissimo*. *Proclaim the Lord* fully communicates the emotional exuberance of the text "proclaim the greatness of the Lord our God; He is the Holy One," but *Dona Nobis Pacem* (motet for SATB choir, unaccompanied) is the piece that shows Bel Canto Company at its best. They

own this piece; it speaks emotionally like none of the others. It implores "grant us peace" without being maudlin and capitalizes on the group's beautifully strong sense of line. The engineering is somehow different from *Dona* through the rest of the disc, and the blend becomes noticeably better. Though some clarity of text is lost, the trade-off is worth it.

Two of the three secular works included on this recording make statements about the stresses of our daily lives in modern society. It is through these that Locklair instructs us to break the confinements of narrow-minded, harried, contemporary culture in order to find a more relaxed way of life. *Break Away* (motet for SATB choir with piano) uses *sforzandi*, dynamic changes, imitation, and word painting between female and male sections to offset a text that admonishes us to "take a taste of the day, use your power to soar, and take time for pleasure." A similar theme pervades in the choral drama for two SATB choirs, soloists, and piano, called *Instant Culture*. There is some spoken dialogue, and the choir is split into two characters, Authority and Composer. The Authority represents the superficial faction of society that wants culture on their own terms while the Composer represents the artistic, intuitive, non-practical side of mankind. The two choirs are the essential elements of the drama, and the piano effectively heightens the tension and provides musical commentary.

In the last secular work, *On Cats* (a cycle of five songs for SATB choir and piano), Locklair reminds us that laughter is one of life's dearest pleasures. These five, funny songs are musical vignettes about the strange natures of various felines. For the audience to understand the humor, the songs demand crisp enunciation, and Bel Canto Company does not disappoint.

Overall, David Pegg and Bel Canto Company perform these difficult pieces admirably. Locklair's affinity for marcato singing, disjunct melodies, and taxingly wide dynamic ranges calls for ultimate vocal flexibility. The stacked whole-tone clusters, even in a totally tonal context, demand precise intonation, and with few exceptions the singers rise to the challenge. Bel Canto Company's voices seem just right for the thick texture the

Gladden Music Publications
 ~ The Choral Music of Bradley Nelson ~
 Beautiful...powerful...eclectic...
 See and Hear the music online!
 Website: www.GladdenMusic.com
 Email: info@gladdemusic.com

Come Celebrate the Arts This Summer!

CHOATE ROSEMARY HALL SUMMER ARTS CONSERVATORY JUNE 27-JULY 30, 1999

Be a part of a truly interdisciplinary approach to arts education. Students learn to create and collaborate while working in the beautiful I.M. Pei-designed Paul Mellon Arts Center. The facility sits in the middle of a 400-acre residential campus and houses two theaters, recital hall, music classrooms and practice rooms, arts studios, dance facilities, and an art gallery/lounge area. Conservatory culminates in arts festival.

Intensive five-week programs for students entering grade 7-12:

- Choral music—theory/ composition, solo & ensemble recitals
- Playwriting—elements of script writing, screen play development, film/play labs
- String Ensembles—orchestral and ensemble rehearsals, theory/composition, recitals
- Theater—acting styles, movement, musical theater
- Visual Arts—ceramics, painting, photography, art seminars
- New York City weekend trip
- Scholarships available.



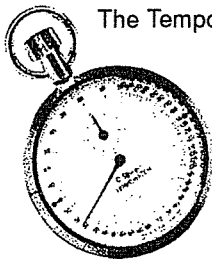
Paul J. Tines, Director,
 Paul Mellon Arts Center
 333 Christian St.
 Wallingford, CT 06492
 203.697.2423. Email:
rbrandt@choate.edu
 website: www.choate.edu

composer desires. Despite a few seating problems in the soprano section, this group emits a tight ensemble sound (especially in the male sections), unlike many groups of highly trained singers, who tend to sing like soloists. This compact disc is definitely worth more than a few listenings.

*Marsha Core Bobnak
School District of Haverford Township
Havertown, PA*

—CJ—

The Tempowatch



The Tempowatch tells you what the tempo **is** while you are conducting, teaching, listening or composing.

Toll Free 1-888-803-6287
Tempowatch@aol.com

Find It Fast! with

www.allthingsmusical.com

*The Complete Music
Education Resource Web Site
All Music Products, Services, Events,
Classifieds - on Searchable Databases!*
Toll Free 1-888-803-6287



A repository of historical material related to the 70-year career of

Fred Waring and the Pennsylvanians

Materials available to researchers and music educators

Fred Waring's America
The Pennsylvania State University
Special Services Building
1127 Fox Hill Road
University Park, PA 16803-1824
(814) 863-2911 FAX (814) 863-2574

VISIT OUR WEBSITE!

