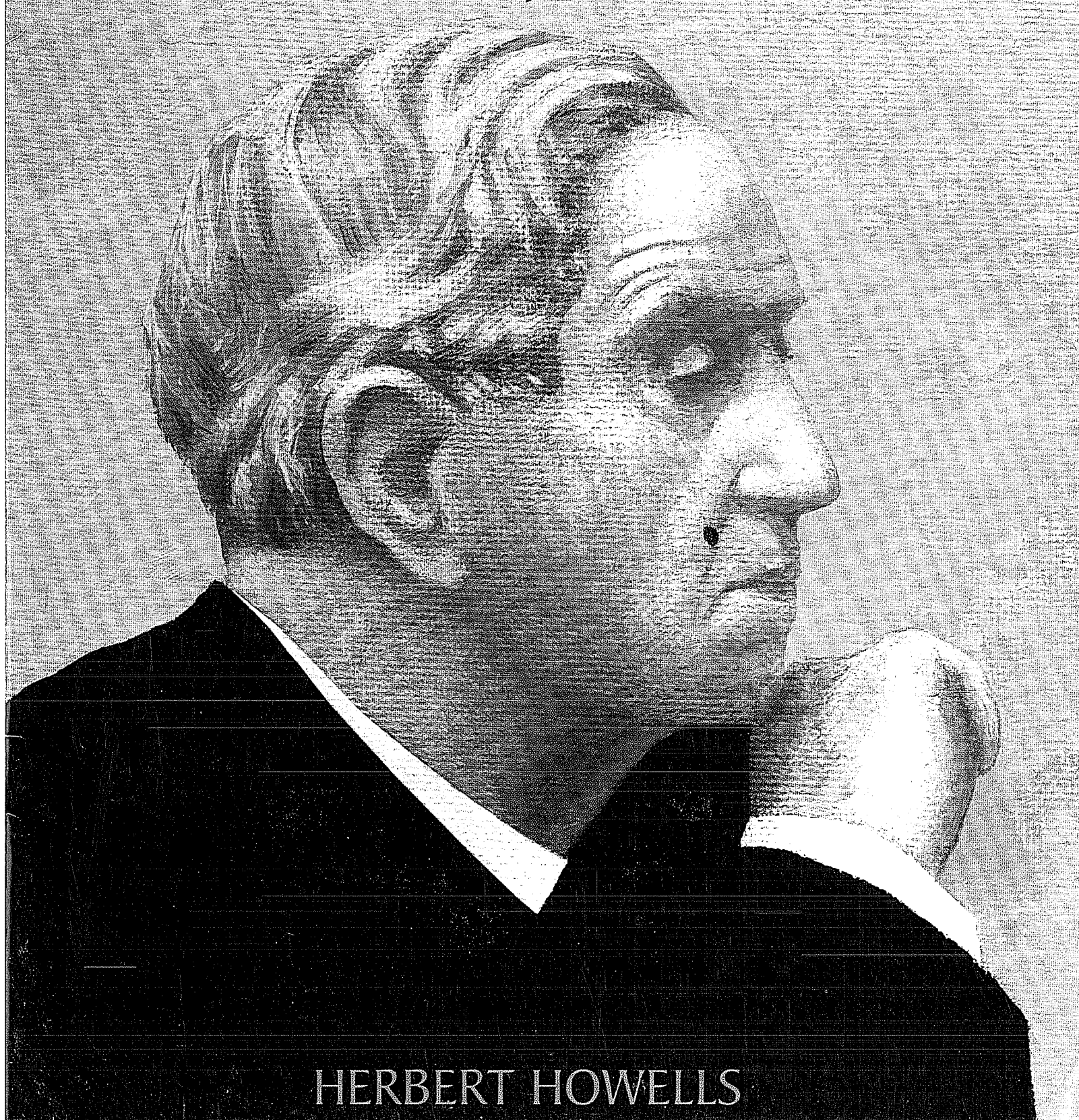


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MARCH 2002

CHORAL JOURNAL



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FROM THE EXECUTIVE DIRECTOR

New York 2003!

Interest and anticipation for the 2003 ACDA National Convention continues to grow. There is greater interest in the New York City Convention than for any previous ACDA national convention. Growth in ACDA membership and pre-registration numbers for the current season of division conventions indicate that the 2003 National Convention will have record attendance. The 2003 National Convention will be a showcase of our choral art—in education, practice, and performance.

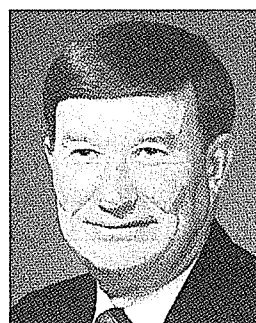
Performance venues will be in some of New York City's historic concert halls, including Carnegie Hall, Lincoln Center, and the magnificent and historic Riverside Church. A wide selection of first-class hotels has been secured, all in the middle of one of the most culturally diverse cities in the world.

We hope you are submitting an audition tape/CD of your choir. Guidelines and audition forms appeared in the October, November, and December 2001 issues of the *Choral Journal*. The postmark deadline for audition tape/CD submission is March 30, 2002. If you have not already submitted your audition tape, let me encourage you to do so immediately. We anticipate receiving the largest number of audition tapes/CDs ever submitted for a performance on a national convention program, and want to have every area of choral music represented.

We encourage your singers to participate in one of the three honor choirs. The three honor choirs on the national convention program—Junior High/Middle School Honor Choir, conducted by Henry Leck; Women's Honor Choir, conducted by Judith Willoughby, and Boy's/Men's Honor Choir, conducted by Bob Chilcott, will be one of the highlights of the convention. Encourage your singers to audition for this once-in-a-lifetime opportunity. Information and forms concerning auditioning for the Women's Honor Choir and the Boy's/Men's Honor Choir will appear in the April and May issues of the *Choral Journal*. The same information for the Junior High/Middle School Honor Choir will appear in the August and September issues of the *Choral Journal*.

Preparing for the national convention always generates a great many mailings of important convention information. Program book advertising information will be mailed on June 1, 2002; exhibitor information will be mailed on July 1, 2002, and pre-registration information will be mailed on September 1, 2002. In addition, pre-registration information will also be printed in the September through December issues of the *Choral Journal*.

Excitement for the 2003 National Convention is building! Make plans now to be in New York City February 12-15, 2003, for the next ACDA National Convention.



Gene Brooks

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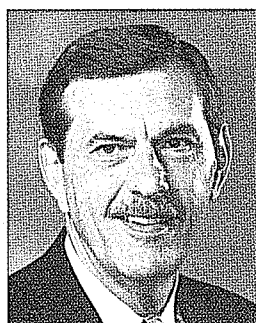
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FROM THE PRESIDENT



David Stutzenberger

On September 11, 2001 the world was shocked by the events that took place in the United States. In the aftermath of these savage acts, I found myself wrestling with the question of how I might help confront the inhumanity that exists in the world. As I struggled with this question, the words of Franklin D. Roosevelt helped me focus on ways that my practice of the choral art could help deal with this problem. He stated: "If civilization is to survive, we must cultivate the science of human relationships—the ability of all peoples, of all kinds, to live together, in the same world in peace."

As choral conductors we have numerous opportunities to foster human relationships. First among these is the capacity to motivate our singers and audiences to mankind's advancement through the performance of choral music of the highest standards. As Robert Shaw once stated, "... the arts remain the greatest heritage and stimulus to an advancement of the human species, to further generations of evolution." As part of every choral experience, we have the challenge to make the singers aware that they must put aside their individual differences and work together toward a common goal. This requisite for successful ensemble singing is also a humanizing endeavor that gives us experience in living together as a peaceful community.

If we accept the premise that music can in some way reflect the culture of its origin, then another opportunity for developing relationships is through the study and singing of music of other ethnic groups. In order to achieve this, we must select from the wealth of multicultural choral music that is readily available for use as repertoire with our school, church, community, or professional choirs. In addition, we must teach the songs from different cultures that are contained in many of the newer school music series textbooks and the newer editions of hymnals.

The promotion of cultural exchange through the hosting of performances and tours by foreign choirs is another opportunity to facilitate human relationships. For some years, ACDA has recognized the potential of this experience and has invited choirs from throughout the world to come to the United States to perform at Division and National Conventions. As a result of helping to host a Russian choir, I experienced the interpersonal expressions that can be cultivated by this type of encounter. Following their concert of indigenous Russian music, the visiting choir was to be hosted by families from a local church. As the host families were waiting to meet their overnight guests, it was apparent that only a few members of the Russian choir spoke any English and none of the host families spoke Russian. Because of the language barrier, it was apparent that the singers and their hosts were apprehensive. As the Russians prepared to leave the next morning for their destination, I observed a completely different scene. Instead of uneasiness and hesitation, there were sincere expressions of friendship and camaraderie as evidenced by the many moist eyes, hugs, and handshakes.

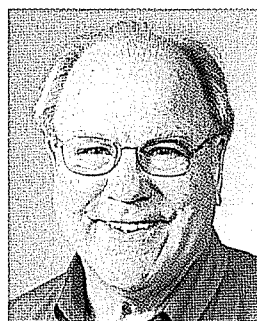
With today's sophistication and ease of mass communications, the phrase, "it's a small world," is fast becoming a reality. The importance of learning to live together as a peaceful world community is a goal for which we must all strive. One way that we can help to achieve this goal is by developing human relationships through our practice of the choral art.

David Stutzenberger

FROM THE EDITOR

In This Issue

Herbert Howells, who lived to a ripe old age of 91, is, according to Jeffery Carter, remembered for his contributions to Anglican Church music during the twentieth century. "Consistency and Change in the Sacred Choral Anthems of Herbert Howells" is an analysis of Howells's *Haec dies*, *A Spotless Rose*, *Blessed Are the Dead*, *My Eyes for Beauty Pine*, *Requiem*, and *Take Him Earth for Cherishing*. Carter concludes that Howells's music is idiomatic, and always seems to fit the text and mood he seeks to create. Howells's accomplishes this task through modal scale inflections, generous cross relations, and sinuous melodies derived from ancient chant, and through a sense of mystery and stateliness that leads to a certain mood effect. Carter cites Christopher Palmer, who advances the view that Howells's "essential concerns [are for] line, texture, light, and polyphonic life." Carter concludes that Howells articulates humanity and devotion in his music, and ranks with the great sacred composers of the twentieth century.



Carroll Gonzo

"The American Choral Tapestry: The Land and Its Settlers" by David DeVenney is a journey through aspects of American history as seen and depicted by artists and composers of their time. DeVenney sets the stage, beginning with the thirteen colonies and concludes with some of the artistic activities of the twentieth century. Cutting points in this article include composers and American choral works, music depicting the northeastern wilderness, settling the West, transition to the twentieth century, the American ethos coming of age, and later manifestations. DeVenney's intention is to demonstrate how choral music has always been a central means of musical expression in the United States. Moreover, he asserts that choral contributions to the cultural history of the United States have long remained unexplored. This particular history, states DeVenney, is the primary focus of his article.

Vance Wolverton has contributed a series of articles to the *Choral Journal* focusing on Estonian composers. His latest, "Baltic Portraits: Urmas Sisask Estonia's Composer/Astronomer," is the first interactive article that allows the reader not only to hear the music discussed in this article, but also see the figures by visiting the ACDA Web site. Wolverton indicates the Urmas Sisask is the most recorded and performed of all contemporary Estonian composers. Therefore, the purpose of this article is to provide a chronological overview of the composer's life and choral output. According to Wolverton, Sisask has composed large and small-scale works for choirs in all voice parts and for varying levels of musical ability. Additionally, Sisask's compositions are eclectic in style and incorporate historical and multicultural idioms.

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LETTERS TO THE EDITOR

Dear Editor:

Thank You for the thought-provoking article by James Daugherty, *Rethinking How Voices Work In a Choral Ensemble* in the December Issue. His fascinating research concerning choir formation, spacing, and placement inspires me to try new ideas and discard some old notions. The extensive footnotes have me running to the library to read further.

On the other hand, I found Olga Dolskaya-Ackerly's article on the past and present state of scared choral music in Russia alarmist, one-dimensional, out of date, and exaggerated. I am by no means an authority on Russian sacred music, but over the last two years, I've spent five weeks in Moscow conducting two recordings with orchestras and the New Choir of Moscow. The excellent professional musicians of the New Choir are very busy singing in churches all over the city. Suprisingly, they are paid more than orchestra musicians! Wherever I turned, churches were being restored to splendor. The pretty little church in the drab and shabby district where I stayed was frequented by parishioners at all hours and their services were accompanied by beautiful singing.

We visited a monastery some distance from Moscow and were astonished at the bustle of activity and continuous church services, thronged with people singing fervently. One would be hard put to believe Ms. Dolskaya-Ackerly's assessment of "a nation that spiritually, mentally, and physically is in ruins . . . crippled in every way, devoid of its spiritual and national identity, and its singing." I also find it difficult to believe her outdated sources which state that "Communism has far from collapsed—it has entered its silent phase of world revolution . . . [whose] purpose is to disarm the Americans and let them fall asleep."

Yours Truly,
Timothy Mount
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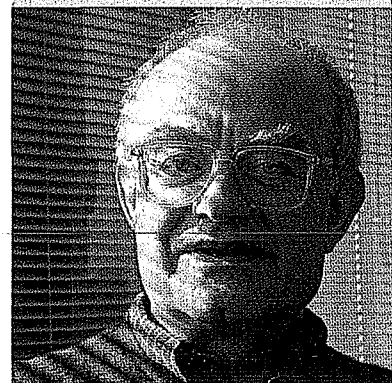


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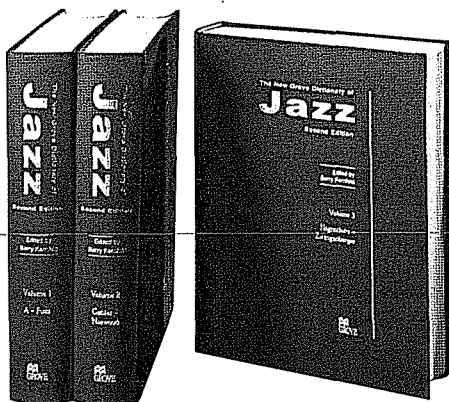
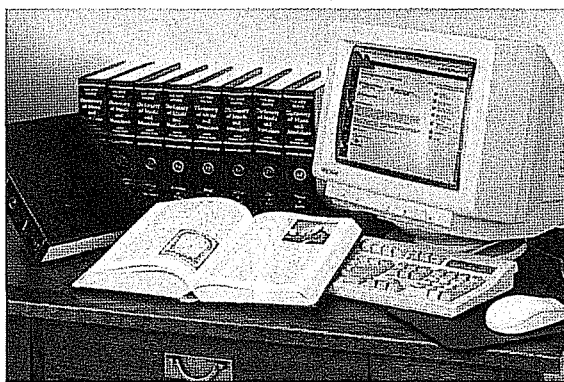
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CONVENTION UPDATE

Corrections

In January's edition of the *Choral Journal*, Randy Pagel was incorrectly listed as the director of the Sacramento Children's Chorus. Pagel is the director of the Thurman White Middle School Madrigal Singers. Lynn Giere Stevens is the director of the Sacramento Children's Choir.

In the same issue, the San Jose State University Choraliers and their director were inadvertently omitted.

All three of these choirs sang at the Western Division Convention in Honolulu, Hawaii last month.

Sacramento Children's Chorus

The Sacramento Children's Chorus is a treble choir made up of girls and boys ages nine through sixteen. It was established in 1993 by Lynn Stevens and Donald Kendrick of California State University—Sacramento, for her master's degree project. The Chorus has sung with the Sacramento Symphony, and premiered a commissioned work by composer Dan Kingman at the American Guild of Organists Western Regional Convention. In April 2000, the Chorus was chosen to sing for the CMEA convention in Sacramento, and in the summer of that year embarked on a two-week tour of England and France. The Chorus performs regularly with the Sacramento Choral Society and Orchestra, under the baton of Donald Kendrick, and its own seasonal performances.

Lynn Giere Stevens

Lynn Giere Stevens received a BA in music from the University of Southern California in 1968, and an MM degree in choral conducting from California State



University—Sacramento in 1994. She has taught choral music in public schools for twenty-seven years, both in Los Angeles and Sacramento. Stevens has sung professionally with the Ray Coniff Singers, The Carpenters, and the Norman Luboff Choir. Her unique blend of talent, wit, and passionate love of music has inspired excellence from her young singers throughout her career.

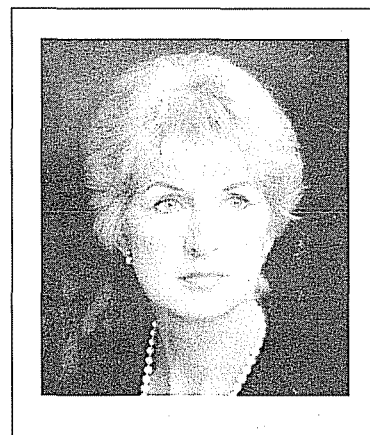
San Jose State University Choraliers

The San Jose State University Choraliers has performed for many state, division, and national ACDA and MENC conventions, most recently at the ACDA National Convention in Washington, D.C., and the CMEA convention in Sacramento. The Choraliers has achieved fame in Europe by winning many prestigious competitions, including the Eisteddfod in Llangollen, Wales (Choir of the World award); Spittal, Austria; Den Haag, Holland; Tallinn, Estonia; Miedzyzdroje, Poland, and six trophies in Gorizia, Italy. It has performed in Rotterdam for the Triennial World Symposium of Choral Music in 1999 and was one of ten choirs selected to participate in the 2001 Marktoberdorf Bavaria International Chamber Choir Competition.

Charlene Archibeque

Charlene Archibeque is known in America as one of the top ten clinician/conductors of all-state choirs, having conducted in forty-three of the United States and in six Canadian provinces. She was a member of the International Jury for the

Holland Koorfestival in Arnhem 1995, one of five guest clinicians on conducting



for the World Choral Symposium in Rotterdam in 1999, and has served as visiting professor at various universities and at the Aspen Music Festival. She received two trophies in Gorizia, Italy, for best conductor and for most artistic program. For 30 years Archibeque served as director of choral activities at San Jose State University.

She attended Oberlin Conservatory, graduated from the University of Michigan, and earned a DMA in choral conducting at the University of Colorado at Boulder. Archibeque has been the recipient of numerous civic and professional awards, including San Jose State's highest awards, Outstanding Professor in 1985 and President's Scholar in 1993.

Thurman White Middle School Madrigal Singers

The Thurman White Middle School Madrigal Singers, from Henderson, Nevada, has performed at state, division, and

national ACDA and MENC conventions. The group has sung in Carnegie Hall, in the Ronald Reagan Library with President Reagan in attendance, at a private recital for President and Mrs. Jimmy Carter, for Secretary of State Colin Powell, and for the Nevada governor. Other performances included the White House and a gala for President and Mrs. Carter in Georgia. They return to Carnegie Hall in March, 2002.

Randy Pagel

Randy Pagel, former Nevada ACDA president, has conducted honor choirs and all-state choirs throughout the country, including the ACDA North Central Division Middle School Honor Choir in Madison, Wisconsin, and at Carnegie Hall. Awards include district and Nevada State Teacher of the Year, the Western States Regional Middle School Consortium Most Outstanding Educator, and the University of Wisconsin's Outstand-

ing Young Alumni. He was interviewed by 60 Minutes and featured on the USA, ESPN, and WGN networks.

-CJ-



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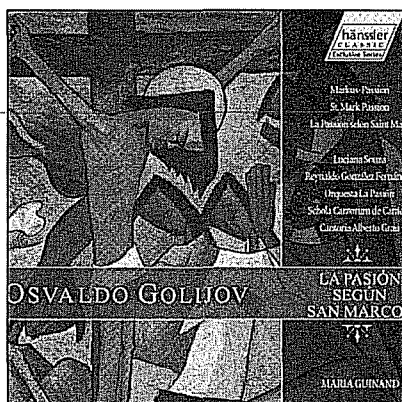
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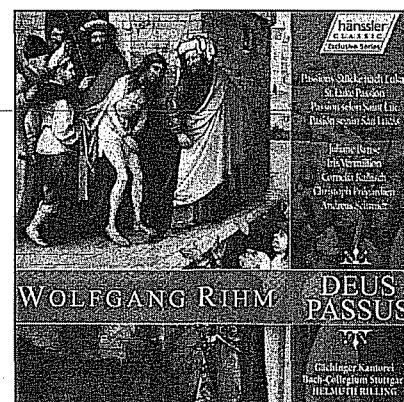
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Consistency and Change in the Sacred Choral Anthems of Herbert Howells

by Jeffrey Richard Carter



Herbert Howells

Herbert Norman Howells is a composer chiefly remembered today as a man of small stature who casts a big shadow over the world of Anglican church music. His motets for the Latin renewal, canticles for Anglican liturgy, and three major choral works with orchestra are of excellent craftsmanship—innovative and elegant in color and texture. Many commentators and church musicians in fact consider his ecclesiastical music among the great contributions to Anglican church music of the twentieth century.

Howells was born in Gloucestershire in 1892, placing him in the next generation after Ralph Vaughan Williams and Gustav Holst. He exhibited musical talent as a child, and eventually began organ study with Herbert Brewer at Gloucester Cathedral. There he met Vaughan Williams and Edward Elgar during the famed Three Choirs Festival. In 1912, Howells began a five-year course of study at the Royal College of Music. While there, he studied composition primarily with Charles Villiers Stanford, whose tutelage made a life-long impression on Howells.

The balance of Howells's professional life was spent teaching composition at the Royal College of Music, training pupils at the St. Paul Girl's School in London (as successor to Holst), undertaking the King Edward VII Professorship of Music at London University, and, during World War II, serving as acting organist at St. John's Cambridge. He was also in great

demand as an adjudicator.

Howells remained active throughout his long life, composing and carrying on a lively correspondence until his final five years. He died in 1983, aged 91, and is buried along side Gibbons, Purcell, Stanford, and Vaughan Williams in the north choir aisle at Westminster Abbey.

Influences

Contemporary biographers refer to Howells's Celtic spirit as one of the primary forces in his life. Christopher Palmer, in his compilation *Herbert Howells: A Celebration*, says that "Celticism implies a certain dreaminess, a remoteness, a feeling for poetic nuance, for texture, for sensuous beauty of sound: we might even sum it up as an enhanced *musicality*."¹ Palmer and other biographers point to Howells's reaction to his surroundings as one of the most important aspects of his musicianship.

Robert Spearing recounts: as a child Howells would make rounds with the local baker. This ritual led Howells to associate the local landscape with an appreciation for what lay behind it. "The young Howells's general awareness and appreciation of his surroundings . . . represent[s] the most important feature of his early years."² Spearing goes on to assert that Howells's perceptive sensibility to human character and natural beauty must surely be a result of his formative years and experiences.

How is this Celtic spirit and sensibility to beauty manifested in the composer's later life? "Howells saw his spirituality—and realized his musicality—in terms of three A's—Architecture, Acoustic, Association," says Palmer, who goes on to quote Howells's program notes for a 1966 Winchester Cathedral performance: "[the] 'nearly-possible translation of the frozen poetry of Architecture into the living immemorial sounds of

Jeffrey Richard Carter is assistant professor of music performance at Ball State University, Muncie, Indiana, where he conducts three choirs and teaches conducting and choral literature and history. He holds a DMA from the University of Kansas. <jcarter2@bsu.edu>

voices in consort'.³ Location, architecture, ambience—these lead to song, melody, line, and in Howells's case, many lines that then run together and collide like the great ribs of a cathedral ceiling. The result: chordal ambiguities, "strange and wonderful chords which are probably Howells's most conspicuous identity-badge."⁴

A second major aspect of Howells's spirit and music is an elegiac outlook. Howells's only son Michael died suddenly in 1935, and for the remainder of his days Howells sought to come to terms with such a great loss. Several choral works, large and small, are the composer's reaction to death. Says Paul Spicer, Howells's most recent biographer, "There is no doubt . . . that the music which Howells wrote after Michael's death found a wellspring of inspiration, which had hitherto been missing in much of his work, and which brought a deep, often troubling, but nevertheless richly satisfying new edge to his music."⁵

Another important aspect of Howells as a musician is his spiritual kinship with Tudor composers. Howells remarked that he felt linked with the Tudor period. In an era when continental composers were embracing twelve-tone technique and other formal structures, Howells was enjoying the antiquated style of earlier composers, drawing his inspiration from the stained glass and fanciful decorations of perpendicular architecture. Robert Lehman, who coordinated the Howells centennial festival in the United States

points out that while Howells, "markedly influenced by plainsong and the pentatonic scale, adopts Tudor conventions of phraseology, figuration, and texture, he does not conform to Tudor harmonic practice."⁶ The result, says Frank Howes in *The English Musical Renaissance*, is

impressionistic counterpoint in that the part-writing has not the firm outlines, the cogent logic and the clearly determined progressions which are the usual features of a contrapuntal style, but instead fluid themes, half-hearted imitations and quasi-extemporizations for melodic lines.⁷

What, then, are the specific characteristics of Howells's style, and how do they evolve throughout his life? Commentators agree on several key points: modality predominates over major/minor tonality, melody often sounds like plainchant, metrical accents are displaced, cross-relations abound, and moods frequently are funeral or ecstatic. Other characteristics include weak phrase endings, long-arched phrases, melismas as natural embellishments in the flow of the text, a fondness for nine-seven chords, mood creation, the manipulation of one inner voice against static harmony in others, and the reservation of wide melodic leaps for moments of great effect.

Some aspects of Howells's compositional practice remain essentially unchanged throughout his life. Other techniques and signature touches become increasingly pronounced, leading ultimately to a vastly different composer in the 1960s from the young man in

London's Westminster Cathedral in the late 1910s.

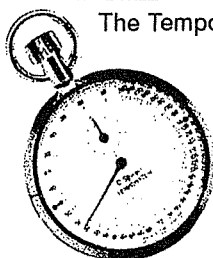
Works provide a useful comparison from different decades of Howells's life, including his motets, anthems, canticles, and excerpts from larger choral compositions. This article addresses *Haec dies* from the Westminster Cathedral years; the early carol-anthem *A Spotless Rose; Blessed Are the Dead; My Eyes for Beauty Pine*, a unison anthem with organ accompaniment; excerpts from the early 1930s *Requiem; We Have Heard With Our Ears*; the "Worcester" Magnificat; and from the early 1960s, *Take Him, Earth, for Cherishing*.

Stylistic analysis

Howells's *Haec dies* was written for Sir Richard Terry and the choir at Westminster Cathedral in 1918, the last of nine compositions Howells wrote specifically for the Cathedral's Latin liturgy, while a student at the Royal College of Music. Already one hears modality, with a pitch center and key signature indicating G mixolydian.

What is apparent at this early age—Howells was twenty-six years old and not yet a composer of stature—is a fondness for melody derived from plainsong. Over a period of ten measures, the soprano line covers a compass of a minor sixth in mostly stepwise motion (Figure 1). As the choral parts wind down their plainsong-derived utterances, the upper voices sustain long notes while the basses sing a melodic and textual interjection (Figure 2). Here is one of Howells's most immediate observable characteristics: manipulation of one voice in the return of previously-stated melodic material against static harmony in all other voices.

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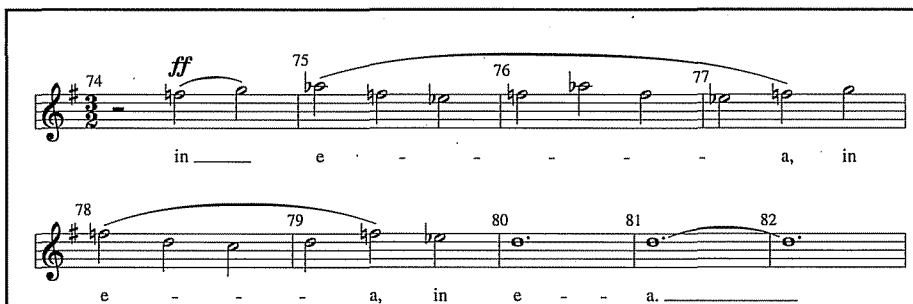


Figure 1. *Haec Dies*, mm. 74-82, soprano, published on behalf of The Church Music Society by Oxford University Press. Used by permission. All Rights reserved.

