

This the gift to be simple 'tis the gift to be pure
ought to be, and when we find our

CHORAL JOURNAL

GRAINGER

LOS ANGELES RECITAL, January 16, 1936
CRITICS UNITE IN PRAISE

GRAINGER PLAYS AND TALKS OF NOTED COMPOSERS (Headline)
Los Angeles, Jan. 16, 1936. His playing is anything but exceptional, but if one listens over the roll call of concerting pianists it would be hard to find one who thinks more of his music and less of himself.
It was Liszt's transcription of the third Prelude and Fugue in A Minor which impressed the audience at the beginning of the program. The playing was clean and the look, especially in the more exacting parts, that of a master.

whose pianistic recital was made more than ordinarily brilliant by the presence of many of our musically literate.
A little excerpt, an arrangement of Grainger's own, from an old English song by Dowland, was a little over a minute long and very captivating. Grainger's "John Bull" talks before each number added much to the enjoyment of all.
—Carl Brannen
Los Angeles Ex. Herald & Express, Jan. 17, 1936.

this writer's favorite on the program.
—Henry Mason,
Los Angeles Illustrated Daily News, Jan. 17, 1936.



GRAINGER STYLE PLEASURES PHILHARMONIC (Headline)
Percy Grainger is not one to let tradition stand in the way of doing what he likes. He demonstrated this when he arranged the "John Bull" for the Los Angeles Philharmonic. His arrangement of the Dowland old English song for here is a composition. "Now, O Now, I Need My Pipe" was original.
Listeners were delighted and given, and this demonstration on instrumental success both for the lover of exquisite music, and the thrill and sensation seeker as well.
—Fluores Lovette,
Los Angeles Times, Jan. 17, 1936.

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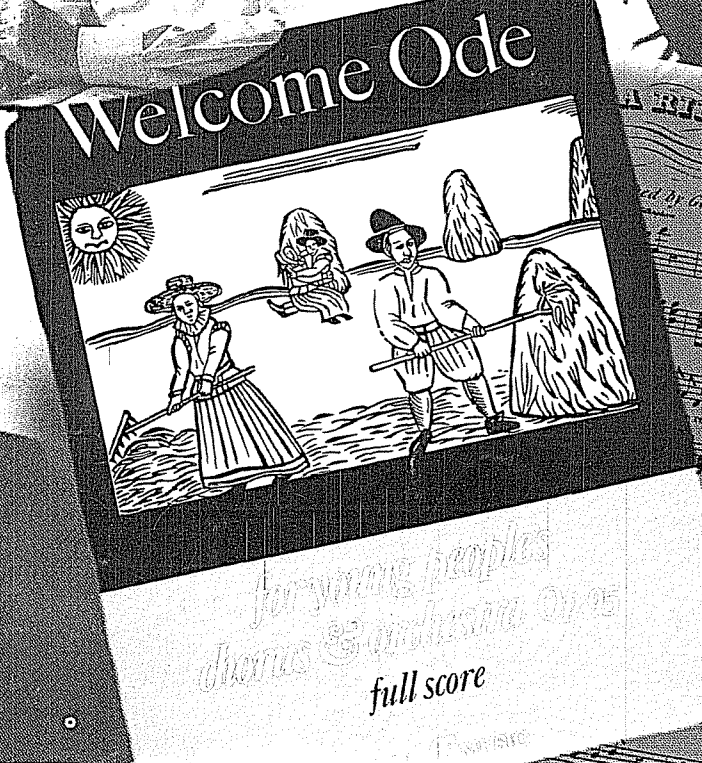
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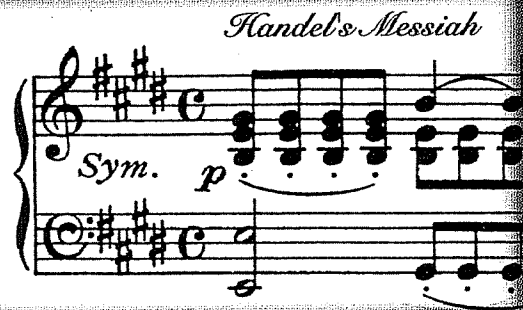


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MAY 1999

CHORAL JOURNAL

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Ann Easterling
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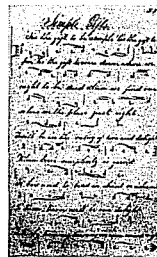
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FROM THE EXECUTIVE DIRECTOR

Thank You, Wesley

IT WAS JUST one year ago that we welcomed Wesley Coffman as editor of the *Choral Journal*. During Wesley's second tenure as *Choral Journal* editor, he underwent hip repair surgery and had a heart pacemaker inserted. Earlier this year Wesley determined that his physical condition would no longer permit him to continue as editor and asked the Executive Committee to begin searching for a new editor. This final issue of the 1998-99 volume year is Wesley's finale as editor. We appreciate the time and energy he has expended at the helm of the *Choral Journal* and the great job he has done.

Welcome, Carroll

There were many outstanding applicants for the *Choral Journal* editorship. As always, it was not easy to reach a decision. However, we are pleased to announce that Carroll Gonzo, from the School of Music at the University of Texas at Austin, is the new *Choral Journal* editor. Carroll earned a Bachelor of Music degree from Lawrence University, Appleton, Wisconsin, and Master of Music and Ph.D. degrees from the University of Wisconsin, Madison. He has been at the University of Texas at Austin since 1977, holding positions as Director of Graduate Studies, Head of the Music Education Division, Associate Department Chair, Acting Chairman (summers), Coordinator of Summer Workshops, and Director of Institute for Teaching Excellence, in addition to teaching responsibilities as Associate Professor (1976-82) and Professor (1982-present). Prior to coming to the University of Texas, Carroll held teaching positions in the Edgerton, Wisconsin, community schools; at the University of Wisconsin, Madison; University of Illinois, Urbana; and the University of Michigan, Ann Arbor. He is very well-published and serves frequently as clinician, visiting conductor, and adjudicator.

Carroll's credentials in the editing field are impressive. He served as associate editor for the Council of Research in Music Education at the University of Illinois for five years, as editor of the *Illinois Music Educator* for two years, as editorial board member for the *Journal of Education Research* and the *Council of Research in Music Education*, and as book editor for *Music and Man* for six years. In addition, he serves as a reviewer for book manuscripts for major publishing houses and teaches a course titled "Introduction to Treatise Writing," which includes an appropriate understanding of the predominant writing style manuals in circulation today.

A member of ACDA's Research & Publications committee since 1979, Carroll has served on the Julius Herford Prize for Distinguished Doctoral Research in Choral Music Committee and was named chair of that committee in 1995. In addition to his

(Continued on page 26.)



STATEMENT OF MEMBERSHIP

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

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AFFILIATED ORGANIZATIONS

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jmoore@etbu.edu

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580/355-8161 (voice); 580/248-1465 (fax)
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FROM THE PRESIDENT

Changes in Leadership

THE RESULT OF the election for National R&S Chair was determined earlier and announced to the National Board of Directors at the Chicago convention. Congratulations to Barbara Tagg for being elected to serve a second term in this office. This is an important, strategic position in the leadership of our association. The network of the National R&S Committee reaches into every area of activity at every level of ACDA. This provides an effective means of communication for all members. Take the time to know your state, division, and national R&S chairs. They represent your particular area of interest.

In March 1998 Wesley Coffman was appointed editor of the *Choral Journal*. He previously held this position from September 1985 to August 1989. Following the past year of service, Dr. Coffman is resigning as editor, effective May 1999. His leadership in this capacity has contributed greatly to the quality of the *Choral Journal* we enjoy today. I know I speak for the entire membership when I say "thank you" for a job well-done and for serving in this capacity.

When leadership is needed, qualified leaders rise to the occasion. The level of quality and experience of the applicants for the editor's position was extremely high. ACDA is happy to announce the appointment of Carroll Gonzo to the position of *Choral Journal* editor. He currently serves as Professor of Music at the University of Texas at Austin and has occupied a number of leadership positions in the university's music department. He has served on the ACDA Research and Publication Committee since 1979. We welcome Dr. Gonzo to this new position.

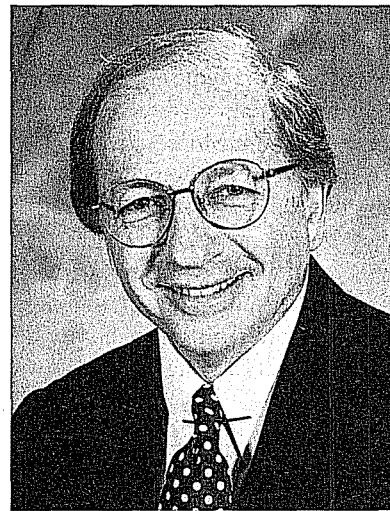
For all of us as choral musicians, the conclusion of a school year is a time to pause, reflect, and anticipate another year. I hope your summer will allow you the opportunity to attend workshops, concerts, discover new music, and exchange thoughts and ideas with friends and colleagues. In June the biennial ACDA National Leadership Conference will be held in Lawton at the ACDA National Headquarters office and on the campus of Cameron University. Having experienced our largest national convention, achieving our largest membership ever, and planning the move into a new century, the conference is well-timed. This is an opportunity for ACDA leadership at the state, division, and national levels to meet together to evaluate the present and plan for the future of ACDA.

May I express my gratitude to the entire ACDA membership for allowing me the opportunity to serve as your national president for the past two years. To meet and know ACDA members across the country and around the world is an untold experience and blessing. My sincere appreciation is extended to Gene Brooks and the ACDA office staff for their continued support and to the members of the Executive Committee and National Board of Directors for the opportunity to serve with great musicians and great friends. May we all continue to work together to provide our singers and our society the wonderful experience of choral music.

From *Choral Conducting* by Archibald Davison, the following quote is repeated from a previous article:

There are few imaginable enterprises so enthralling as the directing of a chorus. To have companionship with eager men and women whose joy it is to create beauty by

(Continued on page 26.)



FROM THE EDITOR

This Issue

THE THREE composers whose music is discussed in this month's articles shared two common characteristics. All were pianists, and all gave specific instructions for the performance of their music. Our authors, Mary Kennedy, Terri Sinclair, and Robert Ward, note other connections they experienced. Discovering some of these relationship and some new repertoire is part of our goal.

Thanks

To serve as editor of the *Choral Journal* is a choice privilege and an intimidating responsibility. The overall, impending, operative word, however, is joy. It is a joy to have close, daily contact with the marvelous people who are choral directors and a joy to be a part of the ACDA organization, which so ably serves those of us in the profession. I am grateful to all who have submitted articles for use in the *Journal*. I am grateful to Jim Moore, Lynn Whitten, Gene Brooks, and the National Board for their confidence and sustenance in time of need. I am grateful for the erudite, dedicated members of the editorial board. I am grateful for the numerous friends who rallied to help during my injury and hospital stay. I am grateful to the staff at ACDA Headquarters for their help and to Susan Gower for her continued good work as our design/layout, assistant editor. I am grateful to Southern Methodist University for providing full access to their music library facilities and to Matthew Irish who did the research. Throughout the whole process my dear wife, Elaine, has supported the efforts of us all.

Congratulations

The ascendancy of the eminent *Choral Journal* rests under the competent guidance of Dr. Carroll Gonzo. We welcome him as editor and offer our congratulations. All articles in the process have been delivered to Dr. Gonzo. You will hear from him about the dispensation of the submitted article.

Wesley Coffman

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In the February 1999 issue of the *Choral Journal* an article by Oscar Escalada, titled "Common Rhythms in the Americas," was published. A version of this article was printed in the *International Choral Bulletin* previously. The following statement should have accompanied the article in the *Choral Journal*:

"Common Rhythms in the Americas" was published with the authorization of the *International Choral Bulletin*, Jutta Tagger, editor manager.

For that oversight we apologize.

EDITORIAL BOARD

EDITOR

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

ASSOCIATE EDITOR

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

MANAGING EDITOR

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

EDITORIAL ASSISTANT

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

EDITORIAL BOARD MEMBERS

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

David L. Brunner
Department of Music
University of Central Florida
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vmcredit@julian.uwo.ca

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California State University-Bakersfield
9001 Stockdale Highway
Bakersfield, California 93311
rprovencio@csbak.edu

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

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Maryville, Missouri 64468
0100467@acad.nwmissouri.edu
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Perry White
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Norman, Oklahoma 73072
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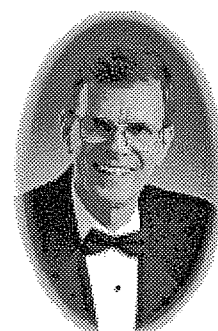
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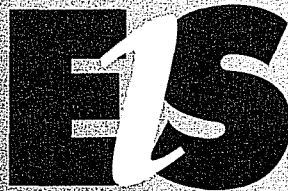
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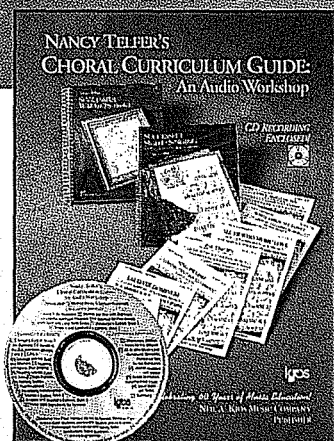
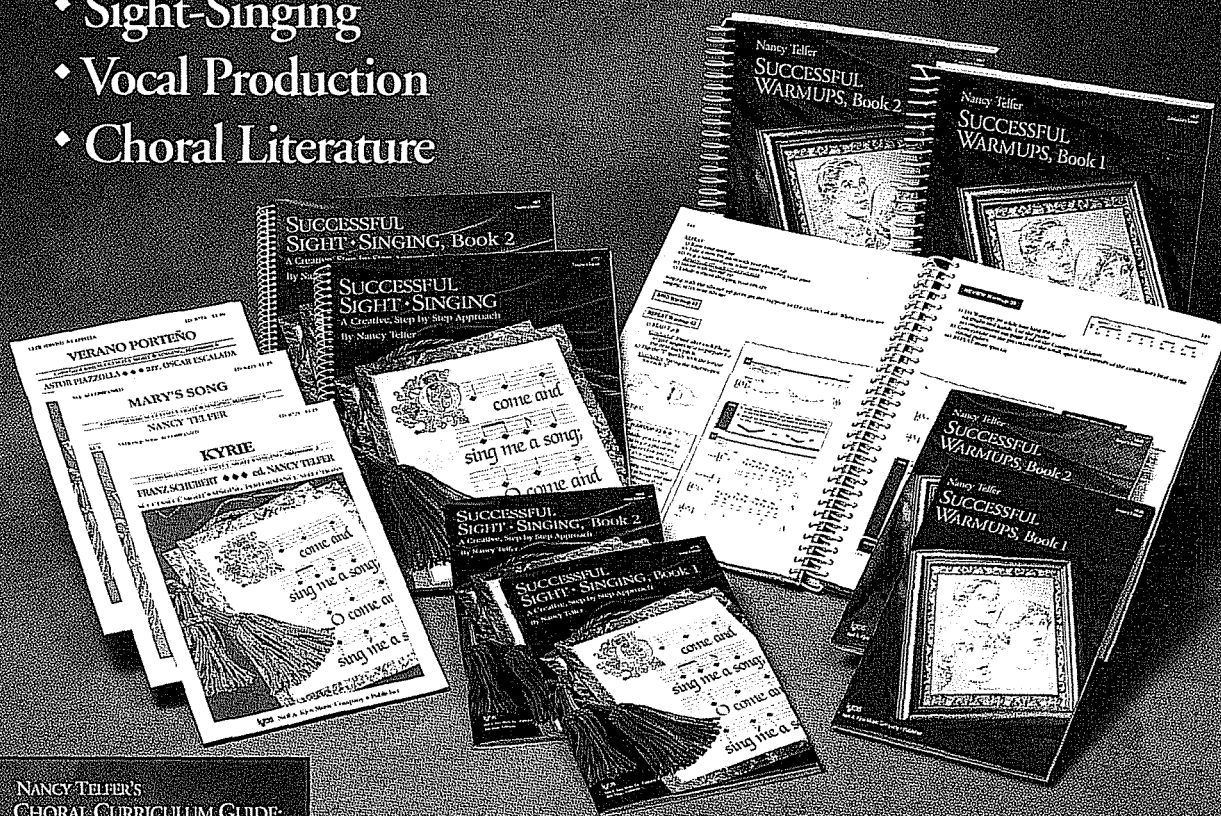
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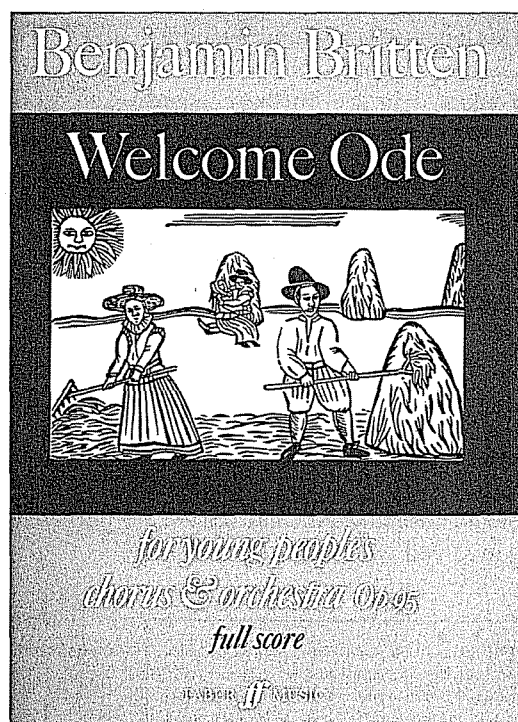
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Celebration of Youth and Innocence: Benjamin Britten's *Welcome Ode*

by Frances T. Sinclair



Edward Benjamin Britten (1913–76), British composer, pianist, and conductor, wrote an unusually large proportion of works that involve children as performers. The subject of children as an external source of inspiration is present on some level in approximately one third of Britten's compositional output.¹ In addition to a large amount of music that involved performance by children, he also wrote music about children and collaborated on a book about music for children.²

Several of Britten's biographers discussed a recurring conceptual theme of youth and innocence that is present in much of Britten's music. Humphrey Carpenter, his most recent biographer, suggests Britten was obsessed with the concept of innocence and that he related this concept to youth or childhood.³ Several chapters in *The Britten Companion* discuss various permutations of this theme within the context of specific works; of particular interest is Wilfred Mellers's article, "Through *Noye's Fludde*."⁴

Peter Evans, Donald Mitchell, and Michael Kennedy have all noted the prevalence of thematic material dealing with youthful innocence on some level in a significant portion of Britten's music.⁵ In his 1991 dissertation, Alfred Calabrese discusses the presence of this thematic area in three choral works.⁶

This article examines the recurring thematic material dealing with youth and innocence as it is manifested in *Welcome Ode*, op. 95 (1976), a work that features children. Certain recurring compositional techniques contribute to the articulation of the thematic content. Britten composes music

especially suited to children, accessible and enjoyable for them, yet challenging them to their fullest musical potential.

Youth and Innocence

One aspect of Britten's recurring theme, found in several of his compositions, celebrates youth and innocence before it is lost. For Britten, this warm, happy, joyful time is symbolic of his early childhood experiences, a time during which his innocence was protected and preserved.

Benjamin Britten was the youngest of four children born to Robert and Edith Britten. Because of his mother's musical interests and the fact that the older three children displayed no outstanding talent, Benjamin seemed to find special favor in his mother's eyes. She strongly supported his musical activities and interests, often at the expense or exclusion of her other children. Benjamin's father, however, was immune to the temptation to spoil this young man.⁷

Britten's musical gifts soon earned him attention and admiration from the local community. From an early age he participated in family and local theatrical productions and at age five began his earliest attempts at composition. Benjamin excelled at everything he did and thrived on the receipt of adulation. He became accustomed to being the center of attention. This early childhood environment gave Britten a strong sense of security but at the same time may have created a need for love and attention that continued without satisfaction later in life. The family protected his innocence, encouraged and praised his musical endeavors, and loved him unconditionally.⁸ He had yet to experience the first pangs of criticism, the struggles with sexuality, or the pain of the death of loved ones. It is therefore not surprising that in the inevitable times of personal or professional crisis, Britten longed for his carefree, childhood days.

Frances T. Sinclair is Assistant Professor of Choral Activities at Clemson University, Clemson, South Carolina.

The relationship with children reflected his longing for and understanding of the beauty of youth and innocence. Britten believed in the intelligence and honesty of children and in their natural, untarnished instincts. He loved writing for children and working with them. His attitude was never condescending or sentimental; rather, he treated them as professionals. He wanted children to understand exactly what the music and their participation in it were intended to convey.⁹ His ability to empathize with children is evident in his writing for them. His concept of their mental and spiritual level enabled him to predict they would be able to do musically difficult passages.¹⁰ Being involved with children, both

Britten believed in the intelligence and honesty of children and in their natural, untarnished instincts.

professionally and personally, was an important way for Britten to remain in touch with his own childhood. It is likely some of his music for children also served this purpose.

Welcome Ode

Welcome Ode, op. 95, reveals many compositional techniques regularly employed by Britten as musical representatives of youth and innocence. These techniques include use of modes or modal inflections, particularly the Lydian mode, melodic and chordal sonorities emphasizing

fourths and fifths, canonic or imitative passages, melodic or rhythmic ostinato patterns, and G major as the key representing the union between God and humanity. We will observe Britten's use of tonal complexity and harmonic unrest to represent a threat to or a loss of innocence and harmonic simplicity to represent restored or preserved innocence.

Welcome Ode was written specifically for school children in the county where Britten grew up. Dated August 19, 1976, less than four months before he died, this was Britten's last complete composition. It seems significant that the last work of a composer so interested in children should be for young people's chorus and orchestra. It was his last educational legacy, written for Suffolk school children to sing on the occasion of the Queen's Silver Jubilee visit to the county. Its first performance was on July 11, 1977, after Britten's death.

Welcome Ode is unique among Britten's works for children in two important ways. First of all, it is his only work in which mixed voicing is specified for children's choir, being scored for soprano, alto, and bass voices with a short, optional tenor passage in the "March." Britten does not specify the age of children he intended to sing this piece, but the vocal range of the bass part (B^b to f²) requires fully-changed male voices. While the choral parts are much less advanced than the orchestral parts, the voicing is an innovative feature for Britten nonetheless. The second unique feature is that the orchestra for *Welcome Ode* is to be composed entirely of students. The remarkable improvement in school orchestral instruction and performance in England at this time allowed Britten to write parts for truly competent amateurs.¹¹

Welcome Ode is a continuous cycle of five short movements titled "March," "Jig," "Roundel," "Modulation," and "Canon." Movements two and four are for orchestra only. Various festive Elizabethan lyrics provide the basis for texts to the three choral movements. These texts describe the joys of summertime: "Sing, dance, and play, 'Tis holiday."¹² The assumption of summer as a time of holiday reveals Britten associates such with childhood and being out of school. Perhaps the choice of these texts was one last attempt by Britten, who had been ill for

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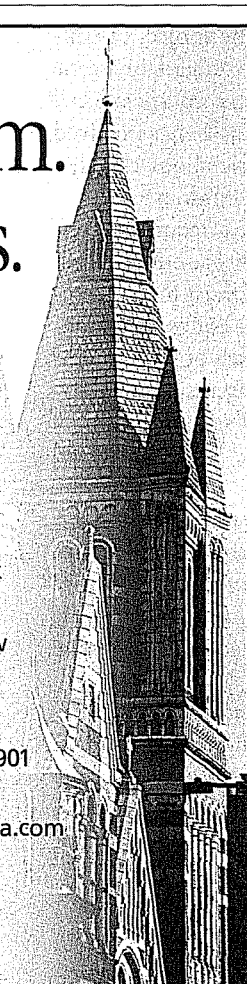


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some time and probably knew that death was imminent, to recapture the lost youth and innocence he so desired.

Summer is described as a season of daffodils, skipping lambs, shining sun, and harvesting of golden corn in movement one—images of newness, freshness, purity, and innocence. The text of “March” is based on “Summer Pastimes” from *The Sun’s Darling* (1624) by John Ford and Thomas Dekker.¹³ This happy, energetic mood is expressed rhythmically through jaunty $\frac{7}{8}$ interpolations within a $\frac{2}{4}$ time signature and tonally through a perception the entire movement is based on a dominant pedal point with Mixolydian inflections.¹⁴

The orchestral introduction reveals two compositional techniques repeatedly observed as representatives of purity and innocence in Britten’s music for children. First is the use of modes or modal inflections within major or minor tonality. In “March,” the key signature indicates $E\flat$ major, but there is no clear sense of that tonality until the voices enter. The first four measures consist almost entirely of the dominant pitch $B\flat$, and measures five through seven suggest $E\flat$ Aeolian. There is some sense of the $B\flat$ as dominant, however, such that the downbeat of measure ten feels like a long-awaited resolution (Figure 1).

The second recurring device found in the introduction to “March” that Britten frequently uses is an emphasis on the intervals of a fourth and fifth. Measures eight and nine consist of an open fifth on $B\flat$ that resolves to a fourth on the downbeat of measure ten. Britten makes use of fourths and fifths at cadential points rather than triads; in this movement such cadences occur in measures fifteen, twenty, twenty-five, and forty (Figure 2). That such intervals are referred to as perfect suggests Britten uses them to represent innocence, the perfect state of human existence in his mind.

Movement one invites a dance that occurs in movement two, a texturally transparent and rhythmically uncomplicated orchestral “Jig.” The image of innocent youths dancing through summer meadows is created through the use of open fifths, a $\frac{6}{8}$ time signature with short, repetitive, rhythmic motives, frequent cross-relations, and a preponderance of minor seconds or major sevenths.