<http://www.libraries.psu.edu/crsweb/speccol/waring.htm>



*Classical
Movements,
Inc.*

A division of Blue Heart Tours Inc.

**Tour Specialists
for
Music Groups**

"The best tour agents in the world"

Judy Brophy,
Choral Arts Society of Washington

Worldwide experience
Prompt replies
Perfectly orchestrated tours
Free quotes
Extremely detailed and personalized
Concert engagements if needed
Competitive prices
Excellent references available

Tel: 800 882-0025 • Fax: 703 329-6777

e-mail: bluheart@ix.netcom.com

[www:BlueHeart.com](http://www.BlueHeart.com)

6125 Stegen Drive, Alexandria VA 22310

FOR 20 YEARS OUR CUSTOM CONCERT TOURS HAVE BEEN THE COMMON NOTE OF AMERICA'S FINEST CHOIRS

British European Specialty Tours

UNIVERSITY CHOIRS
COMMUNITY CHOIRS
CHILDREN'S CHOIRS
HIGH SCHOOL CHOIRS
SYMPHONIC CHOIRS

METHODIST CHOIRS
PRESBYTERIAN CHOIRS
BAPTIST CHOIRS
EPISCOPAL CHOIRS
LUTHERAN CHOIRS

- All of our staff have Master of Music degrees.
- We are musicians, not travel agents, and we understand your artistic needs and concerns.
- All of our itineraries are completely custom-designed and executed from our offices in Indianapolis thereby offering total artistic control to you the conductor!
- We are known and respected by musicians throughout Europe.
- Music is our entire business. It's all we do!

EUROPE'S PREMIERE CHORAL FESTIVALS

Our exclusive B.E.S.T. festivals have become Europe's Premiere Choral Events featuring the finest repertoire with the finest conductors in the most historic locations! No adjudications, no contests, no gimmicks to sell travel - just great music-making with Europe's greatest musicians!

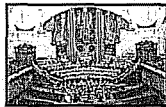
HIGH SCHOOL CHOIRS

"Finest repertoire conductors and historic settings!"

June 16 - 21, 2000



York Minster Festival Evensong



Westminster Hall Festival Choir & Orchestra



St. Martin-in-the-Fields Individual Concerts



Dr. Eph Ehly

British-American High School Choral Festival

Featuring Festival Choir Concerts at York Minster Cathedral, Beverley Minster and Westminster Central Hall in London with orchestra. Individual concerts at St. Martin-in-the-Fields, St. Paul's Cathedral, etc. Custom itineraries can include extensions with concerts throughout Britain providing educational accountability by enhancing and supporting your choral curriculum.

Conducted by DR. EPH EHLY,

Univ. of Missouri,
and PHILIP MOORE,
Master of the Music, York Minster

For more information,
please visit our website

WWW.BESTCONCERTTOURS.COM

CHILDREN'S CHOIRS

"The finest event ever organized for children's choirs!"

August 1 - 7, 2000



Canterbury Cathedral Festival Concert



Canterbury Cathedral Festival Evensong



Westminster Hall Festival Concert with Orchestra



Henry Leck
Indianapolis Children's Choir

Fourth Annual International Children's Choir Festival (Video Available)

Live in the shadow of majestic Canterbury Cathedral where choral music began in 597 A.D. Festival Choir Concerts, Services and Workshops in Canterbury Cathedral and Final Festival Choir Concert at Westminster Central Hall with orchestra. Individual choir concerts in Canterbury Cathedral, St. Paul's Cathedral, St. Martin-in-the-Fields, etc. Optional extension to Paris with a concert at Cathedrale Notre-Dame de Paris and a major evening concert at Église de la Madeleine. Pre and post-festival extensions with concerts throughout Britain.

Conducted by HENRY LECK,

Indianapolis Children's Choir,
and DAVID FLOOD,
Master of the Choristers, Canterbury Cathedral

CHURCH CHOIRS

"Church music's most prestigious event!"

July 5 - 12, 2000



St. Giles Cathedral Festival Concert



Canterbury Cathedral Festival Concert



Westminster Hall Dress Rehearsal with Orchestra



Individual Choir Concerts

Third Annual British-American Church Music Festival (Video Available)

Featuring Festival Choir Concerts at Britain's most historic locations of the Faith—St. Giles Cathedral, Edinburgh; Canterbury Cathedral, Westminster Central Hall with orchestra. Custom itineraries can include extensions to explore your denominational heritage!