Figure 2. *Haec Dies*, mm. 80-82. Published on behalf of The Church Music Society by Oxford University Press. Used by permission. All Rights reserved.

Another characteristic, common throughout Howell's life, is his emphasis on the anacrusis. One frequently hears time and again the phrases beginning on beat two or three rather than on beat one. In fact, a phrase entrance on the downbeat is unusual, even startling, in Howell's choral oeuvre.

Haec dies is atypical for Howell; it does not vary in meter in its 100 measures, remaining in a constant $\frac{3}{4}$. Nor does this work contain any significant counterpoint, an anomaly when compared to his later anthems.

A Spotless Rose dates from the same period. It is one of three carol anthems from 1919, and certainly one of the most famous of all Howell's choral works. Here one finds Hawes's aforementioned "impressionistic counterpoint" and "half-hearted imitation." In fact, the influence of Debussy is present; it can be heard from the outset in the parallel planing motion of the choral lines and the recurring seventh chords (Figure 3). Here, too, one finds the approximation of plainsong.

This anthem is exemplary in three other respects that become increasingly important to Howell. Frequent metrical change, always resulting from textual emphasis, is a trademark. One doesn't find shifting meter in *Haec dies*, but in the first seven measures of *A Spotless Rose* Howell changes meter six times— $\frac{3}{4}$, then $\frac{7}{8}$, ending the first phrase in $\frac{4}{4}$, then shifting to $\frac{2}{4}$ and $\frac{3}{8}$ before finishing the second phrase

again in $\frac{3}{4}$ (see Figure 3). Melody is made to fit text in a flexible manner, and one senses a "timeless quality akin to the fourteenth-century lyric from which the words are derived."⁸

A second salient characteristic that returns again and again is the rhythmic shifting of text in a single voice part. In later life, Howell employs a sidelong skewing of individual lines of text; in this work, a simple displacement of one line in a single vocal part, never more than one beat early or late (see Figure 3, alto in m. 1).

Noticeable first in *A Spotless Rose*, and developing into a signature touch, is the use of silence. In this anthem, Howell places a fermata over the rest, in all four voice parts, between the second and third stanza. The change of texture, from soloist with chorus, to a slightly altered repetition of the same material from the first verse, is even more striking because of the enforced pause.

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With easeful movement

Figure 3. *A Spotless Rose*, mm. 1-2. Used by permission. All Rights reserved.

Howells's series of memorial anthems and major works is heralded by *Blessed Are the Dead*, written in 1920. An anthem for mixed double chorus, it was written in response to the death the previous year of Howells's father. This work foreshadows many traits found in

the *Requiem* and in the fifth movement of Howells's greatest achievement, *Hymnus Paradisi* for chorus, soloists, and orches-

tra; in fact it shares the same text as movements of both larger works.

Typical Howellsian traits are evident from the outset. The opening four measures uses root movement by thirds, from E minor through C minor to G minor. Quarter-note triplets are employed to emphasize a key word in the text. Most telling, though, are the final two chords of the first measure: a seventh chord in third inversion on beat three, then a second-inversion diminished chord on beat four (Figure 4). This kind of unstable, transitory chord is stock-in-trade for Howells.

By measure 21 the choirs have come to an unexpected silence that cuts through cadential movement, delaying the arrival at the ultimate chord of the plagal cadence by one emotion-laden beat. In the middle section of the anthem, Howells

Figure 4. *Blessed Are the Dead*, mm. 1-4. Used by permission. License No. 1107NOV



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Figure 5. *Blessed Are the Dead*, mm. 60-63. Used by permission. Liscense No. 1107NOV

introduces his trademark shifting of meter, here from $\frac{4}{4}$ to $\frac{3}{4}$ to $\frac{2}{4}$, all in the service of the text.

A characteristic emerges in this anthem, —weak phrase endings. Throughout this anthem, phrases come to end on the second or fourth beat of the measure. A clear example can be heard in the Soprano II part as the textual resolution occurs on beat four (Figure 5). This example shows again Howells's frequent use of triplets in quadruple meter and the plainsong inflections of his melodic lines.

My Eyes for Beauty Pine (1925) is a brief anthem for unison voices and organ. A useful but relatively minor anthem, it clearly illustrates two general characteristics in Howells's music. As has been previously noted, Howells will change meter so that the words of an anthem are sensitively and clearly declaimed. Howells sets this Robert Bridges text in a flowing $\frac{3}{2}$, but makes frequent alterations of meter to $\frac{2}{4}$. Impact is strengthened at the climactic moment in two ways: the penultimate measure is set in a shortened, urgent $\frac{3}{4}$, and the choir splits to four-part harmony for three measures (Figure 6).

One can now postulate a second general principle in Howells's technique: stressed syllables are lengthened an extra count or two. The result is measures of $\frac{3}{4}$ or $\frac{7}{4}$ instead of $\frac{4}{4}$, and a strategic illumination of the text that cannot be defined on first hearing. In *A Spotless Rose* this textual emphasis is achieved through melismas (as happens throughout Howells's life), but in this work Howells adds the new element of a sudden longer syllable mid-phrase.

In the early 1930s Howells decided to write an English Requiem for unaccompanied voices. He modeled the work on a similar endeavor by Walford Davies and intended to send it to King's College, Cambridge, for performance in that famous chapel. Fate, however, had other

plans; Howells's only son Michael died in 1935. The *Requiem* (ca. 1932-33) was not heard until 1980, although it is the genesis of *Hymnus Paradisi*, and much of its material was re-worked in the latter,

extraordinary composition.

Howells's *Requiem* is a microcosm of his technique. As the composer turned 40, he had to his credit considerable success in orchestral and keyboard writing. Michael's death forced a sea-change in his focus (with Anglican liturgy therefore the recipient of many wonders from Howells's pen!). In a sense this six-movement work is a summation of all Howells's previous compositions and a precursor of those to come. The six movements feature plainsong-inspired melodies, sudden shifts of texture, luminous harmony that defies

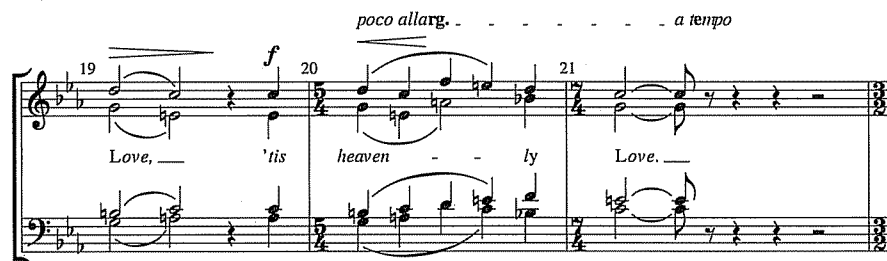


Figure 6. *My Eyes for Beauty Pine*, mm. 19-21. Used by permission. All Rights reserved.

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easy parsing, enough counterpoint to lay claim to Tudor influences, shifting of text in one voice part, extensive changes of meter, double-choir writing, and abrupt silence.

Two new traits emerge, however, both instantly characteristic of Herbert Howells. One of Howells's signatures is a whisper of modality. Like other English composers of his era, Howells contributed to the pastoral movement in British music. A trademark of this school is modality; the listener can easily find the lowered third, raised fourth and lowered seventh—all modal characteristics—throughout Howells's music from the 1930s onward. In his *Requiem* Howells makes extensive use of the raised fourth scale degree (Figure 7), here coupled with the lowered seventh. The key signature suggests D major, the central section of the sixth movement is in B $\flat$ major, and the bass begins with two spicy, quintessentially Howellsian touches.

As Howells's technique becomes more certain, he begins not only to displace one syllable of text slightly in the vocal line, but also introduces new melodic ideas in one voice while others finish a cadence. Such a technique is surely common in polyphonic music, but with Howells it is less wholesale polyphony (*a la* the Renaissance practice of canonic imitation or the later continuous imitation) than an on-going polyphonic gesture. Howells demonstrates his method clearly in the fifth movement of the *Requiem*: the tenor introduces the crucial words *et lux perpetua* [and light perpetual], the accented entrance a stunning rendering of the choral fabric and an obvious foreshadowing of the soprano and bass material to follow (Figure 8). Howells's technique is not continuous imitation so much as well-planned choral premonition.

Four significant anthems for chorus

Figure 8. *Requiem*, mm. 24-27. Used by permission. Liscense No 1107NOV.

and organ were composed in early 1941. They share common characteristics, including penitential or devotional texts.

We Have Heard with Our Ears uses a new signature touch: the sudden silencing of the organ. At the words "Thou art my King, O God" the organ drops away from its steady *crescendo*, only to grandly re-enter as the choral phrase is completed. This is not an unusual technique, but the juxtaposition of the organ and chorus is a salient feature in all of Howells's later anthems engaging these forces.

The commencement of phrases on the anacrusis is one of the important elements of Howells's plainsong melodies. In the entire anthem, only two phrases begin on the first beat of the measure, and most of the other phrases begin on the final beat of the previous measure or the second eighth-note of the second beat. This characteristic is now so prevalent as to be a guiding element of Howells's text-setting.

Later Period

During World War II, Howells was acting organist at St. John's College, Cam-

bridge. His close encounter with daily liturgical life, occurring as it did during the early post-Michael period, "undoubtedly led him to consider ways of contributing in a more positive way to enriching the church repertoire."⁹ One of the results is the great series of settings of the Magnificat and Nunc Dimittis for Evensong, written for various chapels and cathedrals in England and abroad, which Spicer says "kickstarted music for the Anglican church into a whole new phase of existence."¹⁰ Each of the canticles shows stylistic characteristics previously assessed, and also advances some new trends.

The "Worcester" *Magnificat* (1951) begins with a solo organ statement of a plainsong-inspired melody, followed straightway by the sopranos' voicing of the central theme. In the first six notes of the phrase lie two important considerations. Howells begins the phrase on the anacrusis, and does so with a short melisma (Figure 9). As discussed earlier, nearly all anthems from the mid-1940s onward feature phrases that begin on an anacrusis. Within that same phrase will be a short melisma in one of the parts, most often in the soprano, which is then followed by a longer note. Spicer refers to these natural embellishments as "moments of ecstatic repose in the flow of the text."¹¹ Certainly this is indeed a continuation of the "lengthening" technique first discussed with *A Spotless Rose*.

A second major characteristic firmly fixed by the 1950s is the use of an un-

Figure 7. *Requiem*, mm. 19-22 bass. Used by permission. Liscense No. 1107NOV.



Figure 9. "Worcester" *Magnificat*, mm. 4-5, soprano. Used by permission.
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prepared appoggiatura at key textual moments. The current example shows the sopranos singing b^1 to a^1 on the first beat of measure five. The organ plays an A-minor chord at the same time. The accented upper non-harmonic tone resolving down is one of Howells's most piquant stylistic inflections, and a recurring melodic device from the mid-1940s onward.

A quick reading of the "Worcester" *Magnificat* brings to light many of the compositional characteristics previously examined: textual skewing in one voice, occasional triplet inflections, weak-beat cadences and anacrusic phrase beginnings (only one choral phrase in the entire canticle begins on the downbeat), and frequent metrical change. One also notices that Howells's harmonic language is becoming edgier and more dissonant. Cross-relations are more common, chords are more difficult to analyze because they contain an increasing number of tones outside of tertian harmony, and key centers shift with incredible frequency.

Likewise, rhythm is becoming more fluid as the anacrusic phrase beginnings blur the bar lines, and inner voices move at different textual speeds when compared with outer voices. In addition, phrase lengths are irregular and tend toward the long rather than the short.

In *Take Him, Earth, for Cherishing* (1964), Howells sets a text both poignant and rapturous, and in so doing delivers another culmination of style and ethos. This lengthy anthem is surely his greatest single work from the 1960's, and one of his finest ever. The last of the anthems and major works forged in sorrow, it was written for an American memorial service for John F. Kennedy. The text, Helen Waddell's translation of the poet Prudentius, had been intended for *Hymnus Paradisi*, but was never used.

A major aspect of *Take Him, Earth, for Cherishing* is the extreme precision of the

rhythmic notation. Howells, in later life, takes increasing care to delineate rhythmic texture, as he does in this work (Figure 10). Syllables fall in different places within the plainsong-inspired lines and thereby add an anxious, unsettled character to the mood.

As Howells's technique becomes fixed, he begins to offer more moments where the text is so stratified and cellularized as to have an entire repetition of a phrase. In this anthem, for example, the whole choir is singing the final syllable of "mystery" as the altos enter with the opening words of the song (Figure 11). One might also note the silence at the end of the phrase and the raised fourth scale degree ($B\sharp$ in the alto)—both continuing signature touches. Howells also, in later life, divides the chorus with increasing frequency, as in *Take Him, Earth, for Cherishing* where the sopranos are divided as often as they

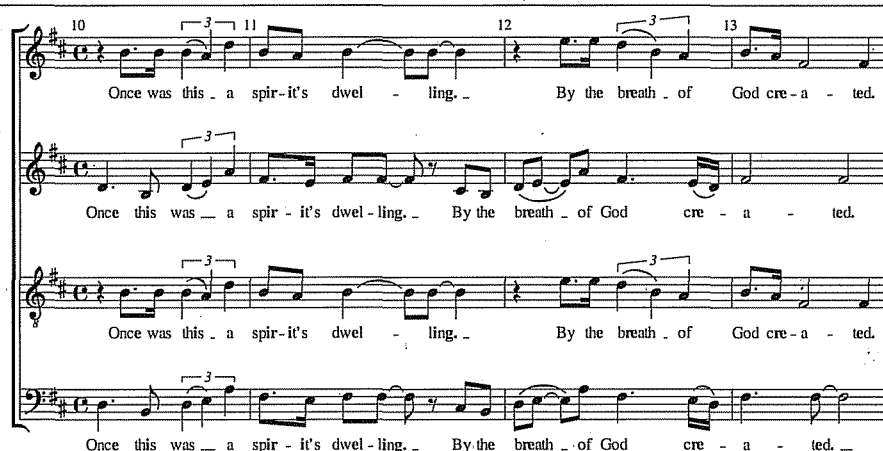


Figure 10. *Take Him, Earth for Chersihing*, mm. 10-13. Used by permission.
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sing in unison. This allows for an increasing richness of harmonic texture, and the great ranges of the voice parts give more power to the musical expression.

This ferociously difficult anthem is in a highly-colored harmonic idiom. Three-part chords hardly exist, being replaced, for instance, with minor ninth chords in second inversion. Spicer points out the Frenchness of Howell's music:

It was Debussy's colour, sensuousness and evocation of mood and place; Ravel's fastidiousness, and his repressed nature almost desperate to find expression in music; Boulanger's exquisite sound world; and Duruflé's marriage of the old with new which spoke most directly to him.¹²

That Howell's harmonic idiom is wonderfully complex by this stage in his life is not in doubt. One need only hear the final B-major phrase of this work to find proof. An augmented chord built on the lowered sixth scale degree (G-B-D#) is coupled with the leading tone and a C double-sharp, the latter creating a double leading tone. One might also stack the chord differently and find that five consecutive scale degrees are represented, including the by-now-familiar raised fourth. This chord resolves to a luminous B-major triad spaced over two octaves and a third—surely one of Howell's most serene moments.

Conclusion

In a 1966 article Howell decries the "careless denial of idiomatic fitness."¹³ His music is certainly idiomatic, and always seems to fit the text and the mood he seeks to create. He accomplishes his tasks through modal scale inflections, generous

cross relations, and sinuous melodies derived from ancient chant; through a sense of mystery and stateliness that leads to a certain mood-creation; through a sure understanding of text that allows his music to illuminate rather than illustrate; through increasing rhythmic complexity and alertness, even in unaccompanied works, which echoes the shadows and shapes of Howell's beloved cathedrals; through music in which the harmony breathes the spirit of the work, and impression is more important than expression.

Christopher Palmer says that Howell's "essential concerns [are for] line, texture, light and polyphonic life."¹⁴ A study of consistency and change in Howell's anthems must therefore focus on these musical attributes that manifest themselves so abundantly in his work. In silence, in complexity of chords, in repetition of words and ideas, in melismas followed by powerful long notes, in elegy and ecstasy, Howell combines a fine sensibility and deft touch with inspired natural musicianship. He articulates humanity and devotion, and ranks with the great sacred composers of the twentieth century.

- ¹ Christopher Palmer, *Herbert Howells: A Celebration*, second edition. London: Thames Publishing, 1996, p. 136.
- ² Robert Spearing, *Herbert Howells*. London: Triad Press, 1972, p. 8.
- ³ Palmer, p. 146.
- ⁴ Palmer, p. 147.
- ⁵ Paul Spicer, *Herbert Howells*. Bridgend, Wales: Seren Books, 1998, pp. 110-11.
- ⁶ Robert W. Lehman, "The Choral Idiom of Herbert Howells". *Choral Journal* 33 (October 1992), p. 12.
- ⁷ Frank Howes, *The English Musical Renaissance*. New York: Stein and Day, 1996, p. 301.
- ⁸ Christopher Palmer, *Herbert Howells: A Study* (London: Novello, 1978), 74.
- ⁹ Spicer, 127.
- ¹⁰ Spicer, 131.
- ¹¹ Spicer, 133.
- ¹² Spicer, 47.
- ¹³ Spicer, 134.
- ¹⁴ Palmer, *Celebration*, 166.

—CJ—

NOTES

a tempo, come primo
34 *p* dim. 35 rit. 36

a tempo
p dim. rit.

a tempo *mf* espressivo dim. rit. *pp*

Take him, earth, for cher - ish - ing.

a tempo
p dim. rit.

a tempo
p dim. rit.

Figure 11. *Take Him, Earth, for Cherishing*, mm. 34-36. Used by permission. Warner Bros. Publications Inc., Miami FL 33014

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Selected Choral Works of Herbert Howells

Christopher Palmer's *Herbert Howells: A Celebration*, second edition (London: Thames Publishing, 1996) is the best single source for a complete works listing. This edition corrects many inaccuracies of the earlier 1978 publication, and provides detailed information on each work Howells wrote. Many of the composer's works are no longer in print. This selective works list includes only those sacred anthems or major works easily available to the public.

Early Period (to 1935)

- Mass in the Dorian Mode*, 1912, Church Music Society—RSCM, SATB
O salutaris hostia, 1913, Novello, SATB
Salve Regina, 1915, Novello, SATB
In Youth Is Pleasure, 1915, Novello, SATB
Regina Caeli, 1916, Novello, SATB
Haec Dies, 1918, SATB div.
Three Carol-Anthems, 1918-20, Galaxy/Stainer and Bell
1. "Here Is the Little Door," SATB
 2. "A Spotless Rose," SATB, tenor solo
 3. "Sing Lullaby," SATB
- Blessed Are the Dead*, 1920, Novello, SATB/SATB
Magnificat and Nunc Dimittis in G, 1920, Stainer and Bell, SATB, organ
Sine Nomine, 1922, Novello, SATB, orchestra
My Eyes for Beauty Pine, 1925, Oxford University Press, unison vv., organ
A Kent Yeoman's Wooing Song, 1933, SATB, soli, orchestra
Requiem, 1932, Novello, SATB divisi, soli

Middle Period (1935-1950)

- Hymnus Paradisi*, 1938, Novello, SATB, soli, orchestra
All My Hope on God Is Founded (Michael), 1938, Novello, hymn tune
Four Anthems, 1941, Oxford University Press
1. "O Pray for the Peace of Jerusalem," SATB, organ
 2. "We Have Heard with Our Ears," SATB, organ
 3. "Like as the Hart Desireth the Waterbrooks", SATB, organ
 4. "Let God Arise", SATB, organ
- Te Deum and Jubilate—Collegium Regale*, 1944, Novello, SATB organ
Magnificat and Nunc Dimittis—Collegium Regale, 1944, Novello, SATB, organ
Magnificat and Nunc Dimittis—Gloucester Cathedral, 1946, Novello, SATB, organ
Three Motets, Novello
1. "God is Gone Up", 1944, SATB, organ
 2. "The House of the Mind", 1954, SATB, organ (opt. orch.)
 3. "King of Glory", 1949, SATB, organ
- Where Wast Thou?*, 1948, Novello, SATB, organ
Magnificat and Nunc Dimittis—New College Oxford, 1949, Novello, SATB, organ

Late Period (1950-1982)

- Long, Long Ago*, 1951, Novello
Magnificat and Nunc Dimittis—St. Paul's Cathedral, 1951, Novello, SATB, organ
Magnificat and Nunc Dimittis—Worcester Cathedral, 1951, Novello, SATB, organ
Behold, O God, Our Defender, 1952, Novello, SATB, organ
Te Deum and Benedictus—St. George's Chapel Windsor, 1952, Novello
Inheritance, 1953, Novello
Missa Sabrinensis, 1954, Novello, SATB, soli, orchestra
Magnificat and Nunc Dimittis in B Minor (Church Music Society), 1955, Novello, SATB, organ
An English Mass, 1955, Novello, SATB, strings
The Office of Holy Communion Collegium Regale, 1956, Novello, SATB
Magnificat and Nunc Dimittis—Westminster Abbey, 1957, Novello, SATB, organ
Missa Aedis Christi, 1958, Novello, SATB/SATB
A Hymn for St. Cecilia, 1960, Novello, SATB, organ
A Sequence for St. Michael, 1961, Novello, SATB, organ
Coventry Antiphon, 1961, Novello, SATB, organ
Stabat Mater, 1963, Novello, SATB, soli, orchestra
Take Him, Earth, for Cherishing, 1964, H.W. Gray (Warner Bros.), SATB div.
Jubilare Deo—Chapel Royal, 1967, Novello, SATB, organ
One Thing Have I Desired, 1968, Novello, SATB
O Holy City (Sancta Civitas), 1968, Novello, hymn tune
Holy Spirit, Ever Dwelling (Salisbury), 1968, Novello, hymn tune
God Is Love, Let Heav'n Adore Him (Twigworth), 1968, Novello, hymn tune
Thee Will I Love, 1970, Novello, SATB, organ
A Grace for 10 Downing Street, 1972, Novello, SATB
Exultate Deo, 1974, Oxford University Press, SATB
The Dallas Canticles, 1975, Calvary Press, SATB, organ
The Fear of the Lord, 1976, Oxford University Press, SATB, organ
Antiphon, 1977, Oxford University Press, SATB
I Would Be True, 1978, Addington Press, SATB, organ

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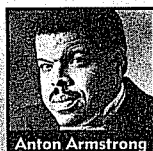
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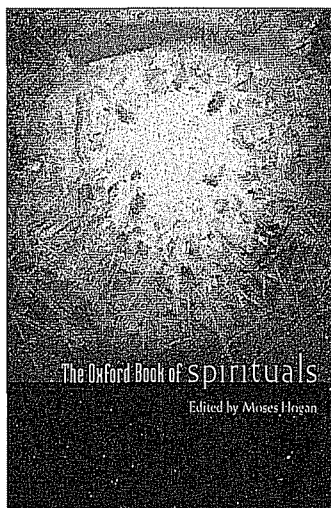


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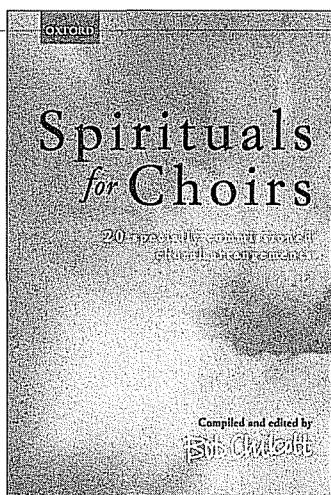
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The American Choral Tapestry: The Land and Its Settlers

by David P. DeVenney

Background

The United States, even at its inception a large country by European standards, grew quickly to encompass a significant land mass. To the initial thirteen colonies were quickly added the Louisiana Purchase (1804) and the California and Oregon Territories (1813); in its first thirty years, the country nearly quintupled in size. These new lands were populated by a substantial influx of European immigrants. Many fled persecution or natural disasters, such as the Irish potato famine, and many more came because the new country offered hope and the promise of a rich future.

As the country grew, surveyors were sent to map and report on the new territories. Settlers and developers soon followed, opening the wild portions of the Northeast and the far West to commercial possibilities and eventually transforming them into habitable areas. Artists, composers, and writers were among the first people to venture into these uncharted territories, often accompanying territorial surveyors on their hazardous missions. It was vital that artists were there early to document these fantastic new lands: for if they were to be used and eventually inhabited, then they had to be shown as accessible and familiar to people in the settled portions of the nation. The arts were vital in portraying, to the eastern populace, the sublime majesty and mighty promise inherent in the new, untamed regions of the country.

The first region explored was the wilderness of upstate New

York, Connecticut, and the Northeast. The artists who depicted it became known as the Hudson River painters, a school initially including John Church, Asher B. Durand, and Thomas Cole, its founder. They painted lush, atmospheric canvases of the mountains and forests of the Northeast, carefully brushing out signs of danger (mountain lions, bears), and all signs of human settlement. They suffused their canvases with carefully calculated lighting effects, creating visions of nature in a sublime state.¹

Later, as the far western territories were explored and settled from the middle of the nineteenth century on, artists such as Albert Bierstadt, Thomas Moran, and George Catlin painted Rocky Mountain views, desert scenes, and Indian life that both captured the grandeur and exoticness of these vistas and tamed them for the civilized audience back home. In the twentieth century, the national cultural ethos finally embraced the last undiscovered portion of the country, the Midwest. This area, long derided as inconsequential to the nation's culture, was finally acknowledged during the Depression and with the advent of World War II. Artists and others declared that its close-to-the-earth values and (supposedly) simple life were not only antidotes to the turbulent times and industrialization, but were central to the American character. From the land and people of the Midwest came the paintings of Thomas Hart Benton, John Stuart Curry, and Grant Wood, whose *American Gothic* depicts the core American couple: stalwart, straightforward, simple, and without pretense.

Writers who assisted in this cultural assimilation included James Fenimore Cooper and Washington Irving in the first period, followed by the Transcendentalists, Ralph Waldo Emerson and Henry David Thoreau. Later, Thornton Wilder

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(whose play *Our Town* captures the myth of Americans living in small towns, with wholesome, bedrock values), Willa Cather, and others who wrote about small-town America. About the same time, Frank Lloyd Wright was developing the first truly indigenous American housing form: the prairie house that hugs the land, mirroring it with low, horizontal lines of windows and flat-sloped roof lines.

Composers and "American" Choral Works

Composers wholeheartedly took part in this territorial assimilation; it is in America's vast repertoire of choral music, especially, that this trend can be most clearly discerned. Although it is difficult to detect from reading nearly any standard textbook of American music history, choral music has always been a central means of musical expression in the United States. From the early years of the nineteenth century, every city and town, even small villages like Stoughton, Massachusetts, had a choral society, and sometimes several of them. These were usually the first

musical organizations in a town. They frequently hired local or traveling orchestral musicians to play their concerts — who in several instances later banded together to form the first permanent orchestral ensembles of these towns.