Britten uses relative tonal stability of movement two to create a sense of simplicity and security. Although the middle section in $F\sharp$ major threatens to overthrow the original G-major tonality, the temporary change of key is achieved

The image shows a page of a musical score for the 'March' movement of 'Welcome Ode'. It features ten staves for different instruments: Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. in Bb), Bassoon (Bsn.), Horn in F (Hrn. in F), Trumpet in C (Tpt. in C), Trombone (Trb.), and Tuba. The score is in 2/4 time and E-flat major. It shows measures 7 through 10. The first four measures are mostly rests for the woodwinds, with the bassoon and tuba playing a dominant pedal point on B-flat. In measure 10, the woodwinds and strings enter with a resolution. Dynamics include *f* (forte) and *mf* (mezzo-forte). A first ending bracket is shown above the flute staff in measure 10.

Figure 1: Welcome Ode, mvt. 1, “March,” mm. 7-10¹⁵



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without upsetting this warm atmosphere. Britten uses the key of G major to symbolize the union of human beings and God, the ultimate state of innocence. The "Jig" is similar in form to a rondo, with the melody from Figure 3 recurring between episodes of different melodies in similar style and mood. The dance builds to a climactic frenzy in measure ninety and remains at a peak into the next movement, "Roundel."

Movement three exemplifies another of Britten's strong compositional abilities, his gift for melody. He displays an exceptional ability to set the English language to memorable, singable melodies, a talent he developed through an exhaustive study of the music of Henry Purcell.

"The Fairies' Roundel" from *The Maid's Metamorphosis* (1600, author/

composer unknown) is the inspiration for the tune of "Roundel." Characteristics of this melody that are typical of Britten include its tuneful nature, sequential/repetitive construction, primarily diatonic and stepwise progression, and short, fragmented phrases. Also interesting to note are its hexachordal tonal frame and extended last phrase with a surprise C# as the lowest note (Figure 4).

Britten wrote melodies accessible to children, well-loved by them, and suited to their vocal range and timbre. These appropriate melodies symbolize innocence when they appear.

Britten's harmonization of the melodies provides tonal complexity. He harmonizes the second statement of the "Roundel" tune with a preponderance of fourths and fifths, continuing an image of joyful innocence. The bass part carries

fragments of the third statement of the theme, with imitative counterpoint in the soprano and alto parts. The dialogue between two triads sets up the sound of a III⁷ in the ear, with an open-fifth orchestral accompaniment adding a Lydian component (Figure 5).

By beginning with one voice, a thin orchestration, and soft dynamics in the first verse and by increasing the texture and dynamics in each subsequent verse, Britten builds a sense of youthful excitement and energy. This textural development culminates in measure sixty-seven with a *crescendo* to *forte* by all voices and instruments and leads directly into movement four.

Movements four and five of *Welcome Ode* change to a more somber emphasis on the theme of childhood and summer. "Modulation" is exactly what the title suggests: an unapologetically functional transition that shifts from the carefree mood of the first three movements to one that hints of frustration or anguish under its superficial impression.²⁰ Britten creates this effect through increased chromaticism and harmonic unrest. This brief movement moves from D major of the previous movement to B^b major of movement five. It also shifts gradually from the rhythmic, melodic motives of "Roundel" to the main rhythmic motive of "Canon." Britten uses harmonic complexity as a compositional device to represent evil, danger, fear, anxiety, or loss of innocence (Figure 6).

"Canon," based on "Ode to the New Year" from *The Historical Register for the year 1736/37* by Henry Fielding,²¹ focuses on the imminent end of summer and its happy, carefree days.

This is a day, in days of yore
Our fathers never saw before;
This is a day; 'tis one to ten
Our sons will never see again.²²

This is symbolic of the unavoidable end of childhood and its corresponding innocence. The ending of Britten's last complete composition, written so shortly before his death, is possibly one of his strongest moral legacies: enjoy summertime, youth, innocence, and health while they are yours because all too soon they are taken away.

Figure 2: Welcome Ode, mvt. 1, "March," mm. 11-15¹⁶

Figure 3: Welcome Ode, mvt. 2, "Jig," mm. 1-4¹⁷

Figure 4: Welcome Ode, mvt. 3, "Roundel," mm. 5-21¹⁸

However, the mood is not an entirely somber one; an infectious tune, presented in unison followed by a bouncy homophonic refrain, enhances a spirit of "seize the day."

The canon begins in measure twenty-six and occurs simultaneously between the three voices and the three upper strings at one-measure intervals until the return of the refrain. The canon is supported by cello and bass ostinato patterns (Figure 7). Canonic writing and ostinatos are compositional techniques Britten uses to symbolize youthful innocence. For Britten, the canon was an ideal device for this purpose, enabling him to develop extensive passages or movements from the simplest melodic or rhythmic motive. The canonic technique allows children to experience a level of musical complexity and independence that consequently comes naturally and easily to them, as do the ostinatos.

Conclusion

Welcome Ode receives less critical commentary than other works, perhaps because it does not invite the darker, more complex interpretations of many of Britten's compositions. It is distinct because it symbolizes Britten's outlook late in life. There is evidence to suggest he believed in the possibility of a return to the innocence of childhood in old age, perhaps as a completion of the cycle that could occur only through the wisdom and experiences gained over a lifetime. Having developed a reputation for being harsh or even ruthless with those who worked around him, later in life Britten began to regret many of these broken relationships and made some efforts to mend fences.²⁵ His political views softened in the extent to which he was willing to be involved in active protest, which he began as early as his years at South Lodge Preparatory School.²⁶ He made efforts to regain his childhood connection with organized religion, and his views toward his earlier compositions mellowed with age.²⁷ Britten seemed to have reached a point of true understanding and acceptance of himself and the world around him, and *Welcome Ode* is a reflection of this optimistic outlook. The piece still has the typical Britten stamp, however, with the text of the last movement predicting the inevitable end. It is a fitting

and happy end to a compositional legacy in which music for children figured so prominently and in which the joys of youth and innocence so often were a theme.

Notes

¹ Peter Evans, "Benjamin Britten," in *The New Grove Dictionary of Music and Musicians*, ed. Stanley Sadie (London:

Macmillan, 1980), 3: 305-7.

² This book was originally published as *The Story of Music* (London, 1958); reprinted in 1968 as *The Wonderful World of Music*.

³ Humphrey Carpenter, *Benjamin Britten* (London: Faber and Faber, 1992); repeated references are made in this source to the use of children as representatives of innocence in many of Britten's works.

Figure 5: *Welcome Ode*, mvt. 3, "Roundel," mm. 42-46¹⁹

Figure 6: *Welcome Ode*, mvt. 4, "Modulation," mm. 8-11²³

⁴ Christopher Palmer, ed., *The Britten Companion* (Cambridge: Cambridge University Press, 1984); chapter five, "The Ceremony of Innocence," by Christopher Palmer, is specifically devoted to revealing different aspects of this concept in various works. See also chapter thirteen, "Turning the Screw,"

by Wilfred Mellers; chapter sixteen, "Small Victims: *The Golden Vanity* and *Children's Crusade*," by Donald Mitchell; and chapter twenty-three, "Owen Wingrave: A Case for Pacifism," by John Evans.

⁵ Peter Evans, 301, 303; Michael Kennedy, *Britten* (London: J. M. Dent and Sons,

Ltd., 1981); Donald Mitchell, "Britten's *Let's Make an Opera*, op. 45," *Music Survey*, vol. 2, n. 2 (Autumn 1949); also the above-mentioned chapter in *The Britten Companion* by Donald Mitchell.

⁶ Alfred Calabrese, "Benjamin Britten's *Hymn to St. Cecilia*, op. 27, *Ceremony of Carols*, op. 28, and *Rejoice in the Lamb*, op. 30: An Analysis" (D. M. dissertation, Indiana University, 1991).

⁷ Beth Britten, *My Brother Benjamin* (Buckinghamshire: The Kensal Press, 1986), 30.

⁸ *Ibid.*, 44.

⁹ Christopher Palmer, "The Ceremony of Innocence," chap. in *The Britten Companion*, 65.

¹⁰ Humphrey Carpenter, 345.

¹¹ Peter Evans, *The Music of Benjamin Britten* (Minneapolis: University of Minnesota Press, 1979), 292.

¹² Benjamin Britten, *Welcome Ode*, op. 95 (London: Faber Music, 1992); this is a brief excerpt from the text of "March."

¹³ John Ford and Thomas Dekker, "The Sun's Darling," chap. in *The Works of John Ford*, vol. 3, ed. Rev. Alexander Dyce (New York: Russell and Russell, Inc., 1965), 140.

¹⁴ Peter Evans, *The Music of Benjamin Britten*, 293.

¹⁵ Benjamin Britten, *Welcome Ode*, 2.

¹⁶ *Ibid.*, 3.

¹⁷ *Ibid.*, 13.

¹⁸ Donald Mitchell, "What do we know about Britten now?" in *The Britten Companion*, ed. Christopher Palmer, 24.

¹⁹ Benjamin Britten, *Welcome Ode*, 29.

²⁰ Christopher Palmer, "The Ceremony of Innocence," chap. in *The Britten Companion*, 75.

²¹ Henry Fielding, *The Historical Register for the year 1736/37*, ed. William W. Appleton (Lincoln: University of Nebraska Press, 1967), 17.

²² Benjamin Britten, *Welcome Ode*; excerpt from the text of "Canon."

²³ *Ibid.*, 35.

²⁴ *Ibid.*, 40.

²⁵ Humphrey Carpenter, 500-507; 520-529.

²⁶ *Ibid.*, 10.

²⁷ *Ibid.*, 583; 577.

Figure 7: Welcome Ode, mvt. 5, "Canon," mm. 26-29²⁴

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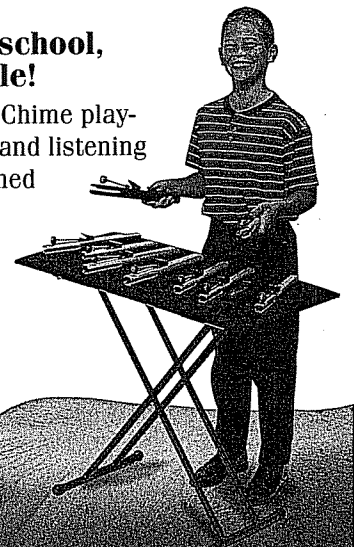
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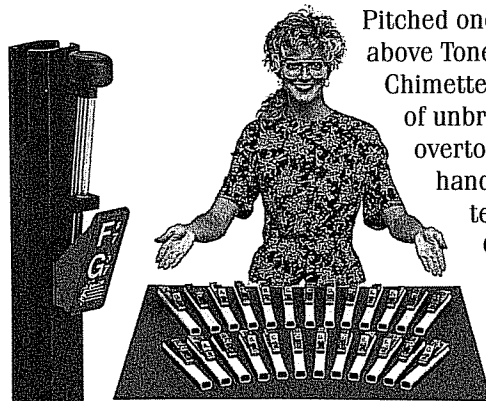


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by Daniel Decatur Emmett, better known as the composer of *Dixie*. *Long Time Ago* ("Near the Lake") was written in 1837 by George Pope Morris (lyrics) and Charles Edward Horn (music). The similarities in the "long time ago" responses with those of the sentimental "black-face song," *Long time Ago* (1833), point to a frank derivation by the Morris/Harris collaboration from the earlier tune. *Zion's Walls*, a revivalist song, is credited to John G. McCurry, compiler of the *Social Harp*. He composed the song and dated it 1853. *At the River* was written by the Rev. Robert Lowry. The Copland edition dates the song from 1865, while the Methodist hymnal lists 1864. The remaining six songs are pure folk material, in that the authors of the lyrics and the composers are anonymous.

Analysis

Treatment of Tunes and Lyrics

For the most part, Copland retains the original tunes and lyrics. Alterations serve to update or provide politically correct lyrics, to add rhythmic variety or punch, to create a musically pleasing whole, or to contract a longer song into one of more

manageable length. This being said, there are exceptions and surprises. Copland exercises his creative impulse, particularly in Set II.

The Boatmen's Dance

Copland uses stanzas 1, 3, and 6 of the Harris Collection Song #32 and removes the dialect. "De" becomes "the," "ebry" becomes "every," etc., (Figure 1). He is faithful to the original melody, only inserting syncopated rhythms in measures 3 and 6.

The Dodger

Copland selects three stanzas from the original, #1, #4, and #7. The words and the melody are retained. However, Copland alters the rhythm. He elongates the first note of each stanza and the first note of the third phrase. He adds syncopation on "look out boys" and slows down the chorus by doubling the majority of the note values.

Long Time Ago

In this lyrical ballad, Copland is faithful to the original. One might judge the decorated cadences to be products of Copland's invention, but they are indeed present in the source version.

Simple Gifts

In comparing the facsimile of *Simple Gifts* reproduced in *Music Educators*

*Journal*⁹ with Copland's setting, one finds again that Copland is extremely faithful to the original tune and lyrics.⁹

I Bought me a Cat

This song presents an interesting problem. Since Copland learned it from the playwright Lynn Riggs, one has no way of verifying whether Copland made any changes in his setting. What one can say, however, is that this nonsense song is found in many other sources, a notable one being the version included in *American Folk Songs for Children*.¹⁰ Despite the fact that one can tell this version is a variant of the one employed by Copland—similar words, structure, cumulative aspect, and melodic properties—yet there are both melodic and lyric differences between the two. Copland states his source as emanating from Oklahoma, while the Seeger variant originates in Arkansas. An investigation of the variants of this children's nonsense song would be necessary in order to locate the version used by Copland.

The Little Horses

With Set II, Copland begins to take increased liberties with the folk songs. In this first number of the second set, Copland makes changes to the form, the words, and the melody. He chooses to repeat the middle section of the stanza—"blacks and bays . . ."—in each case rather than finish the stanzas with the "hush you bye" section as in the original. He refrains from using the second stanza of words, adapting instead the first stanza for use as his second. The most remarkable change, however, is in the melody line, where in the second stanza Copland raises the pitch of the word "coach" a major second and elongates it, creating a sense of drama and climax (Figure 2). He repeats this in the coda, just to show us that the first instance was not a mistake.

Zion's Walls

Copland transforms this Christian revivalist song into a Judeo-Christian one by replacing "the praises of Jesus" with "the praises of Zion." He extends the original melody by repeating phrases and including a final phrase a fifth higher than the original. This allows Copland to insert an interlude in another key (A^b major). Copland returns to the original key (F major) to have the singer present his original countermelody. After another

Copland	Emmett
High row the boatmen row Floatin' down the river, the Ohio	High row de boatmen row Floatin' down de river, de Ohio
The boatmen dance, the boatmen sing The boatmen up to ev'rything And when the boatmen gets on shore He spends his cash and works for more	De boatmen dance, de boatmen sing De boatmen up to ebry ting An' when de boatmen gets on shore He spends his cash an' works for more
Then dance the boatmen dance O dance the boatmen dance O dance all night 'til broad daylight And go home with the gals in the morning	Den dance de boatmen dance O dance de boatmen dance O dance all night till broad daylight An' go home wid de gals in de morning

Figure 1. "The boatmen's dance," chorus and first stanza of the Emmett and Copland lyrics.

The musical score for measures 35-38 of "The little horses" features a vocal line and a piano accompaniment. The vocal line is in G major and has the lyrics: "black and a bay and a brown and a gray and a Coach". The piano accompaniment consists of a right-hand part with eighth-note patterns and a left-hand part with a steady eighth-note bass line. Dynamic markings include *piu f* and *cresc.* in the piano part. A *(no retard)* marking is placed above the vocal line for the word "Coach".

Figure 2. "The little horses," m. 35-38.

brief interlude in A^b, the piece concludes in F major with a restatement of the revivalist tune by the singer.

Golden Willow Tree

Copland's Library of Congress recording source turns out to be a variant, #101 to be exact, of the child ballad, *The Golden Vanity*, documented in *The Traditional Tunes of the Child Ballads*.¹¹ This variant was sung to banjo accompaniment by Justus Begley of Hazard, Kentucky, and recorded by Alan and Elizabeth Lomax. Copland collapses the eleven stanza ballad to seven sections, some obviously longer than others, and some separated by interludes. Despite textual omissions, this song is still the longest in the collection. Copland is faithful to the melody at first and then begins to make alterations that include several modulations. He creates a powerful climax in section five with the use of ambiguous tonality within a G^b key signature. He then returns to the original G-major tonality for the concluding section. The resulting setting has an "art-song" feel.

At the River

Copland sets stanzas 1 and 4 of the Lowry hymn. He retains the melody except for one notable change. The last note of the verse is raised to the third degree of the scale, rather than closing on the tonic. This gives forward motion to the melody, propelling it ahead to the chorus.

Ching-a-ring Chaw

Copland changes emotionally charged words and meanings. He alters the word "darkee" to "larkee" and restructures the words around the theme of the promised land, whereas the original referred to the republic of Haiti as a potential haven for negro slaves. He takes the essence of the tune and reorders phrases for his own purposes, adding a coda with a shout at the end.

Types of Accompaniment

In examining the accompaniments for Copland's *Old American Songs*, one notices their varied nature, from the simplest banjo style to the lyrical quality of *Long Time Ago*, to the inventive counterpoint of *Zion's Walls*. Rather than discuss each accompaniment individually, I will address the issues of function and interest, referring to the various songs as appropriate.

With regard to function, Copland's accompaniments serve many purposes: imitation of instruments, creation of mood, mirroring of text, and provision of rhythmic drive. Copland himself alludes to the imitation of instruments in volume two

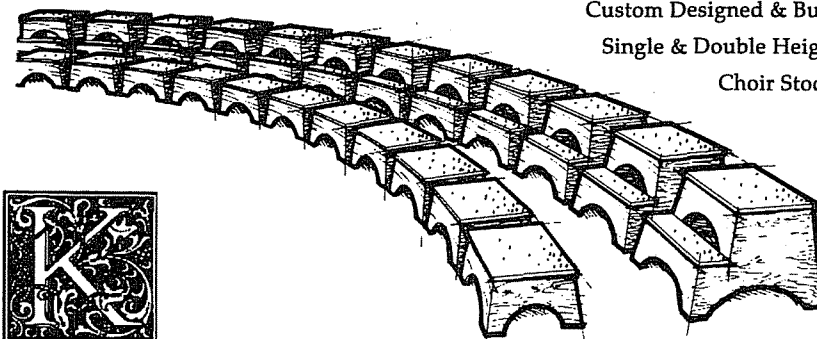
of his autobiography. "I composed the accompaniment [of *The Boatmen's Dance*] in imitation of minstrel banjo playing" (Figure 3).¹² Three other songs, *The Dodger*, *I Bought me a Cat*, and *Ching-a-ring Chaw*, make use of this banjo style.

Figure 3. "The boatman's dance," m. 11-14.

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The most stirring examples of mood setting occur in *Long Time Ago*, where the dreamy accompaniment creates a pastoral tone that matches the lyrics (Figure 4), *The Little Horses*, where the open fifths and sixths create a sense of stillness appropriate to a lullaby, and *At the River*, in which the plodding chordal accompaniment gives the feel of a host of worshippers making their way to the riverbank. Text painting occurs frequently. In verse

three of *Long Time Ago*, the rippling accompaniment echoes the “flowing water” of the text. *Simple Gifts* has an instance near the end where the repeated octaves in the right hand match the “turning, turning” lyrics in the vocal line (Figure 5). *I Bought me a Cat* playfully depicts the sounds of the various animals in the text (Figure 6). Both vocal part and accompaniment share in this imaging. In the *Golden Willow Tree*, Copland reflects the

conversation between a young boy and an older man by modulating upwards when the man begins to speak. Later in the same song we hear the boy swimming “down so low” as the right hand of the piano plays descending perfect fifths. The singer enhances this image by descending to a low G on the final note. The piano part of *At the River* is a contemporary walking bass. Half-note chords in the right hand are paired with a descending half-note bass line to represent the worshippers marching to the riverbank. Copland uses the piano part for rhythmic drive in many of the songs. Sometimes the strong halves of beats will be accented, as in *The Boatman’s Dance* (Figure 3), *Zion’s Walls*, *Golden Willow Tree*, and *Ching-a-ring Chaw*. In others, like *The Dodger*, accents are placed on weak beats (Figure 7). Still other songs, such as *I Bought me a Cat* and *At the River*, have accents in both places.

Copland uses the accompaniment to create interest. While adhering fairly closely to the original folk melodies, Copland inserts just enough meter and tempo changes to make his collection unique and sustain the audience’s interest. A charming example of meter change occurs in *I Bought me a Cat*. In this cumulative song, each verse begins in $\frac{2}{4}$ meter, changes to $\frac{3}{4}$ meter for the animal response(s), and returns to $\frac{2}{4}$ for the punchline “my cat says fiddle eye fee.” The resulting uneven rhythmic flow creates an element of surprise that makes this song effective. Copland uses tempo changes to advantage in *The Little Horses*. The first section is set at a slow, deliberate tempo befitting a lullaby. When the singer begins the section “blacks and bays,” the tempo begins to increase in a rhythmically precise way to depict the movement of the coach and horses. It becomes even faster with the second rendition of these lyrics, slowing down at the conclusion of the verse. Copland uses these tempo changes to enliven the lyrics and create momentum. Copland composes countermelodies to enrich the simple folk tunes: for example, *Zion’s Walls*, where the countermelody becomes an intricate part of the accompaniment and the voice part. Copland introduces both tunes during the introduction and follows this with a strong statement of the revivalist tune in

Moderately slow ($\text{♩} = 76$)

On the lake where droop'd the wil-low Long time a-go

Figure 4. “Long time ago,” m. 1–8.

be a-shamed To turn, turn will be our de-light 'Till by
turn-ing, turn-ing we come round right.

Figure 5. “Simple gifts,” m. 17–24

both voice and piano. The second statement gives the countermelody to the voice, while the piano states both melodies. In the third statement the voice returns to the revivalist melody, while the piano has octaves with triadic figurations. The resulting song is bold, strong, and stirring.

Coplandisms

In studying the scores of the *Old American Songs*, I was struck by the number of instances in which these settings seemed to be "classic Copland." Copland is known for his sparing use of materials. Often, melodic fragments of the tune will be used to construct the introduction, as in *The Dodger* and *Simple Gifts*. Copland writes extreme registers and widely spaced chords (*The Boatmen's Dance*, *Long Time Ago*, *Simple Gifts*, and *The Little Horses*). *Zion's Walls* uses open octaves and widely spaced chords in the third statement of the tune (Figure 8).

Copland uses rhythmic drive and accent to create tension and sustain audience interest in his songs. A striking example occurs in *The Little Horses*, where Copland creates a counter melody in opposition to the vocal part in verse two. The treble register of the piano begins the countermelody two measures ahead of the voice entry, effectively displacing the normal accent (Figure 9). Copland uses melodic and harmonic clashes. An example comes from *I Bought me a Cat*, where Copland inserts a minor second clash on the duck's "quaa, quaa," and the goose's "quaw, quaw" (Figure 6). *At the River* has an accented leading tone octave in the bass pitted against the tonic three times.

Copland frequently writes parallel octaves, fifths, and thirds. Octaves are prominent in *The Boatmen's Dance*, *Simple Gifts*, *The Little Horses*, *Zion's Walls*, and *Green Willow Tree*. Fifths play a prominent role in *The Little Horses* and thirds in the bulk of the songs.

Copland's deft ordering of the songs balances tempi and emotion in a way that sustains interest and is aesthetically pleasing. Both sets begin with a slow number (in the case of *The Boatmen's Dance*, a slow section), move to a fast number, include at least one slow song in the middle, and conclude with a fast song. Balance apart, there is a qualitative

Figure 6. "I bought me a cat," m. 29-34.

Figure 7. "The dodger," m. 1-4.

Figure 8. "Zion's walls," m. 41-42.

Figure 9. "The little horses," m. 20-24.

difference between Sets I and II. Although both are easily accessible, Set II presents a more reflective and interpreted style. Copland indulges in more text-painting in this group and allows himself the luxury of modulations. He composes

original countermelodies (*Zion's Walls*), alters words to be politically correct (*Ching-a-ring Chaw*), and reaches the heights of the art-song with *Golden Willow Tree*.

renderings of the Copland settings and in discovering ones suitable for school-age singers. All nine retain the original melody and Copland's accompaniment.

The Boatmen's Dance
(TTBB & solo)

arr. Irving Fine

Choral Arrangements

Choral arrangements have been made for nine of the ten songs. (*Golden Willow Tree* has no choral arrangement.) Copland's friend and colleague, Irving Fine, crafted many of the arrangements, while R. Wilding-White, Ken Straker, and Glenn Koponen provided the rest. As Boosey & Hawkes has sole rights for Copland's music, they are the publishers for all the arrangements (Table 1).

One voicing of each arrangement has been selected for discussion. I was interested in determining if they were faithful

Fine assigns the initial boatman call to a solo baritone and has the chorus enter on the second statement. The soloist returns to sing verses one and two of the fast section, with the chorus handling verse three. This is appropriate since Copland changes the accompaniment figurations in verse three. Fine has the two bass parts trade off the melody during this verse. The soloist returns for the coda, with the final statement of the boatman call. This arrangement is effective though beyond the reach of most high

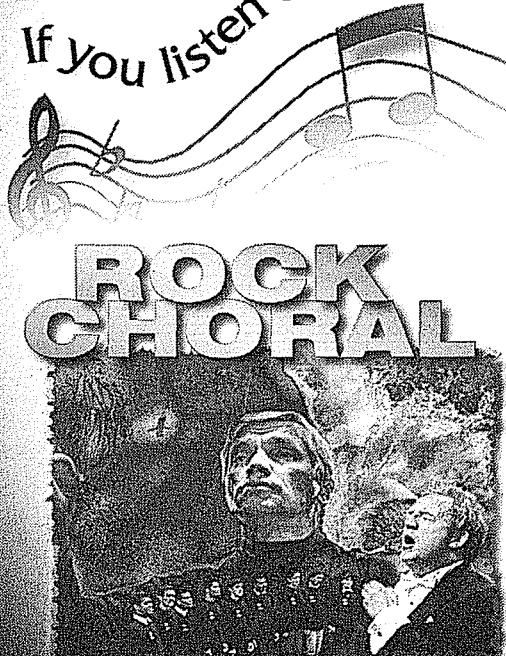


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school choirs due to tenor and bass tessitura.