Conducted by DAVID FLOOD,

Master of Choristers, Canterbury Cathedral,
and MICHAEL HARRIS,
Master of the Music, St. Giles Cathedral

OUR COMPANY IS TRULY
UNIQUE. THAT'S WHY WE
ARE KNOWN AS **B.E.S.T.**

British European Specialty Tours
David T. Searles, Founder and President

Mailing Address: P.O. Box 78193, Indianapolis, IN 46278

Street Address: 63 South Main Street, Zionsville, IN 46077

Tel: 800-835-0402

Fax: 317-873-9733

BOOK REVIEWS

Stephen Town, editor

Sally Herman

In Search of Musical Excellence: Taking Advantage of Varied Learning Styles

Dayton, Ohio: Roger Dean Publishing Company, 1994. 127 pp. \$25. ISBN: 0-89328-118-2. A companion video is also available from the publisher.

SALLY HERMAN produced a book that provides "suggestions for practical applications that guarantee a higher level of performance" (p. vii). To this end, she presents detailed and concise guidelines for teaching rhythm, sight-reading, articulation, and development of ensemble musicality.

Herman, at the time of publication choral director at Fox High School near St. Louis, structures her text in five sections. The first of these, "Finding Time for Experimentation," details the importance of strategic planning that will allow adequate rehearsal time to achieve a higher level of artistry. Topics include: Good Planning, Teaching Sight-reading, and Using Gestures Instead of Words. Each topic has efficiency in instruction and content mastery as its goal.

Although the text is subtitled *Taking Advantage of Varied Learning Styles*, only the second section, "Learning Styles and Their Indications," addresses this component. The section is an explanation of the personality-temperament approach to learning advocated by Kiersey and Bates. This concept, popular during the late 1980s, measures, through a self-diagnostic instrument, each student and determines a particular temperament with specific perceptual frameworks and behaviors. For example, a person identified as SP (sensitive/perceptive) is "one who must be free, not obligated, to do as and when he wishes (p. 34)." An NT (intuitive/thinking) person "will ask a lot of questions and will quickly lose respect for those who are not logical in reprimands (p. 40)." Herman provides a copy of the diagnostic tool, with information for ordering copies. She suggests utilizing the test with classes to provide guidance for adapting instructional strategies.

The next two sections comprise the bulk of the text and focus on "Simplifying Concepts for Expressive Singing" and "Elements of Expressive Singing and the Musical Score." The "Concepts" section includes rules of diction, rhythm, and phrasing. The "Musical Score" section, the longest of the text, applies the previously stated rules in great detail to score samples. The final section, "Expanding Your Personal Teaching Horizons," serves as a summation of the guiding principles Herman advocates.

Herman's clear, comprehensive text includes detailed, definitive guidance to efficient rehearsal techniques. Verbal and photographic imagery illustrates intended concepts effectively. A reference section detailing those works cited would be helpful for readers who desire information on the temperament identification approach. An index would also assist the reader in uncovering the wealth of "how-to" suggestions contained within.

In Search of Musical Excellence is an excellent text for the beginning high school or church choir director who may feel unprepared or lacking in a personal

BOOK PUBLISHERS THIS ISSUE

Roger Dean Publishing Company
The Lorenz Corporation, agent

xxx
Dayton, Ohio

Seren Books

xxx
xxx
xxx
xxx

St. Olaf College
P.O. Box 470
Northfield, Minnesota

vision for a successful choral experience.

David J. Greennagel
Florida International University
Miami, Florida

Joseph M. Shaw
The St. Olaf Choir: A Narrative
Northfield, Minnesota: St. Olaf College,
1997. 712 pp. \$22.95. ISBN: 0-9640020-



LIVE YOUR DREAM... **ON BROADWAY**

PERFORM "ON BROADWAY '99" NEXT SUMMER!

Choose From 4 Uniquely Intensive Musical Theatre Workshops

Work technique with Broadway directors & coaches. Perform in a fully-staged showcase at Broadway's Circle in the Square Theatre. Be seen by Broadway casting directors and agents. Subscribe to **SING! Bill Reed's Guide for Singers** & visit us at www.singersonline.com.
Your Broadway debut is just a click away!

Ages 15-adult. Minors chaperoned.
Master classes & discounts available for musical theatre educators.
Some workshops by audition only. Limited space.

You've dreamed about it. Now do it.



Space Is Still Available! Apply Today!
To Apply Call Toll Free 888-SING-NYC (888-746-4692) • NYC (212) 802-8708
Or Website Application & Info: www.singersonline.com

1-9 (Hardcover); 0-9640020-2-7 (Softcover).

THE ST. OLAF Choir: A Narrative, by Joseph M. Shaw, is a detailed, delightful history. Shaw focuses on the people involved in the development of this respected ensemble. The reader witnesses events unfolding in terms of beliefs and actions of individuals who created the St. Olaf Choir. The reader experiences the birth and development of this well-known choir from a small, Lutheran college in Northfield, Minnesota. The author describes the century-long journey from the viewpoint of a choir member.

Shaw, an alumni of St. Olaf and retired professor of religion at the College, structures his account of the choir by following the sequence of directors and of the concert tours. These tours were an essential venue for "spreading the word" of founder F. Melius Christiansen's

approach to choral music.