Thus, it is natural that among the gems of American choral music would be so many valuable and substantial works that celebrate the country, its settling, and its inhabitants. This choral contribution to the cultural history of the United States has long remained unexplored, and is the primary focus of this article. Below is an annotated listing of some of the more influential and prominent choral works that represent this idea.²

Music Depicting the Northeastern Wilderness

The earliest American composers were tunesmiths like William Billings, Supply Belcher, Jacob French, and others, who published compilations of anthems, fusing tunes, and instructions for singing them. Their later counterparts in the early 1800s were Lowell Mason and Thomas Hastings, best known for their compilation, *The Boston Handel and Haydn Society Collection of Church Music* (first ed., 1822). It was the succeeding generation of composers who, building on Mason and Hastings's work, combined these short choruses with rudimentary solo and

instrumental movements, gathered around a loose libretto, into the first American cantatas. William Batchelder Bradbury (1816-68) and George F. Root (1820-95) were the first to write these longer works, and Root's *The Haymakers* (1857) is a fine example of Americanness in choral music. The text to this ninety-minute pastoral work was written by the composer. It examines the lives of those who make their living working the land, and it is rich in scenes associated with the harvest, perpetrating images of Americans as a people close-to-the-earth. One of *The Haymakers* principal themes is the simple virtue of a rural life in contrast to the country's increasingly industrialized cities.³ A contemporary reviewer wrote that the cantata was "very pleasantly and perfectly arranged," noting that it held great appeal for its audience, with its "simple, melodious, pleasing, and suggestive" music.⁴

The most important and eccentric composer of this generation was Anthony Philip Heinrich (1781-1861). Heinrich was a native of Bohemia who immigrated to the United States and settled in Philadelphia in 1810, quickly becoming a champion of America. He walked from Philadelphia to Pittsburgh in 1817, then traveled down the Ohio River to Kentucky. By traveling to the furthest settled parts of the United States, Heinrich saw,

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first hand, the glorious topography of the young country and set about capturing its majesty and his feelings about it in music. He wrote several oratorio-length works, among them *The Sylviad; or Minstrelsy of Nature in the Wilds of North America* (1823-26), *Musings of the Wild Wood* (1836-54), *The Wild Wood Spirit's Chant, or Pilgrims in the New World* (1845), and his longest work, *Jubilee: A Grand National Song of Triumph* (1841).

A portion of *The Wild Wood Spirit's Chant* was published separately in 1846 as "The Adieu of the Pilgrims." This cantata is divided into six musical sections, including an instrumental prelude, "Embarcation of the Pilgrims," followed by a short but rather lyrical soprano solo, "Home Dearly Loved," two vocal quintets "Farewell, Farewell" and "Through Storm and Wave", and two concluding choruses, "The Conflict's Past" and "We Go Where God's Directing Hand". *The Jubilee* is divided into two parts, the first including "The Arrival of the Mayflower; Disembarcation of the Pilgrims; The Prayer of Gratitude; Vision of the Future Glory of the Nation;" and a shorter second part entitled "The Consummation of American Liberty." These themes and stories, culled from the early days of continental settlement, were common ones and would be explored by many composers over the remainder of the century, helping to invent a national cultural history. Heinrich tried repeatedly and successfully to enshrine in sound his reactions to, love of, and delight in his adopted country, especially its natural beauty. His musical descriptions of the United States encompassed the sparsely settled wilderness of the new country, evoked its brief but shining history, and saw in the untapped, unspoiled region the great promise of a glorious future. He captured in sound the same sublime quality that the Hudson River painters portrayed on canvas.

Other composers of the mid-nineteenth century also evoked the natural grandeur of the country, relating it to the character of its people. William Henry Fry (1813-64) wrote a festive *Ode* performed at reinauguration ceremonies for New York City's Crystal Palace in 1854. A contemporary reviewer cited the "well-developed melodies, sustained by a judicious and brilliant orchestration," while

his biographer William Treat Upton reserved his praise for one particular passage, notably one that describes the burgeoning importance of the United States:

Full chorus, at times in unison with full strings and certain of the brasses, intones "Nations hear that mighty music, rolling through the mountain bars, planting deserts, bridging oceans, marrying the choral stars."

The declamation is excellent and when the orchestra becomes silent at the final phrase, while the chorus continues entirely unaccompanied, in chords of the simplest, most impressive character, the effect must have been profoundly moving.⁵

Settling the West

Venturing beyond the wilds of the nation's backyard, the United States, after the Civil War, was rapidly being settled westward, spurred by the promise of the

California Gold Rush (1849), the completion of the Transcontinental Railroad (1869), and similar events. Composers soon began penning works on appropriate themes. This is not to say that the country's history was forgotten, as evidenced in works such as Dudley Buck's cantata *The Voyage of Columbus* (1885) and *Paul Revere's Ride* (1898). Nevertheless, works on pioneer and Western themes were more numerous and important.

It was in works like George F. Bristow's (1825-98) oratorio *The Pioneer* (1872) that the American ethos continued to be explored. *The Pioneer* is a grand cantata in three parts, and the first of a long line of choral works (extending until the present day with works like Libby Larsen's *The Settling Years* [1989]) that depict the trials of pioneer families crossing the frontier. Once again, closeness to the land, overcoming natural hardship, and virtuous toil are the thematic ideas of Bristow's work.

More influential were the works of

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John Knowles Paine (1839-1906), who was the country's first professor of music, at Harvard, one of the first internationally prominent American composers, and one of our more important composition teachers. Paine wrote several occasional pieces that celebrated the vastness, might, and promise of the country. Among these were the *Centennial Hymn* (1876) for the nation's hundredth birthday celebration in Philadelphia; *Columbus March and Hymn* (1892) for the famous Chicago World's Fair commemorating the anniversary of Columbus's voyage; and the *Hymn of the West* (1904), written for the centennial of the Louisiana Purchase.

Paine's *Song of Promise* was commissioned for the 1888 Cincinnati May Festi-

val by Theodore Thomas, America's first great orchestral conductor. The short cantata, scored for soprano solo, chorus, and orchestra, is musically continuous. Quite dramatic in places, the music reflects the images of power, glory, and triumph in the text, which is a long paean to the greatness of the country. The first part of the cantata is expository, for chorus, whereas the second is a soaring soprano solo. A sustained choral hymn completes the work. The music is lush and vigorous, bursting with the energy and hope of the country. Its visual equivalent is easily recognized in the canvases of Albert Bierstadt, who painted the majestic, powerful Rocky Mountains and other western scenes. Bierstadt, like

the Hudson River painters, captured the immense and sublime western landscape for an Eastern market, most of whom would never see these far sections of the nation. Works like *Song of Promise* and numerous others must be seen as the musical equivalents of these grand painterly vistas.

George W. Chadwick (1854-1931) was another composer who, like Paine, contributed occasional pieces for America's fairs that trumpeted the glories of the country. His *Ode for the Opening of the Chicago World's Fair* (1892) (also known as *Columbia*) is in three parts. The *allegro* opening movement is predominantly hymn-like; the second, slower movement is more relaxed and stately than the opening. The last movement is marked *allegro maestoso* and is full-blown, including two military bands positioned "on the right" and "on the left." This last part climaxes on the final word of the phrase, "Lo, clan on clan, the earth's brave nations gather to be one." The piece gradually broadens and intensifies into a stately ode to the Spirit of Freedom. Other "American" works by Chadwick include the cantatas *The Pilgrims* (1890) and *Land of Our Hearts* (1918). The latter is a self-congratulatory hymn to America, where the North yields "strength to suffer and to dare," the South sheds on us "thy sweetness and thy light," the East gives wisdom and art, and the West personifies future hope.

Not only were western scenes explored in musical pictures, but also in the lives of its inhabitants. In art, one notes the canvases of George Catlin, for instance, whose views of Native Americans were exhibited to an eager public in the eastern United States. The musical corollary of Catlin's paintings are the works of Arthur Foote (1853-1937) and his contemporaries. Foote was a prolific composer of songs, piano pieces, and part songs, many of them on Indian themes. His longest work in this vein is *The Farewell of Hiawatha* (1885), to a text by Henry Wadsworth Longfellow. Scored for baritone, men's chorus, and orchestra, one nineteenth-century historian wrote that in this work, Foote "tried to reflect the quiet and tender sentiment of the farewell in his music, and has admirably succeeded. Poetic beauty is its most striking feature."⁶



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Frederick Converse (1871-1940) is remembered today for his opera *The Pipe of Desire*, the first American opera to be performed at the Metropolitan Opera House in New York. Among his cantatas on American themes is one jewel, *The Peace Pipe* (1915), written to a Longfellow poem. The music, nominally in seven parts, is continuous, and frequent changes of meter and colorful orchestral writing enliven the piece. The most interesting portion is the fourth movement, a fiery, fierce depiction of the warriors descending from all sides onto a meadow, a mood continued into the next movement. The last part changes, however, when Hiawatha delivers a speech of peace to the gathered Indian nations, reminding them that their strength is in unity. Like Foote with his Native American pieces, Chadwick (and later Arthur Farwell) portrays the nobility of the Indians, painting them as peaceful and intelligent. Although somewhat patronizing, these composers, together with artists like Catlin, sought to debunk the myth of ruthless savagery among American native peoples by portraying them in a favorable, peaceful light.

Impressionistic composers in this country, writing somewhat later than their European counterparts, also penned compositions with an American ethos. Edward MacDowell (1861-1908), one of the first such composers, was a master of smaller forms. Although his piano pieces (*Woodland Sketches*, *Sea Pieces*) are excellent examples of Americanness in music, his part songs also reveal this concern. Among the two best are the *Two Northern Songs* (1890-91), "The Brook" and "Slumber Song." Both paint idyllic portraits of the American countryside; their artistic counterparts might be Winslow Homer's sea pictures or the forest canvases of George Inness.

Another Impressionistic composer, Charles T. Griffes, wrote numerous Americanist art songs; several, including *By a Lonely Forest Pathway* (1909), were also arranged for chorus during his lifetime. Among Arthur Farwell's (1877-1952) dozens of Indian pieces are several longer choral works: *Four Indian Songs* (1937), *Kéramos* [The Potter's Wheel] (1907), *Two Choruses* (1946), "Navajo War Dance No. 2" and "Indian Scene"; and *Symphonic Song on "Old Black Joe"*

(1923). The latter is an excellent example of choral works that, beginning in the late nineteenth-century, drew upon Spanish-American and African-American, in addition to Native-American sources.

Charles Wakefield Cadman (1881-1946) was even more interested in these "exotic" sources than Farwell, especially in Native American music. His works include the opera *Shanewis* (1918), also produced at the Metropolitan Opera, and

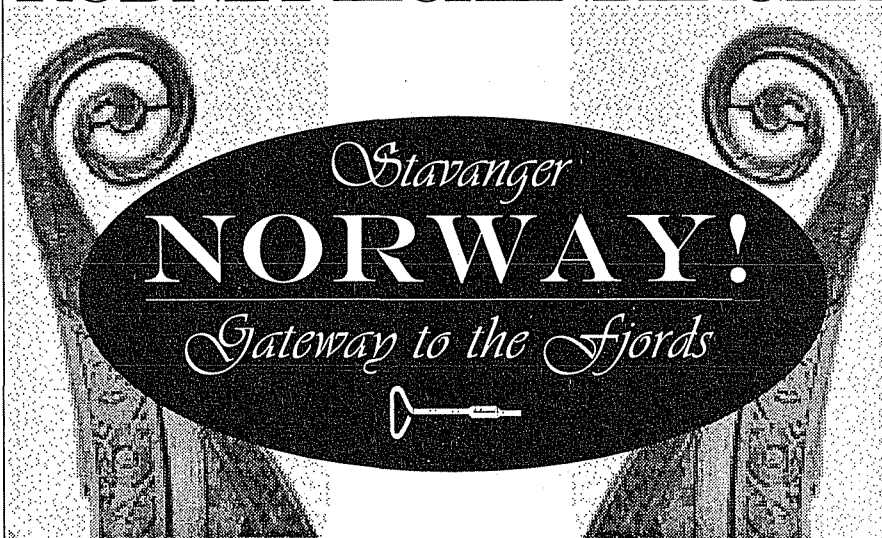
the orchestral piece *The Thunderbird Suite* and numerous art songs and piano pieces. His choral partsongs on Indian themes are numerous, including "Come," *Says the Drum*; *Desert Quest*; *An Indian Love Song*; *Indian Mountain Song*; *Naranoka, Friend of Peace*; *The Rainbow Waters Whisper*, and other similar titles. His cantata *The Father of Waters* (1928), subtitled "An American Cantata," for mixed voices and piano, is a set of eighteen short movements ar-

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ranged in a non-narrative, impressionistic fashion that provides reflective ruminations on Indian life. Spoken narration holds the movements together and provides a unifying link. The music "is not innovative nor particularly distinguished, but rather it is tuneful, obvious, at times sentimental."⁷ Cadman deliberately set about writing music that was simple and easily graspable to ordinary, musically untutored audiences, disdaining the com-

plex music of some of his more academic contemporaries.

Cadman's *The Sunset Trail* (1922) is subtitled "An Operatic Cantata Depicting the Struggles of the American Indians against the Edict of the U.S. Government Restricting Them to Prescribed Reservations." This lengthy work, intended to be staged, is for five soloists (ATTBB), mixed chorus, and piano. The libretto seems sentimental today and a bit contrived, but

no doubt it held a powerful message when written. It is one of many works that attempted to show the real experiences of Native Americans, upsetting America's long-held notions of them as Noble Savages, whose simple virtues were capable of imitation, but whom Destiny had decreed should be governed by the white races.

Transition to the Twentieth Century

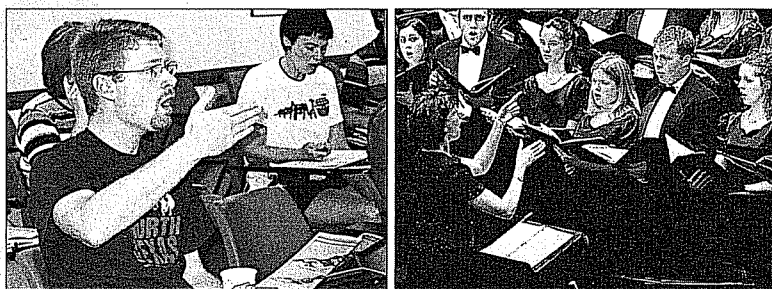
Folk song became an increasingly important source of inspiration for American composers during the first few decades of the twentieth century. One of the earliest to collect and then draw upon this repertoire was Ernst Bacon (1898-1990). Like the use of rural images in music, or the increasing length and complexity of music inspired by the vast and wild American continent, the use of folk music was for composers a way of expressing their Americanness. Bacon wrote a number of large and important works that drew upon our folk and national heritage, including the orchestral suite *Ford's Theatre* (1943) and the musical *A Tree on the Plains* (1940). His choral pieces also reflect this trait, such as the part songs *Buttermilk Hill Song* (*Song of 1776*) for women's voices, *The Houn' Dog* for men's chorus, and *John Hardy* and *Shouting Pilgrim* for mixed forces. Beyond these original works, Bacon also arranged a number of folk songs for chorus, an increasingly prevalent compositional trend. Bacon's lengthy cantata *By Blue Ontario* (1958) for alto and bass soli, chorus, and orchestra, is set to a text by Walt Whitman. "As a strong bird on pinions free, Joyous the amplest spaces, Heavenward clearing, Such be the thought I'd think of thee, America"—so begins this hymn to the glories of the country, celebrating its settlement westward. Bacon's two contemporaries Philip James (1890-1975) and Charles Skilton (1868-1941) were influential composers in their time, and each left important works in the American vein. James's *General William Booth Enters Into Heaven* (1933) compares favorably to Ives's setting; and Skilton's massive oratorios *Ticonderoga* (1932) and *The Guardian Angel: A Carolina Legend* (1925) both bear close scrutiny.

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The American Ethos Comes of Age

The composers who reached their maturity in the 1930s and 1940s brought final form to the search for what was "American" in the country's music. More and more, these men and women turned to folk song, now often paired with the jazz rhythms from the 1920s, to form the core American choral repertory, a period I have called elsewhere the "glory years" of choral music in the United States.⁸

Howard Hanson (1896-1981) was the first prominent composer in this remarkable group. A master of the cantata form, Hanson's *New Land, New Covenant* (1976) fits perfectly into this survey. Written for the bicentennial, it draws its text from Scripture, Colonial writings, seventeenth- and eighteenth-century hymns, and the poetry of T.S. Eliot. Tracing the history of the founding and settling of the United States, the cantata is a virtual catalog of the compositional techniques and ideas traced herein. Other works, such as his *Song of Democracy* (1956), *Streams in the Desert* (1949), and the part song *North and West* (1923) may also be fruitfully examined. *Streams in the Desert*, written on a text from Isaiah, is ostensibly a sacred work; but it may also be heard metaphorically, viewed in the light the perception of America's divine promise and great destiny.

Roy Harris (1898-1979), an important figure in American music, wrote many works which deserve more frequent performances today, if for no other reason than his influence on Copland. Harris's *Folk Song Symphony* (1940) is in several movements that describe American scenes: "Welcome Party," "Western Cowboy," "Mountaineer Love Song (or, He's Gone Away)," "Negro Fantasy," and so forth. He also penned numerous folk song arrangements, including settings of *Black Is the Color of My True Love's Hair* (1942), *Blow the Man Down* (1946), and *When Johnny Comes Marching Home* (1935).

The composer most associated with American ethos in his music, indeed the man whose works have become synonymous with it, is Aaron Copland (1900-90). The two choruses from his opera *The Tender Land* (1954), "Stomp Your Foot," and "The Promise of Living," are argu-

ably the two most often performed pieces of American choral music. Drawing upon folk melodies, they enshrine the values of the heartland: of a people who are virtuous, live close to the earth, and depend upon themselves and their neighbors, in close-knit community, for their needs. Never mind that by 1950 significantly more people in the United States lived in cities than in small towns, and that the heartland of the country was already emptying in favor of the country's coastal regions. Here was music that America could call her own, music which finally embodied the vision of ourselves as Americans. This sense of an American ethos is so complete, in fact, that when film maker Spike Lee produced his 1981 movie *He Got Game* about inner city basketball players, he chose Copland's music because to him, simply put, "it sounds like America."

Copland's contemporaries in art were the so-called regional artists: Thomas Hart Benton, John Stuart Curry, and Grant Wood. The latter's *American Gothic* is demonstrably the single most reproduced canvas in American painting. Wood captured America's essential couple—plain, simple, unpretentious—just as Copland's music had. The appeal of the painting (and the music) is that it allows everyone to see in it what they want to: Wood's enigmatic couple is the American equivalent of the *Mona Lisa*.

Later Manifestations

With Copland and his contemporaries, the search for an American ethos in music came to an abrupt end. The country had been assimilated artistically in the same order that it had been explored physically. As each portion of the country was surveyed geographically, it was mined artistically, and eventually subsumed into the national cultural consciousness. With the conclusion of World War II, composers, writers, and others adopted an increasingly internationalist point of view, embracing modernism, technology, and industrialization. They were free to do this, in large part, because the idea of what meant to be an American had been fully integrated into the national culture, and the myth of who we are as Americans had been explored, catalogued, and eluci-



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The foregoing brief survey illuminates only the highlights of American ethos in choral music, limited to the most interesting and seminal works. Hundreds more choral pieces might be included if space permitted: by Randall Thompson, Alice Parker, Halsey Stevens, and others. Specific titles by other composers include Ives's *Harvest Home Chorales* (1898-1901); Elie Siegmeister's cantata *I See a Land* (1961); Norman Lockwood's wonderful cantatas *Prairie* (1953) and *I Hear America Singing* (1954); William Schuman's important *Pioneers!* (1937); or Lukas Foss's *The Prairie* (1941) and *American Cantata* (1976-77). There are more recent works, too, such as Thea Musgrave's moving and eloquent *The Last Twilight* (1980), which belongs squarely in the Native American genre, along with Ben Allaway's *Tallgrass Canticles* (1995); Libby Larsen's funny and moving *The Settling Years* (1989) and jazzy *Billy the Kid* (1997), and David Conte's recent *American Triptych* (1999). All of

these contemporary works belong to the long, distinguished, and rich tradition of American music.

It was vital that a country the size and diversity of the United States be melded together if it was to flourish. It was made physically cohesive by such inventions as the locomotive, the telegraph, and the telephone. It was held together culturally by the artistic products of its painters, composers, authors, and architects. That the choirs who formed the first ensembles in so many of these towns, and the literature they commissioned and performed, were immensely important to this process, is a fact only now beginning to be discovered and illuminated.

NOTES

¹ I have explored this viewpoint in a recent book, *An Ideal Country: Creating an American Myth* (forthcoming, University of Illinois Press), exploring how the arts helped establish our national consciousness.

² Readers desiring more specific information about the choral works discussed here, including library locations, are directed to various books by the author. These include *Varied Carols* and a four-volume bibliographic reference series (Scarecrow Press, 1987-93).

³ Historians commonly cite 1820 as the be-

ginning of the industrial revolution in the United States; as Root penned his work, that great economy-driving invention of the nineteenth century, the locomotive, was already being pushed across the country, a task completed in 1866. Root's cantata, like so many other pieces, was certainly written in reaction to America's encroaching industrial might.

⁴ Dwight's Journal of Music (Boston: Ditson, 1852-81), March 12, 1859.

⁵ William Treat Upton, William Henry Fry: American Journalist and Composer-Critic (New York: Thomas Y. Crowell Co., 1954; reprinted New York: Da Capo Press, 1974), 238. Reviewer's quote, *ibid.*, 142-43.

⁶ George Upton, *Standard Cantatas* (Chicago: A.C. McClurg, 1889), 284.

⁷ Harold Gleason and Warren Becker, *Early American Music: Music in Early America from 1620-1920* (Bloomington, IN: Frangipani Press, 2nd ed., 1981), 170.

⁸ David P. DeVenney, *Varied Carols: A Survey of American Choral Music* (Greenwood Press, 1999), 129-204.

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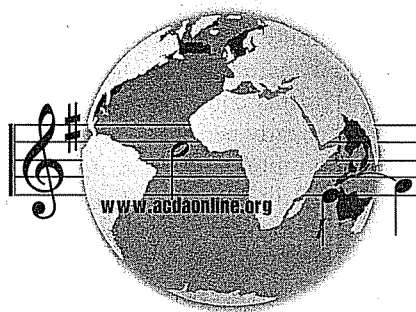
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Baltic Portraits: Urmas Sisask: Estonia's Composer/ Astronomer

by Vance Wolverton



Editors note: Many of the musical figures for this article can be viewed and heard on our Web site <www.acdaonline.org/cj/mar2002/>.

Prior installments of this series of articles explored the music of an earlier generation of Estonian composers, Cyrillus Kreek (*Choral Journal*, Vol. 40, No. 2) and Rudolph Tobias (*Choral Journal*, Vol. 41, No. 7). This article focuses on the choral output of one of the brightest stars of the current generation, Urmas Sisask. Sisask has had works commissioned by the Estonia Philharmonic Chamber Choir, Tonu Kaljuste, conductor, and the Charles Church Chamber Choir, Ene Uleoja, conductor, among others. He is among the most recorded and performed of all contemporary Estonian composers. The purpose of this article is to provide a chronological overview of Sisask's life and choral output to date.

Since the dissolution of the Soviet Union and the re-establishment of Estonian independence in 1991, we westerners have had the opportunity to learn about some of the most exciting and intriguing new choral works issuing from the pens of the current generation of Baltic composers. Urmas Sisask (b. 1960) is composing large-scale works including masses and oratorios and small-scale works, easily accessible to amateur choirs. His work is important because, although firmly grounded in the great European choral traditions, it represents

an imaginative approach to harmonic constructions, innovative applications into established genres, and exciting combinations of old and new instruments with voices resulting in a fascinating new timbral palate. In addition his works are representative of the reawakened interest among all the Baltic peoples in shamanism and animism (the belief that all natural objects have souls).

The following true story sheds light on this latter aspect of Estonia's "composer/astronomer." In early February 1992, at the height of winter, a group of Urmas Sisask's friends gathers in his hometown of Jäneda. After listening to his improvisations at the piano, accompanied from time to time by shaman drum, they set off for a thickly wooded hillock with slippery paths. While the men carried burning torches and birch twigs, the women held pine twigs, ancient symbols of manhood and womanhood. They halted at a place where, one thousand years ago, a stronghold had stood—one of those sites that the ancestors discovered could infuse them with physical and metaphysical strength. Three bonfires were lit and Sisask established a rhythm on the shaman drums, beating them toward the sky, toward the earth, and toward the east. A mythical incantation was taken up from one bonfire to the next.¹

That the composer would develop such a strong interest in nature is not surprising given the fact that he has spent his entire life in rural surroundings. Urmas Sisask was born on September 9, 1960, at Rapla, Estonia. He studied composition with René Eespere (b. 1953) and graduated from Tallinn Conservatory in 1985. He worked as a composer, teacher, and choral conductor. His creative talent has been expressed primarily in music for piano, choir, and extended vocal/symphonic

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works. A list of his choral works is included in the side bar.

Sisask's more recent works (see side bar page 35) evidence a growing interest in religion; however, astronomy and music have been Sisask's central interests since his days as a schoolboy. His first constellation pieces date from that early period, although the piano composition *Starry Sky Cycle* was not begun until *Aquarius* was written in 1980. The parts of the cycle, composed between 1980 and 1987, are rather loosely connected, thus the performer is free to rearrange the movements or play only selected movements. Sisask has expressed the wish to add to the cycle, which presently consists of twenty-nine movements, because there are eighty-eight constellations in the firmament. In 1996, Sisask constructed Estonia's only planetarium at Jämeda. The composer happily relates the story of his homemade planetarium. To build the planetarium he first bought a grand ladder to reach the ceiling at three meters high, and some glue. After having divided "the sky" into sectors, he climbed up and down the ladder 2000 times applying the phosphorescent "fun-stars" he found beside an artificial dungheap in a Stockholm novelty store. After fourteen days, the ceiling was full of stars. All the 2000 stars visible in the Estonian sky are there along with the Milky Way and, thus, the sky over Jämeda has never clouded over since May 1996!

In 1987-88 Sisask went through what he called an "enrichment period." During this period he took courses on early music and familiarized himself with Gregorian chant and early Baroque mu-

sic. At the same time, he studied the solar system and worked out theoretical sound values for the rotations of Mercury, Venus, Earth, Mars, Jupiter, Saturn, Uranus, Neptune, and Pluto, obtaining what he calls the "planetary scale" consisting of five pitches (C#, D, F#, G#, and A). To his surprise, Sisask discovered that this scale matched that of a basic mode of Japanese music called *kumayoshi*.² Sisask considers it symbolic that at about the same time he received a Catholic prayer book with Latin texts. Sisask's *astromusic* is reflected primarily in his works for piano and orchestra and in the twenty-four sacred songs comprising his *Gloria Patri* (1988). Since 1988 Sisask has adopted a concentrated focus on sacred music and it is this element of his output that is likely to be of greatest interest to choral musicians.

In 1988 Sisask completed *Gloria Patri*, a work consisting of twenty-four unaccompanied religious songs in Latin for mixed choir, chamber choir, or quartet. The order of the songs can be freely varied, since this is a collection rather than a cycle. The collection reflects Sisask's "enrichment period"; the form of each piece comes from the Baroque period and harmonically all of the pieces make use of the *kumayoshi* mode. For example, figure 1 <www.acdaonline.org/cj/mar2002/>³ *Alleluia* is set as a fugue and is typical of all of the pieces in the collection in its harmonic and textural sparseness and constantly shifting meters.

The *Benedicamus* is based upon the Venetian polychoral tradition, *Deo Gratias* is a passacaglia, *Confitemini* is related to

the stylized dances of the late Renaissance and early Baroque, and figure 2 <www.acdaonline.org/cj/mar2002/>⁴ the *Agnus Dei* is a canon.

