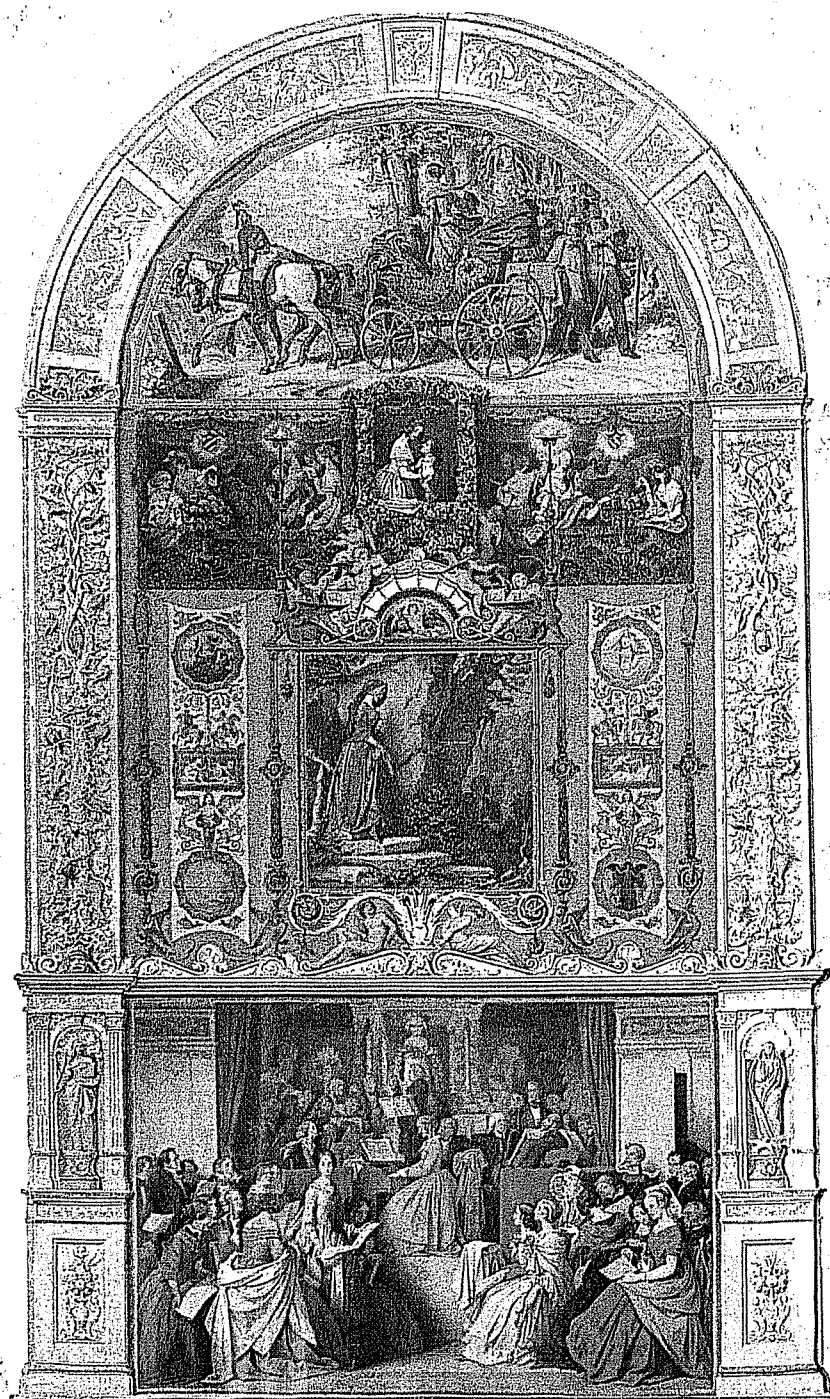


MAY 1991

# CHORAL JOURNAL



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Official Publication of the American Choral Directors Association

Dennis Shrock, Editor    Melanie Childers, Managing Editor

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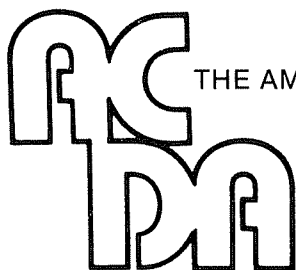
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## THE AMERICAN CHORAL DIRECTORS ASSOCIATION

### *Statement of Membership*

The American Choral Directors Association is a non-profit professional organization of choral directors with active membership composed of directors from schools, colleges, universities, communities and industrial organizations, churches, and professional choral groups. The *Choral Journal* circulation: 15,500. Dues: Active \$40.00, Industry \$100.00, Institutional \$75.00, Retired \$10.00 and Student \$10.00. Membership Year: One year from date of acceptance of dues.

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From the

## *Executive Director*

On July 1 of odd numbered years, ACDA national and state leadership changes. On July 1, 1991, President-Elect William Hatcher will become National President. Resulting from the recent national election, John Haberlen was elected National President-Elect. President Diana Leland will move to the position of National Vice-President, and National Vice-President David Thorsen will become President of the Past President's Council. Elaine McNamara, having been elected to serve another term of office, will remain as National Treasurer. Three Divisions will receive new presidents. They are as follows: *Central*, Mary Alice Stollak; *Southern*, Mitzi Groom; and *Western*, Jo-Michael Scheibe. Also, all fifty states, plus the District of Columbia, will receive new presidents. The names of the state presidents will appear in the August issue of the *Choral Journal*.

John Haberlen is Director of Choral Activities at Georgia State University, Atlanta. He is also Director of Music at the Roswell United Methodist Church in Atlanta, where he conducts the 160-voice Sanctuary Choir and Orchestra. He received his Bachelor's and Master's degrees from Pennsylvania State University and his DMA degree in Choral Conducting from the University of Illinois under the guidance of Harold Decker. John has been a member of ACDA for 24 years, and has served as ACDA State President of Georgia from 1983-85 and Southern Division President from 1987-1989.

Elaine McNamara retired from 30 years of high school teaching in 1989 to devote time to two choral professional associations. In addition to her ACDA post, she is also Executive Secretary of the Florida Vocal Association, a position she held from 1969-1978 and returned to in 1988. Elaine has served as ACDA State President of Florida, Southern Division President, and Program Advertising Chair for the 1989 National Convention.

The membership of ACDA owes a debt of gratitude to those who are willing to serve in leadership capacities. Their services are performed without monetary remuneration. They are all full-time employees in other areas, therefore, serving ACDA often requires long and late hours. Sacrifice of time and family is the rule rather than the exception. And yet, they serve willingly. If you have not expressed your appreciation to them, it may be that you will want to do so. They deserve our whole-hearted support.

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## President's Comments

On July 1, 1991, the American Choral Directors Association will once again experience a change in leadership at the state, division, and national level. Every two years ACDA's torch of leadership is passed to the elected officials who have been serving in the capacity of president-elects at their respective levels. ACDA is fortunate to have many members who are willing to serve and offer their time, energy, dedication, and leadership expertise to further the art of choral music in the world.

We are deeply grateful to the state presidents who have served from 1989-91 for their dynamic leadership to ACDA which they offered so willingly while serving their state constituencies. Our deepest appreciation is also expressed to Hugh Sanders (National Past President-8 years), William Schnell (Central Division President-2 years), Gary Unruh (Western Division President-2 years), and Bingham Vick (Southern Division President-2 years), who have served as elected members of ACDA's National Board of Directors. Their dedicated service, personal commitment, wise counsel, and excellent leadership have made ACDA a better and stronger organization. All state, division, and national officers have willingly shared much time and many talents with ACDA. We appreciate you!

Fifty-one new state presidents and three new division presidents will assume their official duties on July 1. We welcome the new officers and wish them well during their tenure of office. We also welcome to the ACDA National Board the newly elected National President-Elect John Haberlen, the re-elected National Treasurer Elaine McNamara, and William Hatcher who will assume the office of National President. They will all serve you admirably.

For the past 15 years ACDA has been at the core of my life support system. In ACDA I have found unspeakable joy, wisdom, education, commitment, compassion, security, and friendship — all the building blocks of our choral profession. In ACDA I have also found a model of professional organizational excellence with a standard of quality unequalled by any other group of people.

Mere words are not adequate to express my deep gratitude and appreciation to all of you who have offered your support, encouragement, and assistance during my term of office. Serving as ACDA's National President has been a special privilege and honor which has deeply enriched my life both personally and professionally. I am most grateful to have had the opportunity to serve the American Choral Directors Association.

In closing I quote George Bernard Shaw, "I want to be thoroughly used up when I die, for the harder I work the more I live. I rejoice in life for its own sake. Life is no 'brief candle' to me. It is a sort of splendid torch which I have got hold of for the moment, and I want to make it burn as brightly as possible before handing it on to future generations."

May ACDA's torch burn brightly during the 1990s!

*Diana J. Leland*

Diana J. Leland

From the \_\_\_\_\_

## Editor

### Anniversary Commemorations

The call for articles on Mozart's choral music (*Choral Journal*, October, 1990) and subsequent interest leading to our publication of an entire issue (April, 1991) commemorating the 200th anniversary of Mozart's death, leads me to think that forthcoming anniversaries might also be observed with the publication of articles. As I wrote in the October issue, "Celebrations of composers' birth and death dates have been popular for many years. Observances provide opportunity to commemorate the special significance of composers in festivals, research forums, retrospectives, and related studies and performances." Such celebrations or remembrances also give us cause to focus on the repertoire or historical importance of recognized master composers.

Following is an alphabetical list of selected composers whose birth or death dates will create major anniversaries in 1991 or 1992.

Hugo Distler,  
50th anniversary of death, 1992  
Anton Dvořák,  
150th anniversary of birth, 1991  
Jacob Handl,  
400th anniversary of death, 1991

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Deadline for accepting applications is June 1, 1991.

Arthur Honegger,  
100th anniversary of birth, 1992  
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100th anniversary of birth, 1992  
Heinrich Isaac,  
475th anniversary of death, 1992  
Zoltan Kodály,  
25th anniversary of death, 1992  
Darius Milhaud,  
100th anniversary of birth, 1992  
Claudio Monteverdi,  
425th anniversary of birth, 1992; and  
350th anniversary of death, 1993  
Max Reger,  
75th anniversary of death, 1991  
Cipriano de Rore,  
475th anniversary of birth, 1992  
Georg Philipp Telemann,  
225th anniversary of death, 1992  
Antonio Vivaldi,  
250th anniversary of death, 1991

If you have an interest in submitting an article about some aspect of the choral music by these composers or by others who may not appear above, please write or call me. All articles take from four to five and a half months, depending upon the extent of revisions, to evaluate and prepare for publication. Consequently, material that should appear yet in 1991 should be sent to me very soon.

### Managing Editor Resignation

Because of the decision to continue my education, I have recently submitted my resignation as Managing Editor of the *Choral Journal*. I have been accepted for admission to the Southern Baptist Theological Seminary in Louisville, Kentucky, and plan to begin work there in August on my masters degree. Therefore, I will bring my work with the American Choral Directors Association to a close on July 15, 1991. My experience with the *Choral Journal* has been both challenging and rewarding, and I am grateful to have had the opportunity to serve in this capacity. I thank you all for your support of the *Choral Journal* and its staff. I shall follow the future progress of ACDA with great interest.

Melanie Childers

The deletion of musical example titles from page 37 of the April, 1991 issue of the *Choral Journal* occurred during the final stages of production and is the responsibility of Waverly Press, Inc.

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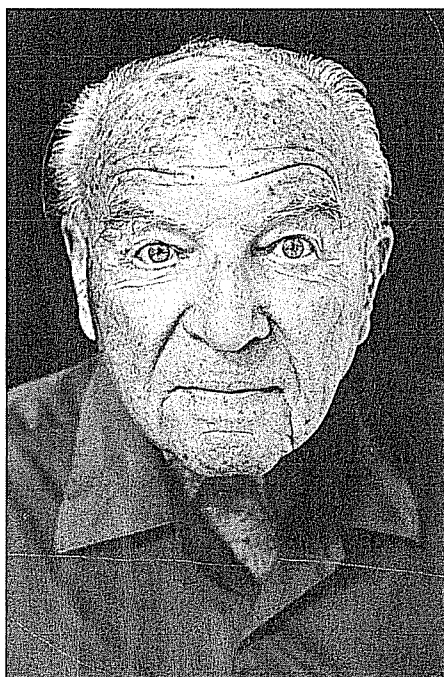
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# An Interview with Ernst Krenek

## On the Occasion of his 90th Birthday

by Stephen Town and Dennis Shrock

Ernst Krenek was born in Vienna on August 23, 1900. From 1916 to 1922, he studied with Franz Schreker at the State Academy of Music in Vienna and in Berlin. Between 1925 and 1927, he was an opera coach under Paul Bekker in Kassel. During this latter time, he composed *Jonny spielt auf*, often described as a jazz opera; the overwhelming success of this work brought Krenek international fame at age 26. In 1928, the composer returned to Vienna and accepted a position as correspondent for the *Frankfurter Zeitung*. He also traveled extensively throughout Europe lecturing and accompanying recitals of his songs. By 1933, Krenek had embraced the twelve-tone method of composition—not an unnatural evolution in view of his inquiries and interest in tonal areas beyond the late romantic and expressionist spirit of his early works. Krenek found the European political climate intolerable during the 1930s and eventually emigrated to the United States in 1938, where he became a citizen in 1945. From 1939 to 1942, he was professor of music at Vassar College. He left to become Dean of the School of Fine Arts at Hamline University in St. Paul, Minnesota where his tenure lasted from 1942 to 1947. Since that time, Krenek has lived in California, devoting himself to composition during the winter months, and traveling to Europe, lecturing, and conducting his own works during the summers.



Stephen Town is Associate Professor of Music at Northwest Missouri State University in Maryville, Missouri. He holds degrees from the University of North Texas (B.M., M.M.) and Indiana University (D.M.), and has completed post-doctoral academic work at New York University, the University of Maryland, Rutgers University, and Cornell University. During the past several years, Dr. Town's research has focused on Joseph Haydn and the eighteenth century, and the twentieth-century émigré composer, Ernst Krenek, whom he visited and interviewed in 1984, 1987, and 1989, and with whom he maintains an active correspondence. Dr. Town's publications appear in the *Journal of Musicological Research*, *Current Musicology*, *Sacred Music*, and *The National Association of Teachers of Singing Journal*.

Dr. Town is an accomplished vocalist and has recently given a *Guest Artist Recital* at the Indiana University School of Music and the Palm Springs (CA) Desert Museum (where he sang for the Consul General of the Republic of Austria), for which he presented the *Gesänge des späten Jahres* (1931), Op. 71 by Ernst Krenek. More recently still, Dr. Town reprised the *Gesänge* for the composer at a concert given in Palm Desert under the auspices of the College of the Desert, and for the 1990 National Convention of the National Association of Teachers of Singing, held in Little Rock, Arkansas.

**S**hrock: Tell us about some of the activities occurring in celebration of your 90th birthday.

Krenk: This past summer the Salzburg Festival did a premiere performance—a concert version—of my opera, *Orpheus und Eurydike* (Op. 21), which I had written in 1923. The concert was on the very day of my birthday, the 23rd of August. The day before, there was a concert of orchestra pieces supplied from different periods of my life. Included on the program was a *Little Symphony* (*Kleine Sinfonie*, Op. 58), which I had written, I believe, in

1928; the *Arc of Life* (Op. 234), a late piece, which I wrote here in Palm Springs and which was premiered here in Palm Springs a few years ago; then the *Dissembler* (Op. 229), a long monologue for baritone and orchestra, which deals with the idea of an actor who is really a dissembler. In Jewish language, they call it a *Vorsteller*: somebody who pretends to be somebody else. That's the idea of this monologue. It's a rather demanding piece for baritone and chamber orchestra.

Town: I understand that the world premiere of your oratorio, *Opus sine nomine* (Op. 238), was performed as

well. Can you tell us something about the work and performance?

Krenk: That was premiered previously—in Vienna in early May. [*The Ernst Krenek Newsletter* indicates that on May 8, 1990, in Vienna, the first performance of *Opus sine nomine* was presented as part of the *Ernst Krenek Festwochenkonzerte 1990* (sponsored by the Gesellschaft der Musikfreunde in Wien). The performers were: Adrienne Pieczonka, Ludmila Zelenka, sopranos; Julia Bernheimer, Ruthild Engert-Ely, mezzosopranos; Wolfgang Müller-Lorenz, Hubert Delamboy, Ernst-Dieter Suttmeier, tenors; Boje

Skovhus, Claus-Peter Schweickart, baritones; Thomas Stroux, Günther Panak, speakers; ORF-Chor, Arnold Schoenberg Chor. The concert also included the *Second Violin Concerto* (op. 140) and *Horizont Umkreist* (op. 196) performed in the Grosser Musikvereinssaal by the ORF-Symphonieorchester, Ulf Schirmer, conductor. The concert was reviewed by Gerhard Kramer in *Die Presse* (Vienna) (May 12/13, 1990): p. 7. "Pessimistic resignation is also the dominant element of his recent oratorio *Opus sine nomine* op. 238, which just received its premiere. A conclusion and a personal declaration, from quotations and allusions of the well-written accompanied text, from the critically ironic looking backward to the creation story, it is a daring twist on the myth of Orpheus and Eurydike. Prometheus and Pandora impress, and in their deceptive vision again hope vanishes. Good and evil, chaos and order, the 'I' and the 'Adversary' are the poles of this intellectual and linguistic, but always fascinating, though occasionally superfluous, capable autobiography." ST]

The oratorio is scored for big orchestra and large chorus. The chorus is divided into various sections because the various groups of people—participating and not participating and just watching—various kinds of people are involved. In addition to chorus and

orchestra there are eight or nine soloists: Adam and Eve, I myself, the devil, and various other solos.

**Shrock:** What solo role do you have for yourself?

**Krenek:** Partly speaker, partly tenor. But naturally, I didn't appear in the performance.

**Town:** Is the part autobiographical?

---

*I feel that practitioners of modern serialism who are inclined to wave aside precedent owe a great deal to the isorhythmic concepts of the Ars Nova, the proportional arts of the fifteenth century, and the spatial experimentation of the Renaissance.*

---

**Krenek:** Yes, I would say. Much of it is autobiographical. The text of the first part of the oratorio is from the book Genesis—the story of the creation of the world and the early fate of Adam and Eve, and then an

explanation of paradise. The second part is the story of Orpheus. (Again, Orpheus and Eurydike.) Eurydike is bitten by the snake and has to go to Hades. The third part is the story of Pandora and Prometheus. Pandora's Box may not be opened or else they'll know about good and evil. But, Prometheus opens it just the same. All the knowledge of good and evil flies away. Only Hope remains. The last part of the oratorio is a monologue of myself and a dialogue with Hope. Hope is constant . . . and Hope remains forever with us, but is never answered. So, it ends rather negatively, rather pessimistically.

**Shrock:** Did you write the text for the last part?

**Krenek:** I wrote the text for the whole oratorio, except for the beginning, which is actually from the book Genesis.

**Shrock:** When was the oratorio composed?

**Krenek:** I would say I started early in the 1980s and finished last year.

**Shrock:** What is its compositional style?

**Krenek:** Well, the style is, naturally, my advanced idiom of writing. It is atonal and to an extent based on twelve-tone organization or transformed technique; that is, the transforms are always present, but occasionally they crystallize into more distinct roles, groups, and patterns. It's hard to describe, but it's a very advanced style, and not easy to perform—that's for sure!

**Town:** Of your published choral works, probably the most famous is the *Lamentations of the Prophet Jeremiah* [*Lamentatio Jeremiae Prophetae* (Op. 53), 1941].

**Krenek:** Yes, yes, this is a very important work which I started writing, as I remember, in about 1941 at the time when the world war didn't look very good for the Allies. I had the impression I'd probably never be able to go back to Europe and never be able to make music anymore, so I thought I'd write a work which might be as difficult as it turns out to be. I didn't care if it was ever performed; I just had to write it, and so I did.

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["I had in mind to write a work that would express as purely as possible certain ideas and ideals of composition that I had developed in those years, and to do so without compromise and concessions to so-called practical demands. This attitude was a result partly of my becoming increasingly involved in the formidable constructional possibilities of the twelve-tone technique, partly again of the despondent mood of a period that seemed to make the future of cultural activities such as performances of new music look rather hopeless." From Ernst Krenek, "*Lamentatio Jeremiae Prophetae*," in *The Composer's Point of View: Essays on Twentieth-Century Choral Music by Those Who Wrote It*, edited by Robert Stephan Hines (Norman: University of Oklahoma Press, 1963), p. 24 *passim*—a splendid resource for information on the *Lamentations* and other choral works by Krenek. ST]

It is in three sections, reflecting the three sections which are used in the Catholic church during Easter week, the so-called Tenebrae (darkness) services on Maundy Thursday ("In Coena Domini"), Good Friday ("In Parasceve"), and Easter Saturday ("In Sabbato Sancto")—services originally held during the nights preceding the days mentioned. These three sections are divided into nine lessons (every day there are three lessons). It's for a cappella chorus, and it is very difficult because it's in the style of ancient Medieval music. It has no bar lines; the conductor has to organize for himself how he wants to conduct his chorus. ["The compositional setting of my *Lamentatio* reflects both sides of my musical thinking at that time. On the one hand the work is a continuation of my pursuits in the twelve-tone technique, which began about 1930; on the other hand it reveals my increasing interest in the history of music. Already in 1936, I pointed out relationships between the principles of melodic design in the Gregorian Chant and the twelve-tone technique . . . . I feel that practitioners of modern serialism who are inclined to wave aside precedent owe a great deal to the isorhythmic concepts of the *Ars Nova*, the proportional arts of the fifteenth century, and the spatial experimentation of the Renaissance. . . . It is easy to see what causes performances of the *Lamentatio* to offer exceeding difficulties. The considerable length of the work — 75

minutes — is in itself a deterrent factor. But even the execution of excerpts is difficult, partly because the dodecaphonic idiom, based as it is on the equal temperament, raises problems of intonation perplexing singers not endowed with 'absolute pitch,' partly because the absence of bar lines makes unusual demands in regard to orientation and communication between conductor and singers. Being well aware of these difficulties, I did not expect to hear soon — if at all — a performance of the work, and I put it away as the result of an effort that I had to undertake to satisfy an inner urge, regardless of its usability." From Krenek, "*Lamentatio* . . .," ed. by Hines (mentioned above).]

The work was not performed for 16 years. In 1957 it was performed as a whole by a Dutch choir [NCRV Vocal Ensemble of Hilversum (Netherlands)], conducted by Marinus Voorberg. ["The rendition by this group of 19 singers was as breathtakingly faultless as the conception of the work in Mr. Voorberg's mind was alive, meaningful, precise, and dignified. The event was the more impressive as

it took place in the newly rebuilt St. Martin's Church of Kassel (Germany), which had been completely destroyed in the air raids of World War II. Jeremiah's outbursts of grief and anguish over the degradation and annihilation of the Holy City took on a new and special meaning at a place that only recently had risen from the ashes to which it had been reduced by the arrogance of false prophets." From Krenek, *Lamentatio* . . ., p. 31.]

**Town:** Your comment about the work having a Medieval context underscores one of the important influences on your technique of composition: music history. Tell us more about your study of the history of music and how it affected you as a composer?

**Krenek:** My study really began after I arrived in America. In Europe in the old days it was not easy to get historical material in our library or even apply for a book—which took hours, and then often a clerk would tell you that the book was out. This was not very encouraging for study. Also, my teacher, Franz Schreker, was not impressed at all by history. It didn't interest him and so I was not

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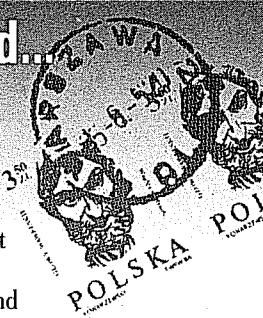
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interested either. [Krenek feels that Schreker, one of the most successful operatic composers in Germany during the 1920s, was somewhat influential on his creative personality, for an early impulse toward the esoteric was the insistence upon originality and avoidance of banality on his part. But this philosophy must be seen in the light of the end-of-the-century attitude of which Schreker was an adherent; that is, "the work of art was to be distinguished by unique strangeness and had to be free of straight-forward, obvious, and popular elements." However, Schreker's own music did not meet these criteria completely. In fact, "his music always contained an effective dose of Pucciniesque sweep, invigorating an otherwise flabby basic substance mixed from ingredients of Wagner and Debussy." From Ernst Krenek, "Self-Analysis," *The University of New Mexico Quarterly* 23 (Spring 1953): p. 8. Schreker's music had practically no contrapuntal texture, but as a teacher his forte was instructing his students in contrapuntal writing. Krenek states: "The purpose of this training was to endow the students with a sense of

discipline and to make them aware of the importance of technique, meaning that they should understand that one cannot rely on inspiration alone but must also have enough skill to keep going on the assumptions of a certain stylistic image. The acquisition of such know-how was supposed to be indispensable when we were turned loose as 'free' composers. While in the regimented field of strict counterpoint every note was scrutinized for its correctness according to the rules, in free composition we were left more or less to our own devices. Criticism was vague, perfunctory, and capricious. The general idea was that the music to be written by the young composers should sound good and be original, which was interpreted to mean mainly that it should not be obvious or commonplace, and 'modern,' that is, fitting into the generally accepted concept of progress, but not shocking or absurd. . . . Thus we moved about in a territory vaguely delineated by the landmarks set up by Debussy, Max Reger, Richard Strauss, and perhaps Scriabin. This was the generally accepted image of modernism. Franz Schreker, who was at home in that territory, was considered pretty

progressive." From Ernst Krenek, "Circling My Horizon," In *Horizons Circled: Reflections On My Music* (Berkeley: University of California Press, 1974), pp. 19-20. ST] But when I came to America — when I came to my first teaching job at Vassar College, there was an excellent library. My superior there, Mr. Dickinson, had specialized in building up a wonderful library with all the ancient monuments of music — the complete works of Palestrina, the complete works of Orlando di Lasso, the complete works of everyone. So, I

*Berg and Webern were friends of mine; we talked about music quite frequently. Also I knew Schoenberg — superficially in the old days in Vienna, but better here in California, and Stravinsky, who visited our house several times.*

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began to study music history in America. It interested me a great deal because I had come to think that many of our new ideas were pre-formed in the old days; that is, the ideas were new but the basic roots of these ideas were present already in the old days, back in the *Ars Nova* of the 14th century. So, I started to study these old composers. I especially became interested in Ockeghem, a Dutch composer of the 15th century, whose work greatly influenced my writing in the *Lamentations*.

*Town:* Tell us about twentieth-century composers you knew.

*Krenek:* Berg and Webern were friends of mine; we talked about music quite frequently. Also, I knew Schoenberg — superficially in the old days in Vienna, but better here in California, and Stravinsky, who visited our house several times. [Stravinsky said of Krenek: "Krenek is an intellectual and a composer, a difficult combination to manage, and he is profoundly religious, which goes nicely with the composer side, less nicely with the other thing. He is also

a gentleman and a scholar. . . . I knew little of Krenek's music a decade ago, but I knew and liked the *Symphonic Elegy* for Strings and the *Lamentations of Jeremiah*. Perhaps my own *Threni* shows contact with the *Lamentations*. Krenek's short treatise on twelve-tone counterpoint was the first work I read on that subject, too, and his *Spiritus Intelligentiae Sanctus* was the first electronic 'score' I had the opportunity to study." From *Dialogues and a Diary* by Igor Stravinsky and Robert Kraft (New York: Doubleday and Company, Inc., 1961) as quoted in *Ernst Krenek* (Publicity Booklet) (New York: Broadcast Music, Inc., n.d.), no pagination. ST] In addition to these composers, I knew Busoni and Milhaud. I knew Busoni only casually, in Berlin in his last years. Milhaud I knew very well. I met him in Paris, visited with him frequently, and we became very good friends. I knew him also here in America.

**Town:** I understand that a major stimulus for your developing ideas about literature and writing was Karl Kraus. Could you talk a little bit about him?

**Krenek:** Yes, well, he was a Viennese satirist, a writer who edited a magazine which was called *Die Fackel* (*The Torch*). I think he started it in about 1899 and continued it until his death in 1936. He wrote it mainly himself — the whole magazine; he had no collaborators. I was his reader from about 1918. In the 1930s I met him personally and visited with him several times, not very frequently, but anyway, once a month or so, in this coffeehouse in Vienna where he was holding fort. That was my relationship with Karl Kraus. His writing in *Die Fackel* was basically in the form of criticism and satirization of the social and political conditions in Vienna, and he had a very strong influence on my own makeup as a person and also as a writer. [An excellent analysis of Kraus, his philosophy, and influence on *fin-de-siècle* of Vienna and such important

figures as Schoenberg and Ludwig Wittgenstein, both of whom were "Krausians," may be found in *Wittgenstein's Vienna* by Allan Janik and Stephen Toulmin (New York: Simon and Schuster, 1973), pp. 67-92. ST]

**Shrock:** Can you give us some insights about your development of the twelve-tone technique?

**Krenek:** Well, I approached the twelve-tone technique in the late 1920s when I had the impression that I'd come to an end with the possibilities of the tonal system of the old traditional idiom. I carried it out for the first time in a big opera, *Charles the V*, an opera for the Vienna Opera House. Clemens Krauss, who was then the director, had asked me to write an opera for that institution, which was naturally a very big thing and I was very happy about it. And so, I decided to use the twelve-tone technique for the first time in this opera which dealt with the life and the character of Charles the V, the emperor of the 16th century who ruled, practically, over the whole world — the world in which the sun never set, because he

ruled not only over most of Europe but also the newly-discovered western hemisphere. Now then, this opera was not played in Vienna because of the Nazis. The Nazis were already infiltrating the orchestra and everything else. They were so powerful they intrigued against the opera and it was put away and never done until 50 years later in 1984. So, that is my story about the twelve-tone technique. [*Karl V*, a majestic opera in the newly acquired technique, was explicitly anti-Nazi, pro-Austrian, and Catholic. Naturally, it was prevented from being performed. As a result, Krenek increased his outspokenness against Pan-Germanism, produced obstinate twelve-tone works, and associated with intellectuals such as Berg and Webern. All of this of course, made him a marked man. ST]

**Shrock:** Tell us more about your choral compositions. What works in addition to the *Lamentations of the Prophet Jeremiah* and your new oratorio *Opus sine nomine* do you consider especially important?

**Krenek:** I think one of my earliest editions was a choral work: three choruses on texts by the German

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writer/German poet, Matthias Claudius (*Drei A Cappella Chöre*, Op. 22). That was in 1919, or perhaps 1920 or so, and ever since I have written choral works off and on. I can't enumerate all of them.

**Shrock:** There was an especially fine performance of your *Kantate von der Vergänglichkeit des Irdischen* (Op. 72) at the 1989 National Convention of the American Choral Directors Association. Can you tell us a bit about the composition from your perspective?

**Krenek:** The composition uses the poetry of, I think, a German poet of the 17th century, which was collected by Heinrich Fisher. Fischer collected and edited a set of poems which deal with various subjects but mainly with the transitoriness of earthly things. I selected the poems because I was greatly impressed by the whole idea. And so I like this work very much. I remember it well. It's for chorus, piano, and soprano soloist. I played the piano myself in Switzerland.

**Town:** The author of an article published in the Los Angeles Times/Calendar in celebration of your

90th birthday mentions several reasons given for your neglect in this county. For one, he mentions that an anti-German bias in existence when you immigrated to the United States might have something to do with your neglect — then and even today. Do you find that feasible?