Written from extensive primary sources and meticulously footnoted, Shaw traces the ensemble's beginning as the choir at St. John's Lutheran Church in Northfield and the subsequent arrival of F. Melius Christiansen at St. Olaf in 1903. As with biographies of succeeding directors (Olaf Christiansen, Kenneth Jennings, and, currently, Anton Armstrong), Shaw provides an extensive bibliographic examination of F. Melius Christiansen's life prior to his arrival at St. Olaf. This background provides the reader with valuable insight into the approaches that each director brought to the choir. Tours, concerts, and newspaper reviews are painstakingly detailed throughout the text. Well-identified photographs and plates of programs are plentiful, along with countless reminiscences by former members of the choir. A number of memories recounted involve non-musical traditions of the choir. Among these is the passing of objects between

members during performances, as in one case, a fully assembled clarinet. Typical of the personal level of information contained in the text is the relating of an occasion when John Finley Williamson and his Westminster Choir and the St. Olaf Choir were both scheduled to perform at separate concerts in Sacramento on the same evening. "Dr. Williamson immediately canceled the Westminster concert and took his choir to hear the St. Olaf Choir" (page 220).

Included in this readable text are indexes containing tour itineraries, program literature dating back to 1912, and a subject and photographic index. Shaw produced a text that brings to life the human element of the choral art in the St. Olaf tradition.

David J. Greennagel
Florida International University
Miami, Florida

Paul Spicer

Herbert Howells

Bridgend, Wales: Seren Books, 1998. 204 pp. 14.95 pounds. ISBN: 1-85411-232-5.

PAUL SPICER, a British choral director and teacher, is one of the world's foremost authorities on the life and music of Herbert Howells (1892–1983). His just-published Howells's biography is a long-overdue examination of a composer best known for his English cathedral music. As such, it complements Christopher Palmer's *Herbert Howells: A Celebration* (1996, Thames Publishing), a documentary study now in its second edition.

While Spicer's work has not the definitive proportions of a major study, it is an appropriate work at this date, fifteen years after the composer's death, with just the nascence of hindsight to put Howells into perspective. Spicer's work is concise, superbly written, fulfilling, and enjoyable, with enough detail and nuance about Howells to bring his personality to life. *Herbert Howells* is a labor of love from a sympathetic biographer. This authoritative account of the life and work of Howells in an important contribution.

Howells is presented as a complex man of tremendous energy, enthusiasm, ego, and insecurity. His personality is

New York
Choral
Society

Choral Music for Rent Reasonable Rates

Most standard and many "off-beat" titles
from Baroque to Vaughan Williams.
Symphonic choral music a specialty.
Most in quantities of 150 or more.

Low cost.

Catalog with prices available.

Phone: (212) 247-3878

Fax: (201) 948-4878

Directors —

We created HEARFONES™ because we love good singing. Using this new tool, singers manage their own vocal quality, thus improving the consonance of the ensemble . . . Here's how they work:

- Accurate acoustic reflectors guide sound to singers' ears
- Singers hear their *real* voice rather than the acoustics of the room
- Intonation and vocal alignment can be improved on the spot by the director
- Simple, affordable HEARFONES™ make better singing easier!

call toll-free 888-886-9312 or visit us at www.hearphones.com

Thank you



illuminated through various means: excerpts from his letters and diaries, quotations from various interviews Spicer conducted with those who knew Howells during his lifetime, brief snippets from contemporary concert reviews, articles, and transcripts of BBC radio concerts and programs. A further wealth of contemporaneous evidence is included, all admirably woven into the fabric of Spicer's narrative.

Spicer points out that Howells kept a diary throughout most of his adult life. The diaries, small black books chocked with notations in Howells's careful script, are full of name-dropping, notations about world events, and incidents in Howells's personal life. These diaries are Spicer's principal primary source. Recollections of Howells's surviving daughter, Ursula, are significant additions.

Howells's life is traced chronologically from his childhood in rural Gloucestershire to London and the Royal College of Music, then through his professional life as teacher of composition at the same school, as well as posts at St. John's College, Cambridge, and the St. Paul's Girl School in London. Chapters are organized around major milestones in Howells's life, and the entire arrangement brings into focus the various peaks and valleys of the composer's personal and artistic journey. His relationships with fellow composers such as Vaughan Williams, Finzi, and Gurney are important elements in setting time and place in the narrative.

Three themes emerge as Spicer writes of Howells. The first major theme, and the least tangible, is of Howells as a Celtic musician. Spicer paints Howells as a composer who draws on a well of Celtic spirituality and mysticism. After discussing salient points from Davies and Bowie's *Celtic Christian Spirituality* (1995), Spicer says:

The dual significance of this in relation to Herbert Howells as a Celt is, first, the importance of place and its (originally) religious relationship with the people; and second, the artistic characteristic that is experimental, allowing foreign influence, but at the same time defining the race and giving it identity (p. 12).