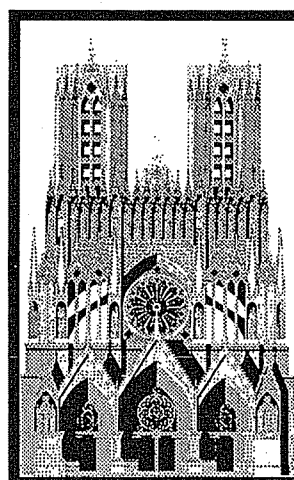
Oremus is an atmospheric prayer consisting mostly of humming and various vowels sounded *ad libitum*. The entire collection has been recorded by the chamber choir Eesti Projekt, Anne-Liis Treimann, conductor.⁵

Gloria Patri was followed by two masses (1990, 1991) and the *Magnificat* (1990). The first mass contained material from the *Gloria Patri* and the first part of the *Magnificat* is based on a condensed variation of the "planetary" or *kumayoshi* scale. The fundamental tone (T) of the *Magnificat* is C#, the tone "of the land." Sisask's setting of Mary's song of praise is unaccompanied, chant-like and, according to the composer, may be performed by a quartet or chamber choir. The piece was commissioned and recorded by the chamber choir Eesti Projekt, Anne-Liis Treiman, conductor.⁶

The opening movement figure 3 <www.acdaonline.org/cj/mar2002/>⁷ of the *Magnificat* is polyphonic, highly melismatic, and features elements (parallelisms) of Medieval organum. Sisask utilizes only the five pitches of the *kumayoshi* scale to construct the movement. Melodically, the movement is chant-like in its gentle rising and falling and, despite the rigid adherence to the five-tone scale, the harmonies resulting from the interweaving lines are surprisingly consonant.

The second movement, figure 4 <www.acdaonline.org/cj/mar2002/>⁸ *Et exultavit spiritus*, is mostly homophonic and features rhythmic prosody that is beguilingly dance-like in its shifting meters, syncopations, and abrupt dynamic shifts that reflect the jubilant spirit of the text. The melodic construction is primarily conjunct, thereby facilitating a faster tempo, and is once again restricted to the five-tone *kumayoshi* scale, resulting in an overall harmonic consonance.

The succeeding movements of Sisask's *Magnificat* continue the formula of *kumayoshi* melodic/harmonic construction and the alternation of polyphony with homophony; variety is achieved by varying the texture. *Fecit potentiam* features a soprano soloist, *Quia respexit* features an SATB solo quartet alternating with full



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Figure 6. *Gloria* (Mvmt. V), mm. 24-36, Jõuluoratorium (Andes Edition, forthcoming, used by permission.)

choir, and *Et misericordia* is set for solo tenor and bass voices. The entire work takes just over thirty minutes to perform.

On the title page of his *Missa Number Two*, Sisask provides the dates 1990 and 1991. It appears that he may well have been working on this mass concurrently with the *Magnificat*. The architecture of *Missa Number Two* may have been inspired by the format of the great all-Estonian Song Festivals held every four to five years since 1869. These gargantuan festivals feature a massed women's choir, massed men's choir, and a massed mixed choir, altogether more than 30,000 singers. *Missa Number Two* is written for these same forces with the addition of a soprano soloist in the Credo. The division of voices made possible through this architecture facilitates a "wall of sound" effect as witnessed in figure 5 <www.acdaonline.org/cj/mar2002/>.⁹ Note that "N" indicates Naiskoor [women's choir], "S" indicates Segakoor [mixed choir], and "M" indicates Meeskoor [men's choir]. By alternating the choirs in various combinations, the composer evokes the Venetian polychoral tradition of the Baroque period.

The composer appears to have been highly motivated in 1991 for, in addition to the *Missa Number Two*, he composed *Benedictio* for mixed choir (eight-part

divisi, unaccompanied), *Gratias Agamus Domino Deo Nostro* for treble voices (two four-part choirs, soprano solo, unaccompanied), *David's Psalm of Praise* for male chorus, and *Andromeda* for two pianos. *Benedictio* and *Gratias Agamus Domino Deo Nostro* are shorter pieces (ca. 6:00 duration) and both are published by Edition Fazer, Helsinki (see side bar). These miniatures were followed in rapid succession by three major works, *Jõuluoratorium* [Christmas Oratorio] (1992); *Missa Number Three "Eesti Missa"* [Estonian Mass] (1993), *Missa Number Four "Jõulumissa"* [Christmas Mass] (1993), and the collection *Twelve Laulu Püha Neitsi Maria Auks* [Twelve Songs in Honour of Holy Virgin Mary] (1993), for mixed choir.

The Christmas Oratorio (1992), along with his *Christmas Mass* (1993), and *David's Psalm of Praise* (1991), reflect the composer's strong interest in music for male voices. It is scored for male choir, organ, piano, harpsichord, SATB solos, trumpet, oboe, two recorders, cello, double bass, and percussion. There are twenty-one numbers altogether, including short interludes. The canonic text is in Latin and the sermon in Estonian. Ivalo Randalu has noted that the composer's "alternate use of the few accompanying instruments shows quite a skill—the tra-

ditional bright trumpet, the epic oboe, and gentle recorders give additional colour to the organ and vocals (the choir, solo soprano, and baritone); the piano, harpsichord, and certainly percussion instruments render the rhythmic contours; the cello and double bass serve both.¹⁰ The choral parts are not complicated and are in a comfortable tessitura, facilitating good sonority.

Sisask has utilized an eclectic approach in the *Christmas Oratorio*, setting the individual movements in styles representative of many cultures and historical periods, all with the intent of reflecting the joy of Christmas. For example, the composer infuses the *Gloria* (Movement V) with the flavor of a South African chorale through the insistent rhythm and triadic harmonies (Figure 6).¹¹

In figure 7 <www.acdaonline.org/cj/mar2002/>¹² "Domine, ego credidi" (Movement VIII) the composer evokes the Caribbean region through the use of a rhythmic ostinato in the choir and conga drums overlaid by tenor and soprano solos. The alternation of compound and simple meters is also inspired by Caribbean and African rhythmic constructions. The insistent rhythms and dynamic variations convey the exuberance of the text "in my heart, O Lord, I believe".

Ene Üleoja (b. 1937), prominent Es-

tonian conductor and one of Sisask's teachers at the Tallinn State Conservatory, encouraged the composer to write *Missa Number Three "Eesti Missa" [Estonian Mass]* (1993). Sisask has said that it was Ene who advised him to write a simple and beautiful piece that could be sung by a big choir at an open-air song festival.¹³ The *Estonian Mass*, scored for mixed choir, organ, and shaman drum ad libitum, was composed for the 22nd Estonian Song Festival and it was dedicated to the Charles Church Chamber Choir. Ene Üleoja and the Charles Church Chamber Choir gave the first performance of the Estonian Mass at the International Sacred Music Festival in Czeszochowa (Poland) in 1993 and have recorded the piece;¹⁴ in Estonia the piece was heard for the first time at the First Sacred Music Festival in Rapla. At both of these performances organ accompaniment was played by Piret Aidulo and shaman drum by the composer. At the 22nd Estonian Song Festival the Estonian Mass was sung by a choir of approximately 30,000 singers conducted by Ene Üleoja. The piece admirably fulfills Ene's directions to her former student in that the text is set syllabically and the harmonies are strictly diatonic. In comparing Sisask's setting of the Gloria in the *Estonian Mass* (Figure 8)¹⁵ with his setting of the same text, albeit in Latin, from the *Christmas Oratorio* (figure 7/ <www.acdaonline.org/cj/mar2002/>), one cannot help but conclude that the *Estonian Mass* is intended to be accessible to amateur choirs. The entire work takes under thirty minutes to perform.

The collection *Twelve Laulu Püha Neitsi Maria Auk* [*Twelve Songs in Honour of Holy Virgin Mary*] for mixed choir, also from 1993, is published only in Estonian

Figure 8. Gloria, mm. 1-20, Missa No. 3 "Eesti Missa" ["Estonian Mass"] (1993, Tallinn: Kirjastus "Muusika," used by permission.)

to date and is not available on a commercial recording.

Sisask's *Missa Number Four "Jõulumissa" [Christmas Mass]* (1993) is comparable to the *Estonian Mass*: it is intended to be accessible to amateur choirs and, thus, technically uncomplicated. The *Christmas Mass* is set for alto recorder, baritone solo, male chorus and organ (dedicated to the Estonian Male Singers

Society). Sisask structured the *Christmas Mass* as a dialogue between the priest (baritone) and the congregation (choir). Of the traditional five movements, Sisask has included all but the Credo and has taken the text from a Catholic book of prayers. The composer has taken the unorthodox step of quoting part of the Lord's Prayer and has used the hymn *Oh, sa õnnistav* [*O sanctissima*] in its entirety. Ivalo Randalu has noted that the main connecting element in the *Christmas Mass* is the recorder part with its slightly oriental, relatively unchanging motive.¹⁶ The baritone part is recitative and the choral parts are mostly triadic, strictly homophonic and syllabic as can be seen in Figure 9.¹⁷

Urmas Sisask composed his first pieces for choir as a third-year student at the Tallinn State Conservatory. He has continued to compose large and small-scale works for choirs in all voicings and at

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NOTES

- ¹ Leo Normet, "Urmas Sisask—A Musical Shaman," in *Fazer Music News* (Tampere, Finland: Fazer/Nordiska Group, 1998).
- ² Kristel Pappel "Notes" in *Gloria Patri*. Helsinki: Edition Fazer: 1996, 3.
- ³ Urmas Sisask. *Gloria Patri*. (Helsinki: Edition Fazer, a Division of Warner/Chappell Finland, 1996).
- ⁴ Ibid.
- ⁵ Finlandia Records #4509-95577-2.
- ⁶ Ibid.
- ⁷ Urmas Sisask. *Magnificat*. (Bühl/Baden: Antes Edition, 1998).

⁸ Ibid.

⁹ Unpublished manuscript

¹⁰ Ivalo Randalu. CD notes. Recording by the Academic Male Choir of the Technical University of Tallinn, Antes Edition, #BM-CD 31.9061.

¹¹ Urmas Sisask. *Jõuluoratorium*. (Bühl/Baden: Antes Edition, forthcoming).

¹² Ibid.

¹³ Triinu Tanner. CD notes. Recording by Tallinna Kaarli Kiriku Kontserkoor [Tallinn Charles Church Concert Choir]. (Tallinn: Eesti Raadio [Estonian Radio], 1998).

¹⁴ Estonian Radio, Tallinn, 1998.

¹⁵ Urmas Sisask. *Missa Number Three "Eesti Missa"* [Estonian Mass]. (Tallinn: Kirjastus "Muusika," 1993). Recording by Tallinna

Kaarli Kiriku Konsertkoor [Tallinn Charles Church Concert Choir]. (Tallinn: Eesti Raadio [Estonian Radio], 1998)

¹⁶ Ivalo Randalu. CD notes. Recording by the Academic Male Choir of the Technical University of Tallinn, Antes Edition, #BM-CD 31.9061.

¹⁷ Urmas Sisask. *Missa Number Four "Jõulumissa"*. (Bühl/Baden: Antes Edition, manuscript). Recording by the Academic Male Choir of the Technical University of Tallinn, Antes Edition, #BM-CD 31.9061.

—CJ—

CHORAL WORKS BY URMAS SISASK

O Salutaris Hostia; mixed choir, unaccompanied; unpublished
Stabat Mater Dolorosa; mixed choir, unaccompanied; unpublished
Ave Maria; mixed choir; unpublished
Nääratororium [New Year Oratorio], 1984; unpublished
Ave Sol; nine-part mixed, male, or female choir, unaccompanied; Bühl/Baden: Antes Edition, 1988
Gloria Patri; mixed choir; Helsinki: Warner/Chappell Finland OY, 1988
Domine, exaudi orationem meam; double mixed choir, soprano solo; Tallinn: Fazer Music Estonia, 1989
Missa Number One; SATB soloists, mixed choir, orchestra; Bühl/Baden: Antes Edition, 1990
Magnificat; mixed choir, unaccompanied; Bühl/Baden: Antes Edition, 1998
Missa Number Two; mixed, male, and female choirs, soprano solo, unaccompanied; 1990-1991; unpublished
Benedictio; mixed choir; Helsinki: Edition Fazer, 1991.
Dona Nobis Pacem; mixed choir, unaccompanied; Tallinn: Fazer Music Estonia, 1991
Gratias Agamus Domino Deo Nostro, four-part treble voices; Helsinki: Edition Fazer, 1991
David's Psalm of Praise; male chorus; 1991; unpublished
Kyrie; canon in two parts, female choir, unaccompanied; Tallinn: Fazer Music Estonia, 1991
Alleluia; mixed choir, unaccompanied; Tallinn: Eesti Kooriühing, 1991
Ten Kildu [Ten Short Pieces]; mixed choir, unaccompanied; Tallinn: Eesti Kooriühing, 1992
Jõuluoratorium [Christmas Oratorio]; male choir, organ, piano, harpsichord, SATB solos, trumpet, oboe, two recorders, cello, double bass, percussion; Bühl/Baden: Antes Edition, 1992
Twelve Laulu Puha Neitsi Maria Auks [Twelve Songs in Honour of Holy Virgin Mary]; mixed choir, unaccompanied; Tallinn: Kirjastus "Muusika," 1993
Missa Number Three "Eesti Missa" [Estonian Mass]; mixed choir, organ, and shaman drum ad libitum; Tallinn: Kirjastus "Muusika," 1993
Missa Number Four "Jõulumissa" [Christmas Mass], male choir, alto recorder, baritone solo, organ; Bühl/Baden: Antes Edition, 1993
Libera Me; mixed choir unaccompanied; Tallinn: Talmar & Põhi Kirjastus, 1995
Benedictio; mixed choir, unaccompanied; Helsinki: Edition Fazer, 1996
Gratias Agamus Domino Deo Nostro; four-part treble voices, unaccompanied; Helsinki: Edition Fazer, 1996
Miserere mei, Deus; male choir, unaccompanied; Helsinki: Edition Fazer, 1996.



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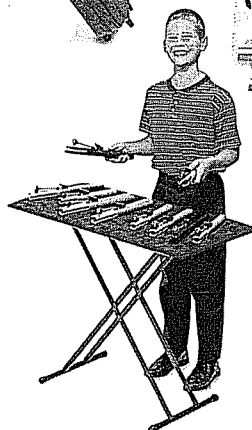
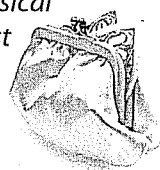
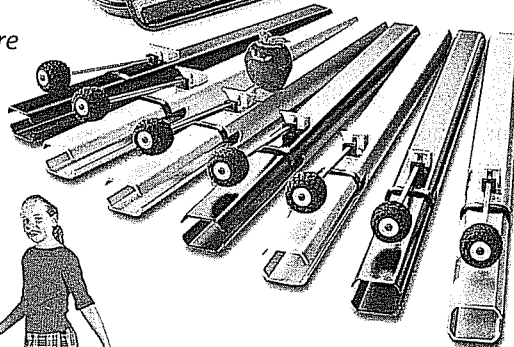
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STUDENT TIMES

Lori Wiest, editor

Choral Festivals: The Influence of the Conductor and of the Adjudicator

Part II: Preparing to be an Adjudicator

Editor's Note: This is the second installment of a two-part article on adjudication. Part I was titled "Preparing Your Choir and Selecting Adjudicators" and appeared in the January 2002 issue of the *Choral Journal*.

You have had the experience of taking your choir to an adjudicated festival. The feedback that you received from the adjudicators has helped your choir perform better and listen more critically. However, what might the benefits be for you and your choir if you become an adjudicator at a festival? By learning how the adjudication process functions and the various elements that the adjudicators listen for, you will have a better understanding of the adjudication process to relate to your students and an enjoyable personal opportunity.

If you are interested in becoming an adjudicator, one of the most valuable steps in preparing to adjudicate is to familiarize yourself with the district's selected evaluation form. Each festival tends to adopt its own evaluation form so when you are contracted for the festival, you should request a copy. Typically, most forms contain the following categories in various formats:

1. Tone Quality

- **Resonance/Support:** the ability to produce a pleasing, free and energetic tone, focused and resonant with proper breath usage without being pushed or forced;

- **Blend:** the tone production of indi-

viduals remains in character within the section and the ensemble.

2. Diction

- **Vowels/Consonants:** the ability to produce a clear tone in all registers, vertical vowel space, pure vowels, correct vowel production in diphthongs, crisp energetic consonants for clarity of text;

- **Language:** accurate pronunciation.

3. Fundamentals

- **Intonation:** clarity and accuracy of pitch in all registers, adjustments made instantly;

- **Rhythm:** rhythmic precision and consistency of the pulse, clean entrances and releases;

- **Balance:** a balance between and within sections, during varying dynamics, textures, ranges, and accompaniments with regard to a sense of "ensemble".

4. Expression/Musicianship

- **Interpretation/Style:** the composer's original intent with regard to tempo, style, and symbols, the use of interpretive devices;

- **Phrasing:** the feeling of motion, an artistically-shaped line;

- **Dynamics:** appropriate use of dynamics for the composition and for the ensemble;

- **Communication:** a balance of fundamentals, sensitivity, and expression, conveying the composer's intentions.

5. Other

- **Literature:** quality music which allows the ensemble to display its musical capabilities, content matter and level of difficulty appropriate to the age and gender of the students;

- **Appearance:** posture, poise, attentiveness, stage presence, facial expression, mannerisms, general appearance.

In a competitive festival, the forms generally require that you rate the ensemble numerically for each category, then add the numbers for each category together for a numeric total. The total points correlates to a rank that is assigned to the ensemble for that particular performance.

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Often, new adjudicators find it difficult to settle in to the fast pace of the evaluation process. They also tend to be either very lenient or extremely critical. Although it is unethical to compare scores of a given ensemble and then change your rating to mirror the other adjudicators' marks, it may be helpful, particularly as a new adjudicator, to compare scores to evaluate your own judging ability, assessing whether you are in the same "ballpark." You might temporarily assign

an average rating to each category, in order to remain consistent, then raise or lower the number according to your assessment. For example, on a scale from 1-10, assigning 5 as an average score in each category, then modifying the score to an 8, if the performance is better than average, yet not quite exceptional. You may want to practice writing adjudication comments by listening to recordings and rehearsals of performers, suggesting methods for improvement. Through

practice and experience, adjudicators develop a sense of efficiency. Districts may require that you attend a clinic or workshop where they are instructed in methodology appropriate to the festival format.

In addition to providing written comments about the performance, you may be asked to provide oral comments of each ensemble on an audiocassette tape. This allows you to make comments while the tape recorder also picks up the performance. Therefore, the choir and the director are able to identify the problem as described by the adjudicator at the specific spot in the music. If time permits, one adjudicator may be expected to provide immediate verbal comments to the ensemble, similar to a mini-clinic. There are many general aspects of music and of vocal production which you should be prepared to discuss, demonstrate, and practice with the students; such as breathing techniques, vowel formation, clean articulation, *legato* singing, and phrasing. It is best to select one aspect of the performance that you would like to address and provide possible improvements. Typically, you will be given copies of the performance music. It is beneficial to lightly pencil notes on the music as they perform. This serves as a reminder of concepts for discussion with the choir and as a reference for the director.

It is important to identify the problems in the ensemble's performance as quickly and succinctly as possible. Once a problem has been isolated, it must be clearly stated in an inoffensive manner, along with suggestions for improvement, particularly for long-term results. At this time, it may be helpful to review ten typical performance "pitfalls" of choral ensembles, in order to prepare for objective listening in an evaluation of a festival performance.

- 1) Muddy, imprecise pitches
- 2) Lack of rhythmic precision
- 3) "Unsupported" sound or lack of breath management
- 4) "Notey" phrasing, inability to sing *legato* with phrase direction
- 5) Vowels are shapeless and tend to migrate
- 6) Consonants are not clearly articulated
- 7) Apparent misunderstanding of



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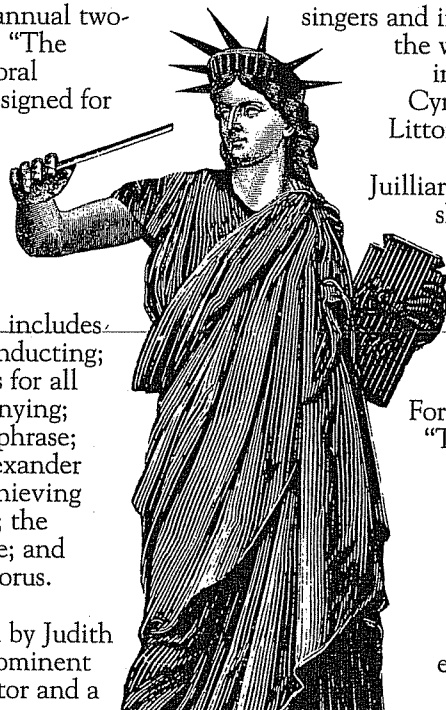
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the text and of the appropriate compositional style

8) Void of expression, which includes mood, poetry, dynamic contrast, word stress, and tone color

9) No sense of ensemble regarding entrances, cutoffs, blend, and balance

10) Inappropriate choice of literature or level of difficulty for the size of ensemble

The above "pitfalls" are most appropriate to comment upon since they are factually oriented and they can serve as a basis for definitive, objective suggestions for improvement, which may be made to the director and the ensemble. All ambiguity in your comments for improvement must be eliminated in order to provide clear, usable information.

As you begin your adjudication assignment, remember the following:

1. Be fair, consistent, direct, and clear, judging the actual performance, not what you think they could have done under different circumstances or with more appropriate literature.
2. Comment on positive aspects of the performance, provide constructive comments, and suggest ways to improve, which will lead to long-term learning.
3. The rating of the ensemble should be secondary to the overall educational process.
4. Be familiar with the standards and regulations governing the district's festival. The festival manager will assist you with any questions or rules to which you must adhere.
5. Be familiar with divisional standards regarding ratings and expectations.
6. Assign ratings with consistency and provide constructive comments with integrity.
7. Direct your comments to the students and to the director.
8. Your comments should be legible and understandable.
9. Suggestions should be succinct but it is not constructive to write one or two words in each category

such as "great" or "needs improvement".

10. Try to remain on schedule throughout the day and remember that evaluation forms are collected regularly so you must complete the forms as soon as possible, although you may want to request that forms are not picked up until the first three ensembles have finished. This may provide you with more time to evaluate the performance level of the district and time to better acquaint yourself with the evaluation form.

Festivals are meant to be educational and your job, as an adjudicator, is to offer suggestions for improvement which provide a means for growth and development. It is appropriate to mention positive elements from the performance. In fact, compliments are extremely valuable in the learning process. Students and their director appreciate knowing that the many hours of rehearsal paid off in

some way. The adjudicator's desire to motivate, stimulate, and provide constructive advice will lead to a musical and educational experience for the students, increasing their desire to continue to improve.

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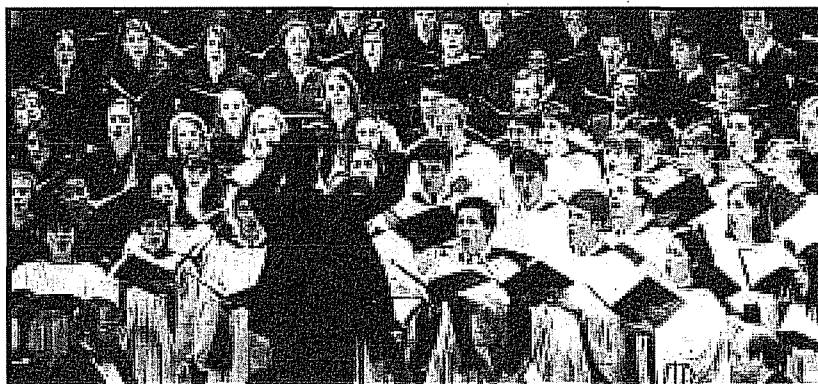
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2002 SUMMER FESTIVALS & WORKSHOPS

Editor's Note: Following is a partial listing of choral events taking place between April and early September, 2002. Events are listed chronologically and include festivals, workshops, clinics, seminars, masterclasses, conferences, and summer courses. Clinicians, where applicable, are given in boldfaced, centered type; contact information appears at the end of every entry. Information for this listing was solicited from ACDA state presidents and from music industry members on the *Choral Journal* advertising list.

