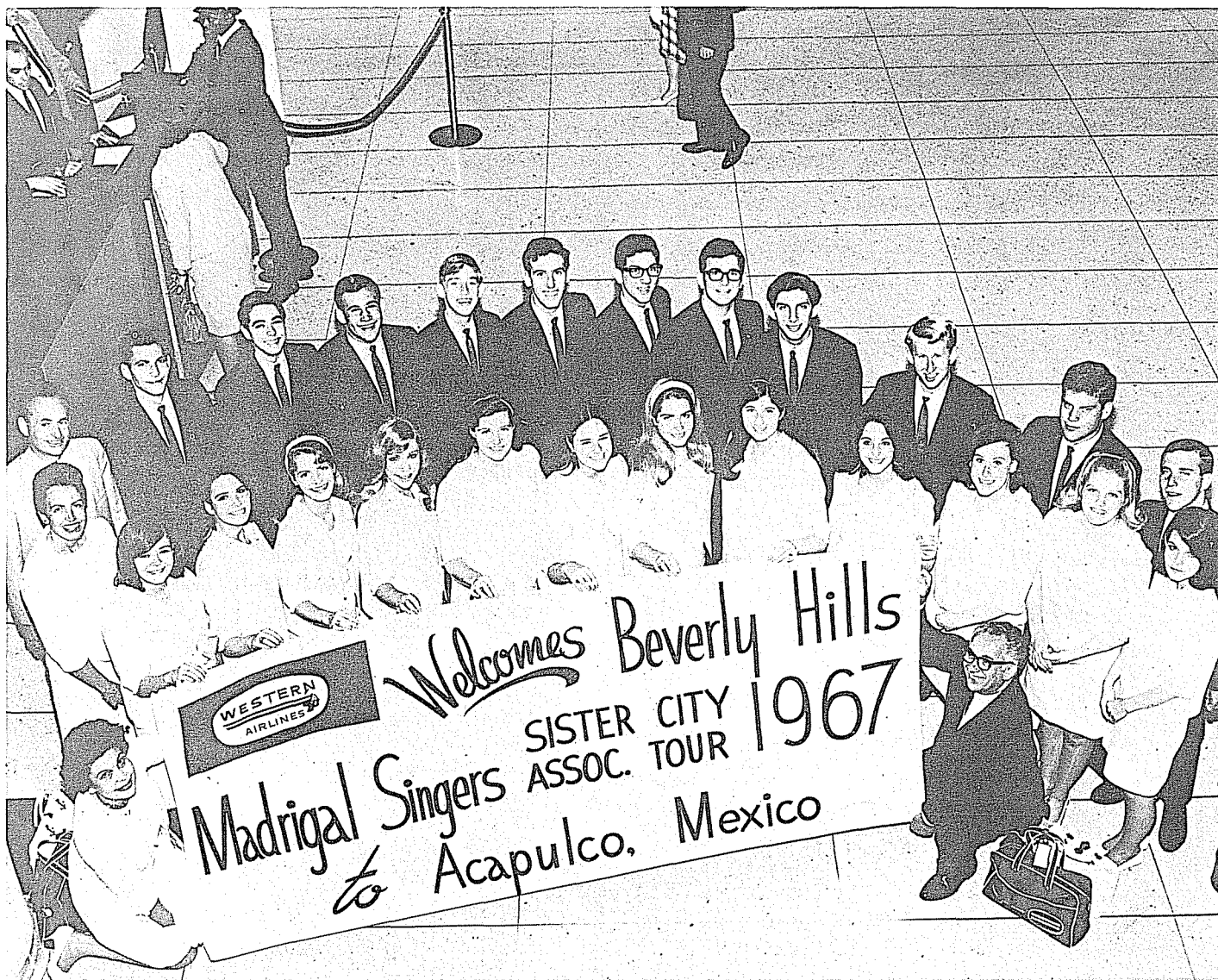


MAY-JUNE 1968

THE

# Choral Journal

Official Publication of the AMERICAN CHORAL DIRECTORS ASSOCIATION



#### FIRST ROW

Sally Ross, Harriet Steinbaum, Melinda Cummings, Karen Balkin, Kathryn Miller, Ellen Zucker, Patricia Cummings, Joanne Hall, Lynne Levinson, Carole White, Melissa Moss, and Janet Harris. Mrs. Rena Hubbard, Assistant Director, and Robert Holmes, Director, are in front holding the banner.

#### SECOND ROW

Mrs. Mildred Andrews; accompanist; Dr. F. Willard Robinson, Principal of Beverly Hills High School; Terry Wolff, Ronald Burger, Geoff Shlaes, Brian Bingham, David Loew, Joel Pressman, Henry Kahn, Barry Pyne, Dwight Holmes, Michael Kantor, and Neal Spiegel.

## From the Executive Secretary's Desk

While it is impossible to report in detail on all meetings of the National Board, the Executive Committee, the Division and State Chairmen and open sessions, several important plans and needs for the future were discussed with directives to initiate means of accomplishing them as soon as practicable. Committee reports were given, some of which appear in this issue and others which will follow in coming issues. The need for a completed ACDA Handbook was stressed and, in an effort to get it into the hands of Division and State Chairmen as soon as possible, officers are at work revising each section which will be forwarded to appropriate chairmen as it is completed. Utilizing a loose-leaf format, further revisions and additions will be readily made.

With the need for commissioned articles for The Choral Journal, monographs, lists of choral literature, and other informative materials for the membership, more secretarial help, time for processing members and requests, and a desire to raise the Executive Secretary's salary to that of a full time position there was unanimous agreement that annual dues for ACDA must be raised. While it was felt this should be done immediately, the necessity for complete information to all members, Constitution and bylaws changes which must be ratified by the entire membership to allow any change in fees made it impossible to act soon enough for the current year. Since all changes must be voted on prior to any alteration in dues, completely new brochures and application forms as well as dues notice cards would then have to be printed. Because results of such a ballot could not be determined in time to be effective this year, it was the considered judgment of the Executive Board that such action should be given sufficient time and publicity to allow all members the opportunity to express themselves.

Further support for State Chapters was discussed. Under proposed budget changes funds available for states will be doubled. When a state becomes an approved affiliate chapter and its officers take over collection of all dues it will be in line for additional secretarial funds. This and other plans will be discussed at the Executive Board's annual meeting at Tampa in July.

Discussion of student chapters and ACDA merit awards for outstanding choral students at the high school and college level led to the formation of a committee to explore the possibility of an award for high school, college and community as well as a committee on student chapters. Library subscriptions to The Choral Journal were stressed as well as Institutional memberships in ACDA. Membership in the National Music Council was continued. ACDA will co-sponsor an International Choral Conductors Symposium in conjunction with the Institute of European Studies of Vienna, Austria, this coming year and President Decker spoke to the membership on the possibility of a World Cantat in the near future with ACDA as one of the leading sponsors.

In order to keep the organization sol-

vent with numerical superiority and financial strength to speak as the choral voice of this country and still maintain our dues at the present level of \$6.00 a year the need to double our membership this coming year was expressed by President Decker and the National, Divisional and State officers. A renewed plea was issued that each ACDA member make it his personal obligation to bring in one new member this fall to swell the ranks of ACDA to help us through this coming year until dues are adjusted to cover rising costs of all services we must employ. Many State Chairmen were signalled for the spectacular growth during the past two years in their states and it is hoped that each of the 50 states will not only boast an increased membership this coming year but hold at least one ACDA sponsored event: workshop, reading clinic,

ic, festival, or meeting by which more choral directors will become aware of the aims, purposes and value of ACDA.

This issue carries the first Dues Notice for the 1968-69 fiscal year. Although July 1 is the first day of that year, many of you will be away on vacation or at summer school and it is the hope of the executive committee that you will help both the organization and yourself by paying your dues now before the end of the current school year. Your early payment will help our office maintain staff and operations through the summer months until the payments following the Second dues notice in September come in to keep the organization going. If you plan to become a Life Member, do so now since this is the last year you may do so at the \$100 fee. Happy summer holidays, but send your check first! ❖

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## ALFRED HOLDS FOURTH SUCCESSFUL FESTIVAL WITH FORTY-SEVEN CHOIRS

The State University Agricultural and Technical College at Alfred held its fourth annual Choral Festival on Friday and Saturday, May 3-4, 1968.

The weekend of choral performances and adjudication attracted 47 high school and college choirs. Over 3,000 singers participated in the program.

The three adjudicators for the event included R. Wayne Hugoboom, editor of *The Choral Journal*; Jack Boyd, University of Iowa; and Dr. Gerald Mack, Hartt School of Music, University of Hartford, Conn.

Workshops for choral directors were scheduled at noon and evening on both days. Prof. Boyd discussed chamber music; David Riley, high school coordinator, discussed the cambiata voice and presented demonstrations of the changing voice with junior high school students. Dr. Mack and Mr. Hugoboom discussed rehearsal procedures, conducting practices and choral techniques. New octavos music was presented to choral directors and a reading session followed.

The adjudication technique used is gaining acceptance at festivals throughout the country. Through the use of stereophonic recording, the choirs were taped during performance on channel one and, simultaneously, the adjudicators recorded their comments on channel two. No ratings were involved. For fifteen minutes after the adjudication, Dr. Mack, Mr. Hugoboom or Prof. Boyd rehearsed the choral group adjudicated. Listeners present were able to listen to the clinician's commentaries during rehearsal since a collar microphone amplified them.

The organizational plan of the choral festival includes the head student coordinator (choir president) and two general co-chairmen who branch out in two general areas: Organization of choral performances (scheduling, performance time, publicity, program, dining, housing, entertainments, invitations). The second area is termed external relations which include properties, student guide assign-

At Alfred Festival, left to right: Virginia Mitchell, Alfred Tech Choir; Dr. Gerald Mack, Hartford; Jack Boyd, Iowa City, Ia.; Anthony C. Cappadonia, Alfred; R. Wayne Hugoboom, Tampa, Fla.

ments for each choir, and transportation.

One of the most important aspects of student organization centers in the student guide program. Two guides (a girl and a boy) from the Alfred State College Concert Choir are assigned to a host choir. The guides are responsible for the choir during the entire day and evening. This approach insures an orderly succession of choirs on stage with no time loss in the total schedule. Every Alfred Tech choir student is involved in the festival with a definite planned assignment.

## BEVERLY HILLS, CALIF., MADRIGAL SINGERS WIN READER'S DIGEST AWARD

The Beverly Hills Madrigal Singers, under the direction of Robert Holmes, pictured on the front cover won a Reader's Digest National Award for a Sister City Project. This was a cooperative effort between the Music and Foreign Language Departments of Beverly Hills High School channeling their efforts through the Sister City Association.

The Sister City Program, which was initiated by former President Eisenhower, is a project to develop greater political and cultural understanding between the cities and nations of the world.

Beverly Hills, California and Acapulco, Mexico, began their cultural exchange during the summer of 1966. Since then there have been exchanges between the two cities which included exchange of language students, art exhibits between the two cities, and the concert tour of the Madrigal Singers to Acapulco during May of 1967.

The Madrigal Singers were official guests of the city of Acapulco for six memorable days. Concerts were given in the major hotels and theaters, the Elementary and Intermediate Federal Schools and before civic organizations. Perhaps the most memorable concert for reaching every strata of Acapulco society were those performed in the historic Soledad Cathedral and in the adjacent Zocalo, the town square. These concerts were followed by a significant performance of the "Misa Criolla" in the Playa Hornos Theater, where a capacity audience responded enthusiastically to this very moving folk-mass by the Argentinian composer, Ariel Ramirez. The mass was sung in Spanish with the singers playing native instruments to provide the accompaniment.

The warm feeling of friendship experienced by each individual from both countries, and the lasting impression of dedicated youth from the United States made this exchange more than worthwhile from every point of view.

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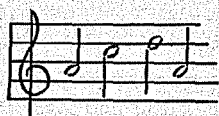
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THE

# Choral Journal

Official Publication of the American Choral Directors Association

ACDA AFFILIATED ORGANIZATIONS

TEXAS CHORAL DIRECTORS ASSOCIATION, C. M. Shearer, Secretary-Treasurer, P. O. Box 3428, McAllen, Texas 78501

SOUTHERN CALIFORNIA VOCAL ASSOCIATION, Willard Schmitt, President

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R. WAYNE HUGOBOOM, Managing Editor

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MAY-JUNE 1968

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## President's Message

This is my last opportunity to express myself here in the "President's Greetings" space, so I do want to thank all members of ACDA who have and are contributing time and effort to the development of our organization. Especially do I want to thank you for the opportunity of being your president. My very best wishes and support go out to our new president-elect, Theron Kirk, and our newly elected board members, Charles Hirt and Mary English. With such outstanding leadership, ACDA will climb to great heights in the years to come and I am certain that all of the support of our 3,100 members is behind them.

We have recently experienced a thrilling convention where ACDA and MENC worked hand in hand to bring to choral conductors the most recent developments in our field. This was attended not only by ACDA members but also by literally hundreds of MENC members who made a special effort to come early to the conference. We are very proud to be able to influence other music educators who may not be "full-time" choral conductors and feel that the cooperation with MENC in helping to select outstanding and meaningful choral programs for their meetings is in line with our objectives.

Recently we have been informed that one of our leading MENC Divisions wishes to abandon pre-convention sessions in 1969 so that all ACDA meetings must be held within the context of the Divisional meetings. Let me remind ACDA representatives who may attend such "planning" sessions that this type of meeting has already been attempted *without success*. To be specific, at the North Central conference in Detroit, the overwhelming consensus of those who attended was that a day of ACDA meetings was essential. The most serious objection was that of unavoidable conflicts, no matter how good were the intentions of those who were responsible for planning.

If we are to continue as a vital organization we must insist on one day for ACDA at Divisional conventions and two days at the National. This has been the unanimous agreement of our membership at every ACDA divisional

meeting that I have attended. I hope that we can continue to work closely with MENC leaders but if not, we may need to set up our own arrangements independent of their planning. It is not difficult to obtain a hotel center for such meetings and I recommend that our Divisional Chairmen proceed with such action if need be.

In the very near future all ACDA officers, including State and Divisional Chairmen, the Executive Board, and all members who take responsibility for organizing Reading Sessions and Choral Clinics, will have a work manual made available to them. This manual has been compiled by former President J. Clark Rhodes and Treasurer Harvey Maier, with suggestions and final approval by the Executive Board. The purpose is to clarify the duties of each officer and to offer suggestions for sponsoring ACDA activities at both the state and national levels. Copies of the Constitution are also obtainable with an easy reference index provided.

Recently you received a notice from the Chicago office of the Institute of European Studies which announced the forthcoming symposium on "Music in the Classical Viennese Tradition" to be held August 17 through September 4, 1969, in Krems, Austria. More information concerning details will be provided in the September issue of *The Choral Journal*. From the response I have had already, there is considerable interest in this project and there may need to be some limitation in numbers. If you are seriously considering the possibility of attending, I recommend an early payment of the reservation fee.

My best regards to you all both for the coming summer and for your future in choral music.

---

### AGO STARTS PLACEMENT SERVICE

An idea conceived 50 years ago for professional service to members of the American Guild of Organists will be made operable at the 1968 national convention in Denver when a convention Placement Bureau will operate during the meeting July 1 through 6. There will be no charge for the service and members need not be present to make use of the service. Providing a clearing house for positions in schools and churches, the

service will be operated by the Colorado Department of Employment where applications and vacancies will be maintained throughout the year.

Summer workshops this year presented by the World Library of Sacred Music of Cincinnati, Ohio are being presented June 10-1 at Hyatt Lodge, Belleville, Illinois, June 17-21 at Aquinas College, Grand Rapids, Michigan; June 24-28 at Assumption Prep School, Worcester,

Massachusetts and July 1-5 at the Alms Hotel at Cincinnati.

The Mid Atlantic Music and Arts Center in the Poconos, Mountainhome, Pa. will hold it's annual music festival June 23 through August 4 with work in music, art and dance. Music includes all instruments, keyboard, vocal, theory, orchestra, band and chorus. L. P. Harris, 129 Penn St., Reading, Pa. 19601 is Business Manager.

# Compilation and Tabulation of ACDA Questionnaire

The following is a compilation of the ACDA questionnaire printed in the November-December issue of *The Choral Journal*. The questionnaire was compiled on the basis of undergraduate experience only. The total number of responses to the questionnaire was 104, representing 31 states.

1. Undergraduate degrees held by those responding were:

|                            |    |
|----------------------------|----|
| Bachelor of Music .....    | 28 |
| Bachelor of Music Ed. .... | 22 |
| Bachelor of Science .....  | 20 |
| Bachelor of Arts .....     | 33 |
| Not stated .....           | 1  |

2. Major positions currently held by those responding were as follows:

|                          |    |
|--------------------------|----|
| College .....            | 32 |
| High School .....        | 54 |
| Music Supervisors .....  | 14 |
| Ministers of Music ..... | 4  |

3. Every type of choral organization was conducted by those answering, therefore no attempt was made to compile the total number or types of groups directed.

## A. Piano preparation

1. Did you have adequate piano preparation prior to entering college?

|           |    |
|-----------|----|
| Yes ..... | 54 |
| No .....  | 50 |

2. Were you required to take a piano proficiency exam on entering your undergraduate music degree program?

|           |    |
|-----------|----|
| Yes ..... | 38 |
| No .....  | 66 |

a. Of the 38 who answered yes, 10 said the test standards were high, 21 said they were medium and 7 indicated they were elementary.

3. In reference to piano instruction, 73 felt their piano training was not geared toward the needs of a choral director while 30 answered in the affirmative. I indicated no private piano training at all.

a. Reasons given by those who felt their piano training was inadequate were:

- (1) Too much emphasis on recital and performance.
- (2) Lack of emphasis on accompanying.
- (3) Lack of training in developing a facility to sight read open scores.
- b. The general consensus for improvement in piano training for choral oriented students was:

- (1) Teach open score reading (43 polled made this request)
- (2) Emphasize accompanying and its relation to both large and small vocal ensemble (39 made this request)
- (3) Emphasize sight reading (27 made this request)
- (4) Teach simple chording procedures. (19 made this request)
- (5) Other suggestions were:
  - (a) More emphasis on improvisation
  - (b) A special piano course for choral students
  - (c) Raise piano proficiency requirements
  - (d) More emphasis on transposition

## B. Voice Preparation

1. The total amount in terms of credit hours required in the applied voice area ranged from 2 to 32 hours of study.

a. The average number of semester hours required was 11.6 hrs.

b. 6 indicated they had no private voice lessons at all.

2. Was your voice training adequate?

|           |    |
|-----------|----|
| Yes ..... | 63 |
| No .....  | 41 |

3. Suggestions for improvement as well as the criticism of present study were combined into the following statements according to the response:

- a. More vocal pedagogy methods
- b. Voice seminars emphasizing vocal problems of singers.
- c. One course in "the adolescent voice"
- d. More classes on vocal repertoire and performance practices

## C. Foreign Language

1. The number of hours taken by those persons answering the questionnaire ranged from 0 to 25 hours. The average number of hours taken was 7.2 hrs.

a. 59 had taken some hours in foreign language while 45 had taken none at all.

2. The overwhelming majority of teachers felt that foreign language was necessary as indicated by the results:

|           |    |
|-----------|----|
| Yes ..... | 91 |
| No .....  | 13 |

3. Recommendations for improvement in the foreign language area were:

- a. Courses in foreign language pronunciation for singers and choral majors.
- b. A course in foreign musical terminology
- c. Foreign languages should be a requirement and not an elective.

## D. Conducting

1. There was considerable discrepancy in the answers on total number of hours required in conducting. The average number of required hours was 5.1 which seemed high. It is suspected that certain "quarter hours" were not changed to "semester hours" by some persons who responded to the question. 3 indicated that they had no required conducting course.

a. In response as to whether their conducting was adequate:

|           |    |
|-----------|----|
| Yes ..... | 40 |
| No .....  | 61 |

b. Did you have any opportunity to conduct "live music groups?"

|           |    |
|-----------|----|
| Yes ..... | 13 |
| No .....  | 56 |

2. Suggestions for improvement in the choral conducting area were as follows:

- a. More opportunities to conduct live musical organizations
- b. Recommend college juniors and seniors seek out church musical positions
- c. Develop choral conducting apprenticeships with experienced and well respected choral directors.
- d. A course in combined instrumental and vocal conducting techniques (31)
- e. Divide laboratory choruses into smaller chamber groups in order to offer more opportunities for the student conductor to conduct

## E. Form and Analysis

How much form and analysis of vocal music scores were you required to do in your undergraduate study?

1. 76 indicated no instruction in this area and 25 indicated they had some re-

quirements.

2. Suggestions for improvement in this area were as follows:

- a. More emphasis in analyzing choral and not just "instrumental" compositions.
- b. Combine theoretical study with practical application.
- c. Relate theory to style and performance practices.

## F. Sight-singing and Ear-training

1. The average number of hours in this area was 2.5.

a. 40 indicated it was offered as a separate course

b. 64 said it was incorporated and combined with Theory

2. Of those who responded to question number 2, 57 answered that their sight-reading had improved as a result of their course work, while 25 indicated no improvement.

3. Criticism and suggestions for improvement, indicated the following:

- 35 recommended a separate course
- 20 recommended this study should be done in an "ensemble" situation
- 8 recommended that this study remain combined with Theory
- 3 recommended that sight reading be done in all clefs.