The Dodger
(TTBB & solo)
arr. Irving Fine

Fine sets this song in similar fashion—a baritone soloist supported by a four-part male chorus. Stanzas one and two are begun by the soloist, Fine adding chorus humming in stanza two, and end with the full chorus. Fine allots the melody to the baritone section in the third stanza and alters the final four-part chorus writing for variety. With only a few top G's for tenors and no note higher than a D for baritones, this arrangement suits high school male voice ranges nicely.

Long Time Ago
(SATB)
arr. Irving Fine

Fine begins this arrangement with four-part homophonic writing, retaining the original cadential ornamentation in the melody line. In stanza two, tenors and basses enter first, with tenors carrying the melody. Sopranos and altos enter a half beat later, providing rhythmic movement in opposition to the melody. Fine writes a beautiful soprano obbligato in mm. 16–17, effectively painting the text “high and low.” Stanza three is set for SA, and stanza four returns to the style of stanza two with slight variations.

Ranges in this arrangement are well within the capabilities of high school choirs. The challenge is to sustain the long dream-like phrases.

Simple Gifts
(SA or TB)
arr. Irving Fine

In *Simple Gifts*, Fine uses many of the same techniques as he did for *The Boatmen's Dance*. He has the soprano and alto trade off the melody in the second verse and gives the alto a repeated “turning” part at the end of verse one. It is possible to use this with mixed voices or as unison.

I Bought me a Cat
(SATB & solos)
arr. Irving Fine

Fine does an excellent job crafting a lively mixture of solos, duets, and four-voice sections, always keeping the last phrase harmonies the same for ease of learning. He balances verse three with the last verse, giving the bass and the soprano

Title	Arranger	Voicing	Number
<i>The Boatman's Dance</i>	Fine	SATB	OCTB1904
		TTBB (solo)	OCTB1908
<i>The Dodger</i>	Fine	TTBB (solo)	OCTB1909
<i>Long Time Ago</i>	Straker Fine	SSA	OCTB5423
		SATB	OCTB1906
<i>Simple Gifts</i>	Fine	SA/TB	OCTB1903
<i>I Bought me a Cat</i>	Straker Fine Fine	SSA	OCTB5338
		SATB(solos)	OCTB1905
		TTB(solos)	OCTB1910
<i>The Little Horses</i>	Wilding-White Wilding-White	SA	OCTB5508
		TTBB	OCTB5510
<i>Zion's Walls</i>	Koponen Koponen Koponen	SATB	OCTB6070
		SSAA	OCTB6071
		TTBB	OCTB6072
<i>At the River</i>	Wilding-White Wilding-White Wilding-White Wilding-White	SA	OCTB5511
		SSA	OCTB5512
		SATB	OCTB5513
		TTBB	OCTB5514
<i>Ching-a-ring Chaw</i>	Fine Fine Copland	SSAA	OCTB5025
		SATB	OCTB5024
		TTBB	OCTB5518

the same countermelody, one section in each verse. Fine maintains momentum throughout by constantly changing the parts that sing the melody or responses. High school choirs can handle this arrangement nicely.

The Little Horses
(SA)

arr. R. Wilding-White

Wilding-White matches the simplicity of Copland's open fifths and sixths with a unison opening first statement. The arranger adds a simple countermelody to the second statement of the tune and more movement in the B section, ending with a unison descending passage. For verse two, Wilding-White takes inspiration from Copland's own piano countermelody and constructs a haunting descant of fifths and octaves. A change occurs at the climax where

Wilding-White adds a lower neighbor appoggiatura on the word “coach.” The simplicity of the Copland setting returns as Wilding-White ends the arrangement in unison. Middle and high school equal-voice choirs would do a nice job with this arrangement. It is equally as effective with men's as with ladies' voices.

Zion's Walls
(SATB)

arr. Glenn Koponen

Koponen crafts an effective arrangement. He begins with soprano alone, followed by SA and then SATB in unison before the parts break into harmony. He creates rhythmic drive in mm. 17–20 and again in mm. 50–53 in two ways: first, by setting the tenors and basses in rhythmic opposition to the alto melody, and second, by writing a lilting soprano obbligato that is an offshoot of the main

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melody. The high tessitura for the soprano demands an older high school group with strength and technique, but it is suitable for this age range.

At the River
(SSA)

arr. R. Wilding-White

Wilding-White draws much of the harmonic material from Copland's accompaniment. A notable exception to this occurs in the chorus, where the alto part has a countermelody that begins two beats after the main melody, sung in thirds by soprano I and II. Wilding-White has the alto imitate the dotted-eighth-sixteenth-note rhythm present in the main melody. This arrangement is suitable for use in middle and high school. However, the emotional intensity required to present a convincing performance will demand a thorough understanding of the piece.

Ching-a-ring Chaw
(SATB)

arr. Irving Fine

Fine sets this song in much the same fashion as *I Bought me a Cat*. He extracts fragments from the original melody to construct countermelodies. For example, he assigns sopranos and altos the "ching-a-ring" rhythmic figure while tenors and basses sing "you don't need to fear." He alternates homophonic passages with contrapuntal ones, creating a delightfully engaging arrangement for SATB choirs.

Conclusion

At the outset of the article, several questions were posed. As we have seen, Copland retained, for the most part, the original melodies and lyrics in his settings of the *Old American Songs*, making alterations solely to suit his own artistic purposes. The accompaniments he fashioned

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are interesting, varied, and functional. "Coplandisms" are apparent everywhere, from the "customary economy of means,"¹³ the employment of register extremes and widely spaced chords, the play with rhythm and meter, the utilization of melodic and harmonic clashes, to the inclusion of characteristic intervals. With regard to differences between the two groups of songs, Set II presents a more reflective and interpreted style.

Various arrangers have transformed the songs into arrangements that are not only faithful to Copland's solo settings but also eminently suitable for school age choirs. Thus a potential recital-hall audience of a few hundred has been expanded to include thousands of young people who can come to know ten songs from their American heritage. With the Copland centennial approaching in 2000, programming these delightful songs on a solo recital or on a school concert is appropriate. In addition, delving into the background of the songs can be a profitable and educational endeavor for school music students. I would encourage teachers to consider building teaching units centered on the *Old American Songs*: for example, researching Copland's sources and his style, tracing the history of *I Bought me a Cat*, considering the importance of minstrelsy in the development of American music, discussing the pros and cons of being politically correct musically, and examining the use of *Simple Gifts* in *Appalachian Spring*. However, exposure to the songs in performance will bring its own rewards. Children, teens, and adults will continue to find enjoyment through contact with Copland's charming collection.

Notes

¹ S. Foster Damon, ed., *Series of Old American Songs*, reproduced in facsimile from original or early editions in the *Harris Collection of American Poetry and Prose* (Providence, RI: Brown University Library, 1938).

² John A. Lomax and Alan Lomax, *Our Singing Country: A Second Volume of American Ballads and Folk Songs* (New York: MacMillan Company, 1941), 289-90.

³ John A. Lomax and Alan Lomax, *Folksong: USA* (New York: Duell, Sloan, & Pearce, 1947), 14-15.

⁴ Aaron Copland, *Old American Songs, Second Set*. (New York: Boosey & Hawkes, 1954), Introduction.

⁵ Aaron Copland, *Old American Songs, First Set*. (New York: Boosey & Hawkes, 1950), Introduction.

⁶ George Pullen Jackson, ed., *Down-East Spirituals and Others* (New York: J. J. Augustin, 1943), 211.

⁷ *Ocean Grove Edition of the Cokesbury Worship Hymnal* (New York: Abingdon Press, 1938), #202, and *United Methodist Hymnal* (Nashville, TN: The United Methodist Publishing House, 1989), #723.

⁸ Aaron Copland and Vivian Perlis, *Copland Since 1943* (New York: St. Martin's Press, 1989), 166.

⁹ Salli Terri, "The Gift of Shaker Music," *Music Educators Journal*, 62 (1) (September 1975): 22-35.

¹⁰ Ruth Crawford Seeger, *American Folk Songs for Children* (New York: Doubleday, Inc., 1948), 104-8.

¹¹ Bertrand Harris Bronson, *The Traditional Tunes of the Child Ballads*, Vol. 4



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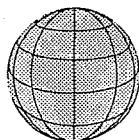
(Princeton, NJ: Princeton University Press, 1972), 356-7.

¹² Copland and Perlis

¹³ Neil Butterworth, *The Music of Aaron*

Copland (Gloucester, UK: Toccata, 1985), 153.

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(From the Executive Director, continued from page 2.)

academic pursuits, he is Director of Music at University Presbyterian Church, Austin.

We welcome Carroll to this very important position.

Gene Brooks

(From the President, continued from page 3.)

breathing life and significance into music, to have a part with them in the mutual accomplishment of high artistic ends, to see them grow in sensitiveness to the refinements of performance and in the appreciation of what is true and enduring in art—I cannot believe that many occupations offer greater rewards.

James A. Moore

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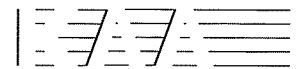
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Percy Grainger as Choral Composer

by Robert J. Ward

MUSICAL AMERICA
Special Double Issue, February 16, 1936

GRAINGER

LOS ANGELES RECITAL, January 16, 1936
CRITICS UNITE IN PRAISE

GRAINGER PLAYS AND TALKS OF NOTED COMPOSERS [Headline]
Grainger is a familiar name to Los Angeles, but his concerts have been rare the last few years. His playing is something but sensational, but if one listens, it would be hard to find one who thinks more of his music and less of himself.
It was Liszt's transcription of the Bach Prelude and Fugue in A Minor which impressed the audience at the beginning of the program. The piece was given and the tone dramatic. It was a master, strongly both Bach and Grainger alike.
—Lafayette Times, Jan. 17, 1936.

ELITE AUDIENCE LAUDS GRAINGER [Headline]
For once Australia spoke eloquently of her own Percy Aldridge Grainger.

whose miniature recital was made more than noteworthy brilliant by the presence of many of our musicalists alike.
A little excerpt, an arrangement of Grainger's own from an old English music tune and very surprising, each member added much to the enjoyment of all.
—Carl Bressan, Los Angeles Eve. Herald Express, Jan. 17, 1936.

John Howard composed "New, 13 New, 13 New, Most Part" for the time at the close of the thirteenth the musical song was his second offering, and nicely done it was being
this writer's favorite on the program.
—Harry Moore, Los Angeles Illustrated Daily News, Jan. 17, 1936.

GRAINGER STYLE PLEASES PHILHARMONIC [Headline]
Percy Grainger is not one to let tradition stand in the way of doing what he likes. He demonstrated this in his arrangement of the composition, "New, 13 New, 13 New, Most Part" was delightful.
Listeners were delighted and given, and the concert was an unqualified success both for the lover of exquisite music and the thrill and sensation seeker as well.
—Florence Lawrence, Los Angeles Evening, Jan. 17, 1936.



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In a world filled with new music and musical ideas from around the world, the choral music of Percy Grainger remains a relatively unknown resource. Known primarily as an instrumental composer of such noted works as *Lincolnshire Posy*, *Children's March: Over the Hills and Far Away*, and *Australian Up Country Tune*, this enigmatic, cosmopolitan, and prolific composer also penned ninety-six choral works and considered himself to be primarily a choral composer.¹

The choral works selected for inclusion in this article are representative of the diversity of style synonymous with the choral music of Percy Grainger. Among Grainger's choral music are pieces for every imaginable vocal combination, including ones with traditional and novel combinations of instrumental accompaniment. Choral conductors who desire literature with accompaniment other than piano, but who are without the resources of a standard orchestra or band, will find a wealth of material here.

Born in Melbourne, Australia, in 1882, Grainger hoped to be the first Australian composer of consequence. Recognized internationally as a virtuosic concert pianist, Grainger was not content to live exclusively in that arena. Composing satisfied his creative impulse, and he used his gifts as a pianist to provide the financial resources to pursue his visions for musical composition.

There are three main categories of Grainger's choral music: folk-song arrangements, original compositions, and medieval transcriptions. For his choral works Grainger selected texts from only three sources: folk songs, Rudyard Kipling, and the Bible. While the bulk of his choral writing was done early in his

career, it was not until 1958 that this music received its first performance—and only then in a rural competition festival.²

Folk Songs

Grainger loved and collected folk songs, and it was through his folk-song settings that he first attracted attention as a composer. Recognized by instrumentalists for his astonishing aural imagination and creative orchestrations, Grainger's capacity for creating color is equally apparent in his choral works. In his folk-song settings Grainger manipulates vocal register, vowel color, and voice type to create choral settings with a particularly distinctive character. At the time, some of Grainger's choral ideas were so startling they led British composer and poet Cyril Scott (1879–1970) to write, "Grainger has a technique that only the initiated can divine, for he manages to draw effects from a chorus that have remained latent heretofore."³

This is clearly the case in Grainger's lovely setting of *Irish Tune from County Derry*.⁴ In this six-part, unaccompanied mixed chorus (SATTB) arrangement of the familiar "O Danny Boy" melody, the composer creates an exquisite vocal timbre by having the choir sing without words. The combination of vowel sounds and the use of voices in various vocal registers creates a sensuous and ever-shifting palate of choral color.

Grainger utilized musical texture as a means of eliciting color from a choral ensemble. The poignant *Brigg Fair*⁵ makes use of Grainger's idea of accompanying a unison chorus by a group of soloists in harmony. *Ye Banks and Braes O' Bonnie Doon*⁶ shows the composer's penchant for blending a unison chorus singing the melody with an equal-sized choir divided into parts. In *The Three Ravens*⁷ Grainger combines a five-part choir (SATTB), a "man's middle voice" solo, and five clarinets to create a color perfectly suited to this text and its metaphoric representation of Christ

Robert J. Ward is Associate Professor of Music at Oklahoma State University, Stillwater.

suffering on the cross. In this work is an early example of Grainger's interest in sliding intervals (Figure 1).

Grainger was a democrat in both his political views and his visions for music. For him the main issue was not one of purity, but rather of enjoyable performance and balance between parts. Grainger was eager to have his music performed, and he took great delight in celebrating the talents of amateur musicians. For him the process was more important than the product, and participation was cause for celebration.

He wished for music that would also be democratic, music that could be played (or sung) with satisfaction even by mediocre performers. He can relish a performance some degrees removed from perfection, if an honest delight in the task at hand is apparent.⁸

To ensure his music would be heard and performed, Grainger frequently employed a concept he called "elastic" or "flexible scoring." This concept was conceived with the idea that his music could accommodate almost any combination of performers, thereby making it accessible to the conditions of small and out-of-the-way communities.⁹ Though usually referred to in the context of his instrumental works, this concept is also found in many of his choral works. For example, in *Lost Lady Found*,¹⁰ Grainger states in the score that this work can be performed in any of three ways: (1) mixed chorus accompanied by small orchestra, (2) smaller mixed chorus accompanied by "large room-music" (large chamber ensemble) or, (3) unison chorus (men's or women's) accompanied by small orchestra, "large room-music," or piano (Figure 2).

Original Compositions

Though celebrated as an arranger of folk songs, Grainger always emphasized that he regarded his original compositions to be his most important work. He established his style and his voice early, composing *Love Verses from "The Song of Solomon"*¹¹ at the age of seventeen. *Love Verses* is a six-minute work scored for mezzo-soprano and tenor solos, mixed chorus, and chamber orchestra (or various other options). In looking at the score, one finds three things indigenous to Grainger's choral music:

1. the use of irregular meters ($\frac{3}{2}$, $\frac{2}{5}$, $\frac{3}{8}$, $\frac{3}{4}$) to enhance the natural rhythms of the text
2. the use of colloquial English (rather than traditional Italian) for performance indications (e.g., "Quite flowing and throughout very clingingly," "louden slightly," "slow off very slightly," "impulsively")
3. the optional use of harmonium.

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M.M.V. Single
 H.
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 Men's Voices
 e a g - e r - l y , There is no fowl dare
 Down a down hey down hey down.
 Musical notation includes dynamics (mf, mp, p), articulation (slide, soften), and phrasing slurs.

Figure 1. The use of sliding intervals. Reprinted by permission of G. Shirmer, Inc.

Playing-time: 2.31 mins. BRITISH FOLK-MUSIC SETTINGS For "Program-note" & "Hints to Performers" see page 12
 (Lovingly and reverently dedicated to the memory of Edward Grieg)

This setting is dedicated to the memory of Miss Lucy E. Broadwood, who first revealed to me the charm of living English folk songs. P. A. G.

This is the root-form of this setting, from which the arrangements in "Lincolnshire posy" for Wind Band (1937), & for 2 pianos (1937-38), are off-shoots.

Nr. 33. "THE LOST LADY FOUND"
 (By kind permission of Boosey & Co., Ltd.)

English dance-folksong collected by Miss Lucy E. Broadwood from the singing of her Lincolnshire nurse, Mrs. Hill, and set (a) for MIXED CHORUS accompanied by SMALL ORCHESTRA: 2 coronets (or trumpets), 3 horns (trombone may substitute for 3rd horn), 8-part string orchestra & kettle-drums (bells, percussion, harmonium* at will), or (b) for SMALLER MIXED CHORUS accompanied by LARGE ROOM-MUSIC: piano & 8 single strings (bells, percussion, harmonium* at will), or (c) for A SINGLE VOICE** (woman's or man's), or UNISON CHORUS** (women's voices alone, or men's voices alone, or mixed voices) accompanied by SMALL ORCHESTRA (as above), or by LARGE ROOM-MUSIC (as above), or by PIANO (as printed in the vocal score)

*A part for harmonium (or reed organ or pipe organ) may be used if the men's voices, or the strings, need support.

**When a single voice or unison chorus is used, the voice, or voices, should read only from the stave marked, "Women's voices" (ignoring all staves marked "Men's voices.")

by
PERCY ALDRIDGE GRAINGER (set late 1910)
 VOCAL SCORE

Women's Voices Fast, in strict dance-like rhythm, $\text{♩} = \text{about } 66$
f detached

 1. 'Twas down in yon val - ley a fair maid did dwell; She lived with her
 (3-part men's voices tacet)

Figure 2. Grainger's "flexible scoring" instructions. Reprinted by permission of G. Shirmer, Inc.

Grainger was fond of the harmonium and used it in a manner similar to the keyboard in Baroque continuo. Grainger wrote,

If I were forced to choose one instrument for chamber music . . . I would choose the harmonium without hesitation, for it seems to me the most sensitively and intimately expressive of all instruments.¹²

*Marching Song of Democracy*¹³ was inspired by a statue of George Washington that Grainger happened upon in Paris during the Exhibition of 1900. Grainger wrote:

This statue galvanized in me a definite desire to typify the buoyant on-march of optimistic humanitarian democracy in a musical composition in which a forward-striding host of comradely affectionate athletic humanity might be heard "chanting the great pride of people in themselves," the underlying urges to be heroic but not martial, exultant but not provocative, passionate but not dramatic, energetic but not fierce, athletic but not competitive.¹⁴

Composed between 1901 and 1915, this twelve-minute work is scored for mixed chorus, orchestra, and organ. Included in the score's lengthy preface is "A Backward Glance O'er Travel'd Roads" (preface to the 1888 edition of *Leaves of Grass*) by Walt Whitman.¹⁵ The connection between Whitman's words and Grainger's score can only be surmised, as the chorus sings nonsense syllables throughout. In defense of his choice of vocalization Grainger writes:

I thought a more varied and instinctive vocalism could be obtained without the use of words in music of a polyphonic nature (a freely-moving many-voicedness is the natural musical counterpart of individual democratic tendencies), and secondly, because I did not want to pin the music down, at each moment, to the precise expression of such definite and concrete

thoughts as words inevitably convey, but aimed at devoting it, rather, to a less "mental" immersion in a general central emotional mood.¹⁶

The "*Jungle Book*" Cycle,¹⁷ begun in 1898 and completed in 1947, represents the shared philosophical outlooks of Grainger and the British poet and writer, Rudyard Kipling. Grainger considered this work to be "a protest against civilization." Cast in eleven movements, each movement is taken from a Kipling poem that appears in his *Jungle Books I and II*. The work is scored for "small (or smallish) mixed chorus and large chamber music (or chamber orchestra)," and takes just under twenty minutes to perform. This cycle is Grainger at his best. *Jungle Book* is filled with harmonic invention, textural variety, and colorful use of the voices. Also to be found in the score are the famous Grainger balloons. In movement five, "Red Dog," Grainger writes a fermata and attaches to it a balloon (like in cartoon strips or software programs) and says, "This hold so short as to barely be noticeable" (Figure 3).

Medieval Transcriptions

The final category of Grainger's choral music results from his interest in reviving and preserving English music produced during the twelfth through fifteenth centuries. In a talk entitled, "Can Music Become a Universal Language," broadcast over WEVD Radio, New York, on June 20, 1933, Grainger stated:

I firmly believe that music will

someday become a universal language. But it will not become so as long as our musical vision is limited to the output of four

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Percy Aldridge Grainger: KIPLING SETTINGS (dedicated to my beloved mother)

Playing-time: 40 sec. Nr. 19. RED DOG Tone-wrought May 13-14, 1941

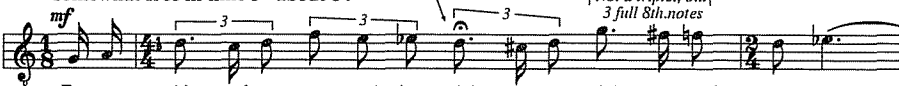
The words of this song are reprinted by permission of Mrs. George Bambridge. set for unaccompanied 4-part men's voices Birthday-gift, July 3, 1941, to the memory of my beloved mother

(6th movement of KIPLING "JUNGLE BOOK" CYCLE)

Fairly fast; wilfully, restlessly,
somewhat free in time ♩ = about 84

This hold so short as to be barely noticeable

[Not a triplet, but 3 full 8th notes]



For our white and our ex - cel - lent nights - for our nights of swift run - ning, _____
(1st High Voice)

Figure 3. Use of balloons to communicate performance suggestions. Reprinted by permission of G. Shirmer, Inc.

European countries between 1700 and 1900. The first step in the right direction is to view music of all peoples and periods without prejudice of any kind, and to strive to put the world's known and


available best music into circulation. Only then shall we be justified in calling music a universal language.

Toward that end Grainger collaborated with Dom Anselm Hughes (then prior of Nashdom Abbey, Buckinghamshire, England) on a project that would result in a modern-day collection of over twenty-five pieces of medieval sacred and secular music. In this collaboration, Hughes transcribed the music from original manuscripts, and Grainger edited the transcriptions for "practical music-

making." This collection includes chants and compositions by John Dunstable (c. 1390-1453) and Lionel Power (c. 1375-1445). In these "practical editions" Grainger used conventional twentieth-century notation (key signatures, meter signatures, and bar lines) and added parts for other voices. In *Marionette Douce*,¹⁸ the popular thirteenth- or fourteenth-century melody is given to the basses, who sing it on the neutral syllable "La," while the upper voices (SAT) sing either the original Latin text or an English translation provided by Hughes. The overall effect is a marvelous blending of the old and the new, as the listener hears the open sonorities of fourths and fifths knitted into the fabric of a more triadic harmonic structure congruent with contemporary styles and tastes. Another interesting feature of this collection is Grainger's inclusion of optional string and wind parts to supplement the choral parts. Throughout his career, Grainger proclaimed the advantages of the small chorus with instrumental accompaniment and stated his convictions in an article titled, "The Culturizing Possibilities of the Instrumentally Supplemented *A Cappella* Choir."¹⁹ Grainger felt symphony orchestras were generally acknowledged to be the standard bearers of culture in Western society. However, these orchestras were performing music by only a select few European composers, specifically those of the eighteenth and nineteenth centuries. Grainger wrote:

If the symphony organizations and the conventional choral and chamber societies cannot, or will not, present the huge bulk of unknown masterpieces (partly older music unearthed by energetic musicologists of late; partly modern music from the pens of the greatest twentieth-century composers), who will, who should, do so? My answer is: they should be presented by a *cappella* choirs, organized to accommodate enough instrumentalists to provide instrumental backgrounds to choral and other vocal works by pre-Haydn and twentieth-century composers and to provide instrumental chamber music as a tonal contrast to choral numbers.

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Using instruments alone and in combination with choirs was needed, Grainger felt, for two reasons:

- 1) to combat the monotony of conventional *a cappella* programs . . . the unbearable monotony of which is apparent to everyone but professional musicians, and
- 2) to provide a suitable frame in which to present the vast mass of unknown musical masterworks (old music from about 1200 to 1700, as well as twentieth-century music) that deserve a hearing.²⁰

Grainger believed that a satisfying concert experience included a variety of tone colors and tone sizes, as exhibited in the cantatas and Passions of Bach and the orchestral suites of modern composers. He includes a sample program, listing choral works from Josquin to Rachmaninoff, instrumentally accompanied works like his medieval transcriptions, and even Javanese percussion pieces. Grainger concludes his essay by writing:

If the instrumentally supplemented *a cappella* choir could take upon itself to give programs of the type suggested above—catholic in taste and presenting the best music of all nations and periods—it could claim to be the main musical culture-bearer in any community.²¹

Throughout his life, Grainger was viewed as an enigmatic, eccentric individual. His desire to look at life and music from a fresh perspective led him to challenge long-held traditions and seek new horizons. But for him, to question was not enough. Grainger desired to ensure the longevity of music in the lives of common people by challenging conductors, teachers, and performers to be creative in composition, concert programs, and classrooms. And through his music Grainger provided future generations with creative solutions to practical concerns.

Percy Grainger died of cancer in White Plains, New York, in 1961. For him life was a precious gift, and he lived in the realization that every moment, even the light-hearted ones, should be used to further the cause and course of humanity.

Grainger Choral Discography

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Philips/446 657-2

Jungle Book

The Polyphony Orchestra

Stephen Layton, Conductor

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Richard Hickox, Conductor

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* Chandos Records is putting together a complete recording cycle of Grainger's music. For more information on this project contact, The Grainger Edition, Chandos Records Ltd., Chandos House, Commerce Way, Colchester, Essex CO2 8HQ, ENGLAND.