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Des Moines, IA 50309
515/262-8312
<choruses@qwest.net>
<www.dmcc.org>

May 31 – June 2

Cantor Express
Baton Rouge, Louisiana

Faculty: Melanie Coddington • Carol S. Grady (Detroit) • Joe Simmons (except Detroit)

National Association of Musicians
225 Sheridan St., NW
Washington, DC 20011
202/723-5800 (voice)
202/723-2262 (fax)
<npmsing@npm.org>
<www.npm.org>

June 3 – 5

A Workshop with Weston Noble
University of New Mexico
Albuquerque, New Mexico

Clinician: Weston Noble

Bradley Ellingboe
Department of Music
The University of New Mexico
Albuquerque, NM 87131
505/277-4429
<brell@unm.edu>

June 3 – 7

School for Eastern Church Musicians
Washington, DC

Faculty: David Bridge • J. Michael Thompson

National Association of Musicians
225 Sheridan St., NW
Washington, DC 20011
202/723-5800 (voice)
202/723-2262 (fax)
<npmsing@npm.org>
<www.npm.org>

June 3 – August 2 (weekly)

Duquesne University Summer 2002
Duquesne University
Pittsburgh, Pennsylvania
Clinicians: Brady Allred • Christine Jordanoff

John T. Mumper
Mary Pappert School of Music
Duquesne University
600 Forbes Ave.
Pittsburgh, PA 15282-1803
800/934-0159 (voice)
412/396-5479 (fax)
<mumper@duq.edu>
<www.music.duq.edu/Summer2002.html>

June 7 – 11

Crescent City Choral Festival
Hilton Riverfront Hotel and St. Louis Cathedral
New Orleans, Louisiana

Clinicians: Cheryl Dupont • Bob Chilcott

Cheryl Dupont
New Orleans Children's Chorus
787 Harrison Avenue, Suite 202
New Orleans, LA 70124
504/488-5973 (voice)
<nocc787@bellsouth.net>

June 10 – 12

Gregorian Chant School
Buffalo, New York

Faculty: Anthony Sorgie • J. Michael Thompson

National Association of Musicians
225 Sheridan St., NW
Washington, DC 20011
202/723-5800 (voice)
202/723-2262 (fax)
<npmsing@npm.org>
<www.npm.org>

June 10 – 14

School for Organists-Choir Directors
Milwaukee, Wisconsin

Faculty: Laetitia Blain • Rebecca
Gaughan • James Kosnik • J. Michael
McMahon

National Association of Musicians
225 Sheridan St., NW
Washington, DC 20011
202/723-5800 (voice)

202/723-2262 (fax)
<npmring@npm.org>
<www.npm.org>

June 11 – 13

High School Solo Singers Workshop
Nebraska Wesleyan University
Lincoln, Nebraska

Clinicians: Voice: Jana Holzmeier •
Lorraine Beadell • Dawn Pawlewski •

Thomas Westfall • Boyd Bacon Stage
Techniques: Craig Ellingson • Alexander
Techniques: Robert Rickover

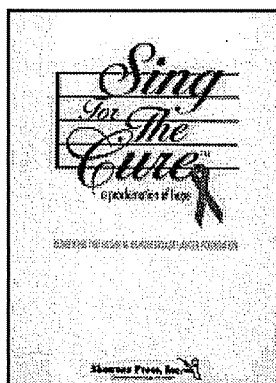
Dr. William Wyman
Department of Music
Nebraska Wesleyan University
Lincoln, NE 68504
402/465-2288 (voice)
402/465-2179 (fax)
<waw@NebrWesleyan.edu>
<http://music.nebraskawesleyan.edu>

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Living Out Loud Blues (Taking Control)	Robert Seeley	TTBB	C 0310
Come to Me, Mother (The Child's Voice)	Jill Gallina	SSA	B 0598
Valse Caprice (Tumor Humor)	Patti Drennan	SATB	A 2133
Who Will Curl My Daughter's Hair (The Mother's Voice)	David Friedman	SATB	A 2129
Groundless Ground (Pursuing a Cure)	W.T. Greer	SATB	A 2130
Girl in the Mirror (The Sister's Voice)	Stefania de Kenessey	SATB	A 2131
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845-469-2771 • www.schirmer.com

June 12 – August 18

Aspen Music Festival and School
Aspen, Colorado

Clinicians: Adele Addison • Vinson Cole
• Irene Gubrud • Susanne Mentzer •
W. Stephen Smith • Paul Sperry •
Viviane Thomas • Edward Berkeley •
Edward Anderson • Richard Bado •
Garnett Bruce • William Hobbs •
Timothy Long • Kenneth Merrill •
Sylvia Plyler • Sally Strunkel

Office of Student Services
2 Music School Road
Aspen, CO 81611
970/925-3254 (voice)
970/925-5708 (fax)
<school@aspenmusic.org>
<www.aspenmusicfestival.com>

June 14 – 16

The Cornerstone Choral Workshop
Mt. Carmel Retreat Center--Lake Carlos
Alexandria, Minnesota

Clinicians: Bruce Vantine • Rolf
Anderson • Kathryn Hoffland

Attn: Renee
Mt. Carmel Ministries
P.O. Box 579
Alexandria, MN 56308
320/846-2744

June 16 – 21

Children's Choral Camp
University of St. Thomas
St. Paul, Minnesota

Clinician: Angela Broecker

Graduate Programs in Music Education
University of St. Thomas
651/962-5870 (voice)
800/328-6818, ext. 2-5870 (voice)
gradmusic@stthomas.edu

June 16 – 21

Nebraska Wesleyan Children's Choir
Camp
Nebraska Wesleyan University
Lincoln, Nebraska

*Clinicians: Elaine Quilichini • Jo Kirk •
Linda Hulsey*

Dr. William Wyman
Department of Music
Nebraska Wesleyan University
Lincoln, NE 68504
402/465-2288 (voice)
402/465-2179 (fax)
waw@NebrWesleyan.edu
http://music.nebraskawesleyan.edu

June 16 – 22 (entry deadline: May 24)

Longhorn Music Camp
(All State Choir Camp)
University of Texas School of Music
Austin, Texas

*Clinicians: James Morrow •
Suzanne Pence*

Lynne V. Lange
The University of Texas at Austin
School of Music
Austin, TX 78712
512/232-2080 (voice)
512/232-3907 (fax)
lmc@www.utexas.edu
www.longhornmusiccamp.org

June 16 – 28

Kodály Certification Workshop
Levels I, II, III (OAKE accredited)
Nebraska Wesleyan University
Lincoln, Nebraska

*Clinicians: Jo Kirk • Linda Hulsey •
Jeanette Young • Gabor Viragh •
William Wyman*

Dr. William Wyman

Department of Music
Nebraska Wesleyan University
Lincoln, NE 68504
402/465-2288 (voice)
402/465-2179 (fax)
waw@NebrWesleyan.edu
http://music.nebraskawesleyan.edu

June 17 – 21

Choral Conducting for the 21st Century
University of Miami Summer
Directors' Institute
Coral Gables, Florida

*Clinicians: Rodney Eichenberger •
Mark Aliapoulos • Jo-Michael Scheibe •
Mary Scheibe*

Jo-Michael Scheibe
University of Miami
P.O. Box 248165
Coral Gables, FL 33124
305/284-4162 (voice)
303/284-4839 (fax)
jscheibe@miami.edu

June 17 – 21

School for Guitarists
Erlanger, Kentucky

*Faculty: Bobby Fisher • Mark Friedman
• Steve Petrunak • Jaime Rickert •
Janet Vogt*

National Association of Musicians
225 Sheridan St., NW
Washington, DC 20011
202/723-5800 (voice)
202/723-2262 (fax)
npmsing@npm.org
www.npm.org

June 17 – 21

Voice Fundamentals
University of St. Thomas
St. Paul, Minnesota

Clinician: Leon Thurman

Graduate Programs in Music Education
University of St. Thomas
651/962-5870 (voice)
800/328-6818, ext. 2-5870 (voice)
gradmusic@stthomas.edu

June 17 – 21

Workshops in Music--Vocal Jazz
Western Michigan University
Kalamazoo, Michigan

Worship and Music Conferences Summer 2002

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Westminster, PA July 7-13
Albuquerque, NM July 14-20

The Presbyterian Association of Musicians
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Phone: 1-888-728-7228, xt 5288
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Johnny Pherigo
Coordinator of Graduate Studies
School of Music
Western Michigan University
Kalamazoo, MI 49008
616/387-4672 (voice)
<pherigo@wmich.edu>

June 17 – 28

Kodály Certificate Course
Levels I, II, III
University of St. Thomas
St. Paul, Minnesota

Clinicians: Ann Kay • Sue Leithold •
Bruce Swank • Julie Swank • Jill Trinka

Graduate Programs in Music Education
University of St. Thomas
651/962-5870 (voice)
800/328-6818, ext. 2-5870 (voice)
<gradmusic@stthomas.edu>

June 20 – 23

Vermont International Choral Festival
Stowe, Vermont

Jodi Breckenridge
Music Contact International
119 S. Winooski Ave.
Burlington, VT 05401
800/624-0166 (voice)
802/862-2200 (voice)
802/862-2251 (fax)
<travel@music-contact.com>
<www.music-contact.com>

June 23 – 28

Art of Music
Concordia University
River Forest, Illinois

Clinicians: Concordia University Music
Faculty • Chicago area professional
performers

Jean Harrison
Concordia University

Music Department
7400 Augusta St.
River Forest, IL 60305
708/209-3067 (voice)
708/209-3176 (fax)
<crfharrisje@curf.edu>

June 24 – 25

Finale 2002 Software Introduction
Workshop
AABACA
Minnetonka, Minnesota

Call Peg for registration info
952/933-7307 (voice)
<aabaca@aabaca.com>
<www.aabaca.com>

June 24 — 28

Choral Music Experience Certification
Course
Elon University
Elon, North Carolina

Clinicians: Cheryl Dupont •
Bob Chilcott

Cheryl Dupont
5604 Woodlawn Place
New Orleans, LA 70124
504/488-3889 (voice)
<cheryl_dupont@hotmail.com>

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June 24 – 28

Great Plains Music Education
Workshops

Emporia State University
Emporia, Kansas

Clinicians: Randall Stroope •
Janeal Krebbiel • Valerie Lippoldt-Mack
• Vicki Salmon • Martin Cuellar •
Karen Endel • Jim Phillips •
Andrew Houchins

Terry Barham
Department of Music
Box 4029
Emporia State University
Emporia, KS 66801
620/341-5436 (voice)
<barhamte@emporia.edu>

June 24 – 28

Richard Miller in the Midwest: The Systematic Vocal Technique
Concordia University
River Forest, Illinois

Clinician: Richard Miller

Sarah Beatty
 Concordia University
 Music Department
 7400 Augusta St.
 River Forest, IL 60305
 708/209-3080 (voice)
 708/209-3176 (fax)
 <gsbeatty@flash.net>

June 24 – 28

Vocal Jazz Techniques
University of St. Thomas
St. Paul, Minnesota

Clinicians: Denis Allaire • Larry McCaghy

Graduate Programs in Music Education
 University of St. Thomas
 651/962-5870 (voice)
 800/328-6818, ext. 2-5870 (voice)
 <gradmusic@stthomas.edu>

June 24 – 28

Workshops in Music-Choral Conducting and Classical Period Music
Western Michigan University
Kalamazoo, Michigan

Clinician: Joe Miller

Johnny Pherigo
 Coordinator of Graduate Studies
 School of Music
 Western Michigan University
 Kalamazoo, MI 49008
 616/387-4672 (voice)
 <pherigo@wmich.edu>

June 25 – 28

NPM Region III Convention
Anaheim, California

Faculty: James Jordan

National Association of Musicians
 225 Sheridan St., NW
 Washington, DC 20011
 202/723-5800 (voice)
 202/723-2262 (fax)
 <npmsing@npm.org>
 <www.npm.org>

June 25 – 29

LPM Summer Conference 2002
Carthage College
Kenosha, Wisconsin

Clinicians: Teresa Bowers • David Cherwien • Carol Doran • Nathan B. Ensign • Mimi Farra • Raymond Glover • Marilyn Keiser • Randall Lee • Anna M. Leppert-Largent • Clayton Morris • David O'Steen • Marti Rideout • Scott Weidler • Pau Westermeyer

Marti Rideout
 LPM Communications Office
 6320 Coverend Bridge Rd.
 Burke, VA 22015
 703/250-6757 (voice)
 703/250-2479 (fax)
 <martirideout@unocom>
 <www.Lpm-online.org>

June 26 – 27

PrintMusic& & Friends Workshop
AABACA
Minnetonka, Minnesota

Call Peg for registration info
 952/933-7307 (voice)
 <aabaca@aabaca.com>
 <www.aabaca.com>

June 26 – July 2

Pacific International Children's Choir Festival
Eugene, Oregon

Clinician: Rebecca Rottsolk

Peter Robb
 541/465-9600
 <peter@piccfest.org>

June 26 – July 26

Rensselaer Program of Church Music and Liturgy
Rensselaer, Indiana

Clinicians: Keith Branson • Lawrence Heiman • John McIntyre • Edwin Quistorff • Patricia J. Hughes • Richard Fragomeni • Ralph Verdi • Graeme Cowen

Rev. Keith Branson
 Saint Joseph's College
 Rensselaer, IN 47978
 800/447-8781 (voice)
 churchmusic@saintjoe.edu
 www.saintjoe.edu/academics/liturgy

June 27 – 28

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Clinicians: Judith Clurman • Cori Ellison • Cynthia Hoffman •

Music Director/ Conductor

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Send resume to:

Music Director Search
 All-American Boys Chorus
 PO Box 1527
 Costa Mesa, CA 92628-1527
 Salary commensurate with experience.

Application deadline March 15, 2002.
 Interview process will begin April 2002.
 Position start date: 6/15/2002.

Additional information available at AABC
 website: **www.taabc.org**

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Robert White • Fred Carama •
Jessica Wolfe*

The Juilliard School Evening Division
Katherine Gertson
60 Lincoln Center Plaza
New York, NY 10023
212/799-5040
<juilliardatnight@juilliard.edu>
<www.juilliard.edu>

June 27 – 30
McClosky Institute of Voice
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Science Meets Art
Seattle University
Seattle, Washington

*Clinicians: Certified McClosky Voice
Technicians*

Deborah Fencer

372 Prospect St.
Brockton, MA 02301
508/587-3001 (voice)
<mccloskyinstitute@yahoo.com>

June 28 – 30
The Cornerstone Choral Workshop II
St. Louis, Missouri

Clinician: Bruce Vantine

The Cornertone Choral Workshop II
P.O. Box 4010
Florissant, MO 63032
314/838-4383
<bvantine@earthlink.net>

Festival 500

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Email: information@festival500.com Web: www.festival500.com
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June 28 – July 14
Oregon Bach Festival
Eugene, Oregon

*Clinicians: Helmuth Rilling •
Anton Armstrong • Thomas Somerville •
Robert Levin*

OBF Staff
1257 University of Oregon
Eugene, OR 97403
800/457-1486 (information)
541/682-5000 (tickets)
541/346-5669 (fax)
<bachfest@darkwing.uoregon.edu>
<www.oregonbachfestival.com>

July 1 – 3
Wichita State University Choral
Workshop
Wichita, Kansas

*Clinicians: Charles Robinson •
Thomas Wine • Harrison Boughton •
Marsha Granberry*

Thomas Wine
Wichita State University
School of Music
1845 Fairmount
Wichita, KS 67260
316/978-6125 (voice)
<tom.wine@wichita.edu>

July 1 – 5
Beginning Choral Conducting
University of St. Thomas

*St. Paul, Minnesota**Clinician: Rich Bjella*

Graduate Programs in Music Education
University of St. Thomas
651/962-5870 (voice)
800/328-6818, ext. 2-5870 (voice)
<gradmusic@stthomas.edu>

July 1 – 5

Kodály Master Class
University of St. Thomas
St. Paul, Minnesota

Clinician: Jill Trinka

Graduate Programs in Music Education
University of St. Thomas
651/962-5870 (voice)
800/328-6818, ext. 2-5870 (voice)
<gradmusic@stthomas.edu>

July 7 – 12

Choristers Guild William Jewell College
Summer Seminar
Liberty, Missouri

Clinicians: Kevin McBeth • Michael Kemp • Steve Roddy • Lynda Fray • Jan Smith • R. G. Huff • James Steel

Emily Everett
Choristers Guild
2834 W. Kingsley Rd.
Garland, TX 75041
972/271-1521, ext. 233 (voice)
972/840-3113 (fax)
<eeverett@mailcg.org>

July 7 – 12

Westminster Conference on
Worship & Music
Westminster College
New Wilmington, Pennsylvania

Faculty: Nora Tubbs Tisdale • Laura Mendenhall • Michael Hawn • Robert Brewer • Timothy W. Sharp • Randy McChesney • Madeline Bridges • David VanderMeer • Angela Bond • Patricia Lynn Miller • Deborah Holden-Holloway • Jean Wilmoth • Mary Virginia Bond • Alan Barthel •

David Bridges • David Eicher • Steven Fleming • Patty Williams

Steve & Vicki Fey
First Presbyterian Church
701 Florida Ave.
Bristol, TN 37620
423-764-7176 (voice)
<svfey@fpcbristol.org>

July 7 – 26

The American Kodály Institute
Kodály Certification Program (Level II)
Loyola College
Baltimore, Maryland

Clinicians: Betty Bertaux • Laurdella Foulkes-Levy • Amy Huggins • Robbin Schaffer

Ramona Galey
Executive Director
Children's Chorus of Maryland
100 E. Pennsylvania Ave., Suite 202
Towson, MD 21286
410/494-1480 (voice)
<rgaley@ccmsings.org>
<www.ccmsings.org>

July 8 – 12

Choral Conducting & Technique
University of St. Thomas
St. Paul, Minnesota

Clinician: Carroll Gonzo

Graduate Programs in Music Education
University of St. Thomas
651/962-5870 (voice)

800/328-6818, ext. 2-5870 (voice)
<gradmusic@stthomas.edu>

July 9 – 12

NPM Region II Convention
Omaha, Nebraska

Faculty: Michael Wustrow • Paul French • James Savage • John Romeri

National Association of Musicians
225 Sheridan St., NW
Washington, DC 20011
202/723-5800 (voice)
202/723-2262 (fax)
<npmsing@npm.org>
<www.npm.org>

July 10 – 12

Illinois ACDA Summer ReTreat
Decatur, Illinois

Clinicians: Anton Armstrong • André Thomas • Karen Brunssen

Ron Kieseewetter
121 W Rohman
Metamora, IL 61548
309/367-4151 (office)
309/367-9320 (home)
<lark@mtco.com>
<Mary.Hopper@wheaton.edu>
<www.prairienet.org/il-acda/>

July 10 – 20

Long Island Choral Festival & Institute
The Knox School
Long Island, New York



Toronto Children's Chorus CONDUCTING INTERNSHIP



Founded in 1978 by Jean Ashworth Bartle, the Toronto Children's Chorus offers children ages 7-17 an exceptional artistic and educational experience through the study and performance of fine choral repertoire. The TCC is a 300-voice internationally renowned ensemble which performs, records and tours worldwide. The successful candidate will have the opportunity to study conducting and rehearsal techniques, and to become immersed in the TCC's inner artistic and administrative operations. This position is located in Toronto, Canada, for the term of August 19, 2002-June 15, 2003. Two half terms of August 19-December 23 or January 14-June 15 are possible. The conducting intern works with the Music Director at music camp (August 25-31), all rehearsals (Monday, Tuesday, Friday) and approx. 15 concerts, as well as on possible tours and recording projects. This position is ideally suited to an arts professional on sabbatical leave, who has a minimum five years' experience teaching choral music in schools and/or directing a children's community choir. If this position interests you, submit your curriculum vitae, cover letter, and other pertinent data by **April 15, 2002** to:

Jean Ashworth Bartle, Founder/Music Director/ Toronto Children's Chorus
2180 Bayview Avenue, Toronto, ON, M4N 3K7, CANADA

T (416) 932-8666/F (416) 932-8669/info@torontochildrenschorus.com/www.torontochildrenschorus.com

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Clinicians: Robert Page • Judith Willoughby • others

Frances C. Roberts
P.O. Box 458
Northport, L.I., NY 11768
631/262-0200 (voice)
<lichoralfest@aol.com>
<www.lichoralfest.org>

July 11 – 13

Kansas Choral Directors Association
Summer Conference
Topeka, Kansas

*Clinicians: Eph Ehly • Judy Bowers •
Diane Loomer • Steve Perry •
Janeal Krebbiel*

Thomas Wine
Wichita State University
School of Music
1845 Fairmount
Wichita, KS 67260

316/978-6125 (voice)
<tom.wine@wichita.edu>

July 11 – 18

The VoiceCare Network Impact Course
St. John's University
Collegeville, Minnesota

*Clinicians: John Cooksey • Pat Feit •
Liz Grefsheim • Babette Lightner •
Alice and George Pryor • Axel Theimer •
Leon Thurman*

Axel Theimer
Department of Music
St. John's University
Collegeville, MN 56321
320/363-3374 (voice)
<atheimer@csbsju.edu>
<<http://www.csbsju.edu/voicecare>>

July 13 – 26

The American Kodály Institute
Kodály Certification Program (Level I)
Loyola College
Baltimore, Maryland

*Clinicians: Betty Bertaux •
Laurdella Foulkes-Levy • Amy Huggins
• Robbin Schaffer*

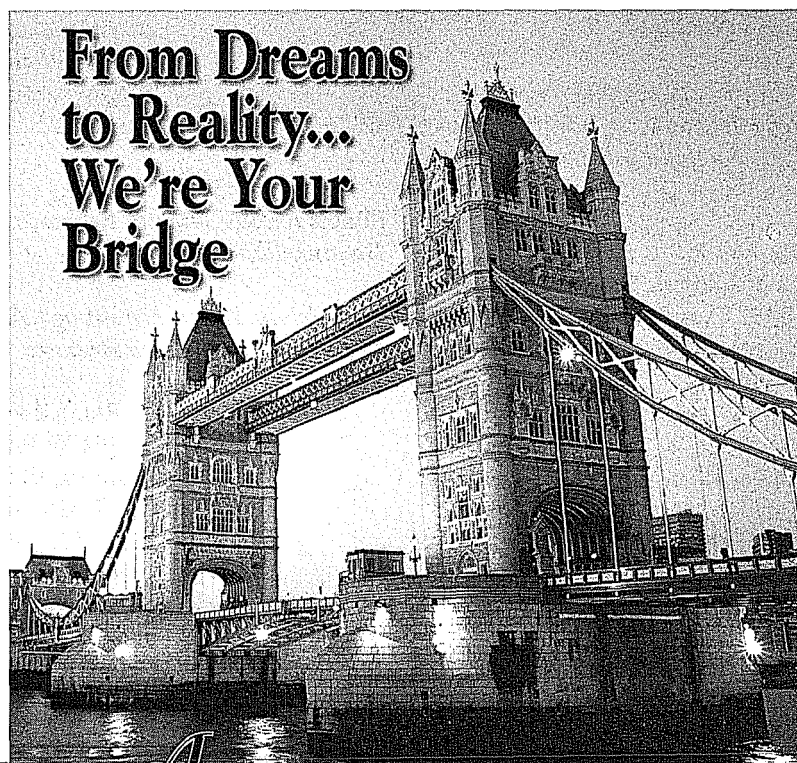
Ramona Galey
Executive Director
Children's Chorus of Maryland
100 E. Pennsylvania Ave., Suite 202
Towson, MD 21286
410/494-1480 (voice)
<rgaley@ccmsings.org>
<www.ccmsings.org>

July 15 – 16

OCDA Summer Convention
University of Oklahoma
Norman, Oklahoma

Clinicians: Russell Robinson • Roger Emerson • Rollo Dilworth

Tony Gonzalez
601 Mimosa Dr.
Norman, OK 73069
tonyg@norman.k12.ok.us



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July 15 – 19

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Washington, DC 20011
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202/723-2262 (fax)
<npm.sing@npm.org>
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July 15 – August 2

Kodály Institute at Capital University
3-Level Certification and
Master's Degree Courses
Capital University
Columbus, Ohio

Clinicians: Marta Erdei • Peter Erdei •

Joan Litman • Fernando Malvar-Ruiz •
Julie Swank • Bruce Swank •
Eva Vendrei • Gabor Viragh

Sandra Mathias
Capital University
2199 East Main St.
Columbus, OH 43209
614/236-6267 (voice)
<smathias@capital.edu.>

July 16 – 19

WCDA Summer Singspiel
LaCross, Wisconsin

Matthew Wanner
Muskego High School
262/679-2300, ext. 219 (voice)
wannermm@yahoo.com

July 17 – 20

MCDA 2002: Celebrating the
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Jefferson City, Missouri

Clinicians: Eph Ebly • Marjorie Camp •
Richard Bjella

David Rayl
2206 Faulkner Ct.
Columbia, MO 65202
573/886-6276 (voice)
<RaylD@missouri.edu>
<http://192.245.42.214/mcda.htm>

July 17 – 20

Texas Tech All-State Choir Camp
Texas Tech University
Lubbock, Texas

Clinician: John Dickson

Anna Whitlock Henry
Special Music Activities
School of Music
Box 42033
Texas Tech University

**The John Ness Beck Foundation
proudly announces its winners for the first annual
John Ness Beck Foundation Awards**

First Place: K. Lee Scott's *So Art Thou to Me*

published by Augsburg Fortress

**Second Place: Alfred V. Fedak's *Christus Paradox*
(Choral Variations on "Picardy")**

published by GIA Publications, Inc.

A distinguished panel of composers and retailers selected these two compositions as being worthy of the first annual John Ness Beck Foundation Award. We would like to congratulate both Mr. K. Lee Scott and Mr. Alfred V. Fedak on being chosen.

The Foundation was established by John Ness Beck in memory of Randall Thompson and Joseph Clokey. It will recognize outstanding achievement in choral composition and arrangement of traditional church music, enhance and further the careers, study, education and experience of promising composers and arrangers, and promote and stimulate the learning of choral composition and traditional church music.

Lubbock, TX 79409
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806/742-4204 (assistant)
806/742-4193 (fax)
<anna.mw.henry@ttu.edu>
<www.ttu.edu/MusicCamps>

July 18 – 21

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Technicians*

Deborah Fencer
372 Prospect St.
Brockton, MA 02301
508/587-3001 (voice)
<mccloskyinstitute@yahoo.com>

July 19 – 20

Augsburg Fortress Music Clinic
Dallas, Texas

*Clinicians: Marian Dolan •
Robert Hobby • Others TBA*

Jane Knappe
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4141 Station St. (Manayunk)
Philadelphia, PA 19127

800/328-4648 (toll free voice)
<Knappej@augsbuorgfortress.org>
<www.augsburgfortress.org>

July 19 – 21

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Grady (Detroit) • Joe Simmons (except
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National Association of Musicians
225 Sheridan St., NW
Washington, DC 20011
202/723-5800 (voice)
202/723-2262 (fax)
<npsmsing@npm.org>
<www.npm.org>

July 20 – 27

The VoiceCare Network Impact Course
St. John's University
Collegeville, Minnesota

*Clinicians: John Cooksey • Pat Feit •
Liz Grefsheim • Babette Lightner •
Alice and George Pryor • Axel Theimer •
Leon Thurman*

Axel Theimer
Department of Music
St. John's University
Collegeville, MN 56321
320/363-3374 (voice)
<atheimer@csbsju.edu>
<http://www.csbsju.edu/voicecare>

Christel DeHaan Fine Arts Center
University of Indianapolis
Indianapolis, Indiana

*Clinicians: Paul Salamunovich •
Janeal Krehbiel*

Paul Krasnovsky
University of Indianapolis
Krasnovsky@uindy.edu
<www.IN-ACDA.org>

July 21 – 26

Choristers Guild Calvin College
Summer Seminar
Grand Rapids, Michigan

*Clinicians: Arnold Eply • Michael Kemp
• Steve Roddy • Michael Bedford •
Lynda Fray • Andrew Foster Connors •
James Steel*

Barbara Merry
Choristers Guild
2834 W. Kingsley Rd.
Garland, TX 75041
972/271-1521, ext. 232 (voice)
972/840-3113 (fax)
<bmerry@mailcg.org>

July 21 – 27

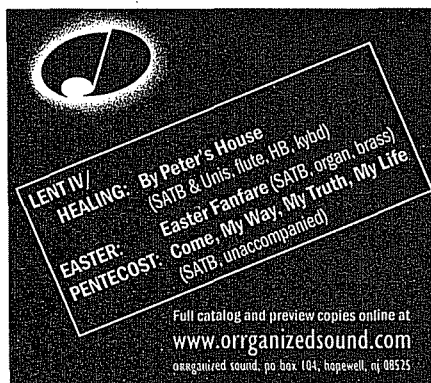
CONCORA Festival 2002
St. Joseph College
West Hartford, Connecticut

Clinician: Richard Coffey

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July 21 – 23

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*Clinicians: David Bartlett • Greg Gilpin
• John Jacobson • Duane Davis •
Scott Hill • Ann Huff • Dan Huff •
Robert Lawrence • Frank Williams •
Chad Alexander • Sandi Duncan •
Annette Layman • Tara Penick*

Lori Greene
Brightleaf Music Workshop

1800 W. Martin Luther King, Jr., Pkwy.
Suite 103
Durham, NC 27707
919/493-0385 (voice)
<bmusicw@intrex.net>
<www.brightleafmusic.org>

July 22 – 23

Finale 2002 Software Introduction
Workshop
AABACA
Minnetonka, Minnesota

Call Peg for registration info
952/933-7307 (voice)
<aabaca@aabaca.com>
<www.aabaca.com>

July 22 – 26

Chesapeake Bay Choral Workshop
St. Michael's, Maryland

Clinician: Rodney Eichenberger

Marcey W. Leonard
CCIS, Inc.
10962 Richardson Rd., Suite H
Ashland, VA 23005
800/432-5095 (voice)
<marcey@musicate.com>
<www.musicate.com>

July 22 – 26

Church Music Week @ Windermere
Windermere Baptist Conference Center
Lake Ozark, Missouri

Clinicians: Harold Best • Chip Stam •
Jeff Cranfill • Janie Oliver •
Betty Bedsole • Derrell Billingsley •
Bobby Jones • Becky Lombard •
Cathy Benton

Ken Litton
800/746-6227, ext. 451/430 (voice)
<klitton@mobaptist.org>
<www.mobaptist.org>

July 22 – 25

Iowa Choral Directors Association
Summer Convention/Symposium
North Iowa Community College
Mason City, Iowa

Headliners: Craig Jessop • Mack Wilberg
• David Brunner • Stephen Hatfield •
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Joleen Nelson
ICDA Executive Secretary
29 Oak Ridge Ave.
Mt. Vernon, IA 52314
319/895-6868 (voice)
<ICDAEXS@aol.com>

July 22 – 26

Developing the Child Voice:
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University of St. Thomas
St. Paul, Minnesota

Clinician: Susan Knight

Graduate Programs in Music Education
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651/962-5870 (voice)
800/328-6818, ext. 2-5870 (voice)
<gradmusic@stthomas.edu>

July 24 – 25

Finale 2002 Software Introduction
Workshop
AABACA
Minnetonka, Minnesota

Call Peg for registration info
952/933-7307 (voice)
<aabaca@aabaca.com>
<www.aabaca.com>