Over and over throughout his book, Spicer maintains (rightly) that Howells was influenced by the people he met and the places for which he was writing. Spicer also says that Howells "culled his language from a rich variety of sources" (p. 12), and throughout the book repeatedly proves his point.

The Celtic aspects of Howells's humanity, while successfully expounded by Spicer, are not as evident as his sure style and superior ability as a composer. Spicer recounts many anecdotes, such as Howells writing a song or correcting a proof in the midst of activity that would distract most others. He cogently makes the case for Howells's facility in composing for instruments and voices alike. (Spicer discusses Howells's instrumental works, pieces not as commonly known in the 1990s as Howells's choral works for the Anglican church, with surety and enthusiasm.) A corollary to Howells the great musician regards Howells's vanity and "thin skin." Spicer does not make overt attempts to dramatize this point; it is

evident nevertheless. The reader is pointed to Howells's love (need?) for name-dropping, to his all-consuming attraction to women, and to his social climbing. Spicer notes too the number of Howells's works that were withdrawn after mediocre or poor reviews, or even after less-than-

The Tempowatch



The Tempowatch tells you what the tempo **is** while you are conducting, teaching, listening or composing.

Toll Free 1-888-803-6287
Tempowatch@aol.com

Find It Fast! with
www.allthingsmusical.com
The Complete Music
Education Resource Web Site
All Music Products, Services, Events,
Classifieds - on Searchable Databases!
Toll Free 1-888-803-6287

**THE ACDA NATIONAL CONVENTION IS OVER
-BUT THE MUSIC LIVES ON!**

A SPECIAL THANK YOU TO THE FOLLOWING PERFORMERS

Amabile Youth Singers, Ontario, Canada
ARE YOU SLEEPING BROTHER JOHN? (Jorma Panula) WTC1001

Chapman University Choir, Orange, CA
AVE MARIS STELLA (Javier Busto) WJMS1008

Ensemble Singers of the Plymouth Music Series, Minneapolis, MN
EL HAMBO (Jaakko Mäntyjärvi) WW1264
KARIN BOYE'S EVENING PRAYER (Egil Hovland) WWH101
THOU WHO ART OVER US (Eskil Hemberg) WW1263

Thurman White Middle School Madrigal Singers, Henderson, NV
GOLDEN SLUMBERS (Else B. Aas) WJMS1004

Magnum Chorum, St. Paul, MN
QUIET RAIN (Hildor Lundvik) WH102

St. Olaf Choir, Northfield, MN
WATER NIGHT (Eric Whitacre) WDW1008

University of Mississippi Concert Singers, Oxford, MS
I WAS BORN TO SING /Dziedot Dzimu/ (arr. Alfred Kalnina)

Walton Music
170 N.E. 33rd Street, Ft. Lauderdale, FL 33334
www.waltonmusic.com

SINGERS! REMOVE VOCALS
 Unlimited, Low Cost, Instantly Available
 Background Music from Original Standard
 Recordings! Does Everything Karaoke does...
Better and gives you the
 Thompson Vocal Eliminator™
 Free Brochure & Demo Tape.
 LT Sound, Dept. CJ-1
 7980 LT Parkway, Lithonia, GA 30058
 Internet: <http://LTSound.com>
 24 Hour Demo/Info Request Line (770) 482-2485-Ext. 14
 When You Want Something Better Than Karaoke!



LYRIC CHOIR GOWNS

"Professionally tailored gowns
 of lasting beauty."

FREE
 catalog and
 fabric samples.

Since 1955...
LYRIC
 CHOIR GOWN CO.



P.O. Box 16954-AZ
 Jacksonville, FL 32245
 CALL TOLL FREE
 1-800-847-7977

Mark Foster
 MUSIC TOURS INC.

QUALITY
 INTERNATIONAL
 CONCERT TOURS
 at
 REASONABLE PRICES

*Call or write today
 for our unique
 personalized service!*

MARK FOSTER
 MUSIC TOURS
 ☎ (800) 869-1406
 P.O. Box 2760, Santa Clara
 California 95055-2760

encouraging words from a fellow composer.

Certainly the clearest theme is that of Michael, Howells's son. Michael died of polio in 1935, and his loss clouds and colors the remainder of Howells's life—his relationships with others, his choice of texts for music, his choice of solo instruments, his daily life, and travel plans. Throughout the second and third parts of the book, mention of Michael is made with tremendous frequency, showing how his presence constantly stays with the great composer.