**Krenek:** Well, yes. I think there is something to that, naturally. There was not so much an anti-German bias, but, the composers in the New York clique (like Copland, Harris, and such people) were oriented towards Paris. They had all studied with Nadia Boulanger and were thinking in terms of French music. So, they didn't care about the atonal music which came from Vienna. They didn't care about the twelve-tone technique. They had the impression that it was old hat — that they were over it in America and didn't have to bother with it anymore. That naturally stood in our way. So, I had to fight against this bias which existed.

**Town:** The author of the article also mentions that you are primarily a composer for the theatre — you have written more than 20 operas.

Therefore, because we don't have the European system of opera houses . . .

**Krenek:** That's part of it, yes. Here, the operas are played mainly by universities of limited means, limited possibilities. So, it's a very difficult situation. My opera, *Jonny spielt auf*, was played at the Metropolitan in New York in 1929. It was done in German, however, and nobody understood anything, so it was not successful at all. [Jonny did bring fame and fortune to Krenek; it was translated into 18 languages and so popular that an Austrian brand of cigarettes was named for it. ST]

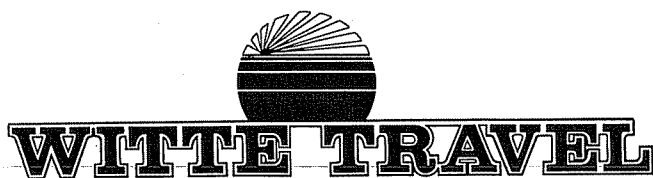
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**Composers in the New York clique (like Copland, Harris, and such people) were oriented towards Paris. They had all studied with Nadia Boulanger and were thinking in terms of French music. So, they didn't care about the atonal music which came from Vienna. They didn't care about the twelve-tone technique. They had the impression that it was old hat — that they were over it in America and didn't have to bother with it anymore. That naturally stood in our way. So, I had to fight against this bias which existed.**

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**Town:** I'm wondering if one of the reasons why your music is neglected or unknown in the United States is that there are so few recordings to be found which might serve as study guides for students of your music.

**Krenek:** This might be so, though I know a number of recordings which a company here in California brought out a few years ago. (Orion Master Recordings, Inc./5840 Busch Drive/Malibu, California 90265.) The Krenek Archive Center at the University of California, San Diego



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has materials and information about recordings and writings, etc. It's excellent. They have all of my duplicates of my scores — I believe — and all my writings, letters — thousands of letters.

**Shrock:** Tell us more about this archive.

**Krenek:** The center (The Ernst Krenek Archive) is due to John Stewart, who was the Provost of the John Muir College in San Diego. He wrote a book on me, a biography, which was just published. [*Ernst Krenek: The Man and His Music* by John Stewart, in German translation by Friedrich Saathen, published in Tutzing by Hans Schneider, August 1990; the original English, published by the University of California Press, November 1990. "This intellectual biography examines Krenek's life and work in the context of his cultural milieu. Written for the general reader, it is the result of extensive interviews with Krenek, and relies as well on the collections of the Krenek Archives in the Wiener Stadt Bibliothek and at the University of California, San Diego." From *The Ernst Krenek Newsletter* I/1 (Spring, 1990): p. 4. ST] The Archive Center is now headed by Dr. Garrett Bowles, who is very active and who is now publishing a newsletter, a *Krenek Newsletter*, which is very valuable because it lists all the new performances of my works. [*The Ernst Krenek Newsletter* is published three times per year, in spring, fall, and winter. Subscription information may be obtained by writing: The Ernst Krenek Archive 0175Q/University of California, San Diego/La Jolla, CA 92093-0175. "The Ernst Krenek Archive at the University of California, San Diego was established in 1978 with the deposit of Krenek's accumulated correspondence and writings covering the period from his emigration to America in 1938 to 1973. Since that initial deposit, Krenek has deposited two further collections of five-year accumulations of correspondence and writings. In addition, while his music is deposited in the Ernst Krenek Archive in the Vienna Public Library, copies of many of his music manuscripts are available in the San Diego Archive. . . . The correspondence spans the wide range of Krenek's activities, including letters from conductors and musicians interested in performing Krenek's

music, students and scholars requesting assistance with their studies of Krenek's work, publishers concerning the issuance of his music and writings, and social friends. The thousands of letters are valuable sources for documenting his activities and attitudes. However, their importance to scholars is somewhat diminished because, except in a few instances, Krenek did not keep copies of the letters he sent; therefore, the picture of Krenek's activities is one-sided. The San Diego Archive has begun a program of seeking out the letters he sent. Several significant collections have been received, including the donation of Krenek letters by former student Will Ogdon, the purchase of Krenek letters to Los Angeles Times music columnist Arthur Goldberg, and the gift of copies of Krenek's letters with the Darmstadt Ferienkursen. These additions will make it possible for future scholars to more accurately assess Krenek's activities. . . . In equal significance with the correspondence in the San Diego Archive is the collection of Krenek's writings. It consists of drafts of articles and lectures, and many off-prints. As a composer, Krenek is one

of the most prolific writers about music and culture; his almost 1,000 articles cover almost every aspect of twentieth-century life. The locations of Krenek's literary manuscripts in the Vienna and San Diego Archives is documented in *Ernst Krenek: A Bio-Bibliography* (see below) compiled by Garrett Bowles. Further locations of his literary manuscripts should be reported to the compiler for inclusion in the next edition. . . . The Vienna and San Diego Krenek Archives are very important repositories of information about Krenek and his activities. Anyone wishing to donate Krenek materials to either Archive will be warmly encouraged. The San Diego Archive has a small budget to purchase Krenek materials, and will entertain offers of material for sale." From *The Ernst Krenek Newsletter*, I/1 (Spring, 1990): p. 2-3, ST]

Dr. Bowles also published a bibliography of all my work — a book of 500 pages about all my compositions, writings, and everything that has been written about me. It's a very valuable book. [This book was published by the Greenwood Press, Westport, Conn., in 1989. It documents the composer's life and

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**Shrock:** Have you written any choral works since *Opus sine nomine*?

**Krenek:** No, not since this *Sine nomine*.

**Shrock:** Do you attend many performances of other works? Can you comment on your perception of musical life today?

**Krenek:** No, I can't say much about it because I hear very little. I hear very little music. On the television, I listen only to the news and nothing else.

**Shrock:** Can you comment on the development of compositional styles as you perceive it? You have the vantage point of a considerable span of history.

**Krenek:** I don't know too much about it. I don't know what my colleagues are doing now. I hear about aleatoric compositions, minimalistic compositions, and the new simplicity and new tonality. I worked that out

for myself in the 1920s, so now I'm sticking with the old complexity.

**Shrock:** Do you feel, in this regard, that your compositional style has remained unchanged since the 1920s?

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*It is quite possible that the unusual variety of my output has baffled observers accustomed to more homogeneous phenomena. It is my impression that this confusion has surrounded my work with an unusual obscurity — almost anonymity.*

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**Krenek:** No. In the 1920s I returned to the neoromantic style. I wrote *Jonny spielt auf*. This is all old hat. But now, since I embraced the twelve-tone technique, I'm writing much more complex music. I'm staying with it. I'm not going back to anything old any longer. [Krenek remains an enigma to many because his vast output is not idiomatically concentrated in the manner of, say, Hindemith, from whom a dozen works would provide a reasonable overview of his aesthetic. The

composer has expressed several times the idea that the sheer range and quantity of his music, preventing him from being neatly categorized, may have inhibited his public. "It is quite possible that the unusual variety of my output has baffled observers accustomed to more homogeneous phenomena. It is my impression that this confusion has surrounded my work with an unusual obscurity — almost anonymity." From Krenek, "Self-Analysis." We might venture to say that Ernst Krenek represents in his time a blend of the popular and learned approaches to his music. For, the ideal work by Krenek would not succeed in delineating his stylistic epoch. He lived through a time of transvaluation in his historical/stylistic period; he passed through various phases assimilating thoroughly diverse styles and techniques to become an exceptional composer; he was aware of the function of strict technical discipline, and was able to apply this experience to his excursions into new territory; and, he created a body of works illustrating this eclecticism. If one wished to identify compositional phases, we could say that Krenek progressed through the following (and in this order): expressionism, atonality, neoromanticism, dodecaphony, serialism, aleatoricism, electorics. ST]

**Shrock:** Are there things you would like young composers today to know? Are there philosophies or viewpoints that you would like to express to composers?

**Krenek:** Well, I have no particular counsel for young composers except that they should just try to do their best; they should study music and keep an open mind. In addition, they — and every music student — must study music history. The awareness of former styles can be of invaluable benefit in the development of a young composer's technique. CJ

#### For Further Study

Krenek, Ernst. "A Composer's Influences." *Perspectives of New Music* 5 (Fall-Winter, 1966): 36-41.

\_\_\_\_\_. *Horizons Circled: Reflections on My Music* (Berkeley: University of California Press, 1974).

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- . "Lamentatio Jeremiae Prophetae." In *The Composer's Point of View: Essays on Twentieth-Century Choral Music by Those Who Wrote It*, pp. 22-34, 240-243. Edited by Robert Stephan Hines (Norman: University of Oklahoma Press, 1963).
- . "Major Figures in American Music." Interview with Vivian Perlis. Oral History, American Music Project, March, 1974. 4 cassettes, 125pp. transcript.
- . *Music Here and Now*. Translated by Barthold Fles (New York: W. W. Norton and Company, 1939).
- . "Self-Analysis." *The University of New Mexico Quarterly* 23 (Spring, 1953): 5-57.

### A Chronological Bibliography of Ernst Krenek's Choral Music by Garrett H. Bowles

The date of composition, a publisher siglum, and when available, duration is supplied in parentheses following each title. Works without opus number are identified with "W" numbers derived from this author's *Ernst Krenek, A Bio-Bibliography* (Westport, CT: Greenwood Press, 1989).

- Gemischte a cappella-Chöre*, op. 22. (1923, Universal Edition) For SSAATTBB chorus a cappella. German texts by Matthias Claudius.
- Vier kleine Männerchöre*, op. 32. (1924, Universal Edition) Alto solo & TTBB chorus. German texts by Friedrich Hölderlin.
- Die Jahreszeiten*, op. 35. (1925, Universal Edition; dur: 12 min.) For SATB chorus a cappella. German text by Friedrich Hölderlin; English translation by Virginia Seay and the composer.
- Vier A-cappella Chöre*, op. 47. (1926, Universal Edition) For SATB chorus a cappella. German texts by Johann Wolfgang von Goethe.
- Gemischte Chöre*, op. 61. (1929, Universal Edition) For SATB chorus a cappella. Text by Gottfried Keller.
- Kantate von der Vergänglichkeit des Irdischen*, op. 72. (1932, Universal Edition; dur: 20 min.) For soprano, mixed chorus & piano. German texts by various seventeenth century authors from *Die Vergessenen; Hundert deutsche Gedichte aus dem XVII. und XVIII. Jahrhunderts* by Heinrich Fischer (Berlin: P. Cassirer, 1926). English translation by the composer.
- Austrian folksongs*, op. 77a. (1934, Universal Edition) Arranged for SATB chorus a cappella; no. 3 with soprano solo.
- Symeon der Stylit*, W84. (1935-7, finished 1987, Bärenreiter) Oratorio for soprano, mezzo-soprano, tenor, baritone, speaker, SATB chorus & orchestra: 1.1.1.1/1.1.1.0/piano/

- timpani/percussion/strings. German text from *Byzantinisches Christentum* by Hugo Ball alternating with texts from the Psalms in Latin.
- Two choruses on Jacobean poems*, op. 87. (1939, Rongwen; dur: 6 min.) For SSA chorus a cappella. English texts by William Drummond and Sir Walter Raleigh.
- Lamentatio Jeremiae prophetae*, op. 93. (1941-2, Bärenreiter; dur: 68 min.) For SSAATTBB chorus a cappella. Text from the Tenebrae service of the Catholic Church during Holy Week.
- Cantata for wartime*, op. 95. (1943, (Schott/Universal Edition; dur: 12 min.) For women's chorus and orchestra: 2.2.2.2/4.2.2.0/timpani/percussion/strings. Texts by Herman Melville: "A utilitarian view of the Monitor's fight," "A Requiem for soldiers lost in ocean transport," and "Aurora-Borealis" from *Battle pieces and aspects of the wars*; "Dirge" and "We fish," from *Mardi*.
- Five prayers for women's voices over the Pater noster as cantus firmus*, op. 97. (1944, Universal Edition; dur: 10 min.) For SSA chorus a cappella. English text from John Donne's *A litanie*, no. 15, 16, 20, 23, & 27.
- Santa Fe time table*, op. 102. (1945, Bärenreiter; dur: 15 min.) For SSAATB chorus a cappella; text from the Atcheson, Topeka and Santa Fe railroad timetable.

- Aegrotavit Ezechias*, op. 103. (1945, Mobart; dur: 8 min.) Motet for SSA chorus & piano. Latin text from Isaiah 38, 1 - 6; English adaptation by Maurice Wright.
- In paradisum*, op. 106. (1946, Broude; dur: 3 min.) Motet for SMzA chorus a cappella.
- O would I were*, op. 109. (1946, dur: 2 min.) Canon for mixed chorus a cappella. Published: In *Modern canons*. (New York: Mercury Music, 1947).
- Remember now*, op. 115a (1947, Mobart; dur: 5 min.) Motet for SMzA chorus and piano. English text from Ecclesiastes 12, 1-8.
- Choruses*, op. 138. (1953, Belwin) For SATB chorus & organ or piano. English texts.
- Motette zur Opferung; für das ganze Kirchenjahr*, op. 141. (1954, Schott; dur: 1 min.) For SABar chorus a cappella. Text: Veni Sanctificator.
- Proprium missae in domnica tertia in quadragesima*, op. 143. (1955, Schott; dur: 10 min.) For SABar chorus a cappella.
- Psalmverse zur Kommunion; für das ganze Kirchenjahr*, op. 149. (1955, Schott; dur: 10 min.) For chorus a cappella.
- Ich singe wieder, wenn es tagt*, op. 151 (1955-6, Schott & Universal Edition; dur: 3 min.) For SATB chorus with string orchestra or string quintet.

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German text by Walther von der Vogelweide.  
*Guten Morgen, Amerika*, op. 159. (1956, Schott; dur: 3 min.) For SATB chorus a cappella. English text by Carl Sandberg; German translation by the composer.  
*Psalmverse*, W 92. (1956, Schott) For SATB chorus.  
*Missa duodecim tonorum*, op. 165. (1957, Gregorian Institute of America; dur: 20 min.) For SSA or TTBB chorus & organ.  
*Holiday motets*, W94. (1959-66, Broude) For chorus (treble voices) a cappella. English texts.  
6 *Motetten nach Worten von Franz Kafka*, op. 169. (1959, Bärenreiter; dur: 18 min.) For SATB chorus a cappella.  
*Children's songs: 3 Madrigals*, op. 174. (1960, Broude; dur: 3 min.) For SSA chorus a cappella. Texts by William Shakespeare, Robert Herrick, and Alfred Tennyson.  
*Children's songs: 3 Motets*, op. 174. (1960, Broude; dur: 3 min.) For SSA chorus a cappella. Texts from Ecclesiastes 1:4, 5, 7; Psalm 107:23 - 26, 29; and Psalm 104:24 - 26.  
*Kanon Igor Strawinsky zum 80. Geburtstag*, op. 181. (1962, Bärenreiter; dur: 2 min.) For 2-voice chorus. Latin text by the composer.  
O *Holy Ghost*, op. 186a. (1964, Bärenreiter; dur: 2 min.) Motet for SATB chorus a cappella. English text by John Donne from *A litanie*, no.3.  
*Proprium für das Dreifaltigkeitsfest*, op. 195. (1966, Bärenreiter; dur: 25 min.) For soprano and SATB chorus with ensemble: 2 trumpets, timpani & organ. German texts.  
*Deutsche Messe (Ordinarium)*, op. 204. (1968, Bärenreiter; dur: 20 min.) For SATB chorus, clarinet, trumpet, 2 trombones, timpani & percussion. German text.  
*Messe Gib uns den Frieden*, op. 208. (1970, Bärenreiter; dur: 20 min.) For SATB chorus & orchestra: 0.0.1.1./1.1.0.0./timpani/organ/percussion/strings. German text.  
*Three sacred pieces*, op. 210. (1970-71, Broude; dur: 4 min.) For SATB chorus a cappella. English texts: No. 1 Ecclesiastes 9:7, 9-10; No.2 Proverbs 30:24-28; and No.3 Proverbs 30:18-19.  
*Three lessons*, op. 210. (1971, Broude; dur: 6 min.) For SATB chorus a cappella. English texts by the composer.  
*Feiertags-Kantate*, op. 221. (1974-5, Universal Edition) For speaker, mezzosoprano & baritone with SATB chorus and orchestra: 1.1.1.0/0.1.1.0/harp/piano/percussion/strings. German text by the composer.  
*Settings of poems by William Blake*, op. 226. (1976, Broude. dur: 3 min.) For SATB chorus a cappella.  
*Opus sine nomine*, op. 238. (1980-88, Bärenreiter) Oratorio in four movements for soprano, mezzo-

soprano, 2 tenors, baritone, narrator, chorus (SATB), and orchestra: 2.2.3.3./4.4.4.1/3 guitars/percussion/xylophone/vibraphone/piano/celesta / harp/strings. Text by the composer based upon the Latin text from Genesis 1-3, 32, and 24-29.

## Discography of Ernst Krenek's Choral Music by Garrett H. Bowles

New Records NRLP 305. *A program of choral excerpts*. 10 in. [1951]

Performers: Hamline University  
A Cappella Choir; Robert Holliday, conductor.

Issued with choral works by Charles Ives, Morales, Benjamin Britten, Heinrich Schütz, and Scarlatti.

No. 2, "Zur Erntezeit" and No. 3, "Schifferliedchen" from *Gemischte Chöre*, op. 61. (1929)

New Records NRLP 306. *Choral music by the Hamline Choir*. 10 in. [1952]

Performers: Hamline University  
A Cappella Choir; Hamline University Singers; Robert Holliday, conductor.  
Issued with works by Russell Harris and Carlos Chavez.

*Die Jahreszeiten*, op. 35. (1925)  
Lessons 1 & 2 from *Lamentatio Jeremiae prophetae*, op. 93. (1941-2)

Epic LC 3509. [1958] Fromm Music  
Foundation Twentieth Century Composers Series.

Performers: Choir of the State School of Church Music in Dresden; Martin Flämig, conductor.

Issued with Krenek's *Sestina*, op. 161.  
Lessons 1, 6, & 7 from *Lamentatio Jeremiae prophetae*, op. 93. (1941-2)

University of Illinois CRS 7. [1960?]  
Performers: University Women's Glee Club; Russell Mathis, conductor.

Issued with choral works by Bruno Maderna, Leslie Bassett, and Thomas Fredrickson.

*Five prayers for women's voices over the Pater noster as cantus firmus*, op. 97. (1944)

Bärenreiter Musicaphon 30 L 1303-4. [1961] Also issued on Bärenreiter LP 059 449.

Performers: NCRV Vocal Ensemble Hilversum; Marinus Voorberg, conductor.  
Recorded January - February, 1961 in the Grossen Kirche, Loenen, Holland.  
Issued with *Lieder des Abschieds* by Zillig.

*Lamentatio Jeremiae prophetae*, op. 93. (1941-2)

Austin 6224. [1963]  
Performers: Texas Tech Choir.  
Excerpts from *Die Jahreszeiten*, op. 35. (1925)

Vergara 14.013 SL. *Encuentro internacional de compositores en el Monasterio de Montserrat, Septiembre de 1968*. [1968]

Performers: Capilla y escolania de Montserrat coro de monjes y asamblea; Ireneu Segarra, conductor.  
Recorded in Montserrat, August 22, 1968. Sung in Catalan.  
Issued with *Vespers* by Peter Eben. *Proprium Missae per a le festa de la nativitat de la mare de Deu* (8 de setembre), op. 202. (1968)

Audio Engineering Associates AEA-1094. A program of music for women's voices from the 20th century. [197?] ]

Performers: UCSB Dorians; Michael Ingham, conductor.

Recorded at the University of California, Santa Barbara.

Issued with choral works by Ernst Bacon, Darius Milhaud, Arnold Schoenberg, Milton Babbitt, Igor Stravinsky, and Bernhard Heiden.

*Two choruses on Jacobean poems*, op. 87. (1939)

*Five prayers for women's voices over the Pater noster as cantus firmus*, op. 97. (1944)

Orion ORS 75204. [1975]

Performers: California State University, Northridge, Chamber Singers; John Alexander, conductor.

Recorded May 17 and June 7, 1975, at California State University, Northridge.

Issued with Krenek's *O Lacrymosa*, op. 48, *Tape and double*, op. 207, and *Toccata, accordion*, op. 183.

*Santa Fe time table*, op. 102. (1945)

Orion ORS 76246. [1976] Also issued on Orion cassette OC 676. [1980?]

Performers: College of the Desert Vocal Ensemble; John L. Norman, conductor.

Recorded April 11, 1976, College of the Desert, Palm Desert, CA.

Issued with Krenek's *Aulokithara*, op. 213a, *Wechselrahmen*, op. 189, and *Echoes from Austria*, op. 166.

*Three sacred pieces*, op. 210. (1970-71)

Orion ORS 80377. *Ernst Krenek vocal compositions*. [1980]

Performers: College of the Desert Vocal Ensemble; John L. Norman, conductor.

Recorded April 13, 1979, University of California, Santa Barbara Krenek Festival.

*Die Jahreszeiten*, op. 35. (1925)

*Gemischte Chöre*, op. 61. (1929)

*O Holy Ghost*, op. 186a (1964)

*Three sacred pieces*, op. 210. (1970-71)

*Three lessons*, op. 210. (1971)

*Settings of poems by William Blake*, op. 226. (1976)

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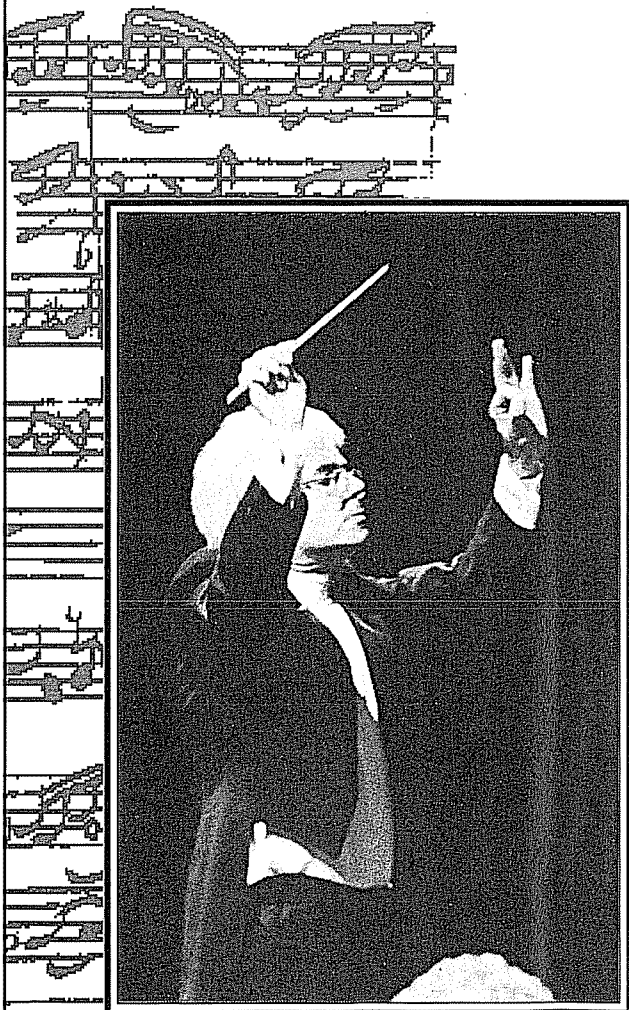
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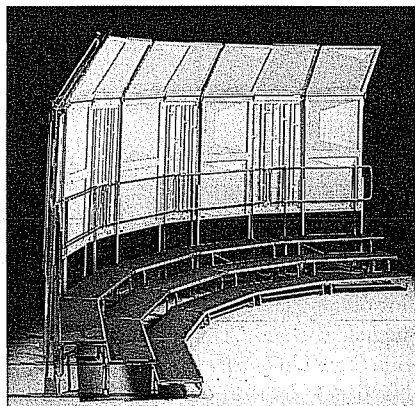
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# Prokofiev's Choral Works

by William Braun

**T**he year 1991 marks the centennial birthday celebration of Sergei Prokofiev, who was born on April 23, 1891. Although Prokofiev is well-known for his ballets, concertos, film scores, operas, and orchestral and piano works, the same is not true for his choral works. Since relatively little is known or has been written about Prokofiev's choral music, this article will briefly examine his major choral works<sup>1</sup> in order to better acquaint American choral directors with the choral music of one of the most significant Russian composers living in the first half of the twentieth century.<sup>2</sup>

Prokofiev's *Two Poems* ("The White Swan" and "Waves," Op. 7), composed in 1911 while he was a student at the St. Petersburg Conservatory, was written for women's chorus and orchestra to texts written by the Russian Symbolist poet, Konstantin Balmont. This was Prokofiev's first excursion into the choral genre at a time when he was starting to be recognized as a composer of orchestra and piano pieces. He wrote these two pieces in the hope that they would be performed by the Conservatory Chorus which he was directing as part of his conducting lessons under Cherepnin. Prokofiev did conduct "The White Swan" but later recalled the experience with some consternation in his autobiography, remarking that the songs were "too

Braun is Associate Professor of Music at Arkansas College in Batesville, Arkansas.

## АЛЕКСАНДР НЕВСКИЙ

### КАНТАТА

СЛОВА В. ЛУГОВСКОГО  
и  
С. ПРОКОФЬЕВА

соч. 78  
1938

*The year 1991 marks the  
centennial birthday  
celebration of Sergei  
Prokofiev, who was born on  
April 23, 1891.*

difficult to sing" for the student choir. Israel Nestyev, the official Soviet biographer, dismissed these pieces as "too unusual;" however, Harlow Robinson, another more recent biographer of Prokofiev disagreed with both assessments:

The melody line is clear and unchromatic, while the accompaniment proceeds in gentle arpeggios (the tempo marking is *andante molto*). The vocal style is melodic unlike the declamatory idiom

of "The Ugly Duckling" and *The Gambler*. Romantic, dreamy, even sentimental, the songs are very different from the insistent and aggressive piano pieces composed during the same period, and demonstrate another side of Prokofiev's musical personality.<sup>3</sup>

Prokofiev did not return to the choral genre until 1917 when he composed *Seven, They Are Seven*, Op. 30 (a setting of Balmont's poem of the same name based on an ancient Chaldean invocation) in response to the Revolution, WW I, and the chaos

surrounding these events. "The text of the ancient inscription . . . gave Balmont the basis for his portrayal of seven terrible giants who ruled the world."

In the deep abyss  
Their number is seven;  
In the azure sky,  
Seven, they are Seven!  
When they arise in the west,  
They are seven.  
When they loom in the east  
They are seven!  
Sitting enthroned, in the deep  
shadow,  
'Tis their voice that rises,  
mutters, and roars  
And 'tis their shape that fills  
immensity from heaven to earth!  
Seven, they are Seven! Seven,  
they are Seven!  
Seven, they are Seven!

Prokofiev added a quatrain of his own which contained a veiled allusion to

contemporary events:

They cause heaven and earth to shrink.  
They confine, as behind doors, whole countries.  
They grind nations as nations grind corn.  
Seven, they are Seven! Seven, they are Seven!  
Seven, they are Seven!

"Thus the terrible Chaldean giants apparently symbolized for Prokofiev the dread force that had plunged mankind into the abyss of war and devastation. . . . This sinister force rules the world, and it is opposed by nothing more than the savage pagan incantation . . . 'Oh, thou Heavenly Spirit! Curse Them! Curse Them! Curse Them!'"<sup>4</sup>

These texts were set in the "primitive" or "barbaric" fashion of Stravinsky's *Rite of Spring* which Prokofiev himself had used in his own *Scythian Suite*. This expressionistic work was written for a dramatic tenor soloist (*Tenore drammatico*), a mixed chorus which divides into as many as eight different parts, and a large orchestra with amplified brass and percussion sections (four trumpets, eight horns, three tenor trombones, one bass trombone, tuba, contratuba, two timpani, two bass drums, cymbals, tambourine, snare drum, tam-tam, chimes, xylophone, celesta, and two harps).

Prokofiev emphasized the incantatory quality of the text dividing this single-movement work of approximately seven-and-a-half minutes into eight contrasting sections with no repetitions or recapitulations. Melodic and rhythmic ostinatos

Example 1

(Example 1) play an important role in the overall structure of the piece. The harmony is extremely dense in the tutti sections where Prokofiev used his technique of contrapuntally layering various descriptive effects. Some of the unusual effects used in the score include: 1) the whispering of the chorus, 2) the *col legno* tapping of the entire string section, 3) the rising glissando of the full chorus, and 4) the barbaric episode for percussion alone. The coloristic and descriptive effects predominate over melodic expressiveness which is more declamatory and limited to brief phrases or ostinato figures.<sup>5</sup>

Because *Seven, They Are Seven* required performing forces that were unavailable in Russia in 1917-18, it was not performed until 1924 in Paris under Koussevitsky's direction. It was well received even though the dramatic effect was nearly lost by Koussevitsky's playing of the 'incantation' twice in the same

evening. Olin Downes described this concert in unusual detail (*The New York Times*):

*Seven, They Are Seven* would have sent an audience accustomed to New York orchestral programs scurrying for the doors. For this Prokofiev is a bold and bad young man. How his music will sound ten years hence is an open question. How it would have sounded under a conductor less sympathetic to its nature than Koussevitsky it is hard to say. But on the evening in question and under the circumstances the work made a powerful impression. It is huge and rather horrible and primitive and the most effective composition by Prokofiev that we have heard. At its end, there was enormous applause.<sup>6</sup>

Prokofiev would not return to the vocal-symphonic medium (which is the medium he used for nearly all his choral works) for nearly 20 years. These years saw many changes in both Prokofiev, the world's state of affairs, and his native Russia. Prokofiev left Russia in 1918 and spent the next two decades concertizing all over Europe and America, residing primarily in France. He had gained an international reputation both as a composer and performer, but finally decided in 1936 to return to Russia and become a Soviet citizen — despite the dark omens that were evidence of things to come.

Quite simply, he wanted to go home. Throughout his stay in the West he had never ceased

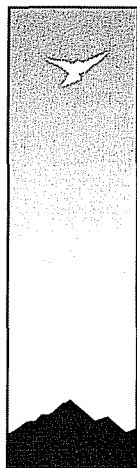
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to be, above all, a Russian. He had made many close acquaintances, but his real friends were Russians, and most of them, . . . were in Russia. He missed the support and confidence of these people; most of all he missed the vital stimulus of being in the company of Russians in Russia.<sup>7</sup>

This decision was to profoundly affect his life and music.