Respectfully submitted

Morris D. Hayes, Chairman  
Committee on Colleges  
and Universities

❖

Premiere performance of a new work, "Venite" by Philip Westin, a 40-minute composition for chorus, symphony orchestra, soprano and mezzo-soprano soloists, will be given at the University of Southern California on May 15 at 8 p.m. in Bovard Auditorium. It will be performed by the USC Concert Choir and Symphony Orchestra with Prof. Ingolf Dahl as guest conductor. Westin, a double major in church music and composition in the USC School of Music, chose the opening canticle from the Anglican Service of Morning Prayer for his text. The "Venite" consists primarily of the 95th Psalm.

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Concerts the past season by the St. John's University Men's Chorus, Collegeville, Minnesota, under the direction of Gerhard Track included a tour of the West Coast with additional concerts in the Wisconsin, Minnesota, North Dakota area. Track, who has been director of the Chorus since 1958 is also director of the St. John's Symphony Orchestra (Central Minnesota Orchestra) and the 110-piece Metropolitan Youth Symphony at Minneapolis.

University of Cincinnati College-Conservatory of Music Summer School will feature two special programs in addition to a wide selection of regular summer session courses. The Music Institute for High School Students, June 17 through July 20, is for outstanding high school musicians who have completed their sophomore year and are interested in symphonic orchestra, symphonic band, and choral music.

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# Have You Read The Ads?

The search for new choral music is an integral part of the conductor's life; some prefer to browse a few hours or days in a music distributor's store, others rely on reading clinics for their source of material. Concerts of other groups, both amateur and professional, bring to light works we may wish to perform; talking sessions with other directors prove a valuable means of locating interesting works; choral reviews in this and other magazines also often furnish clues as to what may prove interesting and beneficial to our choirs. One other valuable source which we recommend is the regular ads placed in *The Choral Journal* each issue and which, amazingly, proved even more interesting when read in sequence. Take for example the page ads of G. Schirmer, one of the most respected publishers of choral works.

Start with the May-June 1967 issue to discover a wealth of material for the mixed choir which you may have neglected. Several Maynard Klein editions: 11415 *Brausten alle Berge* (Thunder all ye mountains); the *Croce Cantate Domino* (11419); the Bruckner *Christus Factus Est* (11395) as well as several German folk songs are listed. The *Kyrie* from the Haydn Mass in B-Flat has been edited for SATB (11194) and for SSA (11303) by Herrmann; Gabrieli's *Magnificat* (10565); Monteverdi's *Piagn' e sospira*, edited by Lynn (11403); Mendelssohn's *My Soul Longeth For Thee* by Pooler (11421) are but a few of the works, ten of which are available to you by writing for sample copies to the Educa-

tion Department. For the church director John Ness Beck's *Contemporary Music for the Church Service*, (\$1.25), a series of responses, sentences and calls to worship deserves your attention. The above octavos are either 25c or 30c per copy.

The September-October issue carries a list of new large choral works. If you know and have performed them all you are fortunate; if not make it a point to get acquainted with at least one or two you haven't used. For Easter materials be sure to re-read their ad in the November-December issue and make it a point to check again for something you have neglected in the past. Most of us have done the Schubert Mass in G, which has become extremely popular the past decade, as well as the Mass in F which is particularly suited for the small church choir. It is now time to check the Mass in C, edited by William Ramsey. The March-April issue and the present one also carries major works for the choir: the Marc-Antoine Charpentier *Venite ad Me*, 75c; Colonna *Beatus Vir* (Psalm 112) \$1.00; Michael Haydn *Timete Dominum*, 60c; Sammartini *Magnificat* \$1.25; and the Schuetz *Deutsches Magnificat* \$1.25, as well as the Michael R. Miller edition of the Haydn *Paukenmesse* and the William Herrmann edition of the *Harmoniemesse*, *Missa Solemnis* in B-Flat, both \$1.50, to mention a few.

Having concentrated on the G. Schirmer catalog for a few minutes, continue the practice by re-reading the materials presented in ads by Associated Music Publishers. Here you will find contemporary works such as the Nystedt *De Profundis*, Ulysses Kay Choral *Triptych*, and works by Kirke Mechem, Jon Polifrone, Ed Fissinger, Alan Hovhaness, and Jeanne Weaver Fuller. A wealth of Christmas material is listed in the September-October issue, the Hindemith songs for SSA, *Pastimes of Youth*, and the Six Chansons are to be found in various issues, Jean Berger's *Hymns of Praise*, Jeanne Fuller's *Exsultati Justi*, Charles Ives *Psalm No. 67*; Daniel Pinkham's *The Reproaches* and his editing

of the Taverner *Benedictus* as well as the complete Bach Cantatas being offered in this issue deserve your careful perusal and attention for suitable material for the coming year.

Having checked through these two advertising contributors to *The Journal*, take time to go through the other ads as well, purely as a search for new materials and you'll be surprised to see how much of the material you really missed in the cursory glances given to ads during your first reading of *The Journal*. By saving the issues and going through each company's ads once a year during your planning period for the coming year, you will find them far more valuable and stimulating in helping you design your aims and goals for the coming season. ❖

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## NORTH CENTRAL IOWA DISTRICT OF ACDA REPORTS ACTIVITIES

The North Central Iowa District of ACDA presented its first annual choral workshop at Fort Dodge, Iowa, Senior High School, Saturday, March 16, 1968. Co-sponsors of the clinic were the Fort Dodge Community Schools and Iowa Central Community College, with Larry Mitchell and J. Eugene McKinley serving as hosts.

The theme for this year's session was **The Chamber Choir**. We were fortunate to have as our clinician Jack Boyd, editor "The Chamber Choir", The Choral Journal.

Performing groups who appeared on the clinic sessions were the Humbolt Chamber Singers, H. Milo Hall, director; Iowa Lakes Community College Madrigal Singers, Kenneth Vand Der Sloot, director; and the Sac City Madrigal Singers, Gordon H. Lamb, director. The groups were selected to represent different sizes of chamber ensembles. Sac City numbered 9 members, Iowa Lakes 15 members, and Humbolt 24.

The morning activities were opened with a welcome by H. Milo Hall, North Central District ACDA Chairman and Colin Demery, president, Fort Dodge Area Fine Arts Council. The first session was a concert by the Sac City Madrigal Singers. Mr. Boyd followed the concert with a lecture-demonstration choir. Mr. Boyd presented many technical aspects of preparing the chamber choir, how to select chamber choir music, performance techniques, and he opened the door for greater understanding of the nebulous chamber choir area.

At the noon luncheon a business meeting was conducted. Those attending resolved to continue with another clinic next year. The theme of that clinic will be of a specific historical period.

After lunch Mr. Boyd conducted a reading session of selected chamber choir literature. The representative selections had been chosen by the clinician and he reviewed the merits of each of the works. The Iowa Lakes Chamber Singers concluded the workshop with a concert of representative materials.

The day's activities were enthusiastically received. The theme was very pertinent in Iowa since the chamber choir is included for the first time in our Spring Contest Series. Jack Boyd delivered again one of his practical, informative, and "hard hitting" presentations. Those present came away with an ample amount of new and useful information.

Festival 68, sponsored by the New Hampshire Music Festival, Inc., will present a series of 8 orchestral concerts, chorus, chamber music, teen, children's concerts and a week-end festival of new music between July 11 and August 15. Center Harbor, home of the festival, will share concerts with Meredith, Wolfeboro and Tamworth. Thomas Nee is director.

A new source book on twentieth century music will be released by Carl Fischer, Inc. when it brings out **Anton von Webern, SKETCHES (1926-1945)** this summer. Containing reproductions from Webern's Sketchbooks I, II and V, the book has a commentary by Ernst Krenek and foreward by Hans Moldenhauer.



Pictured above are L. Kay Barney, Nevada State Chairman for ACDA whose activities cover the southern half of the state and Northern area chairman, Larry Hoffman, choral director at Fallon High School, who was recently appointed to cover the northern portion of the state for ACDA.

Clinicians for the Montana State University Choral Workshop June 10-14 are **Harold A. Decker**, ACDA President, University of Illinois and **Jean Berger**, Colorado University. Located at Bozeman, the workshop includes lectures and demonstrations on choral style and literature, performing practices, conducting techniques and the performance of a major choral work. Registration fee is \$20. Bruce Brown of the Music Department is in charge of the workshop.

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

## ACDA-FVA Plan Choral Workshop at U. of Florida

The Florida ACDA and the Florida Vocal Association have joined forces in cooperation with the Music Department of the University of Florida to provide an outstanding choral workshop on Friday and Saturday, November 15 and 16. The workshop will take place in the new multimillion dollar union building on the University of Florida Campus, Gainesville. This facility also offers housing for participants in the workshop.

The schedule will start with a luncheon at noon on November 15 and will close with a major area-wide performance by the Roger Wagner Chorale on Saturday evening, November 16. Featured in the schedule will be valuable reading sessions, guest choirs selected for demonstration purposes, solo performance, and the studying of a major choral work with Roger Wagner as clinician and conductor of the directors' chorus. An open discussion is planned with Roger Wagner at a luncheon on Saturday.

The announcement is being made at this time, because it is felt that the choral workshop will be one which would interest a wide variety of directors who would need to save the dates on their calendars. Opportunity will be given to make reservations after the first of August. The registration fee will be \$5.00 which includes a complimentary ticket to the Roger Wagner Chorale concert on Saturday evening.

Questions concerning the choral workshop may be directed to Dr. Donald L. Bisdorf, Chairman, Department of Humanities, Clearwater Campus, St. Petersburg Junior College, Clearwater, Fla.

ACDA members join this office in offering sincerest condolences to Dr. Archie N. Jones, University of Missouri at Kansas City, whose wife recently passed away following a serious illness. An honorary life member, Archie was one of the founders of the organization.

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## ST. PAUL, MINN. CHOIR TO SPEND 33 DAYS IN EUROPE

On June 10, the 65-voice Bethel College Choir will leave on a 33-day concert tour of Europe. Departure will be from Chicago's O'Hare Airport with a return to New York City on July 12.

Included in the tour will be such areas as London, the Shakespeare Country, Amsterdam, Copenhagen, Sweden, Norway, Germany, Paris, Switzerland, Brussels, and Shannon, Ireland.

The Bethel College Choir is directed by Dr. Robert Berglund, professor of music. Accompanying the choir on the piano is C. Edward Thomas, associate professor of music at Bethel. Mr. Thomas will also present a piano and/or organ repertoire as a special segment of the concerts.

This is the first concert tour abroad that the choir has undertaken. In the summer of 1966 the Bethel Male Chorus made a similar trip, presenting concerts in Scandinavia, northern Europe, England and Ireland.



ROBERT BERGLUND

## NATS Establishes National Headquarters in New York City

Dr. Berton Coffin of the University of Colorado at Boulder, newly elected president of the National Association of Teachers of Singing has announced the establishment of a NATS National Headquarters in the Fisk Building, 250 West 57th Street, New York, N.Y. 10019, as of April 1, 1968. Mrs. Dodie Lefebvre has been appointed Executive Secretary of the Association and is, at present, at the National Office on a part-time basis. Various duties of the Executive Board members, Regional Governors and Committee Chairmen are being centralized in this office, so that by 1969 when NATS will celebrate the 25th year of its founding, it will be functioning more efficiently. Other officers elected for a two-year term at the Annual Convention in Chicago, December 1967 are: Thomas Abbott, Gean Greenwell, Jean Ludman and Karl

Trump, Vice-Presidents; John Thut, Secretary; Paul Engelstad, Treasurer; Hadley Crawford, Registrar and Philip Duey, Past President. The annual dues of the Association were raised to \$12.00, affiliates \$9.00.

The College of New Rochelle Glee Club, under the direction of Peter J. McCarthy, won first place in the Sixth Annual Catholic Women's Glee Club Festival which was held at the College of Mount St. Vincent on Sunday, March 24. Ten colleges competed in the festival at which each glee club sang "Ave Maria" by Monteverdi and a free choice selection. Second place was awarded to the Women's Glee Club of St. John's University in Jamaica, N.Y. Third place was won by Mount Saint Mary's College in Newburgh, N.Y.

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## LIBERTY, MISSOURI, CHOIR TO MAKE EUROPEAN TOUR

The 36-member William Jewell College Concert Choir directed by Wesley L. Forbis, head of the music department at Jewell, will sing their way through Europe, July 2 to July 31. Highlighting their European choral tour will be concert appearances at Spurgeon's College in London, England; The International Society for Music Education meeting in

Dijon, France, and The Baptist World Youth Conference at Santander Seminary in Madrid, Spain. The choir will also sing over Radio Zurich, Zurich, Switzerland and over Radio Spain in Madrid, Spain. Additional concerts will be given in Vienna and Salzburg, Austria; Copenhagen, Denmark; Amsterdam, Netherlands and various cities in Germany and Norway.

## Northeast Louisiana Chorus Festival Declared a Success

The All Northeast Louisiana Chorus of 1968, co-sponsored by ACDA and the Choral Directors of the Northeast High Schools was presented in concert Saturday, March 30, following two days of intense rehearsal at Neville High School at Monroe. Guest conductor for the festival was Dr. Travis Shelton of Southern Methodist University, and minister of music at the First Presbyterian Church at Dallas.

Co-chairmen for the event were Miss Nina Harris of Neville High and Miss Loanne Lay of Wossman High. Mrs. Paula McClung of Winnsboro was chorus accompanist with members of the Northeast Louisiana State College Brass Ensemble accompanying two of the choral selections. The Woodwind Quintet from the same school were presented in three selections during the concert.

The Putnam County Choral Society, with headquarters in Carmel, New York, recently completed its 24th year with performances of the Mozart *Requiem*, Handel *Messiah* and the Bach *St. Matthew Passion*, the latter of which was repeated in Danbury, Connecticut in April. Founder and director of the group is Ruth Shaffner, who has conducted many major choral works with the group. Soloist at St. Bartholomew's Church in New York City for 10 years, Ruth Shaffner has appeared as soprano soloist in

all the works performed by the group. In 1964 she was awarded the Woman of the Year medal by the Mid-Hudson Federated Women's Club for her contribution to the cultural development of Putnam County.

## CHORAL TAPE LIBRARY

The choral tape library being developed at the University of Florida by Elwood Keister continues to grow and now has approximately five hundred compositions in it. Recent additions include a cross-card file and note books containing music for each tape. The tapes are grouped in categories ranging from Renaissance to Modern and have been constructed from recordings of college, high school, church, clinic and all-state groups. The library at present is the basis for an experimental course in choral materials at the University of Florida and will be made available during the summer for use in colleges and choral clinics. Additional recordings are always needed. Any records sent will be promptly returned (if desired) and postage paid both ways. Send recordings and suggestions to Elwood Keister, c/o Music Department, University of Florida, Gainesville, Fla. 32601.

## CHORAL DIRECTORS' CONFERENCE AT WSU-WHITEWATER

A Choral Directors' Conference with Dr. Jean Berger as guest lecturer, will be sponsored by the Department of Music of Wisconsin State University at Whitewater, July 1, 2, and 3, 1968. Dr. Berger of the College of Music, University of Colorado at Boulder, will conduct three sessions each day between 2:30 p.m. and 5:30 p.m. on the following topics: The Cantatas of Bach, Choral Sound of Elizabethan Madrigals and Motets, and Choral Compositions by Jean Berger. Dr. Berger is one of the outstanding, prolific composers of choral music in America. His compositions are performed by choral ensembles throughout the world. **No registration fees will be charged for this conference**, but registration is necessary for planning. Registration deadline is June 1, 1968. Housing, meals and recreation will be available on the Whitewater campus. Robert Lee Jennings, Whitewater, Wisconsin 53190 is in charge.

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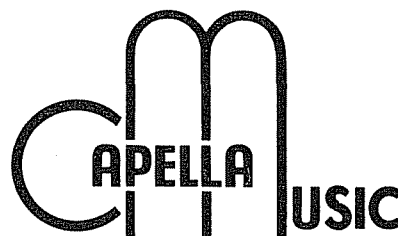
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## *Fenton Band and Choir to Tour Europe*

One hundred sixty band and choir members from Fenton High School, Bensenville, Illinois, will tour Austria, Germany and Switzerland June 7-23, 1969, fourteen days of concerts and sightseeing on the continent. Fred A. Lewis, Music Department chairman and Concert Band director, is in charge of tour arrangements and Vincent Matola, Lyons Band Instrument Company, will serve as tour manager. ACDA member, James Skomer, is director of the A Cappella Choir. He

is also director at the Community Church and of the Bensenville Summer Choir which performs with the Municipal Band. Associates in the department are Elmer F. Ackermann, who also serves as organist-director at St. John's Lutheran Church in Maywood, Illinois, and Miles Vokurka, a native of Czechoslovakia, who is associate band director at Fenton. Dr. Martin Zuckermann is Superintendent of District 100 and Norman E. West is Principal.

## Fenton High School A Cappella Choir

Left to right: Fred Lewis, Fenton High School Music Department Chairman; Dr. Martin Zuckermann, Superintendent; Norman West, Fenton High Principal, and B. G. Cook, Director 5th Army Bands.



## Hugh T. Rangeler, Director of Lincoln Boys Choir Wins Coveted Kiwanis Medal

Hugh T. Rangeler, director of the Lincoln Boys Choir and coordinator of music for secondary schools in Lincoln, was recently the winner of the coveted Kiwanis medal for distinguished service as a teacher, builder, and distinguished citizen. On February 26 the Lincoln Symphony Chorale under Mr. Rangeler's direction presented Mendelssohn's *Elijah* at Nebraska Wesleyan Music Hall accompanied by members of the Lincoln Symphony Orchestra. In the past three years the group has presented the Brahms and Verdi *Requiems*, Haydn's *The Seasons*, the Kodaly *Missa Brevis*, Walton *Belshazzar's Feast* and premiered Robert Beadell's *Mirage Flats* last fall as a State Centennial commemoration. Mr. Rangeler will retire this year after devoting his career to music in education.

Several Summer Session Workshops are offered at Peabody Conservatory of Music at 1 East Mt. Vernon Place, Baltimore, Md. according to Ray E. Robinson, Acting Director. Elementary Institute includes an Orff Workshop June 24-28; Keyboard in the Classroom July 1-5; Kodaly Workshop July 8-12; Music Theory July 15-19; Suzuki Workshop July 22-26 and Electronic Music in the Classroom July 29-August 1. Secondary Workshops include the Choral School June 24-28 with L. Stanley Glarum; Band Directors Workshop June 24-28 with Clarence Sawhill, University of Southern California and Guitar in the Classroom July 1-5.

## Third Choral-Orchestral Concert, North Royalton, O.

The Music Department at Ernest E. Root High School of North Royalton, Ohio, presented its third annual choral-orchestral concert on February 1. All three of the school's choirs performed.

The Royaltone Choralliers presented three Renaissance style pieces by Arcadelt, Nanino, and Hassler, with a brass choir accompaniment. The Royaltone Choralettes performed *A Ceremony of Carols* by Britten with harp accompaniment by Miss Celia Glover of Lakewood High School. Five students sang solos, and the select Bel Canto Chorale presented choruses from *Messiah* (Miss Linda Hohenfeld, soprano soloist); *Requiem in D Minor*, Mozart; *Mass in C Major*, Beethoven (quartet of student soloists); *Mass in B Minor*, Bach; and the complete *Schicksaslied* by Brahms; all with a 32-piece professional orchestra of local instrumentalists. Leon Thurman is the choral music teacher in North Royalton.

Salem Seven Arts Festival scheduled for July 11-14, 1968 will be held in Salem, Oregon. This is a "significant" artistic experience for people of the Northwest combining cultural interests of music, art, drama, tours of historic sites, foreign films and folk dancing. Guests as well as residents of the Northwest states will want to consider attendance at this Festival when traveling to this area of the United States. Dr. Jerry Weseley Harris, consultant on Music, State Department of Education, Salem, Oregon, is general chairman for the festival. He is also conductor of the Salem Civic Choir and Women's Chorus.

The 1968 Cincinnati May Festival is scheduled for May 17, 18, 24 and 25 in historic Music Hall. This 95th Anniversary year is celebrated with the World Premiere of "Moralities", a cantata of three episodes by Hans Werner Henze. The four concerts will be conducted by Robert Shaw (May 17 and 25), Eugene Ormandy (May 24) and Max Rudolph (May 18). Richard Lewis, Montserrat Caballe and Lili Chookasian head a distinguished list of soloists performing with a 500 voice chorus and combined choirs, and the Cincinnati Symphony Orchestra.

Professor E. L. Williams of Greensboro College, North Carolina, has been appointed U.S. Special Advisor to *Concerts Abroad*, an organization recently formed by International Travel Companies, Ltd. of New York and Chicago to assist choirs interested in performing in South America, Europe or Asia. Their address is Suite 602, 20 East 46th St., New York, N.Y. 10017.

Temple University Music Festival and Institute will be held June 24 to August 4 on Ambler Campus, Upper Dublin, Pa., for teachers and a limited number of students, David Stone, Dean of College of Music, announced. Robert Page, College of Music, Temple University, Philadelphia, Pa. 19122 is in charge of applications.

