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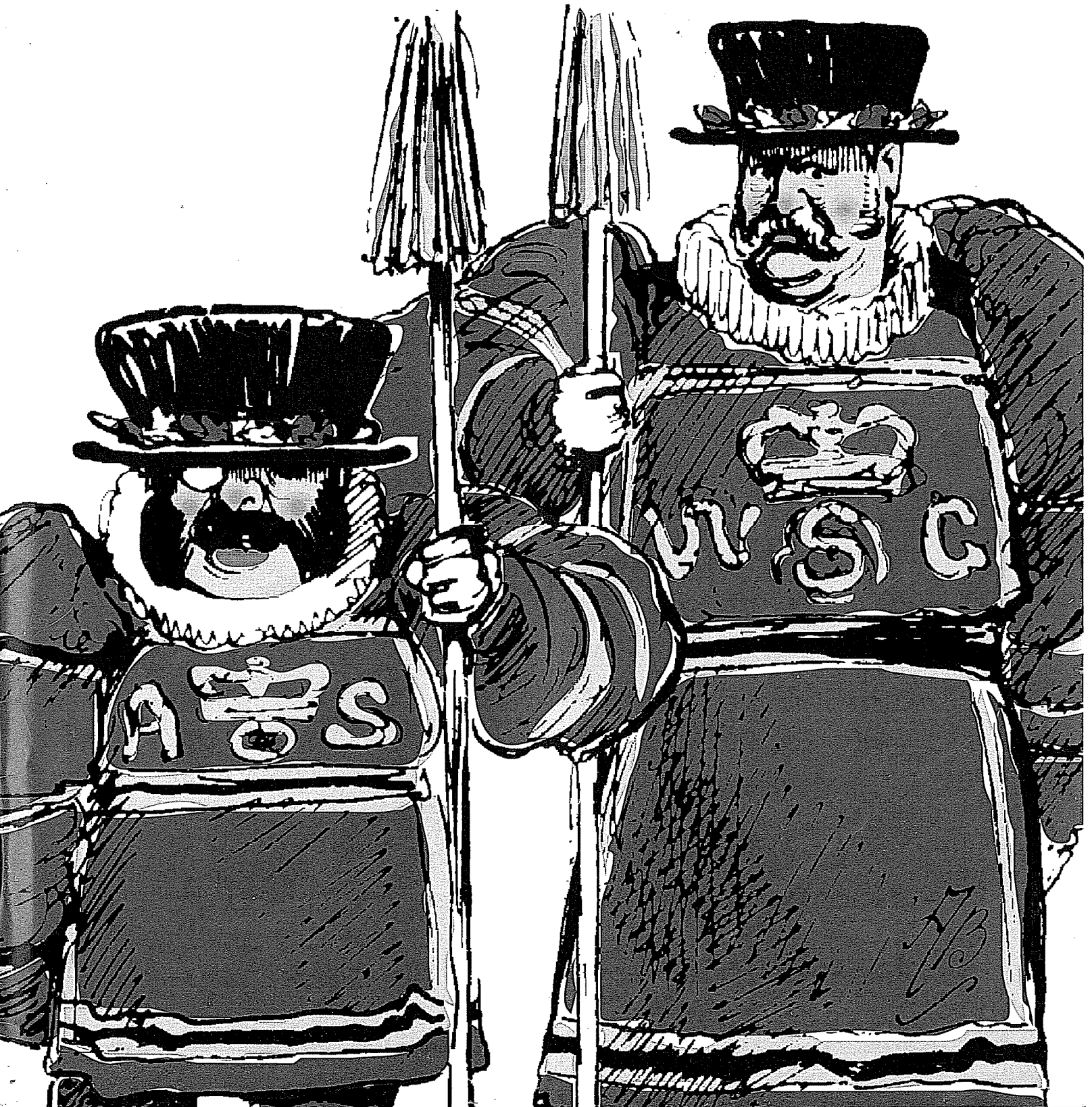
CHORAL JOURNAL



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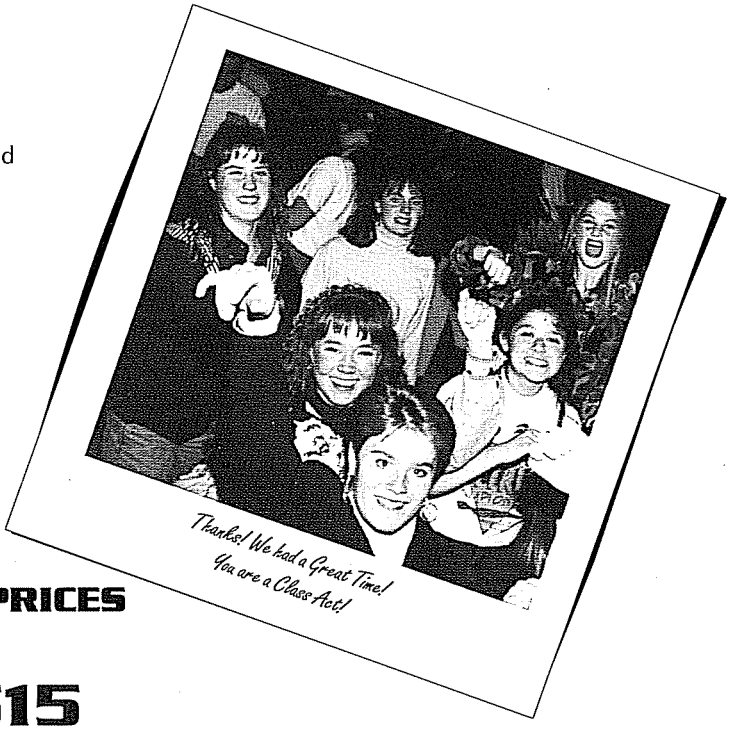

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Volume Thirty-Three Number Three

OCTOBER 1992

CHORAL JOURNAL

John Silantien
EDITOR

Barton L. Tyner Jr.
MANAGING EDITOR

COLUMNS

Cover art: "Yeomen of the Savoy," a caricature by Alfred Bryan depicting William Gilbert and Arthur Sullivan, originally appeared in Percy Fitzgerald, *The Savoy Opera* (London: Chatto and Windus, 1894). Reprinted from the collection of F.W. Wilson, curator of the Victorian Opera and Theater Collection of the Pierpont Morgan Library, New York City. Since 1992 marks the 150th anniversary of Sir Arthur Sullivan's birth, this month's Literature Forum features the choral music in Gilbert & Sullivan's operas.

Sketch of Herbert Howells reprinted by permission of Novello and Company, Limited.

Colorization of cover art and illustration for Goldring article by Christopher Moroney.

ARTICLES

REHEARSAL BREAKS

FROM THE EXECUTIVE DIRECTOR

THE AMERICAN Choral Directors Association will hold its National Convention in San Antonio, Texas, March 3–6, 1993. The ACDA national office will mail preregistration material for this convention to all members on November 1, 1992. Included in your packet will be a preregistration form for the convention, a hotel housing form, and information regarding airlines and car rentals.

The preregistration form is to be returned to the ACDA national office. The housing reservation form is to be mailed to the housing bureau of the San Antonio Convention and Visitors Bureau. Hotel reservations are filled on a first-come, first-served basis by the housing bureau. Convention rates are guaranteed only through the official cutoff date listed on the housing form. We urge you to book your hotel reservations *very early* in order to secure desired accommodations and to assure the convention rate. Because of the popularity of San Antonio, hotels often fill months in advance; therefore, it is very important that you send in your hotel reservation form upon receipt of your preregistration material.

We are anticipating the largest attendance for a national convention in the history of the American Choral Directors Association. Early preregistration will assist the national office in processing your form and will save you time at the convention in avoiding registration lines. Preregistered ACDA members will need only to proceed to the designated preregistration area in the convention center to secure their convention packets.

Outstanding choirs have been invited to perform, and some of the most exciting interest sessions ever presented on a national convention program have been planned. San Antonio is one of this nation's most beautiful and popular convention cities. The convention facilities and concert halls are among the best in our country. The weather in San Antonio during March is normally very mild and should provide the opportunity for a wonderful visit to the city during the National Convention.

The next five issues of the *Choral Journal* will include important information about the convention. I am sure you will find each of the articles most informative. Should you have additional questions about the 1993 National Convention in San Antonio please contact the national office: ACDA, Post Office Box 6310, Lawton, Oklahoma 73506. Telephone: 405/355-8161. Fax: 405/248-1465.

Gene Brooks

STATEMENT OF MEMBERSHIP
The American Choral Directors Association is a nonprofit professional organization of choral directors; its active membership is composed of directors from schools, colleges, universities, community and industrial organizations, churches, and professional choral groups. The *Choral Journal* circulation: 15,500. Dues: Active $45, Industry $100, Institutional $75, Retired $10, and Student $10. Membership Year: One year from date of acceptance of dues.

ACDA is a Founding Member of the International Federation for Choral Music

ACDA supports the goals and purposes of Chorus America and endorses them in promoting the excellence of choral music throughout the world.

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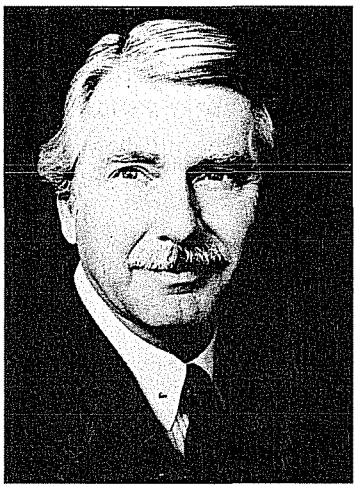
FROM THE PRESIDENT

IN THE PAST few years, it has been my privilege to hear choral performances by some of the fine choirs of the Baltic region, principally those from Estonia and Latvia. My most recent experience occurred during the IFCM Choral Festival in Namur, Belgium, where I heard a wonderful choir from Riga, Latvia, called "Ave Sol." (I have had fewer opportunities thus far to hear choirs from Lithuania.)



Without exception, the unique tonal concepts, fascinating contemporary choral literature, and deep artistic commitment of these choirs have been exciting and challenging to me. The striking intensity of their performances somehow exceeds our normal expectations. However, the monumental political changes in the past two years have also produced questions about the future of choral music for these people.