The first rumblings of a new order had appeared in 1929 with the pronouncement of "The Ideological Platform of the Russian Association of Proletarian Musicians." A period of artistic isolation from the music of Western Europe followed in 1932 and the establishment of the Union of Soviet Composers brought with it guidelines for the composer, who was advised to address his music to the people and, in fashioning music with a general appeal, to rediscover the traditions of Russia's past and particularly its native folk materials.<sup>8</sup>

*The Cantata for the Twentieth Anniversary of the October Revolution*, Op. 74, was an attempt to compose music in the state's new style — patriotic and accessible to the common people. The cantata was conceived on a grand scale for no less than 500 people: a narrator, two choruses (one professional and one amateur), four orchestras (symphonic, brass, percussion, and *bayan*), as well as realistic sound effects such as gun shots, machine-gun fire, and sirens. The texts for the Cantata were direct quotes from the heroes of Soviet Communist ideology — Marx and Engels, Lenin and Stalin. Prokofiev stated, "Lenin wrote in such graphic and convincing language that I did not want to resort to any versified exposition of his ideas, I wanted to go right to the source and use the actual words of the leader."<sup>9</sup> The texts are arranged in chronological order and make up the 10 different parts of the cantata.

Part One: Orchestral Introduction (Epigraph is the phrase from the *Communist Manifesto*: "A specter is

haunting Europe — the specter of Communism.")

Part Two: Philosophers (Chorus to the text taken from Marx's theses on Ludwig Feuerbach: "The philosophers have interpreted the world in various ways; the point, however, is to change it.")

Part Three: Orchestral Interlude

Part Four: "We are marching in a compact group along a precipitous and difficult path." (Chorus to Lenin's words from *What is to be Done?*)

Part Five: Orchestral Interlude

Part Six: Revolution (Chorus to texts from articles and speeches by Lenin, October 1917)

Part Seven: Victory (Orchestra and chorus, to texts from Lenin)

Part Eight: Stalin's Pledge (Chorus to a text taken from Stalin's speech at the bier of Lenin)

Part Nine: Symphony (for symphony orchestra and accordion orchestra; theme: Socialist construction)

Part Ten: The Stalin Constitution (Chorus to a text taken from Stalin's speech at the Eighth Extraordinary Congress of Soviets: "From each according to his ability, to each according to his needs.")

In "Revolution," the longest and most important of the sections, Prokofiev paints a picture of combat which gradually increases in intensity as more forces join in, growing in volume and excitement that is reminiscent of *Seven, They Are Seven*. The vocal style of the cantata mixes the incantation style of *Seven, They*

*Are Seven* and "a more lyrical, epic line (particularly for the female voices) that found fuller expression in *Alexander Nevsky* and *War and Peace*."<sup>10</sup>

Prokofiev's friends and colleagues were confused by the work, and the bureaucracy objected to the insufficiently heroic setting of the words of the "brilliant and graphic leaders of the Revolution." These reactions left the work unperformed in 1937. The cantata was not in fact

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***In 1948 the government decided to correct what it considered the lax state of music. In an official party decree, the works of Prokofiev and most other prominent composers were denounced as "marked with formalist perversions...alien to the Soviet people."***

---

premiered until 1966 ". . . which proved it an immensely gripping and dramatic score, comparable with the composer's best music of the 1930s."<sup>11</sup>

In 1938 Prokofiev again attempted to compose in the governmental authorities' simple patriotic style with the choral suite *Songs of Our Days*. This suite, scored for orchestra, mixed chorus, and soloists, employs folk and nationalistic texts presenting various aspects of Soviet life by the popular Soviet poets Marshak, Lebedev-Krumach, and Prischelets. It consists of an Orchestral Introduction (a march) and a cycle of eight songs: "Over the Bridge," "Be Well," "Golden Ukraine," "Brother for Brother" (one

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| HARK, ALL YE LOVELY SAINTS (Weelkes/SSAB) ..... | CPP-Belwin SV9813          |
| IF YE LOVE ME (Tallis/SSAA) .....               | Lawson-Gould, Music 70-542 |
| ON THIS DAY (Piae Cantiones/SSAA) .....         | Lawson-Gould, Music 70-552 |
| THE SHEPHERDS HAD AN ANGEL (Original/SA) .....  | Carl Fischer CM 8352       |
| SHOOT, FALSE LOVE (Morley/SSAA) .....           | Lawson-Gould, Music 70-566 |
| WELCOME, SWEET PLEASURE (Weelkes/SSAB) .....    | CPP-Belwin OCTO 2560       |
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of the more dramatic and successful ballades), "Girls," "The Twenty-Year-Old," "Lullaby," and "From End to End."

This second attempt at "new simplicity" was performed in 1938 by the chorus and orchestra of the All-Union Radio committee but failed to be a critical or popular success. The effort, however, was not in vain as Nestyev wrote:

Despite their general lack of success, these songs provided the composer with valuable training in the vocal idiom. In former years he had limited himself exclusively to the declamatory style, and nowhere, in his operas nor in his songs, had he employed true melody. In writing these songs, he finally attempted to master this very difficult sphere of musical composition. Without the mass songs of 1935-37 (Op. 66 and Op. 76), Prokofiev could hardly have achieved that classic purity of melodic line which was to prove so captivating in the Russian choral melodies of *Zdravitsa (Hail to Stalin)* and *Alexander Nevsky*.<sup>12</sup>

Despite the poor reception given to *The Cantata for the Twentieth Anniversary and Songs of Our Days*, Prokofiev produced one of his greatest works for the film *Alexander Nevsky*. The famous movie director Eisenstein had asked Prokofiev to collaborate with him in the production of this film, and promised that the music was not to be simply an accompaniment to the action photographs but an integral part of the film. Eisenstein and Prokofiev worked well together and the film was completed in 1938. It was premiered in Moscow in December of that year and "hailed as a masterpiece—a judgment echoed by every country as it traveled the world."<sup>13</sup>

Shortly after the film's success Prokofiev started working on the task of turning the film music into the cantata *Alexander Nevsky* (Op. 78). Composing the music for the cantata required Prokofiev to select and discard music from the film, reorchestrate it for the concert hall, and weave it all into a well-balanced and self-integrated form. The cantata<sup>14</sup>, scored for mezzo-soprano soloist, mixed chorus, and orchestra, lasts approximately 40 minutes. The seven sections of the cantata

correspond to the outline of the film's narrative:

#### I. "Russia Under the Mongolian Yoke"

In somber music the composer evokes the feeling of desolation that seizes Russia following the Tartar invasion in the middle of the thirteenth century.

#### II. "A Song About Alexander Nevsky"

With ringing, soaring lines of music the chorus raises its voice in praise of the hero, Nevsky, who has helped bring about the defeat of the Swedes on the Neva River.

#### III. "The Crusaders in Pskov"

The Teutonic Knights, masquerading as religious crusaders, are depicted in music that pointedly combines Gregorian cadences (an ecclesiastical Latin text is set for chorus) with brutal, modern harmonies and sonorities.

#### IV. "Arise, Ye Russian People"

The people of Russia are urged to rise against the invaders, the music now reflecting the intensity of this sentiment.

#### V. "The Battle on the Ice"

A gruesome, realistic picture is drawn of the savage battle on Lake Chud.

#### VI. "On the Field of the Dead"

Grief for the dead, expressed in a song by a Russian girl, mingles with the exaltation of patriotism.

#### VII. "Alexander's Entry in Pskov"

A grandiose hymn of triumph is sounded by chorus and orchestra to celebrate the victory of Nevsky as he enters with glory into the city of Pskov.<sup>15</sup>

This cantata, a unique example of a large-scale composition based entirely on a film score, was to become one of Prokofiev's greatest works. The overall structure is related to sonata form.

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Movements one through four represent the introduction and exposition; movement five, in which contrasting themes are contraposed and combined contrapuntally, represents the development; the sixth movement (which makes use of the soloist) provides a dramatic pause, and the final movement where the themes of movements two and four are restated, serves as a recapitulation.<sup>16</sup>

This cantata gives us a clear example of how Prokofiev used folk and liturgical material as a model, by:

... "re-composing" the original themes rhythmically and harmonically, and using the instrumental possibilities of a twentieth-century orchestra. This was, in fact, his guiding principle in using folk music or other "alien" musical material in all of his composition. One of the best examples from *Nevsky* is the liturgical chanting, in Latin ("Peregrinus expectavi/Pedes meos in cymbalis"), of the Catholic Teutonic Knights. It remains obviously "Catholic" in its intervals, monotony and rhythm, but these features are grotesquely exaggerated to make a dramatic point and to convey a negative image of the invaders.

In the same way, the songs sung by the Novgorodians — "Arise, Ye Russian People," "Song About Alexander Nevsky," and "On the Field of the Dead" — used phrasing and rhythms familiar in Russian folk-song, but, as in *Songs of Our Days*, these are refracted through Prokofiev's own "modern" style. Great emphasis is placed on a flowing, epically *legato* line in music associated with Nevsky and the Russians,

which lends their characterization an air of serene nobility and lyrical power.<sup>17</sup>

The American premier of *Alexander Nevsky* was in 1943 on a radio broadcast conducted by Stokowski. The first concert performance was in 1945 with Ormandy conducting the Philadelphia Orchestra. After the performance Olin Downes wrote:

The music is built on grand lines with great mass effects. . . . The work has a master's simplicity, orchestra music of extraordinary power, and in the choral writing the racial accents of the people and of the composer who is here a true descendant of Mussorgsky. . . . The orchestral coloring is very remarkable and so is the superb writing for the voices.<sup>18</sup>

This cantata is truly one of the greatest of Prokofiev's choral works and one which deserves to be performed especially during this centennial year of his birth. This is the only complete large-scale work of Prokofiev in print in English. The piano-choral score can be obtained from Kalmus Music: K 06380. A recording of this cantata (along with

*Seven, They Are Seven* and *Zdravitsa*) performed by the Choeur et Orchestre Symphonique de La Radio de L'U.R.S.S. can be found on the CD 278389 produced by SDRM.

In 1939 Prokofiev was commissioned by the All-Union Radio committee to write a piece for chorus and orchestra entitled *Zdravitsa* (A Congratulatory Toast), Op. 85. Since the cantata was intended as a 60th birthday tribute to Stalin, the English subtitle "Hail to Stalin" has sometimes been added. The seven folk songs found in this folk cantata were chosen by Prokofiev from the various national groups within the U.S.S.R., but each folk song was stamped with Prokofiev's own unique style. Although *Zdravitsa* was scored for a large orchestra, Prokofiev tried to embody the elements of Russian choral singing in this choral song cycle of nearly 14 minutes. His choral writing skill is displayed in the variety of choral colors and the alternating of various sections and timbres of the medium. The rondo form of the cycle is unified by its principal theme (Example 2) which acts as a refrain throughout the piece. It is a lyrical, Russian-like melody with Prokofiev's usual sudden modulations to unexpected keys. Although this theme is in no way a folk theme, it shows how skillful Prokofiev was at

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interweaving the various different folk songs into a seamless whole with his principal theme providing the unifying glue. The orchestral introduction is built on this theme which reappears two more times in the middle of the piece and is used in an expanded form for the conclusion. "Zdravitsa was one of Prokofiev's most officially successful attempts in the genre of political cantata."<sup>19</sup>

Prokofiev's next choral project was conceived in 1942 while he was an evacuee in Tbilisi. *Ballad of an Unknown Boy*, Op. 93, scored for soprano and tenor soloist, chorus, and orchestra, is a patriotic cantata set to the anti-Nazi text of the popular Soviet poet Antokolsky. In his program notes Prokofiev wrote:

The basis of the cantata is the fate of the boy whose mother and sister were killed by the Fascists, who had robbed him of his happy childhood. The shaken soul of the boy reaches manhood, and he is ready for a feat of arms. During the retreat by the Germans from his home town, the boy blows up the car of a Fascist commander with a grenade. The name of and fate of the boy are not known, but the glory and valor of this action spreads throughout the unit at the front and in the rear, spurring them on to fight the enemy. I have endeavored

to make the cantata a swift-moving, dramatic composition.

Despite his efforts, the cantata was not well received and was performed only once in Moscow in 1944. Even Shostakovich gave it a critical evaluation: "In the *Ballad* the music is deprived of a solid, constructive base. I sense it as a series of separate, unconnected musical cadres. To me it seems impossible to create a work of the largest dimensions by a method of this sort."<sup>20</sup> Prokofiev used the technique of employing two contrasting styles of music to portray the conflicting and dramatic elements of the story as he had done in *Alexander Nevsky*, but fell into the same difficulty that he had with *The Cantata for the Twentieth Anniversary*. The prosaic text required a large amount of declamatory phrases which left little lyric melody for the chorus, and the leading

musical role in a piece lasting over twenty minutes was given over to the orchestra.

*Flourish, O Mighty Land - A Cantata for the Thirtieth Anniversary of October Revolution* was another "Soviet" cantata written in 1947 for mixed chorus and orchestra, to a text by the poet Dolmatovsky, a former war correspondent who had written many popular song lyrics. The work is a one-movement cantata that is festive in spirit with lyric themes based on nationalistic Russian tunes. This piece received a cool reception from the government's official quarters, but in 1954 in an article commemorating Prokofiev, Shostakovich praised the cantata as "...a distinguished masterpiece dedicated to the great days of our time, a work of fervent patriotism."

Although Prokofiev had obviously tried since his return to Russia to comply with some of the dictates of the state with regard to a "new simplicity" in his music (especially his choral works), he continued to come under attack (as did many other musicians inside Russia) from the government. In 1948 the government decided to correct what it considered the lax state of music. In an official party decree, the works of Prokofiev and most other prominent composers were denounced as "marked with formalist perversions...alien to the Soviet people." The "formalist perversions" they objected to meant generally "modernism" of any kind, including "angular, unsingable melodies, primitivist rhythms, Futurist noises, and especially dodecaphony." In poor health and fearing for his wife's safety, Prokofiev wrote a letter to the General Assembly of Soviet Composers and admitted to "formalism" and advocated a return to a memorable melody, a turning away from atonality toward a simple harmonic language, and a

Example 2



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reinstatement of polyphony capable of incorporating Russian folk melodies."<sup>21</sup>

Even though Prokofiev's health continued to deteriorate (he suffered a stroke that left him an invalid for a time), he continued to compose, and in 1949 accepted another commission from the All-Union Radio for his next choral work: *Winter Bonfire*, Op. 22. This choral suite, written for a narrator, boys choir, and orchestra, is set to the text of Marshak, a gifted

---

***Both Prokofiev's choral and instrumental music encompass a wide array of means and styles, ranging from the primitive Seven, They Are Seven and Scythian Suite through the neo-Classism of Alexander Nevsky and the Classical Symphony to the simple folk-like appeal of Song of Our Days and Peter and the Wolf.***

---

Soviet writer for children, and tells the story of a day's outing by city boys in the country. There are eight movements of the suite (with a text recited before seven of them): I Departure, II Snowfall, III Waltzing on Ice, IV Young Pioneers' Rally, V Bonfire, VI Winter Night, VII On the March, VIII. The Return. Only the fifth movement uses the boys chorus.<sup>22</sup>

Prokofiev, exhausted from the effort required to write *Winter Bonfire* to the timetable of the commission, started what was to be his last completed choral-orchestral composition: an oratorio *Stand Up for Peace*, Op. 124. Prokofiev must have sensed that his time was short, and even though his doctors ordered him to dramatically curtail his work, he continued to produce a large quantity of music. During the summer of 1950, while working on the oratorio *Stand Up for Peace*, Prokofiev also composed *Soldier's Marching Song* (Op. 121) in the style of the military choruses of his opera *War and Peace*.

The oratorio *Stand Up for Peace*, scored for narrator, contralto, boy

alto, chorus of boys, mixed chorus of adults, and full orchestra with large percussion section, uses texts written by Marshak dealing with war and the need for future peace. It is made up of 10 movements lasting a total of 40 minutes, and is grouped into three different parts which Prokofiev wanted performed without interruption.

Part I tells of the ravages of the last war.

Movement I. "Scarcely Had the Earth Recovered from War's Thunder"

This dramatic introduction uses the narrator, chorus, and orchestra's expressive phrases to recall the events of the past.

Movement II. "To Those Who Are Ten Years Old"

The children's choir is used in a poignant dialogue with the alto soloist.

Movement III and IV. "Stalingrad, City of Glory" and "May the Indestructible Peace Be the Heroes' Reward"

Both movements open with an orchestral introduction based on the leitmotiv of peace which is followed by a declamatory choral part depicting a succession of scenes.

Part II describes the peaceful life of Soviet children.

Movement V. "We Do Not Want War"

The engaging march with sharp accents and a simple harmony tells of schoolboys writing those words.

Movement VI. "Dove of Peace"

In this scherzo with dance-like accompaniment the children's chorus sings a song about the dove of peace.

Movement VII. "Lullaby"

This lyrical section utilizes the serene joy of motherhood and the hope for peace for all mothers.



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Part III celebrates the movement of fighters for peace.

**Movement VIII. "Festive March"**

A march of all the fighters for peace of the different nationalities. In the final measures the chorus sings the "peace themes" from the third movement.

**Movement IX. "A Talk on the Air"**

The narrator recites the text without music.

**Movement X. "The Whole World is Poised to Wage War on War"**

Here three themes appear in alternation—the principal "theme of peace," the "theme of joy," and the "theme of a happy childhood" from Movement VI.<sup>23</sup>

*Stand Up for Peace* (along with *Winter Bonfire*) was performed in Moscow in December, 1950 in the prestigious Moscow Hall of Columns. This was the first concert that featured Prokofiev's music since the

government's attacks on him in 1948. The oratorio was well received by the Soviet authorities and was later awarded the Stalin Prize.

*Stand Up for Peace* is not, as its title might suggest, a bombastic work stressing the might of Soviet Russia and warning the rest of the world to keep its distance. That was the line taken by Stalin; Prokofiev had his own views and expressed them here from his heart — the heart not only of a great Russian but of a great human being, a patriot who hated petty nationalism, a fighter who hated war.<sup>24</sup>

Prokofiev, concerned that his audience would not understand what he wanted to communicate with this piece, wrote: "In this oratorio I have tried to express my feelings about war and peace and my firm belief that there will be no more wars, that all the nations of the world will safeguard the peace, save civilization, our children and our future."

Within his lifetime Prokofiev composed the following few additional

choral works, although they are not large scale works, nor are they as significant as the ones discussed above. For the most part they are unpublished sketches of patriotic folksongs.<sup>25</sup>

*Two Choruses*, Op. 66a, 1935: Partizan Aheleznyak, Anyutka

*Four Songs*, Op. 66b, 1935: The fatherland Awakens, Through Snow and Fog, Beyond the Hill, Song of Voroshilov.

*Seven Songs and a March in A*, Op. 89, 1941: Song, Song of the Brave, The Tankman's Vow, Son of Kabarada, The Soldier's Sweetheart, Fritz, Love of War.

*National Anthem and All Union Hymn*, Op. 98, 1943 and 1946: Texts by Mikhalkov and Shchianchev respectively.

Prokofiev was finally honored as a true Russian composer by the Soviet authorities during the last two years of his life, and died on March 5, 1953 (the same day that Joseph Stalin died) of a cerebral hemorrhage.

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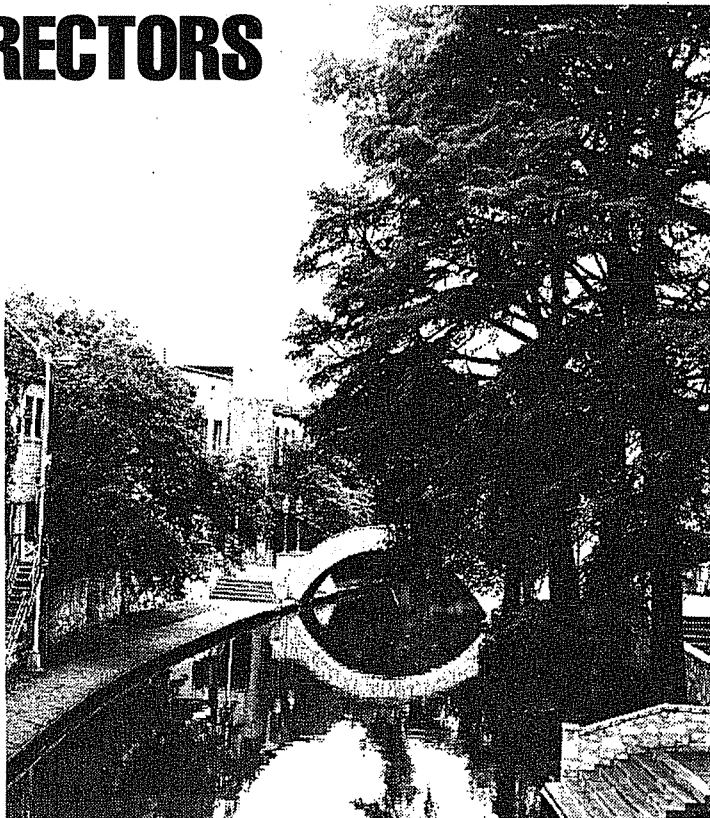
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*Choral Music In Print* lists three octavo arrangements of melodies written by Prokofiev that are available in English. *The Bells of Christmas* is an arrangement of a melody from the orchestral suite *Lt. Kihé*. It is arranged by Robert Allen for SSATTBB choir and is published by Galleon Press. *Midnight Sleigh Bells* is an arrangement for SATB choir and piano by Robert Hebble of the same melody and is published by Shawnee Press. *Campfire Chorus* is an arrangement by Ian Bartlett for two-part choir and piano and is published by Robertson Publications. While these arrangements are not actually choral music written by Prokofiev, they give the flavor of Prokofiev's melodies and harmonies and would be good arrangements to use in presenting some of his music to our choral audiences.

Both Prokofiev's choral and instrumental music encompass a wide array of means and styles, ranging from the primitive *Seven, They Are Seven* and *Scythian Suite* through the neo-Classism of *Alexander Nevsky* and the *Classical Symphony* to the simple folk-like appeal of *Song of Our Days* and *Peter and the Wolf*. Although Prokofiev was subjected to his government's ideology within the practice of his art, he rose above these petty dictates to give us works of quality, integrity, and vision.

Yet, as with Shostakovich, the capacity to maintain his integrity in the separate production of an impressive corpus of "unofficial" works proved to be a mark of the true artist, and not all of his work that openly utilized Russian themes was propaganda in the narrowest scene (unless a work like Copland's *Lincoln Portrait* can be considered propaganda).<sup>26</sup>

Pieces such as *Alexander Nevsky* and *Stand Up for Peace* are indeed masterpieces which help to establish Prokofiev's importance as a major composer in our present era. It is therefore fitting that during 1991 we

pay tribute to him by making known to ourselves and our audiences the music created by his genius. CJ

#### Notes

<sup>1</sup> This article covers most of the choral works which Prokofiev wrote with the exception of the vocal ensembles written as part of an opera.

<sup>2</sup> K. Marie Stolba, *The Development of Western Music* (Dubuque, IA: Wm. C. Brown Publishers, 1990) p. 815.

<sup>3</sup> Harlow Robinson, *Sergei Prokofiev* (New York: Viking Press, 1987) p. 73.

<sup>4</sup> Israel V. Nestyev, *Prokofiev* (Stanford, CA: Stanford University Press, 1960) p. 150.

<sup>5</sup> Nestyev, 1960 pp. 152-153.

<sup>6</sup> Robinson, p. 183.

<sup>7</sup> Glenn Watkins, *Soundings, Music in the Twentieth Century* (New York: Schirmer Books, 1988) p. 413.

<sup>8</sup> Stanley Sadie, gen. ed. *The New Grove Dictionary of Music and Musicians*, 6th ed., 20 vols., (New York: St. Martin's Press, 1980), vol. 12: "Sergei Prokofiev" by Rita McAllister, p. 295.

<sup>9</sup> Israel V. Nestyev, *Sergei Prokofiev* (New York: Alfred A. Knopf, 1946) p. 132.

<sup>10</sup> Robinson, p. 339.

<sup>11</sup> McAllister, p. 296.

<sup>12</sup> Nestyev, 1960, p. 292.

<sup>13</sup> Lawrence and Elisabeth Hanson, *Prokofiev, A Biography in Three Movements* (New York: Random House, 1964) p. 270.

<sup>14</sup> An interesting and rather lengthy analysis of this cantata is provided in Nestyev's 1960 biography of Prokofiev. See pp. 298-309.

<sup>15</sup> David Ewen, *The World of Twentieth-Century Music* (Englewood Cliffs, N. J.: Prentice-Hall, Inc., 1968) p. 594.

<sup>16</sup> Nestyev, 1960, pp. 298-299.

<sup>17</sup> Robinson, p. 352.

<sup>18</sup> Ewen, p. 594.

<sup>19</sup> Robinson, p. 370.

<sup>20</sup> Nestyev, 1946, p. 168.

<sup>21</sup> Watkins, p. 414.

<sup>22</sup> Vladimir Blok, ed., *Sergei Prokofiev* (Progress Publishers, Printed in the Soviet Union, 1978) p. 149-152.

<sup>23</sup> Nestyev, 1960, pp. 423-424.

<sup>24</sup> Hanson, p. 330.

<sup>25</sup> McAllister, p. 296.

<sup>26</sup> Watkins, p. 415.

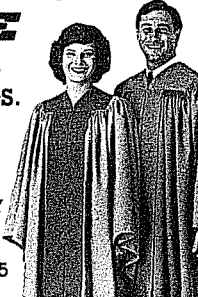
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# Mendelssohn's *Elijah*

## Dramatic and Musical Structure

### Possible Cuts and Excerpts

by Daniel Delisi

**T**his article will discuss the dramatic and musical structure of *Elijah*, compositional techniques Mendelssohn uses to connect movements and create cohesive scenes, and various ways a conductor can reinforce or manifest this structure in performance. It will also address some ideas about cuts in a "complete" performance, and excerpts suitable for groups with limited rehearsal or performance time, choral forces, or ability. There are many possibilities that lie between a performance of the complete oratorio with full orchestra, and a performance of "He Watching Over Israel" with piano accompaniment.

#### Dramatic/Musical Structure

Felix Mendelssohn (1809-1847) wrote *Elijah* in 1846, at the climax of an astoundingly creative career. The great oratorio contains skillfully constructed choral writing; powerful and lyric writing for the solo voices, which delineates, in particular, the multifaceted character of Elijah; and masterful use of the orchestra to help create the wide range of emotions and dramatic settings for each particular scene. The libretto by Julius Schubring, based on Old Testament passages with two New Testament exceptions, contains some scenes not directly related to the



main plot, and a degree of repetition. This, in spite of the outstanding music, may necessitate some judicious cuts to bring the oratorio within modern audience expectations. However, Mendelssohn creates a dramatic continuity and powerful sense of forward motion with his music. The words tell the story, but the music lets us feel the sorrow, anger, exultation, despair, and faith—the human emotions—that are felt by Elijah, the Priests of Baal, and the People of Israel.

The most important character is the prophet himself. The next most important role is taken by the choir,

which often portrays "The People," or the Israelites. Other characters from the Biblical story — Obadiah, Jezebel, Ahab, the Widow, Angels—are sung by the other solo voices. The choir and soloists all occasionally sing anonymous responses to the action, representing mankind in a more universal way.

The oratorio is cast into two large parts, each of which can be divided into scenes based on the music and the action in the text. The outline below will aid further discussion. All movement numbers are from the G. Schirmer piano/vocal score.

Part One contains much dramatic action as Elijah performs great deeds and miracles. Part Two deals with Elijah's inner struggle against fear, failure, and discouragement. The music of each part depicts these differences. The music of Part One is more dramatic,

flamboyant, and pictorial, while that of Part Two reflects human emotions of despair and confident victory.

In the construction of the musical scenes, Mendelssohn achieves a powerful unity and dramatic forward motion. An examination of the opening scene will illustrate the composer's techniques.

The introduction begins with four powerful, solemn chords which serve as a leitmotif for Elijah, accompanying his appearance or presence in several places in the oratorio. Elijah immediately pronounces a curse on the People of Israel, which introduces a falling

tritone "curse motive" that recurs at a number of appropriate places in the work, including at the beginning of the final "Amen" section of no. 43, thus tying the entire oratorio together. This dramatic introduction leads to the instrumental overture. It programatically depicts the suffering caused by the drought and the gradual building of despair and fear in the people. The overture is joined

*There are many possibilities that lie between a performance of the complete oratorio with full orchestra, and a performance of "He Watching Over Israel" with piano accompaniment.*

to the first chorus — a dramatic outcry of "Help, Lord" followed by an accompanied choral recitative where the various sections of the choir, like individual suffering people, call quietly for help. The chorus continues in no. 2, intoning "Lord, bow thine ear to our prayer" in short, chant-like phrases, while the soprano and alto soloists lament the woes of the people. Following this, Obadiah, a wise man and spokesman of the people and counselor of Elijah, attempts, unsuccessfully, to hearten the faith of the people. In the angry chorus no. 5, they accuse God of mocking them. Mendelssohn wonderfully depicts a polyphonic, imitative chase at the text "His wrath will pursue us till he destroy us." Continuity is created by the return of the curse motive from

| Movement                                                                                                                                                                                                                                                                                                                                                                                                                                                                | Scene                                                                                                                    |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------|
| Part One                                                                                                                                                                                                                                                                                                                                                                                                                                                                |                                                                                                                          |
| Introduction<br>Overture                                                                                                                                                                                                                                                                                                                                                                                                                                                | Prophecy of punishment.<br>The misery of the drought.<br>The People of Israel pray for help, but without faith/patience. |
| 1. Chorus— <i>Help, Lord! wilt thou quite destroy us?</i><br>2. Duet with Chorus— <i>Lord, bow thine ear to our prayer.</i><br>3. Recit.— <i>Ye people rend your hearts.</i><br>4. Aria— <i>If with all your hearts.</i><br>5. Chorus— <i>Yet doth the Lord.</i>                                                                                                                                                                                                        |                                                                                                                          |
| 6. Recit.— <i>Elijah, get thee hence.</i><br>7. Double-quartet— <i>For he shall give his angels.</i><br>7A. Recit.— <i>Now Cheriths brook.</i><br>8. Recit., Aria, and Duet— <i>What have I to do with thee.</i><br>9. Chorus— <i>Blessed are the men who fear Him.</i>                                                                                                                                                                                                 | Elijah's wanderings. The widow's son.                                                                                    |
| 10. Recit. with Chorus— <i>As God the Lord.</i><br>11. Chorus— <i>Baal we cry to thee.</i><br>12. Recit. with Chorus— <i>Call him louder!</i><br>13. Recit. with Chorus— <i>Call him louder!</i><br>14. Aria— <i>Lord God of Abraham.</i><br>15. Quartet— <i>Cast thy burden upon the Lord.</i><br>16. Recit. with Chorus— <i>O Thou who makest thine Angels.</i><br>17. Aria— <i>Is not His word like a fire!</i><br>18. Arioso— <i>Woe unto them who forsake Him.</i> | Elijah's return. Confrontation with Ahab. Baal contest.                                                                  |
| 19. Recit. with Chorus— <i>O man of God, help thy people.</i><br>20. Chorus— <i>Thanks be to God.</i>                                                                                                                                                                                                                                                                                                                                                                   | Relieving of the drought.                                                                                                |

the Introduction when the choir sings "His curse has fallen down upon us." The frenzied chase is halted abruptly by a powerful, solemn chorale on the text "For He the Lord our God, He is a jealous God!" Thus the opening scene is propelled by its music through

a variety of characters, events, actions, and emotions.

In this and many other dramatic scenes, Mendelssohn's music not only reflects the mood or action of the moment, but also creates an evolution or forward motion in both the drama and emotional development of the characters.