# On Conducting the Bach Magnificat

MARTIN R. RICE

The preparation, study, and performance of the J. S. Bach *Magnificat in D Major* is truly one of the most rewarding and exciting experiences ahead of any choral conductor. Concise and direct in manner, the form yields up twelve magnificent movements full of cosmic order and perfection. In this article, I will attempt to give only certain highlights relating to conceptual and practical problems in conducting and interpretation. I hasten to acknowledge my debt of gratitude to Dr. Julius Herford who coached my choir and soloists so intensively as to leave us gasping for the rarified air of his dynamic musicianship.

It was instructive to consult the various editions of this work, beginning with the Bach Gesellschaft Ausgabe Volume XI which is the oldest (1862, edited by W. Rust), through the equally good Eulenberg Edition of 1924 (edited by Schering), to the most authentic edition edited by Duerr and published by Barenreiter, the Neue Bach Ausgabe of 1955-56. The comparisons yielded certain insights of each editor regarding dynamics, articulation, and tempi, which rightfully cause one to experiment with these "suggestions" to arrive at a thoughtful, individual conclusion.

On the practical side, I decided to use the Bach Gesellschaft edition for conducting since the spaciousness of the printing and size of the volume was visually more satisfactory, making, of course, my own performance "edition" of this score. In stock in our library for the chorus and orchestra was the Peters edition which we used, but it is badly over-edited and one must caution the orchestra, especially, to disregard the multitude of "hair-pins", staccato and legato indications, and other markings. If possible, use a "clean" score for the orchestra, and set a conception of phrasing and articulation in rehearsals, avoiding editorial markings as much as possible.

Bach composed two versions of the *Magnificat*, the earlier one in E-flat major harks back to an older conception in which portions of the Christmas story were dramatized, and therefore contains four insertions related to this special type of observance. The interpolated movements are so wonderful that I feel my next performance of this work must be the E-flat version, provided I can find a sympathetic dramatics director knowledgeable in the style of the medieval miracle play.

Knowing that Bach liked an equal proportion of sound or sonority between chorus and instruments, I chose to balance 3 violins I, 3 violins II, 2 violas, 2 celli, and I double-bass as the string section against a rather mature sounding college choir of fifty voices. I was fortunate to have three D trumpeters using appropriate mouthpieces, but for less than professional players, I would advise the use of clarinets on these parts. B-flat trumpets are inappropriate — they send forth a blanket of tone rather than the pointed line possible with D trumpets. With the solo/duet voices, a string quartet is sufficient.

The form of the *Magnificat* is architectural in the Baroque sense, consisting of a frame (first and last movements) and a center axis (movement seven). The last three movements tonally reflect the first three in reverse order, and the

center is a festive movement in the home key of D major. The last half of the final movement repeats the music of the first movement. The text, deeply understood by Bach who felt that music must be perfect because God is perfect, presents Bach with the opportunity of asserting, movement by movement, specific emotions: Joy, Exultation, Humility, Praise, the Power of God, the Mercy of God, God's Righteousness, God's Holy Anger, Sweetness and Goodness, the Grace of God, God's Word, and the festive Doxology.

The overriding conception of the *Magnificat* must be one of spiritual monumentality, not physical strength or power. A massive sonority is as wrong as an anemic one; it is inner conviction not loudness that must prevail. And this tempered with a graciousness of expression, not with a fist-pounding evangelism.

In the first movement, this graciousness can best be achieved by conducting in a buoyant three rather than in a divided beat pattern which may lead to a rigorous and stern expression completely out of character. A light downbeat is needed to establish the up-beat character of Bach's phrasing which really begins with the second sixteenth note of the first beat in the strings and the second eighth note in the brass. The phrase concludes on the downbeat which should be slightly separated from the next note. The opening choral phrase at measure 31 should continue this graceful character, achieving the quality of happiness without loudness. The third sixteenth note of the opening theme must not be heavy or too detached. Try this exercise:



Don't "sit" on the note on the syllable "gni-" of *Magnificat*, but glide over the bar-line. For rehearsal purposes, look at the modal implications of the phrases beginning with measure 52. Try the "tra-la-la" method of setting an articulation pattern with all parts, for example, the basses at measure 67:



The joyous gestures of the music of the second movement, *Et exultavit*, are most infectious. This is a "motto" aria utilizing a joy motive which begins in the second measure in the bass. To give it character, try a light staccato on the last three sixteenth notes of the second measure, legato the

## ABOUT THE AUTHOR

Professor Martin R. Rice is the Director of the Creative Arts Program and Conductor of the College-Community Choral Society and Orchestra at the Lake Geneva (Wisconsin) Campus of George Williams College.

He was selected by Margaret Hillis to succeed her to the post of Director of Choral Studies at the Chicago Musical College of Roosevelt University in 1963.

He is a member of ASCAP, "Sinfonia," and Pi Kappa Lambda, and was selected for listing in *Who's Who in America*. He was recently appointed Chairman of the Southeastern Wisconsin Region of the ACDA.

Professor Rice served as Director of Choral Activities at Towson State College in Baltimore, at Auburn (Ala.) University, and as Choral Consultant to the Music Extension Division of the University of Illinois at Urbana. He was the founder and first President of the Gulf States Regional Chapter of the Association of Choral Conductors, affiliated with the American Choral Foundation, Inc.

Rice holds the B. Mus. Ed. degree from the University of Wichita (Kansas), the M. Mus. degree from the University of Michigan at Ann Arbor, and is a candidate for the D. Mus. Arts (Choral) degree at the University of Illinois at Urbana. He has studied musicology at the University of Erlangen (Germany) and choral music on a professional basis with Dr. Julius Herford.

first two eighth notes of the third measure, and a light staccato for the next three eighth notes concluding the motive. Caution the soloist to start with a light downbeat, moving forward to a peak of the phrase accent to set the style. The *concerto-ripieno* technique applies here as elsewhere, the instruments playing a little louder when the soloist rests. In Bach, 3/8 meter is almost like 1 to a bar — work for a longer line by artistically shortening the rest between the first three groups of two, two-measure phrases. Note the hemiola effect in measures 34-36 which correspond to the word accent. I would not ritard at the cadence before measure 51.

In the third movement, *Quia respexit*, the eighth note is the beat conducted but the quarter note must feel like the beat in this tender aria of humility and demureness. The rising sequence in the instrumental obbligato line will be felt and will produce a superb duetting effect if the tempo is taken a little faster than Adagio.

Chorus No. 4, *Omnes generationes*, expresses the flow of generations past, present, and future that are eager to join in the praise. A flowing line must be created, and repeated notes should neither be static nor rushed but move to the point of most tension. Bring out the urgent feeling in the phrasing. At measure 15, note the ascending scale line vocal entrances distributed among the parts which programmatically depict how one generation flows out of another. If your score indicates an Adagio in measure 24 following the fermata, don't make a drastic tempo change and don't decrescendo to pp at the end of the movement; a sonorous sound is implied textually and musically.

Movement 5, *Quia fecit*, is a happy and glorious expression. Each Baroque aria has a sonority of its own, and this one is a dramatic example of that concept. The aria is scored for Bass voice, cello and doublebass, with a cembalo part (realized in score by various editors). The large intervallic skip encompassing a seventh in the ostinato figure presented by the cello is a fine example of Bach's tone-painting. It is an expressive interval, embracing the whole world, to the words "For He that is mighty hath done to me great things. . ." Remind the soloist of the conception previously indicated of inner conviction and spiritual monumentality; mere loudness here suggests harsh power.

*Et misericordia*, movement 6, is full of the soul of loving-kindness, presenting the idea of God the Shepherd and God's Mercy in a pastoral setting. The staccato articulations indicated for the tenor at the final cadence should enhance the notion of "fear," the music contracting as does the body in a state of apprehension.

The main melody of movement 7, *Fecit potentiam*, beginning in the tenor part, is surrounded by "legions of angels" with the orchestra playing a marching motive suggesting the militant Power of God, the whole cast in the style of a double fugue. Add altos to the tenor opening if necessary, and work diligently for a light staccato phrase articulation on the first sixteenth note of the second measure in the tenor part, in each succeeding inner phrase group, and in the ensuing en-

tries. Note how Bach begins the idea of "dispersing" in one voice in measure 8 and how it builds to a five-voiced expression by measure 24, culminating in the dispersing of the proud with expressive chord thrusts at the word "superbos." Measures 27-28, therefore, should be in an intensity crescendo. The decrescendo which may be indicated in some editions at measures 31-32 is not relative; a firmness of sound is needed from the beginning of the Adagio, measure 29, to the end, with a divided beat used at the penultimate measure to bring out the decorative cadential figure in the brass.

In the aria for tenor, *Deposuit*, movement 8, remember that the Baroque "dot" is shorter than the romantic or modern dotted note. This implies that much experimentation is needed to set the opening motive. Caution the soloist not to sustain the long held tone at measure 48 too heavily, but rather, to listen to the orchestra which has the interesting musical expression here.

*Esurientes*, movement 9 for alto with two flutes in obbligato, is an exquisite portrait of the dropping of manna upon the earth full of hungry people, and sending the rich away, empty! A spirited joy motive is combined with the second motive of the preceding aria, *Deposuit*, in a miniature psychological drama. A divided beat may be helpful to the two flutes but mitigates against the gracious and flowing expression needed. The final note in this aria, a pizzicato low E to be sounded only in the cello, depicts emptiness for the rich; a ritard and stress of the final notes in the penultimate measure more gently prepare one for the shock of the final pluck.

The thirty-seven measures which comprise movement 10, *Suscepit Israel*, are, perhaps, the loveliest lines ever to be written by a mortal. The three female voice parts (four to five voices to a part is sufficient) in concert with the Gregorian Psalm Tone Cantus Firmus (played by the oboe in a subdued manner with the instrumental bass in soft 8' stops on the organ) captures tranquillity in its most beatific expression. Again, intensity without loudness is the essence of the interpretive key.

A strong double fugue follows, movement 11 — *Sicut locutus est*, reminding us of God's Word and Promise. Bach reverts to an older manner of sacred music expression, symbolically, by scoring this movement for five-voiced choir and continuo only. A generally marcato style is appropriate to the expression.

The concluding and majestic *Gloria* or doxology contains three interlocking passages symbolic of the Trinity. In the first half of the movement, the key to articulation is the essential six-note construction of the individual lines. These lines, over a sustained pedal point, weave together to culminate in vibrant pillars of tone. The second half repeats the music of the opening movement to the text "As it was in the beginning, is now, and shall be forever in all eternity. Amen." Caution the chorus to subordinate the long-held tonic chord beginning at measure 36 in favor of the musical interest in the orchestra until the inner detail begins to culminate in the brilliant drive to the final cadence. ❖

## Workshop and Clinic at Idaho State University

A Choral Techniques Workshop and Literature Clinic was held February 23 at the Idaho State University with Wesley M. Harris, director of ISU choirs, as host to a large and enthusiastic group. Featured for the workshop was Lyneer Smith, director of the Weber State College Concert Choir, Ogden, Utah, who presented the workshop using the combined Weber and ISU choirs for demonstration. Following the session, the ISU

Music Department presented a recital for the group with the choir singing the second performance of Mr. Harris' recently completed short oratorio based on James Weldon Johnson's poem, *The Creation*. After a dinner session, several area directors participated in a choral literature clinic as they conducted the Festival Choir.

Robert Jewels has been named General Sales Manager of Edward B. Marks Music Corporation, Herbert E. Marks, president, announced today. Serving in vari-

ous executive capacities for more than five years, most recently as Sales Promotion Manager, Jewels assumes the post vacant since the death of Carl Zoehrs, nearly a year ago.

The Tampa office was delighted with a recent visit from one of the original founding group of ACDA, Dr. Harry Robert Wilson, Professor Emeritus of Teachers College, Columbia University, who stopped in to meet the family and talk over ACDA's growth during its nine years of existence.

# RESOLUTION

## CHORAL EDITING STANDARDS COMMITTEE

Presented at the Seattle ACDA Convention by Walter S. Collins, Chairman of the Choral Editing Standards Committee, the following resolution was discussed and approved unanimously by the meeting of all ACDA Officers and Board Members.

**Whereas** the chief purpose of the American Choral Directors Association is the improvement of all phases of choral music in the United States, and

**Whereas** much choral music — especially that of earlier periods — is published in a manner which does not accurately represent the composer's intentions nor render maximum service to the needs of the conscientious choral director,

**Therefore Be It Resolved** that the Association offer the publishers of choral music the following editorial suggestions and standards, the adoption of which it believes will materially improve editing practices without excessive cost to the publisher and the purchaser, and

**Be It Resolved** that the Association membership support the recommended standards wherever possible by purchasing publications which exemplify the best editing practices and by avoiding those which do not.

### TERMINOLOGY

Each of the three major types of choral publications which are not original compositions — arrangements, transcriptions, and editions — requires different publishing procedures. The use of these terms should be standardized and publications labeled according to this standard. We urge all publishers and purchasers of choral music to adopt as standard the following definitions and methods of presentation for each type of publication:

### ARRANGEMENTS

An arrangement is a deliberate alteration of the composer's original intention, such as occurs in the re-writing for chorus of a solo song or an instrumental piece; the re-working of a mixed chorus for some other choral combination; the adapting of a new text to the music; or the harmonization for chorus of a pre-existent melody such as a folk or popular song. Arrangements should include information concerning the original version, its composer, its performing forces, title, text, and opus number. The identification of the source of the music used by the arranger is also desirable.

The common practice of publishing "arrangements" which are simply reprints of pieces for the same performing forces with someone's ideas of interpretation and/or a translation of the text should be strongly discouraged. Such publications are more properly termed "editions" and should follow the standards for editions which are given below.

### TRANSCRIPTIONS

A transcription is the literal reproduction of an original source in a different notation. Normally this is useful to the scholar only, and it is falling into disuse in earlier music because of the increasing use of facsimile prints, because the earlier the original source is the more it requires editorial interpretation, and because it is easily confused with the use of the word in later instrumental music where it signifies the re-writing of a composition for a new medium, what is defined as an arrangement above. It is suggested that the term no longer be utilized in choral publications.

### EDITIONS

An edition is a transcription which is made ready for modern performance. Its goal is to provide a version of the music as close as possible to the composer's intentions in a form which easily permits the performer to realize those intentions if he chooses to and can. It must include everything left by the composer (or the sources closest to him) and must identify any deviations from or additions to the original made by the editor. The editor may provide as many suggestions for performance as he wishes — indeed, he should indicate fully, on the basis of his knowledge of the performance practices of the time, his opinion of how the composer would have expected the piece to be performed; but in simple honesty, he must always differentiate between editorial opinion and original material.

## MINIMUM STANDARDS OF EDITORIAL PRACTICE

As minimum and immediate standards of practice for all published editions of choral music, the American Choral Directors Association urges that:

1.) The sources used in preparing the edition should be identified. If the source is a recognized scholarly edition — such as the collected works of a composer — many of the following procedures may be eliminated, providing always that such is identified and changes from it are specified.

2.) All original material, including the original composer, title, opus number, and instrumentation of the composition should be supplied, as well as such matters as figured bass numbers and original realizations. Where piano-vocal score format is necessary, a description of the original instrumentation should be included.

3.) The original text should be provided with the music, as well as any translations or adaptations, and the author, translator, source, and liturgical use of the text should be identified wherever possible.

4.) All editorial changes in and additions to the original sources must be clearly distinguishable. There are several recognized methods for doing so simply (see below).

5.) Where necessary, rhythmic values, rhythmic grouping, accents, pitch levels, clefs, time signatures, key signatures, and other notation should be modernized. When such changes are made, an incipit showing the original notation should be included, and a description of the alterations not shown by the incipit be supplied in an editorial note. Anachronistic notation should be avoided at all costs.

6.) Where two different editions must be used together — as in the case of separate choral and instrumental parts — every effort should be made to assist the performer to identify and rectify differences between them. A full score usually eliminates such problems and is usually preferable to separate parts, though it admittedly is not always practical.

7.) The composer's dates and the date of the composition should be given where known. It is more desirable to provide musical and historical information about the piece itself and its performance than biographical information about the composer which is easily obtainable elsewhere.

8.) Measure numbers or rehearsal letters should be provided to assist the rehearsal. In order to stimulate more musical rehearsing, such markings should be placed at convenient stopping and starting points in the music, rather than by some arbitrary system such as every fifth measure on the beginning of each staff, provided that they frequent enough to eliminate any necessity for extensive counting in rehearsal.

9.) The entire text and any translation should be printed straight through in easily readable form before the piece in order that it may be read and understood as a whole.

10.) An estimated time of performance should be provided.

## ULTIMATE STANDARDS FOR EDITORIAL PRACTICE

As a maximum goal, publishers should eventually adopt a recognized, detailed, and unified standard of editorial practice in earlier music. For excellence, practical availability, and unity of international practice, the American Choral Directors Association suggests as this standard the pamphlet entitled *Editing Early Music; Notes on the Preparation of Printer's Copy*, published by Novello and Co., Oxford University Press Music Department, and Stainer & Bell. In order to begin immediate progress toward that goal, we urge that this pamphlet be provided now by each publishing company to its editors. Useful discussions of editorial problems also appear in *Emery's Editions and Musicians* (Novello, 1957) and *Dart's The Interpretation of Music* (Harper and Row, 1963).

Respectfully proposed by the Choral Editing Standards Committee of the ACDA:

Walter Collins, Chairman  
Meadow Brook School  
of Music  
Oakland University

Jacklin Stopp  
State University of New  
York at Buffalo

Walter Ehret  
Scarsdale Public Schools

Iva Dee Hiatt  
Smith College

Don Malin  
Marks Music Corporation

Alfred Mann  
Rutgers University  
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# NEW SOUNDS in the Church

CLAUDE ZETTY

Presented at ACDA National Convention  
at Seattle, Washington, March 14, 1968

In trying to assess the plethora of new musical sounds which have been appearing in Church music in recent years, it becomes necessary for one to decide on which side of the ecclesiastical fence he stands. If one follows the idea that church music is set apart from the secular or profane world, the position frequently held by many church authorities and church musicians in the past, then there is no problem in reaching an assessment of the "new" music. One simply rejects it and continues to use only music of former generations or new music which sounds like the old, achieving an effect in the Sunday morning worship service that is frequently spoken of as "traditional or classical" church music, whatever that phrase may mean to various individuals. One cannot accept the new sounds of "secular" music in the church if one makes use of the worship service as a refuge from the world and its problems, where the worshiper seeks to escape the realities of life in his quest for peace of mind.

However, if one accepts the thesis that the Church is a living, vital force in our lives, and that the Grace of God can work through us in unlimited ways and with unlimited means, which appears to be an idea held by many of today's Christians, then one cannot ignore the new sounds, for if we do, we may be closing an avenue that God in His infinite wisdom has opened for us. All too often when we, as serious church musicians, investigate some of the newer trends appearing in church music, an extremely difficult task at best, we may find it hard to accept the music of the secular world, because we know too much about church music. We can be extremely discriminating in our choice of music, and we often end up being intellectual snobs by performing only music which we know is good church music according to our sense of musical judgment. We all too frequently forget the man in the pew and his musical illiteracy as compared to our own sense of musical judgment. And, all too often the man in the pew is untouched by our choice of good church music.

Richard R. Gilbert, who is head of the Division of Radio and Television of the United Presbyterian Church in the

U.S.A., has written about the intellectual as follows:

"The intellectual who pauses before the masses and asks himself the question, 'Why is it that we are smarter, but they have more sense?' is getting close to my point. He is beginning to draw the contrast between the elite and the mass mind. . .

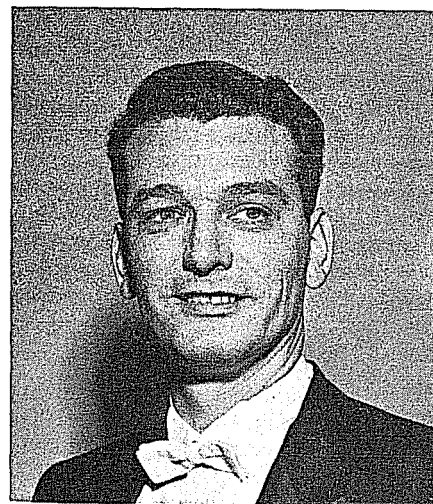
"The elite mind is gifted, trained, articulate and rational — except at faculty meetings. The mass mind is intuitive, inarticulate and lives happily with contradictions. The elite is educated beyond his intelligence; the mass man is intelligent beyond his education. The elite sees the meaning of life, but its richness escapes him, while the mass drinks in life's richness, but its significance escapes him. Analogously, while the mass drinks in life's richness but its significance escapes him, the elite mind is a specialty shop with a small sign outside written in Sanskrit, 'By appointment only.' The mass mind is a general store chuck full of food and drink, tools and toys, and outside is a mat saying, 'Welcome.' Perhaps that's why God has such easy access to the mind of the people and such difficult access to the mind of the elite — one welcomes — the other insists on divine appointments.

'Like many polarities, the elite and the mass are meant for one another — like convex and concave. Left to itself the mass mind retreats into brutalization, sensation and vulgarity. . .

"Left to itself, the elite mind escalates into esotericism. (If you know what esoteric is, you are.) It's the smarter-than-thou attitude portrayed by so many elites — who become ungodly snobs, contemptuous of the common man."