He believed in the creative potential of all people and took great pleasure in celebrating the diversity of people and cultures as he found them. He looked forward to a time when

men and women would come again to possess the sufficient mental leisure in their lives to enable them to devote themselves to artistic pleasure.²²

He challenged humanity to

approach all the world's available music with an open mind . . . in order that we might find out from experience whether or not it carries any spiritual message for us as individuals.²³

For teachers and conductors who strive to celebrate diversity of expression, Grainger's choral music will provide a wealth of ideas. It is time choral conductors discover this hidden treasure known for many decades by our colleagues in the band area.

NOTES

¹ Teresa Balough, "Percy Grainger," *The Grainger Journal* no. 1 (Spring 1978): 5.

² Charles W. Hughes, "Grainger: The Choral Works," *Studies in Music* no. 16 (1982): 53.

³ Cyril Scott, "Percy Grainger: The Music and the Man," *Musical Quarterly XXIII* (April 1937): 429.

⁴ Percy Grainger, *Irish Tune from County Derry* (London: Schott & Co., 1912).

⁵ Percy Grainger, *Brigg Fair* (London: Schott

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& Co., 1911).
⁶ Percy Grainger, *Ye Banks and Braes O' Bonnie*

- Doon* (New York: G. Schirmer, 1937).
- ⁷ Percy Grainger, *The Three Ravens* (London: Schott & Co., 1950).
- ⁸ Charles W. Hughes, "Percy Grainger as Cosmopolitan Composer," *Musical Quarterly XXIII* (April 1937): 100.
- ⁹ John Bird, *Percy Grainger* (London: Farber and Farber, 1982), 285-91.
- ¹⁰ Percy Grainger, *The Lost Lady Found* (London: Schott & Co., 1949).
- ¹¹ Percy Grainger, *Love Verses from "The Song of Solomon"* (New York: G. Schirmer, 1931).
- ¹² Hughes, "Percy Grainger as Cosmopolitan Composer," 105.
- ¹³ Percy Grainger, *Marching Song of Democracy* (New York: G. Schirmer, 1916).
- ¹⁴ Percy Grainger, "Preface" to *Marching Song of Democracy* (New York: G. Schirmer, 1916), 2.
- ¹⁵ Mark Van Doren, ed., *The Portable Walt Whitman* (New York: Viking Penguin, 1973), 296-312.
- ¹⁶ Percy Grainger, "Preface" to *Marching Song of Democracy*, 3.
- ¹⁷ Percy Grainger, *Kipling "Jungle Book" Cycle* (London: Schoot & Co., 1924).
- ¹⁸ Percy Grainger, *Marionette Douce* (New York: G. Schirmer, 1950).
- ¹⁹ Percy Grainger, "The Culturizing Possibilities of the Instrumentally Supplemented *A Cappella* Choir," *Musical Quarterly XXVII* (1942): 160-4.
- ²⁰ *Ibid.*, 162.
- ²¹ *Ibid.*, 163.
- ²² Percy Grainger, "The Impress of Personality in Unwritten Music," *Musical Quarterly I* (1915): 428.
- ²³ Percy Grainger, Lecture delivered for the Australian Broadcasting Company, 1934.





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1999 SUMMER FESTIVALS AND WORKSHOPS

Editor's Note: Following is a partial list of choral events taking place between May and early September 1999. Events are listed chronologically and include festivals, workshops, clinics, seminars, masterclasses, conferences, reading sessions, and summer courses. Contact information appears at the end of each entry. Information for this listing was solicited from ACDA state presidents and from music industry members on the *Choral Journal* advertising list.

Continental United States and Canada

MAY 21-23

Chorfest '99, "A Millennium of Music"
Powell River, British Columbia, Canada

Composer in Residence: Stephen Chatman
Clinicians: Robert Cooper • Morna Edmundson •
Michael Gormley

Michael Heron
c/o Powell River Academy of Music
7280 Kemano Street
Powell River, BC Canada V8A 1M2
604/485-9633 PH
604/485-2055 FAX
kathaum@prcn.org

Ottawa Tulip Songfest
Ottawa, Ontario, Canada

Guest Conductor: Barbara Clark

Lois Harper, President
Arts Bureau for the Continents
350 Sparks Street, Ste. 207A
Ottawa, Ontario, Canada K1R 7S8
abc@abc.ca
www.abc.ca

MAY 30-JUNE 4

Chapel Hill Chamber Music
Chapel Hill, North Carolina

Clinicians: Donald Oehler • Freddy Arteel • Guarneri
Duo • Janus Duo • Sarah Johnson • Tonu Kalam •
Brian Manker • Linda Peraksta • Doris Powers •
Benjamin Rawitz • Michael Rowlett • Ervin Schiffer
• Kati Sebestyen

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JUNE 11-13

**Seventh Annual Children's
Chorus Workshop—NCSICA**
*Appalachian State University
Boone, North Carolina*

Clinicians: Mary Goetze • Sheasby Matiure

NCSICA
P. O. Box 10883
Greensboro, NC 27104
forcem@guilford.K12.nc.us

JUNE 12

Choral Reading
**(3 sessions: Worship, High School,
Elementary-Middle)**
*Needham High School
Needham, Massachusetts*

Clinicians: Faith Luerth • Chet Leskowski •
Bob Johnson

John Surovy
c/o The Boston Music Company
172 Tremont Street
Boston, MA 02111-1001
800/863-5150, ext. 137
bmco@earthlink.net

JUNE 12-19

**Creating Artistry Choral
Conductors Workshop**
*Butler University
Indianapolis, Indiana*

Clinician: Henry Leck

Ginger Markham
Indianapolis Children's Choir
4600 Sunset Avenue
Indianapolis, IN 46208
317/940-9640 PH
317/940-6129 FAX
gmarkham@icchoir.org

JUNE 13-18

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Choral Workshop**
*Appalachian State University
Boone, North Carolina*

NCSICA
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Greensboro, NC 27104
forcem@guilford.K12.nc.us

JUNE 13-18

**Augustana Summer Music Camp
(Students in grades 7-12)**
*Augustana College
Sioux Falls, South Dakota*

Clinicians: Augustana College Music Faculty

Dr. Bruce Amman
Augustana College
2001 S. Summit Avenue
Sioux Falls, SD 57197
ammann@inst.augie.edu
www.augie.edu/dept/music/camp.html

JUNE 15

Vivace Productions, Inc.
Leadership Training (one-day workshop)
*Texas Christian University
Fort Worth, Texas*

Vivace Productions, Inc.
882 South Matlack Street, Ste. 202
West Chester, PA 19382
800/264-1121 PH

JUNE 16

Vivace Productions, Inc.
Leadership Training (one-day workshop)
*Vestavia Hills High School
Birmingham, Alabama*

Vivace Productions, Inc.
See above.

JUNE 17

Vivace Productions, Inc.
Leadership Training (one-day workshop)
*University of Arkansas
Fayetteville, Arkansas*

Vivace Productions, Inc.
See above.

JUNE 17-19
Gloriana Choral Institute
Park City, Utah

Clinicians: Deuane and Karen Kuenzi

Gloriana Office
14082 E. Tufts Drive, Ste. 512
Aurora, CO. 80015
800/568-0681 PH
deuane@gloriana.com
www.gloriana.com

Clinicians: Bruce Vantine • Kay Hoffland • Rolf
Anderson

San Marin High School
Novato, California

Clinicians: Phil Mattson • Vocology

School for Music Vocations
Southwestern Community College
Creston, IA 50801
515/782-1319 PH
mattson@swcc.cc.ia.us

JUNE 20-23
The Conductor's Institute of
Southwestern University
Georgetown, Texas

Clinicians: Kenneth Sheppard • Brad Bouley

Kenneth Sheppard
Southwestern University
P. O. Box 770
Georgetown, TX
512/863-1358
sheppard@southwestern.edu

JUNE 20-26
Showchoir Camps of America
Millikin University
Decatur, Illinois

Dwight Jordan
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630/355-5551 PH
www.showchoircamps.com

JUNE 18
Vivace Productions, Inc.
Leadership Training (one-day workshop)
Union High School
Tulsa, Oklahoma

Vivace Productions, Inc.
See above.

JUNE 20-JULY 3
Musica Piccola
North Carolina School of the Arts
Winston-Salem, North Carolina

Clinicians: Marilyn Taylor • Jonathan Sidden • James
Albritten • Marion Pratinicki

JUNE 18-20
The Cornerstone Choral Workshop
Mount Carmel Retreat Center
Alexandria, Minnesota

JUNE 20-25
The 1999 Phil Mattson
Vocal Jazz/Choral Workshop

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JUNE 21-25

A. Group Vocal Techniques
B. Contemporary and
Jazz Choral Techniques
Westminster Choir College
Princeton, New Jersey

Clinicians: A. James Jordan • B. Russell Robinson

Scott Hoerl
Westminster Choir College of Rider
University
101 Walnut Lane
Princeton, NJ 08540
609/924-7416, ext. 227 PH
609/252-0477 FAX
woce@rider.edu

JUNE 21-25

Des Moines International Choral
Workshop
Des Moines, Iowa

Conductor and Clinician: Kari Ala-Pöllänen

Vicki Hedlin, Executive Director
Des Moines Children's Choruses, Inc.
525 E. 9th Street
Des Moines, IA 50309
515/262-8312 PH
dmccsing@aol.com

JUNE 21-26

Golden Gate International
Children's Choral Festival
San Francisco Bay Area, California

*Adjudicators: Juan Tony Guzman • Bob Chilcott •
Judith Hartyanyi*

Susan Rahl
401-A Highland Avenue
Piedmont, CA 94611
510/547-4441 PH
510/547-7449 FAX
singers@wenet.net
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JUNE 22-JULY 1

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JUNE 23-26

University of Northern Colorado

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Greeley, Colorado

*Clinicians: Andre Thomas • Barbara Tagg •
Galen Darrough*

Galen Darrough
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JUNE 25-JULY 11

Oregon Bach Festival
Eugene, Oregon

Conductor/Clinician: Helmuth Rilling

George Evano, Director of
Communications
Oregon Bach Festival
1257 University of Oregon
Eugene, OR 97403
541/346-5667 PH
bachfest@darkwing.uoregon.edu
bachfest.uoregon.edu

JUNE 27-JULY 3

Summer SongFest '99
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Anne Taub
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949/824-1974 PH
949/824-4914 FAX

annetaub@uci.edu OR songfest@uci.edu
www.arts.uci.edu

JUNE 28-JULY 2

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609/924-7416, ext. 227 PH

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The 1999 Phil Mattson
Vocal Jazz/Choral Workshop
San Marin High School
Novato, California

Clinicians: Phil Mattson • Vocology

School for Music Vocations
Southwestern Community College
See above.

JUNE 28-JULY 4

Des Moines International Children's
Choral Festival: Nordic Influences in
Choral Music
Des Moines, Iowa

Clinicians: Kari Ala-Pöllänen • Weston Noble

Vicki Hedlin, Executive Director
Des Moines Children's Choruses, Inc.
525 E. 9th Street
Des Moines, IA 50309
515/262-8312 PH
dmccsing@aol.com

JUNE 29

Vivace Productions, Inc.
Leadership Training (one-day workshop)
Ferris High School
Spokane, Washington

Vivace Productions, Inc.
See above.

JUNE 29-JULY 4

Unisong
Ottawa, Ontario, Canada

Guest Conductor: Bruce Pullan

Lois Harper, President
Arts Bureau for the Continents
350 Sparks Street, Ste. 207A
Ottawa, Ontario, Canada K1R 7S8
abc@abc.ca
www.abc.ca

JUNE 30

Vivace Productions, Inc.
Leadership Training (one-day workshop)
Blackfoot High School
Blackfoot, Idaho

Vivace Productions, Inc.
See above.

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JUNE 30–JULY 4

Niagara International Music Festival
Niagara Region, Ontario, Canada

Guest Conductor: Jean Ashworth-Bartle

Lois Harper, President
Arts Bureau for the Continents
See above.

JUNE 30– JULY 30

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JULY 1

Vivace Productions, Inc.
Leadership Training (one-day workshop)
Timpview High School
Provo, Utah

Vivace Productions, Inc.
See above.

JULY 3–10

Summer SongFest '99
University of California
Irvine, California

Clinicians: Graham Johnson • Ruth Golden •
Nina Hinson

Anne Taub
UC Irvine
292 Music, Bldg. 714
Irvine, CA 92697-2775
949/824-1974 PH
949/824-4914 FAX
annetaub@uci.edu OR songfest@uci.edu
www.arts.uci.edu

JULY 4–9

Houston Choral Festival
University of Houston
Houston, Texas

Clinicians: Robert Brewer • Robert Hausmann

Dawn Uebelhart, Festival Coordinator
Houston Masterworks Chorus
Houston, TX 77098

713/529-8900 PH
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houmast@neosoft.com
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Clinicians: Jerry Blackstone • Sandra Snow

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734/764-5429 PH
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www.music.umich.edu

JULY 5–9

Dalcroze Eurhythmics Workshop
Carnegie Mellon University
Pittsburgh, Pennsylvania

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Annabelle Joseph • Stephen Moore •
Louisa DiSegni-Jaffe

Dr. Annabelle Joseph, Director
Dalcroze Training Center
School of Music
Carnegie Mellon University
Pittsburgh, PA 15213
412/268-2391 PH
412/268-1537 FAX
aj12@andrew.cmu.edu
www.cmu.edu/cfa/dalcroze

Vocal Development and the Young Singer
University of Michigan
Ann Arbor, Michigan

Clinician: Rosemary Russell

Summer Programs Coordinator
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JULY 5–9

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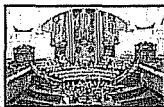
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JULY 5-9 (continued)

A. Five Choral Perspectives
B. Writing for Voices
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Clinicians: A. James Jordan • B. Alice Parker

Scott Hoerl
Westminster Choir College of Rider
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JULY 5-11

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JULY 5-23

Dalcroze Eurhythmics Workshop
*Carnegie Mellon University
Pittsburgh, Pennsylvania*

Clinicians: Marta Sanchez • Herbert Henke •
Annabelle Joseph • Stephen Moore •
Louisa DiSegni-Jaffe

Dr. Annabelle Joseph, Director
Dalcroze Training Center
See above.

JULY 6

Vivace Productions, Inc.
Leadership Training (one-day workshop)
*Sam Houston State University
Huntsville, Texas*

Vivace Productions, Inc.
See above.

JULY 7

Vivace Productions, Inc.
Leadership Training (one-day workshop)
*Overton High School
Memphis, Tennessee*

Vivace Productions, Inc.
See above.

JULY 7-10

Vivace Productions, Inc.
ChoralAmerica Camps
*Lafayette College
Easton, Pennsylvania*

Clinicians: Kirby Shaw • Chris Ruch • Rick
Weymuth • Andy Beck

Vivace Productions, Inc.
See above.

JULY 8

Vivace Productions, Inc.
Leadership Training (one-day workshop)
*Butler University
Indianapolis, Indiana*

Vivace Productions, Inc.
See above.

JULY 8-10

Hal Leonard Joy of Singing Workshop
*Grapevine Convention Center
Dallas, Texas*

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JULY 8-15

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Collegeville, Minnesota

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Axel Theimer
Department of Music
St. John's University
Collegeville, MN 56321
320/363-3374 PH
320/363-2504 FAX
atheimer@csbsju.edu
www.csbsju.edu/VoiceCare

JULY 9-10

Music Unlimited & Malecki Music, Inc.
Choral Music Reading Sessions
First United Methodist Church
Grand Rapids, Michigan

Clinicians: Joseph Martin • Mark Loring • Audrey Grier • Gene Grier

Music Unlimited
P. O. Box 990
Clarkston, Michigan 48347-0990
248/625-7057 PH
248/625-5066 FAX

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Leadership Training (two-day workshop)
Kent State University
Kent, Ohio

Vivace Productions, Inc.
See above.

JULY 11-15

**Annual Conference of The Hymn Society
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hymnsoc@bu.edu

JULY 11-17

Choral Festival
Westminster Choir College
Princeton, New Jersey

Clinician: John Rutter

Scott Hoerl
Westminster Choir College of Rider University
See above.

JULY 11-18

Showchoir Camps of America
Heidelberg College
Tiffin, Ohio

Dwight Jordan
Showchoir Camps of America
See above.

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JULY 12-14

Hal Leonard Joy of Singing Workshop

Orlando Airport Marriott
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Clinicians: Moses Hogan • John Leavitt • Mark Cabaniss • John Jacobson • Roger Emerson • Kirby Shaw • Audrey Snyder

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JULY 12-15

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Clinicians: Paul Criswell • Andy Beck • Chris Ruch

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JULY 12-16

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Princeton, New Jersey

Clinician: James Jordan

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Clinicians: Russell Robinson • Sally Albrecht

George Pinchock
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www.music.villanova.edu/

JULY 14-16

Hal Leonard Joy of Singing Workshop

Country Inn Conference Center
Milwaukee, Wisconsin

Clinicians: Mark Cabaniss • Benjamin Harlan • John Jacobson • Mac Huff • Roger Emerson • Kirby Shaw

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JULY 16-17

Music Unlimited & Malecki Music, Inc.

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Christ Church of Oak Brook
Oak Brook, Illinois

Clinicians: Don Besig • Devon Hollingsworth • Audrey Grier • Gene Grier

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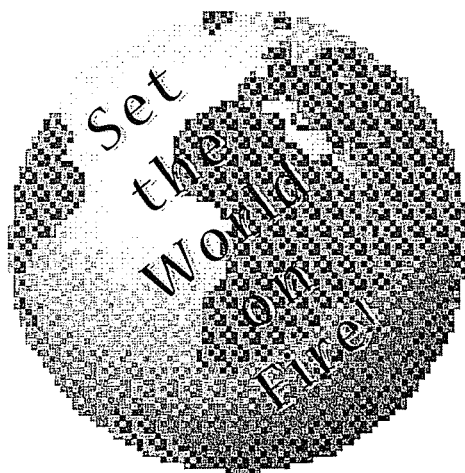
JULY 16-AUGUST 1

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Hal Hopson
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FOR MORE INFORMATION CONTACT:

Bruce Norris 404 Maple P.O. Box 164 Mondamin, IA 51557 712-646-2621

JULY 17

Vivace Productions, Inc.
Leadership Training (one-day workshop)
University of North Carolina
Charlotte, North Carolina

Vivace Productions, Inc.
See above.

JULY 17-22

The VoiceCare Network
Continuing Course for VCN Members
St. John's University
Collegeville, Minnesota

Clinicians: Patricia Feit • Elizabeth Grefsheim • Edith Copley • Alice Pryor • George Pryor • Axel Theimer

Axel Theimer
Department of Music
St. John's University
Collegeville, MN 56321
320/363-3374 PH
320/363-2504 FAX
atheimer@csbsju.edu

JULY 18-20

Indiana Choral Directors Association
Summer Conference
University of Indianapolis
Indianapolis, Indiana

Clinicians: Paul Oakley • David Brunner

Patty Schaefer
2427 Kettering Way
Indianapolis, IN 46214
npschaefer@aol.com

JULY 18-22

The Art of Choral Conducting
San Diego State University
San Diego, California

Clinicians: André Thomas • Bruce Rogers • Ricardo Soto • Mary Ester Blakley • Frank Almond

Choral Workshop
Music Department
San Diego State University
San Diego, CA 92182
619/594-1016 PH

JULY 18-23

Florida United Methodist
Musicians in Music Workshop
Eckerd College
St. Petersburg, Florida

Clinicians: Terry Goolsby • Melodie Kvalvik • Nancy Wood • Matthew Corl • Bryan Fitzgerald • Willys Gaines • Thomas J. Price • Michael Nichols

Mark Stallings

561/287-6263 PH

561/287-1327 FAX

markstal@gate.net

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Clinicians: Sir David Willcocks • Jonathan Willcocks
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JULY 18-24

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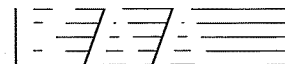


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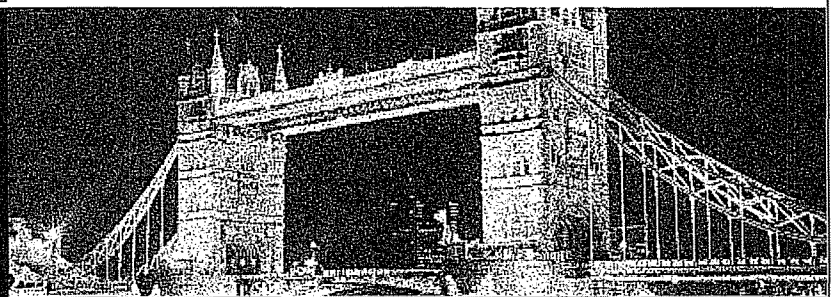
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757/455-3376
sbilly@vwc.edu

JULY 19

Vivace Productions, Inc.
Leadership Training (one-day workshop)
Ankeny High School
Ankeny, Louisiana

Vivace Productions, Inc.
See above.

JULY 19-23

Jazz Choir for All Ages
Villanova University
Villanova, Pennsylvania

Clinicians: David and Nancy Riley

George Pinchock
See above.

A. Beginning Choral Conducting
B. Advanced/Intermediate Choral Conducting
C. Gospel Made Accessible: Techniques for Everyone
Westminster Choir College
Princeton, New Jersey

Clinicians: A. Heather Buchanan • B. James Jordan • C. Donald Dumpson

Choral Conducting
Villanova University
Villanova, Pennsylvania

Clinician: Larry Edwards

George Pinchock
See above.

July 19-30

UCLA Summer Choral Workshop
Westwood, California

Clinicians: Donald Neuen • Paul Salamunovich • Other TBA

Donald Neuen
UCLA Music Department
Los Angeles, CA 90095-1616
310/825-4036 PH

JULY 20

Hal Leonard
The John Jacobson Workshop
Tacoma, Washington

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JULY 20-21

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	Salzburg, Austria	
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- Orlando All Star Music Festival
- Disney Magic Music Days
Anaheim, Orlando & Paris



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Vivace Productions, Inc.
See above.

JULY 20-24

René Clausen Choral School
Moorhead, Minnesota

Clinician: René Clausen

Gordon Moe
René Clausen Choral School
RR 3, Box 183A
Hawley, MN 56549
888/736-3252 PH
info@reneclausen.com
www.reneclausen.com

JULY 21-24

**Missouri Choral Directors Association
1999 Summer Convention**
Capitol Plaza Hotel
Jefferson City, Missouri

Clinicians: Janeal Krehbiel • Judy Bowers • Tim Koch • Wendy Zaro • Steve Futtrell • Ah'Lee Robinson • Tom Hueber • Sandy Cordes • Gregory LeSan

Jeff Sandquist
407 Richard Drive, Apt. H
Rolla, Missouri 65401
573/341-5985 PH
jsndqst@rollanet.org

JULY 22-24

Hal Leonard Joy of Singing Workshop
Fairview Park Marriott, Falls Church, Virginia
Washington, D.C.

Clinicians: Moses Hogan • Lloyd Larson • Mark Cabaniss • John Jacobson • Mac Huff • Emily Crocker • Kirby Shaw

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Syracuse, NY 13210
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JULY 23-24

Music Unlimited & Malecki Music, Inc.
Choral Music Reading Sessions
Highland Park Baptist Church
Southfield, Michigan

Clinicians: Patrick Liebergen • Gary Matthews • Audrey Grier • Gene Grier

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JULY 23-28

Voice Seminar 1999
How To Develop Healthy Voice Habits
Utah State University
Logan, Utah

Clinicians: Oren Brown • Robert Bastian • Daniel Boone

Voice Seminar 1999
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JULY 24-31

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Dwight Jordan
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See above.

Choral at Music

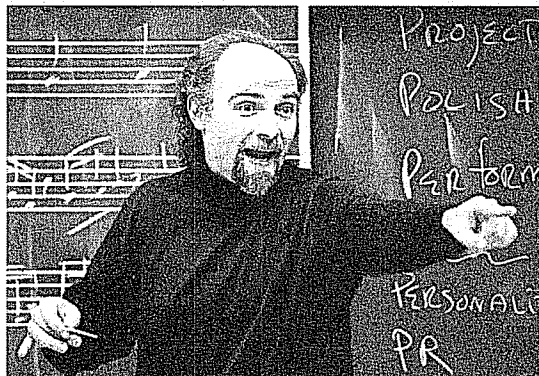


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- Colleen Davis
- David Mannell

For More Information, Contact:
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Department of Music
Indiana State University
Terre Haute, IN 47809
Phone: (812) 237-2763
Fax: (812) 237-3009

E-mail: mizielin@ruby.indstate.edu
<http://www.indstate.edu/music>

JULY 25-30
South Dakota ACDA Summer Conference
Dakota Wesleyan University
Mitchell, South Dakota

Dr. Paul Almjeld
 Dakota Wesleyan University
 Mitchell, SD 57301
 PaAlmjel@dwu.edu

JULY 25-AUGUST 1
Brightleaf Music Workshop
Duke University
Durham, North Carolina

Clinicians: Kevin Butler • John Covach • Duane Davis • Sandi Duncan • Dan Huff • Rob Lawrence • Tara Penick • Lisa Pilato-Fuller • Chad Williams • Frank Williams • North Carolina Jazz Repertory Orchestra

Jill Bashore
 Brightleaf Music Workshop
See above.

JULY 26-27
Oklahoma Choral Directors Association Summer Convention

Southern Nazarene University
Bethany, Oklahoma

Clinicians: Anton Armstrong • Nancy Cox

Robert J. Ward
 Department of Music
 Oklahoma State University
 132 Seretean Center
 Stillwater, OK 74075-4077
 405/744-8988
 wardr@okway.okstate.edu

JULY 26-28
Alabama's Choral Celebration '99

Trinity United Methodist Church
Birmingham, Alabama

Gayle Smith
 Auburn University
 Auburn, AL
 334/844-4165 PH

JULY 26-30

Advanced Choral Conducting Techniques
Villanova University
Villanova, Pennsylvania

Clinician: Larry Edwards

George Pinchock
 Office of Music Activities
See above.