### Reinforcing Mendelssohn's Dramatic/Musical Structure

There are two vital concerns for the conductor as he or she attempts to manifest Mendelssohn's dramatic structure in performance: connections between movements and appropriate tempos. These are all the more important because, unlike other basics of expressive music making (pitches, rhythms, tone quality, and articulation and dynamic markings, etc.) which can be taught during

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| Movement                                                                | Scene                                                                            |
|-------------------------------------------------------------------------|----------------------------------------------------------------------------------|
| Part Two                                                                |                                                                                  |
| 21. Aria— <i>Hear ye, Israel!</i>                                       | God tells us to have courage.                                                    |
| 22. Chorus— <i>Be not afraid.</i>                                       |                                                                                  |
| 23. Recit. with Chorus— <i>The Lord hath exalted thee.</i>              | Elijah accuses Ahab. Jezebel arouses the people against him.                     |
| 24. Chorus— <i>Woe to him!</i>                                          |                                                                                  |
| 25. Recit.— <i>Man of God, now let my words.</i>                        | Elijah flees, discouraged.                                                       |
| 26. Aria— <i>It is enough.</i>                                          |                                                                                  |
| 27. Recit.— <i>See, now he sleepeth.</i>                                | Rest, protected by God.                                                          |
| 28. Trio— <i>Lift thine eyes to the mountains.</i>                      |                                                                                  |
| 29. Chorus— <i>He watching over Israel.</i>                             |                                                                                  |
| 30. Recit.— <i>Arise Elijah.</i>                                        | Wait patiently for God to answer your prayers.                                   |
| 31. Aria— <i>O rest in the Lord.</i>                                    |                                                                                  |
| 32. Chorus— <i>He that shall endure to the end.</i>                     |                                                                                  |
| 33. Recit.— <i>Night falleth round me, O Lord.</i>                      | The coming of God.                                                               |
| 34. Chorus— <i>Behold, God the Lord passed by.</i>                      |                                                                                  |
| 35. Recit., quartet with chorus— <i>Holy is God the Lord.</i>           |                                                                                  |
| 36. Chorus, Recit.— <i>Go, return upon thy way.</i>                     | Elijah goes forth in renewed strength, does great deeds, and is taken to heaven. |
| 37. Arioso— <i>For the mountains shall depart.</i>                      |                                                                                  |
| 38. Chorus— <i>Then did Elijah the prophet break forth like a fire.</i> |                                                                                  |
| 39. Aria— <i>Then shall the righteous shine forth.</i>                  | We all can be strengthened like Elijah. Praise and rejoice.                      |
| 40. Recit.— <i>Behold, God hath sent Elijah.</i>                        |                                                                                  |
| 41. Chorus— <i>But the Lord, from the north.</i>                        |                                                                                  |
| 42. Quartet— <i>O come every one that thirsteth.</i>                    |                                                                                  |
| 43. Chorus— <i>And then shall your light break forth.</i>               |                                                                                  |

rehearsals, tempos and connections between movements must be clearly shown to the ensemble during performance.

Throughout the oratorio careful attention to the connections between movements, both within and between scenes, is critical to maintaining the dramatic flow. Each connecting point is unique in terms of its dramatic/musical content. Logical and convincing decisions can be reached if the intellectual and emotional content of the text and the significant features of the music (harmony, tempo, texture, performing forces, etc.) on each side of the connection point are examined by the conductor. Below are

several examples which illustrate this process (reference to the movement/scene outline, above, will help clarify the examples).

Most movements within scenes proceed *attacca* from one to the next, often with the cut-off of one movement serving as the prep-beat for the next. In the first scene this type of connection is appropriate for movements 1-2, 2-3, and 4-5. A brief pause is appropriate between the introduction and the beginning of the Overture. The segue from the Overture to no. 1 works well if the conductor ritards to the new tempo of no. 1. The connection between Obadiah's recitative and aria (no. 3-4)

is appropriate because the final chord of the recitative is the dominant of the aria.

In terms of dramatic action, rising energy, and forward motion through music, the Baal contest (nos. 10-17) is the most powerful scene in the

***Throughout the oratorio careful attention to the connections between movements, both within and between scenes, is critical to maintaining the dramatic flow.***

oratorio. Mendelssohn creates great musical continuity, making little additional shaping necessary. It does help to move, *attacca*, from nos. 10-13, the Baal choruses. Very brief pauses are needed after Elijah's fervent aria "Lord God of Abraham" and the peaceful chorale "Cast Thy Burden upon the Lord" to create the



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appropriate feeling of repose. The surge of energy at the beginning of Elijah's dramatic aria "Is Not His Word Like a Fire?" is heightened if the tempo of the last eight bars of the preceding recitative is equal to that of the aria.

In Part Two, because the plot deals less with dramatic action and more with Elijah's inner struggle against discouragement, it is somewhat more difficult to create and sustain a sense of flowing, forward motion. Also, Mendelssohn creates many skillful musical connections between the movements, and therefore eliminates the necessity for stopping and restarting. Nevertheless, there are places where effective connections can be used to help move the drama forward. For instance, a wonderful dramatic and musical momentum is achieved if the final chord of Jezebel's recitative at the end of no. 23 is treated as a pick-up in the tempo of chorus no. 24 "Woe to him." This causes the chorus to explode with the bursting energy of the mob Jezebel has incited to kill Elijah.

Relative and overall tempos are obviously extremely important as well. Mendelssohn provides metronome

# Summary of Suggested Cuts (cut entire movement unless specific measures are indicated)

## Part One

No. 5, Chorus (mm. 88-138)  
No. 6, Alto recit.  
No. 7, Double chorus  
No. 8, Alto/baritone duet  
No. 9, Chorus

## Part Two

No. 22, Chorus (mm. 21-78)  
No. 32, Chorus  
No. 35, Chorus and quartet  
No. 36, Chorus (mm. 1-9)  
No. 40, Soprano solo  
No. 41, Chorus

marks for each movement and most sections within movements. These seem to be entirely justified, and should be followed. The alto aria "O rest in the Lord," no. 31, could sound quite expressive at a very slow tempo. However, Mendelssohn gives a relatively rapid metronome mark, one that depicts Elijah renewing his strength to return to the active ranks of Jehovah's army, not lying exhausted and discouraged under the juniper tree as in no. 27.

## Possible Cuts

The average modern orchestral concert contains approximately 90 minutes of music. Uncut, *Elijah* contains about two and one-half hours

of music. The premiere performance, on August 26, 1846, was followed by an aria from a Mozart oratorio, an aria from an oratorio by Cimarosa, and one of Handel's Coronation Anthems! Obviously the modern concert audience has a different tolerance level than that of 143 years ago. Also, in spite of Mendelssohn's fine sense of dramatic and musical pacing, some parts of the libretto include repetition or sub-plots unnecessary to the main story line. Justification can be made for making cuts with the goals of bringing the piece within modern expectations of patience and attention, and tightening the dramatic flow of events. The cuts listed above and justified below bring the performance time of the work to about one hour and 50 minutes.

The dramatic continuity of Part One can be made more apparent through cuts in two places. The second scene (nos. 6-9), which includes Elijah's wanderings and the scene of the widow's son, is completely unrelated to any of the other action in Part One. In effect, the scene stops the dramatic flow, and therefore can be cut without losing any of the continuity of the oratorio. Some fine music is lost, but the overall dramatic and musical flow of Part One is not hindered. Recitative no. 6 can be left in if desired to make reference to the journeying of the prophet. It is short, but again is not essential to any other action in Part One.

The second possible cut in Part One is the ending section of chorus no. 5 (mm. 88-138). After the powerful opening choral activity, culminating with a stern chorale-like statement, the lighter text and music of the end of the movement, which speaks of God's mercy, weakens the musical effect. It is also dramatically out of place to discuss mercy when the people are still openly rebellious. This cut, coupled with elimination of nos. 6-9, makes Elijah's return in no. 10, heralded by his solemn leitmotif, all

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# Summary of Possible Excerpts

## Single Movements

no. 2 no. 29  
no. 11 no. 34  
no. 15 no. 35  
no. 20 no. 43  
no. 22

## Paired movements

nos. 19-20  
nos. 23-24  
nos. 28-29  
nos. 42-43

## Longer excerpts

nos. 10-17  
Part One complete  
(with cuts suggested  
above)

the more dramatic. His return now follows the statement about God's wrath and fearsome justice.

In Part Two the decisions are more difficult because most of the individual movements, both choral and solo, are extremely beautiful. However, the dramatic pacing can be increased, especially near the end. The text of Chorus No. 32 deals with exactly the same subject as the alto

*In spite of Mendelssohn's fine sense of dramatic and musical pacing, some parts of the libretto include repetition or sub-plots unnecessary to the main story line.*

aria, no. 31, "O rest in the Lord." For this reason it is expendable. The alto recitative and chorus with solo quartet, no. 35, is very beautiful. But along with being a static moment in the drama, it is a rehearsal problem in some circumstances, requiring soloists and choir to be present. Therefore it can also be cut.

Dramatically, the weakest scene in the oratorio is the final one. Elijah has already ascended to heaven in his fiery chariot, and nos. 39-43 take the form of a final sermon with no new action. The tenor aria, no. 39, flows so logically from chorus no. 38 — connecting the penultimate and final scenes — and the tenor has been silent for so long, the aria easily sustains interest and should be retained. Although the soprano has sung least often of the soloists, she will be heard again in the unique and beautiful quartet for soloists, no. 42. The text of her aria, no. 40, and of the following chorus, no. 41, are nothing more than general summaries of events from earlier in the oratorio, with morals

attached. Both of these numbers can be cut.

Robert Shaw has suggested two other cuts to tighten the dramatic flow of Part Two: The middle section of chorus no. 22 (end of m. 20 — the bass pick-up notes of m. 78) which does not add anything necessary to the drama, and the opening choral section of no. 36 (mm. 1-9) which creates a stronger and more logical scene because the coming of God in the "still, small voice" of no. 34 is now followed immediately by Elijah's statement of renewed strength in no. 36.

The above-mentioned cuts reduce the choral load by six complete choruses and two partial sections. This still leaves 10 full choruses in Part One and seven in Part Two.

## Possible Excerpts

Most participants in an average high school or church choir have sung "He watching over Israel." It is unfortunate that more of the fine music in *Elijah* is not performed by church, school, and community

ensembles which may not wish to attempt the complete oratorio. Of course many of the arias can be performed by soloists on recitals. The excerpts listed above all involve choir. They can be performed with a good pianist or organist. Most of the solo sections in the excerpts should not be given to high school or young/inexperienced college voices. In ensembles of these types, performing an excerpt can provide an opportunity to have the young singers hear mature and/or professional singers brought in for the performance — an expense certainly justified in terms of a learning experience.

In Part One several excerpts are possible. The duet for soprano/alto, no. 2, is accompanied by very easy, two-part choral writing, and these particular solos can be sung by younger singers. The first Baal chorus, no. 11, can stand alone in performance. It requires eight-part choir at the beginning, and has a second part of easy four-part writing. The chorale "Cast thy burden upon the Lord," no. 15, is four-part and mostly a cappella. The entire Baal contest scene, nos. 10-17, is a dramatic, self-contained unit about 25 minutes long. Of course a strong, mature or professional baritone is needed for the part of Elijah. The final chorus, no. 20, "Thanks be to be to God," can also be performed separately. But another nice scene is created by adding no. 19 to it. This requires tenor, baritone, and boy



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soprano solos, all interwoven with choral statements—a pleasant degree of contrast. Total performance time for nos. 19-20 is about 11 minutes. One final thought: a community, church, or school group will find an exciting, challenging, and dramatically complete 57 minutes of music in a performance of Part One alone (cutting nos. 6-9 as mentioned above). For this, if an orchestra is available or can be hired, the experience is all the more exciting and educational for the choristers. In my opinion, a performance of Part One of *Elijah* does far less injustice to the piece than doing a "Christmas version" of *Messiah*.

In Part Two, chorus no. 22, "Thanks be to God," can be performed independently. However, it stands at a lesser level of greatness than some of the other possible independent choruses. Although chorus no. 24 probably cannot be performed alone with dramatic satisfaction, when coupled with no. 23 it forms a dramatically and musically complete scene of about six minutes in which the evil Queen Jezebel cunningly spreads rumors

about Elijah and incites the people to do him violence. The scene requires strong baritone and alto soloists. "He watching over Israel," no. 29, is a wonderful chorus and can be done separately. However, it is more effective if preceded by the exquisite a cappella trio for women's voices "Lift thine eyes," no. 28. This can be done by soloists, female choir, or boys voices. Chorus no. 34, "Behold, God the Lord passed by," is a much more interesting choice for a single chorus excerpt than no. 22. "Holy is God the Lord," no. 35, for chorus and quartet or eight-part choir, is also a beautiful independent excerpt. The final chorus, no. 43, "And then shall your light break forth," with its concluding fugue and short but spacious "Amen" section, can stand alone as well. But if four good soloists are available, a fine unit can be made of the quartet no. 42 and the final chorus no. 43.

Mendelssohn's masterpiece is second only to *Messiah* in popularity. Yet *Elijah* is still performed far less than Handel's great work. There is much fine music in the piece which can be utilized by church choirs or performed by school and community ensembles.

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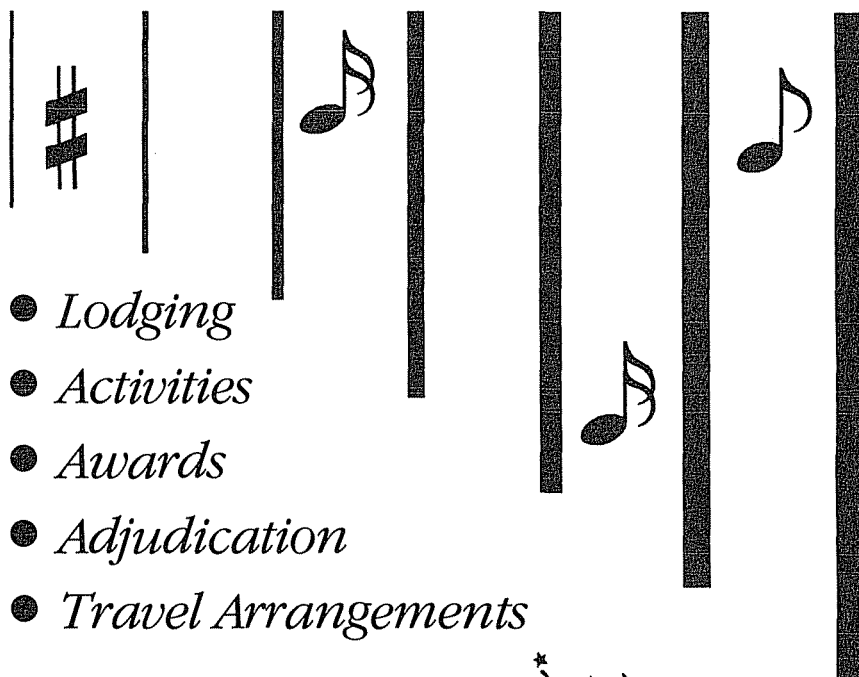
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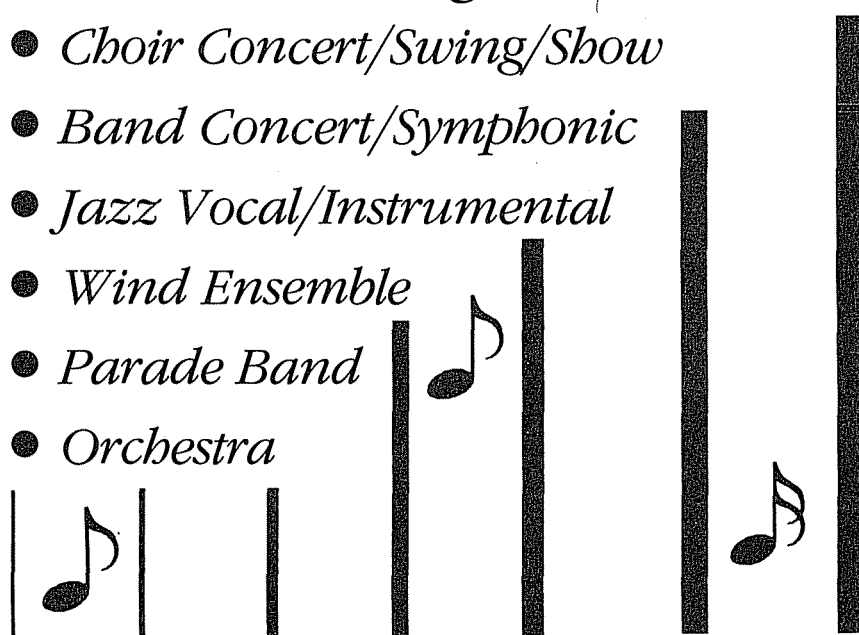
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# A New Edition of *Ein deutsches Requiem*

## Implications for Future Research and Performance

by William Weinert

**O**n August 16-18, 1990 the North Carolina School for the Arts sponsored a Brahms Seminar under the direction of Dr. Lara Hoggard, Professor Emeritus of Music at the University of North Carolina-Chapel Hill. The focus of the seminar was *Ein deutsches Requiem*, specifically an edition of the full score of the work (with accompanying orchestral parts) prepared by Dr. Hoggard and published by Hinshaw Music, Inc. in 1989. In addition, a new third edition of the Hinshaw vocal score (1989) was examined. During the seminar, detailed comparisons were made between these scores and the standard editions of the work.

### The Hoggard Translation and the Piano-Vocal Scores

Dr. Hoggard's translation of the Brahms *Requiem* was first published by Hinshaw Music in a piano-vocal score in 1984, and again with revisions in 1986.<sup>1</sup> A third edition of the piano-vocal score has now appeared, containing over 350 changes of text underlay, dynamic markings, and tempo and articulation indications, along with a very few changes in the wording of the translation itself.<sup>2</sup> Most of these

changes are intended to make the vocal score correspond more closely with the new full score. However, while the full score contains both German and English texts, all editions of the vocal score contain only English.

The translation itself is an effort to create an English version which reflects clearly both the literal meaning and the prosody of the original German text. In doing so, it contains a great many departures from the traditional English versions of the work.<sup>3</sup> In general, by finding direct English equivalents for specific

German words, and by often carefully placing the English words exactly where their German cognates fall, this version is an improvement in both sense and sound over the previous English singing translations. David Janower's review of the translation (*Choral Journal*, November, 1984) goes into substantial detail in discussing the improvements to be found in the Hoggard translation. To cite only one example of such an improvement, the text for the first fugal subject of the sixth movement is seen below:

(Orig.) Herr, du bist würdig zu nehmen Preis und Ehre und Kraft.

(New) Lord, Thou art worthy to have all praise and honor and might.

(Old) Wor-ty art Thou to be prais-ed, Lord of honor and might.

Clearly, the new Hoggard version adheres much more closely to the word order of the original; in the passage cited above, the first note of the theme is both a high note and a long one; it is far preferable to have it set to an English word that is a literal translation of the German word, at the same time allowing the sentence to retain its original grammatical structure. This places the important address to the deity at the head of the phrase.

Both the vocal score and the full score differ from all other editions of the work in one other important way which relates to the text. While Brahms is rather sparing in his use of

Weinert is Director of Choral Activities at the University of Southern Mississippi in Hattiesburg, Mississippi.

dynamic and expression markings in the vocal lines (most particularly in the soprano and baritone solos), the Hoggard edition is replete with dynamic indications, accents, tenuto and staccato marks, phrase marks, and expressive indications of all sorts which serve to indicate particular inflections for each phrase of text. This editorial material is not differentiated by italics or brackets from the few markings provided by Brahms himself. In this respect, the Hoggard scores will remind many musicians of the many heavily marked editions of Renaissance and Baroque choral masterworks which were published for many decades in this country, and have only recently begun to be supplanted by editions which distinguish more carefully the composer's interpretive markings from those of the editor.

The vocal score contains a seventeen-page Afterword, dealing with issues of historical background, theological issues, the translation, English vs. German performance, tempo, bibliography, and various other topics relating to Dr. Hoggard's personal experience with the work.

### Example 1

A portion of a page of Movement II (measures 299-305) showing Brahms' handwritten markings.

### The Full Score

The Hoggard edition of the full score is the product of many years of personal experience with the work through performance, listening, and study, and of research with various materials relating to Brahms' own performances of the work. The edition is published in a large format (11½ x 15½), and is extremely legible.

Several hundred changes of dynamic, articulation, and tempo markings, and choral and orchestral scoring set this edition apart from the standard editions.<sup>4</sup> These departures from other scores can be traced to a variety of sources:

1. Changes made in Brahms' hand in scores which he used when he conducted the work.
2. Changes found in Brahms' conducting scores, but probably written in by others.

3. Choral and orchestral parts in the archives of the *Gesellschaft der Musikfreunde* in Vienna which were probably used for performances conducted by Brahms. (Other conductors have used these parts as well.) Particularly significant among these is a contrabassoon part "thought

to be in Brahms' own hand, or from his dictation" from the *Gesellschaft der Musikfreunde*.<sup>5</sup> (In the first edition Brahms indicated the contrabassoon as *ad libitum*, and simply indicated under the double bass part the passages where the

*The Hoggard edition of the full score is the product of many years of personal experience with the work through performance, listening, and study, and of research with various materials relating to Brahms' own performances of the work.*

contrabassoon was to play with the double basses. This manuscript contrabassoon part differs substantially from the doubling indications marked by Brahms in the first edition of the score.)

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## Example 2

A portion of a page of Movement VI (measures 194-200) showing Hoggard's indication of fermatas.

4. Interpretive suggestions provided by the editor, based on personal, subjective judgments.

The information from categories one through three listed above would certainly merit inclusion in a new critical edition of this work. To mix this information with the interpretive suggestions from the fourth category is questionable.

It should be understood that Dr. Hoggard's endeavor was not, and does not claim to be, a critical edition. In his extensive Afterword, he outlines the various steps that led to this edition. At one stage proofs were produced which apparently included a clear delineation of editorial additions through the use of the traditional symbols found in critical editions. A conscious decision was made to dispense with all brackets and other means of distinguishing editorial additions to the score in order to avoid a "cluttered" appearance. According to Dr. Hoggard,

A plethora of editorial symbols and inserts had resulted, therefore, in the unhappy prospect of foregoing what initially had been regarded as absolutely necessary traditional editing practices and observances. The problem was discussed with several qualified musicians and printing experts, and a consensus was reached. All agreed that "if the primary goal of this project is to produce a *performing* score, then all *crowding* nonessential information should be removed by the engraver." I was assured that "conductors will undoubtedly appreciate the difference."<sup>8</sup>

The result is indeed a score that is easy to read and to use in performance; unfortunately, the performer pays a heavy price for this convenience since it is usually

impossible to distinguish those interpretive markings which are traceable to Brahms in some way from those which find their origin in Dr. Hoggard's own conception of the work. While traditional scholarly editions can be expected to specify their departures from early sources through detailed critical notes, such notes are not found in this edition. The Afterword does provide extensive commentary on each movement and on various issues related to the work, but only a fraction of the editorial changes are explained in detail.

At the seminar in Winston-Salem, Dr. Hoggard provided copies of selected pages from a conducting score used by Brahms (which now resides at the Riemenschneider Bach Institute Library at Baldwin-Wallace College), as well as an article by Max Rudolf and Elinore Barber discussing which of the conducting marks in the score can probably be traced to Brahms' hand.<sup>7</sup> The markings in this score were the source for many of the changes printed in Dr. Hoggard's edition of the score. By examining several examples of Brahms markings from this conducting score and

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comparing them with the resulting changes printed in this new edition, we can see the valuable nature of some of these changes, and at the same time, the sorts of dilemmas that will face conductors who are attempting to discover exactly what Brahms the conductor might have had in mind.

### Tempo Markings

Brahms frequently used a serpentine line at the ends of phrases or major sections, presumably to indicate a slight rallentando where none was actually printed in the score (See Example 1). Hoggard's response to these serpentine lines is often to print "poch. meno mosso," (sometimes in parentheses), but sometimes to use "rallentando," "poco lento," or "poco meno mosso" instead. Similarly, "vorw." (an abbreviation for "vorwärts") occasionally was written in by Brahms to indicate an accelerando; Hoggard prints "accelerando" at these places.

One can certainly sympathize with the desire to reflect Brahms' expressed desires for changes of tempo. Additional changes of tempo are

marked, however, which do not appear in this conducting score of Brahms: one example is the "poco allargando" and "a tempo" found printed in Movement II, mm. 274-275. Possibly another source

close to Brahms provided an indication to change the tempo here, but this is precisely the sort of specific justification for an editorial change that is missing in this score. Another unusual change of tempo is found in

### Example 3

A portion of pages of Movement VI (measures 193-207) showing Brahms' handwritten indications.

This block contains a handwritten musical score for Movement VI, measures 193-207. The score is written on ten staves, with the first six staves representing the vocal parts and the last four staves representing the piano accompaniment. The tempo markings "poch. meno mosso" and "rallentando" are written in Brahms' handwriting above the vocal staves. The score is in G major and 4/4 time.

This block contains a handwritten musical score for Movement VI, measures 193-207, showing Brahms' tempo markings. The score is written on ten staves, with the first six staves representing the vocal parts and the last four staves representing the piano accompaniment. The tempo markings "poch. meno mosso" and "rallentando" are written in Brahms' handwriting above the vocal staves. The score is in G major and 4/4 time.

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Movement V, where Hoggard marks "poco rit." and "a tempo" in measure 45, apparently mistaking Brahms' pencilled "mf" for a serpentine line (although Hoggard also inserts "mf" here for the orchestra. Unfortunately, there is at least one accelerando marked by Brahms in the Baldwin-Wallace score that is not included by Hoggard at all. "Vor." (probably in Brahms' hand) is written over measure 284 in Movement VI (see Rudolf, p. 12). While Hoggard omits any reference to this, he does insert an allargando four measures later, reflecting a serpentine line.

*In general, by finding direct English equivalents for specific German words, and by often carefully placing the English words exactly where their German cognates fall, this version is an improvement in both sense and sound over the previous English singing translations.*

One of the most striking changes having to do with tempo is the insertion by Hoggard of two fermatas at the climax of the Vivace in Movement VI (over the rests in measures 195 and 200; see Example 2). Brahms himself pencilled in a fermata over measure 200 in the Baldwin-Wallace score, and also a vertical line at the rest in Measure 195, presumably indicating a break or a strong cut-off (see Example 3). By printing a fermata over Measure 195, Hoggard seems to over-interpret Brahms' markings. Brahms' conducting score clearly shows that he wanted two different effects in these two measures; had he wanted two fermatas, he could easily have written them. Furthermore, in his Afterword, Hoggard states that "markings in the last 16 measures of the Vivace are all attributed to Brahms except for the editorial suggestion of a duple-triple relationship leading . . . into the Fugue."<sup>8</sup> This statement greatly oversimplifies the issue, and could easily mislead conductors into

believing that Brahms wrote two fermatas here.

### Dynamic Markings

Many dynamic changes are pencilled in by Brahms (as well as by others who used the Baldwin-Wallace score at various times). Hoggard generally reproduces Brahms' changes, and at the same time adds a great many dynamic changes which are not found in this conducting score. Some of these are traceable to orchestral and choral parts that were used under Brahms (as well as under other conductors). However, a great many simply reflect the editor's personal

preferences. Many of these are the sort of adjustments to improve balance that a conductor might make in order to make a word "sound" with a particular set of performing forces. The idea of printing such dynamic changes in a full score, vocal score, and set of orchestral parts, without specifying which ones reflect the subjective judgment of the editor could well prove bewildering to many who use the score.

### Orchestration

This is perhaps the realm in which the Hoggard full score makes its greatest positive contribution. The

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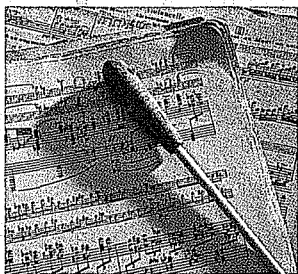
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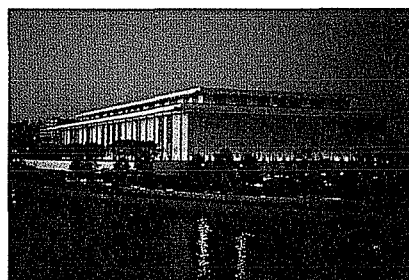
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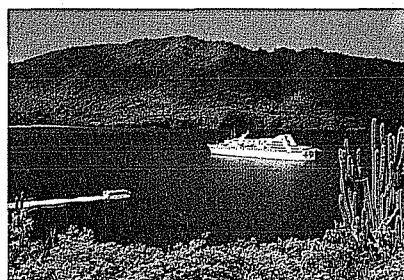
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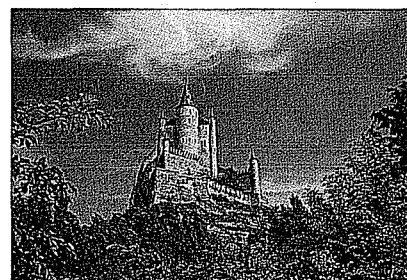
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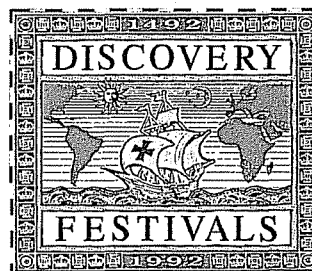
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incorporation of a manuscript contrabassoon part associated with Brahms has been mentioned above. Several small rhythmic changes in instrumental parts are pencilled in by Brahms, apparently to allow the orchestral rhythms to match the vocal lines more closely. Hoggard faithfully inserts these changes (although one not intimately familiar with the original version of the score would have no way of knowing that any change had been made). Hoggard offers several good re-writings of difficult orchestral passages (see Examples 4 & 5, violin parts in Movement V, measures 165-168), and includes, as suggested by Brahms, optional lower passages for the wind chords which conclude the first and last movements.

According to Dr. Hoggard, a few of his changes in orchestration reproduce passages found pencilled into archival orchestral parts. One example is a passage with added clarinet parts in the third movement.<sup>9</sup> Although many of the changes in orchestration are explained in the Afterword, the reader will look in vain for any citation of the source of these five foreign measures of clarinet writing. They could, of course, be by Brahms, but Dr. Hoggard provides no strong evidence for it.

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## Articulation and Expression Markings

As mentioned above, this edition contains a great many added accents, tenuto and staccato marks, phrase lines, breath marks, and Italian phrases relating to expression. Dr. Hoggard traces a few of these directly to Brahms, but a look at the Baldwin-Wallace Brahms conducting score shows that it was quite rare for Brahms to notate this type of marking. In contrast, the Hoggard score seems at times to proceed from the notion that any note worth its salt (particularly in a vocal line) must have a marking of some kind. On page 55 (in the middle of the fugue in Movement II) there are 103 notes to be found in the choral parts; 102 of these notes are given an articulation marking of some kind. The same passage in the Breitkopf & Härtel score contains no such marks over any notes in the choral lines.

The major question, of course, is not whether such accents might sound good or not, but rather, whether they belong in a printed score where it is not made clear that Brahms did not put them there. One might also question the validity of such frequent use of expression marks—as in accent marks over 17 successive notes in the bass line on page 55.

According to Dr. Hoggard's Afterword, the markings to be found in the third movement solo passages are an attempt to reflect the interpretation of this passage by the German baritone Dietrich Fischer-Dieskau. Particularly obvious is the addition of the words "mezza voce, ma con intensita" to the reprise of the baritone's opening passage (measure 67). While few would dispute that Fischer-Dieskau provides a moving interpretation of this passage, the idea of trying to notate the details of his interpretation in a printed score is one

### Example 4

A portion of a page of Movement V (measures 165-168) showing Brahms' original string parts.