For the past four decades, a remarkable encounter between the arts and politics occurred in those countries (and other Eastern European cultures as well). The oppressive rule of communism produced a strong common bond of resistance—that of *singing.* Choral music, a long and wonderful tradition, became a special way of retaining their cultures and national bonds. They saw to it that music was taught to everyone. Their leading choral conductors were looked upon as national heroes. Who will forget the incredible image we saw on television of the unbroken line of citizens stretching across the country, demonstrating against the oppressors, and *singing*? I also vividly remember when the citizens of Estonia gathered by the thousands in May 1990 around their government building in Tallinn to prevent the entrance of the Russian soldiers. Their only weapons were their singing voices, and they prevailed.

Now they are independent; their dreams are realized. And, a peculiar and worrisome question arises: now that the oppression is gone, will their choral tradition continue to be strong? Will they continue to *need* singing? Will their free but financially struggling governments be able to support the arts? We hope so. Their traditions certainly have been strong enough, and the folk culture is the centerpiece of their singing style. If their culture must experience change, we are hopeful that their magnificent tradition of choral singing will survive.

My own musical life has been enriched through various opportunities to see and hear choirs of many different cultures and to relish the quality and *artistry* of their folk music. Unfortunately, however, the very nationalistic pride which fosters the tradition of folk music sometimes engenders a suspicion and mistrust of the arts and cultures of other nations. How foolish!

Never before in history have we had such a unique opportunity to avail ourselves of the musical heritage of the world's cultures. This is the time to embrace and study these rich choral styles and traditions and thereby to understand ourselves better.

William Hatcher

FROM THE EDITOR

IN THIS month's *Choral Journal,* we recognize the anniversaries of two English composers—Herbert Howells, born in 1892, and Sir Arthur Sullivan, born in 1842. Robert Lehman writes about Howells's choral idiom and George Guest, former choirmaster at St. John's College, Cambridge, provides a personal remembrance of Howells. In Literature Forum, Corydon Carlson discusses the choral music contained in Gilbert's and Sullivan's operas. David Hill, Master of Music at Winchester Cathedral in England, discloses some of his techniques for working with boys' voices, and an English music educator, William Goldring, writes a very complimentary assessment of youth and children's choirs in the United States and Canada. Finally, in Rehearsal Breaks, Chester Alwes answers some thorny questions about tempo proportion at the famous "Ave vera virginitas" section of Josquin's motet, *Ave Maria . . . virgo serena.*

I have been happy to see increased involvement in the *Choral Journal* on the part of the readership in recent months. I would like to continue to encourage your interest in *Journal* content. There are many different ways you can play a part:

- Write me a letter expressing your opinion about an article.
- Send a news item that would be of national interest.
- Bring to my attention recent deaths of leading choral figures so that we can inform our readership.
- Volunteer to review books for Stephen Town, or choral octavos for Conan Castle.
- Write a brief essay for Rehearsal Breaks on a vocal, rehearsal, or performance practice topic.
- Put together a list of little-known choral repertoire for Literature Forum.
- Send Nina Gilbert some items of practical interest for Musica Practica.
- Let Timothy Sharp know about an interesting new dissertation which he might review in Research Reports.
- Research and write a major article on a topic of national interest. It occurs to me that some very fine work is being done by our choral D.M.A. candidates at various universities. Please take the time to share the results of your hard work in a sixteen- to twenty-page, double-spaced paper.

Upcoming issues will focus on the choral music of Grieg and Rachmaninov. Other special issues will be devoted to children's choirs, "world music," and the music publishing industry. In 1993 and 1994 we will celebrate the anniversaries of Tchaikovsky and Palestrina respectively. I hope that this information may spark your interest and provide some potential directions for your research.

Criteria For Articles

Some of the criteria which the Editorial Board uses in determining whether to accept an article for publication in the *Choral Journal* are the following:

a. Topic is of national importance.
b. Article offers new information or new insight into the topic.
c. Scope of article is appropriate, neither too narrow nor too broad.
d. Premise is well-defined, supported, and developed.
e. Information is precise, accurate, and well-documented.
f. Article is well-written.
g. Most of the ideas seem to be the author's, quotes only enhancing the article.
h. Article avoids promoting a company, person, or product.

Please take the time to contribute in some way to the very important exchange of ideas and information that gives the *Choral Journal* its real value. The strength and usefulness of its contents depend on you. One of the goals of ACDA as an organiza-

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tion is to encourage the dialogue that takes place between choral directors at conventions, at meetings, and in the pages of the *Choral Journal.* I look forward to hearing from you.

John Silantien

LETTERS TO THE EDITOR

Desktop equipment worth the cost

To the Editor:

THE NEW publishing equipment may have been expensive, but the readability of the magazine is definitely improved. Since I am now over-the-hill by a long shot, I certainly notice this quality in all of my reading materials!

The idea of Rehearsal Breaks is a good one. Unfortunately we read in two-page "soundbites" now, but I figure it is kinda like the preacher—if he can't make his point in fifteen minutes, why does he keep talking for thirty.

Anyway, congratulations on the job and a successful first edition.

Sincerely,
Betty Woods

The Journal's new look

To the Editor:

JUST a short note to congratulate you on the "new look" of the *Choral Journal* August issue. Not only are the graphics, design, and print better, but the scope of information is also impressive. You deserve a great, big "Thank you" from one who is an avid reader of music education journals, all ACDA newsletters, and miscellaneous publications in other fields. I am looking forward to future issues of the *CJ* under you leadership.

Cordially,
Dan Schwartz

August issue excellent

To the Editor:

THIS is a letter of congratulations and commendation for your appointment as the new Editor of the *Choral Journal* and for the excellent first issue.

I like the way you have reorganized the format and added some new areas. It looks neat and makes everything more enticing to the reader. I think the Rehearsal Breaks is especially fine, because the articles are practical, well organized, and brief. Jim Smith did a great job, as did Don Neuen. I am sure that conductors will benefit from both articles. Reports from the National Committees and the Literature Forum are also needed, and the cartoon art is terrific! Thanks again for doing such a tremendous job as our new Editor!

Most Cordially,
Harold A. Decker

Letters to the Editor should be sent with the writer's name and address to: The Editor, *Choral Journal,* P.O. Box 6310, Lawton, OK 73506. Letters may be edited for length and clarity.

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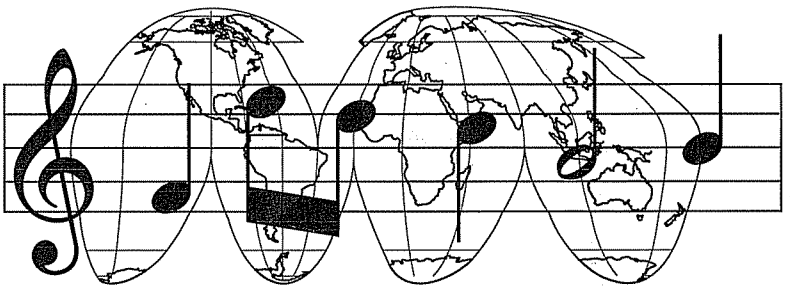
1993 Festivals



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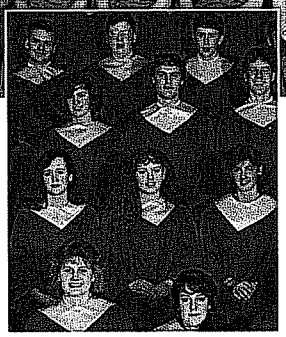

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★ Washington, D.C.

May 13-16

★ Toronto, Canada
★ Colorado Springs

May 27-30

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★ Vancourver, Canada (Hyack Festival)

Herbert Howells: A Personal Remembrance

by George Guest

Herbert Howells epitomized the English choral tradition. He was born on October 17, 1892, in Lydney, a small west-country town in Gloucestershire, now best known for its rugby team. Although his surname is undoubtedly Welsh in origin, he always regarded himself as being (as he put it) "true-blue English," and musically he always inclined toward the Church of England. Gloucester is one of the three cities in which the Three Choirs Festival is held, the others being Hereford and Worcester. The young Howells, who had been appointed an articled pupil to Sir Herbert Brewer (the Organist of Gloucester Cathedral) in 1905, was fortunate to find himself not only hearing the exciting new works being produced by writers such as Elgar and Vaughan Williams but also meeting the composers themselves; for the Three Choirs Festival, which was founded in 1724, was, and is, above all, a social occasion.

In 1912 Howells began a five-year course of study at the Royal College of Music, London, with the formidable C.V. Stanford, then aged sixty and at the height of his powers. His first lesson was certainly unconventional. Howells recalled: "We stood at the windows of his room—and he discoursed on architecture, particularly on windows. He then sent me away to write the first movement of a string quartet, which I did and was duly pleased with. I took it to him. He read it through in complete silence, as was his wont, and then said to me, 'I see that our first lesson was entirely in vain—no windows, not a single rest anywhere . . . ' [But through my association with Stanford I found myself] rubbing shoulders with names that were household words—Stanford himself, Vaughan Williams, Frank Bridge, Gustav Holst, Rutland Boughton, and others."[1] Elgar, Delius, and Ravel were also composers whose works Howells admired intensely, and he praised Delius's music especially "for its flow, its continuity—a quality which I feel to be of the utmost importance in composition, and one which is sadly lacking in much contemporary music."[2]

He loved coming up into what we called the song school . . . and talking to the boys, who adored this very great man—small, dapper, with a wonderful head of white, curly hair.

It was difficult in the post World War I period for a composer in England to earn his living simply by writing music, so Herbert Howells was obliged to teach, to adjudicate, and to lecture. In all these branches of the profession, he was enormously effective, and his teaching methods showed a dedicated attention to detail and superb originality. His choice of words was always memorable, and the telling phrase was never far from his lips. Add to that his exquisitely beautiful handwriting, and one had the perfect adjudicator. Although he was, for a time, King Edward Professor of Music at London University, his great love was the Royal College of Music, and he taught there with great devotion, almost to the end of his life.

George Guest, C.B.E., is former University Organist of Cambridge University and former Choirmaster of St. John's College Choir, Cambridge.