Kinderchor Children's Choir Institute
Otterbein College
Westerville, Ohio

Clinicians: Amy Chivington • Linda Nolan • Emily DePaul

Amy Chivington
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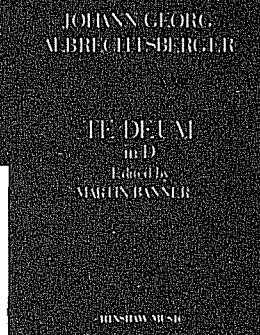
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Westminster Choir College of Rider University
See above.

JULY 26-31
Middle School/Junior High
Choral Workshop
University of Michigan
Ann Arbor, Michigan

Clinicians: Sandra Snow • Jerry Blackstone • David
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Summer Programs Coordinator
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1100 Baits Drive
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734/764-5429 PH
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www.music.umich.edu

JULY 27-31
René Clausen Choral School
Moorhead, Minnesota

Clinician: René Clausen

Gordon Moe
René Clausen Choral School
See above.

JULY 28
Hal Leonard
The John Jacobson Workshop
San Antonio, Texas

Southern Music Company
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JULY 28-29
Vivace Productions, Inc.
Leadership Training (two-day workshop)
West Chester University
West Chester, Pennsylvania

Vivace Productions, Inc.
See above.

JULY 28-30
Boise State University
Choral Music Workshop
Boise, Idaho

Washington ACDA Summer Institute
University of Puget Sound
Tacoma, Washington

Clinician: Jo-Michael Scheibe

Richard Nance
Pacific Lutheran University
Department of Music
Tacoma, WA 98447
206/253-7613 PH

JULY 29-30
Hal Leonard Reading Session and
The John Jacobson Workshop
Las Vegas, Nevada

The Music Mart
800/545-6204 PH

Eton Choral Courses introduce a new CHORAL DIRECTORS SEMINAR

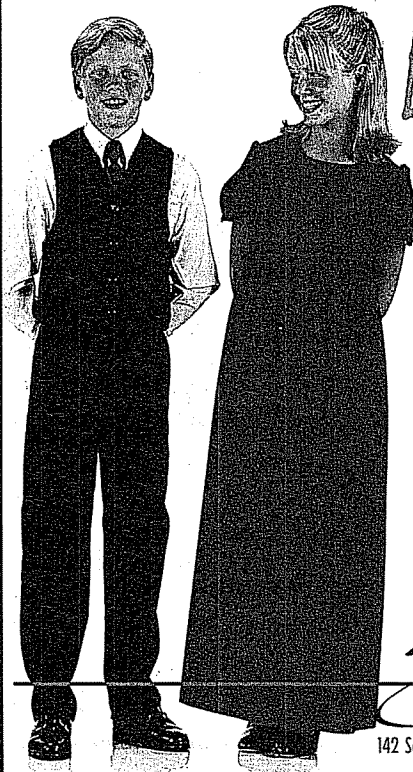
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JULY 29–AUGUST 1

Business Managers Workshop for Children, Boy, and Girl Choirs

*Saint John's University
Collegeville, Minnesota*

Clinician: Barbara Davis

Joann Weber, Business Manager
The St. John's Boys' Choir
1 Swayed Pines Road
Collegeville, MN 56321
320/363-2558 PH
jweber@csbsju.edu

JULY 30–31

Music Unlimited & Malecki Music, Inc. Choral Music Reading Sessions

*Point Loma Nazarene University
San Diego, California*

Clinicians: David Angerman • Keith Pagan •
Audrey Grier • Gene Grier

Music Unlimited
P. O. Box 990
Clarkston, Michigan 48347-0990
248/625-7057 PH
248/625-5066 FAX

JULY 30–AUGUST 4

Voice Seminar 1999

How to Develop Healthy Voice Habits

*Utah State University
Logan, Utah*

Clinicians: Oren Brown • Robert Bastian •
Daniel Boone

Voice Seminar 1999

Utah State University

See above.

JULY 30–AUGUST 6

The VoiceCare Network—Impact Course

*Montana State University
Bozeman, Montana*

Clinicians: John Cooksey • Patricia Feit • Elizabeth
Grefsheim • Alice Pryor • George Pryor •
Axel Theimer • Leon Thurman

Axel Theimer

See above.

JULY 30–AUGUST 15

The Dennis Keene Choral Festival

*Kent School
Kent, Connecticut*

Clinicians: Dennis Keene • Peter Bagley •
Vance George • Robert Page

Dennis Keene Choral Festival

511 Avenue of the Americas, #99

New York, NY 10011-8436

516/842-7614 PH

info@keenefest.com

www.keenefest.com

JULY 31–AUGUST 4

Church Choir Directors Summer Seminar

*Zephyr Point Presbyterian Conference Center
Zephyr Cove, Nevada*

Clinicians: Mel Olson • Peter Aston • Allan Petker •
Kathryn Rundus • Jim Elsbery

Mel Olson

133767 N. Bloomfield Road

Nevada City, CA 95959

530/478-9325 PH

uffda@telis.org

AUGUST 1–4

ECCO Conference

Oakhurst, California

Clinicians: Weston Noble • Vance Wolverton •
Joquina Johnson • Bruce Rogers • Kathryn Smith •
Mitchell Covington • John Sutton • Michael Webb

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Delaware Water Gap, PA 18327
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AUGUST 1-5

**Tenth Annual North American
Jewish Choral Festival**
Nevele Grande Hotel
Ellenville, New York

Clinicians: Matthew Lazar • Joshua Jacobson •
others TBA

Matthew Lazar
Zamir Choral Foundation
120 Riverside Drive, Ste. 1Y
New York, NY 10024
212/362-3335 PH
zamirfdn@aol.com
www.zamirfde.org

AUGUST 2-6

**Well-Body, Well-Choir, A Physical/Vocal
Tune-up for the Choral Conductor**
University of Maine
Orono, Maine

Clinician: Sharon A. Hansen

Beginning Choral Conducting

Westminster Choir College
Princeton, New Jersey

Clinician: Melanie Jacobsen

Westminster Choir College of Rider University
See above.

AUGUST 2-7

**Music in the Mountains '99
A Choral Workshop and Showcase**
East Stroudsburg University
East Stroudsburg, Pennsylvania

Clinicians: Patti Drennan • Michael and Jill Gallina •
Greg Gilpin • Dave and Jean Perry • David
Angerman • Cindy Berry and Don Besig • Nancy
Price • Pepper Choplin • Craig Curry • David Lantz
III • Joseph and Pamela Martin • J. Paul Williams

Krista Montgomery
Shawnee Press Inc.

AUGUST 2-13

20th Annual Peninsula Choral Workshop
First United Methodist Church
Palo Alto, California

Clinicians: Mary Linduska • Claire Giovannetti •
Baker Peebles • Michael Taylor

Audrey Wong
Baroque Choral Guild
1177 W. McKinley Avenue
Sunnyvale, CA 94086
408/733-8110 PH
wongvoss@sjm.infi.net
www.bcg.org

AUGUST 3

Hal Leonard
The John Jacobson Workshop
Kansas City, Missouri



August 2 - 7

... IN THE MOUNTAINS '99 • EAST STROUDSBURG, PA

AUGUST 2 - Elementary Chorals & Musicals • AUGUST 3 - Jr./Sr. High through Adult • AUGUST 4 - Church Day 1 • AUGUST 5 - Church Day 2
AUGUST 6 - Church Day 1 (repeat of Aug. 4) • AUGUST 7 - Church Day 2 (repeat of Aug. 5)
A Shawnee Press School and Church Choral Workshop and Showcase in East Stroudsburg, PA • At East Stroudsburg University • East Stroudsburg, PA

CLINICIANS

SCHOOL: Patti Drennan • Michael & Jill Gallina • Greg Gilpin • Dave & Jean Perry
CHURCH: David Angerman • Cindy Berry • Don Besig & Nancy Price • Pepper Choplin • Craig Curry • Patti Drennan •
David Lantz III • Joseph & Pamela Martin • J. Paul Williams

- READING SESSIONS of the latest choral music from Shawnee Press, Wide World Music, GlorySound, Harold Flammer Music, Novello, Gilpin Music & SandSoundS
- CHOREOGRAPHY SESSIONS for elementary and junior/senior age levels on August 2 & 3
- STUDENT DEMONSTRATION PERFORMANCES of new school musicals
- SCHOOL SPECIAL-INTEREST SESSIONS: Keeping (and attracting) Boys in the Choir • Rehearsal & Conducting Techniques • Handbells in School Settings & more
- CHURCH MUSIC FESTIVAL featuring chorals with brass and percussion accompaniment
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- MUSIC IN THE MOUNTAINS COMES ALIVE! David Angerman, Cindy Berry, Pepper Choplin, Patti Drennan, Craig Curry, Greg Gilpin, Joseph Martin, performing keyboard and vocal selections in an intimate concert setting. Plus participation by all 1999 church clinicians and the Shawnee Press staff! - Tuesday evening, August 3 and Thursday evening, August 5

\$60 per person per day, advance registration and payment required • Discounts available prior to May 1, 1999

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University of Massachusetts
Amherst, Massachusetts

Clinicians: Tim Lautzenheiser • John Vilella

Vivace Productions, Inc.
See above.

AUGUST 3-7

ACDA of Minnesota Summer Dialogue
and Reading Session
*Gustavus Adolphus College
St. Peter, Minnesota*

Clinicians: Philip Brunelle • Anton Armstrong

Wayne Kivell, Executive Secretary
ACDA of Minnesota
1003 Maple Street
Northfield, MN 55057

507/645-4691 PH
kivell@stolaf.edu

AUGUST 3-9

International Children's Choir Festival
London, England

Conductors: Henry Leck • David Flood

British-European Specialty Tours
P. O. Box 78193
Indianapolis, IN 46278-0193
800/835-0402 PH
317/873-9744 FAX

AUGUST 4

Hal Leonard
The John Jacobson Workshop
Chicago, Illinois

Karnes Music
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www.halleonard.com

AUGUST 5-6

Hal Leonard Joy of Singing Workshop
*Franklin County Veteran's Memorial
Columbus, Ohio*

Clinicians: John Jacobson • Mac Huff • Roger
Emerson • Emily Crocker • John Leavitt •
Mark Cabaniss • John Purifoy

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Columbus, OH 43215
800/42-MUSIC PH
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AUGUST 6-7

Hal Leonard Reading Session &
The John Jacobson Workshop
Atlanta, Georgia

Pepper of Atlanta
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www.halleonard.com

AUGUST 9-11

Hal Leonard Joy of Singing Workshop
*Sequoia Conference Center
Orange County, California*

Clinicians: John Purifoy • Benjamin Harlan • Larry
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AUGUST 10-12

5th Annual Conference for
Choral Musicians
Penn State University
State College, Pennsylvania

Clinicians: Paul Oakley • Nick Page • Scott Anderson

Lee Rickard
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724/265-5320 PH
lrickard@nauticom.net
www.pouchware.com/acdapa/

AUGUST 12

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Grand Forks, North Dakota

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AUGUST 12-14

Hal Leonard Joy of Singing Workshop
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Los Angeles, California

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Farrow • John Jacobson • Mac Huff •
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AUGUST 14-20

The Turnbull Institute:
The Art of Urban Boy Choir
Saratoga Springs, New York

Clinician: Dr. Walter J. Turnbull
Jeanette Hill Porter
The Boys Choir of Harlem
2005 Madison Avenue
New York, NY 10035
212/289-1815, Ext 160 PH
www.BoysChoirOfHarlem.com

AUGUST 19

Hal Leonard
The John Jacobson Workshop
Vancouver, BC Canada

Northwest Musical Services, Ltd.
800/663-6797 PH
www.halleonard.com

AUGUST 20-21

Music Unlimited & Malecki Music, Inc.
Choral Music Reading Sessions
Great Rivers Chapter United Methodist Church
Springfield, Illinois

Clinicians: Don Besig • Marcia Moulden •
Audrey Grier • Gene Grier

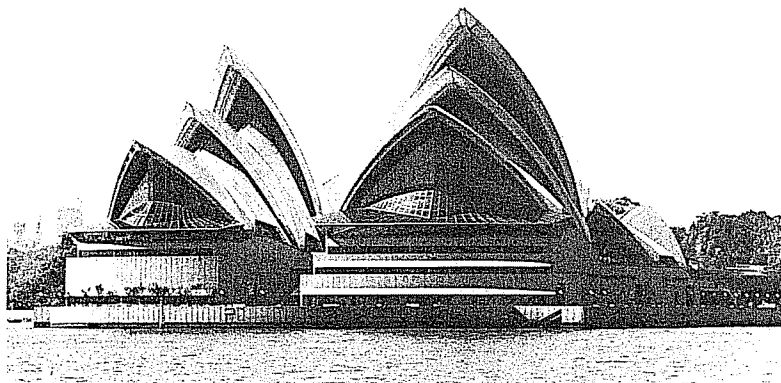
Music Unlimited
P. O. Box 990
Clarkston, Michigan 48347-0990
248/625-7057 PH
248/625-5066 FAX

AUGUST 28

California ACDA Reading Session
California State University
Fullerton, California

Clinicians: Charlene Archibeque • Brenda Mohr •
Nick Strimple • Anna Katamopolis •

SYDNEY OPERA HOUSE

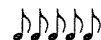


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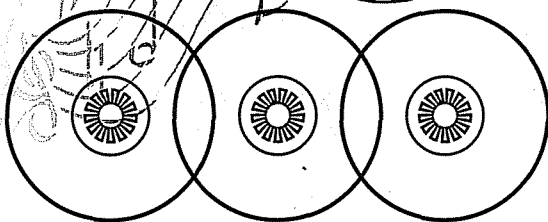
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jshepard@mcc.miracosta.cc.ca.us

SEPTEMBER 1-6

Cantori Domino

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Santa Barbara, California

Clinicians: Sir David Willcocks •
Maurita Phillips-Thornburgh

Maurita Phillips-Thornburgh/Mary
Gerlitz

Cantori Domino
23855 Sarda Road
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323/662-5007

cantori@earthlink.net

<http://home.earthlink.net/~cantori/>

SEPTEMBER 11

Music Unlimited & Malecki Music, Inc.

Choral Music Reading Sessions

Vocal Arts Academy Reading Workshop

Oakland University
Rochester, Michigan

Clinicians: Carolyn Banta • Danielle Blanchard •
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SEPTEMBER 24-26

Choristers Guild 50th Anniversary

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Hyatt Regency Dallas Hotel
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Clinicians: Anton Armstrong • Larry Ball • Michael Bedford • Betty Bedsole • Madeline Bridges • Judy Britts • Lucy Ding • John Ferguson • Judy Henneberger • Michael Hawn • Clara Dina Hinojosa • Daniel Kantor • Sharon Lawhon • Randy McChesney • John Sutton • André Thomas • Rebecca Thompson • Lynn Willingham • John Wirvliet • Michael Wustrow • Harriet Ziegenhals

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choristers@choristersguild.org
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International Festivals and Workshops Abroad

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La Plata, Argentina

AAMCANT
Ricardo Denegri
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JUNE 25–27

The American Choir Festival
Children's, Community, and
Church Choral Groups
Leipzig, Germany

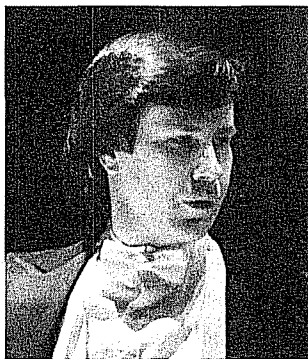
Artist Director: Peter Hendrickson

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JULY 5-13

**Tuscany International
Children's Chorus Festival**
Florence and Rome, Italy

Conductor/Clinician: Doreen Rao

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JULY 7-9

Gouda International Choral Festival
Gouda, Netherlands

Artistic Director: Gerald Fagan

Heather Moffatt
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519/235-2470
group@etravel.com
www.musicstours-festivals.com

JULY 8-12

Canterbury International Choral Festival
Canterbury, Kent, England

Guest Conductor: David Victor-Smith

Lois Harper, President
Arts Bureau for the Continents
See above.

JULY 8-15

**Briare International Festival of
Music and Dance**
Biare, France

Artistic Director: E. Jon de Revere

Heather Moffatt
Ellison Tours
See above.

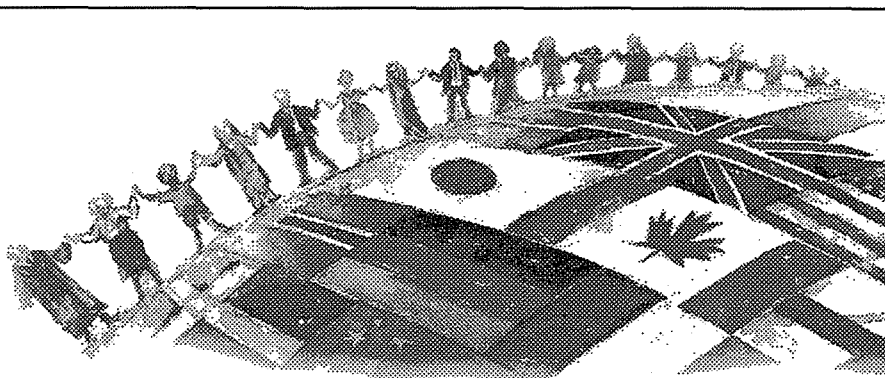
JULY 8-21

The International Cathedral Music Festival
Oxford, Salisbury, and London, England

Clinicians: Jeff Reynolds • Angela Batey • David
Stutzenberger • Howard Irving
International Cathedral Music Festival
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P. O. Box 55057
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JULY 12-18

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Come Solo

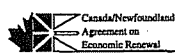
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Choral Conducting
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Conductor: Gwyn Williams

AAMCANT
Ricardo Denegri
See above.

JULY 13-19

"Sydney Sings" Children's Chorus Festival
Sydney, Australia

Conductor/Clinician: Jean Ashworth Bartle

Musica Mundi Concert Tours
See above.

JULY 20-AUGUST 2

International Workshops
Glasgow, Scotland

Clinicians: Rodney Eichenberger • Lynn Bielefelt •
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Tori Hintz
187 Aqua View
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414/377-7062 PH
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AUGUST 7-16

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Carol Anne Lynch
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Toronto, Ontario, Canada M6E 3L2
416/652-9791 FAX
calynch@netcom.ca

AUGUST 9-13

AAMCANT Choral Festival
S. M de Tucumán, Argentina

AAMCANT
Ricardo Denegri
See above.

SEPTEMBER 8-11

V International Choral Conducting Course
Rio de Janeiro, Brasil

Clinicians: Eph Ehly • Dennis Jewett • Josep Prats

Eduardo Lakschevitz
Rua Conde de Bonfim
1325/704 - Bl:B
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- Discover the relaxed, natural delivery of Tapiola's sound.
- Earn college credit while attending the workshops.

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Des Moines Children's Chorus
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Phone: (515)262-8312
Fax: (515)262-8359

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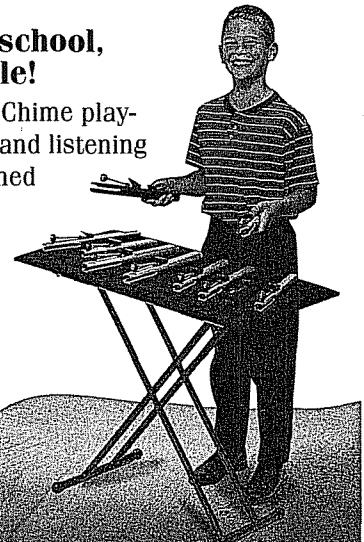
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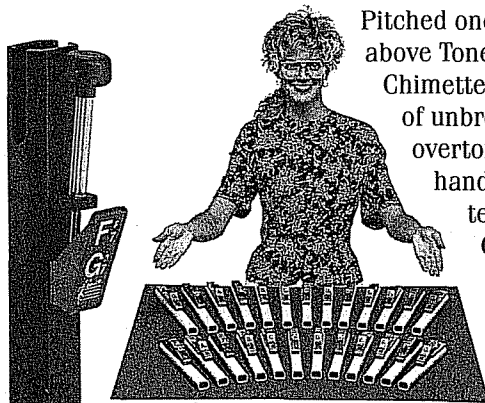


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Community Choirs

The Competitive Edge

IF ONE wonders whether or not choral music education in this country has been effective since it began in the 1940s and 1950s, one need only look at the current proliferation of community choirs throughout the nation. People in their thirtysomething to fortysomething stage of life are seeking outlets to connect with pleasant memories they have of singing in an earlier time. Far from a nostalgia fad, however, this search is a quest for aesthetic renewal and, quite often, social interaction.

Some build the courage actually to *audition* for a select ensemble. Others gravitate toward the local *y'all-come* choir. Still others are returning to colleges and universities to rehearse and perform with the school's choral union. Most are looking for a challenging, positive atmosphere in which quality refers to both the music and the relationships. Conductors of community choirs find themselves working hard to criticize constructively, yet ever-so-gently, to bring the level of the group to the demands of the music. In many cases, social time is built into the rehearsal to allow the group to bond and become a "community" of singers.

How do all these groups survive and grow? How do they attract singers, audience, and financial support? How do we hold our own with regard to other arts groups, such as the local symphony or theater troupe? These are questions that always accompany growth. They are the seeds of innovation and invention.

The answers lie not in competition, but in cooperation. True, we must often compete for singers, audience, and dollars. Cooperation, however, allows us to:

- Map out our repertoire several seasons in advance to avoid back-to-back duplication of works.
- One might even create a local or regional festival of community choirs, as has been accomplished

successfully in many areas of the country.

- Pool the resources of several ensembles and engage a clinician who can inspire the singers and audience.
- Work to create a compatible calendar that allows listeners and singers the opportunity to attend multiple choral functions.
- Share your brochures and programs with other choral directors, so all may benefit from your ideas.
- Propose joint events to the symphony or theater group that create a "win-win" outcome for everyone involved.
- Have a joint board of directors' retreat and bring in an expert in a field of common interest.

If we attract people back to active singing, we must provide an exciting, enjoyable venue. The competitive edge for the community choir is that sense of belonging to something greater than yourself; the idea that by working with other like-minded individuals we can build a commodity worth sharing; and in that sharing, we can enrich many lives, including our own. This spirit of togetherness is essential to our attractiveness. It is the foundation of choral music.

To begin a dialogue and sharing among our community choirs, invite interested directors to contact fellow, area colleagues, and Community Choir Chairs at the state, division, and national levels, so we can build a network through which we can cooperate. In many cases, there are common problems that can be solved by our



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common unity. We can thus stop reinventing the wheel, wasting precious time, energy, and resources that could be better spent.

To receive further information on the Community Choirs R&S Committee, please contact me at: 2804 Catalina Cr.,

Springfield, MO 65804 or by email at: charles_facer@mail.smsu.edu or crfacer@aol.com.

*Charles Facer, National Chair
Committee on Community Choirs*

their voices. Walking among your students ensures that you can hear pitch problems and identify poor posture and incorrect breathing. Plan to hear students alone or in small groups at least once every nine weeks to assess their progress. Individual coaching sessions may be necessary to help students who cannot match pitch or need assistance with breathing.

Always begin work on foreign language songs early in the year. Try to include literature in different languages on every concert program.

2. Performing on instruments, alone and with others, a varied repertoire of music. Give rhythm tests on percussion instruments. This allows testing of more than one student at a time. Students can accompany choirs on these instruments as needed throughout the year.

3. Improvising melodies, variations, and accompaniments. When studying simple harmony, use "doo-wop" ('50s and '60s songs with I, IV, and V chords) music to teach ear training. Divide the class into two groups: one sings the chords

Junior High/Middle School Choirs

The National Standards from a Middle-Level Perspective

IN ADDRESSING the standards for grades five through eight, a presumption is made that students have achieved the standards for grades kindergarten through four. In cases where this is not the norm, it is the responsibility of teachers and their districts to determine the curriculum necessary to achieve the highest goals possible.

1. Singing, alone and with others, a varied repertoire of music. Teachers must limit the use of piano in their rehearsal to allow the students to hear the beauty of

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| •Score Analysis | Closing Concert |

Saturday, July 31, 1:00 P.M.

Daily Schedule:

July 26-31, 1999

Monday-Friday: 9:00 A.M.-4:00 P.M.

under familiar songs, while the second sings the melody. Improvisation using this same technique comes later in the year.

4. **Composing and arranging music within specific guidelines.** Students' first experience with music writing involves rhythm and sight-singing exercises. The students with advanced music backgrounds often write two-part exercises beginning with simple I, IV, V chord structures.

Students are responsible for writing and adding percussion instrumentation to pieces.

5. **Reading and notating music.** Rhythmic and melodic sight reading must be done daily. Introduce rhythmic reading at the first rehearsal. Melodic reading is introduced the second week. Students take rhythmic and melodic dictation once a week. Testing is done for knowledge of music theory, including notation symbols for dynamics, tempo, articulation, and expression. Individual testing of rhythmic and melodic sight reading is done twice a quarter.

6. **Listening to, analyzing, and describing music.** Play a recording of an excellent choir each day when class enters the room. They will come in listening rather than talking. Ask questions about the recording: the voicing of the choir, accompanied or unaccompanied, what language is being sung? Compare this choir to others they have heard. As the year progresses, ask them to identify the form of the piece (verse and refrain, ABA, etc.).

Before beginning rehearsal of a Mozart piece, listen to choral and instrumental recordings of Mozart's music. Before learning a madrigal, listen to examples of polyphonic music.

Students keep a listening journal of everything they hear, whether on a recording or at a live performance. This journal is collected once a quarter. Musical terminology is required in each entry.

7. **Evaluating music and music performances.** As their ears develop, ask students to critique choirs they hear (do this in listening journals). Play recordings of your choirs from past years. Give them festival rating sheets and have them serve as the judges. Make sure they can substantiate the rating given by writing the rationale behind the marks. Have them

critique other sections in their own choir.