### Example 5

A portion of a page of Movement V (measures 166-168) showing Hoggard's re-writing of string parts.

which presents many problems. Could not other singers proceeding from Brahms' exceedingly spare markings offer equally fine interpretations? And could not Fischer-Dieskau sing differing interpretations?

### Conclusion

The publication of the Hoggard edition raises some fundamental questions about the role of a score in musical performance. We normally think of a score produced in the nineteenth or twentieth century as the

*While Brahms is rather sparing in his use of dynamic and expression markings in the vocal lines (most particularly in the soprano and baritone solos), the Hoggard edition is replete with dynamic indications, accents, tenuto and staccato marks, phrase marks, and expressive indications of all sorts which serve to indicate particular inflections for each phrase of text. This editorial material is not differentiated by italics or brackets from the few markings provided by Brahms himself.*

result of a composer's best effort to convey his or her conception of a work of art to performers. Conductors and other performers, then, are required to make many choices regarding matters that cannot be precisely indicated through musical notation. In the case of the Brahms *Requiem*, the composer himself had to make these additional choices in his capacity as conductor, and he left us some evidence of these interpretive decisions. But rather than offering us the composer's blueprint from which to build an interpretation, the Hoggard edition is itself an interpretation of the work. A great number of editorial choices have been printed and have exactly the

appearance of Brahms' own notations. What conductor would not be interested in studying scores of this work that had been used by great interpreters? But what conductor would not want to know the source of as many markings as possible before deciding which he should adopt? And would we not all be most interested in distinguishing the ideas of Toscanini, Szell, or Karajan on the one hand from the ideas of Brahms on the other?

One important goal of scholarship is to mark clearly the trail that has led to a discovery so that others may retrace the trail, confirming the discovery and making fresh discoveries along the way. When the trail is not well marked, progress is made much more difficult, and scholarly dialogue is made nearly impossible.

Dr. Hoggard has done a great service by unearthing much previously unexamined information relating to this work and having it published. How much greater the benefit would have been had the information been presented in a way that allowed musicians to study and evaluate it easily—that allowed musicians to draw their own conclusions from the

markings of Brahms the performer. We can only hope that such an edition lies in the not too distant future.

CJ

### Notes

<sup>1</sup> See the *Choral Journal* of November, 1984 for a review of the first edition of the vocal score.

<sup>2</sup> A pamphlet detailing all of these changes is available free of charge from Hinshaw Music, enabling those using the first and second editions of the Hinshaw piano-vocal score to copy in the additions, deletions, and corrections.

<sup>3</sup> No credit to a specific translator is given in other currently available English versions of the work. Dr. Hoggard traces the first English singing translation to Miss E. M. Traquair working in London in 1871. Her work was revised by R. H. Benson.

<sup>4</sup> The Breitkopf and Härtel edition of 1926 which appears in the Brahms Collected Works was the work of Eusebius Mandyczewski. This contained only minor changes from the first edition of the work (Rieter-Biedermann, 1868), and has served as the basis for all subsequent editions.

<sup>5</sup> Hoggard, Afterword, p. iv.

<sup>6</sup> Hoggard, Afterword, p. ii.

<sup>7</sup> Max Rudolf, "A Recently Discovered Composer—Annotated Score of the Brahms *Requiem*," *Quarterly Journal of the Riemenschneider Bach Institute*, Vol. VII, No. 4, pp. 2-13. (Berea, Ohio, 1976).

<sup>8</sup> Afterword, page v.

<sup>9</sup> Measures 87-92. No clarinets are scored to play here in any other published version.

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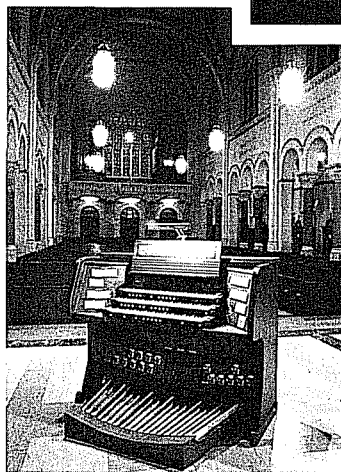


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# Choral Profiles

## Silver Creek Intermediate Chorus Sunshine Singers

Nancy A. Krestic, Director

Silver Creek is a small rural community of 3,000 on the south shore of Lake Erie in western New York State. The school district is centralized, with an enrollment in K-12 of approximately 1,300 students.

When I first started teaching elementary vocal music in Silver Creek in 1962, I replaced a wonderful, talented woman who had established a history of excellent choruses in our community. She had taught hundreds of children a love of singing and I was determined to follow her example. In the elementary school at that time were two choruses—the Tiny Tots (grades 3 & 4) and the Elementary Chorus (grades 5 & 6). There were about 100 singers in each group (but everyone in school knew the songs). There was also a select sixth grade girl's ensemble. Everyone went to New York State School Music Association (NYSSMA) competitions every year with excellent results.

I had a successful first year. However, I left for child rearing purposes. In 1969, fresh with a Master's degree, I was able to return to Silver Creek—this time to do battle since the program had declined considerably.

Substantial changes were in order: Tiny Tots became the "Elementary Chorus," the 5th and 6th grade group was renamed the "Intermediate Chorus," and the defunct girl's ensemble was reorganized as the "Sunshine Singers,"—a select group of 25 boy and girl singers from the Intermediate Chorus. The biggest change, however, meant moving the Intermediate Chorus rehearsal time to before school, twice a week for an hour each meeting. Elementary Band meets on two other mornings, and Sunshine Singers on the remaining morning. Students are able to ride the early bus run (Jr.-Sr. High) without a problem. Many are driven to school by parents. The biggest advantage of this time slot is that there are no conflicts. I take extreme care to warm up the chorus properly and not to take attendance too early!

The Intermediate Chorus currently is comprised of 80 singers, all selected by *audition* in the spring of the previous year. Auditions are an attitude, I believe, and everyone who sings in my choruses must audition, though I seldom refer to it as such. In our district, I must mark report cards twice a year for my general music classes, so at that time I listen to each child sing alone (starting in first grade) and write a *description* of what I hear. At the end of second grade, I use those descriptions and make a list of the children who can match pitches, or, in the case of many boys, those who come close. The children on this list become my basic third grade chorus. I never ask the children to participate; classroom teachers are simply given the lists and make the announcements. In the fall, there are rehearsals for those who *didn't make it* and for any children new to the district.



Small classes are set up in free moments to help those individuals who are really determined to match tones. Those children who say they don't want to be in chorus are asked to try it for a month and drop if they still want to—with permission from home, of course. There are very few who drop out. I give all children a *voice test* at the end of the year. This test is a re-evaluation audition which

keeps me in close contact with the singers' capabilities.

At the beginning of the school year every singer takes home a concert schedule, information on concert dress, tickets, and philosophy, and a *contract* to be signed by parents and singer. The Intermediate Chorus performs in several concerts each year: Fall (November), Christmas (December), Winter Pops (February), Sacred Music (March), and Spring (May-June). All of these concerts are shared with other school ensembles, so it involves preparing four or so numbers per concert. Every other spring, they also prepare four graded selections for NYSSMA Evaluation Festivals. Preparing three or four selections for each of five concerts every year keeps singers alert and forces them to use and improve their sight reading skills. I have found that children can accomplish whatever you ask of them, as long as you choose your music carefully and are enthusiastic and positive in your presentation.

Sunshine Singers has extended the versatility of the larger chorus. Meeting before school once a week, and after school when needed for special projects, they are able to go out into the community. They also produce a youth musical every other year.

Administrators have changed over the years, but support of our vocal department has not lessened. The elementary program feeds a highly successful junior and senior high school program. We have received support for every project we have ever undertaken. We've always charged a nominal fee for concerts (except Christmas). It creates revenue and gives status to our program. Jointly with the Jr.-Sr. High Choruses we participate in a Smorgasbord Dinner and a Cheese and Sausage Sale each year. Money raised supports trips by all groups. Money for choral music, supplies, and equipment comes from the district's music budget which has, like many others, decreased in recent years. Fortunately, I've been able to develop an extensive library from which to draw. The school also pays an accompanist for the Intermediate Chorus, and I receive some extra-curricular pay for my before- and after-school time.

Intermediate Chorus has twice been selected to sing at the NYSSMA Winter Conference. They were also invited to participate in an ACDA-sponsored choral festival at Syracuse University with guest clinician, Doreen Rao. In NYSSMA

competition, they have received consistent A or A+ ratings. They have appeared at the State University College at Fredonia, School of Music to perform for Music Education students, and to work with methods and conducting classes. Sunshine Singers has appeared at NYSSMA and ACDA conferences, and in workshops with their director. They have produced a demonstration recording of elementary choral music for Shawnee Press. Both groups appear on "Silver Creek Sings," an album produced every other year (Mark Records). Many singers from these groups have been chosen to perform with opera companies in Fredonia, Buffalo, and Erie, Pennsylvania. Two singers were chosen for the ACDA Children's Honors Choir (Washington, D.C.—February, 1990).

I try to foster an interest in singing by having all children in K-2 participate in what I call "Spring Thing." This gets every child into classroom-sized groups—performing in front of an audience. I also involve parents and administration as much as possible in all chorus activities. My elementary principal goes on almost every jaunt with my performing groups, narrates the Spring Thing, has a role in our musicals, and videotapes my rehearsals at the beginning of the year. I play these tapes at specific times at Open House in October each year. I again tape at the end of the year so we all can compare and evaluate how we look and sound.

There are other things that are essential to turning out a successful young chorus. 1) I feel it is important to understand vocal production of the child's voice. I demonstrate a pure, free, and clear head tone, undistorted by vibrato. 2) I teach musicianship—musical phrasing, dynamics, and style. 3) I demand precise diction and have the children sing in

foreign languages. 4) I expose the children to as many good musical experiences and as much good literature as possible. I take excursions to concerts and operas, play recordings, and teach everyone to listen with a critical ear. 5) I share *my* musical experiences. 6) I press the children to sight read by teaching awareness of the musical score, asking them to study silently before we sing a new piece, and by constantly checking their understanding. 7) I teach correct terminology. 8) I try to serve as a good example by staying as vocally active as practical, and by dressing and behaving professionally at all times. 9) I try to have a sense of humor and be flexible. 10) I constantly search and read through music for young singers. The amount of good music available has steadily grown in the last 10 years thanks to a small but growing group of dedicated directors, arrangers, and composers.

I feel a successful children's choir comes from a knowledgeable and dedicated director, but most of all from one who loves music and children.

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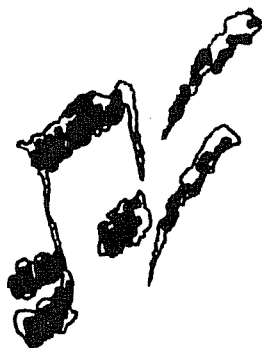
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# St. Paul's United Methodist Church Choir of Houston, Texas

Frances Anderson, Director of Music  
Robert S. Brewer, Organist/Choir Director

In the past decade, the Choir of St. Paul's United Methodist Church has become a magnet for choral singers in Houston, Texas. Robert S. Brewer, the Organist/Choir Director, and Frances Anderson, the Director of Music, have built an ensemble considered by many choral professionals in the city to be the best church choir in the sprawling metropolitan area.

Professional musicians, medical specialists, lawyers, businessmen and women, and other lay singers travel up to 30 miles one way to attend the weekly rehearsal and sing in the two Sunday services. One member, a leading dietitian in the world-famous Texas Medical Center, expressed the appeal of singing at St. Paul's: "We sing all the great choral works of the church."

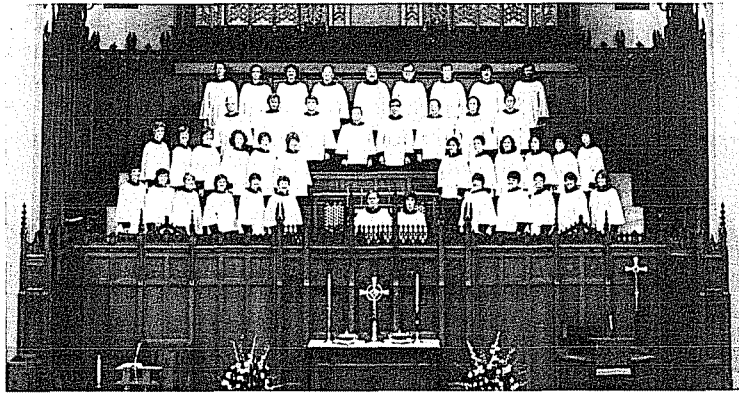
Recognition of the achievement of Brewer and Anderson has come in repeated requests for the choir to sing at widely varied occasions. One highlight occurred in the summer of 1989 when St. Paul's was invited to sing a week of services at Westminster Abbey while the Abbey choir was on vacation. The St. Paul's Choir took a repertoire of anthems, Anglican chant, and an Evensong service commissioned for the trip from David Ashley White, a University of Houston composer who is a member of the choir. A month later, the choir sang Poulenc's *Gloria* for the Houston Ballet's performances of Sir Kenneth MacMillan's "Gloria."

St. Paul's is one of the oldest Methodist churches in Houston. Founded in 1905, it initially thrived in the downtown area. In 1929, the church moved approximately three miles south of downtown to a site diagonally across from the Museum of Fine Arts. A 900-seat, Gothic-style church was constructed with a traditional Methodist interior featuring a choir loft elevated high above and behind the altar and pulpit.

At the time, the area was almost rural. In the next two decades, the surrounding land became some of the city's finest middle class and upper class neighborhoods. However, as the suburbs grew after World War II, St. Paul's began to lose its appeal as a center of worship, for many members moved too far away for weekly attendance. By the 1970s, like many churches in and near downtown Houston, St. Paul's had lost much of its membership to suburban congregations.

In the early 1980s, the church reviewed its mission and began a systematic effort to revamp its programs and to attract new members. One area of emphasis was music.

Anderson, a former high school conductor, had become the choir director in 1979. In 1980, she asked Brewer to become the organist after he finished a year of involvement at the charismatically oriented Episcopal Church of the Redeemer, which, in the 1960s and 1970s had the most esteemed and innovative church music program in the city. Together, Anderson and Brewer began to rebuild the choral program. From an initial two dozen singers, the ensemble



has grown to a maximum of 80 members with average weekly attendance of 50 or more. Eight members are paid soloists. A waiting list exists and members are now urged to take a leave of absence if they cannot regularly attend weekly rehearsals and services. Until the membership limit was recently established, the choir was open to any person wishing to sing.

Brewer and Anderson relied on the singers to evaluate their capacity to sing the repertoire.

As Brewer and Anderson built their choir, they aimed their training at several things: producing a uniform choral sound patterned after the English tradition; developing accurate facility in several languages, including Latin, German, Spanish, and French; and, building a core repertoire of approximately 12 dozen pieces. Since the music is chosen to reinforce the lectionary readings and sermon for each Sunday, Brewer and Anderson feel they must have a large reservoir of pieces to build a coherent musical context for worship each Sunday. The pieces range from a Spanish version of the Gospel hymn "At the Cross," to anthems of Byrd and Gibbons, to major works by Britten and Howells, to the "Four Prayers of St. Francis of Assisi" by Poulenc. Established repertoire is rehearsed by the full choir one or two weeks before it is sung. New pieces are learned in sectional rehearsals led by the choir members.

The choir presents a limited number of special events each year. The primary one is the annual Carols by Candlelight services held the second Sunday before Christmas. Other projects include special concerts, such as Haydn's *Nelson Mass*, sung with orchestra. The major event of 1991 will be a week-long visit by Stephen Cleobury, director of the Choir of King's College, Cambridge. He will lead the choir in an evening concert, the two Sunday morning services, and a choral Evensong.

Many of the "extra" activities are financed by the choir's own fund. The church provides salaries, music, and such capital improvements as the acoustical renovation of the sanctuary prior to the installation of the 72-rank Schantz organ in 1982. The choir pays expenses of the special concerts: orchestras, travel costs, etc. For many years, the bulk of the choir fund came from an annual choir rummage sale, which was suspended last year. Members are encouraged to contribute to the fund, which the choir council, the governing body, uses for scholarships, gifts, flowers for sick members, and other benevolent activities. Special concerts, such as the visit by the Elmer Iseler Singers this past September, are funded through the Chamber Music Society of St. Paul's, an adjunct organization that solicits donations for these special events.

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Written by Charles Ward, music critic for the *Houston Chronicle* and a member of the choir at St. Paul's United Methodist Church.

# Book Review

*Directing the Children's Choir: A Comprehensive Resource*, by Shirley W. McRae (MacMillan Publishing Co., 1991)

Ms. McRae's well written, concise book is suitable both as a textbook for college courses and as a handbook for the practicing children's choir director. It is non-sectarian, diverse, and

comprehensive. Many valuable materials are contained in this one resource. In particular, McRae's inclusion of such basic information as conducting patterns, model rehearsals, and working with the child's voice make the book valuable for the neophyte. The sections entitled "The Church Musician and the Copyright Laws," "Enriching the Program," "Two Contemporary Approaches" (Orff-Schulwerk and the Kodály method), and "Additional Resources" offer creative and useful information for all. The chapter entitled "How Firm

A Foundation" is a welcome exegesis on the historical, theological, and educational basis for choirs of children in the church.

Ms. McRae's considerable talents, combined with years of experience in the area of children's choirs in the church, bring to her writing a wisdom and breadth needed for a book of this scope. I am putting it on every reference list I make, and will use it in my own work.

Written by Sue Ellen Page.



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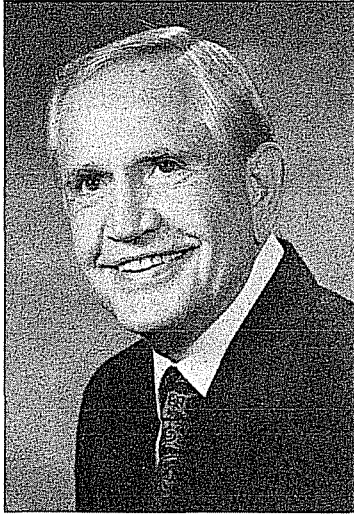
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## In Memoriam



**James D. Woodward**

Oklahoma Baptist University artist-in-residence James D. Woodward, known nationwide as one of Southern Baptists' leading church musicians, died in a plane crash January 14, 1991 in northwest Oklahoma. He was piloting the small plane when it went down in a field one mile northeast of Newcastle.

Also killed in the crash were Paul Magar, Director of the church music department for the Baptist General Convention of Oklahoma; his wife, Judy; and Mary June Tabor, another staff member of the Baptist General Convention church music department.

Woodward was born February 19, 1932 in Lexington, Kentucky. He attended the University of Kentucky and graduated in 1954 with a Bachelor of Music Degree in Voice. He entered Southern Baptist Theological Seminary in Louisville, Kentucky in September, 1954 and received a Master of Sacred Music Degree in May, 1956.

Woodward, a long-time member of ACDA, came to Oklahoma Baptist University in 1966 to organize the church music department there after serving as minister of music at Tulsa's First Baptist Church for seven years. He was appointed Dean of the university's College of Fine Arts in 1973. He served in that capacity until 1986, when he was named artist-in-residence. Woodward also served as minister of music at Shawnee, Oklahoma's First Baptist Church from 1967-1980.

He was conductor of the Singing Churchmen of Oklahoma from its inception in 1962. The group is

composed of full-time ministers of music from across the state. In addition, he organized and conducted the Singing Church Women of Oklahoma two years ago. He also was conductor and co-organizer of the Centurymen, a nationwide choral organization composed of Baptist ministers of music.

Dr. Woodward served as guest conductor and conference leader for music clinics and festivals in more than 30 states, at both Southern Baptist conference centers, at all six Southern Baptist seminaries and at most Baptist colleges and universities. In 1981-82, he served as conductor and consultant at Robert Schuller's Crystal Cathedral in Garden Grove, California.

He toured the British Isles, the Orient, and Europe twice with choirs, and also conducted OBU's Tuneclippers choral group on tours for the USO and the U.S. Department of Defense in the late 1960s and early 1970s. During his tenure at OBU, Dr. Woodward also

conducted the Shawnee Choral Society, the Bisonettes, the Chapel Choir, and the University Chorale.

His articles on church music have been published in numerous denominational periodicals, including *Church Musician*, *Baptist Program*, and *Home Life*. He also served as a writer and producer for the Nashville, Tennessee based Baptist Telecommunication Network, which was formerly operated by the Baptist Sunday School Board. Woodward is the author of *What To Do In Case of a Choir Rehearsal*, a book published by Broadman Press in 1972.

A former vice-president and president of the Southern Baptist Church Music Conference, a national organization of Baptist church musicians, Woodward was presented the group's 1988 W. Hines Sims Award for outstanding contributions to the field of church music. Widely recognized as an innovator in church music, he served on a committee that



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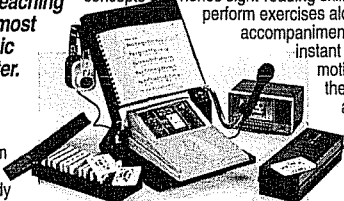
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oversaw publication of the 1975 Baptist Hymnal. At the time of his death he was serving on a committee working on the 1991 edition of the denomination's hymnal.

The family has designated the James Woodward Chair of Church Music at Oklahoma Baptist University as appropriate for memorials.

The following is a eulogy delivered at Woodward's memorial service by Wes Forbis, Director of Church Music for the Department of the Baptist Sunday School Board.

It has been said that perhaps we are most God-like when we are most creative. If that is true, then Jim Woodward has many God-like qualities. For example, he stood as that rare conductor who understood that if musical beauty is to be revealed, then both creativity and competence must be bathed in the waters of passion.

Jim Woodward could imbue a rehearsal with a visionary intensity that became infectious, and bring a creative insight that transformed an ordinary performance into unforgettable experiences. Another quality which we attribute to Jim is that he was a master-teacher. He understood the real essence of teaching: 1) He was a learner, not a knower. 2) That he would have failed if he did not bring you to the point that you could ask questions which he could no longer answer. A third quality which we honor is his unswerving commitment to the concept of the minister-musician.

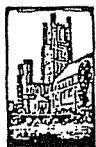
As an author of books and countless articles, as a conductor, clinician, member of the hymnal committees of both the '75 hymnal and the soon to be released *Baptist Hymnal*, he pushed back the horizons of our musical

imagination and opened new vistas for both the aspiring and experienced choral conductor.

Through his efforts countless people will dare to—raise the Bible and hymnbook high, strike the rock and bring forth living waters, touch the branch and harvest manna, break the vessel and spill the balm of gilead, strike the bush and set it aflame...preaching and singing the relentless, unceasing, unwavering beat of redemption's song.

The wealth of an institution is not to be measured in the number of its buildings, the size of its endowment, nor the number of students it enrolls. Rather it is to be measured by the length and breadth of the shadows cast by its master-teachers.

Jim Woodward's shadow is long and wide and for years to come, we shall all pause in our labors and refresh ourselves in its shade.



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| May 3-4                 | North American Music Festival<br>Busch Gardens<br>Virginia Beach, Virginia                |            | North American Music Festivals<br>P.O. Box 36<br>Carlisle, PA 17013<br>800-533-6263                 |
| May 3-4                 | Smoky Mountain Music Festival                                                             |            | Dr. W. J. Julina<br>601 Westborough Road<br>Knoxville, TN 37909                                     |
| May 3-5                 | Jubilee Choral Festival<br>Washington, D.C.                                               |            | Performing Arts Abroad, Inc.<br>P.O. Box 844<br>Kalamazoo, MI 49005<br>800-952-0643<br>616-381-0200 |
| May 3-5                 | Music Fest<br>Pigeon Forge, Tennessee                                                     |            | Hannah McDaniel<br>P.O. Box 50574<br>Knoxville, TN 37950-0574<br>800-537-6875<br>615-690-3224       |
| May 3-5                 | Music Fest<br>San Antonio, Texas                                                          |            | Hannah McDaniel<br>P.O. Box 50574<br>Knoxville, TN 37950-0574<br>800-537-6875<br>615-690-3224       |
| May 3-6                 | 1991 Gateway Festival<br>St. Louis, Missouri                                              |            | Gateway Festivals<br>Mr. David Thielman<br>P.O. Box 1165<br>Monticello, MN 55362<br>800-331-8579    |
| May 3-6                 | 1991 Gateway Festival<br>Los Angeles, California                                          |            | Gateway Festivals<br>Mr. David Thielman<br>P.O. Box 1165<br>Monticello, MN 55362<br>800-331-8579    |
| May 3-6                 | 1991 Gateway Festival<br>Philadelphia, Pennsylvania                                       |            | Gateway Festivals<br>Mr. David Thielman<br>P.O. Box 1165<br>Monticello, MN 55362<br>800-331-8579    |
| May 3-6 or<br>May 10-13 | 1991 Gateway Festival<br>Chicago, Illinois                                                |            | Gateway Festivals<br>Mr. David Thielman<br>P.O. Box 1165<br>Monticello, MN 55362<br>800-331-8579    |
| May 3-6 or<br>May 10-13 | Liberty Bell<br>Festival of Music<br>Philadelphia, Pennsylvania                           |            | Music Maestro Please, Inc.<br>2006 Swede Street<br>Norristown, PA 19401<br>800-228-1668             |

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| May 3-6 or<br>May 24-27                                    | New York, New York<br>Festival of Music<br>New York City, New York                                        |                                                                  | Music Maestro Please, Inc.<br>2006 Swede Street<br>Norristown, PA 19401<br>800-228-1668          |
| May 3-6,<br>May 17-20,<br>May 31 - June 3,<br>or June 7-10 | Pikes Peak<br>Festival of Music<br>Colorado Springs, Colorado                                             |                                                                  | Music Maestro Please, Inc.<br>2006 Swede Street<br>Norristown, PA 19401<br>800-228-1668          |
| May 9-12                                                   | San Francisco Choral Festival<br>St. Mary's Cathedral and Grace<br>Cathedral<br>San Francisco, California | Tom Davies, Weston Noble,<br>William Ermey, Alexander<br>Dashnaw | Martin Monson<br>P.O. Box 1608<br>Kalamazoo, MI 49005<br>800-522-2213                            |
| May 10-11                                                  | America Sings<br>Chicago, Illinois                                                                        |                                                                  | Gateway Festivals<br>Mr. David Thielman<br>P.O. Box 1165<br>Monticello, MN 55362<br>800-331-8579 |
| May 10-11 or<br>May 31 - June 1                            | North American Music Festival<br>Hersheypark, Pennsylvania                                                |                                                                  | North American Music Festivals<br>P.O. Box 36<br>Carlisle, PA 17013<br>800-533-6263              |
| May 10-13                                                  | 1991 Gateway Festival<br>Minneapolis, Minnesota                                                           |                                                                  | Gateway Festivals<br>Mr. David Thielman<br>P.O. Box 1165<br>Monticello, MN 55362<br>800-331-8579 |
| May 10-13                                                  | 1991 Gateway Festival<br>San Francisco, California                                                        |                                                                  | Gateway Festivals<br>Mr. David Thielman<br>P.O. Box 1165<br>Monticello, MN 55362<br>800-331-8579 |
| May 10-13 or<br>May 17-20                                  | Steamboat<br>Festival of Music<br>Nashville, Tennessee                                                    |                                                                  | Music Maestro Please, Inc.<br>2006 Swede Street<br>Norristown, PA 19401<br>800-228-1668          |
| May 10-12                                                  | Music Fest<br>Atlanta, Georgia                                                                            |                                                                  | Hannah McDaniel<br>P.O. Box 50574<br>Knoxville, TN 37950-0574<br>800-537-6875<br>615-690-3224    |
| May 11                                                     | Choral Symposia 1991                                                                                      | Daniel Moe                                                       | Dr. Ray Moore<br>University of Arkansas<br>2801 South University<br>Little Rock, AR 72204        |
| May 16-18                                                  | Church Music Northwest<br>Antara Music Group Choral<br>Session<br>Kirkland, Washington                    |                                                                  | Paul Malm<br>206-823-9099                                                                        |
| May 17-20                                                  | 1991 Gateway Festival<br>Atlanta, Georgia                                                                 |                                                                  | Gateway Festivals<br>Mr. David Thielman<br>P.O. Box 1165<br>Monticello, MN 55362<br>800-331-8579 |
| May 17-20                                                  | 1991 Gateway Festival<br>Seattle, Washington                                                              |                                                                  | Gateway Festivals<br>Mr. David Thielman<br>P.O. Box 1165<br>Monticello, MN 55362<br>800-331-8579 |

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| May 17-20 or<br>May 24-27 | Peachtree<br>Festival of Music<br>Atlanta, Georgia                                                              |                                                                                                                      | Music Maestro Please, Inc.<br>2006 Swede Street<br>Norristown, PA 19401<br>800-228-1668                     |
| May 31- June 1            | Leadership in Church Music<br>Conference Anatara Music<br>Group Choral Session<br>Winston-Salem, North Carolina | Fred Bock                                                                                                            | Reggie Rushing<br>919-392-4766                                                                              |
| June 3-7                  | Texas Conference Choir Clinic<br>Lakeview Methodist Conference<br>Center, Palestine, Texas                      | Hugh Sanders, David Davidson,<br>Michael Nuss, Linda Wright,<br>Virginia LeDoux, Kathlyn<br>Reynolds, Jane Anderson  | Mamie Taylor<br>Box 565<br>La Marque, TX 77568<br>409-935-6989<br>713-672-9026                              |
| June 9-14                 | North Carolina Summer<br>Institute in Choral Art<br>Appalachian State University<br>Boone, North Carolina       | Rodney Eichenberger, Lynne<br>Gackle, Will Schmid, Michael<br>Kelly, Connie Kotis, Betty<br>Atchison, William Cutter | N.C.S.I.C.A.<br>P.O. Box 10883<br>Greensboro, N.C. 27404                                                    |
| June 12-16                | DeKalb International Choral<br>Festival<br>DeKalb County, Georgia                                               |                                                                                                                      | Bill Hardman<br>Executive Director<br>DeKalb Convention and Visitors<br>Bureau<br>404-378-2525              |
| June 14-23                | Quad City Mozart Festival<br>Davenport, Iowa                                                                    | David Rayl                                                                                                           | Anna Goodwin<br>Managing Director<br>P.O. Box 1144<br>Davenport, IA 52805-1144                              |
| June 16-19                | Choral Repertoire<br>North Dakota State University<br>Fargo, North Dakota                                       | JoAnn Brorson, Charles Ruzicka                                                                                       | Dr. JoAnn Brorson<br>Dept. of Music<br>NDSU<br>Fargo, ND 58102<br>701-237-7932                              |
| June 16-19                | Singing Language<br>North Dakota State University<br>Fargo, North Dakota                                        | Robert Olson                                                                                                         | Dr. JoAnn Brorson<br>Dept. of Music<br>NDSU<br>Fargo, ND 58102<br>701-237-7932                              |
| June 16-21                | Church Music Leadership<br>Retreat<br>Terrace Inn<br>Bay View, Michigan                                         | Paul Oakley, John Yarrington,<br>Dennis Jewett, Robert Hundley                                                       | Patrick Barbour<br>Terrace Inn<br>P.O. Box 1478<br>Bay View, MI 49770<br>616-347-2410                       |
| June 16-22                | 1991 National College Prep<br>Choral Camp Series<br>Austin Peay State University<br>Clarksville, Tennessee      | Sally Herman, Sharon Mabry,<br>Kathryne Hoffland, Jennifer<br>Edwards, Marjorie Halbert,<br>Stephen Parker           | Sally Herman<br>5757 S. Lindbergh Blvd.<br>Suite 105<br>St. Louis, MO 63123<br>314-845-2009                 |
| June 16-22                | Showchoir Camps of America<br>Millikin University<br>Decatur, Illinois                                          | various clinicians                                                                                                   | Dwight Jordan<br>Showchoir Camps of America<br>Box 396<br>Downers Grove, IL 60515<br>708-968-0500           |
| June 17-21                | The Choral Conductor and the<br>Orchestra                                                                       | Don Moses V.                                                                                                         | Dr. Edward Rath<br>School of Music<br>University of Illinois<br>1114 West Nevada Street<br>Urbana, IL 61801 |
| June 20-22                | Shawnee Press Choral Symposium<br>East Stroudsburg University<br>East Stroudsburg, Pennsylvania                 |                                                                                                                      | Tassy or Ruth Ann<br>717-476-0550                                                                           |