Charles Ives has a few words to say on this subject, also. In his *Essays Before a Sonata* he writes:

"The man 'born down to Babbitt's Corner' may find a deep appeal in the simple but acute Gospel hymns of the New England 'Camp meetin'' of a generation or so ago. He finds in them — some of them — a vigor, a depth of feeling, a natural-soil rhythm, a sincerity — emphatic but inartistic — which, in spite of a vociferous sentimentality, carries him nearer to the 'Christ of the people' than does the Te Deum of the greatest cathedral. The tunes have, for him, a truer ring



CLAUDE ZETTY

than most of those groove-made, even-measured, monotonous, non-rhythmed, indoor-smelling, priest-taught, academic, English or neo-English hymns (and anthems) — well-written, well-harmonized things, well-voice-led, well-counterpointed, well corrected, and well O.K.'d, by well corrected Mus. Bac. R.F.O.G.'s — personified sounds, correct and inevitable to sight and hearing; in a word, those proper forms of stained-glass beauty which our overdrilled mechanisms — boy choirs — are limited to. But if the Yankee can reflect the fervency with which 'his gospels' were sung — the fervency of 'Aunt Sarah' who scrubbed her life away for her brother's ten orphans, the fervency with which this woman, after a fourteen hour work day on the farm, would hitch up and drive five miles through the mud and rain to 'prayer meetin', her one articulate outlet for the fullness of her unselfish soul — if he can reflect the fervency of such a spirit, he may find there a local color that will do all the world good. If his music can but catch that spirit by being a part with itself, it will come somewhere near his ideal — and it will be American, too — perhaps nearer so than that of the devotee of Indian or Negro melody. In other words, if local color, national color, any color, is a true pigment of the universal color, it is a divine quality, it is a part of the substance in art — not of manner."

There has been much said and written in recent years about the church not being relevant to today's society. In the magazine, "Church Music", 67-2, Carlton Young in an article titled, "The Changing Shape of Parish Music", writes:

"We've found also that the church has been a fallout shelter, musically speak-

## NEW SOUNDS —

ing, where Christians can run and hide from the assaults of 20th-century sounds, rather than an aid in making worship more relevant to the day in which we live. But this is a commentary on the church and its ministry and mission as well as its music."

The minister of the Naurausaun Presbyterian Church in Pearl River, New York, had this to say in a recent sermon:

"It has been said that the coming great separation within society will be the separation between the generations: the old and the young. Already a definite sub-culture has emerged within our society and in some areas a full fifty percent of the population is under the age of 21. In this kind of world the church must be a colony of reconciliation between age groups. . . . The church must be a place where young and old can share and love each other in the fellowship of the people of God."

How are we going to reach the young people without alienating the older members of the congregation? In my judgment, as a practicing church musician, I have no alternative but to investigate and select from the large quantity of new sounds being written for the church those compositions I feel will best meet the needs of my particular church situation. This is not to say that I will reject the great literature of past church composers, for this would be even more restrictive than not using any new music, but rather it means that by using newer compositions together with the music of the past, the whole horizon of church music will be broadened. Young people are responding in great numbers to the new sounds — the new beat — in church, and a surprising number of older adults are also accepting it and finding in it an aid to worship to which they can respond.

In our campus chapel at Trinity University, the Trinity Choir has on two occasions performed Frank Tirro's "American Jazz Mass" within the setting of a worship service, and although the response from students, faculty, administration, and guests was not completely in favor of this music used in a worship situation, the overwhelming reaction was enthusiastically positive. I might add that on the occasion of the second performance of the Jazz Mass the chapel was filled to capacity — the only time this has occurred for a worship service since the dedication of the chapel almost two years ago. True, there was an element of novelty involved in this presentation, because of the idiom and the instruments used to accompany the singers, but the comment most frequently made

was that the music brought to life the meaning of the text in a more direct manner than more traditional musical settings have done.

Father Joseph Gelineau, the noted French church musician, in his book, *Psalmody in the Vernacular*, writes in this connection:

"Attempts have been made to create liturgical chants based on jazz-rhythms. Theoretically, nothing is opposed to a liturgical chant thus inspired, if the syncopated rhythms bring the text out into the limelight; and this is truly the origin and spirit of rhythm in African Bantou chants accompanied with tambourines, or in Negro Spirituals: the word remains first and foremost."

The Reverend Howard Moody of the Judson Memorial Church, New York City, has written about the experiments conducted in that church in the area of worship:

"Also the artists (members and non-believers) were a very significant factor in our experiment. The artists for the most part are not members and participants in churches and thus we are deprived all too often of the vision and the critique of these 'shapers of things.' Samuel Miller has said that 'faith without art is dumb' — that is, literally uncommunicative. Without the arts the church has no language or media adequate for her essential realities. Around the Judson community, our theaters and gallery, we have been richly blessed with keenly dedicated and committed artists and they (God's non-believers) have fed our souls with new images and they may yet redeem our over-rational and highly ordered liturgy from a too intellectual praise of the Creator. I have seen dance creations and dramas in our theatres that were more unashamedly joyful praise of God than a hundred services of 'divine worship.' It all started when artists attracted by our theatres began to offer their oblations in their own media and like the 'Jugler of Notre Dame' they didn't fit into our restricted forms. Hence, we have been enjoying jazz liturgies based on the Psalms of Thanksgiving, dance offertories in place of the usual choral anthems; dramatic readings coupled with Bessie Smith's blues; and jazz renditions of the last week of Jesus' life choreographed for Palm Sunday worship. . . .

"Now most of our white middle class Protestant services seem more like a 'wake' but not even that vibrant. They seem pious, mournful, pretentious, sterile, and joyless, and this is anything but Biblical and traditional. If you want to read about a swinging

worship service see Revelations, chapters 4 and 5. Worship in that context was a 'real ball!' Those elders, and angels, and archangels cut loose with everything they had and the heavens jumped with all those 'hosannas,' but let's face it, they would have been tossed out of most of our Christian services on their ear if they made all that noise in praise of the Creator."

When living musicians of the caliber of Duke Ellington and Dave Brubeck are turning to the church to offer their gifts of music, can we turn them down and say the church has no place for their kind of music? Mr. Brubeck is quoted in an issue of the Christian Science Monitor of a few months ago as saying: "Why should religious music always sound like Bach and Handel? . . . They were 1,700 years late, right?"

In the preface to "The Confession of 1967" adopted by the General Assembly of the United Presbyterian Church in the U.S.A. last May is included this statement:

"In every age the church has expressed its witness in words and deeds as the need of the time required."

This statement is just as applicable to the music of the church as it is to the confessional statements of the church.

To sum up — each one of us, if he considers himself a responsible church musician, on the basis of his own musical experience must sift through the quantity of music being written today to find which compositions seem to be worthy of expressing the attitude of worship for today's Christians. Much of what is being written seems to be unworthy for use in the worship of Almighty God, because of its lack of artistic worth, but there is much that in all probability can be used and used with good effectiveness. After having heard untold quantities of not only second-rate music, but fifth-rate music as well, patterned after the works of past great composers, I would rejoice in hearing some of the new sounds in church music that may on occasion lack some of the artistic qualities of the great masters of church music. At least it would be a breath of fresh air in the sometimes stagnant volunteer church choir situation. None of us will ever know which of these new compositional practices will be suitable for our congregations until we use them. It is only by active experimentation that we can either maintain or develop a vital force in worship music.

I should like to close my remarks by reading the concluding paragraphs of the Editorial Essay, "Church Music and the Sacred-Secular Syndrome", found in the 67-2 issue of the magazine "Church Music":

"How shall we know when God has given to the church a new and different song to sing? Is the 'folk mass' the answer for our liturgical music? What about electronic, computerized music? What about the music of chance? What about jazz? We do not know the answers to these questions, and we do not know anyone else who does. But these things can, and perhaps should be said:

1. 'No music should be rejected out of hand because it has been judged intrinsically 'secular' or because it has been used only in other than churchly connotations.' "Secular" music has become "sacred" before now.

2. 'The test of the churchly validity of a musical style or idiom will continue to be what it has always been: the experience of worshipping Christians.'

3. 'Experiments with all sorts of new music need to be made in a spirit of reverence by musically sensitive and devotionally informed Christians.' Only in this way can the worshipping Christian community mold new idioms to its needs and amass the experience necessary to make its historical judgments.

4. 'God continues to give now as He always has, and no one today is able to say just where or how or in what form His next gift will come.' Will it be another chant, a new chorale, a fresh hymn, or none of these? Will it be jazz, or folk-rock, or something else?

"All we know is that God is inexhaustible, that He loves to give us gifts better than our own fathers do, and that He has told us to sing and pray to Him and to each other in His honor."

✻

## Augsburg to Sponsor Three Church Clinics

Three church clinics featuring lectures, demonstrations, and readings of new choral and organ music by outstanding church musicians, will be sponsored this summer by Augsburg Publishing House in Eastern, Midwest, and West Coast cities.

The Midwest clinic at the First Congregational Church, Minneapolis, Minn., Aug. 12 and 13, will have George Markey, New York concert organist, and Dr. Kenneth Jennings, director of the St. Olaf College choir as clinicians.

The Eastern clinic, Old Trinity Lutheran Church, Columbus, Ohio, Aug. 19 and 20 will feature Dr. Daniel Moe, director of choral music at the University of Iowa.

The West Coast clinic will be at Gethsemane Lutheran Church, Seattle, Wash., Aug. 26 and 27, with sessions led by Prof. Weston Noble, chairman of the music department, Luther College, Decorah, Iowa.

# Choral Programming in Minnesota:

## A CONSTRUCTIVE APPROACH BASED ON A RAPPROCHEMENT BETWEEN MUSIC EDUCATION AND MUSICOLOGY

CHARLES G. BOODY

Discouraged by the general lack of quality of the music education program in American schools today, musicologists are making an increasing number of attempts to improve the situation. The large section of a recent issue of *Current Musicology* (Fall-Winter 1966) devoted to music education and musicology is only one evidence of this movement.

Despite the good intentions of these projects, four points vital to their success have, to varying degrees, been overlooked:

1. Musicologists have often undervalued the special knowledge and experience of music educators.

2. Since many music educators lack the background of musicologists, very few of them can implement programs developed by musicologists.

3. In many areas, both fields are so specialized that productive communication between scholars in the two disciplines breaks down.

4. Even if the two groups should succeed in creating a curriculum which would satisfy the aims of both, the teacher using such a curriculum will have to be sufficiently grounded in both disciplines to use it effectively.

To this writer, the only evident solution for this dilemma is to train a new type of scholar, who, by his own education in both fields, can exemplify the truism that music education and musicology work within the same field but with different frames of reference. It is scholars of this sort who will be able to effectively replace the stereotyped arch-enemies, "the musicologist as a denizen of the world of ivory-towered intellectualism, and . . . the 'educationalist' as a naive performer totally ignorant of music history, structure, and style."<sup>1</sup> This essay offers a small contribution to this problem from the standpoint of a person concerned with both positions.

This study is an outgrowth of a research project undertaken for the Music Education Department of the University of Minnesota. The project gathered information on the programming practices of a broad sample of public high school

choral groups in Minnesota, and on the attitudes of their directors. Also, an attempt was made to discover the extra-musical factors which might affect these practices. This essay gives a brief resume of the study and a recommendation for improvement of the situation.

The survey of choral curricula undertook to ascertain the amount of performance time spent on:

1. Music from each of the major periods of music history.
2. Sacred and secular music.
3. Various types of "light" music.
4. Accompanied and unaccompanied music (as indicated by the published edition).
5. The music of various composers.

In addition, a questionnaire was distributed to choral directors in order to ascertain the attitudes and opinions which might have an effect on these items, and to determine some of the extra-musical factors of school and community situations which might also affect the choral programs.

The directors of 164 public high schools of Minnesota (one-third of the total schools of the state) were sent the questionnaire and a request for a copy of their spring concert program for analysis. One hundred sixteen questionnaires (71 percent) were returned and sixty-four programs (40 percent) were received.

Both the questionnaire return and the program return were well stratified by location and school size.

Certain limitations are obvious in the procedures described above. (1) The spring concert program may not accurately reflect the entire year's choral curriculum. (2) The programs received do not reveal some aspects of the music

Special permission of the author and Dr. Johannes Riedel, general editor of *Student Musicologists at Minnesota*, was granted for the publication of this article and its conclusion in the next issue which originally appeared in Volume II of that publication. Revisions were made by the author.

## CHORAL PROGRAMMING —

performed (e.g., foreign languages used, or amount of arrangement in the works used). (3) The amount of performance time may not necessarily accurately reflect classroom emphasis on various types of music.

In spite of these drawbacks, it was felt that concerts normally indicate the content of the curriculum, and that spring concerts especially form a culmination of the year's work.

Analysis of the questionnaires returned led to these conclusions:

1. Forty directors (34.5 percent) felt the level of musical perception in their community was low, fifty-nine (50.9 percent) felt it was average, and fifteen (12.9 percent) felt it was high. (Two did not respond.)

2. The director in the small school has much less rehearsal time and a much less attractive rehearsal hour than the director in the large school.

3. A high degree of positive correlation is found between the amount of rehearsal time a group has and the number of public appearances it makes.

4. Regardless of the rehearsal limitations, three public appearances seem to be the minimum expected of a high school group (presumably Christmas, contest or festival, and spring).

5. There is no clear-cut indication of preference for accompanied or unaccompanied music. Response ranged from two respondents who preferred no accompanied music to six respondents who preferred all accompanied music.

6. There was a tendency among the respondents to prefer more accompanied music as the size of the school decreases and the amount of rehearsal time becomes less.

7. Many directors seem unaware of, or ignore, the vast amounts of music by great composers suitable for voices and small instrumental groups.

8. The directors who preferred to perform more accompanied music tended most to confine their accompaniments to keyboard instruments.

9. The five categories suggested by the writer,

- a. Sacred music by significant composers,
  - b. Secular music by significant composers (including opera and folk song settings),
  - c. Broadway show music and operetta,
  - d. Folk music and Negro spirituals (excluding settings by significant composers), and
  - e. Popular choral arrangements,
- were accepted by 96.5 percent of the respondents as containing all the categories of music needed for a complete

choral curriculum.

10. In general, the respondents felt that from sixty to ninety percent of their time should be used on music by significant composers (types a and b above).

11. The respondents from the larger schools felt that music by significant composers should make up a somewhat larger part of the total curriculum than did the respondents from the smaller schools.

12. The directors from the smaller schools placed a greater emphasis on the "lighter" music (types c, d, and e above) than did those in larger schools.<sup>2</sup>

From the programs received, a list was compiled of the titles and composers of the selections performed by each high school's best choir:

A sample part of this list is shown below.<sup>3</sup>

Adams, Stephen - *The Holy City*, Belwin, accomp, type F, 205 seconds, size IV school

Ades, Hawley (Arr.), Class A - *America Our Heritage*, Shawnee, accomp, type H, 140 seconds, size V school

*Dear Hearts and Gentle People*, Shawnee, accomp, type E, 125 seconds, size I school

*Me and My Shadow*, Shawnee, accomp, type E, 150 seconds, size IV school.

From this list these conclusions can be drawn:

1. Most of the programs examined did not contain music by the most important composers.

2. Directors of the larger schools (Class I and II: over 400 in the upper three grades) succeeded in meeting the lower limits of the criteria they set for themselves regarding percentage of time to be spent on each category of choral music specified on the questionnaire. The directors in the remaining (smaller) schools failed entirely to meet the criteria they set for the amount of time to be spent on sacred and/or secular music by significant composers. In this latter group fall 77.3 percent of Minnesota's high schools.

3. It was necessary to add three categories to the five previously mentioned to describe properly the compositions performed. These categories were: "Sacred music by insignificant composers," "Patriotic songs" and "Other music" (this consisted mostly of very second-rate "novelty" selections, e.g., *Thank the Good Lord It's Friday* by Del Baroni).

4. The category "Sacred music by insignificant composers" took up much of the time which respondents to the questionnaire had allotted to sacred or secular music by significant composers. This category contained a preponderance

of works which lacked either educational merit or musical merit or both (for example, *The Holy City* by Adams, *Now the Day is Over* by Barnby, or *Alleluia, Alleluia* a paraphrase of *The Strife Is O'er* by Louise Grant).

5. In total repertoire, directors closely agreed with their suggested ratio of 40 percent sacred to 60 percent secular music. For significant composers, this ratio becomes 70 percent sacred to 30 percent secular music.

6. There was a tendency for directors to equate music by significant composers with a *cappella* music.

7. All of the programs submitted contained many selections of poor quality.

Since the last of these conclusions is both a serious allegation and a value judgment, some discussion of it is necessary. Among the seventeen composers whose works received five or more performances on the programs studied, only three (Brahms, Bach, and Palestrina) were listed as among the one-hundred "most eminent" in the recent survey of members of the American Musicological Society.<sup>4</sup> Each of these three appeared among the seventeen partially through performance of works which were not truly representative of his typical style. Brahms ranks very high in this group because of his folk song settings. These are fine settings, but they are not truly representative of Brahms' style or of his best choral works. Palestrina reached the list only because of three performances of a work entitled *Gloria Patri*, a brief (45-second) section in homophonic style for double choir, "arranged" from the four-part *Magnificat on the Third Tone* (Casimiri, Vol. XVI, p. 18). Such a vertically aligned work, even well edited, could not be considered as representative of Palestrina. Bach was well represented with some good selections, but even there poor quality intrudes. The fault lies not with Bach, but with arrangers of Bach's works, eager to "cash in" on the master's name. For example: A four voice choral setting (arrangement?) of Bach's solo song *Komm susser Tod* (in English, of course) and a three-part *cappella* women's arrangement of the Bach setting of *Break Forth O Beauteous Heavenly Light*. (The writer can imagine nothing more ludicrous than a Bach chorale without a bass line!) Other significant composers are equally poorly represented. Already mentioned was the poor quality of music in the "Sacred music by insignificant composers" category. Similar examples of useless music can be found in all of the other categories. If it is the job of music educators to produce musically literate people, how can they hope to succeed using such music?

It is evident from the above discussion that there is much to deplore in the

choral curriculum in Minnesota (and perhaps elsewhere as well). What can be done to improve the situation? The primary agent of improvement must be the director himself. Only by performing music literature of lasting quality can he justify choral music as a part of the high school curriculum.<sup>5</sup> Many of the respondents seems to recognize this fact, for they admit intending to spend 60 to 90 percent of their time on sacred and secular music by significant composers. That they fail to carry out this intention seems indicative of inability on their part to find music of this sort which is suitable for performance by their own groups.

All periods of music history offer pieces which are appealing, vary widely in difficulty, and cover almost any conceivable combination of voices with instruments. It follows then, that one excellent way for the music educator to improve his program is to train himself in applied musicology,<sup>6</sup> including polyphonic vocal and instrumental notation and collegium musicum experience.<sup>7</sup> The music educator badly needs courses that could make him aware of:

1. The wide variety of useful and original choral music available;
2. The original sources of older kinds of this music and their scholarly editions;
3. The usefulness of these sources for checking the accuracy of practical editions;
4. The performance practices of various eras, countries, or kinds of music;
5. The role played by music in society at different times and in different places;
6. The development of musical styles, forms, performing organizations, and other aspects of historical musicology, including study of popular and folk styles as well as the "serious" repertoire.<sup>8</sup>

If given in sufficient depth, these courses can improve the quality of the music the director will use and understand, the accuracy of his performing style, his ability to sort out poor editions from good ones and to adapt works to his own groups' needs without violating the intent of the composer.

The list in the next issue is a small example of some of the music available. This list does not pretend to be complete in any area of choral literature. Each work in the octavo section has been evaluated according to these considerations:

1. Availability of the edition.
2. Accessibility of the work to the understanding of the performer and the listener.
3. Technical difficulty of the selection. No works have been selected that

could not be performed by an average Class III school (upper three grades contain a total of from 250 to 399 students). Many of the works are simple enough for even the smallest schools.

4. Inclusion of a translation of the text if the original is in a foreign language. This is, unfortunately, a necessity for most directors. Most of the faults of the list can be traced to this qualification, which isolates the average director from all of the major choral editions and scholarly editions published in Europe.

5. *Relative* accuracy of the edition.

6. Accuracy and usefulness of the editor's remarks if any are included.

7. Usefulness of the work as a representative of the composer and style of which it is an example.

These criteria represent the concerns of musicology and of music education. It seems doubtful that a person without study in both disciplines could successfully locate and use a selection of music similar to that in the following list. This in itself argues in favor of such broader training.

While this essay emphasizes the need for music educators to become knowledgeable in the discipline of applied musicology, it does not imply that the musicologist can remain unaware of music education. Musicologists must realize that a knowledge of curriculum, psychology of learning, philosophy of education, and the place of music in the total curriculum is necessary if they are actually to communicate with the music educator or aid in improving his situation. A project which attempts to improve the quality of music education, without understanding the other educational problems contributing to the situation and/or without attempting dialogue with the music educator concerning these problems, may be doomed to rejection by music educators regardless of the quality of their end products.

Once the musicologists are aware of the approaches, goals, and needs of the music educators, there is much they can offer: (1) They can develop courses designed to give the music education student the thorough grounding in applied musicology he needs to develop an effective music education program. (2) They can contribute published materials useful to the music educator. (3) They can accelerate their research in the sociology of American music education. The question of influence of the school music program upon community or national musical taste yields a wide variety of problems for study by musicologists acquainted with music education.