8. **Understanding relationships between music, the other arts, and disciplines outside the arts.** If your school has interdisciplinary teaming, work with other departments on a project. When history classes study the Renaissance, sing madrigals for their classes. Perform a program called "Music of the Great Poets" in which students share with language arts

classes. Learn several American Folk Songs and perform them for the American history classes.

Perform music for *Cinco de Mayo* and Black History assemblies. Music helps students learn information needed for other classes (the fifty states in the U.S., the order of the planets from the sun, and the number order behind the decimal point of pi).

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9. Understanding music in relation to history and culture. Students write program notes for several songs before each concert. They are responsible for classifying genre and style, determining historical period, and writing composer biography. These notes are read by

selected students at the concerts.

Invite members of the community to visit school and talk to students about their involvement in music, whether as performer, administrator, teacher, or patron.

Conclusion

We have a responsibility to train our students not only as fine singers but as literate musicians. We must provide for the next generation of opera, symphony, and choral music lovers (and financial supporters). Too often the tendency is to teach from concert to concert.

Take time to teach students literacy in music, whether they have you a for a few weeks or several years. We must also share the joy we want our students to experience in making music. Our task is overwhelming, but the results are always worth the effort. Literacy and love of music—make these your goals.

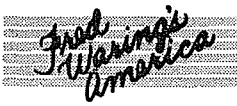
*Kathy Anderson, National Chair
Committee on Junior High/Middle
Level Choirs*

High School Choirs

WE WERE VERY pleased with the number and quality of tapes submitted by our high school colleagues, representing high school choral departments throughout the U.S., for performance on the program of the recently completed ACDA National Convention in Chicago. I want to thank my co-chair, Keith Dixon, Director of Choral Activities at Kingwood High School, Kingwood, Texas, for his tireless efforts in organizing the 240-voice 1999 National High School Honor Choir. Keith and his committee audited more than 1,700 tapes. I am deeply grateful to him for accepting this responsibility and for his invaluable contribution to every aspect of organizing and directing the activities of the National High School Honor Choir in Chicago.

We would like to thank the following people for their assistance prior to and during the National High School Honor Choir auditions, rehearsals, and performance:

- Scott Anderson, Idaho State University, Pocatello, ID
- Carol Barwick, Seabrook, TX
- Karla Beard, Vandercook College of Music, Chicago, IL
- Dennis Boyter and Judy Boyter, Spring, TX
- Charles Bruffy, Kansas City, MO
- Beth Casey, Angleton, TX
- Sandy Cordes, Sedalia, MO
- Diane Crawford, San Antonio, TX
- Kelly and Larry Dame, West Plains, MO
- Kennith and Ruth Dixon, Anacoco, LA
- John DeGroot, Plainfield, IL
- Denise Eaton, Spring, TX
- Megan Gage, Vandercook College of Music, Chicago, IL
- Kathy Hackett, Roswell, GA
- Valerie Higgs, Vandercook College of Music, Chicago, IL
- Cynthia Hill, Vandercook College of Music, Chicago, IL
- Paula Horner, Crosby, TX
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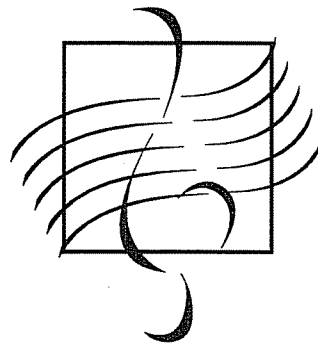
*Janice Bradshaw, National Chair
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—CJ—

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ACDA Honors Weston Noble with 1999 Robert Shaw Choral Award

At the 1999 National ACDA Convention in Chicago, the American Choral Directors Association presented the Robert Shaw Award in Choral Music to Weston Noble. Past President John Haberlen presented the award for ACDA. The plaque reads: "In recognition of / outstanding accomplishment / and / distinguished service / to the / art of choral music / the / Robert Lawson Shaw / Citation / is presented to / Weston Noble / by the / American Choral Directors Association / Chicago, Illinois / February 1999." Noble is the fifth person to receive the prestigious award, following Charles Hirt (1991), Roger Wagner (1993, posthumously), Howard Swan (1995), and Harold Decker (1997). The Robert Shaw Choral Award, conceived in 1990 by the ACDA Past Presidents Council, is presented at ACDA's national conventions to an individual for lifetime achievement in the choral art.

March 14, 1998, at the North Central Division ACDA Convention, the Division gave tribute to Weston Noble for his fifty years of service to choral music. Robert Shaw delivered a speech at Orchestra Hall in Minneapolis commemorating the event. It seems appropriate to print portions of that speech, since Weston Noble is now the recipient of the Robert Shaw Award.

Now, what traits, I ask myself, have empowered this very special person (Weston Noble) to reach the level of accomplishment for which we now give him thanks? What gifts and earnings does he possess which allow him to bring so many of us with him? I think of three things. First, he had the wisdom and the modesty to build upon a heritage and a tradition. So far as I can tell from his product and his method, Weston Noble has accepted with loving thanks the musical gifts and accomplishments of those who preceded him in his social, ethnic, artistic, and religious environment. Shortly before his own life was ended, Martin Luther King, Jr., said, "Longevity has its merits." Weston Noble not only has given us a full fifty years, but has passed on to us the decades and, in terms of repertoire, even the centuries which preceded his full fifty.

In the second place, he has done this within an art and with artists which and who have been substantially volunteer and amateur—students and teachers of students, or voluntary associations of adults in a recreational or religious community. "Amateur"—from *amo, amare*: to love. It is not a dirty word. But neither—necessarily—is "professional." All of us are acquainted with professionals who never have lost their love of music.

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The third thing which strikes me about Weston Noble's career is that in spite of his own far-ranging travels and services, and the worldwide tours of his performing groups, he has chosen to maintain and build an institution and a body of work in a place relatively remote from places that are held to be the cultural capitals or nations and populations.

Generation after generation after generation. And brick by brick by brick. To each of us is given only an inch or two of time, but with it the chance to mould, bake, and place a specific and personal brick. And it is indeed fitting that we should occasionally pause to recognize one such as Weston Noble, who over two generations has given to our Cathedral of Music an entire corner pediment of bricks, a sense of the whither we should be tending, and a deeper understanding—though still a mystery—of the why.

Thank you, Weston Noble.¹

And thank you, Robert Shaw.

*Wesley Coffman, Editor
Choral Journal*

¹Robert Shaw, "North Central ACDA Convention Gives Tribute to Weston Noble for 50 Years," in Melisma, ed., David Mennicke 163 (Spring 1998), 1. Reproduced by permission.

Harvey Smith Receives 1999 Governor's Arts Award

Harvey Smith, artistic director of the Phoenix Boys' Choir for the past forty years, received a prestigious 1999 Governor's Artist Arts Award at the eighteenth annual awards dinner. The awards are presented each year by the Office of the Governor, Arizonans for Cultural Development, and the Arizona Commission on the Arts.

More than nine hundred people were on hand for the presentation of awards in five categories that recognize significant contributions to the growth and development of the arts in Arizona. Additional awards were presented in categories including Community, Arts in Education, Corporation, and Individual.

Dr. Smith was honored for his commitment to providing and ensuring quality musical and educational development for thousands of young performers. He will retire at the end of this season. Georg Stangelberger, Deputy Director of the Vienna Boys' Choir, will assume responsibilities of artistic director in July.

When Dr. Smith began his four-decade tenure with the Phoenix Boys' Choir in 1949, the choir's thirty-nine boys practiced at a mortuary in the city's downtown. Eventually, they were forced to move to another location when the rivets in their jeans caused scratches on the mortuary pews. Today, more than 170 boys fill five choirs, and thousands more are among alumni across the United States. The choir tours nationally and internationally and has performed with major orchestras and soloists.

"I am deeply gratified; in fact I am overwhelmed to have received this award," Dr. Smith said. "My goal has never been to win awards, but to see that young people who want to learn and who enjoy singing find the opportunity to do both and to do them well."

Dr. Smith's final international tour, scheduled this summer to Australia and New Zealand, will mark the end of his fortieth and final season with the Phoenix Boys' Choir. He will be the guest of honor at the choir's annual Mother's Day concert when his son and former choirboy, Mark Russell Smith, conducts all five choirs and the Phoenix Symphony during a performance titled *Favorite Sons—Favorite Songs*. Mark Smith is the former associate conductor of the Phoenix Symphony and currently Music Director of the Springfield Symphony (Massachusetts) and the Cheyenne Symphony Orchestra (Wyoming).

Since 1948, the Phoenix Boys' Choir's 170 talented boys from across the Phoenix metropolitan area have entertained audiences around the world, earning international acclaim, recognition, and awards. Members of the five individual choirs (Training, Cadet, Town, Tour, and Alumni) range in age from eight to twenty-five. Last July the Tour Choir performed in the world premiere of Krzysztof Penderecki's *Credo*, which was recorded live for CD, at the 29th Annual Oregon Bach Festival in Oregon.

Vienna Boys' Choir's Georg Stangelberger Named Artistic Director for Phoenix Boys' Choir

Georg Stangelberger, Deputy Artistic Director and Principal Choir Director of the world-renowned Vienna Boys' Choir, will replace Harvey K. Smith, DMA, when Smith retires this year after forty seasons as Artistic Director of the Phoenix Boys' Choir. Dr. Smith, who was named Artistic Director in 1960, will retire officially after the choir completes its spring concert schedule and a tour of Australia and New Zealand this summer.

Stangelberger's association with the Vienna Boys' Choir began in 1986 when he was named conductor and voice trainer. During his tenure in Vienna, he conducted performances in nearly every major venue worldwide, conducted more than seven hundred concerts, and composed several pieces for the choir. His responsibilities included training and conducting touring choirs, conducting chorus and orchestra concerts, supervising the work of conductors and voice trainers, and coordinating rehearsals with the Vienna State Opera and the Vienna Philharmonic Orchestra.

With the Phoenix Boys' Choir, Stangelberger, 38, will direct repertoire selection, be responsible for overall supervision of all five choirs and train and conduct the Tour Choir. Stangelberger, a native of Austria, speaks fluent English, German, and French. He spent much of his youth living in foreign countries with his mother, older brother, and father, an Austrian diplomat who served assignments as Counsel General in Ottawa, Canada, Croatia, Zagreb, and Peru.

Stangelberger received his Master's Degree in Choral Conducting and a Bachelor's Degree in Orchestral Conducting, Piano Performance and Accompanying from Vienna's Musikhochschule. Before joining the Vienna Boys' Choir, he was Principal Conductor and Manager of the vocal ensemble, Vox Viennensis (1991–93). He also was Principal Conductor of the vocal ensemble, Cantus Firmus, Conductor of the Chorgemeinschaft Dornbach of Vienna, and Conductor of the Church Choir of St. Paul in Vienna.

In addition to conducting major works by composers including Bach, Beethoven, Britten, Brahms, and Wagner, Stangelberger has collaborated with Placido Domingo, Lorin Maazel, Sir Yehudi Menuhin, and Horst Stein.





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COMPACT DISC REVIEWS

Richard J. Bloesch, editor

Johann Sebastian Bach

Messe en si mineur

Choir and Orchestra of the Collegium Vocale, Philippe Herreweghe, Conductor
Johannette Zomer, Véronique Gens, sopranos; Andreas Scholl, alto; Christoph Prégardien, tenor; Peter Kooy, Hanno Müller-Brachmann, basses

Recorded July 1996

Harmonia Mundi HMC 901614.15; [DDD]; 1:49:22

Johann Sebastian Bach

Mass in B Minor

The Choir of the King's Consort and Tölzer Knabenchor, Robert King, Conductor

Matthias Ritter, Manuel Mrasek, boy sopranos; Matthias Schloderer, Maximilian Fraas, boy altos; Anthony Rolfe Johnson, tenor; Michael George, bass

Recorded September 27–October 2, 1996
Hyperion CDA67201/2 [DDD]; 1:52:10

THE FIRST movement to be composed was the Sanctus, written for use in Leipzig on Christmas Day, 1724. The Kyrie and Gloria were composed for the Catholic court at Dresden, presumably during the first half of 1733. It was not until near the end of Bach's life that he created (or adapted) the rest of the work. It was never performed as an entity during his lifetime.

Nevertheless, modern audiences are accustomed to hearing complete performances of the *Mass in B Minor*, and here are two more recordings that will interest them and us.

Although they both employ relatively small forces and old instruments, these two performances are quite different. The blend and quality of Herreweghe's Collegium Vocale voices are far superior. Their use of appropriately minimal vibrato and correct vowel-shape helps create a warm, blended sound. The choral sound of the King's Consort is far more harsh. Neither the tenors nor the boys of the Tölzer Knabenchor, brought in just for this recording, seem to modify vowels properly

as they ascend. The Knabenchor voices sound especially "chesty" and pushed, resulting in a strident tone quality and often unbalancing the choir as well.

Ensemble in the King's Consort is problematic. In the Et resurrexit individual lines in imitative passages are simply not in unison. Even the soloists have difficulty maintaining ensemble. On the other hand, Herreweghe's forces sing with precision even in the fugal passages.

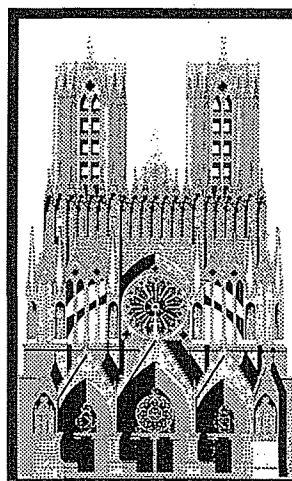
Another contrast between these performances lies in the articulation. On the King's Consort recording, most egregiously in the Crucifixus, individual notes are often rendered as mini-messe di voce, producing an affected sound. The exaggerated use of this technique in modern early-music performance may spring from misinterpretation of an instrumental practice mentioned by Leopold Mozart.

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softness must be heard also at the end of each stroke.

Mozart never advocated separate strokes for each and every note. Herreweghe's choral lines have energy but remain smooth and connected, whereas those of the King's Consort are usually choppy. The final movement in the King's recording suffers the most from this; the singers sing note-to-note with no sense of continuity, as if each individual wanted a different kind of *pacem*.

Soloists in Herreweghe's performance are excellent, particularly Hanno Müller-Brachmann. Anthony Rolfe Johnson, bass-baritone, and Michael George, tenor, on the King's Consort discs, are fine artists also. King's other soloists do not measure up. The intonation of boy soprano Manuel Mrasek is poor, probably because his vowels are shaped improperly and he is oversinging. Compared with Nancy Argenta in her "Laudamus te" for John Eliot Gardiner (DG Archiv CD 415 514-2AH2, 1986), young Mrasek is simply in

over his head. The other treble soloists on both recordings are adequate, but none stands out as excellent.

Both conductors often adopt the brash tempos associated more with twentieth-century Baroque performance than with the eighteenth-century evidence. Tempos are also somewhat uneven on both recordings. Herreweghe begins the Gloria much too quickly and then must adjust to a more comfortable speed within the movement. He also takes the *Crucifixus* too rapidly, destroying both the sense of grief and any musical symbolism present, e.g., nails being driven into the cross. The *Et resurrexit* also is a bit fast, and the lines end rather abruptly. King's tempos are too fast in some movements as well, but his tempo for the *Dona nobis pacem* seems just right. If only it showed a sense of line.

King's recording does come out on top for clarity and overall quality. Herreweghe's voices are too far back in the mix and are often covered by the orchestra. Choral and orchestral bass are

muddy and indistinguishable in much of that recording. The upper choral voices sound almost as if they were recorded under water; perhaps that was due to the acoustic of the church or hall. (Nothing in the notes indicates where the CD was recorded.) If this is a live performance, perhaps the microphones were placed improperly.

In general, the vocal production and musicality of the Herreweghe recording far outweigh those of the King. Both have their virtues, but choral directors will be more likely to enjoy the new *Harmonia Mundi* release. Perhaps it will find a place on their shelves alongside earlier fine recorded performances by Shaw and Gardiner.

Lyn Schenbeck

—CJ—

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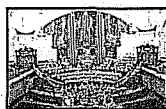
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CHORAL REVIEWS

Corydon J. Carlson, editor

Editor's Note: In this issue a variety of works from different genres, for diverse voicing, are reviewed.

Unison, two-part

Keep Me as the Apple of Your Eye

Kenneth T. Kosche

Unison/two-part, keyboard

Choristers Guild, CGA800, \$.95

Kenneth T. Kosche created an especially fine anthem for children's choir, which is a perfect choice for teaching about God's grace and the special place each child holds in the heart of God. Adapting verses eight and nine of Psalm 17 (not 1-2 as printed on the octavo), the text uses the metaphors "apple of your eye" and "shadow of your wings" to present rich images for theological teaching and discussion. The flowing melody in F major is singable, and a brief excursion to C in the middle section provides an opportunity to tune the raised-fourth scale degree. The composer makes good use of the c^1 - d^2 range, giving upper and lower registers equal importance. The optional two-part ending begins imitatively and ends with parallel harmonies and unison passages alternating.

Jed David Watson

Let Us Rejoice and Sing

Larry E. Schultz

Unison/two-part, keyboard

Choristers Guild, CGA802, \$1.20

Textually based on his elaboration of the twenty-fourth verse of Psalm 118, Larry Schultz created a fine anthem for children's choir. It begins with a strong, rhythmic motive that is heard insistently throughout the piece. Harmonic treatment makes frequent use of the tonic-lowered mediant progression to create a feeling of decisiveness and forward motion. A slower middle section in a

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contrasting minor key beautifully supports the text, "sing when the night is long and you must sing a silent song . . . sing even when the day goes wrong." The comfortable vocal range, d^1 - d^2 , makes the piece accessible even to young, inexperienced choirs, and the optional two-part sections, which call for antiphonal

singing and brief imitation, provide good, initial experiences in part-singing. Bells or handchimes may be used at the beginning of the piece and at the end of the B section to reinforce or replace the right-hand, keyboard accompaniment.

Jed David Watson

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Ma Navu

Joseph Spivak, Valerie Shields (arr.)

SA, piano, with violin (or oboe/flute)
obligato

Mark Foster, MF 820, \$1.60

Valerie Shields presents a new arrangement of Joseph Spivak's melody, *Ma Navu*. This lyrical, modal theme permeates the work, in its frequent appearances, motivic imitation, and harmonic treatment. An obligato instrumental part provides a descant and presents the melody, while the descant is sung by the choral parts. The arrangement is carefully crafted with sections linked by material first introduced by the voices, then shared between the instrumentalist and the choir. This type of thematic exchange occurs throughout the work, creating interesting and dramatic transitions between sections.

The text, taken from Isaiah 52:7, is an expression of admiration for "the one who brings redemption and peace." Its general message allows this work to be useful in a variety of performance settings. For those inexperienced in singing in Hebrew, a pronunciation guide, complete with IPA transcription and word-by-word translation, is provided with the original Hebrew script. In the score the text is a Hebrew transliteration, underlaid with a singing English translation. However, one

needs to pay particular attention to the relationship between the text and note placement. Although not entirely problematic, the use of larger-sized notes for the English text on one system and the Hebrew text on another might cause confusion for some readers.

Each vocal part covers a range of approximately a tenth (complete range $a-g^2$), and although women's choirs will easily be able to sing this work, the average children's choir may not be comfortable in executing these demands. The arranger notes the violin obligato also may be performed on oboe or flute. This reviewer cautions the use of the latter, for while the part is indeed idiomatic on the whole, the frequently low tessitura of the part may lead to difficulties in instrumental-choral balance. In fact, adapting the whole of the part for either of the optional instruments will require rewriting the phrase found in mm. 72-75, where the range extends below that of either instrument. The violin is certainly the preferred instrument and performers will appreciate the sensitive bowings included in the solo part.

Despite the issues addressed above, this arrangement of *Ma Navu* is a fine contribution to the literature for two-part voices. The richness of the somber melody and text, with Valerie Shields's musical setting, make it a preferred alternative to many of the other ethnic arrangements currently available for women's and children's choirs.

Paul Laprade



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SSA-SSAA

Aglepta

Arne Mellnäs

SSA

Walton, WTC-1007, \$1.50

Aglepta, by contemporary Swedish composer Arne Mellnäs, is one of those scores that initially looks intimidating. After further study, however, this marvelous avant-garde work proves to be ingeniously simple and strikingly effective. Commissioned in 1969 by the Swedish Radio as a compulsory piece for their first children's choir competition, *Aglepta* met resistance from many participating choirs

because of the difficult look of the score. The Tapiola Choir, however, gave a highly successful premiere performance of the work, and it is now considered an important twentieth-century work for women's voices.

As the composer states,

This composition is like a bewitched tree. The notes and chords marked in the score are like a trunk; the other sounds are the branches and the foliage.

Mellnäs takes the five words of a spell from a nineteenth-century Swedish troll proverb and plays with each word melodically and with spoken and tonal effects. Once the choir learns the "trunk" of the tree (seven rather simple melodic figures), the rest of the work is in achieving the special effects, which are marvelously fun and interesting. They include sprechstimme, tone clusters (which are easily produced), phonetic fragmentation, and aleatoric effects. The piece serves as a good tool for vocal training because singers are required to do yawn-sighs within the score.

Aglepta was recorded by the Tapiola Choir and also appears on a compact disc by the Adolf Frideriks Flickkör called *Cantermus 2* (Caprice Records). These are effective performances of the work. Playing such recordings can help alleviate the fear singers and conductors may have of avant-garde music. An advanced junior high school treble chorus can perform this work, and it serves as a great introduction to twentieth-century sounds and techniques. A suggested choreography score can be ordered from the publisher for \$5.00. Audiences and singers alike easily fall under *Aglepta's* spell.

Richard Nance

Flow Gently, Sweet Afton
Lana Walter (arr.)
SSA, opt. Alto solo, piano
Treble Clef, TC-126

This simple, effective arrangement of a Scottish folk song with text by Robert

Burns is appropriate for high school, collegiate, or community women's choirs. An alto soloist (or alto section) initially states the lyric mixolydian theme, which is a variation of the familiar *Afton Water* melody. Successive verses display the same theme in different guises: in a three-part, primarily homophonic, unaccompanied presentation with the melody in the upper voice; and in the final verse with the melody in the middle voice surrounded by undulating vocal lines that are accompanied. An arpeggiated piano accompaniment adds to the flowing, lyrical character of the setting. Ranges are moderate (low $g\sharp$ for the altos).

Leslie Guelker-Cone

Hamabe no Uta (Song of the Seashore)
Tamezo Narita
Kyoichi Kitamura (arr.)
SSA, piano
Theodore Presser, 312-41739, \$1.25

This selection is appropriate for developing three-part treble choirs. All voice parts are in modest ranges, and voice leading is well-crafted. The text, presented in two verses, includes a Japanese pronunciation guide. There is an English translation; however, the original language flows

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The piano accompaniment is accessible to the maturing student accompanist. It features flowing and arpeggiated sixteenth-note passages in compound duple meter. *Hamabe no Uta* is a brief (1:45), secular selection that provides a welcome addition to the repertoire for established middle school/junior high choral programs and developing high school treble choirs.

Richard L. Mallonee

Schlof Main Kind
Allan E. Naplan
SSA, opt. cello

Boosey & Hawkes, OCTB6933, \$1.60

In 1994 the Ithaca College Women's Chorale commissioned *Schlof Main Kind*. Its commission coincided with the release of the motion picture *Schindler's List* and the Jewish observance of Yom HaShoah. The program notes accompanying the octavo mention the image of the "girl in red," which was so powerful in Stephen Spielberg's film, inspired much of the composition. The work is a poignant lullaby in Yiddish adapted by the composer from a text by David Einhorn. Allan Naplan frames the work by beginning and ending with a simple folk-like melody, accompanied by gorgeous harmonies. Yearning is the overriding emotion, especially in the middle section of the piece.

An emotional climax is reached at the text that translates, "Let your troubles not be great for you can always be cradled in your mother's arms."

Schlof Main Kind is quite accessible melodically and rhythmically, and Naplan utilizes comfortable tessituras. It is an excellent work for building choral sound. As with so many of the outstanding publications in Doreen Rao's "Conductor's Choice" series, a pronunciation guide using IPA symbols is included.

Robert Demaree

Sea Visions

Daniel E. Gawthrop
SSAA
Treble Clef, TC-121

A set of three short pieces for SSAA voices, *Sea Visions* was commissioned for the Women's Glee Club of the U.S. Naval Academy. Appropriately, its texts, two by Tamara Gawthrop (*Dawn* and *Night*) and a third by Madeline L'Engle (*The Sea Bishop*), present evocative sea-themed imagery. L'Engle's text, for example, opens with "The waves, the tides, the ocean, all in tune. Raised from the sea, my pale and ancient hand sprays benediction from my silver wand." The primarily slow, often introspective musical settings seem appropriately matched to the texts. Apart from several polyphonic statements and a small amount of duet writing, the musical texture is homophonic. Lush, added-note triads create expressive harmonic color throughout, and frequent key changes keep the tonal center in constant flux. Low f 's and high a 's are needed. Moderately difficult.

Leslie Guelker-Cone

Three Japanese Lyrics

Wayland Rogers
SSAA

Boosey & Hawkes, LCB0294, \$5.50

These evocative, creative pieces present a variety of choral textures for a women's choir. They are somewhat reminiscent of Vincent Persichetti's *Winter Cantata* in

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For Christmas from René Clausen

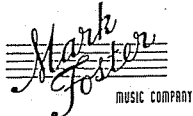


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Based upon texts by Oliver Wendell Holmes and William Austin



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their use of nature texts and rather spare melodies. The texts were written by the Japanese children's poet, Michio Mado. The first movement, "A Pleasant Landscape," begins by creating the image of water shimmering in the sun. Four separate rhythmic ostinato patterns are used additively, one per voice part, to build a B^b Lydian scale. The notes oscillate like small waves on a lake, and the dynamics of this texture never exceed ppp. The remainder of the movement creates images of trees and mountains.