He did not entirely lose touch with cathedral and collegiate choirs, however, and he became Acting Organist of Saint John's College, Cambridge, during the absence of Robin Orr, who was on military service in World War II. In later years he enjoyed nothing more than attending evensong at St. John's. He loved coming up into what we called the song school, where rehearsals would take place, and talking to the boys, who adored this very great man—small, dapper, with a wonderful head of white, curly hair.

Howells's church music falls into two distinct categories: 1) his many settings of the Morning and Evening Canticles and 2) the anthems, motets, and carols. The numerous superb settings of the Evening Canticles—Magnificat and Nunc dimittis—were written for particular places of worship, mostly for cathedrals and college chapels, such as Saint John's and King's Colleges in Cambridge; Gloucester, Worcester, Hereford, Winchester and Salisbury cathedrals; York Minster; New College, Oxford; and Westminster Abbey and Saint Paul's Cathedral in London. The pieces were all written with the characteristic acoustics of each building in mind and abound in long sinuous melodies. There are no jagged phrases in these pieces, and one is reminded of the composer's comment on the music of Delius. The melodies are characterized by great flow and continuity, which do tax all but the best choirs, and particularly choirs who are unable to employ the phenomenon of staggered breathing. The melodies follow one after another rather like the slow, slow progress of lava flowing down a mountain.

Of the anthems and motets that Howells composed, the three *Carol-Anthems*, written between 1918 and 1920, are still enormously popular, particularly the hauntingly beautiful "A Spotless Rose." Equally popular are the *Four Anthems* (1941) and *A Sequence for Saint Michael* (1961), written especially for Saint John's College Choir. But the piece which I find very affecting and very moving is the early *Requiem* of 1936; it is the very essence of Howells. He wrote it in memory of his son, Michael, who died in 1935 of spinal meningitis. It is an intensely personal composition, and he would neither allow it to be published nor performed until 1980.

He wrote so much music of supreme value that is characterized by an intensely personal melodic and harmonic style. We celebrate, in 1992, the centenary of a dear man and a giant among composers.

NOTES

[1]Christopher Palmer, *Herbert Howells, A Study* (Borough Green, Seven Oaks: Novello & Company, Limited, 1978).
[2]Ibid.

—CJ—

The Choral Idiom of Herbert Howells

by Robert W. Lehman

On Saturday, October 17, 1992, the musical community will mark the one hundredth anniversary of the birth of composer Herbert Norman Howells (1892–1983). Such a milestone calls for the celebration, performance, and study of the life and work of this important composer whom Sir David Willcocks heralded as "one of England's greatest composers."[1] The centennial of the birth of Howells, a composer of extraordinary scope, calls for a reintroduction of his work—particularly in light of the recent growth of interest in Howells on both sides of the Atlantic.[2]

Howells, the foremost pupil of Sir Charles Hubert Hastings Parry and Sir Charles Villiers Stanford, led a distinguished career as a composer, teacher, lecturer, and adjudicator. He served for some sixty years at London's Royal College of Music as professor of composition. During that long tenure, Howells succeeded Gustav Holst as director of music at Saint Paul's Girls' School, London, was King Edward VII Professor of Music at London University, and Interim Director of Music at Saint John's College, Cambridge, during the Second World War. He was a Collard Life Fellow of the Worshipful Company of Musicians and was named a Commander of the British Empire and a Companion of Honour. His professional accomplishments are many, and his distinctive and adventurous composition assures him a prominent position in music history.

Howells's works encompass every medium except opera. His debut as a composer came in 1913 at the age of twenty-two when Stanford conducted a performance of his Piano Concerto at the Queen's Hall, London. With that performance as the impetus, Howells's reputation as a composer of chamber works and orchestral pieces was quickly established. Throughout his career, Howells turned to vocal music often and, in addition to his large catalog of choral works, composed a sizable collection of solo songs notable for their sensuous beauty and rapport with their texts.

Howells "established himself as the foremost British composer of church music of his day, greatly enriching the repertoire of cathedrals, collegiate chapels, and parish churches,"[3] and his sacred compositions for organ and choir have enjoyed unflagging popularity since their appearance in the church repertoire. Howells's sacred choral music is environmental and acoustical music, and many of the works, such as the *Collegium Regale, Saint Paul's* and *Gloucester* services, were written for specific architectural spaces (a cathedral or collegiate chapel). One can best experience the sacred choral works by hearing them sung in a reverberant gothic building, seated under high stone vaulting, and surrounded by brilliant stained glass.

It was through composition that Howells expressed himself, and he wrote quickly and easily, often completing a piece in one sitting. Howells did not concern himself with publication or performance of his works. In fact, many of Howells's works were never released because of the deeply personal associations surrounding their composition, and only now are many previously unknown works coming to light. The purpose of Howells's work can be gleaned from his own

Robert W. Lehman is the founding Music Director and Conductor of The Woodley Ensemble, a professional vocal ensemble specializing in obscure sacred English works of the Tudor and Elizabethan eras as well as music of the twentieth century. The Woodley Ensemble is based in Washington, D.C. He is the coordinator of the Herbert Howells Centennial Festival in Washington, D.C.

description of the slow movement of his *Concerto for String Orchestra* (1938) which is inscribed to "EE–1934" (Sir Edward Elgar) and "MKH–1935" (Michael Kendrick Howells, the composer's son who died in childhood of spinal meningitis). Howells classified the movement as "submissive and memorial in its intention and purpose."[4] All of Howells's music was composed through belief, spirituality, and eschatology.

Influences on His Music

Howells's music fills an important place in the history of twentieth-century composition; it is a blend of impressionism, modality, and even hints of American jazz (which he heard during a visit to the United States in the 1920s). His prevalent use of modality creates an aural link between Tudor times and the twentieth century. Howells said that he felt he somehow belonged to the Tudor period—not only musically, but in every way. Vaughan Williams went so far as to humorously suggest that Howells was the reincarnation of one of the lesser Tudor luminaries.[5] While Howells, markedly influenced by plainsong and the pentatonic scale, adopts Tudor conventions of phraseology, figuration, and texture, he does not conform to Tudor harmonic practice. The result is an impressionistic polyphony. Howells's biographer, Christopher Palmer, has proclaimed the composer "one of the masters of complex choral-instrumental polyphony".[6]

Howells said that he felt he somehow belonged to the Tudor period— not only musically, but in every way.

While many composers were experimenting with serialism and aleatoric techniques earlier in this century, Howells elected to write by employing more traditional and conventional practices of composition. He actually taught aleatoric and serial techniques at the Royal College of Music and even gave a series of BBC lectures on their practical applications; but, he never subscribed to the use of those techniques. Some colleagues held Howells in low esteem because of his seemingly antiquated style, but Howells was not concerned with fame or notoriety. His chief concern was self-expression. Composition was an activity which Howells felt compelled to undertake, and he would often spend hours sitting in the great cathedrals which dot the English cities and countryside drawing inspiration from the stained glass and stone arches of the medieval and gothic monuments—the very architecture of his own work.

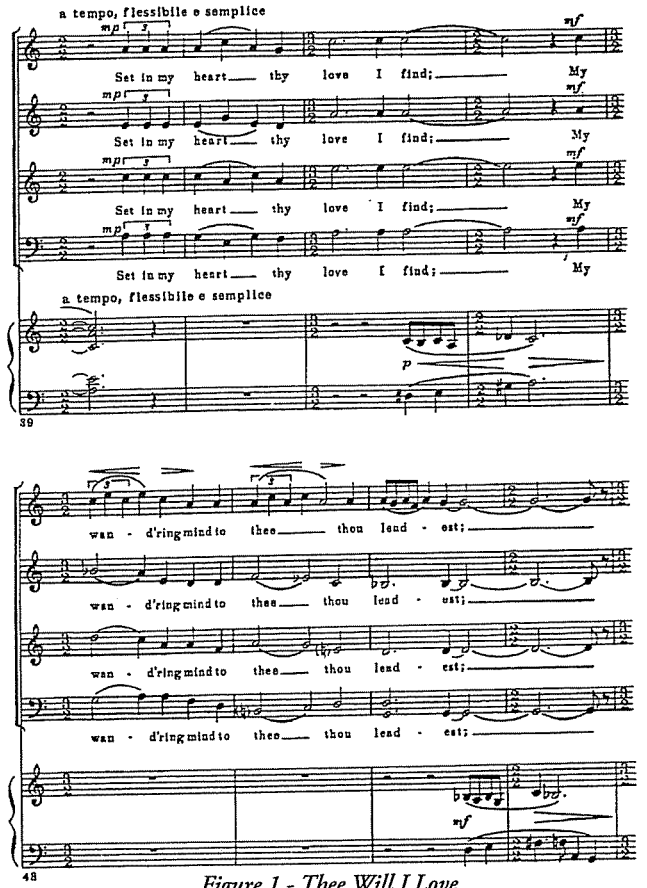

Figure 1 - Thee Will I Love

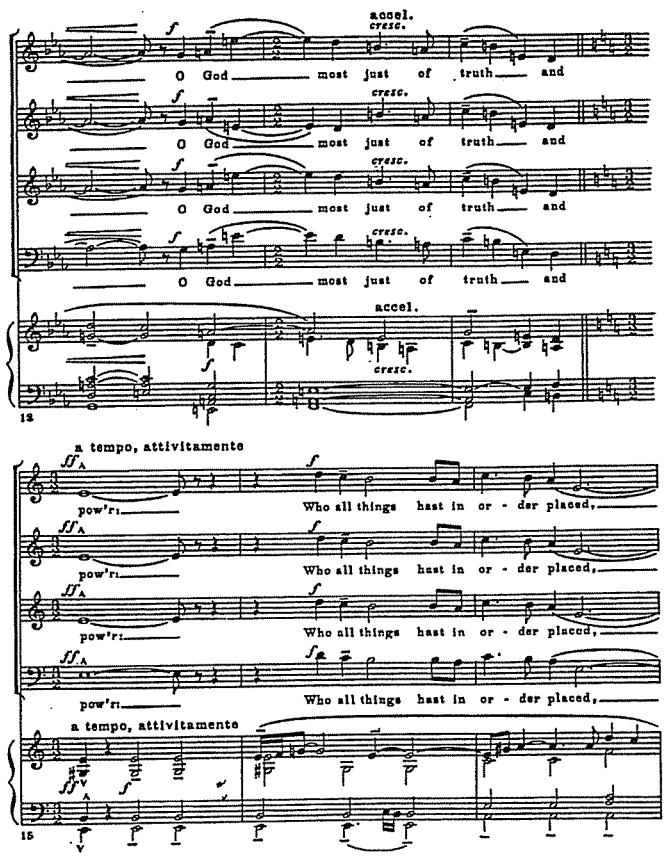

Figure 2 - Thee Will I Love

Musical Style

What makes Howells's style so recognizable? Many elements can be identified, including motivic continuity, melodic contour and movement, and the displacement of metrical accents. One of his favorite devices is to employ weak phrase endings. Typical examples of this practice are found throughout the anthem *Thee Will I Love* (Figure 1). Only once in the piece does a phrase ending fall on a strong beat, in this particular case, a consonant downbeat on the word "power" (Figure 2). Often voices and organ do not finish phrases together. Individual phrase endings sometimes are separated by only a beat (Figure 3), at other times by several measures (Figure 4). Often the voices and accompaniment meet only at the final bar line.