One of the successes in this book is Spicer's ability to take an incident in Howells's life and use it as the basis for further discussion of the composer's personality. Rather than bombard the reader with reams of psychological evaluation, Spicer includes interpretation and commentary in each chapter. After mention of Howells's adjudication activities in 1939, for instance, Spicer writes two paragraphs about Howells's strengths as an adjudicator as perceived by others, including contemporaries undertaking the same lackluster task (pp. 114–115).

Similar instances of insight are common throughout the biography.

That Spicer was Howells's pupil at the Royal College during the composer's final days might cause concern about his objectivity. Does the author's close association with the composer cloud his ability to be fair? While the biography is indeed a loving tribute, it includes enough unflattering detail to appear forthright. Spicer includes honest analysis of the strengths and weaknesses of individual works, not to mention the composer's flawed personal life.

A thorough bibliography of sources cited is included. The comprehensive general index also lists Howells's compositions mentioned in the book. Significant photographic illustrations add to the comprehensive nature of Spicer's biography.

*Jeffrey Carter
 Lawrence, Kansas*

—CJ—

University of North Texas
 College of Music • Center for Contemporary Studies in Music Education

RECHARGE YOUR SELF
 at
THE KODALY INSTITUTE OF TEXAS

The place for musical, thought-provoking high
 Kodály Summer Studies leading to Certification endorsed
 by the Organization of American Kodály Educators

'99 Courses to Include:

- Levels I, II, III, IV
- Middle School Choral Levels I, II
- Advanced and Post Level III Certification Studies
- UNT Kodály Chorus

Patricia Banta • Susan Brumfield • Seán Deibler • Lilla Gábor • Anna Kovacs • Jill Trinka
 Kodály Institute of Texas
 Dr. Jill Trinka, Director

Graduate credit available for all courses.
 Masters and Ph.D. degrees with Kodály emphasis available.

For registration information contact:
 Brad Geneviro, College of Music, University of North Texas
 P.O. Box 310818, Denton, TX, 76203-0818 • 940-565-4720
 Fax 940-565-3700 • geneviro@music.cmm.unt.edu

FS26933-12/98

The
Dennis Keene
CHORAL FESTIVAL

AT KENT SCHOOL, KENT, CONNECTICUT

JULY 30 - AUGUST 15
1999

FOR SINGERS AND CONDUCTORS:

**THE MOST IMPORTANT
AND INNOVATIVE CHORAL
INSTITUTE TO BE LAUNCHED
IN MANY YEARS**

*We are happy to announce
the second season of The
Dennis Keene Choral Festival,
a major new institute, offering
singers, conductors, and
auditors an expanded selection
of work shops, masterclasses,*

lectures, private lessons, rehearsals and concerts.

*Based at Kent School, one of the most beautiful rural settings in
New England, the Festival will provide a place where professional and
amateur singers and conductors work side by side in pursuit of the highest
levels of the choral art.*

*The Festival offers two differing but complementary week-long
experiences. Participants may choose to attend Week I, Week II or both
weeks.*

SINGERS

New, expanded offerings this year. Sing in five public concerts of your choice, including Bach's St. Matthew Passion with Dennis Keene at Alice Tully Hall, Lincoln Center, New York City. Sing in the new, elite Festival Chamber Choir, or the larger Dennis Keene Festival Chorus. Attend workshops, classes, private lessons, and rehearsals taught by our distinguished faculty of conductors and voice teachers.

CONDUCTORS

Extensive, expanded program offerings for those who wish to conduct and for audi ing conductors. Conduct the all-professional Voices of Ascension, the Festival Chorus, the Festival Chamber Choir, Cerdorrion and Charis chamber choruses, and the Dennis Keene Chamber Orchestra. Conduct in public concerts. Attend workshops, lectures, conductor meetings, masterclasses. Work directly with Dennis Keene, Robert Page, Vance George and Peter Bagley.

FOR A BROCHURE OR FURTHER INFORMATION:

Call: (516) 842-7614 / E-Mail: info@keenefest.com / Website: www.keenefest.com



DENNIS KEENE
Artistic Director, The
Dennis Keene Choral
Festival; Artistic Director and
Conductor, The Voices of
Ascension Chorus &
Orchestra.



**PETER
BAGLEY**
Professor of
Music and
Director of
Choral

Studies, The University
of Connecticut; Music
Director of the Eastern
Connecticut Symphony
Orchestra Chorus.



**VANCE
GEORGE**
Conductor of
the San
Francisco
Symphony
Chorus.



**ROBERT
PAGE**
Music
Director and
Conductor,
The Men-

delssohn Choir of
Pittsburgh; Professor of
Music and Director of
Choral Studies at Carnegie
Mellon University.

*The Dennis Keene
Choral Festival
511 Avenue of the Americas, #99
New York, N.Y. 10011-8436*

The perfect solution for a perfect performance!
SONG-LEARNING TAPES™

©1988 by Hammond Music Service

Rehearsal tapes help choirs learn music 5 times faster!
Perfect for learning oratorios, requiems, cantatas—any major work!
AND—inexpensive rehearsal tapes for All-State & Regional Honor Choirs!