The second movement, "A Dog Walks," is quite humorous. Both regular and onomatopoeic texts are used in this contrapuntal piece. Melodically and rhythmically, it is quite accessible, but independence of parts is essential to create the humor of the work. This movement is notable for its rehearsal lettering system. Each rehearsal letter has an accompanying word or phrase, such as "A (as in) Arff," "B (as in) Bone," and "E (as in) Every Dog Has His Day." What fun to have an inside joke between the conductor and the singers.

The final movement, "Butterflies," abounds in harmonic richness and stands apart from the first two movements because it is very homophonic in nature and is brief. A solo soprano is required in this movement. This is the most accessible of the three settings and should be within the grasp of most children's choirs.

Robert Demaree

TTBB

Lifted in Song

Daniel E. Gawthrop

TTBB

Dunstan House, DH 9805, \$1.85

Over the last several years, it has been increasingly common to see Daniel Gawthrop's publications in print. His compositions are generally excellent. *Lifted in Song* is primarily a homophonic piece, with variety successfully provided through the use of articulate and metrical means. Text painting is used, most powerfully to highlight the anguish of separation. The lush harmonic language features recurring suspension figures and evocative dissonance.

Lifted in Song was commissioned for the centennial of the men's music fraternity, Phi Mu Alpha Sinfonia. It utilizes a text, written by Gawthrop, which eloquently connects many of life's rites of passage (falling in love, going to war, having a child) with appropriate types of music. Considering depth of the text and the mature tessitura, this piece is better suited to collegiate or adult male choruses. It is effective to use this piece as the opening work of a program, followed by a series of pieces that deal in more detail with the topics presented by the text.

Robert Demaree

SATB

Ave Maria

Brian Edward Galante

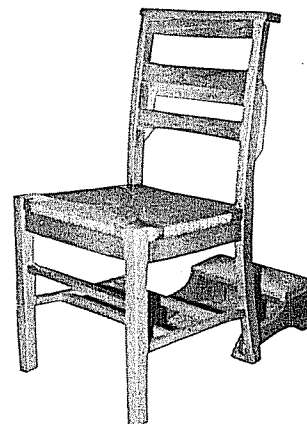
SSATBB

Santa Barbara, SBMP 256, \$1.30

Employing changing meters and richly dissonant harmonic structure, this piece begins with each choir (SSA and TBB) offering the text separately. Later, the men's voices provide support for soli lines in each of the women's voice parts. The piece ends with a homophonic choral statement of the final text followed by a beautiful polyphonic "amen," leading to

an imitative "Sancta Maria" echo. The significant harmonic dissonance of the writing serves to bring a deeply expressive

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quality to this setting. This *Ave Maria* is an excellent addition to the historically significant repertoire on this text. It will

be enjoyed by mature, advanced choirs.

John Buehler



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Ave Maria
Tomas Luis de Victoria
SATB/SATB
Collegium, CCS 211, \$1.75

Crucifixus
Antonio Caldara
SSSSAAAATTTTBBBB
Collegium, CCS 209, \$2.25

Heilig
Felix Mendelssohn
SATB/SATB
Collegium, CCS 215, \$1.30

These three fine pieces were recorded by their editor, John Rutter, conducting the Cambridge Singers. *Crucifixus* and *Heilig* are included in *A Banquet of Voices* (Collegium COLCD 123); *Ave Maria* is on the disc, *Ave gracia plena: music in honour of the Virgin Mary* (Collegium COLCD 116). All make considerable demands on choirs because of the multiple voicing. The familiar eight-voice Mendelssohn needs the largest vocal resources of the three, although it is technically the easiest. Both German and an excellent English translation, which

adheres closely to the original language, are underlaid. No English underlay is included for the *Ave Maria* and *Crucifixus*.

The keyboard part in the Victoria motet assists the choir, although not always doubling the parts. The continuo part in the Caldara is a simple realization of an unfigured bass line. The editions are spaciouly laid out on the page with clear calligraphy. Editorial comments consist of only two sentences for the Mendelssohn (the piece needs little more), but extended, useful essays appear for both earlier compositions. In clearly delineating what is editorial, the editions follow ACDA/MPA editorial standards.

The musical challenges of the Mendelssohn are well known. The Victoria motet is extended over ninety-three measures. Based on a chant, the setting is smoothly vocal in nature, with reasonable ranges and tessituras. The structure is sectional and primarily contrapuntal, with a characteristic triple-time syllabic passage preceding the closing. Mature or relatively young voices who can hold an independent part will enjoy this fine example of sixteenth-century Spanish vocal polyphony.

The sixteen-voice *Crucifixus* of Caldara is a challenge. Ranges here are more demanding, and the incessant counterpoint requires singers with keen, independent ears. While mature musicianship is a must, the number of singers could vary from a full choir to single voices on a part. These fine editions of masterworks are a welcome addition to the repertoire.

Conan Castle

Cherubic Hymn No. 7
D. Bortniansky
SATB
E.C. Schirmer, 5236, \$1.60

This is an attractive new edition of a well-known piece from the Orthodox Liturgy of St. John Chrysostom by Bortniansky (1751-1825), edited by Anthony Antolini. The *Cherubic Hymn* (*Kheruwimskaya Pesn*) is a serene, gentle invocation of the angels singing to the holy Trinity. The melodic writing is simple and diatonic in D major. Accentuation follows the Slavonic stresses within a



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standard common meter, with a faster section at the end. The rhythms are straightforward, with only occasional eighth notes, and the only tessitura problem lies in the bass, which reaches stepwise down to E.

The text is provided in Cyrillic, transliteration, and English. All are presented cleanly. The positioning of the Cyrillic first is especially attractive to encourage singers to become familiar with the original text. There are excellent notes on pronunciation, as well as historical and editorial commentary. The *Cherubic Hymn* is often heard in Slavic countries, and this new American edition makes it easily accessible to good high school, religious, or college choirs.

George S. T. Chu

Concertato on "When the Morning Stars Together"

Charles H. H. Parry
Richard Proulx (arr.)
SATB, organ or brass ensemble
GIA, G-4303, \$1.20

It is most interesting to find Oxford University Press (copyright holder of this text) and GIA collaborating in the same publication. The marriage is fortuitous in that we have a sturdy text (Albert Bayly, 1969), a powerful British tune (C.H.H. Parry), and an attractive arrangement (Richard Proulx). The text is a tribute to sacred music and a welcome alternative to *When in Our Music God is Glorified*. The original tune, Rustington, is stirring, as one would expect from the English in this period. It holds much energy and releases it stunningly at its close. It is a perfect match for the text. Upon all this Proulx brings his gift of festival-making. With substantial accompaniments, interludes, optional voicings, and even congregational or audience participation, we are offered a menu from which to make our choices for performance.

This piece will work well with organ alone, as long as it is a large, colorful one. However, the instrumental parts are available for purchase and would add immeasurably to the performance. Anyone fortunate enough to bring all these forces into one space is in for a thrill indeed.

Richard Coffey

For Amber Waves

Dan Locklair
5 SATB choirs
Boosey & Hawkes, OCTB 6991, \$1.95

This piece, reminiscent in some ways of the well-known forty-voice Tallis motet, *Spem in alium*, is a sound study. The text is drawn from the well-known Katherine Lee Bates poem, *America the Beautiful*. Instructions included suggest:

The choirs should be placed around the audience and stage in such a way that the sound surrounds the entire performance space as much as possible.

A very brief soprano solo at the conclusion of the piece suggests the familiar Samuel Ward tune and provides another opportunity for spatial interest when performed from "a unique location away from the choirs." Ranges, rhythmic writing, tessitura, and text will provide the interested forty-voice choir little problems.

John Buehler

Magnificat

Thomas Barrett Armstrong
SSA, SATB, TTBB Choirs
Gordon V. Thompson Music, VTS-4016,
\$1.75

Because of the voicing of this *Magnificat*—three choirs necessary—it would have to be performed by an ensemble that had voices in abundance to make up the three choirs. While the piece is of medium difficulty, the reviewer could envision a capable high school choral program putting this together with a select

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male ensemble capable of handling four parts, a select female ensemble, and a four-voice mixed choir. This work would be a good addition to the program in a choral festival setting, be it high school, multiple church choirs, or collegiate groups.

The writing for the tenor and soprano

parts in all three choirs pushes the upper limits of the ranges, and the bass part in the male chorus descends to low E flat. The piece is quite chordal in nature, but the composer varies the texture by having individual choirs sing statements of the text, combining them in pairs, and then setting all three together, creating a thick harmonic texture. The music never intrudes on the text, and the words of the canticle (translated in English) are always clearly heard. The harmonic treatment of this Magnificat is primarily consonant, with mild dissonance used to heighten the expression of the text.

Elwood H. Brown

Magnificat, op. 164
Charles Villiers Stanford
 SATB/SATB
 Collegium, CCS212 \$3.95

Here we have a rich addition to the repertoire suitable for church, concert, college, or school. Charles Villiers Stanford (1852–1924) was, with his colleague C. Hubert H. Parry, one of England's greatest composers of the late Romantic period, especially in the sacred arena. His anthems and canticles are well-known and beloved by most church musicians, their choirs, and congregations. This Magnificat plows new ground, however, as a double-choir work often similar to the motets of Bach. It is Stanford's only Latin setting of the Magnificat canticle

and is in six main sections that move in carefully planned succession from one key to another until returning to the original key in the last section, an ecstatic Gloria.

Editor John Rutter has done an exemplary job in this work. The prefatory notes are illuminating and most helpful. The engraving is clean, and we are provided with an English translation at the beginning of each phrase of text.

One will wonder if Stanford has taken us into the realm of Brahms, then perhaps Rheinberger, and occasionally Bach. But no matter, for this Magnificat can stand sure-footed next to many comparable settings, and the journey through meters, keys, and styles will be an exciting one. The work is not a derivative but simply reflective of other great composers. On its own it is masterful, complete, and inspiring. It should make its way into the repertoire of every serious choir and conductor.

Richard Coffey

Preis ihm!

Giacomo Meyerbeer
 SATB, keyboard
 E.C. Schirmer, 5291, \$1.35

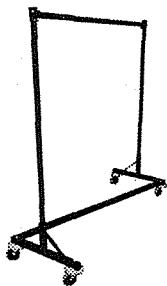
Meyerbeer (1791–1864) is rarely heard in choral concerts, but is well-known to opera lovers. *Preis ihm!* is a very strong anthem in praise of God, based on a text by Friedrich Klopstock. Robert Schuneman's edition presents German, French, and English texts. The keyboard accompaniment is merely a reduction of the choral parts, and the footnotes indicate that the original publication in 1813 was without accompaniment. The sustained notes of the choral parts also suggest that performing it unaccompanied would be preferable, although an organ continuo might provide a beautiful framework in a resonant space.

Meyerbeer's choral writing requires good intonation, but otherwise poses no unusual difficulties. This work could be an interesting opening piece for a program, perhaps paired with works by another early Romantic composer, such as Mendelssohn.

George S. T. Chu

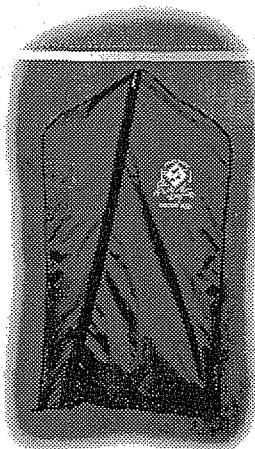
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Sicut Cervus

Z. Randall Stroope

SATB divisi

Mark Foster, MF2143, \$1.40

This unaccompanied, eight-part, Latin setting of Psalm 42:1-3 is scored for double chorus throughout most of its 6'30" length. However, Z. Randall Stroope specifies that the choirs are intended to "interlace bodies of sound, rather than having an antiphonal function. Therefore, they should stand together." While the lower parts are more accessible, the Choir II soprano part might be a stretch for most younger choruses, requiring singers to sustain g#2, with an optional b2. This piece was written for the Northwest Missouri State University Tower Choir, Dr. Richard Weymuth, Director, and is appropriate for large college, community, and church choirs.

The character of *Sicut Cervus* is sustained, with shimmering major seventh and ninth chords. There are two passages in free "chant style," senza misura (apparently not related to the original Tract chant). Stroope chose an A-B-A coda form, in which the middle section, beginning with the text Sitivit (sic) anima mea ad Deum vitum ("My soul has thirsted for the living God"), contains contrasting material for women's and men's voices. Although the text was originally meant for Easter Vigil, this compelling setting is suitable for nearly any time of the church or concert year, including the Christmas season. A literal translation is provided.

Randall Speer

proximity, no other technical difficulties are present. The organ part is a little more challenging, but because of the slow tempo of the work, does not pose any unusual technical problems.

Most of the choral writing is homophonic and weaves through several key changes within the piece. The harmonic style is not particularly dissonant; chords of extended harmony are used but usually resolve as expected. Only sixty-three measures long, this musically rewarding work may be learned quickly by most church choirs.

David Stein

The Lord is the Everlasting God

Kenneth Jennings

SSATB

Mark Foster, MF 2137, \$1.60

Verses from Isaiah 40 provided the inspiration for this moving setting by Kenneth Jennings. The mystery of God's voice is portrayed at the start with voice parts entering one after the other, freely chanting the text on stationary pitches. Melodic material is gradually introduced, transferring from part to part over the sustained pitches of the other parts. The climax of this section is achieved as all parts in divisi come together on the same text to create a strong, nine-part chord.

The second part changes to chorale-like writing in a stable tonality. This section features the text, "but those who wait for the Lord shall renew their strength." Close, warm harmonies are achieved by the occasional divisi of alto

and tenor parts. The work ends quietly with the same question with which it began: "Have you not known?"

This piece is suited for a church choir of sufficient numbers to handle the frequent part divisions and of sufficient skill to sing the chromatic lines of the opening section. The general nature and poetic beauty of the text make this appropriate in school settings.

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The House of Faith Has Many Rooms

Craig Phillips

SATB, organ

Selah, 410-691, \$2.00

Church choir conductors searching for a text that extols acceptance of diversity will find it in Phillip's *The House of Faith Has Many Rooms*. Set to a text by Carl Daw, Jr., and composed on a commission from the 1998 Mississippi Conference on Church Music and Liturgy, this is a well-crafted and readily accessible anthem. While the work contains a few odd meters and several changes of meter in close

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Extended Works

Gloria

Claudio Monteverdi

SSATTBB, strings, continuo

Collegium, CCS 213, \$3.50

This wonderful piece, carefully edited by John Rutter, includes documented

research notes detailing manuscript and performance history, performance suggestions, and complete information regarding the instrumentation, keyboard reduction, score sources and editorial method. The pristine, easy-to-read printed copy is as one expects from Collegium Music Publishers. This mini-masterpiece (13–15 minutes) will challenge and gratify the excellent college or adult choir.

This edition includes markings for soloists in six (SSTTBB) of the seven voice lines, though Rutter suggests the solo lines may be marked “solo” in the manuscript to cue Monteverdi’s part-book reading singers to non-tutti or full chorus sections. The performance of this piece offers a variety of opportunities for conductor and choristers. Well-suited to a larger chorus, the piece may be performed by as few as eleven musicians

(seven singers, two violins, cello, and organ). Monteverdi’s ranges and tessitura pose few problems for mature singers. Variety in combinations of voices, texture, and compositional technique make this setting a significant addition to the standard repertoire. The full score and parts are available for purchase from the publisher.

John Buehler



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I Will Lift Up Mine Eyes

Adolphus Hailstork

SATB, tenor solo, keyboard

Theodore Presser, 312-41723, \$2.95

This is a three-movement cantata (about 18 minutes) based on Psalm texts, for tenor solo, chorus, and orchestra (score and parts available on rental). Written in the 1980s, it is dedicated to the memory of Undine Smith Moore.

A very skilled tenor soloist is needed for the work, with a range to c^2 . The choral writing is often rhythmic, but normally in four parts with conjunct melodic motion. Hailstork occasionally thickens the texture to six or eight parts, but only in diatonic chordal passages. The stately outer movements of the cantata (Psalm 121 and 23) frame the slow middle movement, based on Psalm 13. Here the chorus mainly echoes statements by the soloist. Toward the end of this movement, soprano and alto soloists improvise along with the tenor in gospel style. Both the second and third movements reprise the melody from the first movement, providing unity to the work.

I Will Lift Up Mine Eyes is technically within the range of a good high school or religious choir. It is a thoughtful interpretation of the psalms with roots in the spiritual or gospel style. Hailstork’s setting of this substantial piece has considerable melodic and rhythmic interest, and with a fine tenor soloist would make an excellent choice for performance.

George S.T. Chu



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Magnificat in C Major

Anton Cajetan Adlgasser

SATB Chorus, SATB soli, keyboard
Theodore Presser, 312-41689, \$2.80

Anton Cajetan Adlgasser (1729–1777) was a court and cathedral organist in Salzburg for more than twenty-five years. He died from a stroke while playing the organ in the cathedral. He was succeeded by Michael Haydn as organist of Holy Trinity and St. Peter's, and by Mozart as court organist. He and his wife were personal friends of Mozart, who, in a letter written in 1776, describes Adlgasser as "an excellent master of counterpoint." He composed more than a hundred motets, masses, litanies, psalms, an opera, and twenty-two oratorios. His nearly forgotten work is worthy of a reintroduction to school and church choirs.

This Magnificat was written in 1754. The original instrumentation includes two violins, two clarini, timpani, and basso continuo. An effective keyboard realization is included in the choral score. The work is less than ten minutes in duration, with SATB soli performing for about half of the time. Basically in three sections, the piece begins with a cheerful, elegant allegro. Textures and interest are created by a variety of combinations of soli and tutti voicings. A contrasting moderato middle section is given totally to tenor and bass soli, singing the text "Gloria Patri et filio." This extraordinary contrapuntal duet is very beautiful. The final section (tutti) is a vibrant Vivace fugue, consisting mainly of C-major melisma. Most of the piece is made up of scale passages, making it accessible to many church and school groups. Since the soli parts always occur independent from the tutti parts, they could be performed by the tutti sections. Choirs skilled at singing Mozart and Haydn will not find it difficult to learn this joyful piece from eighteenth-century Austria.

Neil Lieurance

Pop, Jazz, or Broadway

Lady's Maid (from "Titanic—A New Musical")

Maury Yeston
SATB, piano

Cherry Lane Music Company (Hal Leonard, agent) 08741490, \$1.40

Amidst the mega-hype of the motion picture *Titanic*, a fine, long-running, Tony award winning Broadway musical of the same name has been somewhat forgotten. This is unfortunate because it carries a score with some individual songs worthy of recognition. One of these is *Lady's Maid*, newly arranged for choirs by the composer, Maury Yeston. A song of hope for new jobs and, in effect, new lives in America, *Lady's Maid* is sung by steerage passengers just after boarding the Titanic. The piece starts with the piano accompaniment introducing a continual eighth-note pattern that throughout the work gives the feeling of motion. The sopranos and altos start in unison with the reoccurring theme "I want to be a lady's maid," which later divides into two parts singing in thirds. The full choir enters with a sweeping half-note section singing, "Oh, far beyond the Northern Sea a new life can unfold." Soon other characters join them, singing in their native German and Italian languages, providing a window into the immigrant make-up of the Titanic's lower class passengers.

This is a powerful choral work with many of the hallmarks of other large Broadway choruses, such as *Do You Hear The People Sing* from *Les Miserables*, although on a somewhat smaller scale. Ranges are not extensive, and the piece contains no complex rhythms or harmony. The arrangement is well crafted, interesting, and moves creatively through four keys without a hint of the wholesale changes found in some pop music. *Lady's Maid* is also available for SAB and SSA. The reviewer could imagine this work performed by large and small high school and adult ensembles, or possibly a strong middle school choir. For those looking for a current Broadway selection, this is a strong addition to the repertoire that could be used any time of the year.

Jamie Spillane

—CJ—



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MUSIC FESTIVAL**
(for choirs, bands & orchestras)
June 30-July 4, 1999, July 5-9, 2000
July 4-8, 2001

1999 Guest Conductor: Jean Ashworth-Bartle
2000 Guest Conductor: Dr. Barbara Tagg



**CANTERBURY
INTERNATIONAL
CHORAL FESTIVAL**
Canterbury, England

July 8-12, 1999, July 12-16, 2000,
July 11-16, 2001

1999 Guest Conductor: David Victor-Smith
2000 Guest Conductor: Stephen Hatfield



**DANUBE INTERNATIONAL
CHORAL FESTIVAL, AUSTRIA**
July 18-22, 2000, July 18-22, 2001

2000 Guest Conductor: Barbara Clark
Competition Director: Sir Anthony Goodchild



**INTERNATIONAL BOYCHOIR
FESTIVAL, AUSTRIA**
Linz - July 18-22, 2000

Artistic Director: Franz Farnberger,
St. Florian's Boys' Choir
Guest Conductor: Gerald Wirth,
Vienna Boys Choir



KAGGIK 2000
International Gathering of
Youth Choirs - Starting July 5, 2000
Toronto, Ottawa, provincial capitals
Guest Conductor: Robert Sund

Artistic Directors: Robert Cooper, Barbara Clark
Senior Artistic Advisor: Nicholas Goldschmidt



**TORONTO
INTERNATIONAL
CHOIR FESTIVAL**
April 26 - 30, 2000

Guest Conductor: Jean Ashworth-Bartle



UNISONG - Ottawa
(Canadian Choirs)
June 28-July 4, 1999
June 28-July 2, 2000

1999 Guest Conductor: Bruce Pullan
2000 Guest Conductor: Iwan Edwards



OTTAWA TULIP SONGFEST
May 21-24, 1999

May 19-22, 2000, May 18-21,
2001

1999 Guest Conductor: Barbara Clark
2000 Guest Conductor: Lee Willingham

CONTACT: LOIS HARPER, BA, M.Ed, ARCT
Arts Bureau for the Continents
350 Sparks Street - Suite 207A
Ottawa, Ontario, CANADA, K1R 7S8
Phone: 1-800-267-8526 Fax: 1-613-236-2636
E-mail: lois@abc.ca website: www.abc.ca

RAYMOND W. BROCK MEMORIAL STUDENT COMPOSITION CONTEST

APPLICATION DEADLINES

THE RAYMOND W. BROCK Memorial Student Composition Contest will be held in connection with the 2000 ACDA Division Conventions: Eastern Division, February 16–19, Baltimore, Maryland; Central Division: February 23–26, Cincinnati, Ohio; North Central Division, March 1–4, Madison, Wisconsin; Southern Division, March 1–4, Orlando, Florida; Northwestern Division, March 8–11, Seattle, Washington; Western Division, March 8–11, Los Angeles, California; and Southwestern Division, March 15–18, Oklahoma City, Oklahoma. The annual contest, underwritten by the Raymond W. Brock Memorial Composition Fund, was inaugurated at the 1999 ACDA National Convention in Chicago, Illinois.

The objectives of the contest are threefold: 1) to acknowledge and reward outstanding undergraduate and graduate student composers, 2) to encourage choral composition of the highest caliber, and 3) to further promote student activity at ACDA division and national conventions.

The winner of the composition contest will be awarded a \$1000 cash prize, airfare to ACDA division convention of the student's residence, hotel accommodations, convention registration, a performance of the work on the main stage at each convention by a choral ensemble selected by the Association, and a publishing contract for the work performed.

Qualifications

Applicant must be an ACDA student member, full-time undergraduate or graduate student, and no older than age twenty-seven on the application deadline.

Composition Criteria

Submitted works must meet all of the following criteria:

- 1) Voicing. Compositions may be set for any combination of voices that may be found in a single choir with members of similar ages.
- 2) Accompaniment. Compositions may be unaccompanied or accompanied by a single piano.

3. Text. Any sacred text or a text that is sacred in nature may be used, with the following provisos:
 - a) Text must be in the public domain, or the text must be accompanied by the express written permission of the author.
 - b) The source for the text must be accurately and completely documented.
 - c) Non-English language texts must include a phonetic pronunciation guide underlaid in the score. Non-English language texts must include both poetic and literal translations.
4. Copyright. Compositions must conform to all current U.S. copyright laws. Those works in violation will be disqualified.
5. Format. Compositions must be submitted in a computer-generated type-set format.
6. Duration. Length of compositions must be between three and five minutes.
7. Past performance. Compositions must have received no public performance.
8. Past publication. Compositions must be unpublished anywhere.

Application Procedure

Applicants must complete the application and submit it with the following documentation. An incomplete application will disqualify the applicant.

1. Verification of the student's full-time status by an active ACDA member on the music faculty at the applicant's institution of higher learning.
2. Seven copies of the composition. Only one composition will be considered from each applicant. A recording of a non-public performance may be included, but it is not required.

Mail application materials to Gene Brooks, ACDA, P.O. Box 6310, Lawton, Oklahoma 73506. Application must be postmarked no later than August 15, 1999. All application materials become the property of the American Choral Directors Association and will not be returned to the applicant.

Contest Timetable

August 15, 1999. Application deadline.

September 1999. First review of compositions by Selection Committee.

October 1999. Second review of compositions by Selection Committee. All applicants notified of results and choirs selected to perform premiere at Eastern Division Convention.

February–March 2000. Presentation of award at the division convention attended by the student. Performance of the work at all seven division conventions.

Publication of the composition will proceed in consultation with, under the auspices of, and by a schedule established by a publisher to be selected by ACDA.

Contest Judges

The Student Composition Contest will be administered by the ACDA national office in consultation with the National Chair of the Youth & Student Activities Committee and the Chair of the Raymond W. Brock Memorial Composition Composers Committee. Judges shall include three distinguished composers who are prior recipients of the Brock Endowment commission, two distinguished choral conductors selected by the Executive Committee, the National Chair of the Youth & Student Activities Committee (ex officio), and the ACDA Executive Director (ex officio). The decision of the judges is final.