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| June 21-22          | Leadership in Church Music<br>Conference Anatara Music Group<br>Choral Session<br>West Palm Beach, Florida               | Timothy Sharp                                                                                                           | Special Services/Spectra<br>800-733-7732                                                                            |
| June 22             | Sacred Choral Music<br>Shepherd of the Valley<br>Rockford, Illinois                                                      | Gilbert M. Martin, Scott Foss,<br>Gene and Audrey Grier                                                                 | Gene Grier<br>Music Unlimited<br>P.O. Box 990<br>Clarkston, MI 48347<br>313-625-7057                                |
| June 23-26          | Vocal Health<br>North Dakota State University<br>Fargo, North Dakota                                                     | Robert Olson                                                                                                            | Dr. JoAnn Brorson<br>Dept. of Music<br>NDSU<br>Fargo, ND 58102<br>701-237-7932                                      |
| June 23-26          | Women's Music<br>North Dakota State University<br>Fargo, North Dakota                                                    | JoAnn Brorson, Nancy Menk                                                                                               | Dr. JoAnn Brorson<br>Dept. of Music<br>NDSU<br>Fargo, ND 58102<br>701-237-7932                                      |
| June 23-29          | 1991 National College Prep<br>Choral Camp Series<br>Beloit College<br>Beloit, Wisconsin                                  | David Stutzenberger, Barbara<br>Willey, Clay Dawson, Kathy<br>Dawson, Jennifer Edwards,<br>Brian Knutsen, Rodney Miller | Sally Herman<br>5757 S. Lindbergh Blvd.<br>Suite 105<br>St. Louis, MO 63123<br>314-845-2009                         |
| June 23 - July 6    | San Francisco Early Music<br>Society: Workshop in Baroque<br>Music at Dominican College<br>San Rafael, California        | Anna Carol Dudley, Marion<br>Verbruggen, Mitzi Meyerson,<br>Frances Blaker, Phebe Craig<br>Carol Herman, Michael Sand   | Eileen Hadidian, Coordinator<br>514 Cornell Avenue<br>Albany, CA 94706<br>415-524-5661                              |
| June 23 - July 7    | Oregon Bach Festival<br>University of Oregon<br>Eugene, Oregon                                                           | Helmuth Rilling, Fredrica von<br>Stade, Jeffrey Kahane                                                                  | Oregon Bach Festival<br>School of Music<br>University of Oregon<br>Eugene, OR 97403<br>503-346-5666 346-5669 (Fax)  |
| June 23 - August 19 | Interlochen Arts Camp<br>Interlochen, Michigan                                                                           | King's Singers, Gilbert &<br>Sullivan <i>The Mikado</i>                                                                 | Director of Admissions<br>Interlochen Center for the Arts<br>P.O. Box 199<br>Interlochen, MI 49643                  |
| June 24-26          | Elementary and Junior High<br>School Choral Music<br>Edgewood College<br>Madison, Wisconsin                              | Mary Lynn Lightfoot, Joyce<br>Eilers, Scott Foss, Gene and<br>Audrey Grier                                              | Gene Grier<br>Music Unlimited<br>P.O. Box 990<br>Clarkston, MI 48347<br>313-625-7057                                |
| June 24-27          | Sound and Recording Workshop<br>For Educators<br>Penn State University                                                   | Peter Kiefer, Kerry Trout                                                                                               | Peter Kiefer<br>Fred Waring's America<br>220 Special Services Building<br>University Park, PA 16802<br>814-863-2911 |
| June 24-28          | Choral Music Workshop: The<br>Music of Wolfgang Amadeus<br>Mozart<br>USM, Gorham, Maine                                  | Gudrun Schröfel-Gatzman,<br>Robert Russell                                                                              | Dr. Robert Russell<br>University of Southern Maine<br>Gorham, ME 04038<br>207-780-4076                              |
| June 24-28          | Florida Chapter, Fellowship of<br>United Methodists in Worship,<br>Music, and other Arts<br>Rollins College, Winter Park | Rodney Eichenberger, Charles<br>Callahan, Dan Hermany, Ann<br>Small, Linda Bradberry                                    | Jean Bennett<br>5723 Parkview Point Drive<br>Orlando, FL 32821                                                      |
| June 24-28          | Choral Techniques and<br>Literature for Junior High and<br>Middle School Choruses                                        | David Riley, Janet Funderburk-<br>Galvan, John Cooksey                                                                  | Summer Sessions Office<br>Ithaca College<br>Ithaca, NY 14850<br>607-274-3143                                        |

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| June 26 - July 2  | Mainly Mozart                                                                                                       | UI Faculty and guests                                                                                                       | Dr. Edward Rath<br>School of Music<br>University of Illinois<br>1114 West Nevada Street<br>Urbana, IL 61801              |
| June 27-29        | Junior and Senior High School<br>Choral Music and Choreography<br>Edgewood College<br>Madison, Wisconsin            | Joyce Eilers, John Leavitt,<br>Scott Foss, Gene and Audrey<br>Grier                                                         | Gene Grier<br>Music Unlimited<br>P.O. Box 990<br>Clarkston, MI 48347<br>313-625-7057                                     |
| June 29           | Sacred Choral Music<br>Edgewood College<br>Madison, Wisconsin                                                       | Gilbert M. Martin, Scott Foss,<br>Gene Grier, John Leavitt,<br>Joyce Eilers                                                 | Gene Grier<br>Music Unlimited<br>P.O. Box 990<br>Clarkston, MI 48347<br>313-625-7057                                     |
| June 30 - July 6  | 1991 National College Prep<br>Choral Camp Series<br>Stetson University<br>Deland, Florida                           | David Rasmussen, Barbara<br>Willey, Jennifer Edwards, Jane<br>Gunther-McCoy, Stephen Parker,<br>Majorie Halbert, Seth McCoy | Sally Herman<br>5757 S. Lindbergh Blvd.<br>Suite 105<br>St. Louis, MO 63123<br>314-845-2009                              |
| June 30 - July 13 | Albermarle<br>Co-Ed Summer Music Camp of<br>The American Boychoir School                                            | Anton Armstrong                                                                                                             | Alison Hankinson<br>19 Lambert Drive<br>Princeton, NJ 08549<br>609-924-5858                                              |
| June 30 - July 13 | Westminster Annual High School<br>Vocal Camp                                                                        | Constantina Tsolainou                                                                                                       | Office of Continuing Education<br>Westminster Choir College<br>Hamilton at Walnut<br>Princeton, NJ 08540<br>609-924-7416 |
| July 1-4          | American Guild of Organists<br>Region 4 Convention<br>Mobile, Alabama                                               | Sue Ellen Page, Alan Baker,<br>Sandra Willetts                                                                              | AGO Convention<br>P.O. Box 8881<br>Mobile, AL 36689<br>205-342-8521                                                      |
| July 3-7          | Des Moines International<br>Children's Choral Festival<br>Des Moines, Iowa                                          |                                                                                                                             | Youth Choruses of Des Moines<br>P.O. Box 12215<br>Des Moines, IA 50312<br>515-274-5364                                   |
| July 6-13         | San Francisco Early Music<br>Society: Renaissance Music<br>Dominican College<br>San Rafael, California              | Jane Boothroyd, Margriet<br>Tindemans, Peter Becker,<br>Marilyn Boenau, Phebe Craig,<br>David Douglass, Stephen Escher      | Eileen Hadidian, Coordinator<br>514 Cornell Avenue<br>Albany, CA 94706<br>415-524-5661                                   |
| July 7-10         | The Hymn Society Annual<br>Conference: Hymns, Faith, and<br>Ministry at St. Olaf College<br>Northfield, Minnesota   | John H. Westerhoff III and<br>32 various clinicians                                                                         | The Hymn Society<br>P.O. Box 30854<br>Texas Christian University<br>Fort Worth, TX 76129<br>817-921-7608                 |
| July 7-13         | U.S. Chorus Session for<br>Choral Directors<br>Penn State University                                                | Fritz Mountford, John Raymond,<br>U.S. Chorus staff                                                                         | Peter Kiefer<br>Fred Waring's America<br>220 Special Services Building<br>University Park, PA 16802<br>814-863-2911      |
| July 7-14         | Atlanta Show Choir Workshop<br>GSU School of Music<br>Atlanta, Georgia                                              | Audrey Snyder, Brian Busch,<br>Chuch Haley, Lynn Fleetwood,<br>Greg Gilpin, John Haberlen,<br>Moose Smith                   | Dr. John B. Haberlen<br>Director of Choral Activities<br>GSU School of Music<br>Atlanta, GA 30303<br>404-651-3676        |
| July 8-10         | Elementary, Junior, and Senior<br>High School Choral Music<br>SW Missouri State University<br>Springfield, Missouri | Mary Lynn Lightfoot, Joyce<br>Eilers, John Rutter, Gene and<br>Audrey Grier, Guy Webb                                       | Gene Grier<br>Music Unlimited<br>P.O. Box 990<br>Clarkston, MI 48347<br>313-625-7057                                     |

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| July 8-15                   | The Vocal Camp at Ghost Ranch<br>High School and Adult Singers<br>Ghost Ranch Conference Center<br>Abiquiu, New Mexico | David A. Wehr                                                                                                            | Marvin L. Crawford<br>First Presbyterian Church<br>1820 15th Street<br>Boulder, CO 80302<br>303-442-3523                     |
| July 9-10                   | Sacred Choral Music<br>King's Way Church<br>Springfield, Missouri                                                      | John Rutter, Joyce Eilers,<br>Charles Facer, Mary Lynn<br>Lightfoot, Gene Grier                                          | Gene Grier<br>Music Unlimited<br>P.O. Box 990<br>Clarkston, MI 48347<br>313-625-7057                                         |
| July 9-20                   | Fred Waring's U.S. Chorus<br>Penn State University                                                                     |                                                                                                                          | Peter Kiefer<br>Penn State<br>220 Special Services Building<br>University Park, PA 16802<br>814-863-2911                     |
| July 9 - August 1           | Choral Music of the Baroque:<br>Repertoire, Performance<br>Practice, and Techniques<br>University of Missouri          | David Rayl                                                                                                               | David Rayl<br>Music Department<br>FA #140/Univ. of MO-Columbia<br>Columbia, MO 65211<br>314-882-2604                         |
| July 10-12                  | Workshop in Hymn Playing<br>St. Olaf College<br>Northfield, Minnesota                                                  | David A. Heller, Sue Mitchell-<br>Wallace, Albert L. Travis                                                              | The Hymn Society<br>P.O. Box 30854<br>Texas Christian University<br>Fort Worth, TX 76129<br>817-921-7608                     |
| July 10-12                  | Workshop in Hymn Writing<br>St. Olaf College<br>Northfield, Minnesota                                                  | William Albright, Carl P.<br>Daw, Jr.                                                                                    | The Hymn Society<br>P.O. Box 30854<br>Texas Christian University<br>Fort Worth, TX 76129<br>817-921-7608                     |
| July 10-13                  | Missouri ACDA Summer<br>Workshop<br>Ramada Hawthorn Hotel<br>Springfield, Missouri                                     | Colleen Kirk, Pat Patton,<br>Marge Malone, Valarie<br>Lippoldt-Mack                                                      | Dr. Rick Weymuth, President<br>Missouri ACDA<br>105 N. Grand<br>Maryville, MO 64468                                          |
| July 11-13                  | Elementary, Junior, and Senior<br>High School Music<br>Highland Park Baptist<br>Southfield, Michigan                   | Mary Lynn Lightfoot, Joyce<br>Eilers, John Rutter, Gene and<br>Audrey Grier                                              | Gene Grier<br>Music Unlimited<br>P.O. Box 990<br>Clarkston, MI 48347<br>313-625-7057                                         |
| July 12-13                  | Sacred Choral Music<br>Highland Park Baptist<br>Southfield, Michigan                                                   | John Rutter, Joyce Eilers,<br>Mary Lynn Lightfoot, Gene<br>Grier                                                         | Gene Grier<br>Music Unlimited<br>P.O. Box 990<br>Clarkston, MI 48347<br>313-625-7057                                         |
| July 12-19                  | The VoiceCare Network<br>Tenth Annual International<br>University of Puget Sound<br>Tacoma, Washington                 | John Cooksey, Patricia Feit,<br>Elizabeth Grefsheim, Alice<br>Pryor, Elizabeth Shepley,<br>Robert Rickover, Leon Thurman | Dr. Leon Thurman<br>The VoiceCare Network<br>Riverside Park Plaza, Suite 7<br>701 25th Avenue South<br>Minneapolis, MN 55454 |
| July 13-20                  | Dartmouth Conducting Institute<br>Dartmouth College<br>Hanover, New Hampshire                                          | Thomas Dunn, Jan Harrington                                                                                              | Melinda O'Neal<br>Dartmouth Conducting Institute<br>Music Dept./Hopkins Center<br>Hanover, NH 03755                          |
| July 14-19 or<br>July 19-21 | The Western Wind Workshop<br>in Ensemble Singing at<br>Southern Methodist University<br>Dallas, Texas                  | Cheryl Bensman, William<br>Zukof, Elliot Z. Levine,<br>Barbara A. Brinson                                                | Western Wind Vocal Ensemble<br>263 West 86th Street<br>New York NY 10024<br>212-873-2848                                     |
| July 14-27                  | San Francisco Early Music<br>Society: Instrument Building<br>Dominican College<br>San Rafael, California               | Lyn Elder, Alec Loretto,<br>Robert Cronin                                                                                | Eileen Hadidian, Coordinator<br>514 Cornell Avenue<br>Albany, CA 94706<br>415-524-5661                                       |

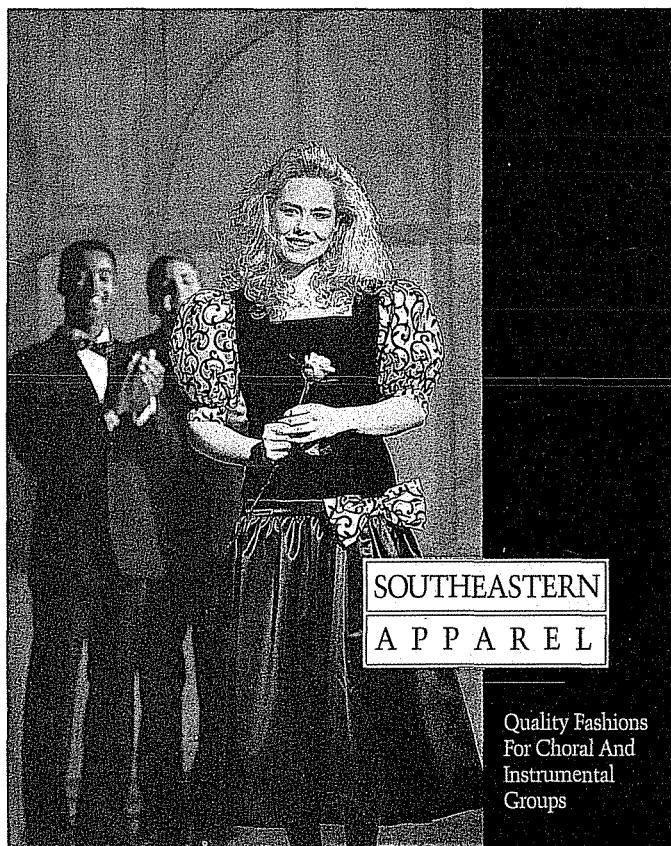
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| July 15-17 | Elementary, Junior, and Senior High School Choral Music<br>Butler University<br>Indianapolis, Indiana        | Michael Shasberger, Joyce Eilers, John Rutter, Gene and Audrey Grier, Mary Lynn Lightfoot           | Gene Grier<br>Music Unlimited<br>P.O. Box 990<br>Clarkston, MI 48347<br>313-625-7057                                        |
| July 15-18 | Building and Maintaining a Quality Junior High Choral Program<br>University of Missouri                      | Sandra Chapman                                                                                      | Wendy Sims<br>FA #138/Music Department<br>Univ. of Missouri-Columbia<br>Columbia, MO 65211                                  |
| July 15-18 | Leadership in Church Music Conference<br>Anatara Music Group<br>Choral Session<br>Nashville, Tennessee       |                                                                                                     | Special Services/Spectra<br>800-733-7732                                                                                    |
| July 15-19 | Choral Literature for the Elementary and Middle School Music Teacher<br>Central Connecticut State Univ.      | Pamela Perry                                                                                        | B. Glenn Chandler<br>Department of Music<br>Central Connecticut State Univ.<br>1615 Stanley Street<br>New Britain, CT 06050 |
| July 15-19 | Multicultural Music<br>Central Connecticut State University                                                  | Judith Cook Tucker                                                                                  | B. Glenn Chandler<br>Department of Music<br>Central Connecticut State Univ.<br>1615 Stanley Street<br>New Britain, CT 06050 |
| July 15-19 | Music in the Middle                                                                                          | Lawrence Eisman, Mary Hoffman                                                                       | Dr. Edward Rath<br>School of Music<br>University of Illinois<br>1205 W. California Street<br>Urbana, IL 61801               |
| July 16-17 | Sacred Choral Music<br>Butler University<br>Indianapolis, Indiana                                            | John Rutter, Mary Lynn Lightfoot, Joyce Eilers, Gene Grier, Michael Shasberger                      | Gene Grier<br>Music Unlimited<br>P.O. Box 990<br>Clarkston, MI 48347<br>313-625-7057                                        |
| July 16-18 | 37th Conference on Music in Parish Worship<br>University of Wisconsin<br>Madison, Wisconsin                  | Karl Hochreither, Lawrence Kelliher, Robert Webber, Helga Schauerte, David Davidson, Bruce Bengtson | UW-Madison<br>Continuing Education in Music<br>610 Langdon Street<br>Madison, WI 53703<br>608-263-6822                      |
| July 18-20 | First Park Congregational Church, Elementary, Junior, and Senior High Choral Music<br>Grand Rapids, Michigan | Mary Lynn Lightfoot, Joyce Eilers, John Rutter, Gene and Audrey Grier                               | Gene Grier<br>Music Unlimited<br>P.O. Box 990<br>Clarkston, MI 48347<br>313-625-7057                                        |
| July 19-20 | First Park Congregational Church, Sacred Music<br>Grand Rapids, Michigan                                     | John Rutter, Mary Lynn Lightfoot, Joyce Eilers, Gene Grier                                          | Gene Grier<br>Music Unlimited<br>P.O. Box 990<br>Clarkston, MI 48347<br>313-625-7057                                        |
| July 21-27 | San Francisco Early Music Society: Recorder Workshop<br>Dominican College<br>San Rafael, California          | David Barnett, Eve O'Kelly, Frances Feldon, Eileen Hadidian, Dorothee Follmi-Schmelz                | Eileen Hadidian, Coordinator<br>514 Cornell Avenue<br>Albany, CA 94706<br>415-524-5661                                      |
| July 21-27 | Showchoir Camps of America<br>Heidelberg College<br>Tiffin, Ohio                                             | various clinicians                                                                                  | Dwight Jordan<br>Showchoir Camps of America<br>Box 396<br>Downers Grove, IL 60515<br>708-968-0500                           |

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| July 22-24         | Elementary and Junior High School Choral Music<br>VanderCook College<br>Chicago, Illinois                 | Mary Lynn Lightfoot, Audrey Snyder, Scott Foss, John Leavitt, Gene and Audrey Grier                                   | Gene Grier<br>Music Unlimited<br>P.O. Box 990<br>Clarkston, MI 48347<br>313-625-7057                                         |
| July 22-24         | Sacred Choral Music<br>VanderCook College<br>Chicago, Illinois                                            | John Rutter, Douglas Wagner, John Leavitt, Mary Lynn Lightfoot, Scott Foss, Gene Grier                                | Gene Grier<br>Music Unlimited<br>P.O. Box 990<br>Clarkston, MI 48347<br>313-625-7057                                         |
| July 22-26         | Pop Music Literature for Junior and Senior High School Chorus                                             | Dan Schwartz, Terry Cook                                                                                              | B. Glenn Chandler<br>Department of Music<br>Central Connecticut State Univ.<br>1615 Stanley Street<br>New Britain, CT 06050  |
| July 22-26         | Music Minnesota '91<br>Antara Music Group Choral and Children's Workshop<br>Minneapolis, Minnesota        | Fred Bock, Betty Hager                                                                                                | David Condiff<br>612-788-7775                                                                                                |
| July 23-24         | Colorado ACDA Workshop 91<br>Denver, Colorado                                                             | Weston Noble                                                                                                          | Daniel L. Grace, Jr.<br>9720 W. 77th Place<br>Arvada, CO 80005<br>303-422-5785                                               |
| July 25-27         | Choreography<br>VanderCook College<br>Chicago, Illinois                                                   | Audrey Grier, Andy Haines, Scott Foss, Gene Grier                                                                     | Gene Grier<br>Music Unlimited<br>P.O. Box 990<br>Clarkston, MI 48347<br>313-625-7057                                         |
| July 25-27         | Junior and Senior High School Choral Music and Methods<br>VanderCook College<br>Chicago, Illinois         | John Leavitt, Audrey Snyder, Andy Haines, Scott Foss, Gene and Audrey Grier                                           | Gene Grier<br>Music Unlimited<br>P.O. Box 990<br>Clarkston, MI 48347<br>313-626-7057                                         |
| July 26-27         | Kentucky Summer Workshop<br>Lexington, Kentucky                                                           | Weston Noble                                                                                                          | Robert Baar<br>Overlook at St. Thomas<br>6698 North Ridge Circle<br>Louisville, KY 40241                                     |
| July 26-27         | Antara Music Group/Alexandria House Church Music Festival<br>Grand Rapids, Michigan                       |                                                                                                                       | Special Services/Spectra<br>800-733-7732                                                                                     |
| July 26-27         | Strictly Vocal<br>Kentucky ACDA Summer Workshop/Campbell House Inn<br>Lexington, Kentucky                 | Weston Noble                                                                                                          | Robert Baar<br>Overlook at St. Thomas<br>6698 North Ridge Circle<br>Louisville, KY 40241                                     |
| July 26 - August 2 | The VoiceCare Network<br>Tenth Annual International<br>St. Cloud State University<br>St. Cloud, Minnesota | John Cooksey, Patricia Feit, Elizabeth Grefsheim, Alice Pryor, Elizabeth Shepley, Robert Rickover, Leon Thurman       | Dr. Leon Thurman<br>The VoiceCare Network<br>Riverside Park Plaza, Suite 7<br>701 25th Avenue South<br>Minneapolis, MN 55454 |
| July 28-30         | Oklahoma Choral Directors Association Summer '91<br>University of Oklahoma Catlett Music Center           | Allen Pote, John Leavitt, Ethelyn Sparfeld, Steve Coker, Marilyn Govich, Dennis Shrock, Roland Wyatt, Charles Chapman | Larry Duffy<br>701 Comanche Trail<br>Altus, OK 73521<br>405-477-2000 ext. 401                                                |
| July 28 - August 1 | Choral Conducting Workshop<br>Cannon Beach, Oregon                                                        | Rodney Eichenberger, Elinor Morin                                                                                     | Ellen Hudetz<br>Portland State University<br>Summer Session<br>P.O. Box 751<br>Portland, OR 97207                            |

|                    |                                                                                                               |                                                                                                                            |                                                                                                                             |
|--------------------|---------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------|
| July 28 - August 2 | Choristers Guild 1991 Summer Seminar<br>Calvin College<br>Grand Rapids, Michigan                              | Michael Kemp, Janeal Krehbiel,<br>Elizabeth Jensen Shepley,<br>Karen Josephson, Martha<br>Gilmore, John Ricketts           | Barbara Merry<br>Choristers Guild<br>2834 W. Kingsley Road<br>Garland, TX 75041<br>214-271-1521                             |
| July 28 - August 3 | San Francisco Early Music Society: Medieval Music<br>Dominican College<br>San Rafael, California              | Robert Dawson, Cheryl Ann<br>Fulton, David Smith, William<br>Mahrt, Kit Higginson, Shira<br>Kammen, Peter Maund            | Eileen Hadidian, Coordinator<br>514 Cornell Avenue<br>Albany, CA 94706<br>415-524-5661                                      |
| July 28 - August 3 | 1991 National College Prep Choral Camp Series<br>University of Puget Sound<br>Tacoma, Washington              | Paul Salamunovich, Stephanie<br>Dudash, Jennifer Edwards,<br>Lorna MacDonald, Rager Moore,<br>Stephen Parker, Sue Anschutz | Sally Herman<br>5757 S. Lindbergh Blvd.<br>Suite 105<br>St. Louis, MO 63123<br>314-845-2009                                 |
| July 29 - August 2 | Choral Music and Choreography for the Elementary and Middle School Teacher<br>Central Connecticut State Univ. | Dan Schwartz, Terry Cook                                                                                                   | B. Glenn Chandler<br>Department of Music<br>Central Connecticut State Univ.<br>1615 Stanley Street<br>New Britain, CT 06050 |
| July 29 - August 2 | Jazz and Show Choir Literature and Techniques<br>Central Connecticut State University                         | Dan Schwartz                                                                                                               | B. Glenn Chandler<br>Department of Music<br>Central Connecticut State Univ.<br>1615 Stanley Street<br>New Britain, CT 06050 |
| July 29 - August 2 | Secondary Choral Program<br>Central Connecticut State University                                              | Richard Larson                                                                                                             | B. Glenn Chandler<br>Central Connecticut State Univ.<br>1615 Stanley Street<br>New Britain, CT 06050                        |
| July 30 - August 3 | Seventh Annual All-State Summer Dialogue<br>St. Olaf College<br>Northfield, Minnesota                         | Anton Armstrong, Beth Holmes,<br>Gary Walth                                                                                | Bruce W. Becker, Coordinator<br>Apple Valley High School<br>14450 Hayes Road<br>Apple Valley, MN 55124<br>612-431-8232      |
| July 31 - August 1 | North and South Carolina ACDA Summer Conference<br>Charlotte, North Carolina                                  | Weston Noble, Larry Wyatt,<br>Susan Wyatt                                                                                  | Hilary Apfelstadt<br>UNCG School of Music<br>Greensboro, NC 27412-5001<br>919-334-3301                                      |
| July 31 - August 2 | ICDA Summer Conference<br>Butler University<br>Indianapolis, Indiana                                          | Alice Parker, Margaret Hawkins                                                                                             | Dr. Michael Shasberger<br>Director of Choral Activities<br>Butler University<br>Indianapolis, IN 46208<br>317-283-9246      |
| July 31 - August 2 | Summer Conference Indiana Choral Directors Association<br>Butler University<br>Indianapolis, Indiana          | Alice Parker, Brazeal Dennard                                                                                              | Dr. Michael Shasberger<br>Jordan College of Fine Arts<br>Butler University<br>Indianapolis, IN 46208<br>317-283-9246        |
| August 1-3         | Elementary, Junior, and Senior High School Choral Music<br>Seattle Pacific University<br>Seattle, Washington  | Audrey Snyder, Gilbert Martin,<br>Paul Salamunovich, Gene and<br>Audrey Grier                                              | Gene Grier<br>Music Unlimited<br>P.O. Box 990<br>Clarkston, MI 48347<br>313-625-7057                                        |
| August 2-3         | Sacred Choral Music<br>Seattle Pacific University<br>Seattle, Washington                                      | Gilbert M. Martin, Paul<br>Salamunovich, Audrey Snyder,<br>Gene Grier                                                      | Gene Grier<br>Music Unlimited<br>P.O. Box 990<br>Clarkston, MI 48347<br>313-625-7057                                        |

|              |                                                                                                                      |                                                                                                                   |                                                                                             |
|--------------|----------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------|
| August 2-3   | McEvoy Music Center 1991<br>Summer Reading Session<br>Antara Music Group<br>San Diego, California                    | Fred Bock                                                                                                         | McEvoy Music Center<br>619-280-8840                                                         |
| August 4-10  | 1991 National College Prep<br>Choral Camp Series<br>Towson State University<br>Towson, Maryland                      | Andre Thomas, Craig Arnold,<br>Ruth Drucker, Rager Moore,<br>Mary Henderson, Jennifer<br>Edwards, David Rasmussen | Sally Herman<br>5757 S. Lindbergh Blvd.<br>Suite 105<br>St. Louis, MO 63123<br>314-845-2009 |
| August 4-10  | Choral Music Experience<br>Institute for Choral Teacher<br>Education<br>North of Chicago, Illinois                   | Doreen Rao                                                                                                        | Gwen Eagleton<br>P.O. Box 2501<br>Glenview, IL 60025-6501<br>708-657-7320                   |
| August 4-16  | Summer Workshop<br>California State University<br>Summer Arts<br>Arcata, California                                  | Dale Warland, John Alexander,<br>Gary Unruh                                                                       | Dr. Gary Unruh<br>California State University<br>Fresno, CA 93740-0077                      |
| August 7-8   | Church Musician's Clinic<br>Antara Music Group<br>Wichita, Kansas                                                    | Fred Bock                                                                                                         | Keyboard Music Company<br>316-686-8742                                                      |
| August 7-9   | Reading Clinic<br>Hot Springs, Arkansas                                                                              |                                                                                                                   | Joe Francis, President<br>Arkansas ACDA<br>905 Foxwood Drive<br>Jacksonville, AR 72076      |
| August 8-10  | Elementary, Junior, and Senior<br>High School Choral Music<br>Loyola Marymount University<br>Los Angeles, California | Paul Salamunovich, Mary Lynn<br>Lightfoot, Gilbert M. Martin,<br>Bill Busch, Gene and Audrey<br>Grier             | Gene Grier<br>Music Unlimited<br>P.O. Box 990<br>Clarkston, MI 48347<br>313-625-7057        |
| August 8-10  | Oregon ACDA Summer<br>Choral Workshop<br>University of Portland<br>Portland, Oregon                                  | Lorna Cooke de Varon, Allen<br>Petker                                                                             | Dr. Thomas Miller<br>790 Briercliff Lane<br>Lake Oswego, OR 97034<br>503-636-0052           |
| August 9-10  | Sacred Choral Music<br>Loyola Marymount University<br>Los Angeles, California                                        | Gilbert M. Martin, Paul<br>Salamunovich, Mary Lynn<br>Lightfoot, Gene Grier                                       | Gene Grier<br>Music Unlimited<br>P.O. Box 990<br>Clarkston, MI 48347<br>313-625-7057        |
| August 9-10  | Wingert-Jones Summer<br>Choral Workshop<br>Kansas City, Kansas                                                       | Fred Bock                                                                                                         | Wingert-Jones<br>816-221-6688                                                               |
| August 11-14 | The Sixth Annual Whitworth<br>College Choral Festival<br>Spokane, Washington                                         | Charlene Archibeque, Randi<br>Von Ellefson                                                                        | 509-466-3291                                                                                |
| August 11-14 | California ACDA Summer<br>Choral Conference at Episcopal<br>Conference Center<br>Oakhurst, California                | Jean Ashworth Bartle, Andre<br>Thomas                                                                             | Dr. Art Huff<br>1156 E. San Bruno<br>Fresno, CA 93710<br>209-224-6369                       |
| August 11-14 | NYSSMA Summer Conference<br>Rochester, New York                                                                      | Eph Ehly, Linda Spevacek,<br>Jill and Michael Gallina                                                             | Cynthia Poet<br>612 Torrance Avenue<br>Vestal, NY 13850<br>607-754-3465                     |
| August 12    | Dietze Music House Summer<br>Reading Clinic<br>Antara Music Group<br>Lincoln, Nebraska                               | Fred Bock                                                                                                         | Dietze Music House<br>402-476-6644                                                          |

|              |                                                                                                           |                                                                                                    |                                                                                      |
|--------------|-----------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------|
| August 12-14 | Elementary, Junior, and Senior<br>High School Choral Music<br>Point Loma College<br>San Diego, California | Paul Salamunovich, Mary Lynn<br>Lightfoot, Gilbert Martin,<br>Bill Busch, Gene and Audrey<br>Grier | Gene Grier<br>Music Unlimited<br>P.O. Box 990<br>Clarkston, MI 48347<br>313-625-7057 |
| August 13-14 | Sacred Choral Music<br>Point Loma College<br>San Diego, California                                        | Gilbert M. Martin, Paul<br>Salamunovich, Mary Lynn<br>Lightfoot, Gene Grier                        | Gene Grier<br>Music Unlimited<br>P.O. Box 990<br>Clarkston, MI 48347<br>313-625-7057 |
| August 13-16 | Choral Directors' and General<br>Music Teachers' Workshop<br>Alma College, Alma, Michigan                 | Douglas McEwen, Mark Anthony<br>Lord, Jerry Blackstone, Fritz<br>Mountford, Gilbert Jackson        | Roger Dehn<br>P.O. Box 423<br>South Haven, MI 49090<br>616-637-2394                  |
| August 15-17 | Elementary, Junior, and Senior<br>High School Choral Music<br>Drake University<br>Des Moines, Iowa        | Mary Lynn Lightfoot, Gilbert<br>M. Martin, John Leavitt, James<br>Cox, Gene and Audrey Grier       | Gene Grier<br>Music Unlimited<br>P.O. Box 990<br>Clarkston, MI 48347<br>313-625-7057 |
| August 16-17 | Sacred Choral Music<br>Drake University<br>Des Moines, Iowa                                               | Gilbert M. Martin, Mary Lynn<br>Lightfoot, John Leavitt, James<br>Cox, Gene Grier                  | Gene Grier<br>Music Unlimited<br>P.O. Box 990<br>Clarkston, MI 48347<br>313-626-7057 |
| August 23-24 | Celebration West Music<br>Conference<br>Los Angeles, California                                           | Fred Bock                                                                                          | Fred Bock Music Company<br>818-996-6181                                              |