Howells's accompaniments sometimes seem chaotic and often bear little resemblance to the choral lines they are intended to complement and support. Only after a choir is comfortable with the modal harmonies, a skilled accompanist has worked out the accompaniment, and everyone involved understands the concept and structure of the piece will the design become clear. The result is a sublime wedding of vocal lines and accompaniment.

Two harmonic characteristics occur frequently in the choral works. The first concerns melodic lines, which appear seemingly from nowhere. Frequently the musical scenario is set up in the same fashion: while a consonant chord (major) is being sustained at length by either organ or voices, an inner voice will enter and weave a solo line which hovers around the lowered seventh, lowered sixth, or raised fourth degrees

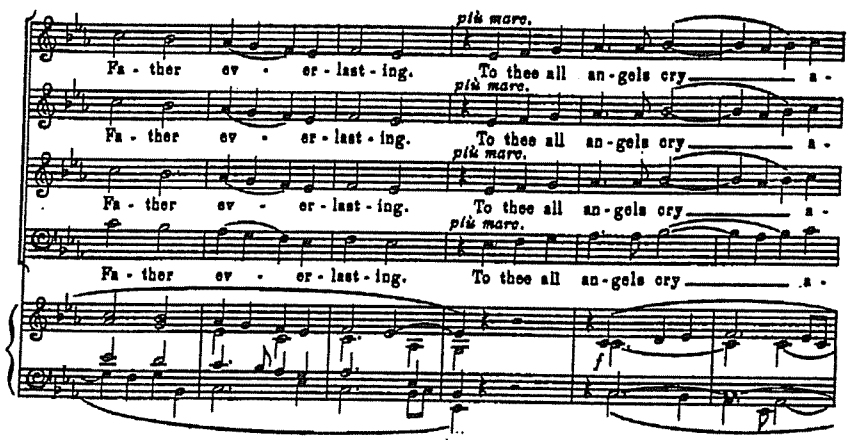

Figure 3 - Collegium Regale Te Deum

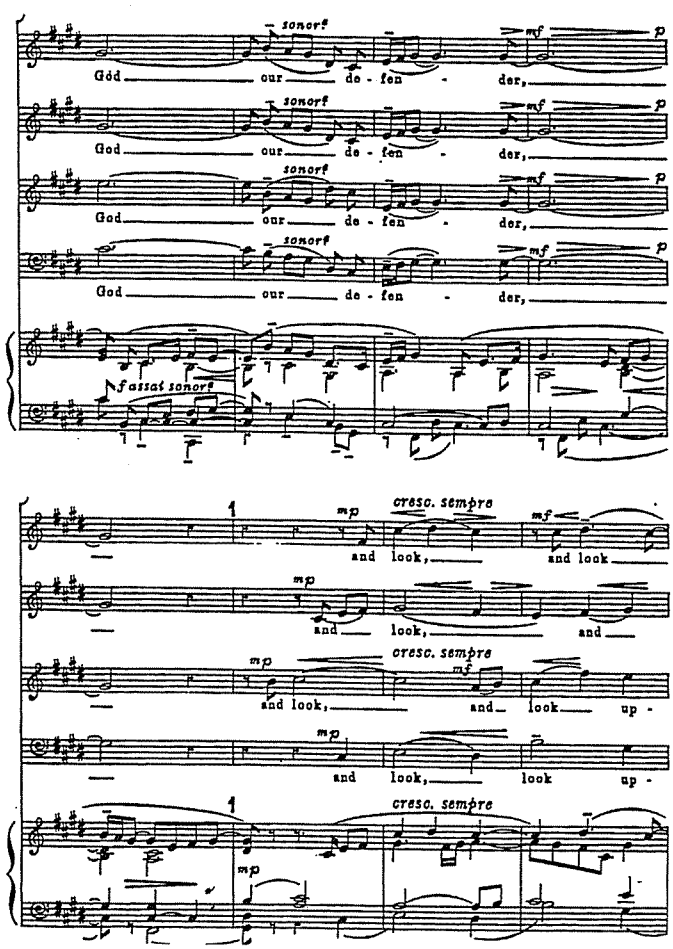

Figure 4 - Behold, O God, Our Defender

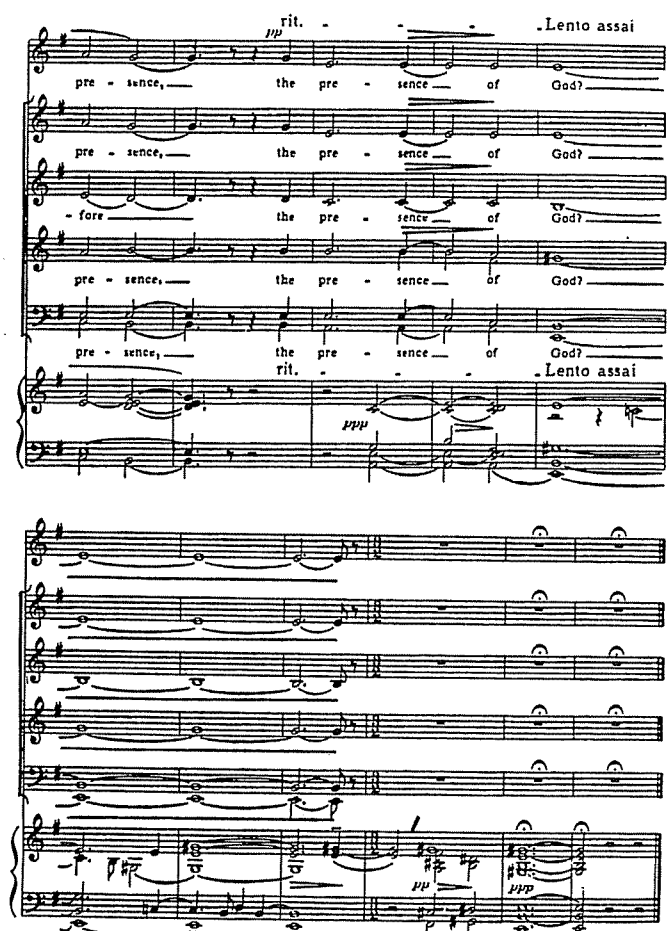

Figure 5 - Like as the Hart

of the scale. Probably the most familiar example of this technique is found in the closing bars of *Like as the Hart.* While the choir sustains the word "God" (E major), the organ plays an interior melody beginning on the lowered sixth degree (Figure 5). *Behold, O God, Our Defender* provides a similar example (Figure 6). The same procedure is followed in the unaccompanied motet *Take Him, Earth, for Cherishing* as the altos sing a short melodic line (incorporating the raised fourth degree) reminiscent of the Kyrie of Vaughan Williams's Mass in G Minor (Figure 7).

The second harmonic characteristic is a cadential phenomenon. Howells is fond of the 9-7 chord. One of these chords followed by a major triad with the third doubled (and always in the soprano) is a Howells trademark. An example of this practice occurs in the closing four bars of *One Thing Have I Desired.* The progression from F^{9-7} (in second inversion) to G major (root position) is surprising, yet it possesses great harmonic stability (Figure 8).

Howells is an important link between the nineteenth- and twentieth-century schools of composition in England. His works are influenced by the chromaticism of Delius, the modality of Vaughan Williams, and the parallelism of Debussy. By synthesizing these elements, Howells has developed his own musical vocabulary and distinct mode of musical expression. Unusual harmonic progressions and dissonances are encountered throughout the works, though the sense of tonality or modality is never lost. In order to see clearly the influences

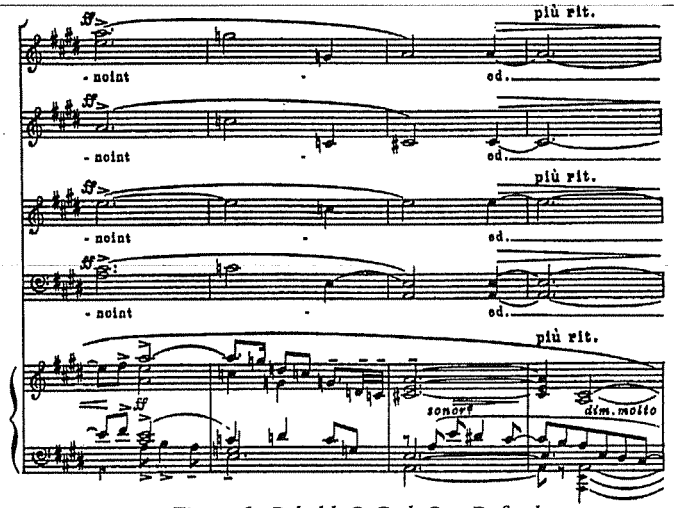

Figure 6 - Behold, O God, Our Defender

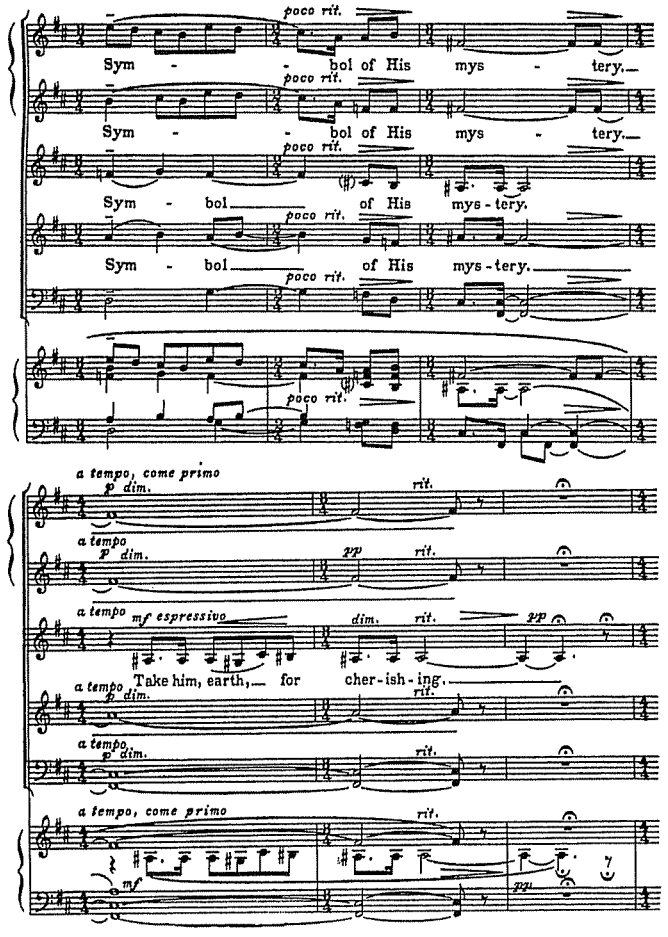

Figure 7 - Take Him, Earth, for Cherishing
© 1964 CPP/Belwin Mills. Used by permission.