Disclaimer

No person connected with the Raymond W. Brock Memorial Student Composition Contest, nor any judge, teller, or person connected with the selection process shall be involved with any decision involving that person's student (over the past three years) who has entered the Raymond W. Brock Memorial Student Composition Contest.

RAYMOND W. BROCK MEMORIAL STUDENT COMPOSITION CONTEST APPLICATION

2000 ACDA Division Conventions:
Eastern Division, February 16-19, Baltimore, Maryland
Central Division: February 23-26, Cincinnati, Ohio
North Central Division, March 1-4, Madison, Wisconsin
Southern Division, March 1-4, Orlando, Florida
Northwestern Division, March 8-11, Seattle, Washington
Western Division, March 8-11, Los Angeles, California
Southwestern Division, March 15-18, Oklahoma City, Oklahoma

NOTE: All items on this form must be filled in for the application to be considered complete.

GENERAL

Name Last First M.I.

Home address Street Apt. No.

City State/Country Zip Code

School address Street Apt. No.

City State/Country Zip Code

Primary telephone: () Secondary telephone: ()

Are you a student member of ACDA? Yes No Date of Birth: / /

Are you a full-time undergraduate or graduate student? Yes No

College/University: Name City State ZIP

COMPOSITION INFORMATION

Voicing: Duration:

Accompaniment (check one): unaccompanied piano

Text: Source:

public domain

written permission of the author attached

For non-English-language texts:

phonetic pronunciation guide underlaid

poetic translation included

literal translation included

ENDORSEMENT

To be signed by an active member of ACDA on the music faculty at applicant's college or university.

I endorse the above applicant for the Raymond W. Brock Memorial Student Composition Contest. I have read and understand the application requirements, verify that the applicant is a full-time undergraduate or graduate student at this institution, and certify that this student meets the stated requirements.

Signature _____ Date _____

Title and school _____

Daytime telephone (_____) _____

STATEMENT OF APPLICANT

I certify that I have read, understand fully, and accept the requirements for participation in the Raymond W. Brock Memorial Student Composition Contest, that all the information contained in this application is accurate, and that the accompanying composition is my own work, has received no public performance, and is not in violation of copyright laws.

Signature _____

Date _____ Age _____

Application materials must be **postmarked by August 15, 1999**, and mailed to:
Gene Brooks, Executive Director
American Choral Directors Association
P. O. Box 6310
Lawton, OK 73506

THE CHORAL JOURNAL: AN INDEX TO VOLUME THIRTY-NINE

by Scott W. Dorsey

The classification numbers used below correspond to subject headings in all ACDA monographs utilizing bibliographic format, particularly *The Choral Journal: An Index to Volumes 1–18* (Monograph No. 3) by Gordon Paine, and *The Choral Journal: An Index to Volumes 19–32* (Monograph No. 7) By Scott W. Dorsey. Subject classifications with no entries for this volume year have been omitted from the listing. “Rep.,” “Bib.,” and “Disc.” are abbreviations for repertoire, bibliography, and discography.

Subject Classification

1. **Choral Composition, Arranging, Editing, and Publishing**
 - “Commissioning works for Children’s Chorus,” by Linda Ferreira. 3/99:67.
2. **Composers and Their Choral Music**
 - “Christiane: Cryptography in Brahms’s Ein deutsches Requiem,” by Benjamin Locke. 9/98:9.
 - “Mendelssohn’s Der zweite Psalm, “Warum toben die Heiden”: Personal Perspective or Political Enlightenment,” by Chris D. White. 9/98:17.
 - “Moses: A Biblical Oratorio by Max Bruch,” by Bingham Vick, Jr. 9/98:27.
 - “Leonardo Leo and His Dixit Domini,” by Sharon Rae Van Nest. 10/98:9.
 - “Norman Dello Joio’s Secular Choral Music: Conversations with the Composer,” by Lee Egbert. 10/98:15.
 - “The Choral Music of Hugo Wolf,” by Peter Pocock. 10/98:25.
 - “The Choral Works of Krzysztof Penderecki: An Annotated Listing,” by Ray Robinson. 11/98:35. REP.
 - “Camille Saint-Saens’s Christmas Oratorio: Description, Accessibility, Comparison,” by David W. Music. 12/98:49.
 - “Bach and Graupner: The Audition Cantatas,” by John Curtis. 2/99:9.
 - “A View of Mortality and Mozart: The Reconstruction of a Sacred Classic,” by Timothy W. Sharp. 3/99:73.
 - “The Choral Graduals of Johann Michael Haydn: Elegant Additions to the Performance Repertoire,” by Dale Miller. 4/99:9.
 - “Francis Poulenc’s Grand Choral Symphony,” by Lee G. Barrow. 4/99:21.
 - “Celebration of Youth and Innocence: Benjamin Britten’s Welcome Ode,” by Frances T. Sinclair. 5/99:9.
 - “Copland and the Folk Song: Sources, Analysis, and Arrangements,” by Mary A. Kennedy. 5/99:17. REP.
 - “Percy Granger as Choral Composer,” by Robert J. Ward. 5/99:29. DISC.
8. **Choral Conducting and Choral Techniques: Vocal Technique, Vocal Production, and Tone**
 - “Choral Tone: A Decision,” by Bill McMillan. 10/98:43.
13. **Choral Conducting and Choral Techniques: Musicianship**
 - “Sight-Singing Pedagogy: Research Applied to Classroom Methods,” by Lara Brittain. 8/98:9.
 - “Using Literacy Learning Theories to Facilitate Sight-Reading and Music Learning,” by Andrew Johnson. 8/98:37.
 - “Integrating Sight-Singing into the High School Choral Rehearsal,” by Steven M. Demorest. 12/98:55.
14. **Choral Conducting and Choral Techniques: Organization and Administration**
 - “ChoralNet,” by Donald Oglesby. 9/98:37.
 - “Creating a Web Site: A Basic Guide,” by Donald Oglesby. 12/98:67.
 - “Unsung Heroes of ChoralNet,” by James D. Feiszli. 3/99:81.
15. **Choral Conducting and Choral Techniques: Repertoire Selection**
 - “The Good-Hearted Cantor,” by Margaret Boudreaux. 10/98:35.
 - “Celebrating the Births of Significant Choral Composers,” by Lon S. Beery. 11/98:25. REP.
 - “Letter to Editor,” by Owen Burdick. 2/99:18.
 - “Letter to Editor,” by Philip Brunelle. 2/99:18.
 - “Repertoire and Conductors of Fifty All-State Choirs, 1996-97,” by Rebecca R. Reames. 2/99:45.
 - “Repertoire and Conductors of Fifty All-State Choirs, 1997-98,” by Rebecca R. Reames. 3/99:49.
16. **Choral Conducting and Choral Techniques: Score Reading and Interpretation**
 - “Score Study: A Magical Eye for Musical Blueprints,” by John Dickson. 3/99:9.
33. **Forms of Choral Music: Other**
 - “Traditions, Transitions, and Trends in Multicultural Choral Music,” by Anthony Leach. 9/98:41.

34. **History of Choral Performance, Histories of Choral Organizations, and Biographies of Conductors**
 "In Memoriam: Elmer Isler (1927–98)." 8/98:44.
 "In Memoriam: James McKinney (1921–98)." 8/98:45.
 "In Memoriam: Claude Tagger (1937–98)." 8/98:45.
 "In Memoriam: Richard H. Trame, S. J. (1921–98)." 8/98:46.
 "In Memoriam: Fred Bock (1939–98)." 10/98:32.
 "In Memoriam: Corydon 'Cory' J. Carlson" (1965–98). 11/98:70.
 "In Memoriam: Alfred Skoog (1927–98)." 12/98:68.
 "In Memoriam: Bev R. Henson (1929–98)." 2/99:63.
 "In Memoriam: Robert Shaw (1916–99)." 3/99:32.
 "Robert Shaw: A Tribute," by Ray Robinson. 3/99:33.
38. **History and Analysis of Choral Music: Baroque**
 "English and German Baroque Music," by Lawrence Schenbeck. 12/98:69.
 "New Bach Studies," by Lawrence Schenbeck. 2/99/71.
40. **History and Analysis of Choral Music: Romantic**
 "New Approaches to Romantic Choral Music," by Lawrence Schenbeck. 4/99:45.
43. **Interviews**
 "Changing Voice and Middle School Music: An Interview with John Cooksey and Nancy Cox," by Sally Hook. 8/98:21.
 "An Interview with Brock McElheran," by Harriet Simons. 8/98:31.
 "An Interview with Gwyneth Walker," by Gene Brooks. 2/99:21.
 "An Interview with Adolphus Hailstork," by Gene Brooks. 2/99:29.
45. **Literature on, and Music for Various Types of Choruses: Women's Voices**
 "Women's Choirs," by Monica J. Hubbard. 10/98:44. DISC. REP.
 "A Missing Chapter from Choral Methods Books: How Choirs Neglect Girls," by Patricia O'Toole. 12/98:9.
 "Practices of Successful Women's Choir Conductors," by Hilary Apfelstadt. 12/98:35. REP.
 "Women's Choirs: Repertoire, Standards, and Chestnuts," by Monica J. Hubbard. 12/98:59. REP.
 "Letter to the Editor," by J. Michael Frasier. 1/99:4.
 "Letter to the Editor," by Adrian Horn. 2/99:4.
 "Letter to the Editor," by Paul Langholz. 2/99:18.
 "Letter to the Editor," by Sandi Peaslee. 3/99:4.
 "Letter to the Editor," by Alice Day. 3/99:4.
48. **Literature on, and Music for Various Types of Choruses: Junior High School, High School, and Boychoir**
 "The High School Student Conductor," by Michelle Kaschub. 8/98:41.
 "Organizing a Boychoir in Your Community: Why and How," by Darrel James. 9/98:39.
 "Letter to the Editor," by Douglas Neslund. 10/98:4.
 "Boychoirs in Russia," by Sergey Pimenov and Sergey Sipatoff. 2/99:35.
 "High School Choirs," by Michelle Kaschub. 2/99:65.
 "The National Standards from a Middle Level Perspective," by Kathy Anderson. 5/99:61.
50. **Literature on, and Music for Various Types of Choruses: Community Choir**
 "Community Choirs Are Alive and Well, Thank You Very Much," by Bill Diekhoff. 9/98:40.
 "The Competitive Edge," by Charles Facer. 5/99:61.
51. **Literature on, and Music for Various Types of Choruses: Church**
 "Music in Community: The Choral Music and Hymns of Iona and Taize," by Timothy W. Sharp. 8/98:47. BIB. DISC.
 "Rehearsing the Volunteer Church Choir: Principals and Techniques," by Lee Hinson. 10/98:53.
 "Choral Music and Today's Church: A Very Present Help in Times of Trouble," by John H. Dickson. 2/99:66.
 "A Church Musician's Bibliography for Dealing with Change, Conflict, and Staff Relationships," by Mark Acker and Timothy W. Sharp. 4/99:43.
52. **Literature on, and Music for Various Types of Choruses: Professional Choir**
 "Professional Choirs: I Can Actually Make a Living?" by Jerry A. Young. 11/98:49.

55. **Literature on, and Music for Various Types of Choruses: Folk, Pop, Jazz, and Rock**
 "Fifteen Resources for the Vocal Jazz Director," by Diana Spradling. 3/99:68.
57. **Educational Techniques and Philosophy**
 "Passion and the Conductor," by Terry W. York. 4/99:31.
58. **Performance, Practice, Style, and Interpretation: General**
 "Common Rhythms in the Americas," by Oscar Escalada. 2/99:59.
66. **ACDA Activities and Other Professional News**
 "Guidelines for Submission." 8/98:27.
 "Two-Year College Choirs," by D. Brent Ballweg. 8/98:42.
 "Outstanding Student Chapter Award," by Scott W. Dorsey. 8/98:43.
 "1999 ACDA National Convention." 10/98:31.
 "ACDA Officer Candidates: National R&S Chair." 11/98:54.
 "ACDA Officer Candidates: Central Division President-Elect." 11/98:55.
 "ACDA Officer Candidates: Southern Division President-Elect." 11/98:56.
 "Windy City Hosts America's Singers." 11/98:83.
 "Seven Ways to Remember ACDA." 11/98:87.
 "ACDA Officer Candidates: National R&S Chair." 12/98:63.
 "ACDA Officer Candidates: Central Division President-Elect." 12/98:64.
 "ACDA Officer Candidates: Southern Division President-Elect." 12/98:65.
 "ACDA Officer Candidates: Western Division President-Elect." 12/98:66.
 "Does Your Will Work?" 12/98:77.
 "Participants Promised Exciting Program." 12/98:84.
 "Special Convention Issue." 1/99.
 "Boychoir," by Randall Wolfe. 2/99:65.
 "How to Make a Good Gift." 2/99:70.
 "Writing Fellows Report," by Nina Gilbert. 2/99:77.
 "What Your Will Reveals About You." 3/99:80.
 "Two-Year College Choirs," by D. Brent Ballweg. 4/99:37.
 "Mary Helps ACDA Take Stock." 4/99:42.
 "High School Choirs," by Janice Bradshaw. 5/99:64.
67. **Professional and Artistic Philosophy, Esthetics**
 "The Ecological Arts," by Alice Parker. 9/98:35.
 "College and University," by Bill McMillan. 4/99:37.
69. **Reference Materials: Bibliographies of Literature on Choral Music**
 "Research Report," by Lawrence Schenbeck. 9/98:47.
 "Index to the *Choral Journal*: Volume Thirty-nine," by Scott W. Dorsey. 5/99:87.
70. **Reference Materials: Bibliographies and Lists of Choral Music**
 "The Twenty-One SSATB Vocal Works of Deitrich Buxtehude: An Annotated Bibliography," by Susan L. Reid. 11/98:9. BIB.
71. **Book Reviews**
Robert Schumann: Herald of a 'New Poetic Age,' by John Daverio. William Weinert, reviewer. 8/98:57.
The Language of the Classical French Organ: A Musical Tradition before 1800, by Fenner Douglass. James Higdon, reviewer. 8/98:57.
Gerald Finzi: A Bio-Bibliography, by John C. Dressler. Stephen Town, reviewer. 9/98:57.
A Critical Study of Word/Music Correspondences in the Choral Works of Gerald Finzi, by Kathleen E. Robinson. Stephen Town, reviewer. 9/98:60.
A Conductor's Analysis of Gerald Finzi's "Intimations of Immortality," "Lo, the Full, Final Sacrifice," and "Magnificat," by Jonathan Eric Crutchfield. Stephen Town, reviewer. 9/98:62.
The Choral Odes of Gerald Finzi, by John Henry French. Stephen Town, reviewer. 9/98:64.
Helmuth Rilling: Conductor-Teacher, by Sharon A. Hansen. Lewis Gordon, reviewer. 10/98:61.
English Choral Practice, 1400-1650. Edited by John Morehen. Mark M. Ring, reviewer. 10/98:61.
Górecki, by Adrian Thomas. Gregory Pysh, reviewer. 10/98:63.

Arvo Pärt, by Paul Hillier. Gregory Pysh, reviewer. 10/98:63.
Arthur Bliss: A Source Book, by Stewart R. Craggs. Stephen Town, reviewer. 11/98:63.
Choral Conversations: Selected Interviews from Chorus! Magazine, by Mark S. Gresham. David J. Greenagel, reviewer. 11/98:65.
The Compleat Conductor, by Gunther Schuller. Gregory Pysh, reviewer. 11/98:65.
The Catalog of the Works of Ralph Vaughan Williams, Second Edition, by Michael Kennedy. Stephen Town, reviewer. 12/98:73.
The Successful Organists of the Chapel Royal and the Cathedrals of England and Wales from c.1538, by Watkins Shaw. Stephen Town, reviewer. 12/98:74.
William Sterndale Bennett: A Descriptive Thematic Catalogue, by Rosemary Williamson. Stephen Town, reviewer. 12/98:75.
Gerald Finzi: An English Composer, by Stephen Banfield. Stephen Town, reviewer. 2/99:85.
In Search of Musical Excellence: Taking Advantage of Varied Learning Styles, by Sally Herman. David J. Greenagel, reviewer. 3/99:91.
The Saint Olaf Choir: A Narrative, by Joseph M. Shaw. David J. Greenagel, reviewer. 3/99:91.
Herbert Howells, by Paul Spicer. Jeffrey Carter, reviewer. 3/99:92.
Dialogues and Discoveries: James Levine, His Life and His Music, by Robert C. Marsh. Gregory Pysh, reviewer. 4/99:55.
Bach Studies 2, Edited by Daniel R. Melamed. Bill Braun, reviewer. 4/99:56.

72. Record Reviews

Johann Hermann Schein: Israelis Brunnlein and Les Fountains d'Israel. Ensemble Vocal Européen; Phillipe Herreweghe, conductor (Harmonia Mundi HMC 901574). Paul A. Laprada, reviewer. 8/98:53.
Gustav Holst: Seven Partsongs, a Choral Fantasy, A dirge for Two Veterans, Ode to Death. London Symphony Chorus, The Joyful Company of Singers; Richard Hickox, conductor (Chandos CHAN 9437). Richard Bloesch, reviewer. 8/98:54.
Spirit of God Unleashed. The Choral Music of Richard Proulx: A Retrospective. The Cathedral Singers; Richard Proulx, conductor (GIA CD-405). Steven R. Gibson, reviewer. 8/98:55.
Giuseppe Verdi: Messa da Requiem. Monteverdi Choir; John Elliot Gardiner, conductor (Philips D208958). Robert Montemorra Marvin, reviewer. 9/98:53.
Giuseppe Verdi: Messa da Requiem. London Symphony Chorus; Richard Hickox, conductor (Chandos CHAN 9490). Robert Montemorra Marvin, reviewer. 9/98:53.
Giuseppe Verdi: Messa da Requiem. Chicago Symphony Orchestra Chorus; Daniel Barenboim, conductor (Erato, 4509-96357). Robert Montemorra Marvin, reviewer. 9/98:53.
Giuseppe Verdi: Messa da Requiem. Orféon Donostiarra; Michel Plasson, conductor (EMI Classics 7243-5-56459-2-0). Robert Montemorra Marvin, reviewer. 9/98:53.
Choral Music A Cappella. Allmänna Sungen; Cecilia Rydinger Alin, conductor (Grammofon AB BIS, Djursholm, CD 934). Weyburn Wasson, reviewer. 10/98:57.
Lars-Erik Larsson: Förklädd Gud. Amadei Kammerkör; John Erik Eleby, conductor, and Svenska Kammarorkestern; Petter Sundkvist, conductor (Naxos 8.5537.38). Weyburn Wasson, reviewer. 10/98:57.
CRUX: 20th-Century Choral Music. Grex Vocalis; Carl Hogset, conductor (Quattro AS QCD 9308). Weyburn Wasson, reviewer. 10/98:58.
Uppsala Domkyrkokör. Uppsala Cathedral Choir; Milke Falck, conductor (Uppsala Domkyrkokör CD 9801). Weyburn Wasson, reviewer. 10/98:59.
This Worldes Joie. Gloriae Dei Cantores; Elizabeth Patterson, conductor (Paraclete Press GDCD 020). Linda A. Sharp, reviewer. 11/98:59.
J. S. Bach: Jagd-Kantate; Kaffee-Kantate. Gächinger Kantorei; Helmuth Rilling, conductor (Hänssler Classics CD 98.161). Linda A. Sharp, reviewer. 11/98:59.
J. S. Bach: Geschwinde, ihr wirbelnden Winde BWV 201. Gächinger Kantorei; Helmuth Rilling, conductor (Hänssler Classics CD 98.162). Linda A. Sharp, reviewer. 11/98:61.
The Spirit of England and France. Gothic Voices; Christopher Page, conductor (Hyperion CDA66919). David Stein, reviewer. 12/98:71.
J. S. Bach: Johannes Passion, BWV 245. Gächinger Kantorei; Helmuth Rilling, conductor (Hänssler Classics CD 98.980). David Stein, reviewer. 12/98:71.
Georg Philipp Telemann: The Day of Judgement. Music of the Baroque Chorus; Thomas Wikman, conductor (d'Notre Classics DND1017). David Stein, reviewer. 12/98:71.
Felix Mendelssohn: Elijah. La Chapelle Royal and Collegium Vocale; Philippe Herreweghe, conductor (France Telecom 901463.64). Robert Montemorra Marvin, reviewer. 2/99:85.
Felix Mendelssohn: Elijah. Gächinger Kantorei; Helmuth Rilling, conductor (Hänssler Classics CD 98.928). Robert Montemorra Marvin, reviewer. 2/99:85.
Felix Mendelssohn: Elijah. Atlanta Symphony Orchestra Chorus; Robert Shaw, conductor (Telarc 2CD-80389). Robert Montemorra Marvin, reviewer. 2/99:85.

- Felix Mendelssohn: Elijah.* Edinburgh Festival Chorus; Paul Daniel, conductor (London 455-699-2). Robert Montemorra Marvin, reviewer. 2/99:85.
- Samuel Barber: Prayers of Kierkegaard;* Béla Bartok: *Cantata Profana;* Ralph Vaughan Williams: *Dona Nobis Pacem.* Atlanta Symphony Orchestra Chorus; Robert Shaw, conductor (Telarc CD80479). David Shaler, reviewer. 3/99:85.
- Dan Locklair: Holy Canticles.* Bel Canto Company; Davig Pegg, conductor (Gasparo Records GSCD-325). Marsha Core Bobnak, reviewer. 3/99:86.
- Krzysztof Penderecki: Credo.* Oregon Bach Festival Chorus, Phoenix Boys Choir; Helmuth Rilling, conductor (Hänssler Classics 98.311). David Bohn, reviewer. 4/99:49.
- Divine Grandeur.* The New York Concert Singers; Judith Clurman, conductor (New World records 80504-2). David Bohn, reviewer. 4/99:50.
- Elliot Goldenthal: Fire Water Paper: A Vietnam Oratorio.* Pacific Chorale, Pacific Chorale Children's Chorus, Vietnamese Children's Chorus; Carl St. Clair, conductor (Sony Classical SK 68368). David Bohn, reviewer. 4/99:51.
- Richard Einhorn: Voices of Light.* Anonymous Four, Netherlands Radio Choir; Steven Mecurio, conductor (Sony Classical SK 62006). David Bohn, reviewer. 4/99:51.
- J. S. Bach: Mass in B Minor.* Collegium Vocale; Philippe Herreweghe, conductor (Harmonia Mundi HMC 901614.15). Lyn Schenbeck, reviewer. 5/99:69.
- J. S. Bach: Mass in B Minor.* The Choir of the King's Consort, Tölzer Knabenchor; Robert King, conductor (Hyperion CDA672011/2). Lyn Schenbeck, reviewer. 5/99:69.

74. Choral activities in the U.S. and abroad

- "Sharing Traditions: A Glance at Canada's Podium '98," by Victoria Meredith. 11/98:21.
 "Siberian Choral Music," by Tatiana Korotkof. 2/99:41.

75. Texts

- "Text Setting and Symbolism in Musgrave's *Rorate coeli*," by Anna Hamre. 3/99:23.
 "Carlisle Floyd's Text Settings in His Works for Chorus," by Teresa S. Coffman. 3/99:37.



August 2 - 7

... IN THE MOUNTAINS '99 • EAST STROUDSBURG, PA

AUGUST 2 - Elementary Chorals & Musicals • AUGUST 3 - Jr./Sr. High through Adult • AUGUST 4 - Church Day 1 • AUGUST 5 - Church Day 2
 AUGUST 6 - Church Day 1 (repeat of Aug. 4) • AUGUST 7 - Church Day 2 (repeat of Aug. 5)
 A Shawnee Press School and Church Choral Workshop and Showcase in East Stroudsburg, PA • At East Stroudsburg University • East Stroudsburg, PA

CLINICIANS

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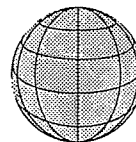
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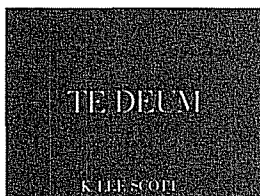
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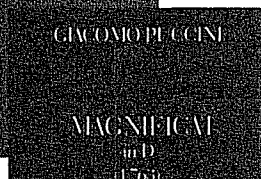
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15642 Cuttysark Street
Corpus Christi, TX 78414

John Buehler
Baker University
P.O. Box 65
Baldwin City, KS 66006

Conan Castle
245 NE 71
Warensburg, MO 64093

George S. T. Chu
Hamline University
Saint Paul, MN 55104

Richard Coffey
Concora
90 Main Street
New Britain, CT 06051

Bob Demaree
740 Elmwood Drive
Platteville, WI 53818

Leslie Guelker-Cone
Department of Music
Western Washington
University
Bellingham, WA 98225

Paul Laprade
Westminster Choir College
101 Walnut Lane
Princeton, NJ 08540

Neil Lieurance
First Methodist Church
811 Fifth Avenue
Seattle, WA 98104

Richard L. Mallonee
Ohio State University—Lima
4240 Campus Drive
Lima, OH 45804

Richard Nance
Pacific Lutheran University
Department of Music
Tacoma, WA 98447

David Shaler
810 W. Benton Street, #308
Iowa City, IA 52246

Randall Speer
1336 96th Avenue, NE
Blaine, MN 55434

Jamie Spillane
Ledyard High School
24 Gallup Hill Road
Ledyard, CT 06339

David Stein
Music Department
California State University—
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Jed David Watson
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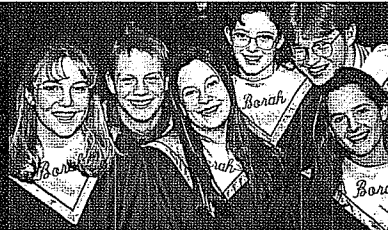
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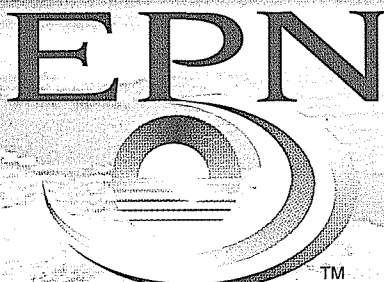
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