July 24 – 26

School for Children's Choir Directors
Belleville, Illinois

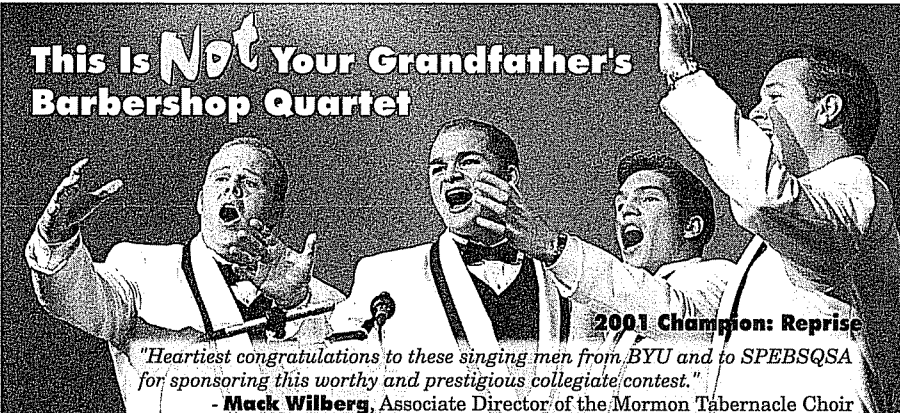
Faculty: Paul Colloton • Veronica Fareri
• Renée Forrester • Lee Gwozdz
National Association of Musicians
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Washington, DC 20011
202/723-5800 (voice)
202/723-2262 (fax)
<npmsing@npm.org>
<www.npm.org>

July 24 – July 26

Washington ACDA Summer Institute
University of Puget Sound
Tacoma, Washington

Clinician: Simon Carrington

Leslie Guelker-Cone
Western Washington University
Department of Music
Bellingham, WA 98225
360/650-3772 (voice)



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July 26

Music Mart's Church Choral
Reading Session
Albuquerque, New Mexico

Clinician: Jean Anne Shafferman

Music Mart Choral Department
800/545-6204
<choral@musicmart.com>

July 26 — 27

Augsburg Fortress Music Clinic
Seattle, Washington

*Clinicians: Marian Dolan •
RobGlen Phillips Uniformert Hobby •
Others TBA*

Jane Knappe
Augsburg Fortress Publishers
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Philadelphia, PA 19127
800/328-4648 (toll free voice)
<Knappej@augsbuorgfortress.org>
<www.augsburgfortress.org>

July 26 – 28

Buena Vista University Showchoir Camp
Storm Lake, Iowa

*Clinicians: Joel Johnston • Jackie Bryan
• Paula Keeler • Lisa Evans •
Mark Mangold • Robert Barry •
Peter Carlson*

Paula Keeler, Choral Director
Buena Vista University
610 W. 4th St., Box 2934
Storm Lake, IA 50588
712/749-2193 (voice)
<Keeler@bv.u.edu>

July 26 – August 4

Dennis Keene Choral Festival
*Kent School
Kent, Connecticut*

*Clinicians: Dennis Keene • Kent School
Vocal Faculty*

Dennis Keene Choral Festival
212/358-1469
www.keenefest.com

July 27

Music Mart's School Choral Reading Ses-
sion
Albuquerque, New Mexico

Clinician: Dave Perry

Music Mart Choral Department
800/545-6204
<choral@musicmart.com>

July 29 – 30

Augsburg Fortress Music Clinic
Minneapolis, Minnesota

*Clinicians: Marian Dolan •
Robert Hobby • Others TBA*

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July 29 — August 2

Kodály Institute at Capital University
Advanced Kodály Refresher Course
*Capital University
Columbus, Ohio*

*Clinicians: Marta Erdei • Peter Erdei •
Joan Litman • Fernando Malvar-Ruiz
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July 29 – August 2

Capital University Boychoir Daycamp
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Columbus, Ohio*

*Clinicians: Bevan Keating •
Fernando Malvar-Ruiz*

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July 29 – August 2

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 800/328-6818, ext. 2-5870 (voice)
 <gradmusic@stthomas.edu>

July 30 — August 2
 Crystal Cathedral Summer
 Choral Institute
 Garden Grove, California

Clinicians: Donald Neuen •
Crystal Cathedral Ministries

Laura Rothhaar
 Crystal Cathedral Music Ministry Office
 12141 Lewis St.
 Garden Grove, CA 92840
 <Laura_rothhaar@crystalcathedral.org>

<www.crystalcathedral.org>

July 30 – August 2
 NPM Region I Convention
 Rochester, New York

Faculty: Michael Wustrow •
Richard P. Gibala • Daniel Toven

National Association of Musicians
 225 Sheridan St., NW
 Washington, DC 20011
 202/723-5800 (voice)
 202/723-2262 (fax)
 <npmring@npm.org>
 <www.npm.org>

July 30 – August 5
 AmericaFest World Singing Festival
 for Men and Boys
 St. John's University
 Collegeville, Minnesota

Clinicians: Bob Chilcott • Robert Sund •
James Litton • André Thomas •
David Hill • Axel Theimer •
Carol Beynon

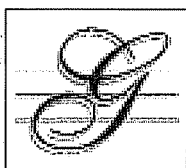
Carol Stewart
 34 Fox Creek Dr.
 Waukee, IA 50263
 515/987-1405 (voice)
 <amfst98@aol.com>
 <www.americafestfestivals.org>

July 31 – August 1
 Augsburg Fortress Music Clinic
 Chicago, Illinois

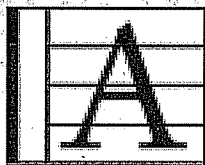
Clinicians: Marian Dolan •
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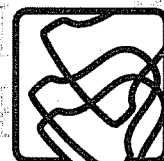
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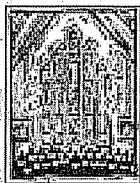
World Song Choral Series



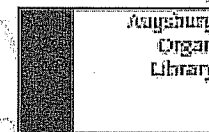
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August 1 – 3

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College Park, Maryland

*Clinicians: Moses Hogan •
Christine Jordanoff • Paul Rardin •
Melvin Goodwyn*

Jay Ay
The Musical Source
Washington, DC
800/2SOURCE
<Jack@MusicalSource.com>

August 2

Music Mart's Church Choral
Reading Session
Phoenix, Arizona

Clinicians: Don Besig • Nancy Price

Music Mart Choral Department
800/545-6204
<choral@musicmart.com>

August 2 – 3

Augsburg Fortress Music Clinic
Columbia, South Carolina

*Clinicians: Marian Dolan •
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Jane Knappe

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Philadelphia, PA 19127
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<www.augsburgfortress.org>

<npmmsing@npm.org>
<www.npm.org>

August 3

Music Mart's School Choral
Reading Session
Phoenix, Arizona

Clinician: Greg Gilpin

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<choral@musicmart.com>

August 2 – 3

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August 4 – 17

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Idyllwild Arts Summer Program
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909/659-5463 (fax)
<summerprogram@idyllwildarts.org>
<www.idyllwildarts.org>

August 5 – 6

Augsburg Fortress Music Clinic
Columbus, Ohio

*Clinicians: Marian Dolan •
Robert Hobby • Others TBA*

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August 5 – 9

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August 6 – 8

Arkansas ACDA Summer Convention/
New Music Reading Clinic
Austin Hotel
Hot Springs, Arkansas

Keynote Speaker: Randall Stroope

Winston Turpin, Jr.
Southside High School
4100 Gary St.
Ft. Smith, AR 72908
501/646-6430 (voice/school)
501/646-6808 (voice/room)
501/648-8204 (fax)
<wturpin@sside.fssc.k12.ar.us>

August 8 – 10

Buena Vista University
Iowa All-State Music Camp
Storm Lake, Iowa

*Clinicians: Everett Johnson •
Paula Keeler • Mary Citta •
Jeff Toleffson • Bill Hott • Brent Peterson
• Jean Busker*

Paula Keeler, Choral Director
Buena Vista University
610 W. 4th St., Box 2934
Storm Lake, IA 50588
712/749-2193 (voice)
<Keeler@bv.edu>

August 9 – 10

Augsburg Fortress Music Clinic
Philadelphia, Pennsylvania

*Clinicians: Marian Dolan •
Robert Hobby • Others TBA*

Jane Knappe
Augsburg Fortress Publishers
4141 Station St. (Manayunk)
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<Knappej@augsbuorgfortress.org>
<www.augsburgfortress.org>

August 12 – 16

Choir Director Institute
Lakeside, Ohio

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Rob Glover • Carol Perry •
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<www.npm.org>

August 12 – 16

Choral Conducting Workshop
San Jose State University School of Music
San Jose, California
Clinician: Charlene Archibeque

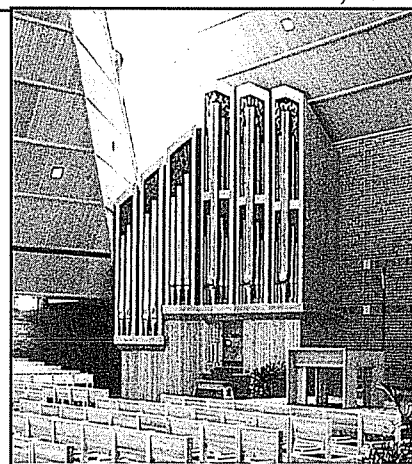
Charlene Archibeque
School of Music
San Jose State University
San Jose, CA 95192
408/924-4333 (voice)
<chara@pacbell.net>
<www.sjsu.edu>

August 12 – 17

Singspiration 2002: A Choral Camp for
Youth
Edmonton, Alberta, Canada

Clinicians: Mark A. Hafso • Ardele Reis

Wendy Fraser
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music@TrinityLutheranSeminary.edu



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717/944-5980 (voice)
717/512-1472 (voice)
<odd101@psu.edu>

August 14 – 16
School for Handbell Choir Directors
Lakeside, Ohio

Faculty: Paul Colloton •
Jean McLaughlin

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Washington, DC 20011
202/723-5800 (voice)
202/723-2262 (fax)
<npmsing@npm.org>
<www.npm.org>

August 15 – 17
ACDA Summer Workshop
University of Portland
Portland, Oregon

Clinician: Donald Brinegar

Sandra Brown Williams
541/683-8132
<sbwillsing@hotmail.com>

Michael Sagun
Sheet Music Service
503/222-9607
<sagunm@sheetmusic.com>

August 16 – 18
Cantor Express
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National Association of Musicians

August 15 – 16
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August 15 – 17
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Cantor Express
Detroit, Michigan

*Faculty: Melanie Coddington •
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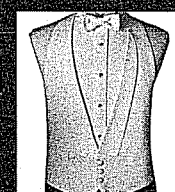
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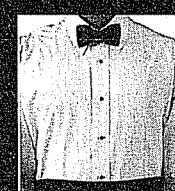
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June 27 – July 1

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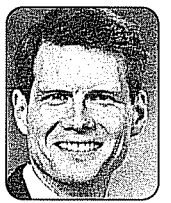
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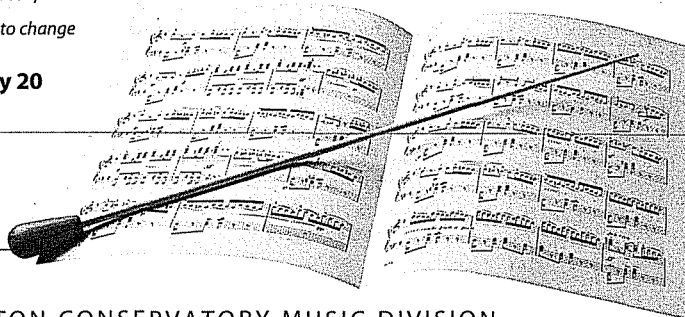
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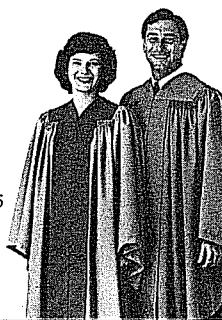
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RESEARCH REPORT

Lawrence Schenbeck, editor

Liturgical Chant, Part I

THE continuing popularity of Gregorian chant recordings (see just about any *Billboard* chart from the past few years) may awaken in many choral directors not so much a sense of astonishment or amusement as one of *vindication*: we've been experiencing chant's beauty and spiritual power for years. Church musicians also prize its functional grace in daily use. No wonder, then, that liturgical chant continues to inspire work from a multitude of historians, theorists, and critics. This column, and a second installment this year, will explore research in liturgical chant since 1992. Many thanks to Kirin Nielsen, who suggested many of the Web sites listed below, and to our other correspondents; their efforts will be reflected in Part II.

Bibliographies and General Resources

The journal *Plainsong and Medieval Music* prints a comprehensive bibliography of new publications—articles, monographs, dissertations, catalogs, and more—on liturgical chant every year, usually in its October issue. Through 1996, this task was handled by Peter Jeffery, who divided new publications into a variety of categories and provided brief introductory annotations to each category. From 1997, Gunther Michael Paucker has compiled these yearly lists, using a simpler, more consistent classification system, several indices, and no annotations. The advantage to these yearly compilations is that one can find the newest published thinking right away. If, however, one is seeking everything available on a given topic or by a given scholar, then an omnibus bibliography would be more helpful: see the "Cantus Planus" database described below.

A number of Web sites now offer quick access to information about chant. One of the most complete is The Gregorian

Chant Home Page at <http://www.music.princeton.edu/chant_html/>. This site, also maintained by the indefatigable Professor Jeffery, includes links to chant research sites, medieval music-theory sites, resources for chant performance, and much more. Need a font for desktop-publishing Gregorian chant? This site will direct you to one. Finally getting around to purchasing your own *Liber usualis*? This site will show you where to do so. Need to consult the Vulgate quickly? Jeffery offers three links for that.

The Gregorian Schola of St. Joseph Parish, Fayetteville, AR, was founded by Brother Christian Guertin, FFSC in 1993 as both a performing group and a study group dedicated to the cultivation, study, and promotion of Gregorian chant as a musical art. The group performs frequently, but not exclusively, in the context of a Catholic mass. See their Web site at <<http://comp.uark.edu/~rlee/chant.html>> for basic information about Gregorian chant, plus useful lists of chant recordings, contact information on various active chant groups, examples of square-note-neume notation, audio clips from the Net, and more.

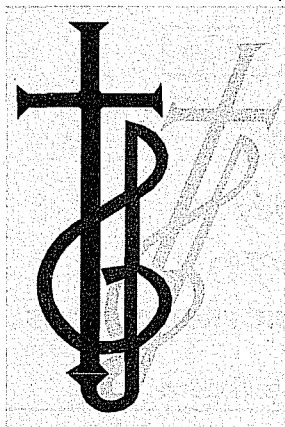
The University of Oregon Library has placed its extensive chant discography online at <<http://libweb.uoregon.edu/music/medrendisochants.html>>; this will

undoubtedly give you ideas about new repertoire, different performance styles, and prominent performers. A shorter list of recommended recordings can be found at <<http://www.classical.net/music/comp.lst/chant.html>>.

Many scholars credit the birth of modern chant scholarship with the work of André Mocquereau, a Benedictine monk who served as as choirmaster at the Abbey of Solesmes beginning in 1889. Around that time, he began to plan out a monumental *Paléographie Musicale* that would contain facsimile reproductions of Gregorian manuscripts and commentaries on them; he edited the first thirteen volumes himself. As his student and disciple Eugène Cardine put it, "Mocquereau had the insight to realize that our comprehension of Gregorian chant is to be gained above all from the [manuscripts]."¹ The Abbey of Solesmes, identified for over a century with chant scholarship and performance, maintains a Web site at <http://www.solesmes.com/anglais/ang_solesmes.html>.

At the Catholic University of America, the Dom Mocquereau Collection of Liturgical Manuscripts (a microfilm resource) is catalogued online: go to <<http://libraries.cua.edu/usinglib.html>> and then scroll down to "Guides to Resources." This collection was initiated in 1974 with

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funding from the Dom Mocquereau Foundation, which has provided additional funding each year since for the acquisition of new films. The availability of so many sources in a single archive enormously facilitates research comparing chant repertoires or the readings of a chant as they appear in multiple sources.

The Study Group "Cantus Planus" of the International Musicological Society, which encourages electronic exchanges of information like the Mocquereau Collection's online catalog, has its own

Website at <http://www.uni-regensburg.de/Fakultaeten/phil_Fak_I/Musikwissenschaft/index.htm>. From there, link to the "Cantus-planus Archive" and choose either English or German. This site offers a comprehensive chant bibliography, current to the end of 2000. It can be downloaded in several formats or read online. (Warning: even with a fast connection, it takes a while to load into your browser, but downloading it as a compressed file is quick and easy. Its WordPerfect 6 version uses special characters for Central European languages; other available file formats replace those characters with rough equivalents.) There's much more of interest to serious chant scholars on this site: *incipit* databases, inventories of important missals and graduals, the Erlangen microfilm archive, to name a few. Like the bibliography, much of this can be downloaded.

An especially useful and friendly site for performers is The Gregorian Association (London, England), associated with the Royal School of Music; visit it at

<<http://www.beaufort.demon.co.uk/chant.htm>>. Basic information on notation and performance, news of concerts, instruction, and new or foundational publications, and helpful background articles on the history of Latin and English chant. For those who wish to dig deeper—much deeper—Roland Jackson's Performance Practice Encyclopedia site includes a list of chant articles, books and treatises (primary sources) sorted by general topic, with links to full citations of each source. For some reason, this page can't be readily accessed from PPE's "front porch," but try going directly to <<http://www.performancepractice.com/Gregorian.html>>.

New Books and Dissertations

Of the making of books there is no end, but the standard work on medieval chant is liable to remain the same for years to come: David Hiley's *Western Plainchant: A Handbook* (Oxford: Clarendon Press, 1993; paper 1995). It is designed to serve as a reference tool "both for those coming new to plainchant and for those needing guidance in the specialist literature." With an annotated bibliography covering sixty-five pages, indices of text and music incipits, manuscript and printed sources, and names and terms, it would deserve a spot on the shelf next to (Peter) Wagner and Apel, even if it didn't also include an exhaustive survey of chant genres, a useful exegesis of notation, and chapters on theory and chant reformation/restoration.²

The one book that has provoked the most controversy in the world of chant scholarship since 1992 may be Peter Jeffery's *Re-envisioning Past Musical Cultures: Ethnomusicology in the Study of Gregorian Chant* (Chicago: U. of Chicago, 1992; paper 1995). It may be briefly described as "an exploration of the research methodologies available for the study of Western chant, and the role that ethnomusicology could and should play in future chant research." As such, Jeffery's study would seem to epitomize the Zeitgeist; a number of late-twentieth-century performers and scholars have been struck by the ways in which Gregorian chant resembles folk music. Both are rooted in oral tradition, both come to us from, as it were, foreign lands—the medieval past



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being as much another culture as Uzbekistan's—and both stand for “all that is oldest, most primitive, and elemental in Western music.” Yet the title of Jeffery's book is misleading. Of its 211 pages, only sixty-seven are devoted to proposals for bringing ethnomusicological methods and materials to the study of chant; the very brevity of this section virtually assures that much of its content may appear superficial or vague. Much more of the book is given over to a rather narrowly based critique of the work of two older scholars, both of whom helped lay the groundwork for what Jeffery is now proposing.³

Not surprisingly, one of those scholars has published a blistering thirty-five-page review of *Re-envisioning*, calling the book “tendentious, confused, and shallow” and criticizing the author, his editors, their publisher, and even the book's appearance. It has been received more generously in other quarters. In any case, the years since its publication have seen a rising number of studies that combine the disciplines of musicology and ethnomusicology in one way or another to shed new light on this oldest of Western devotional musics.⁴

One recent dissertation that approaches the frontiers outlined in *Re-envisioning* is Rosemary Dubowchik's *A Chant for Feasts of the Holy Cross in Jerusalem, Byzantium, and Medieval Europe* (Ph.D., Princeton U., 1993). In it, she examines the Latin antiphon *Crucem tuam adoramus domine*, long recognized as a borrowing from the Greek church. Several studies have examined its relationship with one or the other of two Byzantine liturgical texts. This study is the first to consider five distinct Latin recensions, the historical development of the Greek texts cited as models, and related chants in Georgian, Armenian, Syrian, Coptic, and Ethiopian sources that expand the historical, liturgical, and musical scope of the tradition. Chapter five also attempts to reconstruct the oral tradition of *Crucem tuam*.

Other recent dissertations also suggest various ways in which chant studies can be brought to focus on cultural, cross-cultural, or specifically ethnic behaviors in historical context. Michael McGrade's *Affirmations of Royalty: Liturgical Music in the Collegiate Church of St. Mary in*

Aachen, 1050–1350 (Ph.D., U. of Chicago, 1998), focuses on ceremonial chant composed for a single distinguished church, the Marienkirche at Aachen, which was endowed with the tomb of Charlemagne, the throne of the Germanic realm, and a sumptuous collection of relics. In particular, McGrade is concerned with how the chant repertoire served immediate political needs by promoting royal ideals and enriching the history of the basilica, an emphatic symbol of Carolingian power. He investigates correspondences between chant texts, legal documents, chronicles, and other writings in order to recover the tracery of allusion and reference that formed the “wishful histories” of the realm.

Thomas D. Kozachek ranges further afield in *The Repertory of Chant for Dedicating Churches in the Middle Ages: Music, Liturgy, and Ritual* (Ph.D., Harvard U., 1995). His dissertation investigates musical aspects of pontifical liturgy and begings, for one rite, to define the scope of diversity reflected in the sources. The earliest layer of chant for this rite was codified during the Carolingian period. This repertory was modified and enlarged as ordines for regional variants of the rite came into contact with one another. Thus, these manuscripts also inform our understanding of regional chant styles and the transmission of relatively rare melodies. The dedication rites of France, Spain, and England are examined in turn.

Specifically, ethnic traditions are explored in Lenora J. C. DeCarlo's *A Study of the Carpatho-Rusyn Chant Tradition in the Late Eighteenth Century: The Manuscript Irmoloji of Ioann Juhasevyc* (Ph.D., The Florida State U., 1998). Two manuscript chant anthologies (*irmoloji*) copied by the Carpatho-Rusyn scribe Ioann Juhasevyc Skljarsky (1714–1814)—the first from Prikra, in the Presov region, the second from Nevyc'ke, in Subcarpathian Rus'—show distinctive characteristics of the Carpatho-Rusyn chant tradition when compared with the earliest Galician printed edition (Lviv, 1709). They make it clear that local usage was an important influence and consideration for Juhasevyc as a professional scribe. The tumultuous political and religious history of Carpathian Rus' forms the general background for a specific study of the chants

from Juhasevyc's *irmoloji* in their liturgical context.⁵

Next time: individual articles on performance practice and other topics, important collections, and music anthologies.

NOTES

¹ Cardine, “Mocquereau, André,” in *The New Grove Dictionary of Music and Musicians* (London: Macmillan, 1980), 375–6. As we shall see, this viewpoint, at least in its purest form, came under serious attack in the late twentieth century.

² “both for those . . .”: Hiley, vii; review by Cecile E. Hanson in *Choral Journal* 35/1 (Aug. 1994):66–67.

³ “an exploration . . .”: anonymous abstract provided by online RILM for *Re-envisioning*; “all that is oldest . . .”: abstract by Gary W. Mayhood for yet another entry in online RILM for *Re-envisioning*!

⁴ “tendentious,” etc.: review by Leo Treitler as “Sinners and Singers: A Morality Tale,” in *Journal of the American Musicological Association* 47/1 (Spring 1994):137–171; cf. inter alia generally favorable reviews by Edward Nowacki in *Notes. Quarterly Journal of the Music Library Association* 50/3 (Mar. 1994):913–17, and by Richard Widdess in *Music & Letters* 75/1 (Feb. 1994):58–60. Nowacki is a chant scholar, Widdess an ethnomusicologist.

⁵ Dissertation summaries adapted from authors' abstracts.

—CJ—

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Boychoirs

Choral Excellence: From the Youngest Chorister to the Highest Conductor

MUCH is made these days of the concept of excellence. The pursuit of excellence, so goes the theory, will keep children off the street, give them goals, and enable them to develop lifelong skills and discipline. To these young minds, what is excellence, and is your concept of musical excellence as a conductor the same as that of your choristers?

Children perceive excellence differently at varying stages of their musical performing careers. Although musical excellence may be apparent to the audience, those listening to the concert may not realize how each chorister contributes to the overall excellent result. At the American Boychoir School, boys in all three choirs are expected to fit into an overall concept of excellence, but each boy approaches excellence from a different angle, and has to decide what he personally will do to take responsibility for excellence in his choir.

Bashawn Queen, who is new at the School this year and sings in the Resident Training Choir, seeks higher quality by staying focused on his music and on the conductor. Fifth grader Daniel Chen, also in the Resident Training Choir, aims to "try to do my best and help out as much as I can in rehearsal." Older children with more rehearsal and performance experience may have a clearer idea of what they individually have to do to achieve musical excellence. Seventh-grader Stephen Spainhour thinks that to be musical excellent, you "have to really know what's going on—know what to do at the right time." James Kin, also in the seventh grade, seeks "perfection in every single way of performance," and works as hard as possible. Seventh grader Daniel Owings

views excellence as "the best you are capable of generating. When I can't push any farther, I take a rest so I can do more later on." He claims, "overdoing is far from excellence—working too hard always ends in catastrophe."

By the time an American Boychoir chorister reaches the eighth grade, he is well versed in the "ins and outs" of performing, touring, and what makes a choir work together to be excellent. Travis Dean Kroll, who will graduate this year, sees excellence as being "overall fluent in every sort of music and all skills." He views an appreciation of all types of music as a contributor to musical excellence. "Not being open to different types of music is limiting. Variety brings flavor to the way you respond to issues and life." Although

Travis is talking about music specifically, this broad approach fits in well with the goals of many boychoirs to create well-rounded young men through the skills of musical excellence.

Travis's views fit in well with the philosophies of excellence being promoted in many schools. Velma Simmons, Curriculum Support Coordinator, Music, for the School District of Philadelphia, oversees musical excellence for a school district of more than 200,000 students. "Artistic excellence begins with quality music and good arrangement," says Ms. Simmons, "music that will fit the choir, in which voices can be adapted, and that authenticates what the composer had intended." Ms. Simmons, like Mr. Metallo and the boys of The American Boychoir,

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includes as tools of musical excellence singing the right notes, adhering to all written musical direction, and looking for the inner beauty and essence, phrasing and harmony, that will make the piece more alive for the performer and the listener.

All conductors, ranging from elementary school teachers to conductors of the world's leading orchestras, seek musical

excellence in their own individual ways. All choristers are also seeking musical excellence, but they may not know how to communicate their ideas and frustrations to the choir director. ACDA meetings and conferences bring all of us together to try and identify all the elements of musical excellence and develop vocabulary we can all use to communicate to our singers and make our performances memorable for our listeners.

*Nancy Plum, Eastern Division Chair
Committee on Boychoirs*

Junior High/Middle School Choirs

A Choral Rationale for Training Pubescent Boys in a Single Gender Environment

GENDER separation in the junior high/middle school vocal music program has been discussed for many years. Often times scheduling problems interfere with the concept, but with positive requests and information to counselors and administrators, this problem can be solved. Separating the sexes is a guarantee for getting more boys into the choral program.

It is a fact that pubescent boys have vastly different vocal problems from pubescent girls, and those problems need to be addressed separately without fear of embarrassment. It is imperative that the boys feel as if they are in a safe environment where all students share the same vocal problems. Additionally, they can be introduced to masculine choral and solo literature. As a result of this process, they are not as afraid of failure as they are in the presence of females.

Realistically, girls, at this age, are both physically and emotionally far beyond the boys. Feelings of inadequacy and insecurity with their own levels of vocal, emotional, and physical maturation virtually disappear with the absence of the girls.

Positive factors that result in the training of young males in this manner include: establishing a healthy form of competition between the boys and girls classes; fewer discipline problems when the other sex is not present, therefore eliminating the "flirt factor"; can coincide with single gender physical education or other athletic classes; and training techniques designed specifically for the male or female can be implemented. The most positive aspect of training boys with their male peers is that the boys with unchanged and changing voices will be able to see and hear the natural progression of the male voice through examples

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education and performance organization. The TGC currently works with 240 singers in four choirs, in addition to holding a Summer Fine Arts Program for the community, a summer Music Camp for singers, and an Internship Program in connection with the University of Arizona School of Music. Duties of the Managing Director will include fiscal management and development, grant writing, corporate sponsorship, marketing, large project management, and oversight of office staff. The Managing Director will work closely with the Artistic Director in planning and implementing a long-range community and artistic vision.