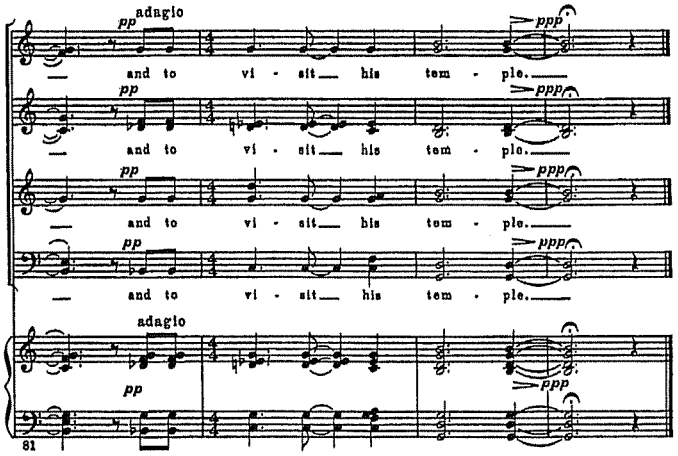

Figure 8 - One Thing Have I Desired
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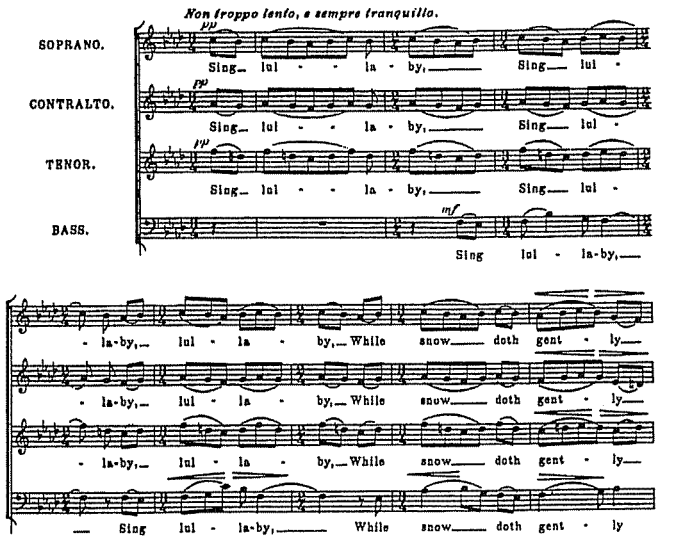

Figure 9 - Sing Lullaby
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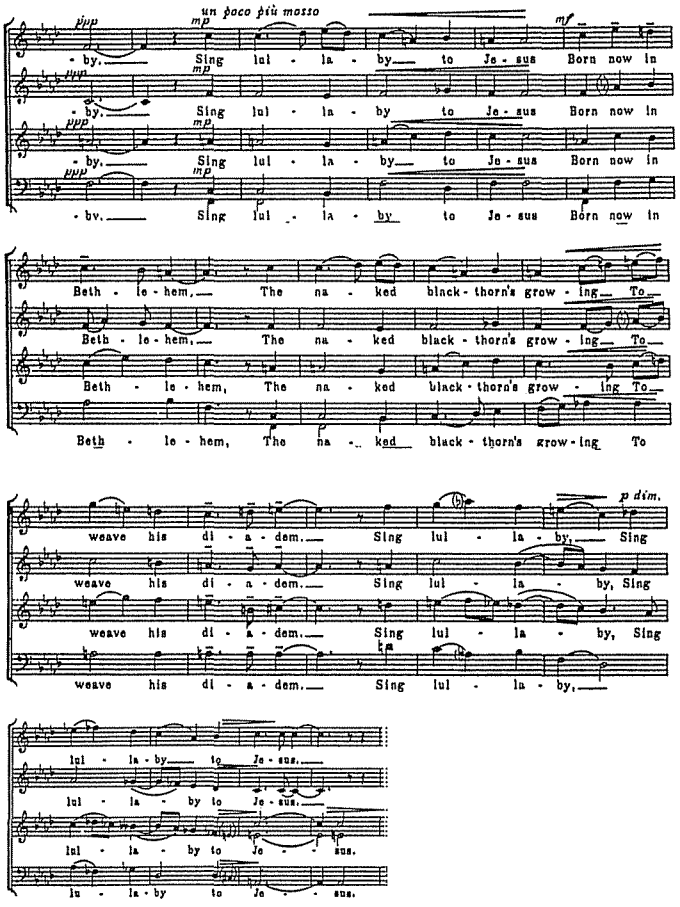


Figure10 - Sing Lullaby

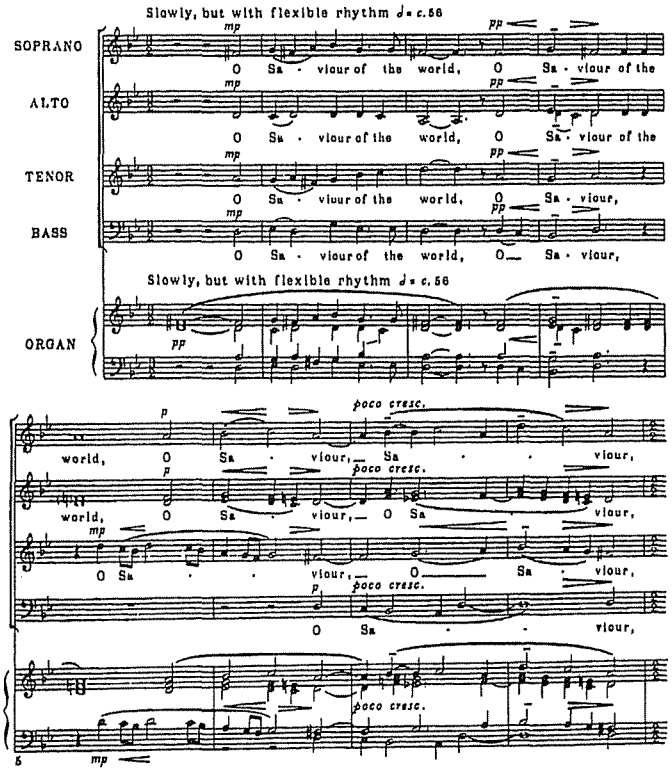


Figure 11 - Requiem

of Delius, Vaughan Williams, and Debussy, one need look no further than the early carol-anthem "Sing Lullaby." The unaccompanied upper voices murmur a beautiful and seamless accompaniment in parallel triads à la Debussy, while the bass voices sing a simple yet haunting melody (Figure 9). This section of the piece, written in the Dorian mode (on F), is reminiscent of Vaughan Williams's *Pastorale Symphony.* The second verse is set more in the style of Delius; it is homophonic and introduces elements of chromaticism and enharmonic modulation. It is sonorous and richly textured (Figure 10).

Howells's style includes a preponderance of writing in minor keys—a nod to the modality of earlier times. He clung to his Tudor tendencies but made use of the dissonances and thickened textures of his own time. A marvelous example of this juxtaposition is found in his *Master Tallis' Testament* for organ, but many other examples are found in the choral works as well.

In the *Requiem,* the opening pages adhere to many practices of sixteenth-century writing, yet the harmonic language is Howells's own. The interval of a minor second is quite prevalent and is used as an expression of grief by Howells (Figure 11). The *Requiem,* dating from 1936 (composed in memory of his son, Michael, who died the preceding year), was not released for performance until 1980, as the composer considered it a highly personal document.

The *Requiem* served as a study for a larger work to come, and in 1938 Howells completed his great "Requiem" for his son entitled *Hymnus Paradisi.* Arguably Howells's greatest work, it lay dormant for many years until Howells finally released it in 1950, at the urging of Vaughan Williams, for performance at the Three Choirs Festival at Gloucester Cathedral. Howells conducted the premiere performance in Gloucester Cathedral, the place where he spent his boyhood as a chorister.

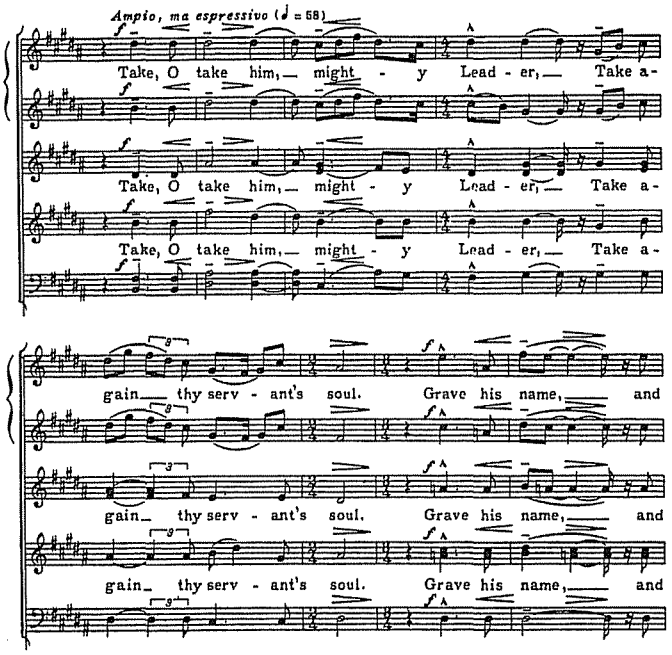


Figure 12 - Take Him, Earth, for Cherishing

The "Requiem," dating from 1936 (composed in memory of his son, who died the preceding year), was not released for performance until 1980, as the composer considered it a highly personal document.