Each tape has a grand piano playing a specific voice part in the foreground,
 all other parts, accompaniment and metronome in the background.

Directors: call, e-mail or write for a FREE catalog, demo packet/tape, and prices

HAMMOND MUSIC SERVICE Toll Free: 800/628-0855

P.O. Box 585 Idyllwild CA 92549 • FAX: 909/659-0798 • E-mail: grhammond@aol.com

Visa and MasterCard Accepted

**BOOK and MUSIC PUBLISHERS and
 COMPACT DISC DISTRIBUTORS**

Send books, octavos, and discs for review to:

Choral Journal

P.O. Box 6310

Lawton, Oklahoma 73506

Telephone: 580/355-8161

CHORAL REVIEWERS

ACDA members wishing to review choral music should contact:

Richard Nance

Department of Music

Pacific Lutheran University

Tacoma, Washington 98447

BOOK REVIEWERS

ACDA members wishing to review books about choral music should contact:

Stephen Town

Department of Music

Northwest Missouri State University

Maryville, Missouri 64468

Telephone: 816/562-1795

COMPACT DISC REVIEWERS

ACDA members wishing to review compact discs should contact:

Richard J. Bloesch

School of Music

University of Iowa

Iowa City, Iowa 52242

Telephone: 319/335-1603

CHORAL JOURNAL

SUBMISSION INFORMATION

Articles submitted for publication in the *Choral Journal* should meet established specifications. Although the length of articles varies considerably, submissions generally consist of ten to twenty typed, double-spaced pages. Referenced material should be indicated by superscript and end notes. All submissions must include six copies, accompanying artwork if available, and a one- to two-sentence professional identification of the author. For complete writer's guidelines or to submit articles, write to: Managing Editor; *Choral Journal*; P. O. Box 6310; Lawton, OK 73506-0310.

Choral Journal layout and production: Susan Gower

**ADVERTISERS
 INDEX
 MARCH 1999**

AAABACA.....	20, 46
ACFEA Tour Consultants	76, 83
AD International, Inc.	5
Ad Vantage Productions	86
Allen Organ Company	19
Alliance Music Publications	59
Ambassador Tours	63
Augsburg Fortress, Publishers	75
Blue Heart Tours, Inc.	89
British European Specialty Tours	78, 90
Butler University	61
Cantori Domino	56
Central Holidays	6, 64
Chanticleer	31, 72
ChoralWeb Publishing, Inc.	20, 31
Chorus America	51
Colwell Arts Management	52, 62, 76
Concept Tours	50
Dennis Keene Choral Festival	95
Des Moines Children's Choruses	58
Disney Magic Music Days	8
Eastman School of Music	18
Educational Programs	C4
Festival 500/Sharing the Voices	20
First Lutheran Church (Greensboro, NC)	63
Fred Waring's America	89
Friendship Ambassadors Foundation	87
Gladde Music Publications	88
Green Lake Festival of Music	73
Hammond Music Service	85, 96
Hinshaw Music Company	71
Holy Names College	14
Indiana State University	74
Interculture Foundation	52
International Seminars in Music	19
International Workshops	15
Intropa International/USA, Inc.	58
James Adler, Composer	45
Jeffers Handbell Supply	46
Kapellmeister Enterprises, Inc.	30
LT Sound	94
Lorenz Corp.	68
Lumina Music	45, 52, 84
Lyric Choir Gown Company	94
Manager Software	67
Mark Foster Music Company	38
Mark Foster Music Tours	28, 94
Matterhorn Travel	55
Music Workshops International	89, 93
Musica Mundi, Inc.	11
Musica Romanica	28, 30
Nextep	92
New York Choral Society	92
North American Music Festival	39, 60
North Carolina School of the Arts	69
Oxford University Press/Music	7, 79
Part Predominant Recordings	76, 82
Paul Mellon Arts Center	88
Presbyterian Association of Musicians	70
R. Geissler, Inc.	80
Ray T. Holcomb	83
Regency Cap and Gown	31, 63
René Clausen Music Co.	76
SDG Records	38
San Diego State University Choral Workshop '99	57
Scarecrow Press	30
Shawnee Press	54
Singers on Stage	91
Southwestern Community College	63
Southwestern University	58
Suzuki Music Corporation	34, C3
Tennessee Valley Boychoir	63, 77
Texas Tech University	56
Theodore Presser Company	45, 77
Trinity Lutheran Seminary	30, 46
Triple Disc	62
Turtle Creek Chorale	77
UCLA Chorale	13
University of Hartford	36
University of North Texas	94
ViaMedia	48, 66
VoiceCare Network	C2
Walton Music Corp.	93
Washington State University	45
Wenger Corporation	35, 65
Witte Travel	17
World Library Publications	31
World Projects, International Music Productions	21, 46

Suzuki ToneChimes and New Chimettes

Beautiful Yet Cost Effective Ways To Share The Music!