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set by those voices that have already changed, therefore allowing their peers to guide them through the changing process and toward vocal success.

The selection of choral music for this age boy or girl is much less challenging when pursuing single gender pieces that are designed to fit specific needs. For example with the unchanged, changing, and changed boys voice, many composers and publishers have begun writing and publishing outstanding literature with specific problems in mind. Consider the number of problems that need to be addressed with mixed gender music. Is there danger when a boy's voice is forced to sing a part that is not in the appropriate range and could possibly damage the vocal mechanism? Are you willing to take that chance?

If inadequate teaching techniques are correlated with music that is inappropriate for the changing boys voice, permanent damage can be done to that delicate, ever-changing vocal apparatus. As choral teachers were expected to deal knowledgeably with the voices we train. Once the damage is done, it can never be undone.

To your administrators and school boards this message should be presented: we are teachers who care about our programs, our students, and good singing.

Please afford us the opportunities we seek to offer quality music education to the students who pass through our programs and our lives. We depend upon our administrators, our board members, the parents of our students, and the communities we live in to provide the forums we need to make outstanding choral programs out of mediocre ones. Training the genders separately is one vehicle we can use to accomplish our goals.

*Nancy Cox, National Chair
Committee on Junior High/Middle
School Choirs*

—CJ—



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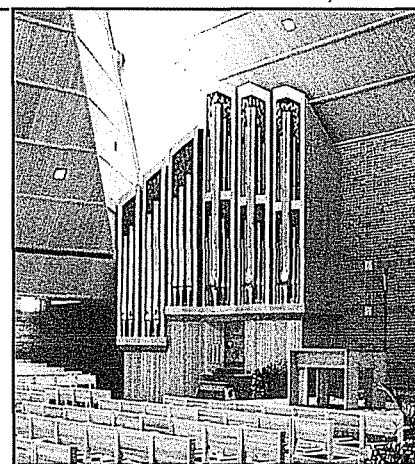
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BOOK REVIEWS

Stephen Town, editor

Boden, Anthony

The Parrys of the Golden Vale

London, England: Thames Publishing, 1998. 250 pp. No ISBN (Cloth).

[To order, write to Thames Publishing, 14 Barlby Road, London W10 6AR or fax on 0181-969-1465].

The name of Sir Charles Hubert Hastings Parry (1848-1918) dominates the English music of the late nineteenth century. His positions as a teacher (from 1883) and as the Director (from 1894) at the Royal College of Music insured that he held an almost unassailable historical position through the achievement of his gifted pupils, among whom numbered Vaughan Williams, Holst, and Howells. Indeed, his influence upon them was profound and indelible. His scholarly articles for the first volume of *Grove's Dictionary of Music and Musicians* were to the musical world influential beyond measure. In them, he explained the formal and technical aspects of music with rare clarity and accessibility. His compositional experiments in the instrumental and choral genres, especially the festival cantatas that combined texts by different authors with those of his own inspiration, were of supreme importance. There can be no doubt of the close relationship between these cantatas and the anthology choral pieces of the next generation. Thus, Hubert Parry's place in music history as one of the pivotal figures in the renaissance of English music is based on his brilliant didacticism, scholarly writing, and composition, and his example was the model on which subsequent composers patterned their lives. *The Parrys of the Golden Vale* by Anthony Boden is not about Parry only but also about the family that produced this great composer.

To write his remarkable book about this extraordinary family, Boden consulted a number of rich sources: the letters, diaries, and memoranda of Thomas Parry (1732-1816), the composer's great grandfather and creator of the family fortune,

Thomas Gambier Parry (1816-88), the composer's father, Clinton Parry (1840-83), the composer's brother, and Ernest Gambier-Parry (1853-1936), the composer's half brother (Thomas Gambier Parry's second family adopted the hyphenated surname of "Gambier-Parry" to distinguish it from the first family), to name a few, deposited in the archives of the British Library (India Office Records); in Highnam (the Parry home), located near Gloucester; and, in Shulbrede Priory, located in Sussex, the home of his daughter Dorothea and her husband, Arthur Ponsonby, where Parry spent much of his later life. Some of the diverse secondary sources cited are: Thomas Fenton's *A History and Guide to the Church of the Holy Innocents, Highnam, Gloucestershire*, concerning the nineteenth-century church that Gambier Parry had constructed in memory of his first wife (the most complete Victorian gothic church in England according to John Betjeman); Charles Graves's *Hubert Parry*, the two-volume biography (published in 1926) that for many years was the only definitive study until the release (in 1992) of Jeremy Dibble's exhaustive *C. Hubert H. Parry: His Life and Music* (reviewed in the *Choral Journal*, 11/96: 69), which was also consulted by Boden; Ernest Gambier-Parry's *Annals of an Eton House*, published in 1907; and, Boden's own *Three Choirs: A History of the Festival*, about the annual meetings of the choirs of Gloucester, Hereford and Worcester.

Parry's great grandfather and grandfather were Directors of the East India Company. Through these positions they were able to establish the immense private wealth that gave Parry's father the independence to pursue his interests and the means to purchase his family house at Highnam Court, where our composer

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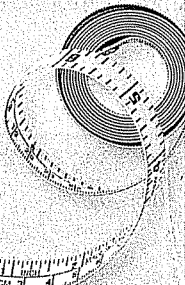


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enjoyed the privileged environment that stimulated his creative impulses. Parry's father was an extraordinary man: among other things, he was a collector of Italian paintings, an arboriculturalist, a philanthropist, a painter (it was he who completed the Nave Ceiling in Ely Cathedral!), a composer, and an ecclesiologist. Obviously, Parry inherited his father's incredible industry and stamina, for he, too, became a Victorian polymath pursuing a multiplicity of professional and recreational labors. (The story of Parry the yachtsman is fascinating.)

Parry was indebted to his father in many ways, not the least of which was in the musical sphere. It was Gambier Parry who, as a member of the Three Choirs Festival Committee at Gloucester, clearly helped to pave the way for one of his son's compositions to be heard in 1868 at this festival, one of the most prestigious in Victorian England. If Parry was an inheritor of his father's drive and profited from his father's influence, it is also true

that he made it as a composer on his own merits and hard work, and that he rebelled against his father's inherited religion.

Parry has been labeled a reluctant agnostic and, yet, his spiritual position is explained precisely in a letter to his father that is published here for the first time (see p. 157). In spite of his rejection of religious orthodoxy he recognized that ordered civilization was entirely dependent upon an ethical framework, and he recognized the vital necessity for a spiritual dimension in the life of man. To that end, Parry spent his existence living out this well-examined conviction, and no finer comment on his life may be found than Arthur Ponsonby's biographical summary (see p. 226).

In the music of his final years, one can hear Parry's sincerity and the struggle, both technical and spiritual, in which he was engaged. His search for a successor to the oratorio through which to express his philosophical and artistic ideals was to

lead to the composition, between 1898 and 1908, of six works that he termed "Ethical Cantatas." Boden's brief comments (and I emphasize the word brief, for this is not a book that centers on analyses of the music) on these works are superb, as are those on the six valedictory *Songs of Farewell*. To paraphrase the author: Parry gave expression in the *Songs of Farewell* to his profound inner loneliness, and to a faith which was both unorthodox and unswerving, "at a time when he was demoralized by the First World War, wearied by the capriciousness of his wife, strained by tensions at the Royal College of Music, deeply disappointed by Macmillan's refusal to publish his book *Instinct and Character*, and increasingly troubled by deteriorating health" (p. 224).

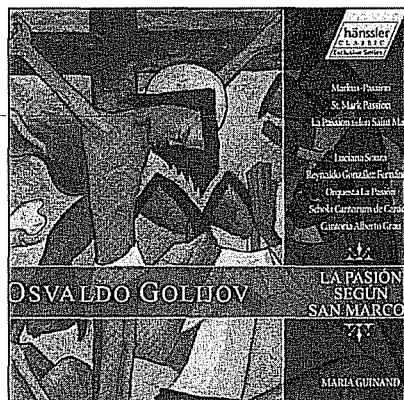
As intimated above, not all was golden in the life of one of England's greatest composers. Parry's marriage was an unhappy one because his wife did not understand music and did not share his passion for it. His brother Clinton was a

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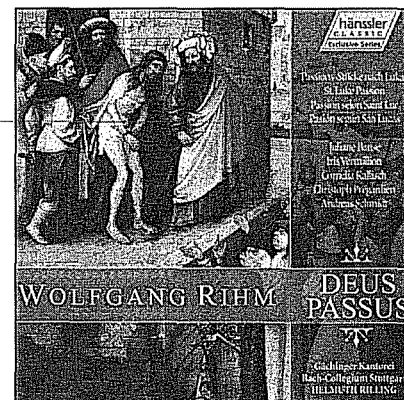
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ruined alcoholic who had to be institutionalized and, therefore, a drain on the hearts, minds, and resources of the family. Parry's struggle for acceptance as a composer among the aristocracy was arduous; however, it was his accomplishments and successes that proved "it was possible to be taken seriously as a composer, to earn money from his art, and yet to continue to enjoy the reputation of a gentleman. For the first time in class-conscious Victorian society, the role of professional composer was seen as socially acceptable" (p. 190). His radical beliefs and pronounced political views were unacceptable to many of his station and, sadly, caused some of his distress.

All of these topics—genealogical, biographical, and musical—are cleverly woven into a narrative that is highly engaging. If one is interested in this period of music history, *The Parrys of the Golden Vale* by Anthony Boden must be examined, for it contains information that cannot be found in any other source.

Stephen Town
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Caldwell, John

The Oxford History of English Music, Volume I: From the Beginnings to c. 1715
Oxford, England: Clarendon Press, 1991.
691 pp. ISBN: 0-19-816129-9 (Cloth)

Caldwell, John

The Oxford History of English Music, Volume II: From c. 1715 to the Present Day
Oxford, England: Oxford University Press, 1999. 612 pp. \$135. ISBN: 0-19-816288-X (Cloth)

Admiration and respect are two words that may be applied to John Caldwell, Reader in Music, Oxford University, and Senior Research Fellow of Jesus College, Oxford, who completed the magnificent two-volume work, *The Oxford History of English Music*. In an authoritative yet inviting prose, Professor Caldwell illuminates the text, context, and subtext of English music over an astonishingly wide chronological range.

Perhaps it is unnecessary to mention, but the work is not a history of music in England but a history of English music (rather than "British" music). The term "English" in the title signifies that the author is delimiting his discussion to those aspects of music that embody an English element or to the country of England; thus, Scottish, Irish, and Welsh composers are treated in the narrative only if they became English by adoption.

Though the method of presentation is similar in both volumes, I will restrict my brief comments to the second one because of its more recent publication date. The first four chapters ("Handel and His English Contemporaries, c. 1715-c. 1760," "The Later Eighteenth and Early Nineteenth Centuries, 1760-1815," "From the Later Georgian to the Mid-Victorian Age," and "Later Victorian Music and the 'English Renaissance', 1870-1914") are subdivided by genre. In chapter five ("Post-Romanticism, 1914-1945"), when the importance of genre begins to fade, the author provides vignettes of individual composers. In chapters six and seven ("Tradition and Avant-Garde, 1945-1975" and "Modernism and Postmodernism, 1976-1997"), the contributions of individual composers comprise the foundation of the discussion. Chapter eight is a treatment of folk and popular music (so titled, "Folk Music and Popular Music"), and chapter nine ("England and Its Music") is a conclusion and summary.

The latter chapters of the second volume (i.e. some of four, all of five and six) are the most arresting and satisfying—chapter four is an exceptional treatment of an exceptional topic—though that assessment may reflect my own enthusiasms about the specific composers of a specific period of time. The concluding subsections of several chapters offer interesting subject matter to research further: "Musical Thought and Scholarship" of chapters one and three, "Writings on Music" of chapter two, "Musical Literature and Education" of chapter four, and "Writing and Scholarship" of chapter five. The final chapter aptly explains and justifies the author's rationale of the treatment in the two volumes as a whole, in sections subtitled "English Music and the European Context," "England and its Imme-

diate Neighbours," "London and the Provinces," "Education and Scholarship," and "English Music."

As its subtitle intimates, the last section investigates the issue of Englishness in music. Caldwell writes: "It is certainly clear that one cannot seriously maintain the idea of national characteristics of style over a long period of profound changes. It may, however, be possible to pursue the question in terms of a characteristic response to circumstances, even at the risk of making generalizations open to various kinds of objection" (p. 553). I shall leave it to the interested reader to explore Caldwell's explication.

The Oxford History of English Music, in two volumes, exhibits an encyclopedic completeness, despite the humble claims of Caldwell, who has accomplished the disciplined study for its own sake of English music in its historical, analytical, and philosophical aspects. For those interested in this area of research, the volumes will become the doorways to



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Trend, Michael

The Music Makers: The English Musical Renaissance from Elgar to Britten

New York: Schirmer Books,
1985. 268pp. ISBN: 0-02-873090-9
(Cloth).

Trend's book presents a thumbnail sketch of the English composers born between 1857 (Elgar) and 1913 (Britten). Thus, he does not write in any technical detail about the works of the composers; rather, he presents the context in which they lived and worked and touches upon their lives and the character of their music. There are no musical quotations or references to passages in specific pieces; instead, his approach is a literary one.

The outline of his book is as follows. There is an introductory chapter that investigates the English musical renaissance in general; "here the emphasis is on the elements of continuity rather than those of change" (p. xvi). Thereafter, the composers are discussed in nine chapters: "The English Environment: Elgar, Delius," "Traditions—Old and New: Hurlstone, Coleridge-Taylor, Boughton, Holbrooke," "Shifting Horizons: Bantock, Brian, Davies, Smyth," "Heirs and Rebels: Vaughan Williams, Holst, Butterworth," "Holding the Middle Ground: Bax, Ireland, Bridge," "The Frankfurt Gang: Gardiner, O'Neill, Quilter, Scott,

Grainger," "The Shock of the New: Bliss, Walton, Lambert, Berners, Warlock, Moeran," "Traditions—New and Old: Gurney, Howells, Bush, Rubbra, Finzi, Ori," and "Rebels and Heirs: Tippett, Britten." A postscript, bibliography, and index complete the contents of the volume.

When speaking of the "English Musical Renaissance," scholars have found it necessary to comment upon the fact that this musical period consisted of two significant forces: "Music, made in England" and "English music." It is important to note that Trend's book is a consideration of the latter. Moreover, it has become necessary for scholars to define the term "English," or rather, how the term is employed, for some writers have viewed the word in nationalistic or chauvinistic terms. As Trend correctly writes: "Such a view must, however, be resisted from a historical perspective. The rediscovery of much English music of earlier periods, a vitally important element in the revival, was almost exclusively an English concern" (p. xvii). Indeed, when a specific term is sought to define the particular character of the music of the period it should always be "English" rather than "British."

Another author, A. J. P. Taylor, has illustrated precisely the semantic confusion associated with the word. In the preface to his 1965 volume, *English History 1914-45*, he writes: "When the *Oxford History of England* was launched a generation ago, 'England' was still an all-embracing word. It meant indiscriminately England and Wales; Great Britain; the United Kingdom; and even the British Empire. Foreigners used it as the name of a Great Power and indeed continue to do so. . . . Now terms have become more rigorous. The use of 'England' except for a geographic area brings protest, especially from the Scotch. They seek to impose 'Britain'—the name of a Roman province which perished in the fifth century and which included none of Scotland nor, indeed, all of England. I never use this incorrect term . . . 'Great Britain' is correct and has been since 1707. It is not, however, synonymous with the United Kingdom, as the Scotch, forgetting the Irish (or, since 1922, the Northern Irish), seem to think. Again, the United Kingdom does not cover the

Commonwealth, the colonial empire, or India. Whatever word we use lands us in a tangle."

Therefore, the "English Musical Renaissance" is a specific designation given to the appearance of composers who in a wide variety of ways were making music which was substantially different from both the English music that had gone before and the contemporary music of the rest of the Continent. Their inspiration came from English literature, from their sense of the English countryside, and from their increased knowledge and love of English music from earlier periods of history. Trend agrees with most historians that the beginning of the period may be traced to Hubert Parry and the 1880 performance of his cantata, *Scenes from Prometheus Unbound*. He believes that the first few years after the Second World War mark its conclusion. "The dropping of the term 'English musical renaissance' and its associated imagery at this time showed that contemporaries felt that a period of musical history should be considered to have come to an end" (p. 2). In the final analysis, the demarcation of this remarkable historical period is less important than the elements and the composers who animated it, and the author does an admirable job in summarizing both.

The Music Makers by Michael Trend is not intended for the research specialist but for the general reader. It is free from technical jargon and easy to read, but it uses eloquent language and, obviously, the author loves his subject. Along with *The English Musical Renaissance* by Frank Howes (Secker & Warburg, 1966), this volume makes a good introduction to the period under consideration.

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—CJ—



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CHORAL REVIEWS

Richard Nance, editor

Unison/Two-part treble

Art Thou Troubled

George Frideric Handel

Jean Ashworth Bartle, ed.

Unison, keyboard or strings

Hinshaw, HMC1431, \$1.10

Handel's *Art Thou Troubled* is one of those pieces that every young singer should learn to sing. The text extols the many values of music. The singable melody and the piece itself allow many experiences for the young singer in dynamic changes, word and melodic accent, and appropriate phrasing to further develop musicianship. The vocal range of the composition is from *c*¹ to *f*. Most of the piece lies within the best *tessitura* for the young singer and encourages their best singing.

This piece should be in the repertoire of every children's choir. The editor suggests the possibility of string accompaniment. Parts are available from the publisher and would certainly enhance the performance of this composition.

Carolee R. Currigh
University of Nebraska
School of Music

Lincoln, NE 68588-0100

Grandfather's Clock

Henry Hinnant, arr.

Two-part treble, piano

Hinshaw, H7MC-1843, \$1.50

Down a major third, up a major second, down a perfect fifth: you've heard that motive countless times in your life, especially if you are old enough to have grown up in a house where there were such things as mechanical clocks that had to be wound! For those that happen to be chronologically challenged and are not familiar with it, the motive will be firmly implanted in your mind when you finish performing Henry Hinnant's positively delightful arrangement of *Grandfather's Clock*, a song written by Henry Work and originally published in 1876.

The piece begins in the key of A, with piano imitating the chiming clock while singers "tick" and "bom." Stanza one begins in unison and ends with the melody sung over a minor-third ostinato. The accompaniment is chordal and supports the voices well. The clock chime becomes a vocal ostinato as the second stanza begins; the melody is tossed between parts as a brief relatively static line and the previously mentioned minor-third figure are sung against it. The accompaniment for this stanza is our familiar chime motive played with eighth notes in the right hand and quarter notes in the left. The third stanza employs two points of imitation and ends with the melody sung over the minor third "tick-tock" pattern. The unison fourth verse begins in minor and

is heard over an ominous-sounding keyboard figure. It modulates back to A major and the piece ends, but not before we experience a few changes in meter and tempo. You will love the "grand pause" at the beginning of the last line.

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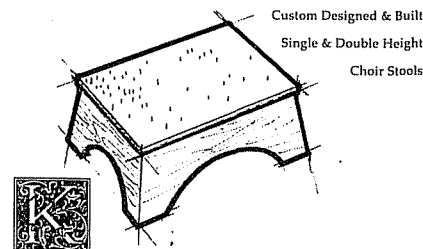
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Both vocal parts will use all of their range between c^1 and e^2 . With so many sections that contrast a repeated or static figure against the melody, this is an ideal piece to use when children have had a little experience in part singing and need more reinforcement.

The piano part is technically not difficult, but make sure your accompanist has nimble fingers!

Jed David Watson
Christ Community Church
225 E. Exchange St.
Spring Lake, MI 49456

The Hero and the Dragon
Steven Burnett

Two-part, keyboard, opt. flute and percussion

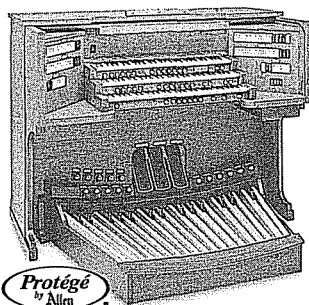
Carl Fischer, CM8597, \$1.40

The Hero and the Dragon is a delightful setting of a story about a dragon that people feared and a "brave young knight" who volunteered to "battle the beast." A mixolydian melody and a repetitious refrain combine to tell the story. The melodic content begins in unison with the second part moving stepwise into harmony after the first two phrases. The harmony is well written and would be easy to learn for young singers. Most phrases begin with both parts singing in unison. The refrain, "with a clang and a

clamor, a roar and a shout, through the whole of the night well struggle about." repeats after each new part of the story. The piece ends with the hero high on a hill standing in "the way a true hero should."

The melodic content is rhythmic and singable. The setting in the key of F places the elementary singer in the most beautiful part of their voice. The range and *tessitura* is well suited to the elementary child. The melody occasionally reaches e^2 and there is one f^2 , but those are included as the piece reaches a climax. A creative teacher could make a wonderful presentation of this piece in concert. Any text that tells a story appeals to the young singer. The piece has motion and energy to involve the singer in singing it again and again.

Carolee R. Curtright
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Two-part mixed/SAB

The Moon Was But A Chin of Gold
Tom Shelton

Three-part mixed, piano, flute
Hinshaw, HMC-1779, \$1.50

The Bee

Tom Shelton

Three-part mixed, piano
Hinshaw, HMC-1778, \$1.25

Tom Shelton, a middle school music specialist and an excellent accompanist, has created two wonderful pieces for middle school singers. *The Moon Was But A Chin of Gold* and *The Bee* are settings of Emily Dickinson texts. These pieces were originally written for the 2000 North Carolina Middle School All-State Chorus. The voicing and the melodic writing exhibit the composer's familiarity with middle school singers and his skill in writing for voices and keyboard.

In *The Moon Was But A Chin of Gold*, the range for soprano is d^1 to e^2 . When e^2 is sung it is well prepared on an open vowel. The range for alto is c^1 to d^2 . Altos have the opportunity to introduce the melody in the beginning of the piece.

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The range for the third part (for boys) is g to e^1 . There is occasional divisi writing for all voices, but often when that happens the voices are terraced, entering one after the other to build a chord. The text is charming and would be intriguing for middle school singers. The melody outlines three descending second-inversion chords that move by whole steps while the third part sings the root of the chord. The piece changes in meter from $\frac{4}{4}$ to $\frac{6}{8}$ at measure fifteen, and again at m. 34, sometimes giving the feeling of $\frac{3}{4}$ rather than $\frac{6}{8}$. When the original melodic content is repeated the piece reverts to $\frac{4}{4}$ meter. The addition of the flute adds interest to the piece as well as reinforcing voice parts.

The Bee includes much unison singing for all parts. Sopranos and altos introduce the minor rhythmic melody that is soon repeated by the male voices. The B section is in three-part harmony with some occasional divisi. The voice parts are all quite accessible for middle school singers. Sopranos do ascend to g^2 on three occasions, but these are well prepared and part of the melodic line. The male voice range is from g to e^1 . Here also the e^1 is part of the melodic line and should be well within the range of the young singer. Each time the A melody appears following the initial statement, it is treated canonically and is followed by the B section in three-part harmony.

Both pieces enhance the Dickinson texts and are excellent introductions to fine literature. These would be appropriate for contest, festivals or to add interest and variety to any choral concert.

Carolee R. Curtright
University of Nebraska-Lincoln
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Mon coeur se recommande vous

Orlando di Lasso
Russell Robinson, arr.
Three-part mixed
Alfred, 20097, \$1.50
www.alfredpub.com

This renaissance "chestnut," a time honored favorite in its original four-voice setting, receives a sensitive and effective reworking for three-voice mixed choir by arranger Russell Robinson. di Lasso's en-

dearing treatment of this earnest love poem has been a frequent feature of madrigal groups and SATB choirs. Now younger choirs can experience the gentle beauty and sympathetic pairing of text and music in this simplified version. Presented in the key of E^b major, the vocal ranges are suitable for younger singers, with the third part (tenor/bass) range from f to d^1 .

The original French text is presented

first, along with a singable (if not literal) English translation. Directors will find the included pronunciation guide helpful for the French; however, those accustomed to using the International Phonetic Alphabet will want to note carefully where the arranger's transcription method differs from IPA. This arrangement also includes a number of helpful editorial suggestions, including tempo indications, dynamics, and breath marks. A piano re-

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duction (for rehearsal only) is included as well. Though without the comprehensive depth of today's scholarly editions of renaissance works, this arrangement of *Mon coeur se recommande vous* will make an appealing and effective introduction to the unique joys of madrigal singing for young choirs.

Eric Stark
Butler University
4603 Clarendon Road
Indianapolis, IN 46208

SSA/SSAA

I'm Going to Sing!

Ken Berg (arr.)

SSA, piano

Hal Leonard, 08551488, \$1.40

www.halleonard.com

Ken Berg's new arrangement of this traditional spiritual will be a valuable addition to a middle school or high school choral library. The rhythmic spirit and gospel harmonies are not simplified, but are presented to ensure singer's success. Throughout the piece the middle part carries the melody, while the other parts punctuate the harmony and rhythm. Part one has a fairly extended range (c¹ to g²) with the *tessitura* lying between c² and f². Part three will appropriately challenge the

ear of a good singer and yet the piano accompaniment offers harmonic and rhythmic support. Each verse is set for either a solo or full section singing. There are two key changes; both are prepared logically and in unison. Helpful performance and teaching suggestions are found at the beginning of the piece. Berg has brought new life to an old favorite that will find a place in church, concert and festival settings.

Suzanne M. Pence
The University of Texas at Austin
Austin, Texas 78729

Sakura

Michael Neaum (arr.)

SSAA, harp or piano

Oxford, W122, \$1.25

www.oup.co.uk/music/choral

Michael Neaum has a fine reputation for writing excellent choral arrangements for women's voices. In this lovely and easy four-part arrangement of *Sakura*, Neaum has created a fresh look at this favorite and well-known traditional Japanese song. Neaum's own English text reflects well on the meaning of the original Japanese words, which are also included. The arrangement could be used with children's choir, although the many repeated b's in the alto part cause the part

to sit low for very young voices. The best feature of this arrangement is the harp accompaniment, which begins and ends with harmonics. The harp provides an almost ethereal effect that matches the fragility of the cherry blossoms described in the song. Piano can also be used for the accompaniment. *Sakura* opens and closes with a repetition of the title word in the first alto part accompanied by humming in the other three voices. Neaum indicates that the whole piece should be sung slowly and delicately, using little vibrato. Pronunciation assistance of the Japanese text would have been helpful in this edition, but the phonetics are not too difficult to decipher. A few Japanese words are required in some of the parts even when the English text is used.

Sharon Davis Gratto
Gettysburg College
Department of Music
Gettysburg, PA 17325-1486

O Sacrum Convivium

Don Michael Dicie

SSAA unaccompanied

Oxford, 94.400, \$1.30

<www.oup-usa.org/music>

The essence of plainsong and mysticism wafts throughout this delightful Communion anthem. All four lines of text are sung by unison voices in plain-song. What happens next is magical, though—upper voices begin a slow, trance-like "alleluia" to a syncopated rhythm, with consonant and dissonant intervals colliding continually. Altos are charged with a slow-motion rendition of the plainsong melody under the gently moving "alleluia" of the sopranos. Homophony intervenes, after which upper voices take over the plainsong melody. A climactic four-part, three-fold "alleluia!" leads to a final restatement of "O sacrum convivium," and the work ends in mystery, two open fifths stacked on top of each other.