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# 1991 International Festivals and Workshops

| DATES (1991)              | TITLE/LOCATION                                                                                                          | CLINICIANS                                                                               | CONTACT FOR INFORMATION                                                                                                                |
|---------------------------|-------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------|
| May 10-13 or<br>May 24-27 | Maple Leaf<br>Festival of Music<br>Toronto, Canada                                                                      |                                                                                          | Music Maestro Please, Inc.<br>2006 Swede Street<br>Norristown, PA 19401<br>800-228-1668                                                |
| May 17-18                 | North American Music Festivals<br>Niagara Falls, Toronto<br>Canada                                                      |                                                                                          | North American Music Festivals<br>P.O. Box 36<br>Carlisle, PA 17013                                                                    |
| May 18-28                 | Warwick International Choral<br>Festival<br>London and Warwick, England                                                 | John Rutter, King's Singers                                                              | ACFEA<br>12 East 86th Street, Suite 200<br>New York, NY 10028<br>800-222-6995                                                          |
| June 11-16                | The New World International<br>Festival of Music<br>Prague, 1991                                                        |                                                                                          | Arts Development<br>20 Nassau Street, Suite 14<br>Princeton, NJ 08542<br>800-288-3242                                                  |
| June 16-July 1            | London-Loch Lomond Music<br>Festival<br>England, Wales, and Scotland                                                    | G. Edward Bruner, Larry R.<br>Parsons, R. D. Ward, Bruce E.<br>Gladstone, Donald Gardner | 114 School Street<br>Bridgeport, WV 26330<br>304-842-2035                                                                              |
| June 24-29                | Alpine Music Festival 1991<br>Fulpmes, Austria                                                                          |                                                                                          | Value Holidays<br>Alpine Music Festival<br>10224 N. Port Washington Road<br>Mequon, WI 53092-5755<br>800-558-6850<br>414-241-6373 (WI) |
| June 26 - July 6          | International Invitational<br>Festival of Music<br>Moscow Choral Arts Festival<br>Moscow, USSR                          |                                                                                          | Dale or Joyce Blackburn<br>800-488-6795                                                                                                |
| July 5 - August 16        | Johannesen International<br>School of the Arts Summer<br>School and Festival of Music<br>St. Michaels University Canada | various clinicians                                                                       | Johannesen International<br>103-3737 Oak Street<br>Vancouver, B.C.<br>Canada V6H 2M4<br>604-736-1611                                   |
| July 17-24                | Gateway Festivals<br>SE Bavaria, Germany                                                                                |                                                                                          | Gateway Music Festival<br>Mr. David Thielman<br>P.O. Box 1165<br>Monticello, MN 55362<br>800-331-8579                                  |
| July 18-31                | Lausannel<br>International Choral Workshop<br>Lausanne Conservatorie                                                    |                                                                                          | International Choral Workshop<br>187 Aqua View Road<br>Cedarburg, WI 53012<br>414-377-7451                                             |
| August 6-21               | Saito Conducting Method<br>University of Western Ontario<br>London, Ontario<br>Canada                                   | Morihiro Okabe                                                                           | Wayne Toews<br>1610 Morgan Avenue<br>Saskatoon, Sask.<br>Canada S7H 2S1<br>306-373-6408 343-0580 (Fax)                                 |
| August 26-29              | Choral Conductor's Workshop<br>Appleby College<br>Oakville, Ontario<br>Canada                                           | Jean Ashworth Bartle                                                                     | Heather Wood<br>Toronto Children's Chorus<br>60 W. St. Clair Avenue/Ste. 5A<br>Toronto, Ontario M4V 1M7<br>Canada 416-929-5580         |

# Research Report

Timothy W. Sharp, editor

This month's Research Report reviews two dissertations related to the study of high school choral ensembles, presents short abstracts of recent articles related to the choral art, and lists new choral scholarly editions available from various publishers.

## Dissertations

The studies of high school choral ensembles should prove to be of interest not only to high school choral directors, but to all choral conductors. The first study involves the observation of verbal rehearsal techniques, and the second study uses the survey study design to discover the characteristics of successful high school performers and their directors.

The first project is by Richard Eugene Watkins entitled *A Descriptive Study of High School Choral Director's Use of Modeling, Metaphorical Language, and Musical/Technical Language Related to Student Attentiveness* (University of Texas at Austin, Ph.D. unpublished dissertation, 1986: UMI 8618590). In Watkins' study, the term "modeling" simply means "to demonstrate." "Metaphorical language" refers to the verbal analogies or visual imagery conveyed through language. And, "musical/technical language" refers to musical explanations based on the actual musical score.

Watkins' intention was to identify possible relationships between verbal instruction methods and student attentiveness. The problem was that of determining the proportion of rehearsal time high school choral directors used the three modes of verbal behavior listed above, and the actual proportion of rehearsal time spent singing. The author's desire was to discover possible relationships between how instruction is given and the attentiveness of the singers in order to determine the relative merits of these various verbal approaches. In order to accomplish the task, Watkins observed some of the most advanced high school choirs in the state of Texas.

Some of the conclusions of the study were that the performance of actual uninterrupted singing comprised only

33% of the total rehearsal time observed. Of the types of verbal instruction used, modeling and the use of musical/technical language was the instructional mode used most often in rehearsal (28.6%). Metaphorical language was least often used for instruction (2.1%). Next to metaphorical language, time spent in giving directions about non-musical concepts had the lowest level of off task behavior.

The second study reviewed is entitled *The Relationship of Selected Variables to Successful Choral Programs* (State University of New York at Buffalo, Ph.D. unpublished dissertation, 1986: UMI 8609128). Robert Michael Levi, Jr. accomplished this study by surveying the students and directors of six successful high school choral ensembles within the New York State School Music Association. The study was designed to describe characteristics common to superior rated choral programs. Specifically, the dissertation sought to identify the nature of student members in such programs and the nature of the directors.

The choral groups studied were selected by their achievement of superior ratings (A, A+, A-) for three successive years of adjudication within the New York State contest system. Secondly, the performing ensembles were required to have had the same director for those three years. Furthermore, the choral groups surveyed were involved only in the performance of art music.

Levi gathered his data via the survey study design. The related literature leading to his study instrument included curriculum, evaluation, and procedural studies; studies of teachers and leaders; studies involving predicting success in music; and, research related to the choral experience.

The dissertation concluded that over 88% of the singers indicated a grade point average above 80. Other findings were that the singers' family background did not appear to be related to the success of the program. Most singers played a musical instrument, but had no instrumental ensemble experience. Also, most of the subjects possessed "average" musical aptitude for those participating in music ensembles.

The directors studied in this project were characterized by the ability to think abstractly. They were dominant individuals, conscientious, and autonomous. The successful directors possessed high personal aspirations, but were not concerned with great status or wealth. The mean age for the directors studied was 39.83, and the mean years of teaching experience was 16.67.

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The conclusions of both studies as well as the suggested need for further study resulting from these inquiring are helpful as well as thought-provoking for those actively involved in similar rehearsal situations. Both works are available through University Microfilms International Dissertation Information Service, 300 N. Zeeb Road, Ann Arbor, Michigan 48106 (800-521-0600 or 313-761-4700).

## Abstracts

"The Italian Works of Hans Leo Hassler," by John Hoffacker, *Journal of the American Choral Federation*, Vol. XXXI, Number 2, Spring 1989. Hassler spent 18 months of his creative life in Venice. During this period, he wrote canzonets and madrigals which bridge two eras. In his Italian canzonets and madrigals he is a master of the wanning Renaissance, and in his German "Gesänge" he represents the rising Baroque. This article is a discussion with examples of his secular Italian works. The study illustrates the influence of Andrea Gabrieli upon the work of Hassler.

"Josiah Flagg," by David W. Music, *American Music*, Vol. 7, Number 2,

Summer 1989. Josiah Flagg has long been recognized as a pioneer of psalmody and concert life in eighteenth century American music. Born in Massachusetts in 1737, Flagg was an early champion in America of the music of G. F. Handel. The purpose of this article is to fill in gaps existing in Flagg's biography.

"George Kirbye (c. 1565-1634): Two Important Repertoires of English Secular Vocal Music Surviving Only in Manuscript," by Ian Payne, *The Music Quarterly*, Vol. 73, Number 3, 1989. Preserved in the Bodleian Library and the Library of The Royal College of Music is the largest surviving body of manuscript secular works by a single English madrigal composer. This article discusses the four, five, and six part madrigals of the Suffolk composer George Kirbye.

## Editions

Oxford University Press  
Handel: Coronation Anthems  
(HMV 258-261)  
Haydn: Missa Brevis Sancti  
Joannis de Deo  
Hummel: Mass in B-flat  
Mozart: Mass in C minor  
Mozart: Ave Verum Corpus  
(Oxford Anthem Series)

Breitkopf and Härtel  
Mozart: Ave Verum Corpus

A-R Editions  
Ardo Si and Its Related Texts  
(Thirty-four known settings)

Stainer and Bell  
Early English Church Music  
vol. 33 Christopher Tye: Ritual  
Music and Motets  
vol. 34 15th Century Liturgical  
Music: The Brussels Masses  
vol. 35 John Taverner: 4 and 5  
Part Masses (in preparation)

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## **Musica Practica**

*Nina Gilbert, editor*

In the past decade, such extravagant musical charity projects as "We are the world" and "Farm Aid" have captured media attention. Choral musicians recognize the use of music for good causes as part of a tradition that reaches back at least as far as the eighteenth century when Handel conducted *Messiah* for the benefit of London and Dublin charities. Handel was well known for his charitable generosity—he was an original subscriber of the Fund for the Support of Decayed Musicians, now the Royal Society of Musicians. The historian Charles Burney attended some of Handel's *Messiah* chorus rehearsals as a schoolboy, and later wrote, "The most honorable eulogium that can be bestowed on the power of music is that, whenever the human heart is wished to expand in charity and beneficence, its aid is more frequently called in than that of any other art of advocate."

Music as an almost magical influence on behavior has been acknowledged since ancient times. When the prophet Elisha was ready to prophesy for King Jehoram (2 Kings 3:15), he said "Bring me a minstrel," to induce his prophetic trance. Similarly, Samuel told Saul (1 Samuel 10:5-6) that he would recognize the Philistine prophets by their accompanying harp, tambourine, flute, and lyre. Six centuries later, Plato recorded acts of patriotism or thoughtfulness inspired by hearing music in, for example, phrygian mode. Franchinus Gafurius, whose *Practica musicae* of 1496 influenced Renaissance musicians all over Europe and England, conveyed to modern centuries the importance of the classical concept that music has "an ethical purpose to educate the higher faculties and to mollify men's minds."

### **Wanted: "gigs" that serve**

With such lofty historical precedent, how do modern practicing musicians use art to benefit the world? Aside from the benefits of the music itself, has your choir served your community in ways that *Musica Practica* might share with readers? Benefit performances are often in unconventional situations. Please write to me (Wabash College, Crawfordsville, Indiana 47933) with your stories of interesting "gigs" that

may inspire others. Meanwhile, here are ideas to seed that collection.

Senior citizens are, of course, an appreciative audience. Consider the following way seniors and music can be brought together. When a department store closes to the public one evening during the Christmas season so that seniors can shop in peace, the store asks musical groups from several area schools to entertain the seniors and their companions as they wait for assistance. In addition to happy public relations on all sides, an indirect benefit is to the performers themselves: they have a story to tell their friends of "the time we sang in the jeans department."

### **Hard-hat concerts**

Charitable donors enjoy being thanked musically. Buildings — especially auditoriums — under construction have been the site of "hard-hat concerts." As music fills and demonstrates the newly constructed space, donors are made aware of what they are paying for. Music adds elegance and glamour to the situation. Less-than-ideal acoustics add to the singers' sense of adventure.

Another adventurous aspect of charity performances outside a choir's regular schedule is that not everyone in a group may be available to sing. Call the reduced forces a "committee"—of, say, two to four singers per part out of a choir that is normally forty strong. A choir of twelve is exciting to listen to, and exhilarating to sing in. The full choir becomes stronger because it contains people who have had the experience of singing in a tighter ensemble. While you might not want to expose the tiny group to the professional expectations of the concert hall, singing "committees" suit situations where the full group literally would not fit, such as stairwells and corridors. They can also cluster around a few microphones for an outdoor event. Twelve singers can gather discreetly outside a dining room to *surprise* donors with madrigals or seasonal songs. Please send me your stories of service-performances! Have you found certain repertoire to be especially appropriate for some of your unusual circumstances?

### **A better world**

Dr. Ken Langer, of Waycross College, Georgia, offers several ideas under the heading "Choral music for a better world." "We know how the combination of words and music can

create a powerful message," he writes. "Choral works with themes of peace, equality, and environmental change can help to bring these issues to light." Dr. Langer suggests dedicating programs to single themes of social concern, highlighting the theme of a program with "readings or writings by famous individuals or by students." Commissions, contests, and requests of young composers can yield appropriate works.

Dr. Langer also suggests collecting canned goods or clothing as "special admission prices" at concerts. Such a concert could be made charming and memorable by a program showing the artistic relevance of the donations: works by Ives or Billings about harvest and abundance, for example, or spirituals that celebrate robes and shoes.

### **Please write!**

Please respond to these ideas with comments and ideas of your own! Also, please continue to send me copies of programs to share in future columns.



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# Repertoire & Standards Committee Report

## **Women's Choirs**

*Patricia Hennings  
National Chair*

I would like to take this opportunity to introduce myself as ACDA's new R & S chairperson for women's choirs. I am honored to "come on board" for 1991 and hopefully will have met many of you in Phoenix. In my upcoming tenure, I will try to provide strong leadership and hope that you will support the collective work of the committee by submitting articles to

your state and division newsletters and to the *Choral Journal*, suggesting topics for interest sessions at our conventions, letting us know your needs in terms of literature, festivals, etc., and working with your state and division representatives. I'm particularly interested in shaping ideas for the next national convention and in articles about women's choir repertoire. Are there any experts out there in Scandinavian, Hungarian, or Baltic repertoire? If so, would you like to write an article or would you like to be interviewed about this topic and let me do the writing? I'd love to hear from you.

If you conduct a women's choir or are interested in women's choir music, please fill out the form below and mail it to the Women's Choir Chairperson in your ACDA Division. We'd like to be in touch with you and make sure you are on our master list of women's choir directors.

Patricia Hennings,  
National Chairperson  
2360 Emerson St.  
Palo Alto, CA 94301

CENTRAL DIVISION  
Joe Grant  
2314 Carlisle  
Champaign, IL 61821

EASTERN DIVISION  
Beverly Taylor  
20 Prescott St. #44  
Cambridge, MA 02138

NORTH CENTRAL DIVISION  
Karen Haines  
1106 Young St.  
Wausau, WI 54401

NORTH WESTERN DIVISION  
Connie Branton  
1012 S. Latah  
Boise, ID 83705

SOUTHERN DIVISION  
Lynne Gackle  
13309 SW 95 Ave.  
Miami, FL 33176

SOUTHWESTERN DIVISION  
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## **Women's Choir Questionnaire**

Photocopy this page and mail this information to the Women's Choir R & S chair in your ACDA Division (see addresses above)

Name of Women's Choir \_\_\_\_\_  
School or Organization \_\_\_\_\_  
Average number of members \_\_\_\_\_  
Rehearsal hours per week \_\_\_\_\_  
Concerts per year (estimate) \_\_\_\_\_

Conductor's Name \_\_\_\_\_  
Address \_\_\_\_\_  
State \_\_\_\_\_ Zip \_\_\_\_\_  
Work Phone \_\_\_\_\_  
Home Phone \_\_\_\_\_

Articles submitted for publication in the *Choral Journal* should meet established specifications. Although the length of articles varies considerably, submissions are generally to be between 10 and 20 typed, *double-spaced* pages. Referenced material should be indicated by superscript and end notes. All submissions should include five copies of the article as well as accompanying artwork and a two- or three-sentence professional identification of the author. For complete writer's guidelines and/or to submit articles, write Melanie Childers, Managing Editor, P.O. Box 6310, Lawton, Oklahoma 73506.

## New MENC Publication Provides Statistics on Music Education

Just released is MENC's new *Data on Music Education*, a revision and expansion of the 1984 publication, *Music and Music Education: Data and Information*. It presents national statistics on various aspects of music education, including degrees awarded, teacher certification status, teacher employment rates and opportunities, student achievement test scores in the arts, school district policies and procedures, secondary school curriculum offerings and enrollment, and student participation rates in the arts.

The sources from which this book was compiled used various data-gathering techniques, the most common being the use of surveys of selected populations in the United States. The information is presented in graph, chart, and tabular form to help provide a comparative basis for selective study. Compiled by Daniel V. Steinel. 1990. 120 pages. \$19.50/\$15.60 MENC members. Stock #1036.

To order, write to MENC Publications Sales, 1902 Association Drive, Reston, VA 22091. Or call toll-free, 1-800-828-0229, Monday through Friday, 8:00 A.M. - 4:00 P.M., Eastern Time. All orders must be prepaid by check, MasterCard, or VISA.

## New Guide Lists Available Music Scholarships Nationwide

*Music Scholarship Guide* is a new MENC publication that offers information on available music scholarships in the United States and Canada for music and music education majors. The guide lists more than 1,200 scholarships in 300 educational institutions and is presented as a state-by-state review of scholarships offered. Within each state, the institutions are listed in alphabetical order for easy reference.

All entries list the type of scholarship, dollar amount awarded per year,

eligibility, qualification requirements, application deadline, and contact information. This guide is intended to be used as a resource for high school and college/university level students who are interested in learning more about available scholarships in their area of music study. Compiled by Sandra V. Fridy. 160 pages.

The price is \$20.00/\$16.00 MENC members, stock #1033. To order, write to MENC Publications Sales, 1902 Association Drive, Reston, VA 22091. Or call toll-free, 1-800-828-0229, Monday through Friday, 8:00 A.M. - 4:00 P.M., Eastern Time. All orders must be prepaid by check, MasterCard, or VISA.

## New Program for Classroom Use Explores American Folk Music

*A Tribute to Woody Guthrie and Leadbelly* is a collection of audio, video, and printed materials that explores the music of Woody Guthrie and Leadbelly and the influences they have had on American folk and popular music.

*Folkways: The Original Vision* features the original recordings by Guthrie and Leadbelly of their songs that have been major contributions to the development of American music traditions, including the well-known "This Land Is Your Land." Produced by the Smithsonian Institution Office of Folklife Programs, *Folkways: The Original Vision* is available on compact disc, stock #3062a for \$19.50/\$15.60 MENC members, and on audiocassettes, stock #3062b for \$13.50/\$10.80 MENC members.

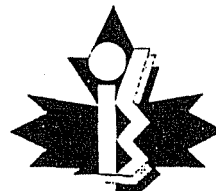
*Folkways: A Vision Shared*, winner of the 1988 Grammy Award for Best Traditional Folk Recording, contains recordings by pop artists of the music of Guthrie and Leadbelly. Featured performers include Bruce Springsteen, John Mellencamp, Willie Nelson, and others. Produced by Columbia Records, *Folkways: A Vision Shared* is available on video, VHS format, stock #3063a for \$22.50/\$18.00 MENC members, on compact disc, stock #3063b for \$14.50/\$11.60 MENC members, and on audiocassettes, stock

#3063c for \$9.50/\$7.60 MENC members.

The text materials for the collection, written by Will Schmid and produced by MENC in cooperation with the Smithsonian Institution Office of Folklife Programs, have been designed for use with students in the classroom and offer the teacher a complete program for introducing America's musical roots to today's elementary and secondary school students.

The *Student Textbook* provides a brief history of our musical roots, follows the lives of Guthrie and Leadbelly including the stages of their musical development, and provides transcriptions of songs selected from *Folkways: The Original Vision* and *Folkways: A Vision Shared*. The price is \$7.50/\$6.00 MENC members, stock #3064.

The *Teacher's Guide* provides notes on objectives and strategies,



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## DeKalb International Choral Festival

Premier choral groups from the United States and around the world will visit Atlanta and DeKalb County for the DeKalb International Choral Festival, to be held June 12-16, 1991 in Atlanta, Georgia.

Eighteen choral groups have been invited to attend this performance festival. Daytime activities will include performances at DeKalb County hospitals, malls, parks, etc. Evening performances will include formal presentations at large churches in DeKalb County. A Grand Finale group performance will take place at Georgia's Stone Mountain Park on Saturday night of the Festival.

All categories of choral groups have been invited to attend the Festival including youth, men's, women's, and

mixed choirs. In addition to select groups from the United States, choral groups from Australia, Ecuador, Canada, China, Estonia, Germany, Hong Kong, Hungary, Israel, Japan, Korea, Poland, Senegal, Soviet Georgia, Sweden and USSR have been invited.

Dr. Gene Brooks, Executive Director of ACDA, and Dr. Thomas Smith, Director of Choral Activities for Auburn University, are serving as advisors for the festival.

## Three Winning Editors Named in Sixth Don Malin Memorial Awards for Choral Music

Three music editors from England are the recipients of the Sixth Don Malin Memorial Awards for Excellence in the research and editing of choral music. The awards are jointly sponsored by the Music Publishers Association of the United States and the American Choral Directors Association.

The honored editors and their publications are: *The English Glee* (collection), ed. Percy M. Young, Oxford; *Messe de Notre Dame*, de Machaut, ed. Daniel Leech-Wilkinson, Oxford; *Mass*, Op. 130, Jongen, ed. John Scott Whitely and Tom Cunningham, Oxford.

The panel of judges consisted of ACDA members Dr. Gordon Paine, University of California at Fullerton; John Haberman, School of Music, Georgia State University, Atlanta; and John Silantien, University of Texas at San Antonio.

## Paul Salamunovich Named Music Director of the Los Angeles Master Chorale and Sinfonia

Paul Salamunovich has been named Music Director of the Los Angeles Master Chorale, it was announced by Marshall A. Rutter, president of the Los Angeles Master Chorale Board of Directors, and Edward J. McNiff, chairman of the Chorale's Music Director Search Committee. Salamunovich's appointment, following a 14-month search, marks only the second artistic leadership change in the organization's 27-year history. He succeeds Music Director John Currie, who leaves the Chorale on August 31, 1991.

"The Board of Director's selection by acclamation of Paul reflects its appreciation of his outstanding qualities as a musician and as a person," stated McNiff. "We feel his artistic goals paired with his superior technical abilities will provide a solid base for the Chorale's continued growth."

Salamunovich's association with the Los Angeles Master Chorale dates to the organization's founding. The Los Angeles native was a charter member of the Roger Wagner Chorale in 1949. When Wagner established the Los Angeles Master Chorale at The Music Center of Los Angeles County in 1964, he was appointed Associate Conductor and retained the post until 1977. He also appeared as guest conductor with the chorus in 1975, and again in 1986.

## National Endowment for the Arts Chorus Grants

Applications for 1992-93 Chorus grants from the National Endowment for the Arts (NEA) are now available. Write to: The National Endowment for the Arts, Music Program, Room 702, Nancy Hanks Center, 1100 Pennsylvania Avenue, N.W., Washington, D.C. 20506. The deadline for submission of applications is July 12, 1991.



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# Choral

## Reviews

Ed. CONAN CASTLE

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**Editor's Note:** The choral publications reviewed in this issue are primarily pieces in Classical style composed by contemporaries of Mozart either during his lifetime or following his death in 1791. Also included are three works by William Boyce, whose music, although he was actively composing during Mozart's early maturity, remained stylistically faithful to Baroque roots. Conductors seeking compositions composed by women will want to examine the 19th century pieces by Clara Schumann and Fanny Hensel. All of the works reviewed are scored for mixed voices.

**Alleluia** (from *Time-te Dominum*)

**Michael Haydn**

SATB, keyboard, Theodore Presser Co., #312-41590, \$1.00

This Alleluia is actually the last section of the motet, *Time-te Dominum*. The entire motet, requiring 12 minutes for performance, was first published by G. Schirmer in 1964, edited by Reinhard Pauly. The vocal parts in Walter Ehret's edition agree in every respect with Pauly, but Ehret's accompaniment realization is much more lively and full. Ehret also offers occasional tasteful dynamic markings in this useful performance edition.

The "Alleluia" is in fugal form at an *allegro vivace* tempo. Ranges are moderate, with tenors occasionally on  $g^1$  and basses down to F-sharp for one phrase. The whole effect is very bouncy, and the work is cheerfully recommended.

Mozartiana: Leopold Mozart attended the premiere of this motet, and wrote a letter to his son on All Saints' Day, 1777, praising the work.

Ronald Melrose

**Die Beredsamkeit**

**Joseph Haydn**

SATB, piano, Bärenreiter (Foreign Music Distributors, sole agent), BA 6950, no price given

This 1990 edition by Bernhard Paumgartner would be a pleasing addition to the library of the college or community choir in search of well-written, secular, Classical repertoire. "Die Beredsamkeit" (Eloquence) is an animated depiction of the virtues of wine which makes one eloquent, as opposed to water which leaves one mute. It projects the energy of a student/drinking song yet maintains the composure and control expected of music from the Classical era. After an initial *forte* statement, contrasting dynamics are used to effectively tone paint the text with levels ranging from *ff* down to the final word, "stumm" (mute) which is to be whispered so softly as to be barely audible. The rhythms and intervals are straightforward, text setting is syllabic, and phrases are short. Phrasing alternates between imitative lines, with voices sometimes paired, and homophonic sections. The score itself is clear and easy to read. The text is a German poem by Lessing, and no translation is given. Ranges are reasonable for adult singers, in most

cases staying within one and one-half octaves. The bass line presents the widest range, from low F to e-flat<sup>1</sup>. The major vocal challenge is that all parts must sing in the upper tessitura, at times *piano*, though never for longer than four consecutive measures. Only about two minutes in length, "Die Beredsamkeit" holds appeal for both singers and audience because it is musically interesting and lively, and requires vocal control of pitch, rhythm, language, and dynamics to effectively create the overall effect of lighthearted philosophical enjoyment.

Victoria Meredith

**Death, where is thy sting?**

**C. P. E. Bach**

SATB, piano, Jackman Universe (Theodore Presser Co., agent), #392-00665, \$1.15

This is an excerpt from C. P. E. Bach's setting of *Auferstehung und Himmelfahrt Jesu*. The text, by Karl Wilhelm Ramler, was very popular in its time; in addition to C. P. E. Bach's 1777 setting, there are extant settings by Agricola, J. C. F. Bach, Telemann, Vogler, and Zelter. The excerpt "Death, where is thy sting" is entirely gleaned from 1 Corinthians 15. It begins in 3/4 time, with a four-measure ritornello and a six-measure vertical setting of the first textual fragment; the remainder of the work is a near-fugue in an energetic 2/4 time. Words are provided in the original German and an excellent and singable English translation by the editor, Legrand Andersen. The accompaniment is a partially realized figured bass, and the figures are included under the keyboard part. One question: Andersen's edition frequently drops out the keyboard part entirely, leaving the voices to fend for themselves; I was unable to locate a manuscript of this particular work, but I have never come across any writing of C. P. E. Bach in which he alternated accompanied and unaccompanied sections. In fact, the compositional style causes me to wonder if these sections were not originally intended to be accompanied *tasto solo* at the keyboard. If so, an extended section like measures

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16-25 will require some homework. With a fair amount of harmonic and rhythmic intricacy, and very little in the way of extended ranges (other than an occasional *g*<sup>1</sup> for the tenors), this piece would be easily managed by an average church or school choir.

Ronald Melrose

#### Dicite in Gentibus

Anton Cajetan Adlgasser

SATB, keyboard, Theodore Presser Co., #312-41555, \$1.30

This early Classical motet (written in 1766) is a delightful representative of the musical style that was a significant influence on the young W. A. Mozart. The excellent edition by David Stein offers solid musical content, editorial comments, and notations that will insure an accurate stylistic performance. A fine keyboard reduction is drawn from the original instrumentation. The choral writing is generally homophonic with occasional polyphony. There are two short solo duet passages—first for soprano/alto, then for tenor/bass. The choral parts, which are accessible for some junior high choirs, will provide excellent material for teaching Classical phrasing and expression at all levels. The keyboard reduction will require a pianist who can perform the grace and energy of the 16th notes in the ornamented accompaniment. An English translation is provided under the original Latin. While this work will be easy

to program for any occasion, it is an excellent piece to consider for choral festivals.