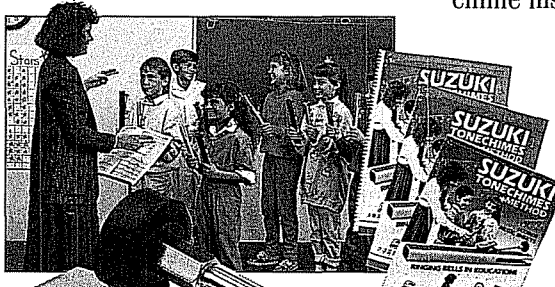
Suzuki sets new higher standards in sound at amazingly low prices!

ToneChimes are the standard of quality sound, innovative features and affordability. Precision crafted from fine lightweight aluminum, ToneChimes have rounded tone chambers for easy handling, adjustable clapper heads, overtone tuning and their own indestructible carrying case with cutouts for each bell. All you need is our 2 octave set with case (HB-25) for only \$599. 3rd and 4th octave add on sets are also available. They're fun, educational and cost less than any other hand chime instrument available today.



Bring the joy of music to your school, church or performing ensemble!

All the beauty and inspiration of ToneChime playing can be brought to your students and listening audience through our uniquely designed ToneChime Method Book Series. It's a step by step approach that shows you exactly how its done, even if you've never taught or played before.

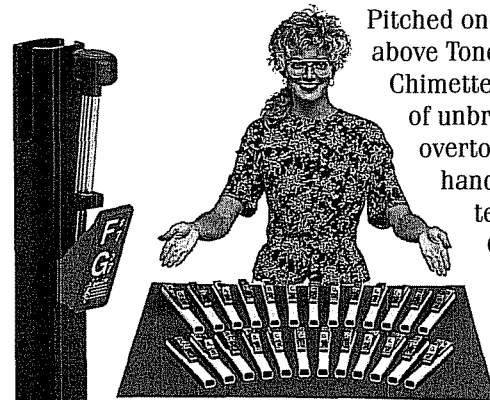


New! Chimettes

The World's Most Affordable Hand Held Chimes!

Pitched one full octave above ToneChimes, our new Chimettes are ruggedly constructed of unbreakable ABS plastic, have an overtone tuned chime attached to each handle, and are played using the same technique as ToneChimes or handbells.

Chimettes are perfect as a starter set, or use together with ToneChimes or handbell choir. Best of all, the 2 octave chromatic set is only \$349! They're the world's most affordable hand held chimes!



1-800-854-1594

*New Lower Prices!
Get Our New 1999
Full Color Catalogue-Free!*

American Choral Directors Association
P.O. Box 6310
Lawton, Oklahoma 73506-0310

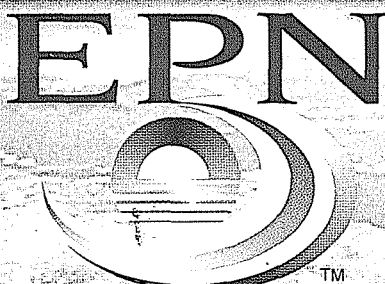
***** 5-DIGIT 38677
CHORAL
39152 ACDA 6 1999/12
NICHOLAUS CUMMINS
PO BOX 6732
UNIVERSITY MS 38677-6732

01
057
007

Specialized Travel for Instrumental and Vocal Ensembles

We're Expanding Our Horizons

Educational Programs Network Introduces



Travel Services

International Tours

Performance Tours to:

- England • Wales • Scotland
- Germany • Austria • France



Our exclusive partnership with American Music Abroad, one of the most respected names in student travel, will promise you and your students a comprehensive and affordable tour.

Cruises

**Festivals at Sea and
Performance Only Cruises**

You and your students have access to the nation's largest student cruise program.

- East Coast Cruises to the Bahamas
- West Coast Cruises to Mexico

Custom Domestic Tours

Our travel professionals can plan a trip that meets both your educational needs and your budget.

- Airline and Ground Transportation
- Adjudication Festivals
- Sightseeing and Performance Tours
- Magic Music Days at Walt Disney World® in Orlando, FL or Disneyland® in Anaheim, CA
- Theater and Concert Tickets

Call Today for Additional Information

888-323-0974

EPN Travel Services is part of the Educational Programs Network.



EPN TRAVEL SERVICES
1784 West Schuylkill Road
Douglassville, PA 19518-9100
FAX: (610) 327-2562
E-mail: info@edprog.com
www.educationalprograms.com

Experienced Professionals Providing the Experience of a Lifetime