Howells was always highly selective when choosing texts. In both the *Requiem* and *Hymnus Paradisi,* he combines extraliturgical biblical texts with texts from the Requiem Mass and the Salisbury Diurnal. For *Hymnus Paradisi,* Howells, in a search for immemorial prose, first turned to the writings of Marcus Aurelius Clemens Prudentius (348–c. 410), an Iberian magistrate whose religious writings have become treasures of the Western Church. The specific work to which Howells turned was the *Hymnus circa exsequias defuncti,* but in the end he used only the first couplet as a dedicatory heading for the entire *Hymnus Paradisi.*

It was to this same text that Howells was drawn when he composed a work in memory of John F. Kennedy following that president's 1963 assassination. No commentary on Howells's choral music, no matter how brief, would be complete without individual mention of *Take Him, Earth, for Cherishing.* This work was composed not on commision but rather out of an emotional urgency. Simple yet anguished dissonances create great unrest until the final pages, set in B major, give way to brilliant light and acceptance of death (Figure 12). The profound text of Prudentius, coupled with the poignant text painting of Howells, make the work one of the masterpieces of this century.

Howells's music is difficult, to be sure; great depth of understanding and interpretive ability are required to perform it well. Those who make the effort, however, will be rewarded, because in his music Howells has expressed for all humanity what so few can articulate. His music cannot be described adequately in words—it must be experienced to be understood.

The Choral Works of Herbert Howells

A large number of Howells's works are not dated, and many inaccuracies and discrepancies exist in their cataloging. As a result, not all of the entries below are complete, and many of the works listed are no longer in print.

Choral Songs

To the Owl, 1907, Novello
Weep No More, 1914, Stainer & Bell
A Dirge, 1914, Stainer & Bell
In Youth Is Pleasure, 1915, Novello
The Shepherd, 1916, Curwen
Tinker's Song, 1916, Banks Music
A North Country Song, 1917, Novello
A True Story, 1917, Novello
Under the Greenwood Tree, 1917, Novello
Before Me Careless Lying, 1919, Stainer & Bell
Come All Ye Pretty Fair Maids, 1919, Curwen
A Golden Lullaby, 1920, Novello
The Duel, 1922, Ashdown
Creep Afore Ye Gang, 1924, Boosey & Hawkes
First in the Garden, 1924, Banks Music
Holly Song, 1924, Banks Music
Irish Wren Song, 1924, Boosey & Hawkes
Robin Hood's Song, 1924, J.B. Cramer
Swedish May Song, 1924, Banks Music
The Shadows, 1924, Boosey & Hawkes
The Saylor's Song, 1927, Novello
Tune Thy Music, 1927, Novello
Good Counsel, 1929, Winthrop Rogers
Delicates So Dainty, 1931, Novello
Sweet Content, 1931, Novello
Bunches of Grapes, 1932, Novello
To Music Bent, 1932, Novello
A New Year Carol, 1939, Boosey & Hawkes
Piping Down the Valleys Wild, 1939, Boosey & Hawkes
The History of an Afternoon, 1939, Novello
An Old Man's Lullaby, 1947, Novello
The Key of the Kingdom, 1947, Novello
Walking in the Snow, 1950, Novello
Inheritance, 1953, Novello
Four Horses, 1954, Edward Arnold
Pink Almond, 1957, Novello
The Summer Is Coming, 1964, Novello
Is the Moon Tired?, date unknown, Stainer & Bell
Love's Secret, date unknown, Stainer & Bell
My Master Hath a Garden, date unknown, Banks Music
Sing Ivy, date unknown, Banks Music
The Wind Whistles Cold, date unknown, Stainer & Bell

Choir and Orchestra

When Cats Run Home, 1907, Novello
Sine nomine, 1922, Novello
A Kent Yeoman's Wooing Song, 1933, Novello
Hymnus paradisi, 1938, Novello
A Maid Peerless, 1951, Novello
Three Motets, Novello
1. "God Is Gone Up," 1958
2. "The House of the Mind," 1957
3. "King of Glory," 1949

Stabat mater, 1963, Novello

Mass Settings

Mass in the Dorian Mode, 1912, Church Music Society–RSCM
Communion Service for Unison Voices, 1925, Banks Music
Missa Sabrinensis, 1954, Novello
An English Mass, 1955, Novello
The Office of Holy Communion Collegium Regale, 1956, Novello
Missa aedis Christi, 1958, Novello
The Coventry Mass, 1968, Novello

Responses

Responses, 1967, Novello

Morning Canticles

Benedictus and Jubilate Deo, 1925, Banks Music (OxfordArchive)
Te Deum, 1925, Banks Music (Oxford Archive)
Te Deum and Jubilate—Collegium Regale, 1944, Novello
Te Deum and Benedictus—Christ Church, Canterbury, 1947, Novello
Te Deum and Benedictus—Canterbury Cathedral, 1951
Te Deum and Benedictus—Saint George's Chapel, Windsor, 1952, Novello
Te Deum—Saint Mary, Redcliffe, 1965, Novello
Jubilate Deo—Chapel Royal, 1967, Novello
Benedictus es, Domine, 1968, Novello

Some colleagues held Howells in low esteem because of his seemingly antiquated style, but Howells was not concerned with fame or notoriety. His chief concern was self-expression.

Te Deum—Washington Cathedral, 1989, Novello
Te Deum—St. Paul's Chapel, Columbia University, date unknown, Novello (in preparation)

Evening Canticles

Nunc dimittis (Latin), 1914, Novello
Magnificat and Nunc Dimittis in G, 1920, Stainer & Bell
Magnificat and Nunc Dimittis, 1925, Banks Music (Oxford Archive)

Collegium Regale, 1944, Novello
Gloucester Cathedral, 1946, Novello
Saint Paul's Cathedral, 1951, Novello
Worcester Cathedral, 1951, Novello
New College, Oxford, 1953, Novello
Magnificat and Nunc Dimittis in B Minor, 1955, Novello
Saint Paul's Cathedral, 1951, Novello
Collegium Sancti Johannis Cantabrigiense, 1957, Novello
Westminster Abbey (The Collegiate Church of St. Peter in Westminster), 1957, Novello
Hereford Cathedral, 1961, Novello
Sarum, 1966, Novello
Chichester Cathedral, 1967, Novello
Saint Augustine's, 1967, Novello
Winchester Cathedral, 1967, Novello
Magnificat and Nunc Dimittis in A Minor, 1968, Novello
Collegium Magdelanae Oxoniense, 1970, Novello
Magnificat and Nunc Dimittis in B-flat, 1972, Novello
York Minster, 1973, Novello
The Dallas Canticles, 1975, Calvary Press
Magnificat and Nunc Dimittis (TB), date unknown, Banks Music (Oxford Archive)
Magnificat and Nunc Dimittis (ATB), 1980 revision of above, Oxford University Press

Anthems and Motets

O salutaris hostia, 1913, Novello
Salve regina, 1915, Novello
Regina caeli, 1916, Novello
Three Carol-Anthems, 1918–20, Galaxy–Stainer & Bell
1. "Here Is the Little Door"
2. "A Spotless Rose"
3. "Sing Lullaby"

My Eyes for Beauty Pine, 1925, Oxford University Press
When First Thine Eyes, 1925, Oxford University Press
Requiem, 1936, Novello
Four Anthems, 1941, Oxford University Press
1. "O Pray for the Peace of Jerusalem"
2. "We Have Heard with Our Ears"
3. "Like as the Hart Desireth the Waterbrooks"
4. "Let God Arise"

Where Wast Thou?, 1948, Novello
Long, Long Ago, 1951, Novello
Behold, O God, Our Defender, 1952, Novello
A Hymn for Saint Cecilia, 1960, Novello
A Sequence for Saint Michael, 1961, Novello
Coventry Antiphon, 1961, Novello
Take Him, Earth, for Cherishing, 1964, H.W. Gray (Belwin-Mills)
One Thing Have I Desired, 1968, Novello
Thee Will I Love, 1970, Novello
A Grace for 10 Downing Street, 1972, Novello
Now Abide Faith, Hope, and Charity, 1972, Novello
Exultate Deo, 1974, Oxford University Press
The Fear of the Lord, 1976, Oxford University Press
I Love All Beauteous Things, 1977, Novello
Antiphon, 1978, Oxford University Press
Come, My Soul, 1978, Oxford University Press
I Would Be True, 1978, Addington Press
Sweetest of Sweets, 1978, Oxford University Press
Tryste Noel, 1978, (contained in *Carols for Choirs 3*) Oxford University Press
God Be in My Head, date unknown, Roberton
Lord, Who Createdst Man, date unknown, Banks Music

Hymns

My God, I Thank Thee Who Hast Made the Earth So Bright, 1925, Banks Music
All My Hope on God Is Founded (*Michael*), 1938, Novello
A Christmas Carol: So Now Is Come Our Joyful'st Feast, 1957, Novello
Lord, By Whose Breath All Souls and Seeds Are Living (*Erwin*), 1967, Novello
God Is Love, Let Heav'n Adore Him (*Twigworth*), 1968, Novello
Holy Spirit, Ever Dwelling (*Salisbury*), 1968, Novello
Lord Christ, When First Thou Cam'st to Men (*Newnham*), 1968, Novello
O Holy City (*Sancta Civitas*), 1968, Novello
To the Name of Our Salvation (*Kensington*), 1968, Novello

NOTES

[1]Christopher Palmer, *Herbert Howells, A Study* (Borough Green, Sevenoaks: Novello & Company, Limited, 1978), 7.