David Benz

#### Drei gemischte Chöre

Clara Schumann

SATB, unaccompanied, Breitkopf & Härtel #3521, no price given

Clara Wieck Schumann (1819-1896) led an exceptional musical life. By 1835 she enjoyed the acclaim of all of Europe as an extraordinarily gifted child prodigy: she sang, played the violin and piano, and was well-versed in score reading, counterpoint and composition. After a brilliant solo career, she married Robert in 1840, radically altering the independent musical life she previously enjoyed. (Eight children occupied much of her time.) Despite her domestic role, she and Robert both taught at the Leipzig Conservatory, and she taught privately in several cities. She complained in 1848 that she had little time to play, and no time at all for composition. However, she managed to find the time to compose *Drei gemischte Chöre* in the same year.

The texts for the three songs are poems by Emanuel Geibel. (The first and third songs are from Geibel's 2nd book, and the second song is from the 3rd book, published in Berlin in 1836/37.) Geibel's poetry was set to music by many German composers in the Schumann-Brahms circle: Grimm, Kalliwoda, Marschner, Mathieux, Raff,

Reinecke, Reissiger, and Truhn. "Gondoliera," #3 of the set, appears in two dozen versions; "Abendfeier in Venedig," #1, appears in 10 versions; and #2, "Vorwärts," enjoyed two musical settings by Grimm. Indeed, Clara had already set the same poetry as solo songs in 1842 (Opus 13, Nr. 3, 4 and 6). On July 16, 1848, the *Dresdner Chorgesangvereins* performed the choral settings, conducted by Clara. Robert Schumann rehearsed the pieces in August and the three pieces were performed again on Clara's birthday, September 13, 1848, as a surprise for her. After that, no further documentation of performance exists. (Proof of performance is difficult to document, for Clara's choral music was not published.) The manuscript of these pieces remained in the Schumann family until 1931, when their grandson sold it to the Schumann Museum in Zwickau. In 1941, these choruses were revived when the Museum had a fête celebrating the move to the Schumann birthhome as their new permanent location. They were sung again in 1969 at the bestowing of the Schumann Prizes in Zwickau.

The mood of Geibel's poetry is perfectly captured in Clara Schumann's music. "Abendfeier in Venedig" (Evening Celebration in Venice), conveys a calm evening atmosphere. The macaronic Latin/German text invokes the Virgin Mary as in prayer. Imitative entrances, colorful chromatic alterations, and clearly defined phrases characterize the work of 48

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measures. The centerpiece of the cycle, "Vorwärts," is much stronger in feeling. Homorhythmic in construction, the 48-measure piece is a skillfully varied series of verses. (The last 10 bars of the piece are given in a second version of 17 bars immediately following.) "Gondoliera," a charming, flowing 9/8 work, suggests the motion of a gondola across the sea. It is a passionate plea, "O come to me when the stars wander, when in the splendor of the moon the gondola carries us over the sea."

In general, ranges are medium to medium-high, and tessituras medium. Difficulties lie in the performance of sustained, impassioned phrases, and in the careful tuning of the chromatic lines. The edition contains no English; the conductor is faced with the challenge of translating the lengthy forward and critical notes. Perhaps Breitkopf and Härtel would consider publishing these pieces with German/English commentary, as they did with Fanny Hensel's "Schöne Fremde," #5236. However, bravo to Gerd Nauhaus who has made these little gems available to us. Because of his outstanding editorial procedures, *Drei gemischte Chöre* meets the ACDA/MPA guidelines in editing. A sophisticated collegiate chorus would find *Drei gemischte Chöre* irresistible.

Sharon A. Hansen

#### Ecce Quomodo Moritur

Niccolo Jommelli

SATB, keyboard, Roger Dean Publishing Co., #HRD 279, \$1.10

Jommelli, who is associated with the Venetian school, is known mainly for his operas (over 70). However, he wrote some excellent church music in both the *old style* and the new symphonic style. Jommelli's polyphonic writing, as represented in this work, is extremely well-crafted. The text and music of this motet are meditative, but the lyric nature of each voice part allows for a fairly wide range of expressive singing. The text is taken from the sixth response in the first Nocturne at Matins on Holy Saturday. Both the original Latin and an English translation are given. This motet should be considered by high school, collegiate, and church music directors.

While the music is strong, this edition by Ralph Hunter does have some problems. Unfortunately there are several harmonic mistakes in the continuo realization which may reflect some carelessness on the part of the publisher. A careful study will be needed to correct these before rehearsing. While the work could be performed unaccompanied, the continuo realization is an essential stylistic element of the Venetian school.

David Benz

#### Jubilate Deo Omnis Terra

Leopold Mozart

SATB, keyboard, Mark Foster, #MF2069, no price given

In this new publication, prepared from hand-copied parts, editor Martin Banner has

carefully put the voice parts into current notation and clefs, marked phrasing, completed text underlay, and produced a piano reduction from the original instrumental accompaniment. While the editor suggests the use of piano, the reduction, which requires a high degree of facility, would seem to work equally well on organ. Ideally, the instrumental parts for 2 horns, 2 trumpets, strings, and timpani (available from the publisher) should be used for performance. The piece is in *da capo* form with a major alto solo. The text, "Jubilate Deo Omnis Terra" (Sing Joyfully to God, All the Earth) serves as the Offertory of the Mass on the second Sunday after Epiphany, and is taken from Psalm 65:1-2. This festive setting could also be used as a concert piece or general anthem. Only the Latin text is provided, and the choral parts are not difficult. Tessituras are moderate, with an occasional high  $g^2$  or  $a^2$  in the soprano, and a single low E in the bass. The alto part revolves around  $g^1$ ; the tenor part contains slightly more variety, and falls primarily between a and  $e^1$ . The choral writing is mainly syllabic, moving stepwise with simple rhythms. The bass line employs frequent descending octave jumps. With the exception of one measure marked *piano* by the editor, all choral markings (also editorial) indicate *forte*, leaving room for further interpretation on the part of the conductor. The solo section, which calls for an alto with a comfortable low range, is of a lyric nature, and hints at a Baroque style with melismatic treatment of the text, ornamented phrases, and unequal phrase lengths, some quite long. This solo also offers the opportunity to display fine coloratura passagework not often found in writing for alto voice. Given a skillful accompanist and technically proficient alto soloist, this new addition to the repertoire is very accessible to the church, college, or community choir. The work in its entirety takes about eight minutes.

Victoria Meredith

#### Leucht im dunkeln Erdentale

Johann Rudolf Zumsteeg

SATB, keyboard, E. C. Schirmer, #4111, 85¢

#### Was mein Gott will

Carl Friedrich Christian Fasch

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#### Die Liebe Gottes ist ausgegossen

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#### Puer natus est nobis

Anton Diabelli

SATB, keyboard, E. C. Schirmer, #4115, 85¢

#### Sehet, welch' eine Liebe

Gottfried August Homilius

SATB, unaccompanied, E. C. Schirmer, #4116, \$1.05

#### Tenebrae factae sunt

Carl Friedrich Zelter

SATB, satb solos, unaccompanied, E. C. Schirmer, #4121, 85¢

E. C. Schirmer has long been a respected publisher of choral music, one whose editions I frequently seek out. Their new series, "The Classic Singer," is offered as a collection of separately published choral works from the Classic period under the editorship of Reinhard G. Pauly, an American musicologist of German birth noted for his research into opera and sacred music of the late eighteenth century. (One of his most valuable contributions is his *Music in the Classic Period*, published as part of the historical series by Prentice-Hall.)

"The Classic Singer" currently lists six titles—all of which are reviewed here—with at least another pair in the works for future publication. As you might expect when a fine musicologist works with a publisher of integrity and taste, the editions are exemplary in their appearance, readability, and editorial markings. Pauly clearly brackets his own editorial additions, provides the original language along with a very serviceable and singable translation for those who might desire it, and offers unfussy, but musically satisfactory keyboard reductions for accompanied works—or useful rehearsal accompaniments for unaccompanied works. The publications also carry brief, but informative statements about the composer and the work, along with information on the original date of composition or publication, the composer's source for the text, and Pauly's source for the music. The prices for each octavo are quite reasonable, with some 10 or 11 pages of music included in the publications which list for \$1.05. One minor disappointment: only one of the three accompanied pieces has separate instrumental parts available from the publisher.

Zumsteeg, a composer and cellist active mainly in Stuttgart, was an early champion of Mozart's operas and an important influence on the songs of Schubert. Predominantly a vocal composer, he wrote

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14 cantatas; "Leucht . . .," written in 1795, is the first movement of one such work. A short piece, lasting approximately 1½ minutes, it is charming and moderately easy for performance by high school choirs and church choirs of modest ability. (The highest pitches, briefly touched upon, are g<sup>2</sup> for sopranos and e<sup>1</sup> for tenors). It is suitable for general occasions, and also for periods of penitence like Lent.

In contrast, Fasch's chorale motet, "Was mein Gott will," is best left to college choirs, or to high school and church choirs of superior abilities. Fasch, a harpsichordist, conductor, and composer who was C. P. E. Bach's colleague in Berlin, wrote much choral music, and, in fact, was an important figure in stimulating the revival of choral singing in Germany. In 1791, he established the Berlin Singakademie which gave the first performance of sacred music in a Berlin church by a mixed chorus; he also presented numerous works by Bach, a tradition which continued under others after his death, culminating in the famous revival of the *St. Matthew Passion* in 1829 under Felix Mendelssohn.

Fasch begins the first verse of the motet, published posthumously around 1815, with a four-part chorale harmonization in the style of J. S. Bach, adding some interesting and dramatic interpolations at the ends of some of the phrases of the original tune. The second verse, contrapuntal in nature, is mainly given over to soloists. The final

section brings in the full chorus once again—now in five parts—partially reprising the text of the first verse in rather elaborate imitative and free counterpoint. The range of the piece takes the sopranos to a<sup>2</sup> on several occasions, while the tenors are required to sing g<sup>1</sup>; the solo bass goes up to e<sup>1</sup>. There are several piquant turns of harmony throughout the work—which lasts approximately four minutes, and is highly recommended for capable choirs. While Pauly indicates that the work is unaccompanied, my own preference would be for performance with organ, strings, or strings and winds doubling the vocal parts. The work is suitable for general occasions and for times of penitence.

"Die Liebe Gottes . . ." is one of many worthy compositions from the American Moravian community of the eighteenth century. Herbst, born in Germany, but transplanted to Lancaster, Pennsylvania, and later to Salem, North Carolina, wrote some 180 anthems for voices and instruments. The keyboard reduction in this edition is eminently serviceable, but the work benefits greatly from the string accompaniment intended by the composer. Herbst's indication "Lieblich" — amiable — adequately describes the effect of the piece whose text makes it suitable for Pentecost as well as for general occasions. Homophonic throughout, with introductory, intermediate, and concluding phrases played by strings (or keyboard), the work is

easy, making only modest demands on range and tessitura (the soprano barely touches g<sup>2</sup>, while the tenor rises to e<sup>1</sup>); it lasts approximately 2½ minutes.

Diabelli, a composer born in Salzburg who studied with Michael Haydn, achieved his greatest fame as a publisher active in Vienna. Beethoven's "Diabelli Variations" is, of course, the most famous of his publications. Of equal significance was his early championing of the music of Schubert; Diabelli published the young composer's "Erlkönig" and "Gretchen am Spinnrade," for example.

"Puer natus . . ." is a two-minute setting of the Christmas Gradual from Diabelli's own *Pastoral-Messe* of 1830. Modest, simple, and straightforward, the work is homophonic throughout, with comfortable voice leading in the choral parts, and a serviceable keyboard reduction of the original score for chamber orchestra. Sopranos briefly touch g<sup>2</sup> while tenors similarly rise to g<sup>1</sup>. In lilting 6/8 meter, the work is part of the long tradition of works meant to evoke the pastoral quality of shepherds in the field. The piece is well suited to high school and church choirs.

Perhaps the best piece in this initial set is Homilius' "Sehet, welch' eine Liebe." Homilius, a pupil of Bach, was a composer, organist, cantor, and teacher active principally in Dresden. Though he was a prolific composer of church music—he wrote 200 sacred cantatas and 60 motets—most of his music remains in manuscript form. "Sehet . . ." is a chorale motet based on the melody "In dulci jubilo." The six phrases of the original tune are laid out in the bass. Preceding the first entrance of the chorale tune, interspersed throughout its phrases, and ending the composition as well, is a lively and charming ritornello based on the first three notes of the chorale. This wonderful little ritornello is characterized by careful and unusual alternation of dynamics (*forte* and *piano*) as well as by phrase lengths in five, three, and four measure groupings. The piece is moderately difficult and requires a good choir. Sopranos reach high a<sup>2</sup> and frequently sing f-sharp<sup>2</sup> and g-sharp<sup>2</sup>; tenors venture to f-sharp<sup>1</sup> while basses reach e<sup>1</sup>. Suitable for Christmas, but equally appropriate for general occasions of a festive nature, the piece, 2½ minutes long, is most highly recommended.

Joining the group of effective settings of the text, "Tenebrae factae sunt," is this worthy composition by Zelter. A pupil of Fasch, and himself teacher of Mendelssohn, Meyerbeer, Otto Nicolai, and Carl Loewe, Zelter is most often associated with the Berlin school of Lieder writing, and with the Berlin Singakademie, the directorship of which he took over upon the death of Fasch. Zelter's setting of the Good Friday text is divided into two parts. The first, ending with the words "...exclamavit Jesus voce magna:" (Jesus cried out in a loud voice), is in common time and sung by the full chorus; the second, beginning with the words "Deus

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meus, ut quid me dereliquisti...?" (My God, why didst thou forsake me?), is in triple meter and alternates soloists with chorus in a somewhat freer texture. Range is quite reasonable, with one high *g*<sup>1</sup> for the tenor soloist. The pieces pose no difficulties except the important one of the proper, subdued expressiveness necessary for the text.

Incidentally, a cursory search indicates that none of these titles is readily available from other publishers. One looks forward to further issues in this wonderful new series.

Robert Isgro

**Missa Brevis in F (Hoboken XXII: 1)**

Joseph Haydn

SATB, unaccompanied, Arista AE 510, \$3.50

**Missa Brevis "Rorate coeli desuper" (Hoboken XXII: 3)**

Joseph Haydn

SATB, accompanied, Arista AE 583, \$2.00

**Missa Cellensis in C (Mariazeller Mass), (Hoboken XXII: 8)**

Joseph Haydn

SATB, accompanied, Arista AE 560, \$4.75  
Full score and instrumental parts available from the publisher for each Mass.

The Masses of Joseph Haydn have long been an important part of the choral repertoire from the Classical period. Two editions from Arista Music Company show the work of a very young Haydn while the third represents his more mature, middle period style. For this reviewer, there are no doubts as to the artistic worth, musical integrity, or performance satisfaction for any of these works. There are, however, doubts about the qualities of the Arista editions. As with many editions published by Arista, no editor is named on the scores, perhaps because the choral parts are borrowed from complete works editions. The only name one finds on the score is the person who created the piano reduction of the instrumental parts. Much can be criticized here.

In the *Missa Cellensis*, for example, the keyboard part totally lacks Haydn's instrumental articulation markings and many original ornaments, misplaces or omits dynamic marks, adds notes where there should be rests, incorrectly reduces orchestral chords, omits original phrase indications, and, finally, contains several glaring notational errors. Why would a conductor want to purchase this edition when there are others, (edited by H. C. Robbins Landon, published by G. Schirmer, for example) which give the necessary musical content from which a conductor can formulate an intelligent interpretation based upon the composer's intentions.

The works themselves, however, are extremely rewarding and worthy of performance. Haydn's two earliest surviving Masses (*F Major* and *Rorate coeli*) were probably written around 1749 or 1750.

Their musical style shows Haydn's indebtedness to the prevailing Mass style in Vienna, as practiced at that time by such composers as Caldara, Fux, Stadlmayr, G. Reutter and G. Reutter, Jr., under whom Haydn studied and sang at St. Stephens choir school.

The *Missa Brevis in F* is scored for two soprano soloists, which, H. C. Robbins Landon speculates, may have been written for Joseph and his brother Michael to sing at St. Stephens. (Joseph was dismissed from this choir school in 1749 or 1750 at the age of 16.) The four-part chorus and two violin and continuo scoring is typical of works designed for performance at daily Masses. Written in a predominantly homophonic style, Haydn sets the text with little or no repetitions, often telescoped (polytextual) in the Credo for brevity. No instrumental interludes or introductions occur except in the Benedictus. The Kyrie music reappears in the Dona nobis pacem, an often used unification device. This Mass is very exuberant in its style, and shows Haydn's joyous, optimistic, and unquestioning religious belief, even at this young age. Haydn himself liked the "tunefulness and ... youthful fire" of this Mass.

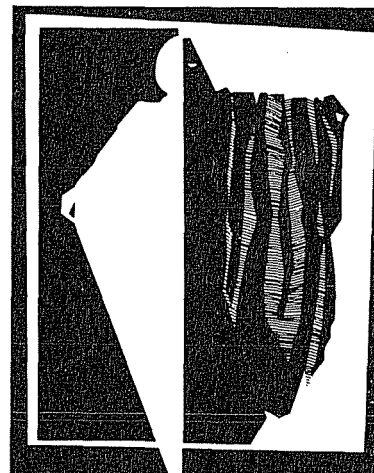
The *Missa Brevis "Rorate coeli desuper"* dates from the 1749-50 period. The title is derived from Isaiah 45:8 (Drop down ye heavens from above), the text used as the introit for the fourth Sunday in Advent. Part of the introit chant, in fact, appears in the Kyrie. Again the scoring is typical for a *Missa brevis* during this period—a four-part choir, two violins, organ, and continuo. Haydn's setting of the Mass text is the briefest of all his endeavors. The movements are respectively 13, 9, 24, 11, 11, and 23 measures long. Again, the prevailing style is homophonic, with a hint of fugal activity at the conclusion of the Gloria and Credo movements.

Some doubt exists among scholars as to whether this work is by Haydn. H. C. Robbins Landon, who found and first edited this Mass in 1957, says its authenticity is doubtful; copies of it are also found listing composers such as G. Reutter Jr. and F. P. F. Arbesser. Geiringer also doubts the authenticity. He contends that Haydn entered this work into his draft catalog late in his life "when Haydn's memory was

possibly no longer so reliable." The *New Grove* lists no date of composition and suggests that it may have been composed by G. Reutter Jr. (1708-1777), an extremely prolific Mass composer, with 81 to his credit. Hoboken says this is not the *Rorate* Mass written by Haydn. Willi Schulze, who edited the work for Carus-Verlag, contends that Haydn is the composer. Attribution aside, it is nonetheless a delightful little work. Like the *Missa Brevis in F*, it is well within the performance capability of a small high school choir, allowing younger singers to experience fine examples of mid-eighteenth century Austrian musical style. Both works are arguably as musically excellent as such perennial favorites as the Martini *Domine ad adjuvandum me*, or the Vivaldi *Gloria*.

Dating from 1782, the *Missa Cellensis*, or *Mariazellermesse*, is a much more substantial work, lasting some 40 minutes. Haydn wrote the Mass for his friend, Anton Lieber von Kreutzner; it was first performed at the service for his elevation to the nobility at Mariazell in Styria, a famous pilgrimage church. It contains less solo writing than the earlier Masses, although there are more solo quartet sections.

Contained in this work are elements of style and formal procedures which become very important in Haydn's last six Masses. For example, the Kyrie is cast as a monothematic sonata movement, and the Gloria and Credo are broken into three



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sections with fast, slow, fast tempo markings, fugal "et vitam venturi" sections, and lyrical Benedictus movements. Polytextual setting again appears in sections of the Credo. One interesting aspect of this Mass is the Benedictus, which is set to an aria borrowed from Act II of Haydn's comic opera *Il mondo della luna*, composed in 1777. Since there was very little interest shown on the part of Haydn's new employer, Prince Nicholas, to have large, concerted Masses composed for his use, Haydn wrote no more in this form until 1796, 14 years later. This is also the period in Austria during which the famous decree of Emperor Joseph II was in effect banning overly secularized musical style in church services.

A performance of this Mass is indeed a worthwhile endeavor for those who have the necessary forces and talent. Check out the performing editions carefully; let Haydn's music be able to sound as he intended it.

David Stein

### Schöne Fremde

Fanny Mendelssohn Hensel

SATB, unaccompanied, Breitkopf & Härtel, #5236, no price given

Fanny Hensel (1805-1847), sister of Felix Mendelssohn, was perhaps the most significant woman composer of the 19th century. However, she had little encouragement for composition, and none of her work was published until 1846, one

year before her death. Most of the choral music was written in 1846 while she was conductor of a chorus which met at the "Sunday Concerts" in the Mendelssohn home. Six of these works were published later under the title "Gartenlieder" (Sechs Gesänge für Sopran, Alt, Tenor und Bass) Opus 3. "Schöne Fremde" is Nr. 2 of the collection. In "Schöne Fremde" one is drawn immediately to the imaginatively colorful harmonic language and beautifully shaped lyrical lines. Ranges and tessitura are medium: sopranos sing a<sup>2</sup> once, and tenors sing g<sup>1</sup> twice. The work contains two contrasting sections of text and music. Only 82 measures in length, the eight-line poem and its corresponding music are a microcosm of Romantic style and pathos. The text, by Joseph von Eichendorff (1788-1857), is immersed with every Romantic nature image conceivable. (Unfortunately, there is no English translation given.) To this fantasy poetry Hensel weds a fairly homorhythmic music which seems to capture the essence of the text. A well-balanced mature high school or collegiate concert choir would find real satisfaction in the performance of this work. Thank you, Joachim Draheim and Gottfried Heinz, editors, for your scholarship in re-discovering this work. (Because of the careful attention to quality editorial practices, this edition meets the ACDA/MPA editorial standards.)

Sharon A. Hansen

### Der Tod Jesu

Joseph Martin Kraus

SATB, sab solos, orchestra, A-R Editions (Recent Researches in the Music of the Classical Era, Vol. 27)

The German-Swedish composer J. M. Kraus was born the same year as Mozart and lived but one year longer; his Passion oratorio *The Death of Jesus* dates from 1776. Stylistically, its nearest well-known relative is probably the work of the same name written 20 years earlier by Karl Heinrich Graun. Like Graun, Kraus employed an emotional, graphic, non-Biblical text to portray Christ's suffering and death. But Kraus dropped most of the allegorical shading found in the Graun work in order to focus more on immediate sensation. His music reflects not only the Baroque world of Graun but also his own experience at Mannheim. Thus the small orchestra (strings, two horns, and organ continuo, with what should be considered optional trumpet and timpani parts) provides a rich variety of dynamic and textural effects. Kraus was also deeply involved in the *Sturm und Drang* literary movement, so it is not surprising to find in this work the abrupt modulations, rhythmic drive, and dramatic uses of minor mode often linked with that movement by analogy.

The 16 musical numbers of *Der Tod Jesu* include two chorales, a powerful *da capo* chorus, six accompanied recitatives, three

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arias, a duet, two orchestral numbers used as "Introduzione" and "Intermezzo," and a simple "Coro ultimo." Although this last was undoubtedly intended for the three soloists, it could easily be sung by SAB chorus or even adapted for SATB.

Editor Bertil van Boer, Jr., states in his fine Preface, "*Der Tod Jesu* was originally written for performance in a small church by local musicians, most of whom were amateurs." Neither the simple chorale settings nor the central *da capo* chorus will present problems to most groups. The solo parts are likewise of moderate range and difficulty—the most challenging sections will be the recitatives. Reflecting the composer's apparent practice, the full score includes continuo realization for those recitatives and for the chorales but not for the concerted numbers. No piano reduction is included, but because of the generally trio-based textures of the work this is not a serious obstacle to rehearsal. Kraus's orchestration provides a lion's share of color and power and should be considered a mandatory element of any performance; parts are available from the publisher. Although an English translation is given in the Preface, only the original German text is laid under the music.

A-R Editions are renowned for scholarly accuracy and fine presentation, to which this volume is no exception. *Der Tod Jesu* should also be of practical use for a number of directors. Because of its stylistic variety and emphasis on drama, Kraus' little work provides continual interest during performance. It is well worth considering for Lenten or Holy Week use, particularly by choirs with limited vocal resources and a minimal instrumental budget.

Lawrence Schenbeck

**Turn Thee unto me, O Lord**

**William Boyce**

SSATB, ss solos, organ continuo, *The Royal School of Church Music*, No. 66, \$1.10

**I have surely built Thee an house**

**William Boyce**

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**O where shall wisdom be found?**

**William Boyce**

SSATB, ssatb solos, organ continuo, *The Royal School of Church Music*, No. 65, \$2.25

The son of a cabinet maker, London-born William Boyce (1711-1779), represents a generation of composers who as contemporaries of Handel perhaps suffered in stature as their work was compared to that of the English Baroque giant. Although his life bridged the Baroque and Classical eras, Boyce's musical output for both the church and the theatre was more typical of the earlier period. Boyce was connected with the Royal Family, succeeding his teacher Maurice Greene as Master of the King's Musick in 1757 and being named one

of the three organists for the Chapel Royal in 1758. Continuing the traditions of the Restoration period, Boyce composed several full and verse anthems.

Composed around 1736 and published in *Fifteen Anthems together with a Te Deum and Jubilate in score* in 1780. "Turn Thee unto me, O Lord" is one of two anthems

written by Boyce on this text. This, the earlier of the two, is characterized by contrapuntal writing alternating with chordal sections; the counterpoint is often built on several short motives within each point of imitation. Using text from Psalm 25 vv.15-17, 19, the work utilizes an ABCD form with the choir featured in the A, B,

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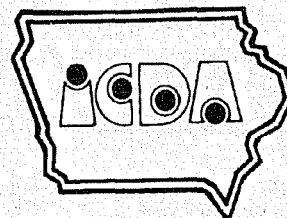
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and D segments. The C section sung by the two soprano soloists is a lovely and poignant plea for the removal of one's troubles. Like the choral writing, the duet is imitative with the two treble voices often moving in parallel thirds. This portion of the piece is offset not only by the solo voicing but also by triple meter (the choral sections are in 4/4 time). The most florid writing for the choir occurs in the final section with sixteenth-note melismas appearing in all voices in a pictorial setting of the text "let me not be confounded." Ranges in all voices are fairly moderate—well within the means of a moderately sized church choir. The continuo realizations in all three anthems are cleanly provided in small notes by the editor, Richard Lyne. The figured bass and original note values and bar lines have been retained; any editorial additions are placed in square brackets.

Composed in 1759 for the reopening of St. Margaret's in Westminster, "I have surely built Thee an house" appeared in *A Collection of Anthems and a Short Service in score* (1790). A noted example of William Boyce's extension of the Restoration tradition, this verse anthem features alto, tenor, and bass soloists throughout most of the piece. Alternating between a rather lively 3/2 meter and a more dignified 4/4, the soloists state the text from I Kings (ch. 8 vv. 13, 27-30, 37-39 and ch. 9 v. 3) independently as well as in lovely imitative counterpoint. The natural richness of the timbre of the three lower voices is perhaps most apparent when the writing moves into homorhythmic chordal passages. Consideration of the original voicing of a male alto over the tenor and bass might further reinforce the color achieved throughout the solo sections. The passages for the solo voices could possibly be sung by a full choir (if soloists are not available) or by a small group drawn from the larger ensemble in order to preserve the effect of the verse anthem form. The actual choral sections are limited to a few chordal exclamations reaffirming the verse text, and a final contrapuntal "Hallelujah."

The score is very clean and readable; both the 1790 publication and the original

autograph held in the Library of Congress were consulted in producing this edition. Reference is given when there is a discrepancy in rhythmic scoring between the two sources. Editor Richard Lyne also points out that "the rhythm ♩ ♩ ♩ which appears repeatedly in this anthem would, according to the conventions of the day, have been performed ♩ ♩ ♩." One point of slight confusion is presumably a modern-day printing error: at m. 115 the top voice of the verse ensemble is designated as soprano; one would assume this is still the alto voice.

The verse anthem "O where shall wisdom be found?" (c. 1769) reveals some of the richest timbres and the most interesting compositional style of the three works considered here. Opening with the full SSATB verse ensemble posing the questions "Where shall wisdom . . . and understanding be found?" in a quasi-polyphonic setting of nicely contoured phrases, the writing becomes more agitated through the use of repeated sixteenth notes and various dotted figures as the answer is futilely sought in "silver and gold." The musical angularities disappear with the first entrance of the chorus—a chordal continuation of the text of Job (ch. 28 vv. 12-15, 18, 20-21, 23-28) which reveals that God is the source of this wisdom and understanding. Moving from the strong opening 4/4 meter to a more lilting 3/4, Boyce also adds timbral variety by utilizing the ATB soloists in more descriptive verses which follow the chorus' proclamation. The chorus returns for a substantial final portion of the anthem in full five-part imitative writing somewhat reminiscent of the opening solo section. The imitation is treated in different ways, most notably in traditional counterpoint and in combination of the various voices in duets and trios.

Occasional discrepancies in accidentals between the voice parts and the continuo realization which are not a matter of cross relations will need to be corrected. The otherwise admirable edition provides a valuable addition to both the church and collegiate choral repertoire.

Mary Breden

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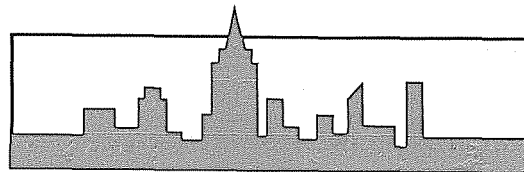
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NEWS FROM NEW YORK

Two important **NEW YORK PREMIERES** and one major **DEBUT**  
will be presented by **MidAmerica Productions**  
and the **Manhattan Philharmonic**  
during the month of **May** in **Carnegie Hall**.

**May 12, 7PM**

**Gregory Magarshak**, a seven-year-old pianist from the USSR,  
will make his **CARNEGIE HALL AND CONCERTO DEBUT**  
with the Manhattan Philharmonic and conductor **Peter Tiboris**.  
This amazing child prodigy will perform Haydn's *Piano Concerto in D Major*,  
piano works by Chopin, and pieces for piano and orchestra  
written and scored by Gregory himself.  
Gregory attends the **Juilliard School of Music**,  
where he began attending classes this fall as the youngest pianist  
in history to study at Juilliard on a scholarship.

**May 26, 2PM**

**Winifred Baker** of the Winifred Baker Chorale and the  
San Francisco Civic Chorale will conduct the  
**NEW YORK PREMIERE** of Alfred Schnittke's *Requiem*.  
The *Requiem*, which is in Latin and has 13 movements, dates from 1974-75.  
The work calls for mixed chorus and three soloists --- in this case,  
**Marian Marsh**, soprano, **Donna Petersen**, mezzo-soprano, and **Gregory Wait**, tenor.  
The work is scored for organ, electric guitar, bass guitar,  
celeste, piano, trumpet, trombone, timpani, and percussion.

**May 26, 8PM**

**Peter Tiboris** will lead choruses from LA, MN, SD, TX, and VA  
in the **NEW YORK PREMIERE** of David Rosen's new **Critical Edition**  
of Verdi's *Requiem* (the first New York performance since 1875  
of the original 1874 version). The Critical Edition was published in 1985  
by Oxford University Press and, in addition to more than 400 changes  
in the score, will include the original **Liber Scriptus**,  
which in 1874 was a fugal chorus.  
Soloists will be **Louisa Jonasen**, soprano, **Eugenie Grunewald**, mezzo-soprano,  
**Brian Hilt**, tenor, and **David Groth**, bass.

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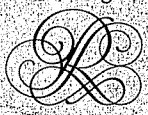
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