This essay attempts to illustrate the need for persons trained in both musicology and music education, and able to cope with the area of overlap between the two disciplines. Hopefully, too, it

will stimulate persons expert in either area to become sufficiently knowledgeable in the other discipline so that dialogue between the members of both disciplines may become extensive and valuable.

#### FOOTNOTES

1. Frederick D. Mayer and Jack Sacher, "Toward a Rapprochement of Musicology and Music Education: Some Practical Considerations," *Current Musicology*, Fall and Winter 1966, p. 140.

2. Space allows only a summary of results. Persons interested in further examination of the methodology and conclusions may consult the writer's complete report, on file with Dr. Arnold F. Caswell of the University of Minnesota Education Department.

3. The completed list is on file in the Music Education office of the University of Minnesota, as are the programs from which it was drawn. The remark of one terrified musicology professor upon examining the list, "This ought to be published under the title, 'The Awful Truth!'," is indicative of its overall content.

4. Paul R. Farnsworth, "Musicological Attitudes on Eminence," *Journal of Research in Music Education*, Spring 1966, p. 43.

5. For further discussion see: Bennet Reimer, "Performance and Aesthetic Sensitivity," *Music Educators Journal*, LIV (March, 1968), 27.

6. Applied musicology may be defined as that part of the fruits of musicology which can be usefully applied in composition, education, and performance.

7. The University of Minnesota Collegium Musicum, for example, read through approximately four hundred vocal and one hundred instrumental works during the last year.

8. That this background is lacking (and needed) can be seen by the "stop-gap" approach of the Yale Project. They will provide intensive eight-week courses in music theory, history, form and analysis for the instructors selected to test their curriculum. ❖

#### MISS SPENCER WINS SCVA AWARD

The Southern California Vocal Association is pleased to announce to readers of *The Choral Journal* that the winner of our Choral Composition Contest is **At the Round Earth's Imagined Corners** by Miss Williametta Spencer of the Music Department of Rio Hondo College, Whittier, California. Miss Spencer is the recipient of a \$250.00 cash award. Her composition will be published by Shawnee Press and will be performed by the 1968-69 SCVA Honor Choir and by all high school choirs participating in SCVA festivals during the 1968-69 season in which it will be a combined number.

The General Words & Music Company of Park Ridge, Illinois, is pleased to announce the acquisition of the Pallma Music Company, formerly of Beaumont, California. General Director of the Pallma Music Company is now Neil A. Kjos, Jr. All Pallma Music Company publications will be distributed, along with the General Words & Music Company publications, through the Neil A. Kjos Music Company at 525 Busse Highway, Park Ridge, Illinois 60068.

# Exper '67

JAKLIN BOLTON STOPP

EXPER '67 was the title of one of the choral reading sessions held this past December by the New York State chapter of ACDA at its conference at Kiamesha Lake. This session germinated from a desire to make the reading experience meaningful far beyond the immediacy of the day itself. To explicate: too often a session, regardless of geographical location, becomes an endurance test as the conductor vies with the clock in order to insure a reading of all the music. Concomitantly, unless the publishers provide complimentary copies there is little carryover when the participants return home. Furthermore, if there were time to take notes — usually hurriedly made on a printed program restricted to the facts of title, composer, arranger, arrangement, publisher, and price — such evaluations are too seldom of much significance after a lapse of time.

What, then, was EXPER '67? Broadly speaking, it was a utilitarian as well as aesthetically oriented session. That is, consideration of the immediate or short range needs of the directors for choral music was tempered in order to allow for wide literary and musical exposure. Because the reading material was presented chronologically, the normal aural emphasis was reinforced. Finally, discovery was encouraged as all aspects of the session — textural, musical, historical, sociological — were conceptually approached.

Specifically, EXPER '67 was devoted to American choral music (English speaking tradition) published from the Revolutionary period into the present decade. This body of choral literature was delimited to compositions which employed a text of nationalistic character. To complement this delimitation, not only were the composers native born or naturalized Americans, but also the poets, with one exception. The anomaly was Isaac Watts, an Englishman famous for his psalm versifications. These poetic contributions, because of their numerous settings by American composers, can be considered a part of America's cultural tradition. The decision to investigate American choral music was prompted by the fact that there is too often a lack of knowledge about this tradition. Other factors accounting for the choice of this

subject were the approaching bicentennial of the nation, the present national climate, and the writer's own proclivity.

The procedure for selecting the music was two-fold for the composers had to be chosen first (see program appended to this article). Some of these men might seem to be out of their element as not all are presently thought of as choral composers. Yet when they are viewed in historical perspective all share a common experience: early in their respective careers each made some decided contribution, not necessarily quantitative, to the continuity of the American choral scene (e.g., Hanson and Harris in the 1930s). As for the avant garde composers, their omission was due to the limitation of time coupled with the fact that so few directors are familiar with the notational procedure and performance practices of this music.

As any objective attempt to winnow out the best work of each composer would have been a naive, the basic criteria for selection of the music were the earlier mentioned utilitarian and aesthetic concerns. Another facet of the aesthetic aspect was also recognized in the need for placing the numbers on the program with the same regard for tension and release as for a concert performance.

Because of the leverage introduced by these aesthetic aspects, a few very difficult compositions could be included. Obviously such works would produce sight reading problems and therefore required special treatment. For Roy Harris' *Song For All Seas, All Ships*, a taped analysis of portions of this linearly conceived work was prepared for the session. First, the independent vocal lines were discussed and sung, then the directors, now alerted to possible pitfalls, were requested to sing the work in toto.

After the reading material was firmed up, the approach to its presentation remained to be worked out. The approach would have to be different than for a potpourri of selections and some concrete means to provide for the desired, long range carryover had to be developed. Consequently a sixteen page mimeographed booklet was prepared to serve both needs in varying degrees.

The general philosophy of the session was predicated on the currently prognosticated educational possibility known, succinctly, as Thursday for thinking. (See Ole Sand's "Schools for the Seventies," *Music Educators Journal*, June-July 1966.) In view of the present rate of the knowledge explosion, the prediction of a day reserved for teachers to do research and to study is not unreasonable. But why should music educators delay until the next decade to expand their horizons? The Beatles, for example, seem to know more about electronic music and ethnomusicology than

many with a degree in music. Moreover, this pop group has contributed significantly to mass culture.

For those directors who might wish to extend their horizons now, provocative matter from D. N. Campbell's "Education for the Aesthetic Experience" (MEJ, April 1967), an article in which the importance of musical "exposure" is stressed, was quoted in the booklet. Another article in the same issue of MEJ, Alexander L. Ringer's "Musicology and the Future of Music Education," was simply named because of the obvious implications of its title. Next, educationally oriented teasers were appended for the reader to relate to the aforementioned Journal material (e.g., Tanglewood Symposium, Yale Report, creativity, discovery, spiral learning, the Beatles).

After this introductory material, the nearly two centuries involved in EXPER '67 were outlined from the choral perspective:

Introduction: An Aborted Era Theme and Variations: William Billings.

Movement I: An Illegitimate Era with a Maverick Sonata Style; Exposition — Theme A (19 Century German Influence); Theme B (Charles Ives); Development - Instrumental Emphasis of Theme A Composers; Recapitulation - Theme B as Introduction to

Movement II: An Experimental Era. Quodlibet: Postromanticists, Tertian Harmonists, Polymeterists, Neoclassicists, Contrapuntalists, Atonalists, Serialists, Avant Gardists.

To expedite the aural emphasis of the session, the directors were divided into two mixed choruses (divisi). The first selection was sung antiphonally. The participants were also encouraged, via the booklet, to make nonmusical observations. Therefore, information about each selection was placed on a page so that the eye might readily catch the salient points, e.g.,

William Billings (1746-1800), Stockbridge, SATB, a cap; Isaac Watts (Versification of Psalm 117; addenda by Billings?), edited and adapted by Richard C. Pisano, published by Walton Music Corporation, 1966.

Probably first performed in Stockbridge, Massachusetts - Revolutionary period - alliance of God and country in embryo.

Versification by Englishman eminent in this field - adoption of his verses by Colonies, later, States.

Self-taught Billings — "fuging" tunes — opening here was originally B, S, A order — Choral sound desired by Billings: melody in tenor; some sopranos sing tenor an octave higher; some tenors sing soprano an octave lower; bottom heavy chorus (half of membership on bass or bass part reinforced by cello).

The bottom portion of one of the pages

in the booklet was a questionnaire. The positive response which it received led to the idea of sharing EXPER '67 by means of this article.

#### Questionnaire:

1. Was this session of value to you?  
....Maybe ....Yes ....No
2. Would you like to see one of the reading sessions continued in this manner? ....Maybe ....Yes ....No
3. Check the subject which you would like for next consideration:
  - A. The Avant Garde
  - B. The Influence of Jazz
  - C. English Choral Music from Elizabeth I to Elizabeth II
  - D. Composers of New York State
  - E. Other Suggestions
4. What about today's session could be eliminated? Should anything be added?
5. Further Comments

The returns of the questionnaire represent a sampling of those who attended the session. Significantly, 95 percent indicated that the approach was of definite value and should be continued. The subjects of the Avant Garde and of the Influence of Jazz tied as the preference for a sequel. (Composers of New York State followed.) Only one suggestion was written in; namely, a request that the more difficult contest-festival music listed in the New York State School Music Association "Manual" be read.

The majority of answers to questions 4 and 5 revealed that the session was for example, "very helpful and enjoyable." A few responses contained the request that more time be allowed in the future. The feeling of rush stemmed from a late start which was caused by the arrival of an unexpectedly large number of people. The unified approach of future sessions could be enhanced and the atmosphere more relaxed if all of the publishers could provide complimentary copies of the music.

The intent and approach of EXPER '67 appear to merit consideration as an idea for other reading sessions. Its implementation was made possible through the cooperation of many people: the carte blanche given the writer by Mrs. Dorothea Waddell, ACDA state chairman; the time, energy, and support of the conductors (Professor Mary English of the State University College at Potsdam, Carl Steubing of the Scotia Public Schools, and Dr. Benjamin Suchoff of the Hewlett Public Schools and of the Bela Bartok Archives) and of the accompanist George Reynolds of the Baldwin Public Schools. It also evidenced the excellent cooperation of the publishing houses in providing the specifically requested selections, quite a few of which would not result in any significant

rise in sales (e.g., Carter's *Emblems*).

Today's choral groups, whether composed of younger or older singers, deserve musical contact through the ears and mind of experienced and knowledgeable directors. Possibly, other EXPERs can be developed to bring musical exposure and a resulting varied enrichment to the already too busy choral director.

#### PROGRAM

##### Part I

William Billings (ed., adapt. Richard C. Pisano), (Isaac Watts), *Stockbridge*, SATB, a cap, Walton, 1966.

##### Part II

Dudley Buck (Sidney Lanier), *The Centennial Meditation of Columbia*, orchestra, SATB, G. Schirmer, 1876.

Arthur Foote (Henry Longfellow) - *The Farewell of Hiawatha*, TTBB, orchestra, A. P. Schmidt, 1886.

John Paine (George Woodberry) - *Song of Promise*, SATB, orchestra, John Church, 1888.

George Chadwick (Harriet Monroe) - *Ode*, SATB orchestra, John Church 1892.

Henry Hadley (G. F. R. Anderson) - *Lelawala: A Legend of Niagara*, SATB, orchestra, A. P. Schmidt, 1898.

Horatio Parker (Thomas Goodell) - *Greek Festival Hymn* (MNO AN P N), TTBB, orchestra, G. Schirmer, 1901.

Charles Ives (Charles Ives) - *They Are There! (A War Song March)*, unison, orchestra, Peer 1961.

Cantata excerpts which were limited to 2-3 minutes for performance time. Music published before 1907 was photocopied when not presently available in reprinted editions.

##### Part III

Randall Thompson (NWCTU Leaflet) - *God's Bottles* from Americana, SSAA, a cap, E. C. Schirmer, 1932.

Howard Hanson (Walt Whitman) - *Beat! Beat! Drums!* from Drum Taps, SATB, orchestra, J. Fischer, 1932.

Roy Harris (Walt Whitman) - *Song for All Seas, All Ships* from Symphony for Voices, SSAATTBB, a cap, G. Schirmer, 1939.

William Schuman (Genevieve Taggard) - *Questions* from This Is Our Time, SSAA, orchestra, Boosey and Hawkes, 1940.

Ernst Bacon (Emily Dickinson) - *What Soft, Cherubic Creatures* from From Emily's Diary, SA, piano with cello or small orchestra, G. Schirmer, 1947.

Virgil Thomson (Isaac Watts) - *My Shepherd Will Supply My Need*, SATB, a cap, H. W. Gray, 1949.

Elliott Carter (Allen Tate) - *Emblems*, TTBB, piano, Music Press, 1949.

Aaron Copland, adaptor (Shaker Song arr. Irving Fine) - *Simple Gifts*, SA/TB, piano, Boosey and Hawkes, 1952.

Norman Dello Joio (Barbara Anderson) - *Somebody's Coming* from The Tall Kentuckian, SATB, piano, C. Fischer, 1954.

Vincent Persichetti (American Folklore) - *Proverb*, SATB, a cap, Elkan-Vogel, 1955.

Daniel Pinkham (Emily Dickinson) - *The Heart Is The Capital Of The Mind* from An Emily Dickinson Mosaic, SSA, piano or small orchestra, C. F. Peters, 1963.

Robert Starer (Carl Sandburg) - *The Gong of Time* from Two Songs from "Honey and Salt", SATB, piano or 2 trumpets and 2 trombones, Music Corporation of America, 1964.

Ulysses Kay (Helen More) - *What's In a Name?*, SATB, piano, Duchess, 1966. ❖

#### ACDA of Ohio to Hold Summer Clinic July 29-30

The American Choral Directors Association of Ohio will hold its summer State Convention and Choral Clinic on Monday and Tuesday, July 29 and 30. It will be held in the air conditioned facilities of Capital University in Columbus. Business meetings of state officers will take place on Sunday, July 28th.

The general chairman who will be coordinating facilities and local personnel is Robert Petty. State President Ernest Hisey of Avon Lake is heading a committee of Nancy Twitchell, George E. Wilson, Larry Tagg, and John Van Nice in planning the event.

Topics for the two-day affair will be: Performance Requirements in Different Periods of Music and, The Use of Instruments in Choral Works.

Choral directors throughout Ohio will serve in reading sessions, demonstrations, lectures, and panel discussions.

#### KODALY WORKSHOPS BY ARPAD DARAZS

Numerous clinics and demonstrations are being presented on the Kodaly approach of musical training and its application to classroom and choral development by Arpad Darazs, a former pupil of Zoltan Kodaly, and now director of choral activities at the University of South Carolina.

Engagements during the 1967-68 season included workshops for classroom teachers and music specialists in Columbia, S.C.; Wellesley Hills, Mass., and Montreal, Canada; demonstrations and choral clinics at the Louisiana MENC Convention, the Baptist Musical Retreat, North Carolina, the All-State High School Choral Workshop in South Carolina and at the Ontario Choral Directors Annual Conference in Toronto, Canada. Also a special "Kodaly Summer Workshop" will be offered at the University of South Carolina in June, 1968 for choral directors and classroom teachers discussing the Kodaly-Method and its application.

# Some Comments on Rhythm

HOWARD SKINNER

Choral Director  
Colorado State College  
Greeley, Colorado

In writing this article I have two purposes in mind. First of all I would like to get down on paper some general ideas about rhythm and the relation of it to historical periods of music history. Secondly, I feel that inadequacies of interpretation often arise due to the choral conductor's lack of knowledge as to disguised rhythmic groupings and types of accents. Thus I will hope to set forth a general frame of reference with respect to rhythm as well as some specific discussion of those rhythmic practices which may not be too well known and yet the understanding of which is essential to accurate performance.

There are two basic founts of rhythmic thought, the one having its origin in sacred vocal music, particularly the chant and the other deriving from the instrumental dance. The former takes as its point of departure the inherent rhythmic inflections of the text. This results in a supple metrical alternation of groups of two and three and avoids any metrical scheme imposed from arbitrarily conceived musical ideas. The type of accent employed is likewise congruent with verbal accents, (i.e. a stress rather than a percussive downbeat).

Dance rhythms on the other hand are related to body motion exercised in consistently recurring patterns. There is thus a consistency of meter and a strongly articulated accent.

Donald Tovey the great English musicologist refers to the two contrasting types described above as "speech rhythm" and "body rhythm". I shall borrow rather heavily on this terminology in the discussion that follows.

"Speech rhythm" by its very nature lends itself to vocal music while "body rhythm" is quite obviously mostly associated with instrumental. However these are only tendencies and the inter-action of the two rhythmic concepts with varying performance media becomes constant after the 16th century.

It may further be stated that the inherent quality of "speech rhythm" is not in any way mitigated by linearly independent polyphony. In fact the quality of accent and the dominance of free groupings is highly compatible with a desire for melodic independence. Inversely, strong body rhythms rely for their effect upon unanimity of ensemble groupings. Thus to the degree that the rhythmic groupings are independent there is a corresponding weakening of body pulse.

Historically it may be stated that the 16th century is exemplary in its use of speech rhythm. It is true that there was a good deal of instrumental dance music and choral music which was influenced by it (e.g. villancico, ballatta) but in general the emphasis was on sacred choral music of the speech rhythm variety. I believe adequate performance of this music is dependent on a knowledge of Renaissance rhythmic practice. Because of time and space limitations I will not discuss tempi or meter changes (covered quite thoroughly in Sachs' book *Rhythm and Tempo*) but will proceed to some remarks on accent and groupings.

To begin with it seems almost a cliché to state that 20th century singers are tyrannized by the bar line. However in music written before 1700 the bar line was not utilized. Its usage came into musical practice at approximate-

ly the same time as dance forms were being assimilated into serious music. It would appear that there is more than just a chronological coincidence between the two phenomena. The use of the bar line would seem to be a concomitant to the employment of the body accent. Both concepts are foreign to the Renaissance sacred style of the 16th century.

Rhythm in Renaissance sacred choral music consists of subtle interplay between meter, macro, and micro rhythm. The function of the meter is usually more concerned with the regulation of dissonance treatment than with the grouping of beats. Indeed the rhythm of the ensemble (macro rhythm) may or may not be congruent with the meter.

The term micro rhythm refers to the rhythmic groupings of the individual lines in a polyphonic texture. In Renaissance music these groupings will show an amazing amount of variety. In the example below you will note both the lack of rhythmic simultaneity between the parts and the often independence from the meter (N.B. the bar lines and all expression markings are editorial and are not in the original). You can further see (in the last two measures) where even the full ensemble rhythm (macro) does not coincide with the meter.

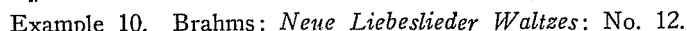
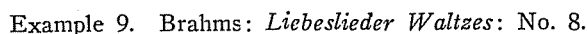
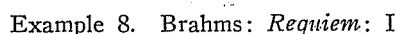
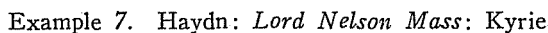
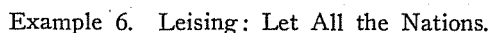
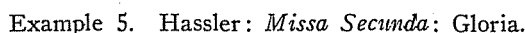
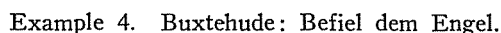
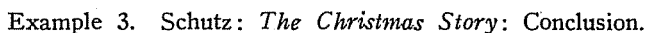
Example 1. Palestrina: Super flumina Babylonis

Whereas such independence of rhythm from meter is not true of all Renaissance sacred choral music, it is nonetheless found extensively. The movement between a strictly chordal texture and the linearly free texture shown above is also a characteristic of the sacred style. In any event the type of accentuation employed should be one of stress (i.e. speech rhythm).

One of the most significant revolutions in the history of music took place around the turn of the 17th century. Not the least of the changes had to do with rhythm as the early Baroque was strongly influenced by the assimilation of dance forms into serious music. The resulting instrumental style emphasized body rhythm and began to dominate vocal music. I am sure that most readers are aware of the basic rhythmic concepts of Baroque music: the strong pulse, the extensive use of repeated and sequential patterns, etc., so I won't labor the point. I would simply like to emphasize however the ubiquitous quality of the dance rhythm influence and its concomitant type of body accentuation.

Lesser known aspects of Baroque rhythmic practice but which deserve attention have to do with alternating rhythmic groupings which vary from the established meter. They have their origins in the dance and are found to some degree in earlier music. However with the Baroque they reach their full development. I am referring to "hemiola" and what Sachs calls "dochmiac". The former has to do with the dividing of six beats (or pulses) into alternating groups of three and two. This practice most commonly occurs in triple

Example 2. Handel: *The Messiah*; And The Glory.

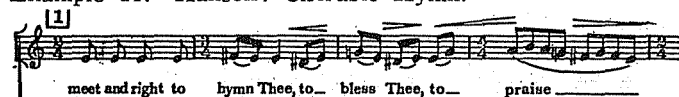


## SOME COMMENTS —

There has been, in a sense, a rhythmic explosion in the 20th century. In addition to an extension of techniques of the recent past, new practices have been consistently exploited and ancient practices revived. I believe with respect to choral music at least five different elements may be discerned. (1) Chant (2) Traditional (3) Irregular (4) Irrational and (5) Jazz.