[2]Recently released recordings include a two-disc series devoted solely to Howells's choral and organ music by the choir of New College, Oxford, under the direction of Edward Higginbottom. No fewer than three recordings of Howells's organ music have been issued in the last three years, including one outstanding issue by R. Benjamin Dobey, a noted Howells specialist, on the Pro Organo label. Other recent recordings also include Howells's String Quartet No. 3, "In Gloucestershire" (coupled with music of Sir George Dyson, played by Divertimenti on the Hyperion label) and a digitally remastered issue of Sir David Willcocks's 1970 recording of what is certainly Howells's masterpiece, *Hymnus Paradisi* (The London Bach Choir and the New Philharmonia Orchestra on EMI). One must not overlook the 1983 recording of the *Requiem* by Matthew Best and the Corydon Singers (Hyperion), or the classic disc of Howells's church music recorded by the choir of King's College, Cambridge, under the direction of Sir David Willcocks (Argo).

[3]David Willcocks, *Church Music Quarterly* (July 1983): 4.

[4]Nicholas Webber, "Herbert Howells 1892–1983," *The American Organist* (June 1983): 33.

[5]Palmer, 11.

[6]Ibid., 45.

—CJ—

Rehearsal Breaks

Training Young Boys' Voices

by David Hill

THE ENGLISH church music scene produces its own dichotomy: an organist is wrongly assumed to be a choir trainer; conversely, choir trainers can end up as terrible organists. I am not suggesting that we should split the posts of organist and choirmaster; but, rather, I believe that we should treat the areas entirely separately during the education process. Perhaps when we are training organists, we should not only address the practical aspects of conducting, such as how to beat time and so on, but also the problems of vocal training. Church musicians need to have the confidence to stand up in front of a choir and say, "No, that's the wrong vowel because of the following reasons;" they should *know* that a choir is singing incorrectly, rather than merely *feel* it to be wrong, and because they have been properly instructed by an expert teacher.

To say that English choirs have a particular way of singing which has nothing to do with solo singers is really irrelevant. All singing is about the production of the voice. A more European outlook on vocaltraining ought to be encouraged.

My aim as a choirmaster is for the voices to resonate. While at Westminster some people expressed to me that they thought the choir had a "shouty tone," but George Malcolm's famous phrase, that "good singing is a controlled form of shouting," is absolutely true. If you listen to children playing, they don't shout to each other in an insipid head-voice; they use a strong, naturally produced resonant chest-sound. If you have the same objective for boys' singing voices, they begin to sound like their adult counterparts.

A young voice can be developed in the same way as an adult's, but this must be done around the different framework of a child's vocal cords. It is important to realize that a child's vocal cords are eleven millimeters long and only grow to be approximately fifteen millimeters in adulthood. A fault of a lot of choir directors is, perhaps, that they expect children to produce a lot of sound from an essentially small frame. *Quality* of tone is what one must aim for, and as the child grows, so the *quantity* of sound will increase. The vocal quality should be clear from the outset. A child needs to be taught where the resonating cavities are and that they are not just in the chest; they are also in the nasal cavities and the head, too. Head-voice is very important; too much of one type of voice and an insufficient amount of another are common faults in choirs.

I do not personally think that "gear-

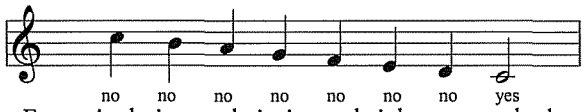
EDITOR'S NOTE: At the age of thirty-one, David Hill has quickly gained a reputation as one of England's up-and-coming choral conductors and organ soloists. He has an impressive track record, from Chetham's Hospital School of Music in Manchester, through his student days as an organ scholar at St. John's College, Cambridge, to his appointments as Assistant Organist at Durham Cathedral, Master of Music at Westminster Cathedral, and his present post as Master of Music at Winchester Cathedral. He has some twenty organ and choral recordings to his credit. The following remarks by David Hill were made during an interview with William McVicker.

changes" and "breaks" in the voice should be there in the first place; one should design exercises to develop a voice from the bottom to the top. Think of the sound gradually rising into the head. Try to paint an image for the boys by saying, "Imagine that the bottom of the voice is black and the top of the voice is white; in going from black to white you will gradually change the color from a dark grey through a lighter grey, and it will eventually emerge as white." The voice is one chain—one sound—and it is all connected, though the sound at the top may well be different from the sound at the bottom. This is a hard concept but is one which young choristers need to learn. Teaching them about this resonance is important: if they do not learn to resonate, they will not achieve their full vocal potential.

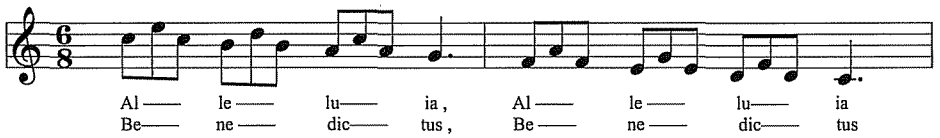
The notion of getting all boys to sound the same as each other is misleading. The object is for each boy to produce a natural sound, so one can bring individuals together to create a particular quality and balance within that sound. If they are blending a false sound, or one inhibited because it is held back, then a choirmaster might create sounds which are quite nice to listen to, but unfortunately damaging to singers' voices. Laryngitis, or even nodules on the vocal cords, can appear in strained voices, either from oversinging or, indeed, from undersinging. Unless the sound is free all the way up, one runs the risk of inducing vocal difficulties. Choir trainers are in a privileged and rather precarious position: they are custodians of people's voices but risk damaging boys' voices if they do not teach proper vocal production.

Practice with exercises dealing with specific aspects of voice production, such as the importance of tongue position. If the tongue goes up like a drawbridge, the sound will not come out. I ask them questions like, "What happens if you try to sing such-and-such a note on that vowel?" and "How are you going to amend this?" I try to foster an awareness among them so that *they* can analyze more carefully what they are doing.

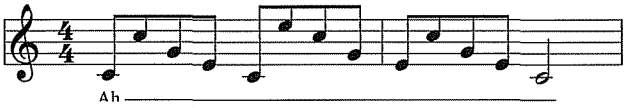
The exercises are directed at particular tasks such as breathing, vowel production, creating vocal agility, positioning the tongue, feeling the buzzing sensation around the face and the neck, supporting the sound using long exercises with big intervals, and so on. It is straightforward to invent one's own exercises, but here are a few that I use regularly.



a. For articulation and aiming at brightness on the lower note.



b. For agility, tuning the rise of the third, and clear vowels.



c. For a sense of line, to be sung in one breath.

Try to warm the voices up in the morning. At Westminster Cathedral where the rehearsals were shorter, I asked the boys to turn to a piece of plainsong which might be very low-lying and asked them to sing on good, open vowels with a sense of line, but never loudly. After all, one does not start a car on a cold morning and drive it at seventy miles per hour ten seconds after getting into it! The car might work, but eventually some breakdown will occur because of having treated the car that way. The voice is no different. Either one exercises it carefully in the morning so it can then be free to work properly for the entire practice, or it will not produce the sound you really want it to make. Taking it slowly enables one to quicken the pace and achieve more, once the voice is warmed up.

Regarding vowels, it is not always possible to confine oneself to the pure Italian sounds. Singers are taught to use Italian vowels because they are the most open sounds. Although one can sing the opening of the Magnificat to Italian vowels, it clearly is not right to sound like an Italian ice-cream vendor. There are so many variants within each vowel that one has to choose what one wants to hear. (This subject is an absolute mine field to try to codify.) My choice is to get as close to the brightest vowel because it helps the sound that is being produced.

I am sure one could write a treatise on the few words which form the opening of the Magnificat. These words provide a good example for us here, as follows. My (maɪ) is an "ah" (ɑ) sound and not "mov," as many people tend to sing. So you see that I am looking for an open vowel on a word where it is not really obvious. "Soul" (səul) is more difficult because of the "ou" (əu) diphthong, the question being "where do you close the 'oh' sound?" It is a terrible generalization, but I think that one should hold on to the initial vowel for as long as possible and slip in the diphthong at the end, catching it with the consonant so it becomes "so-ul." It should not be sung as "sool" (sul); there has to be space between the teeth. If you push your lips forward (which is, on the whole, a bad habit), you get a tunnelled sound. A lot of boys tend to sing this way, and you only need to watch them to catch one or two doing this. It is a good idea to get the boys to lift their lips to get a brighter sound.

"Doth" (dʌθ) is none of the straight a-e-i-o-u vowels, but is like "hut" (ʌ) and not (ɑ) as in "lot." "Magnify" (mægnifai) begins with the first vowel "a." This should not be nasalized, though this does tend to occur in singing when the vowel is followed by a nasal "n"; it should be a pure (æ) sound.

The third vowel "i" comprises the second syllable of "magnify" and it closes with "fy" (ai), which is the same sound as discussed with "my." "The" is a voiced dental fricative (θə), and "lord" (lɔd) is "o", as in the fourth vowel.

All of this is about clarity of vowel production. If one sings clearly, one uses the purer approximations to the cardinal vowels, except when using diphthongs. The spoken vowels have to be adjusted for singing. So, it is possible to choose the most open vowels from the Italian language to get the best sounds in English choral singing, adjusting the Italian vowels to English words.

One can not always sing the vowel that a word requires. "Went" (went) on a top note is difficult, whereas a slight dropping towards "w(ah)nt" (wɑnt), without compromising too much, can achieve the required effect. It creates an aural illusion. The listener expects a certain sound from a word and therefore hears the word that he or she is thinking about, when in fact a singer may have taken something of a liberty with the original vowel written on the page. The same thing can be said of consonants which, when overdone, distract the listener. The mind becomes preoccupied by such exaggerated moments because the ear never hears consonants overdone in normal speech.

When I came to Winchester and tried to help the boys sing with a greater sense of "line" (and by that I mean a legato phrase), I found that a useful exercise for them was to sing without any consonants. In order to create a legato phrase, rather than a series of single notes, it is very instructive to remove the consonants and to look at what happens to the musical phrase. Replacing the consonants serves to punctuate the sound rather than to interfere with it. The consonants must not interrupt the phrase, they are just the "pegs on the line," so to speak. It is a good way of getting through exactly what is meant by "line." Without "line" in singing, you cannot really make sense of the music.