With the sound of Messiaen's and Tallis's settings of this text in mind, one can easily become inured to yet another setting of an ancient song of adoration. When a fine new rendition does come along, it's worth singing over and over. That should be the fate of Dicie's setting, as it challenges on many levels. The choir

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must sing discordant intervals with the same ease they bring to consonance. Passages of mixed meter assure rhythmic variety and flexibility of movement. A wide dynamic palette is required, thanks to *fortissimo* climaxes and *pianissimo, sotto voce* whispers of "alleluia." Textural variety is assured through unison to four-part voicing, and also through sprinkling of three-against-four rhythms.

A talented church choir will appreciate this anthem, as it's not the usual "ladies of the choir" fare. So too will advanced high school women's ensembles.

Jeffrey Carter
School of Music
Ball State University
Muncie, IN 47305

SATB

I Hear Someone A-Comin'

Patti Drennan

SATB, keyboard, oboe

GlorySound (Shawnee, agent) A 7466,
\$1.50

Drennan has created a folksy ballad with freshness of rhythm and tune. It is clearly in the fashionable "worship music" style, but displays creativity that sets it apart. Donald Kouri's text is an unusual approach to Palm Sunday—using the image of the sound of the crowd as the theme for the "Hosanna" and then taking that idea to Good Friday and extending it to the second coming of Christ.

The men introduce the strophic tune and also carry it later in the piece. An oboe countermelody provides a comment on the choral parts and forms the interludes between stanzas until it finally joins the enthusiastic ending. Guitar chords are included and even the keyboard part is a strumming quarter-note pattern with occasional sixteenth-note licks. A competent worship band will enjoy accompanying the voices. The parts are relatively easy, yet interesting to sing. A church choir looking for a Palm Sunday selection in popular idiom will find this cheerful ballad lightweight, yet well written.

Richard Stanislaw
Waynesburg College
Waynesburg, PA 15370

All Glory, Laud, and Honor

Joel Martinson, arr.

SATB, congregation, trumpet, keyboard

Oxford, 94.265, \$2.50

www.oup-usa.org/music/

Make no mistake—this is a processional anthem of tremendous proportions, in high festive mode. The text is most appropriate for Palm Sunday, although it would serve any feast day calling for extra exuberance.

Variety resides in every verse, and the whole is neatly packaged so that transitions work well and will not confuse the congregation. Some festive anthems add the congregation at the last verse only, the congregation plays a vital role here, even from the opening words. Martinson often assigns the melody to the congregation, while the choir sings an alternative harmonization or a descant. Alternatively, the trumpet plays an obbligato while the choral forces belt forth the melody.

One quieter moment occurs at stanza six as the choir sings of sorrow and passiontide. An alternative harmonization is present, and the organ falls silent. Some entrances are staggered, allowing for textural variety. Only in this stanza is the choral writing moderately challenging. After a triumphant "hosanna" closes out the verse ($\frac{3}{4}$ alternating with $\frac{6}{8}$ —a welcome touch indeed!), the home stretch

comes into view, leading to the expected fireworks of the final measures.

The keyboard part could be played on the piano; it cries out for a pipe organ and its powerful sound. Martinson has made this anthem more accessible, however, by writing only one brass part. The organ part could easily be transcribed for brass quintet, but more parishes will find this anthem within their reach if only one brass player is needed.

A part for trumpet in C is included (why no trumpet in B $\flat$?), and a reproducible congregational page is provided, complete with permission to photocopy. There is nothing earth shattering in this octavo, however, church choir directors will appreciate its balance of forces, ease of preparation, and pleasant challenges.

Jeffrey Carter
School of Music
Ball State University
Muncie, IN 47305

Christ Has Arisen, Alleluia

Hal H. Hopson, arr.

SATB, piano, opt. congregation,
children's choir

Hope, C5167, \$1.75

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optional parts will sparkle; folk instrumental percussion (*ad lib*) will provide even more zest.

Hopson, whose sure writing avoids self-conscious complexity, has provided a most appropriate setting. Voice parts begin in unison, break into two parts, followed by unaccompanied SATB (although still not difficult). A middle section shifts from the "bm-chuck-chkuh" triple rhythm to cut time as the children (or a soloist) interject the story of the empty tomb. In predictably traditional design, the opening refrain returns for the conclusion. A congregational part is provided for insertion in the bulletin—a page that includes three extra stanzas for use by the choir.

Program this as participatory music, suitable for an Easter worship service—providing the choir can enjoy folksy simplicity and convey that joy to the congregation.

Richard Stanislaw
Waynesburg College
Waynesburg, PA 15370

Two Poems of Reminiscence by Thomas Hardy

1. *The Self-Unseeing*
2. *Middle-Age Enthusiasm*

Lanny Pollet

SATB (div.), piano

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Cantus Quercus, CQ2002, \$1.95
www.cantusquercus.com

These wonderful, brief pieces set to texts by noted English poet Thomas Hardy will require an excellent choir for the most pleasing rehearsal and performance experience. The poems suggest the irony between what is seen and thought, or, what is seen and what is ignored. The nature of the poems may not translate well to younger minds and voices. The vocal writing also suggests mature voices in both dynamic scope and dissonant harmony. These two elements combined promise meaningful rehearsals and performance interest.

The only difficult vocal range is in the first tenor, which rises to b^1 briefly in the first piece. The piano part in *The Self-Unseeing* fills the role of a light introduction or a wistful punctuation to each phrase of poetry and is not harmonically supportive. Vocal lines in this piece are delivered mostly in paired voices and the choir offers full four-part homophony only at the final line of poetry, "Yet we were looking away." Conversely, *Middle-Age Enthusiasm* is nearly completely fully homophonic, and again, the piano part is more a separate voice than an accompaniment. Ranges in this piece are moderate, and the polymetric rhythmic flow allows each phrase to speak clearly. Interested readers are directed to the above web site for sample pages on line. These pieces will stand the rehearsal effort and will reward both sensitive singer and audience.

John Buehler

Baker University
618 Eighth Street
Baldwin City, KS 66006

Hirtenchor

Franz Schubert

Robert Carl, arr.

SATB, piano and clarinet

National, 260, \$1.65

This is a lovely setting of the "Shepherd's Chorus" from Franz Schubert's music for *Rosamunde*. Schubert wrote incidental music for the play in 1823. The production was short-lived, but George Grove and Arthur Sullivan in England brought the music to publication. Robert Carl has arranged the chorus here for SATB voices, piano and clarinet.

The text, by Wilhelmine von ChÈzy, is a warm, rhymed expression of springtime in the meadows, and Schubert's music breathes this same warmth. The piano and clarinet obbligato provide a contrasting lyrical element to the chorus' chordal and delicate homophonic chanting of the poem. A singable English translation is provided, but the music matches the rhythm of the German so closely that it would be highly recommended (one could imagine singing a Schubert art song in English and losing much of the flavor!). This piece would be an excellent introduction to the classical beauty of early nineteenth-century Germanic music, and could demonstrate the link between Mozart's vocal writing and the Romantic outpourings from this musically prolific part of the world.

George S. T. Chu
The Oratorio Society of Minnesota
Hamline University
St. Paul, MN 55104

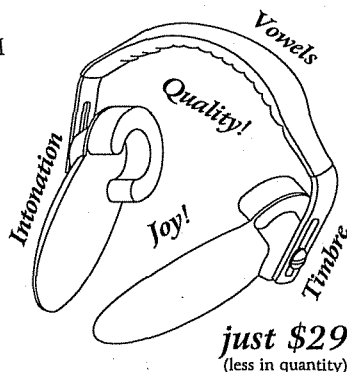
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O God Who Gives Us Life and Breath

Paul Lisicky

SATB, keyboard, trumpet

GIA, G-4483, \$1.20

Paul Lisicky has composed a straightforward hymn tune for Carl Daw's wide-ranging text of faith. Most of the choral setting is unison; one stanza (it is stro-

phic) is two-part (men/women) and a short section is in four parts. The tune, named *Overland* (a reference to the theme of the words), is obviously intended for congregational use. The trumpet announces it, a soloist sings it, and the choir decorates it. Within a few weeks the congregation will sing it well.

The text is a fresh expression of confidence in God's leading. Daw draws upon Old Testament covenant images of the "cloud and flame," and convincingly calls God's people to respond by not "wandering through wastes." The thoughtful words are dressed in a tune that lies primarily in the key of F Major (it moves briefly into B^b minor in the middle of the tune). Although the four-part section is harder than it needs to be, and the trumpet part (in G) may have some opportunity for error if not played by a competent player, the piece works as a simple church choir anthem. Even more, it effectively serves to introduce a strong new hymn text and tune.

Richard Stanislaw
Waynesburg College
Waynesburg, PA 15370

Lord, I Know I've Been Changed

Bruce More and Jim Regin

SATB, piano

Santa Barbara, SBMP 335, \$1.50

For the gospel-challenged classical church musician like myself, arrangements like this can be a real pleasure. The piano part is idiomatic, thick, and satisfying; the choral parts feature plenty of the blue notes so characteristic of this important, historic choral style. There are detailed written notes on the correct performance of words in dialect; and the piece is organized around a refrain ("De angels in de hebben done signed my name") that will be accessible to choirs of all kinds. This piece might be especially suitable for an ensemble that wants, or needs, an introduction to gospel music. The performance notes also give the con-

ductor considerable latitude in interpretation, especially as to when the piano enters and when, if ever, to swing the eighth notes. The ranges in all four voice parts are so conservative as to be easy, allowing the choir to focus on more important issues of style.

Jonathan B. Hall
The Church of the Epiphany
1393 York Ave.
New York, NY 10021

Fairest Lord Jesus

Charles Forsberg, arr.

SATB & keyboard

Augsburg Fortress, 11-10835, \$1.30

This three-stanza arrangement is not of the more traditional melody with which most of us are familiar, but rather of a melody that the arranger notes is from the Münster Gesangbuch of 1677. The arrangement begins with a keyboard introduction that leads us to an opening

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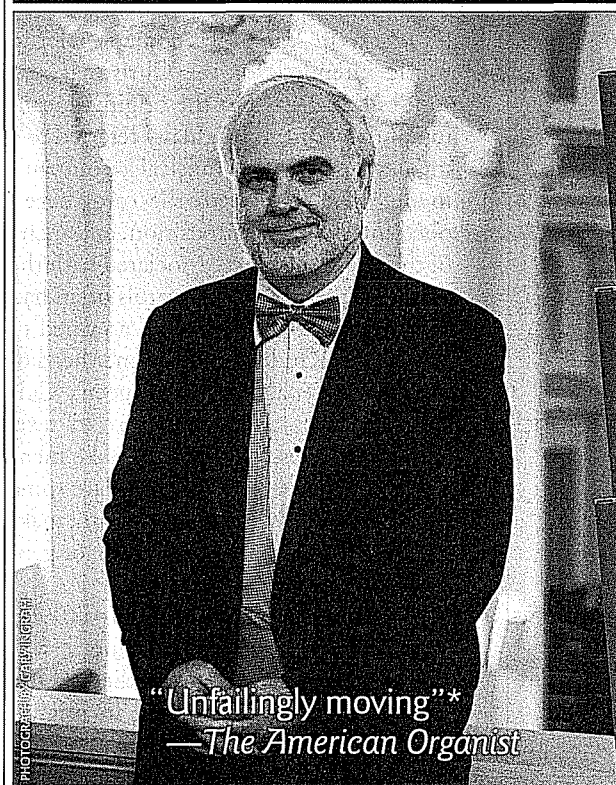
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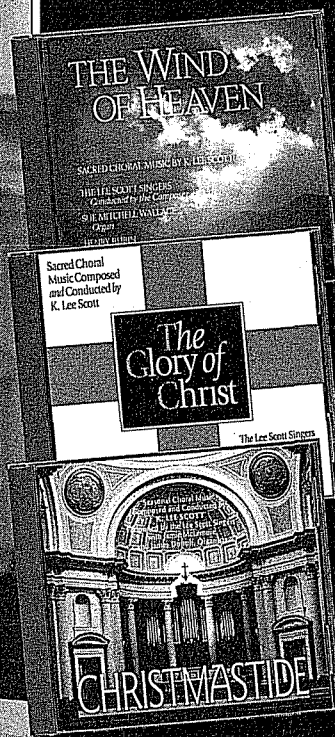
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unison statement of the chorale melody, sung by the women. Brief keyboard interludes link the next two verses, which are set homophonically in as many as six parts. The piece ends with a brief quotation from the opening keyboard introduction.

One way the arranger maintains interest is by changing the accompaniment for each stanza, and the accompaniment, while not spare, compliments the voices while allowing the parts to sing unencumbered by a preponderance of doubling. The harmonization and choral textures are also varied from stanza to stanza, and the shift from E minor to the darker key of G minor between stanzas one and two is a nice touch. The voice parts are very accessible, with only a few splits in the men and women, and very reasonable tessituras and ranges for all parts. While some dissonances are introduced during the second and third verses, they are both easily approached and resolved, with vocally sensitive voice leading. This anthem is highly recommended

to all church choirs of modest means and those that are more advanced in ability and number of singers.

Ray Sprague
Department of Music
Davidson College
PO Box 358
Davidson, NC 28036-0358

O Day of Peace
C.H.H. Parry
Robert J. Powell, arr.
SATB, organ
Concordia, 98-3565, \$1.25

Carl P. Daw's wonderful text dates from 1982—the year that the movie *Chariots of Fire* brought the tune "Jerusalem" enormous popularity in the United States. It has been especially welcome to Americans, who love this tune but are not sure what to make of "dark Satanic mills" and "England's pleasant pastures," at least in a service of worship.

A setting of this hymn is available in

some hymnals, but Powell's arrangement is particularly suitable for use as an anthem. The introduction and interlude are stylistically reminiscent of Parry's, and will meet a congregation's expectation of hearing interludes, as these are normally present in the hymnal settings. Their style is of the noble and stirring variety. Powell's harmonization is effective and well contrasted; the men begin in unison, the second stanza begins in two-part texture. Elsewhere there is well crafted four-part writing. The piece ends effectively on a relatively quiet note. Less experienced tenors and basses will need to practice their contrapuntal accompaniment to the start of the second verse, not to mention their unison tuning at the outset! A more experienced ensemble will find no difficulty with this piece. *O Day of Peace* is an easy-to-moderate anthem for general use.

Jonathan B. Hall
The Church of the Epiphany
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Two Carols
Randall Giles
SATB

Paraclete, PPM00025, \$2.10

1. *Jesu, Fili virginis*
2. *Jesu, Save us all by thy virtue*

The term "carol" has come to refer to music intended for the Christmas season, but this was not the original meaning of the word. It originally referred to a medieval dance with musical accompaniment. As time passed, the carol developed into a sung composition, and many of them adopted texts associated with the nativity. In earlier times, carols often had burdens, or a recurring line, attached to each verse. Randall Giles, former head of the music department at Queen's College, London, has taken two old texts and set them as carols. Both make mention of the birth but they also place some emphasis on his suffering and death, making these seasonal works suitable for general or Eucharistic services.

The first, *Jesu, fili virginis* (1998), employs a somewhat macaronic text as the burden uses Latin and the stanzas, with optional solo, are sung in English above the Latin call for mercy (*Miserere nobis*). The second carol, *Jesus, save us all*

by thy virtue (1994), takes its text from a manuscript found in the British Library. The refrain in this work is brief while the stanzas retell the story of Christ's birth, death, and resurrection.

The harmonic language of the first carol, though modern, has touches of modality that enhance the text and spirit of the piece. The second carol employs more dissonance, intense use of cross-relations, and occasional division of the soprano part. The rhythm of the second carol, like the harmony, offers more challenges to the choir. Giles employs frequent hemiola, half note triplets, and numerous meter changes. Both carols tastefully limit the dynamic ranges, due in part to the nature of their texts. The upper vocal ranges present no challenge, but the basses need to go as low as E $\flat$ in the first piece. However, the work could be transposed up as much as one whole-step to facilitate the range.

Steven Young
Bridgewater State College
Bridgewater, MA 02325

Estrellita del Sur

Felipe Coronet Rueda

Enrique Iturriaga, arr.

SATB

Kjos, 8900, \$1.30

Estrellita del Sur [Little Star from the South] is a Peruvian waltz telling a simple story of love. The soprano part carries the lilting melody, while the other voices provide occasional counterpoint. It is a relaxed, folk-like setting in C major with no dynamic markings, and quite unpretentious in its portrayal of how the poet is sustained by the memory of his beloved.

This would be a good introductory piece for a middle school chorus to the Latin American choral series published by Kjos. The arranger introduces some chromatic interest and rhythmic independence in each part. The notes provide a translation as well as a guide for Spanish pronunciation.

George S.T. Chu
The Oratorio Society of Minnesota
Hamline University
Saint Paul, MN 55104

Arroz con Leche
Carlos Guastavino
SATB
Kjos, 8910, \$1.50

Tenor voices open the fugue of *Arroz con Leche* [Sweet rice with milk], imitated in turn by altos, sopranos, and basses in B $\flat$ major. After the exposition, the fugue is abandoned in favor of imitative counterpoint, yielding eventually to a climactic homophonic section. The melody is based on an Argentinean round for children, but Guastavino gives it a rather intricate treatment that would require a chorus of confident ability to handle the text at a rather sprightly clip ($\text{♩} = 104$), as well as the polyphonic independence of each voice. There are also some moderately chromatic harmonies and intervals. Both a translation and pronunciation guide are provided.

The text speaks of wanting to marry a little lady from San Nicolas. "Sweet rice and milk" seems to refer to the bliss that would ensue from the marriage, and it captures the flavor of this children's round in a concert setting with considerable challenge for performance.

George S.T. Chu
The Oratorio Society of Minnesota
Hamline University
Saint Paul, MN 55104

The Winds of Autumn
David Lantz III
SATB, piano, flute
Hal Leonard, 08742771, \$1.40

The Winds of Autumn is an ethereal and entrancing piece, which depicts the gradual fading of summer into fall. The text by John Parker is colorful and descriptive, well suited to David Lantz's expressive treatment. Vocal lines are smooth and accessible, and the mid-range placement will not stress voices. Chromaticism is minimal and programmatic, fitting sensibly with the unusual harmonic progressions (A minor to FM7 is a particular favorite). Perhaps the most interesting feature of the piece is the irregular phrase structure (e.g., the first period is 4 + 5 + 2) as the poetry is matched to corresponding musical sections. Lantz does not shy away from three- and five-measure units, and the text "nature stirring and creating" could be a commentary upon the composer's free treatment of text and musical phrasing. Interestingly, the sectional structure of the piece is quite asymmetrical—even returning sections that retain similar harmonic progression are varied in their length. Of special interest is the piano accompaniment of continuous eighth notes and the moderately demanding flute part that help us envision the gently blowing winds which



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usher in this beautiful change of season. This worthwhile piece should be within the grasp of most high school choirs.

Dale Rieth
Indian River Community College
Fort Pierce, FL

The Log Driver's Waltz

Wade Hemsworth

Ron Smail (arr.)

S solo, SATB

Cypress Publishing (Musical Resources, agent) CP1029, \$1.40

If you have a prima donna with a solid upper register and some agility, here is a fun piece to program. The chorus acts as a brass band (oom-pah-pah) providing the accompaniment for the virtuoso solo that may remind some of "Mein Herr Marquis" from *Die Fledermaus*. Like that aria, this piece is set in G major, with a lilting Viennese waltz tempo. Smail's arrangement begins with an eight-measure "choral" introduction before the soprano

soloist begins her tale. She explains that the greatest joy for any girl of that area is sharing a dance with a log driver, a man who moves timber down the river with the logs themselves as his transportation, spinning or rolling them through the water. The nimbleness he requires to avoid taking a spill translates well to his ability as a dancer. The text of the refrain proclaims, "For he goes birling (spinning the log) down a down white water, that's where the log driver learns to step lightly."

In the second stanza, the soloist tells of her visits to the riverside to watch the young men at work. Now the chorus takes up the refrain text while the soloist is tacet. The harmonic writing, though primarily diatonic, is spiced with chromatic passing tones and inflections sure to challenge any chorus member. In addition to tuning these short-lived harmonies, careful balancing of the voices would be required to achieve a satisfying sonority.

In the third stanza, the soloist explains

that her parents insisted she dance with men of finer reputation (i.e. doctors, merchants, lawyers). She obliged their request, but found that none of that sort could whisk her around the dance floor like a log driver. As the chorus enters the refrain this time, the soloist launches into her pyrotechnic display of upper register coloratura, not long melismas, but agile *staccati* and triplet turns above the staff, punctuated with several sustained pitches (d³!).

The dynamics drops to *piano* for the fourth stanza, in which the soprano confirms her experience with men of all types and her desire to wed a log driver. A choral *crescendo* carries us again into the refrain, this time with the soloist joining the chorus sopranos. The repeat of the refrain brings another opportunity for the diva to show her wares. A short codetta by the "choral band" brings the work to a close, with the soloist supplying a vocalized sigh of pleasure (*glissando*) at the last chord.

Although the soloist must have command of a considerable range (d-d³), there are no extremes of range or *tessitura* for a chorus of mature voices. The piece could even be programmed for a good high school choir and guest soloist. The basses should have a solid G to balance the other voices. Chorus sopranos and altos are also frequently divided into three parts, but the middle part lies well within the compass of both voice types.

Editor's note: this piece is also available for women's voices in an arrangement that is a regular part of the repertoire of the Elektra Women's Choir.

Mark E. Fisch
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Pat-A-Cake

Renee S. Waters

SATB, piano

Alliance, AMP 0413, \$1.60

Renee Waters has intricately set the natural rhythmic flow of this familiar children's rhyme. Short melodic motives built around G-minor and C-minor scales begin the piece and repeat with intensity, leading to an overlapping statement in the women's voices of another familiar

rhyme, "This old man," set in thirds. The excitement comes to a slow halt at mid-point where the text "Bake me a cake" is set homophonically with simple harmony. This short section leads to a key change and a restatement of the beginning motives with an overlap of another rhyme, "Mary had a little lamb," again set in the women's voices. The piece quickly builds intensity and ends with everyone whispering or shouting the opening rhyme. By including hand clapping and an outline-style accompaniment Waters helps the piece retain rhythmic and harmonic precision. The rhythmic and harmonic skills necessary to perform this piece may warrant a closer look by a director of an advanced high school or average collegiate choir, however the novelty of this piece may be reason enough to include it in a lighter program.

Suzanne M. Pence
The University of Texas at Austin
Austin, Texas 78729

Collections

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It should be noted at the beginning of this review that these are not concert pieces, but rather service music gathered from "four eminent cathedral organist composers." Barry Rose's *Opening Responses for a Festival Service* is the only music not set in the style of Anglican Chant, and it provides several alternate endings so that the piece may be dovetailed into service music of various keys. Settings of psalms 24, 114, 121, 150 by Philip Marshall, Edward Bairstow, Barry Rose, and John Sanders respectively are also included in this collection.

Published for the Church Music Society by Oxford University Press, this collection was published to celebrate their nintieth anniversary of that organization, and brings in to print some music not previously available to church musicians. This collection is highly recommended to those church choirs who are looking to expand their service music resources.

Ray Sprague

Department of Music
Davidson College
P.O. Box 358
Davidson, NC 28036-0358

Extended Works

Mass for Three Equal Voices
 Francesco Durante
 Robert Harris, ed.
 National, NMP-312, \$2

Choral directors searching for early sacred music in three parts often select

arrangements of four- or five-voice masses or motets. Unfortunately, these directors soon discover that many of the reduced arrangements are unsatisfactory due to omitted entrances in the polyphonic fabric, incomplete sonorities, extremes in the vocal range, or problematic leaps in the re-worked vocal parts. To provide a worthwhile and authentic alternative, Robert Harris has edited and published a wonderful mass originally composed for three equal voices by Francesco Durante.

Though a Baroque musician, Durante composed the "*Mass for Three Equal Voices*" for unaccompanied voices in stile

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antico, the ancient style of Palestrina. He employed diatonic, stepwise melodies in symmetrical points of imitation. After the voices merge, he varied the texture with melodic fragments in antiphonal repetition, striking chains of suspensions, and long, melismatic runs in parallel thirds. In this manner, Durante fashioned music worthy of the finest composers of the Renaissance Roman school.

Durante set four of the five mass movements, omitting the Credo. He structured the Kyrie in three short sections of equal length. He divided the longest movement—the Gloria—into several sections and varied each section with changes

in texture and voicing. He did not include the Benedictus in the Sanctus, moving directly from the Osanna to a short, intense Agnus Dei. With these omissions and the absence of text repetition, Durante compressed the *Mass for Three Equal Voices* to the duration of a *missa brevis*.

Community, high school, or university choir directors may easily program and prepare the entire mass, a single movement, or combinations of one or more movements. The vocal ranges and difficulty of the three parts lie well within the capabilities of most young singers. Though the parts on this performing edition are erroneously listed as treble voices,

directors may appropriately assign a SAB voicing for a mixed choir, SSA voicing for treble choir, or TBB voicing in a men's chorus. Technically not difficult, this mass is a flexible and aesthetically expressive addition to the choral repertoire.

Chris D. White

Texas A&M University-Commerce
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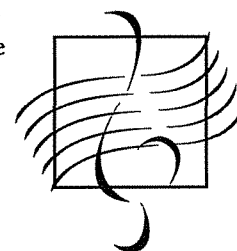
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Volume Three

An Annotated Translation

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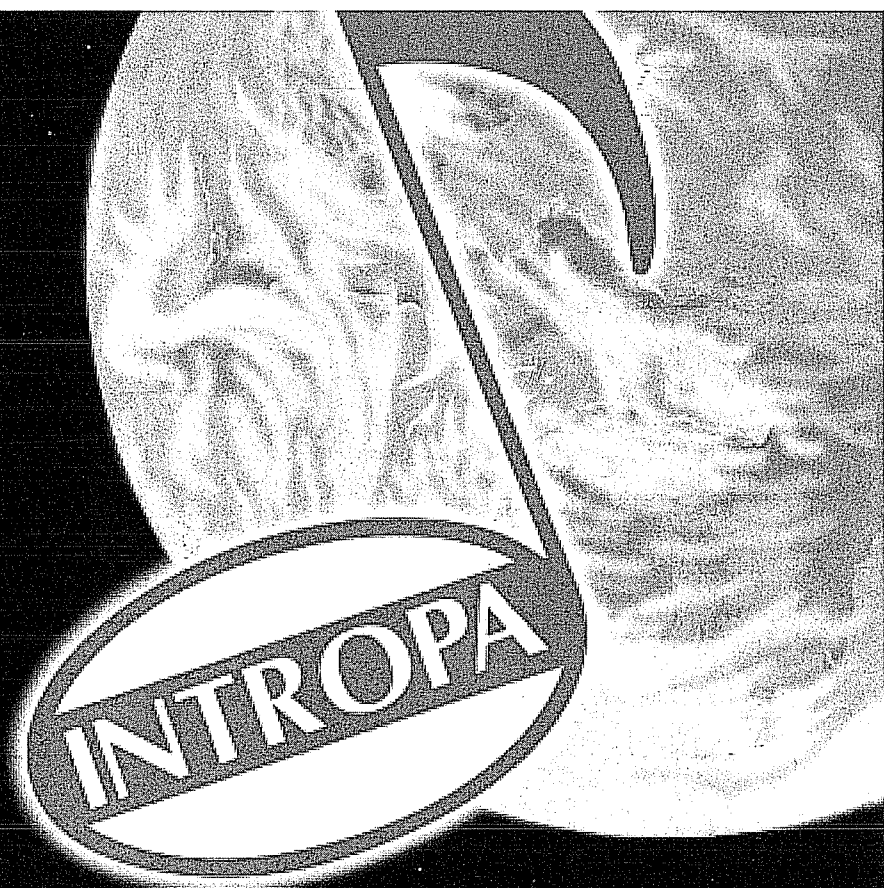
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