Chant rhythms both of Gregorian and more exotic origin may be found in much contemporary music. Witness these examples.

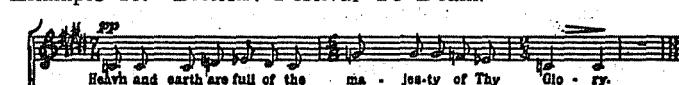
Example 11. Hanson: Cherubic Hymn.



Example 12. Durufle: *Requiem*: Introit.



Example 13. Britten: Festival Te Deum.



Traditional rhythmic practice has to do with those techniques developed during the 16th-19th centuries. What has happened of significance in the 20th century however is an extension of these techniques in terms of complexity. In the Schoenberg example quoted below there is nothing new to rhythmic notation. However the degree of rhythmic complexity resulting from the superimposition of duplets and

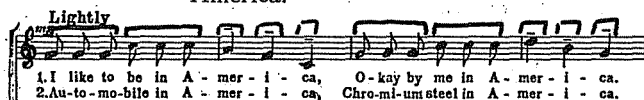
triplets and in their constant mixing is a decided advance over 19th century techniques.

Example 14. Schoenberg: *De Profundis*. (Piano Reduction.)

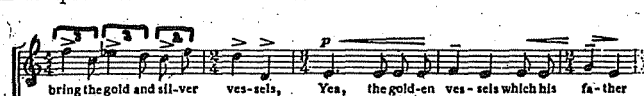


I would also like to cite in passing contemporary usage of some of the unusual but traditional rhythmic devices cited in the foregoing.

Example 15. Hemiola: Bernstein: *West Side Story*: America.



Example 16. Dochmiac: Walton: *Belshazzar's Feast*.



Example 17. Micro rhythms: Mennin: *In The Quiet Night*.



The use of irregular and changing meters is almost a trademark of 20th century music. Although obvious in terms of recognition, these present problems in execution. The fundamental rule unless otherwise specified by the composer is that the rhythmic unit remains constant, not necessarily the beat.

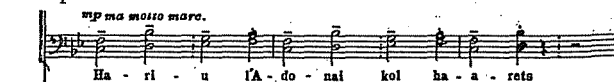
Example 18. Stravinsky: *Mass*: Gloria.



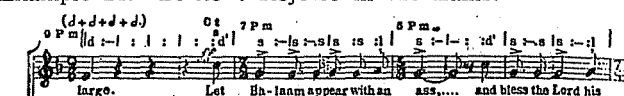
Example 19. Stravinsky: *Mass*: Credo.



Example 20. Bernstein: *Chichester Psalms*.



Example 21. Britten: *Rejoice in the Lamb*.



It is interesting to note that at times the metric and verbal accents do not coincide in the Stravinsky examples above. This would point up the essentially instrumental — dance — body — rhythm source. It also illustrates the fact

## NOTICE

In order to correlate The Choral Journal and ACDA fiscal year the new Volume numbers for The Choral Journal will begin with the July-August issue as Volume IX, Number 1. This will permit the completion of audit and reports at the same time.

To better serve Choral Journal advertisers and to eliminate the problem of summer addresses, the July-August issue of The Choral Journal will be mailed the latter part of August in order to reach members at their permanent fall addresses. This brings The Journal and advertisements of new publications to the immediate attention of choral teachers during fall planning session and the opening of the regular school term. Deadline dates for all issues will remain unchanged.

that there is a growing emphasis among contemporary composers upon the non-semantic aspects of text. (i.e. the use of the word for its phonetic properties alone.) Another dimension of this would be the conception of sacred text in terms of a universal ritual where the meaning is cosmic rather than individual. The relationships of this extreme objectiveness with a lack of accepted syllabification is perhaps devious but I believe exists nonetheless. (See my quote of Stravinsky in article "Words and Music", Part I, May-June 1967 Choral Journal.)

Poulenc's rhythmic — verbal treatment also gives evidence of the above. His emphasis however is more on a dance-like joy than on cosmic ritual.

Example 22. Poulenc: Gloria.

Irrational patterns have to do with the sub-division of units into other than the traditional groups of two, three and four. Although carried to much greater degrees of sophistication in avant garde instrumental music there is still sufficient usage in choral music to permit its inclusion here.

Example 23. Thompson: *The Peaceable Kingdom*:  
Woe Unto Them.

Example 24. Stravinsky: *Mass*: Sanctus.

The effect of jazz on 20th century rhythm has of course been exceptional. In serious choral music this has taken two forms (1) the direct setting of texts in a jazz idiom (Tirro, Zimmerman, etc.) and (2) the incorporation of techniques into works which are not essentially pieces of jazz. Examples of the latter occurs with some frequency in such composers as Dello Joio, and Bernstein.

The difficulty in the performance of jazz is well known.

The music must swing. But what that amounts to is difficult of precise analysis. Certainly notation in this respect is only a relatively accurate portrayal of what the music should sound like.

Finally some observations on the general performing attitudes that must prevail in order to achieve accurate and vital rhythmic projection. Fundamental of course, is an understanding of the rhythm: where the beginning of a rhythmic group is and what type of accent is to be used. Almost as basic is a sense of underlying pulse. This emanates from the conductor but relies for its attainment on excellent physical and mental response on the part of singers. I know of no clearer measurement of a conductor's rapport with his group than the clarity of the rhythmic response which he is able to elicit.

Given the right attitude and a reasonable vocal technique the next requisite is the ability of the singers to think accurately in terms of time measurement. Singers often equate rhythmic singing with accented singing. Obviously this need not be the case. It seldom is in Renaissance music. It should be apparent that legato singing can be as rhythmically precise as that which is marcato.

Translated into precise technical terms this means that the singers must know precisely when to change syllable, move diphthongs, or articulate consonants and must develop the physical techniques and mental acumen necessary for this to happen.

One last point: different kinds of rhythms will generate differing physiological responses in the singers (and conductor). This perhaps relates to the opening points about the origins of rhythms in the dance and speech. For I believe that certain rhythms are cerebral and others visceral with all sorts of shadings in between. For example in a Palestrina motet the rhythm must be finely graded and articulated in a crystalline fashion, even though the lines may be legato. This equates I believe with the rather disembodied tone that many of us strive to achieve and is essentially a head concept, with the feel of articulation in the lips, tongue and head resonance cavities. At the other extreme "work songs" or "shout songs" such as "Dis Ol Hammer", "John Saw duh Numbah" or "Ain'a That Good News" need a pulse that comes from deep within, and is much more related to body movement and a vicarious empathy of the viscera with it.

## UNIVERSITY OF IOWA CHOIR TOURS YUCATAN, MEXICO

From April 13-20, the University of Iowa Choir was on tour in Yucatan, Mexico as official good-will ambassadors for the Iowa-Yucatan Partners of the Alliance, a cultural and economic exchange program initiated in 1964 by the Agency for International Development and the Alliance for Progress. The 66-member choir left by charter flight from Cedar Rapids on April 13 and flew directly to Merida, the capital city of Yucatan.

The choir's first public appearance in Yucatan was in St. Iglesia Cathedral in Merida, where they sang the music for the Solemn High Mass on Easter Sunday. The *Diario de Yucatan* said, "From the processional hymn of Gabrieli until the final moment when Bishop Ruiz embraced him in congratulation, Daniel Moe, conductor of the Iowa Choir, demonstrated the integrity of a vocation dedicated to the nobility of music."

On Monday, the choir traveled to the ancient Mayan ruins at Chichen Itza for an unforgettable concert there. The eve-

ning performance in this evocative and legendary setting was called "brilliant and moving," "a magnificent concert" by reviewers in the newspapers of Merida. Some 1,500 music lovers traveled the 75 miles from Merida to Chichen Itza for the concert and were joined by hundreds of farmers who live near the ancient ruins. The program was a benefit concert for the Mexican Association for Child Welfare.

The choir gave two other outdoor evening concerts and sang twice in the Cathedral of Merida during the week. The Tuesday evening concert was given in the Merida public stadium for over 3,000 employees of the Cordemex Plant, a major industry in Yucatan. Commenting on this concert, the *Novadades* (News of the Day) *De Yucatan* said: "Last evening, before an audience of 3,000 the University of Iowa Choir offered a brilliant demonstration of its artistic qualities in the acoustic shell of the stadium."

The *Diario Del Sureste* said of this concert: "The beautiful performance deeply affected all who were present. We can affirm, without exaggeration, that the three concerts by the Iowa Choir

in Merida earned for the group not only the respect, but also the love of the people of Yucatan. We are impressed by the extraordinary way in which these young people during their brief visit here have been able to dominate the attention of young and old, and of educated and uneducated."

On Thursday night, a special Mexican fiesta in honor of the choir, was given by the government of Yucatan. At the close of the serenade and program, the governor of Yucatan, Sr. Luis Torres Mesias, presented to the choir this citation: "The government of the State of Yucatan honors the choir of the University of Iowa for the brilliant concerts which they have offered here. These concerts have further strengthened the spiritual bonds which already existed between the people and the governments of Iowa, U.S.A., and Yucatan, Mexico." The choir returned to Iowa City on April 20.

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

# Lauren B. Sykes Honored for Fifty Years Contribution to Church Music

NAN PHILLIPS

Fifty years of musicianship is a distinguished record, and the many friends and pupils of Lauren B. Sykes, AAGO, ChM, of Portland, Oregon, couldn't let it go unnoticed.

A committee was formed: Rick Hardt, teacher of English literature at Warner Pacific College, where Mr. Sykes is associate professor of music; Miss Gretchen I. Beutler, organist and pupil; and Charles W. Allen, designer-installer for the Wicks Organ company in Seattle, who has worked with Mr. Sykes on 13 organ installations and attended 22 dedicatory recitals played by Mr. Sykes on organs which Mr. Allen designed and installed.

It took considerable ingenuity to build a mailing list of pastors of churches where Mr. Sykes had played, students, and musician friends who would want to attend a dinner in his honor, all without either Mr. or Mrs. Sykes knowing about it in advance.

The surprise was complete.

On the night of December 29, at 8:00 p.m., the Sykes' son-in-law and daughter, Mr. and Mrs. Stephen Binney, brought the musician and his wife to the doorway of the Benson Hotel dining room where 100 smiling men and women were seated at candlelit tables waiting to break into a welcoming song.

With the cooperation of Mr. Sykes'

sister, Mrs. Wayne Chastain of Spokane, an amusing biographical slide film was presented, followed by the reading of letters and telegrams of tribute. Assisting as toastmaster was Don McGuire Lehmann, pianist who has appeared with Mr. Sykes in concerts in Portland and Seattle. It was one of those heartwarming experiences which at least temporarily relieves preoccupation with the bitter tensions of today's embattled world.

Portland's Mayor Terry Schrunk, Oregon's Governor Tom McCall and Oregon's Senator Mark Hatfield sent greetings. The Portland, Oregonian's music critic, Hilmar Grondahl attended, and the Oregon Journal's music critic Martin Clark said in his review, "Sykes lists himself as Lauren B. Sykes, associate professor of music at Warner Pacific College, AAGO, ChM . . . a modest description of a man who has probably done as much or more for music in Portland as any individual in the history of this city."

From their home in Paris, Marcel Dupre and his wife penned individual congratulatory notes. From New York City, Clarence Dickinson, now nearing 100 years of age, sent his regrets that he could not be present, signing his letter in a determined but spidery hand. Word came from Flor Peeters in Belgium, from Cyril Warren in Victoria, B.C., from Dr. Eric Thiman, organist-director of City Temple in London.

Harold A. Decker, president of ACDA, sent his congratulations: "The American Choral Directors Association is proud to have men of your stature in the ranks of its membership." Robert B. Walls, Oregon chairman, wrote: "To have served in one's profession for 50 years is a great accomplishment in itself; to have done so with such steadfast dedication to high ideals and perfection as you have held before your students and colleagues is the more reason for pride and deep satisfaction."

C. Robert Zimmerman, former director and founder of the Portland Symphonic Choir, now with California Lutheran Church in Thousand Oaks, California, wrote of Sykes' musicianship and wise counsel. Frances Yeend Benner, concert and opera singer, sent her warm congratulations, and James Sample, associated with Sykes when Sample was conductor for the Portland Symphony, and now director of the Fort Wayne Philharmonic Orchestra, wired his congratulations, with his "greatest esteem and affection as a man and a musician."

Messages came from composer-conductor Dr. Carl F. Mueller, ACDA secretary-treasurer Dr. Harvey E. Maier, from choral conductor William Klein of Seattle, from Dr. George Dunbar of Cascade College, from A. Verne Wilson, supervisor of music for the Portland Public Schools. ❖

**His family and friends who arranged surprise dinner honoring his fifty years as organist, musician and teacher in Portland, Oregon, surround Lauren B. Sykes. From left, son-in-law Stephen Binney and Mrs. Binney (Laurelee Sykes) of Albany, Calif.; Mr. Sykes and his wife Ruth. Back row, Committee members Rick Hardt, his wife Eleanor, Miss Gretchen Beutler and Charles W. Allen, Seattle.**

Music critic of the Portland "Oregonian" newspaper, Hilmar Grondahl, right, congratulates Lauren B. Sykes on his 50th year as organist, musician, teacher in Portland. Grondahl made special mention of "the integrity of the man and of the musician".



# tone quality

## *... a pragmatic approach for* **HIGH SCHOOL CHOIRS**

R. CEDRIC COLNESS

TO the discriminating listener, a day spent at a high school choral festival prompts much thought regarding the creation and maintenance of valid choral tone quality concepts. One can often applaud a director's handling of intonation problems, blend and balance, stylistic considerations and the like, but missing, too often, is the aural excitement generated by young voices producing vocal color founded on meaningful vocal procedures. The need, then, is for more high school choral directors to be actively concerned with the instillation of maturity and depth in individual voices. It is hoped that the following information will aid those choral directors who realize a need for a different direction in the pursuit of desirable vocal technique for their young singers.

The advancement of any singing technique necessarily must begin with the creation of a useful and comfortable posture, a posture which provides a strong sense of physical direction. The writer believes that some of the commonly accepted posture practices do not benefit young voices properly; a reference here is directed toward the high chest and high suspension concepts. Rather, it is felt the lower the posture concept, the better will be the breathing and vocal result. Therefore, the feeling of being comfortably "down" becomes of paramount importance. The word down refers to the sensation of being firmly attached to the floor or chair as a result of a lowered point of gravity. The concept does not imply a postural slump, rather it negates martial suspension through well relaxed shoulders and arms, comfortably straight spine, *relaxed abdominal muscles* and a re-

sultant average chest position. Anyone putting the aforementioned to use will no doubt understand quickly the meaning behind the word "down." Functional relaxation is the key to this kind of singing posture. Obviously, overuse of the down sensation will only create an inert, useless physical condition. The choral director must be alert to those singers who will slump in an effort to achieve the result, and to those whose shoulder and chest positions indicate a tension which will not allow a lowering of the body weight. Simplicity is the hallmark of this posture technique — a simplicity which promotes a physical readiness for what must necessarily follow.

Answers to queries directed to a great many young singers concerning their knowledge of a proper breathing process for singing purposes are widely varied and almost always indicative of much confusion about a singer and his breathing. It has been interesting to note that the most commonly uttered response has had something to do with "breathing from the diaphragm." At first thought, such response to questioning is quite acceptable and certainly the result of someone's teaching. However, further questioning and the asking of the student for a breathing demonstration most often reveals nebulous understanding. It can only be suspected, then, that too many high school choral singers are not properly exposed to a breathing technique which is easily understood, easily accomplished.

If the singer's success with the above described posture provides a good sense of physical purpose, then he is ready to accept a breathing process which will ultimately aid the sound

of his voice. The posture leads logically to the use of a breathing technique known simply as "belly breathing." It must be said from the outset, that the diaphragm (as a basis for breath support) has virtually no place in a young singer's understanding of a useful breathing process. It is almost solely the abdominal area to which his attention must be directed.

Any carefully spoken words about the need for deep breathing are quite useless unless a singer develops a reservoir for the air. If nothing impedes the descent of inhaled air, it is perfectly reasonable to feel that the air has been allowed to reside in the *whole of the abdominal area*. Expansion and a sense of fullness are, of course, the reasons for assuming the air location. If the shoulders and the greater chest/rib cage are allowed to remain quiet during inhalation, and if the singer promotes a mental image of breathing into his belly with a down-and-out sensation, then the idea that the air is contained in the belly is readily accepted. In recapitulation then, the need is to send the air down a tube which extends into the abdominal area. It is a rare individual who cannot rather quickly accomplish the physical sensation implicit in this breathing process. During the earliest stages of instruction, the singer will find it beneficial to place both hands over as much of the abdominal area as is possible, and then "breathe into his hands." It will be noticed that expansion takes place from "backbone to belly button," as the saying goes.

The above constitutes a rather simple physical process, but complications can and do result from postural

—Continued on next page

## TONE QUALITY —

rigidity. If the shoulders are pulled back or held too firmly, or if there is rigidity in the chest and *abdominal* muscles, the singer will feel that the air has not properly descended; and indeed, the instructor will note the general "up" appearance of the chest. Too, the singer must suddenly develop the notion that his physical efforts are to be directed in a downward fashion, and not upward as is the natural tendency. It should be noted that a posture which holds the singer too high will not greatly aid the air descent.

In order to become increasingly familiar with the belly breathing process, the singer must be instructed to practice the technique at any moment of his waking day. Slow breaths as well as quick gasps should be used for purposes of improving his ability with the deeply held air. Also, the instructor should stress the need for practice during a variety of physical activities: sitting, standing, walking, lying down, *etc.*

The support or the foundation for the voice, as achieved by the breathing technique, is dependent now on the singer's ability to maintain expansion with just the right amount of strength. Too much bearing down will only produce rigidity and a lack of proper air flow, while too little will provide no support and a resultant strain on the vocal mechanism itself. Although breathing success (from the singer's point of view) is never achieved overnight, a feeling of well-being must be the goal toward which the singer works — a well-being born of balanced, useful tension. Once students begin to become comfortable with the sensation of low, comfortable breath support, the stage is set for the inclusion of information leading to desirable changes in vocal quality. The task then becomes connection of the low held breath with the singing mechanism in such a way as to create the idea of singing through the throat and not with the throat. Most young singers will see the logic behind such insistence if it is repeatedly pointed out that the low held breath is designed to minimize the strain on the vocal mechanism.

An old and valid vocal adage states that a properly open throat will produce beneficial changes in the vocal quality. With the help of his instructor,

any student with singing ability will develop a more meaningful tone quality if that truth is ever present. A properly open throat is not a difficult physical state to achieve. The simple yawn serves admirably as the basis for quality improvement. For those who have never used the yawn technique, a brief sensation analysis of a comfortable yawning feeling will reveal some interesting things. First, there is an obvious enlargement of the mouth (provided that one does not attempt to be too polite); secondly, there is a noticeable deepening sensation in the greater throat area (achieved by the slight descent of the larynx); and, one will note the increased sensation of width in the oropharynx. In the simplest of terms, then, a singer making use of the yawn is manufacturing a means by which his voice will gain added quality through a new-found room for the sound; and, he is shaping the two primary sources of vocal quality — the throat and the mouth.

At this point, it is perhaps wise to qualify the meaning of the word yawn. For singing purposes, the wide open, fully achieved yawn has nothing to offer a singer. The reasons are obvious if the reader will but attempt to sing through that gross physical condition. However, the feeling of "beginning to yawn" and an accompanying breath descent into the abdominal region will promote an excellent beginning. For one thing, the singer is now ready to accept the concept of singing from where the breath is. Logically, if the breath is in the belly, then the voice must seem to originate from that location. Such thinking is the result of an imaginative process, but the individual using it soon becomes acquainted with the idea of singing through the throat; of allowing, and not squeezing, the tone out.

The act of singing all vowels and consonants through the newly opened throat and mouth is not difficult if the singer is keyed to several necessities. First and most important: the yawn must never become a rigidly set physical condition. The throat and the mouth must adjust in an uncomplicated way in order to properly articulate every vowel sound. The yawn is used to expand the quality potential inherent in increased throat/mouth shape, but not to force the singer to struggle with a firmly held mold. Secondly, the jaw must not become tense. That condition will only

affect the throat in like fashion, as well as preventing meaningful articulation of certain consonant and vowel properties. Also, the tongue must be allowed to function in a normal, active manner. It must never be allowed to lie fallow, nor must it contract into the back regions of the mouth. The lips too must be ready to function with alert mobility.

The realization of the ideal condition lies with a harmoniously functioning sense of exaggeration throughout the whole of the vocal mechanism.

Wise use of the yawning technique results in desirable tone color change. The listener will note a darkening of the basic quality, and the vowels will have developed an obvious depth — both aspects are vitally necessary to good choral tone quality.

There can be no question that too much yawn causes a muffled hootiness in all of the vowel sounds — especially the *ee* and *ay*. It is imperative, then, that the director be fully prepared to loosen and adjust the technique of any singer displaying excessive physical and tonal traits. And, it is certain, that the director will discover that a healthy percentage of his singers will not achieve *enough* throat and mouth shape. The result, of course, is little alteration in the singer's usual quality. Those who fear that the described technique will blunt vowel brilliance should soon discover that proper use will promote additional and more mature brilliance through increased resonance capacity. Finally, perseverance on the part of all concerned will lead to a choral tone which reflects depth, increased maturity and warmth, as opposed to the thin, colorless and shallow sound too often heard in school choirs.

As must always be, the successful development of valid choral tone quality is totally dependent on the work of the director involved. Words and rules, suggestions and dogma are worthless to a group of singers without the constant attention and good judgment of the director. He — or she — must be ever ready to provide the physical and vocal model so necessary to young singers. The director must be demanding, and his demands must be born of confidence in the expansion of his own vocal horizons.

*Cedric Colness is a member of the staff of the Department of Music of Central Michigan University, Mt. Pleasant.*

# Choral Reviews

**CAPT. R. L. LANDERS**, 8718 Elmwood Lane, Tampa, Fla. 33615  
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**BRYAN E. LINDSAY**, Okaloosa-Walton Junior College, 423 Gregory Avenue, Valparaiso, Fla. 32580.  
(Associated Music Publishers; Boston; C. Fischer; Franco-Colombo; Lawson-Gould; E. H. Morris; Pro-Art; G. Schirmer; Willis)

**BOB BURROUGHS**, First Baptist Church, Box 85 Abilene, Texas 79604  
(Abingdon; American Educational Music; Pride; Tempo; Advertisers not listed above wishing reviews)

## BROADMAN PRESS

**Baptist Hour Choral Series Group II**, arr. by T. W. (Jack) Dean, edited by Miss Joe Ann Shelton, 25c ea. (nine titles). Southern Baptists have a nation-wide program called "The Baptist Hour". A popular feature of this program is the excellent music used consistently on these shows. So many requests came into headquarters in Fort Worth for copies of the arrangements that Broadman Press published Series I. Now Series II is available. Dr. T. W. (Jack) Dean is currently Chairman of the School of Music, Hardin-Simmons University, Abilene, Texas, and was previously Head of Graduate Studies, Southwestern Baptist Theological Seminary, Fort Worth, Texas. These hymn-arrangements are usable in almost every church situation, for revivals, church services, and the like. They are for the most part easy and can be polished rather quickly. There are nine in the series and are worth your attention. Titles include: Face to Face With Christ, I Saw the Cross of Jesus, I Will Arise and Go to Jesus, Whiter Than Snow, and others. Miss Joe Ann Shelton, editor, is Music Consultant for the Southern Baptist Radio and Television Commission, Fort Worth, Texas.

**Trilogy On the Passion of Christ**, John Timothy Laverty, soprano, alto, baritone, piano or organ, 451-767, \$1.00, 19 pp. This is a most unusual and interesting work! It is a well-written set of three anthems written especially for the SAB voicing. Texts include "He Was Despised," "Sure He Hath Borne Our Griefs," and "He Was Wounded for our Transgressions". They are excellent and very usable. This writer highly recommends these three in the Trilogy!

**Man of Sorrows**, Gordon Young, an Easter Cantata for SATB, with solos and narration, 451-407, \$1.00, 18 pp. Using as a basis for this short work the hymn

tune, "Man of Sorrows, What A Name", Gordon Young, the brilliant young composer from Detroit, has woven a very nice, brief and to-the-point Easter work that is easy and yet, worth the effort. Youth choirs could do this one very well with a minimum of rehearsal.

**Sing Joyfully!**, a collection of easy hymn anthems for SATB voices, by William L. Hooper, 451-768, \$1.25, 40 pp. Here is a collection of eight hymn arrangements that are written quite well, with interesting harmonies and accompaniments. The voice leadings are good and the collection as a whole is quite good. Good for revivals, Sunday evening hymn-anthems, and the life, the collection should find good use.

**New Life Anthems**, 35c ea., six (6) in the collection. Included in this title series are perhaps as interesting and unusual collection of anthems as you will ever see, all very good. Of course, with such writers as A. P. Van Iderstine, Mary Elizabeth Caldwell, and John Timothy Laverty, the result must be worth looking at! The anthems are 35c each and they are excellent! You should write for copies of each one. They are medium difficult, tastefully done, and very usable!

**O Sing A Song of Bethlehem**, English Traditional Melody, arr. by Robert Davidson, JF 061, 25c (unison and two part). There are not too many anthems that you can sing either for Christmas or Easter—but this is one of the few. It is as adaptable for one season as the other. This arrangement is easy and the accompaniment moving. This is a beautiful English melody made popular by Ralph Vaughn Williams.

**Alleluia**, from "Exsultate, jubilate", Mozart, arr. and ed. by Max Lyall, unison and two part, 25c, JF 062. This setting of the popular "alleluia" is well done by Mr. Lyall. The piano accompaniment is reduced a bit to make it easier for the

"average" junior choir pianist and the anthem is basically unison. It is well worth attention for festivals, special programs.

**Jesus Christ Is Born Today**, Jacqueline Hanna McNair, soprano-baritone, YF 028, 25c (Christmas). Here is a winner! This delightful Christmas anthem has piano and handbells and it will be a favorite of your youth choir! The handbell part is optional and can be played on the piano, but chimes, glockenspiel, or handbells would be effective! You should see this for next Christmas!

**I Will Sing of Thy Might**, Eugene Butler, SAB, YF 029, 25c. The prolific Mr. Butler, Minister of Music, First Methodist Church, Wichita, Kansas, has written an excellent SAB anthem! It is interesting, exciting and will hold interest. It has variety and excellent accompaniment!

**Send Thou, O Lord**, arr. by James D. Cram, SAB, YF 032, 25c. There are not too many good missionary hymns—and even fewer good missionary hymn-anthems! Mr. Cram, knowing this no doubt, took an excellent old hymn by E. D. Dewett and set it beautifully for SAB choir. This one is not easy and will take some real polish before it is ready to sparkle, but it will be worth your while!

**In Christ There is No East or West**, arr. Jacqueline Hanna McNair, SATB, MF 892, 25c. Using the familiar hymn tune by Alexander Reinagle, Mrs. McNair comes through with a magnificent missionary hymn-anthem. Now I must warn you—this one is tough! But it is a thrill to perform and would be a great climax to anything—missionary or not!

## HERITAGE MUSIC PRESS

**Concert Canon Choral Series**, arranged and edited by Walter Ehret, six in the series, 30c ea. From the prolific pen of Mr. Ehret comes a delightful set of six canons from the master composers. All are accompanied and very well done. These would be excellent to include in

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## CHORAL REVIEWS —

spring or formal concerts. I list all six for your benefit:

**Come, All Ye Saints**, George Philipp Telemann, H2,

**Alleluia!**, Philip Hayes, H1,

**When Jesus Wept**, William Billings, H3,

**Alleluia, Alleluia**, William Boyce, H4,

**Didst Thou Suffer Shame?**, Georg Philipp Telemann, H5, and

**Grant Us Peace**, Walter Ehret, H6.

**Man and His World**, Robert J. Hughes, SATB, 30c, H2151. This anthem is the theme of Expo 67, with words by Frank Cross. It is a very exciting composition, well written and with increasing interest till the climax. Band arrangement is available as well as TTBB.

### THE BIG THREE

(Robbins, Feist, Miller)

**Music Through Literature** (The Edgar Allen Poe Series), words and music by Edna Lewis and John Mitri Habash, adapted from the works by Edgar Allan Poe, SATB, 30c, 12 in the series. This is perhaps some of the most clever publications to come across this writer's desk thus far this year! Lewis and Habash have taken twelve of the Edgar Allan Poe literature classics and adapted them to music — and they are great! Granted, all twelve on one program would be a little much, you could do two-four and get great response. They are:

**Morella** (AMI 001); **The Cask of Amontillado** (AMI 002); **The Raven** (AMI 003) — very clever!; **The Tell-Tale Heart** (AMI 004) Writer's opinion: by far, the best of the lot!; **The Masque of the Red Death** (AMI 005) quite good; **The Oblong Box** (AMI 006) very exciting and keeps interest; **Eleanora** (AMI 007); **The Fall of the House of Usher** (AMI 008); **Annabel Lee** (AMI 009); **The Bells** (AMI 010); **Never Bet the Devil Your Head** (AMI 011); **The Pit and the Pendulum** (AMI 012). —Bob Burroughs

**CANTATAS. Elie Siegmeister, I Have a Dream**, text by Edward Mabley based on the famous 1963 Washington, D.C. speech of Martin Luther King Jr.; MCA Music, S(S)ATB, baritone soloist, narrator, and orchestra; 64 pp. (vocal score with piano reduction), \$2.50; medium-difficult. Norman Dello Joio, **Proud Music of the Storm**, text adapted from Walt Whitman; Marks Music, S(S)A(A)T(T)B(B), soprano and optional baritone soloists, organ and brass; 53 pp. (vocal score with piano reduction), \$2.50; medium-difficult. Norman Dello Joio, **Years of the Modern**, text adapted from Walt Whitman; Marks Music, SA(A)TB, soprano and baritone soloists, brass and percussion; 47 pp. (vocal score with piano reduction), \$2.00; medium-difficult. Daniel Pinkham, **Canticle of Praise**, text from *The Song of the Three Holy Children*; E. C. Schirmer 2694, S(S)A(A)T(T)B(B), soprano soloist, brass and percussion; 40 pp. (vocal score with keyboard reduction), \$1.50; chorus, medium-easy; solo, difficult. Goffredo Petrassi, **Nonsense**, text is five limericks by Edward Lear; Zerboni (Milan), S(S)A(A)T(T)B(B), a cappella; 30 pp., no price given; difficult. Mark Bucci, **The Wondrous Kingdom**, texts from Blake (6), Emerson (1), Herbert (1), and the New Testament (1); MCA Music, S(S)A(A)T(T)B(B), SATB soloists, a cappella; 51 pp., \$2.25; medium-difficult.

The aftereffects of the Rev. Dr. Martin Luther King Jr.'s assassination will be

with us for a long time to come. Repercussions will reach even to the world of music. No doubt a reassessment will be made of his words, which now take on an added significance, and musical settings of appropriate texts will be in great demand. While it is hoped many major composers will consider choral works based on this great man's writings and speeches, some efforts in this direction have already been made — most notably Siegmeister's cantata **I Have a Dream**. The following short analysis is offered for those considering a work such as this for performance next year.

The cantata, which takes 25 minutes to perform, is divided into ten brief movements. Each movement, with but three exceptions, concludes with the narrator and/or soloist serving as a connecting link to the one following. Throughout the work chorus, soloists, and orchestra provide a continuous commentary to Dr. King's words, which are intoned by the narrator. Some thematic material appears more than once, giving the whole a more unified structure. Movements 1 and 9, for example, end with the chorus singing triumphantly, "We are free." The chorus repeats "The sound of freedom comes with the moving sun. . . ." in movements 2 and 10, evoking the atmosphere of America in a most Copland-like, and thoroughly acceptable manner. This stirring theme, with its refreshing breath of consonance, is also used as the basis of the orchestral commentary in movement 7. The climax of the cantata, however, is reached in movement 8, where not only the narrator, but also the soloist and chorus take up the unforgettable and moving passage of Dr. King's which begins, "I have a dream. . . ."

Siegmeister's music, while difficult, is by no means impossible for a competent high school or college chorus. Harmonies tend to be incisive and uncompromising, even a shade astringent. The Hofstra University professor's favorite intervals seem to be the minor 9th and 2nd, and the major 7th — diminished octave. The first simple triad for both chorus and orchestra occurs midway in the second movement. The writing for orchestra and soloist (range: F above middle C to the C below) is interesting, varied, challenging, and effective. But it is the chorus which plays the major role: from the speaking parts of "Exile" (m. 2), the rhythmic blues of "There Comes a Time" (m. 4), through the slow a cappella fugue of "No Man is an Island" (m. 5), to the crashing chords of "We Are Not Satisfied" (m. 6). There is little of the Negro idiom in this music. As the appeal of Dr. King's words is not restricted to one race or creed, the composer has chosen a universal, albeit abstract, mode to convey his message.

Norman Dello Joio has turned again to the poems of Whitman for his two most recent cantatas. In these works the choral writing is predominantly chordal — triadic with added notes — with numerous unison-octave passages; moments of melodic independence are not only rare, but brief. The instruments, on the other hand, alternate with the choir, and in other ways remain relatively free. Effects are created by crescendos and by repetitions of assorted rhythmic, melodic, and chordal patterns. The cantatas are not divided into formal movements, but consist of a sequence of fast-slow-fast sections, imparting a sense of ebb and flow to the music. Yet, unlike the Siegmeister work, their appeal

does not grow with time. One characteristic that tended to repel me was the mania for fortissimo singing; a total of 86 pages ranging from *mf* to *fff*, compared to only 59 measures of piano music or softer.

The three-movement (slow-fast-slow) composition by Pinkham, although transparently written in a rather strict 12-tone idiom, remains an engaging and romantic work. The chorus is employed in a syllabic and chordal manner throughout. The soprano solo is much more flexible (and demanding), and for the most part appears without the chorus. Reinforcing the vocal forces is the instrumental ensemble, which supplies the occasional missing notes needed to complete a 12-note tone row before a new one is begun.

Composed in 1952, **Nonsense** is apparently now available through their American agent for the first time. It is superb music by a master composer; unfortunately the words are unadulterated corn. Sample:

There was a Young Lady, whose Nose  
Continually prospers and grows;  
When it grew out of sight,  
She exclaimed in a fright,  
"Oh! farewell to the end of my Nose!"

If I had to choose my favorite among the six cantatas reviewed, I think it would be Bucci's **The Wondrous Kingdom**. Bucci is a choral director's delight: in 9 brief pieces ("The Sun Flower," "The Lamb," "The Rose Tree," etc.) he manages to portray many moods with a variety of textures and a wealth of carefully chosen choral effects. What impresses most, however, is that the composer's considerable technique is used not to dazzle, but to enhance the message of the text. Choirs and audiences alike should enjoy this menagerie.

—Paul Paige

From Alfred Music Co., 75 Channel Drive, Port Washington, N.Y. 11050:

**When Johnny Comes Marching Home** — Lambert, arr. W. A. Palmer, SATB, acc., 94500, 40c. Considerable divisi, exp. tenor, a pianist of some facility and rhythmic control is needed. Effective arrangement of this "warhorse", particularly for high schools.

**Take Me Along** — Merrill, arr. W. A. Palmer, SATB, piano, 85100, 30c. From the Broadway musical of the same name. Not a great tune, even by Broadway standards, but a good arrangement of moderate difficulty for high schools.

**The Sloop John B.** — Folk Song arr. Larry Cansler, SATB, piano, 82500, 40c. Lively Folk Song arrangement that could easily be a show stopper. Some jazz syncopation and nonsense syllables.

For women's voices:

**Hava Nagila** — Israeli Folk Song, arr. Willard A. Palmer, SSA, piano, 33950, 30c. Arrangement contains real "flavor". Some clues as to pronunciation would have been helpful, i.e., is it *na-gee-la* or *na-jee-la*? Once this is established, text is repetitious enough to be little problem. Music has considerable charm.

**The Old Lady Who Swallowed the Fly** — American Folk Song, arr. Ron Howard, SA, piano, 51500, 35c. Old joke, old song, new arrangement, and a good one!

**All Aboard the Ark** (An Animal Medley) — arr. Ron Howard, SA, piano, 0-502, 30c. Tunes used include "Who Built the Ark?", "The Fox," "Kookaburra," "Barnyard Song," "Old MacDonald," "Blue Tail Fly," "The Old Grey Goose." Cleverly combined to make a good light, humorous number. —Scott S. Withrow

## CHAPPELL

Chappell continues to release film and show tunes in new voicings. This time it's "Georgy Girl," the fine song by Dale and Springfield, arranged by Chuck Cassey and adapted by Carl Miller for TTBB chorus and piano (No. 1300, 25c). Also available is the SSA Choral Selection of "On a Clear Day You Can See Forever," the show by Lerner and Lane, the arrangement by John Cacavas (adapted by Carl Miller), No. 3299, 75c.

The company has also released a new group of 16th through 19th century choral publications called *Mastersinger Series for Choir*, edited by Walter Ehret. This series includes:

**Absalom**, SSATB, a cap., Tomkins, 6140; **Holy, Holy, Holy**, SSATB, a cap., A. Scarlatti, 6141; **In Thee, O Lord, Do I Put My Trust**, SATB, accomp., Schutz, 6141; **Jesu, Word of God Incarnate**, SATB, a cap., Liszt, 6143; **Jesus, Once For Our Salvation**, SATB, a cap., Bruckner, 6144; **Lord, Have Mercy Upon Us**, SATB, accomp., Beethoven, 6145; **Lord, I Love the Place Where Thou Dwellst**, SATB, accomp., Graun, 6146; **Swell the Full Chorus** (from "Solomon"), SATB, accomp., Handel, 6147; **Thou, Lord, All Praise and Honor Commandeth**, SATB, a cap., F. J. Haydn, 6148; **We Adore Thee**, SATB, a cap., Lotti, 6149. All are priced at 30c, and all but the Tomkins, Handel and Haydn have two languages provided.

The SATB Choral Selection of David Heneker's show **Half a Sixpence**, 2316, with piano, 75c, is off the press. Dick Thompson has done a fine arranging job of the catchy tunes, **Flash, Bang, Wallop?**, **If the Rain's Got to Fall, She's Too Far Above Me**, and the title tune. Be sure to look it over.

**Songs for Today**, unison voices with piano, piano score, \$2.00, voice parts only, \$1.00. This is a collection of twelve cute tunes, many folk-like in character, all but one of which are originals by a variety of English composers (it is assumed, as the collection was published in England). Titles include **The Crooked Man**, **The Headless Gardener**, **Cat!** and **The Old Sailor**.

**Come and Let Us Join the Dance**, 2320, a cappella, 30c and **Israeli Lullaby**, 2319, a cappella, 30c. A set of two traditional Israeli Songs for SATB chorus arranged by Heskell Brisman.

## MUSIC PUBLISHERS HOLDING CORP.

The Pete King sound on paper is as good as the recorded one. In addition to the fine SATB **What Now My Love** mentioned in a previous issue, the same tune is now arranged for SSA (R 3497, 35c). And along with this release are other great old standards, all with piano and for the fairly mature, challengeable mixed choir: **What's New?**, Bob Haggart, (W 3788, 30c), **Lover Come Back to Me**, Sigmund Romberg, (H 2162, 35c), and **Strike Up the Band**, the Brothers Gershwin, (H 2163, 35c). For that rhythmic, tasteful, fresh sound, try the Pete King sound.

Synonymous with tuneful, quality music is the name Katherine K. Davis. Presented here are some of her recent releases, showing her continuing good taste and versatility.

**Easter Is A Song**, W3782, SA with organ or piano, 75c. Termed a Cantata for Junior Choir, it has 5 brief, meaningful sections: Gethsemane, The Cross, Night, Morning, and Tale of Glory. It is meant to be sung without interruption, but con-

tains only 15 pages of singing. Very good!

**Worship and Adore**, Remick, SSA, \$1.50. This is a collection of 12 anthems, with suggested subjects and occasions listed for each. Some are a cappella, and some with piano. Most of the anthems are arranged, but two are K. K. Davis originals.

**Shepherd, Awake!**, R3487, 2 choirs: SATB and SA, piano or organ, 25c; and R3488, SA only piano or organ, 25c. One of K. K. Davis' early works in new "dresses," this delightful joyous Christmas piece is welcome in any version.

**Come, Singing Noel**, R3485, SATB with descant, 30c. Reiterating the title throughout, this spirited, quick-moving anthem, sung with or without accompaniment, is arranged from the finale to her SSA cantata, "This is Noel," and reaches a stirring climax at the final chord!

**These Things I've Known**, Willard S. Fest, arr. by Joe Fortune, W3789, SSA with guitar, 25c. On the series called *Contemporary American Folk Songs*, this pretty tune, with 3 verses, is given a simple setting, and may be done with harp or piano.

**Who's Lookin' for Glory**, Eugenie R. Rocherolle, W3784, SATB with piano, 30c. On the series called *American Spirituals*, this original "rocks" along nicely, with some of the fine but unexpected, harmonic changes reminding one of those used in contemporary folk or rock-n'-etc. The text is well done. Good work! Available also for SSA.

**Holy Father**, John L. Zaumeyer, W3787, SSATB, 25c. Written with simple voice parts, but the 5 parts give a fullness throughout. A few changes of meter are employed.

## SCHMITT, HALL & McCREARY

Just off the press is an anthem based on verses 1 and 2 of Psalm 130, **Lord, Hear My Cry**, Kent A. Newbury, (8031, SATB a cap., 25c). Fairly simple 4-part chorale style.

## PETERS

For the discriminating director, here are some interesting and important works in a variety of styles, voicings and harmonic idioms. **Lift Up Your Heads, O Ye Gates**, Heinrich Schutz, (edited by Denis Stevens), 6592, for SATB double chorus a cappella, 6 minutes, 50c.

A collection of delightful **Two-and Three-Part Choruses for Women's or Children's Voices**, Franz Schubert, (66158, a cap., 30c). This contains nine short songs, with titles like "Maying Song," "The Spring with Youthful Blossoming," etc. The English version is by Jean Lunn.

Four Brahms a cappella pieces (English versions by Jean Lunn, with German or Latin also given):

**The Son of God is Come to Earth**, 66133, motet for SATB, 5 minutes, 40c, (Christmas).

Three Sacred Choruses for SSAA ("O Bone Jai," "Adoramus" and "Regina Coeli"), 66141, 30c.

**Make Thou in Me, God**, 66134, motet for SATB, 7 minutes, 40c (Lent).

**Why Then Has the Light Been Given**, 66135, motet for SATB, 8 minutes, 40c.

Twentieth century writings:

A brief Mass for 3 equal voices (either SSA or TTB), including Kyrie, Gloria, Credo, Sanctus and Agnus Dei, English text only, by A. Tcherpnin, (66162, a cap., 30c). Very nicely done!

**O Lord, Rebuke Me Not**, Alan Hovhaness, (66191, SATB and organ), 5 minutes, 30c (Lent). Psalm 6: 1-4.

**How Precious Is Thy Lovingkindness**,

Daniel Pinkham (66100, SATB, optional accomp.) 1 minute, 25c. Psalm 36: 7-9. One of a series of six Psalm-Motets.

Premiered in 1963, for speaking voice, mixed choir, and orchestra, Ross Lee Finney's **Still Are New Worlds**, (6553, 28 minutes, \$2.00 for vocal score). The text is based on writings of such names as Marlowe, Donne, Milton and Henry More. Mr. Finney "selected quotations from writers and scientists of various times who were concerned with vastness and meaning of the universe. These . . . have been set to a vigorous score" quoting from the publication. And it is "vigorous."

## RICHMOND PRESS

A work that certainly deserves mention as a concert opener or possible section closer is the brief **Gloria** (Gloria in Excelsis Deo) by Darrell Church. It is marked "A triumphant fanfare for mixed voices," Latin text only is provided, and there is some divisi. (MI-10, 25c). It is an excellent vehicle for teaching Latin to the choir.

Also from Richmond, **By the Waters of Babylon**, Kent A. Newbury, (MH6, 30c). A general anthem for SATB a cappella choir with a tuneful, rhythmic center section.

## KJOS MUSIC CO.

Maynard Klein has done a great deal of arranging of the masters' choral works in recent years, and here are three more in the Kjos catalog.

**Thou Art the King of Glory** (5481A) and **O Lord, In Thee Have I Trusted** (5481C), G. F. Handel, SSATB with piano or organ, each 25c. These are Festival Sequences Nos. 1 and 3 from "Utrecht" Te Deum, and are good, strong, not lengthy works.

**Save Us, Lord Jesus**, Anton Bruckner, (5478), SSATB a cappella, 25c. The original text was "Ave Maria." Includes some alternating between the SSA and TTBB sections of the choir.

**Come Unto Me, Ye Weary**, Ralph E. Williams, 5477, SATB accomp. ad lib, 25c. Simple, easy to learn, one change of key.

**Reflections in Space**, Ralph E. Williams, 5476, SATB piano and lib, 30c. Mr. Williams shows here a fine facility for the contemporary style in his up-to-date text and music about "soaring satellites, searching for knowledge to digest," etc. It calls for a bass voice narrator. There is a little divisi in soprano and bass parts. Only 10 pages of music. Very well done!

**Christus**, Felix Mendelssohn, arr. and edited by Ch. Ziemer and Walter Rodby, SATB with piano or organ, \$2.00. This work is a Passion Cantata from Mendelssohn's unfinished oratorio "Christus." It calls for tenor or baritone solo recitative. Approximate performance time is 30 minutes.

**Nonsense Song**, Gordon Young, 5475, SATB with piano, 25c. This is exactly what the title says, but it's cute, swingy, easy, fun and should be an audience pleaser on your "fun" concert section.

**Think, Thou, On Me, O Lord**, Haydn Morgan, 5474, SATB with accomp., 25c. A nicely flowing, tuneful, short and easy anthem in e minor with a few metric changes.

## BELWIN

**Blow the Wind Southerly**, arr. by Margaret Shelley Vance, 2168, SATB with piano, 25c. This charming English folk song, on the *Music for Young Choirs* series, employs the technic of giving portions of the melody to each voice part

throughout the arrangement. It's simple, but effective.

On the **Chorus Builder Series**, we mentioned 2 new releases, each with distinctive styling, but vocally not demanding.

**Au Clair De La Lune** (Pierrot), Lully, arr. by Leonard Stone, 2156, SATB with piano, 25c. This can be sung a cappella. French and English texts are provided.

**Everybody Loves Saturday Night**, arr. by Leonard Stone, 2157, SATB with piano, 25c. A good, rousing, foot-stomper, this African folk song, with a swinging accompaniment. Indications for some rhythmic clapping and foot tapping are given, and one change of key is used.

**O Praise the Lord**, Brent Heisinger, 2165, SATB with piano or organ, 30c. Brass ensemble parts (3 trumpets and 3 trombones) are available from the publisher. Based on Psalm 117, this Kjelson Choral Series piece represents some good strong, imaginative contemporary writing. It is divided into 3 sections, there is some a cappella work, and the voice parts and accompaniment are independent of each other for the most part.

**The Music for Advancing Choirs Series** presents one new original and three editions by Lee Kjelson of 16th and early 17th century music:

**Sing to the Lord**, Margaret Shelley Vance, 2169, SATB with piano or organ, 25c. A fanfare-type of piece, with unison or 2-part singing much of the way and parallel triads in the accompaniment. Designed to be forceful. The text is from Psalms 148 and 149.

**She Is So Dear**, Praetorius, 2171, SATB a cappella, 25c. Latin and English lyrics provided.

**Hosanna In Excelsis**, Palestrina, 2147, SATB a cappella, 25c. Latin and English text provided.

**Tomorrow the Fox Will Come to Town**, Ravenscroft, 2170, SATB a cappella, 25c. A real cute nonsense song.

—Kent A. Newbury

## Chamber Choir . . .

**JACK BOYD**

709 Fifth Avenue Place  
Coralville, Iowa 52240

One of the most onerous plagues of working with a chamber choir is finding decent arrangements of folk songs (or popular songs) without resorting to the hackneyed abominations we know so well. Even the good arrangements are often not applicable to the small ensemble, an example being those spirituals which require pure power for proper realization.

There is always a problem in arrangements of knowing where the arranging stops and the original composition begins. A glance at many arrangements by Brahms, Vaughan Williams, Kodaly and Bartok will show that the melodic basis for the arrangement is rather sparse, but the composed understructure puts it in a considerably higher artistic sphere. Three arrangements along this line cover the gamut from basic-melody-with-humming (**Ahay Tuburan**, a folk song from the Philippines arr. by Gregg Smith, G. Schirmer, 609 Fifth Ave., NYC, 10017, No. 11297, 25c) to some changing of the basic rhythmic structure (**Picaflor**, a Peruvian song about a hummingbird, arr. by Nicholas Chirinos, Lawson-Gould Music, 609 Fifth Ave., NYC, 10017, No. 51304, 35c). In between is a Mexican folk song titled **Sleepy-Head** (no arranger indicated,

Franco Colombo, 16 West 61st St., NYC, 10023, NY 2591, 30c). All three are medium easy to medium difficult. **Picaflor** is the most vivacious, **Ahay Tuburan** is the most lyrical, and **Sleepy-Head** the most rhythmically "predictable."

Going along with last issue's coverage of verse anthems (from Stainer & Bell by way of Galaxy Music in the U.S.) comes a set of four from MCA Music (543 West 43rd St., NYC, 10036). **Lord Let Me Know Mine End** by Matthew Locke (No. 1, 50c) uses five soloists (SSATB) but usually only two at a time interspersed with and concluding with short bursts of SSATB choral work. Another in the set is William Croft's **O Praise the Lord, All Ye Heathen** (No. 2, 30c), with the same general format as the above (all verse anthems follow this plan or they wouldn't be verse anthems!) except only ATB soloists are used, the chorus being SATB and the whole piece is shorter (the price would tell you that). Decent editorial notes, the accompaniment is for organ, and both pieces are easy to medium easy.

Going a trifle farther back in history, Galaxy Music Corp., 2121 Broadway, NYC, 10023, has a Christmas madrigal by Thomas Morley which trips right along. The sections are quite short and are mostly homophonic but is certainly isn't stodgy. Instead of a Fa-la-la refrain it has *Lirum-lirum* for a sort of balletto or ballet effect. **Lirum Lirum** is its logical title (GMC-2403, SSATB, 25c).

Hugh Wood has written a set titled **Three Chorus** which is a fairly sober-sided cognomen for three such frisky pieces. One is a fine piece for chamber choir (**All We**, 312-40706, 25c), one is a fine piece but probably too big for chamber choir because of the divisi and volume requirements (**The Hawk in the Rain**, 312-40704, 25c), and one didn't make it to this reviewer for some reason (**Sirens**, 312-40705). They are Universal Edition publications sold through Theodore Presser, Bryn Mawr, Pa., 19010. Check them all out. A group of 20 solid voices might be able to do all of them. Medium-difficult to difficult to hairy.

Going to the easy pieces which you will need to examine first because I'm not quite sure of them, try the set titled **Prayers from the Ark** by Ivor R. Davies. They are quite simple but moderately interesting. They are unaccompanied and have a modestly contemporary sound, and would probably be good pieces for a beginning group. **The Prayer of the Mouse** (OCT 5635, 25c), **The Prayer of the Little Bird** (OCT 5633, 25c) and **The Prayer of the Dove** (OCT 5637, 25c) seem to be the best. Boosey & Hawkes, Ocean-side, NY, 11572.

Two pieces with religious texts come from Marks Music Corp., 136 West 52nd St., NYC, 10019. Philipp Heinrich Erlebach's motet **Give Us Joy for This New Year** uses an SSATB chorus in two sections, the first in 2/2 and the last in a dance-like 12/8. Separating them is a section for soprano and bass soloists. An altogether fine piece. The other is Don Malin's editing of a series titled **Madrigali Spirituali**, or sacred madrigals. You know what a 16th-century madrigal sounds like. Well, these have sacred texts. Write Marks for a sampling. **I Would, O Lord**, by Andreas Pevernage (4424, 25c) is a good example. The singers had better be able to count beyond three without taking off their socks if they want to read these pieces. The performance notes are sketchy but helpful. ❧

## Record of the Month . . .

**Anthony C. Cappadonia**

State University of New York  
Box 564, Alfred, New York 14802

**SONG OF DEMOCRACY**. Mark Morris High School Choir. Lawrence B. Marsh, Director. 33LP, 12", Monaural. Longview, Washington.

The Choir and Madrigal Singers of Mark Morris High School present an album of diversified and challenging choral music. These singers are well trained and obviously, have worked many long hours to offer this album of music to directors who are interested in good choral literature.

Side one begins with an excellent setting of **With A Voice of Singing** by Kenneth Jennings. Directors who are searching for an excellent opener with rhythmic vitality and contrasting textures should order a copy of this very fine work published by Augsburg, Octavo No. 1379. The choir sings this composition with a feeling for the rhythmic pulse. The middle section, a unison passage for mens' voices is monophonic and chant-like. The final four measures is scored very full and is exciting. The **Osanna** by John Ness Beck and published by G. Schirmer includes many divisi passages and is a rather complex work that receives a fine performance. I was particularly impressed with the various dynamic levels of this work by the choir. Excerpts of the Bach **Cantata No. 142** with a fine harpsichord accompaniment is included on side one. Part 2, 4, and 8 are recorded and sung in English. This particular translation is not the G. Schirmer edition which this writer prefers. No matter what translation is used, the work loses it's basic sound when performed in English; I prefer the original German text.

The **Agnus Dei** from the **Missa Dixit Maria** by Hans Leo Hassler receives a good performance although the sopranos flatted slightly on some phrase endings. The (i) vowel is wide and piercing in a few passages and I also hear the consonant g of Agnus. The g in this case, should be silent. I feel the group achieves the necessary sustained flow of this work and they are to be commended for the smooth phrases. One notices a slight rumble and hum on the disc and is quite evident in the softer passages of this work.

**In Mirth and in Gladness** by Niedt (1674-1717) is sung with much vitality and motion. This work deserves more performances by choral groups. No publisher is available for this work.

The Madrigal Singers conclude side one with two delightful works; **Now Spring in all Her Glory** by Jacques Arcadelt and **O Mistress Mine** by Ralph Vaughan Williams. Except for some very weak consonant sounds, the group performs these works very well.

Side two opens with the title of this album, **Song of Democracy** by Howard Hanson. The performance is an ambitious effort, but the presentation does not have the necessary feeling for the music and text; and it lacks the contrasts and forward motion needed. Piano accompanists Melody Hall and Carol Kirkpatrick deserve much praise for a job well-done. The over-all sound of the group leaves me with the impression that the microphone may be placed too far

from the group. Consequently the diction suffers, particularly in the lower ranges and in the softer dynamic levels of the piece. The choice of vowel sound of the first syllable of the word *democracy* should not be d(i)mocracy, but d(I)mocracy. The choir sings the word with a long e (as in the word *be*). This is incorrect. *Song of Democracy* is a demanding work for high school voices. It is this writer's opinion that the group did not capture the feeling and meaning of the work.

The beautiful *Lament* by Sven Lekberg features soprano Celesta Rose. Fine balance exists between soloist and choir. Miss Rose ends the first phrase sharp but recovered for the balance of the work. She sings with a fine lyric quality and the total impression of the performance is one of polish and proper balance.

*Black Is The Color* arranged by Wilhousky is a very difficult setting for high school choirs. The higher tessituras are very demanding and the sopranos sound tight-throated. For high school voices, this writer prefers the J. Fischer publication, a cappella, or the accompanied score published by Shawnee Press. The familiar Dawson spiritual *Soon-ah Will Be Done* completes side two.

The over-all performance of the group is above average. Some of the music sung on this disc is more difficult than the group could perform with sureness and ease. Thirty-five to forty minutes of recording is no easy task for any choir so we must be aware of extreme ranges, length of selections and other factors related to recording. The engineering is adequate on this disc. Directors should write to Mr. Marsh and secure a copy of this disc. It is well worth the time and effort.

\* \* \*

**MUSICAL YOUTH INTERNATIONAL,**  
1966. Lester McCoy, Musical Director.  
2 - 12" (33 1/3 LP), Monoural.

Musical Youth International, a musical group which endeavors to promote international understanding through the language of music has published a dual album, a choral and band recording which should interest our readers. Originated by Lester McCoy, the choir and band has toured extensively in Europe and will visit Mexico and South America this year. Mr. McCoy selects outstanding musicians from high schools in Michigan, Ohio, Indiana and Ontario, Canada. The 100 boys and girls are selected for both a band and a choir with at least fifty members each, and all these students participate in some joint numbers. These young ambassadors of music are dedicated to good international relations.

Two contrasting works are presented on the first side of this record album. *Jubilate Deo* by Gabrieli has many textural contrasts. The singers sound confident and are obviously well-rehearsed in all parts even though the soprano quality sounds thin in the upper ranges of this demanding work. But the total effort is rather impressive.

To *St. Cecilia* by Dello Joio, a cantata published by Carl Fischer, is an exciting work for voices and brass ensemble. Here is high calibre music which should enjoy more performances by good high school and college choirs. This rather lyric work is presented in good taste and style by M.Y.I. Of all the selections on this disc, the Dello Joio work rates number one. One senses much feeling and expression even though the brasses over-

balance the voices in a few passages. This may be an engineering problem; the microphones should be placed closer to the choir since the diction suffers in the pianissimo passages.

Side two includes a variety of octavo music opening with Cains' *Music, Glorious is Thy Sound*. It is a fine opening number, but it lacks a truly spirited sound; perhaps the tempo is too slow and the voices sound forced in some passages. A *Litany* by Walton receives a very adequate performance and the madrigal, *Fair Phyllis* by Farmer shows fine quality of tone, especially in the mens' section.

*New Christmas Morning* by MacGimsey is an unusual work and in this performance the group gets into the spirit of the work. Some of the "jah's" of the word "Hallelujah" are clipped and the word "angel" sounds like an(jell).

The next track features Larry Wood, tenor, singing the Scotch folk song, *Flow Gently, Sweet Afton*. Mr. Wood has a pleasant voice which seems to fit the solo part. The instrumental accompanist overbalances the voices. Again, this may be a microphone placement problem. An excellent arrangement by Anita Kerr of *John Henry* is sung in good style, but this writer prefers a male glee club sound for this type of music.

The final track is Haydn Morgan's *An Instrument of Thy Peace*. The text of this selection is the well-known prayer of St. Francis of Assisi. Many musical settings of this beautiful prayer have been written and this writer prefers the Sven Lekberg score published by Neil A. Kjos Company. The M.Y.I. Choir sings it tastefully although the tenors dropped pitch in the phrase "to love as to be loved."

Directors can secure this very commendable album by writing to Lester McCoy, Music Director; Musical Youth International, White Acres, Saline, Michigan, 48176.

It is an album that M.Y.I. can be proud to share. ❖

## Book Review . . .

### DONALD L. BISDORF

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Clearwater Florida 33515

**THE AMERICAN SYMPHONY ORCHESTRA**, by Henry Swoboda. New York: Basic Books, Inc., 1967. 208 pp., \$5.95.

In this text, a symposium of thinking is brought to the public by twenty-one spokesmen on the evolution, role and future of the American symphony orchestra. Transcribed interviews concerning the grass-roots developments of America's leading orchestras represent the thinking of persons such as Erich Leinsdorf, Leopold Stokowski, Julius Bloom, Walter Piston, Aaron Copland, Howard Hanson, Wilfred Bain, William Schuman and others.

Swoboda prepared a series of lectures and interviews on the American symphony orchestra for the Forum program of the Voice of America. Out of this material, the text was formed as a selective overview of achievements, shortcomings, and trends, as well as cultural and financial aspects of our symphonic life, discussed by personalities qualified to evaluate the issues. Direct interest is turned

to basic regional expansion of orchestras within the past twenty years. Many fascinating developments come to the reader as a surprise, broadening conceptions about the history and organization of the American symphony orchestra.

Colorful and interesting personality highlights of the book's contributors lend fascination to topics such as fifty years — personal vignettes. There is music education content in chapters on the composer as conductor and performer, education of the orchestra musician, innovations, orchestras on television, status of the composer and cultural exchange with other countries.

Complex interrelationships of governmental and private assistance for the arts are in the material of the book. It is rewarding to observe the boosts by corporations, foundations, and private donors in support of symphonic organizations. Direct references to the well-known orchestras and music centers of the United States give the topics a "here and now" awareness of realistic advances so essential to the American symphony orchestra's well-being in all seasons, suggesting an outlook for future growth. ❖

## RECORD EXCHANGE

The following recording is available for exchange.

Works: Joseph Haydn, *Missa In Angustiis* (Mass in Time of Fear, or Lord Nelson Mass, H. C. Robbins - London edition.) Plus shorter works by Vivaldi, Bartok, W. Schuman, etc.

Performed by the Bel Canto Chorale, Leon Thurman, conductor, Ernest E. Root High School, 14713 Ridge Road, North Royalton, Ohio 44133.

Guest conductor was Clayton Krehbiel, Cleveland Orchestra Chorus.

Soloists: College students from the Cleveland Institute of Music and the Baldwin-Wallace Conservatory of Music.

Kent State University presents its first seasonal choral institute July 15 through August 25 concurrent with the Blossom Music Festival of the Cleveland Orchestra with Clayton Krehbiel as director of the choral institute. Guest artists will include Robert Shaw, Madeleine Marshall, Olaf Christiansen, Alfred Mann, Howard Swan and other guest artists. George Szell is musical and artistic Director of the Cleveland Orchestra. Dr. Lindsey Merrill, KSU, Kent Ohio 44240, is Chairman of the School of Music.

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## MASS IN TIME OF WAR (*Paukenmesse*)

Edited by Michael R. Miller for 4-part chorus of mixed voices and solos with piano accompaniment.

Unlike some of Haydn's other works, the title of this mass comes from Haydn himself. He termed it *Missa in Tempore Belli*, and dated it 1796. His use of prominent timpani passages suggests distant cannon fire and the trumpet fanfares have a definite military character. The closing section, "Dona Nobis Pacem," is not only a prayer for peace but for victory. "... what may well be the most glorious of all the Haydn masses, the 'Mass in Time of War,' a grand symphonic fresco with voices — and without a single patch of less than splendid music." — NEW YORK TIMES. **\$1.50**

## MISSA SOLEMNIS IN B FLAT (*Harmoniemesse*)

Edited and with keyboard reduction by William Herrmann for 4-part chorus of mixed voices with organ or piano accompaniment. The *Harmoniemesse* was the last major work completed by Haydn, written when he was 70 years old and at the very height of his creative powers. William Herrmann, in his Foreword, says, "In preparing this edition I was confronted with two problems. One was the matter of various expressive markings and signs of ornamentation, many of them no longer in current use. The other was the task of making a keyboard reduction of the orchestra score which would be as faithful to the original as possible without being impossibly difficult to perform. With all this in mind I have thought it best to preserve Haydn's original notation and offer, by way of footnotes, my own suggested realization of each appoggiatura, leaving the performer free to alter these as he sees fit. It is my hope that the present edition will help to restore the *Harmoniemesse* to its rightful place in the choral repertoire." SCHOOL MUSICIAN says "The music is richly scored, dramatic, and full of the greatness that is Haydn. Even excerpts of this work would be a worthy effort." **\$1.50**

**G. SCHIRMER**

609 Fifth Avenue, New York, N.Y. 10017