—CJ—

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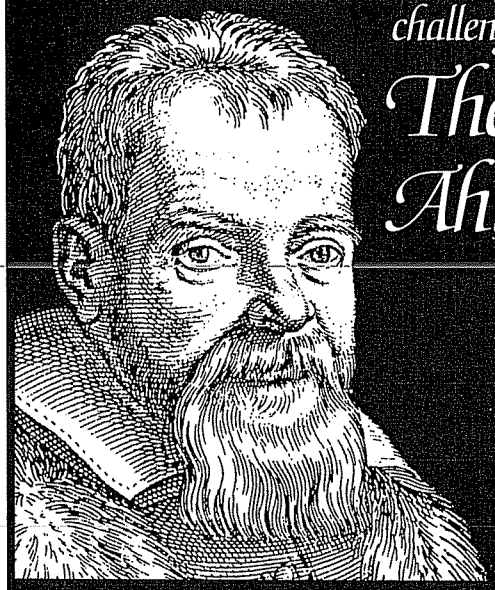

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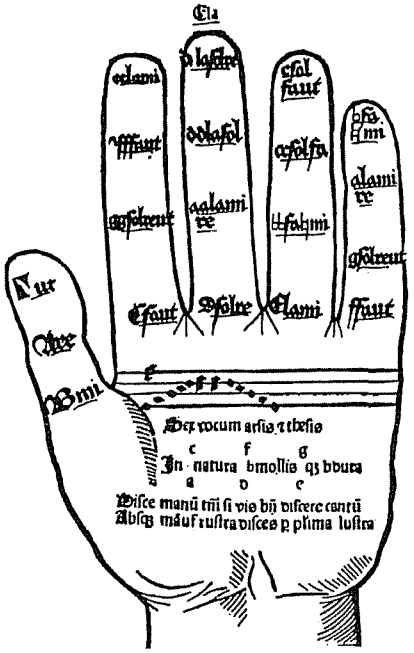
Leading a Renaissance in Training Adolescent Boy Singers

by Darla Eshelman



To any music educator who is actively involved in the training of adolescent singers in today's public schools, it becomes evident that there is a definite need for a renaissance in the musical training of boys between the ages of ten and fourteen. A real problem exists in recruiting, maintaining, and improving musically the participation of young boys in vocal classes and school performing groups.

Many boys with treble voices display reluctance and inhibition about singing. As a result instructors are often faced with an abundance of girls and only a few boys in their mixed ensembles. There are many reasons for this, and, though some of the contributing factors would be difficult to remove, the power to overcome much of the problem actually lies with what occurs inside the choral setting.

It is interesting to note that during the Renaissance period, young boys were the "backbone" of musical performances in the church. Renaissance polyphony embodies some of the most profound and complex vocal music, and much of it was written exclusively for these "choirboys" to sing. The degree of musical skill demanded by the compositions they sang was considerable and required substantial musical training.

Craig Wright, in his book that describes musical practices in the Cathedral School of Notre Dame, states: "Throughout the Middle Ages and the Renaissance no thought was deemed more divinely innocent, no sound more celestially pure than those emanating from young choristers. Choirboys were to be nourished so that they might add their sweet, clear voices to the continuous round of divine praises in the church."[1] This article summarizes some of the major precepts used in the musical education of adolescent boys in the cathedral schools of Western Europe. Suggestions are then offered for implementation of those principles with adolescent boys today.

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Organization of the Cathedral Schools

During the Renaissance the church fathers claimed scriptural justification for the practice of using young boys to sing in services. Since females were forbidden to sing in the church until the late sixteenth and early seventeenth centuries, the high and middle vocal parts were assigned to boys whose voices had not changed.[2] These young singers were trained to handle the new outpouring of difficult polyphonic music, as well as traditional monophonic chant. Walter Woodfill states, "What speaks most strongly in praise of cathedral choirs, what indicates most clearly that some of them fulfilled their trust, is the great music written for them."[3]

The major cathedrals of Western Europe were the leading employers of singers during the Renaissance. The authorities of the church were devoted to the education and performance of the choirboys. At the approximate age of eight, selected boys were admitted to a cathedral school as choristers. Young adolescents from a variety of backgrounds flocked to these schools and were fed, clothed, and given an education with special emphasis on singing.

In exchange for sustenance and education, the choirboys were expected to serve the church. Most of these activities were directed toward the celebration of the divine offices. Although the boys were important as readers and servers, their principal duty was to sing.

In the fifteenth century the average number of choirboys in each cathedral ranged from about six to fifteen, which was balanced by approximately the same number of men. Although the size of the choirs varied according to the place

and time, by the middle of the sixteenth century, a choir of two dozen or more was common. A hierarchy existed in all of the cathedral choirs and most included priests, laymen or singing-men, a master of choristers, and choirboys.

The master of choristers was the dominant force in the boys' lives. In addition to providing music instruction, the master was also responsible for the general education of the boys. His role was important because the quality of the choir was determined largely by the singing ability of the boys.

At Dijon in 1424, Philip the Good established one of the earliest cathedral schools.[4] Four boys lived with the master and were instructed in singing, counterpoint, and discant or "singing apart," an early type of polyphony in which a new melody was added to an already existing one.[5] Similar institutions were soon founded in almost every cathedral and collegiate church, and throughout the Renaissance many of the schools were famous for the number of great composers who received an education there.[6]

The choirboys of the Renaissance displayed characteristics which may be considered typical of boys at this age. In April 1411, Jean Gerson, a theologian and the chancellor of Notre Dame, implemented a doctrine of discipline for his choirboys. The following are excerpts from the doctrine:

1. The boys are to have schedules as are common in the houses of instruction and should do certain things at required hours, sometimes in music and sometimes in grammar, logic, and rhetoric.
2. In addition, in the choir they should serve just like angels so that all who see them might say: these are truly angelic boys and the most renowned in the world.
3. Finally, the boys should be diligently taught to sing and to observe the performances fitting for them in the divine service.[7]

Musical Training

When the masters did their work well, the choristers received thorough training both in academic studies and in music. Although proper understanding and declamation of the first two parts of the Boethian trivium (grammar and rhetoric) were an important part of a choirboy's education, the majority of his day was spent studying music, with most of the instruction being directed toward singing skills.

Intense training was given in vocal production, sight-reading, plainsong, polyphony, and, often, in playing keyboard instruments. High quality performances were the goal of the boys' studies, and since the cathedral choirs most frequently sang unaccompanied, accuracy was a major concern.

Correct vocal production and tuning were specifically addressed by Zarlino, a Renaissance teacher who set forth a concise set of guidelines for singers in his treatise of 1558.[8] The young singers were cautioned not to sing too loudly, in order to avoid a "pushed" tone. He taught that singing in this manner would result in more noise than harmony. Further, the boys were instructed not to force the voice into a raucous sound but rather encouraged to blend their singing with others so that no voice stood out.

The boys were taught that the message and intent of the text should govern their performance and were encouraged to sing in accordance with the nature of the words of each composition. Vowel sounds were not to be modified but rather precisely unified with their true pronunciations.[9]

With the invention of music printing by Petrucci in 1501, a vast amount of new music became immediately available to cathedral choirs. Due to the immense number of new compositions, the ability to read music quickly and accurately became an important skill for choirboys.

The boys were to sing with diligence and to perform their duties appropriately, "without laughing, chattering, or making noise or indecent gestures."

The use of the Guidonian Hand was an important pedagogical tool in the development of music reading. This teaching method became famous among choirmasters and could be found in virtually every Medieval and Renaissance music textbook. Drawings of the "Hand" were found in teaching manuscripts well into the seventeenth century.[10] The joints of the hand were used to identify each of the tones. This solmization system permitted the reproduction of melodies exclusively from written symbols and enhanced the effective sight-reading of music. The boys could sing difficult intervals and melodies simply by reading what the master pointed out on his hand. Its inventor, Guido d'Arezzo, claimed that it allowed his choirboys to learn music in days which otherwise took weeks.[11]

The choristers continued to sing chant, but with the growing wealth of polyphonic music, intense instruction in part-singing began to be included. Antoine Brumel, master of the choirboys at Notre Dame from 1498 to 1500, is credited with having written a three-voice, polyphonic setting of the *Ave Maria* for his choristers. In this work the soprano, alto, and tenor are all in a high tessitura, ideal for boys with unchanged voices. The intricate counterpoint and complex syncopations are indicative of the high degree of musical skill required of the boys.

Application to the Training of Boys Today

Little detailed information regarding methods of instruction in the Renaissance cathedral schools is available. However, general principles that can be applied to the vocal music education of adolescent boys today can be drawn from those institutions.

1. **The leaders of the cathedral schools believed that the unchanged adolescent voice was special. It produced a musical sound that was unique and aesthetically pleasing.**

It may be possible that music educators have lost sight of this fact. It seems that a large majority of adolescent boys are hesitant to participate in public school singing, and while some instructors have found ways to overcome this problem, others have not.

Adolescent boys are placed in an unusual predicament. If they sing in their unchanged voice, they may face ridicule from their peers, particularly if there is not a strong representation of male voices in their school choir. Older adolescents are not convinced that singing a soprano or an alto part is legitimate. Further, if they try to sing in a changed voice, they cannot physically match the pitches and are subjected to a totally unsatisfying and perhaps damaging experience.

Choral educators need to elevate these young boys to places of social and artistic prominence and utilize fully the beauty of their voices. Adolescent boys need to be convinced that the sound of their unchanged voices is indeed legitimate as well as socially and musically acceptable. This, then, will allow the instructor the chance to properly nourish and maintain the vocal activities of these boys who can, in turn, contribute a wealth of beauty to the choral sound.

2. **During the Renaissance, singing was elevated to a place of equal importance with other subjects in the overall curriculum.**

This, of course, is not a reality today. School administrators are faced with the task of creating enough time to meet state and district requirements in the basic academic subjects. This has left music educators, particularly choral and band specialists, fighting for a place in the curriculum. While state or district wide elevation of singing in the curriculum may be virtually impossible, it is not so at the individual school level. The teacher's personal approach creates the climate for music in a particular school. If a teacher creates a program with high expectations, quality performances, strong discipline, and clearly observable results in the students, support from the principal and time for the program may be forthcoming. Singing must maintain a prominent position in a school in order to involve a larger percentage of today's adolescent boys.

3. **During the Renaissance, singing and music were taught in an atmosphere of discipline.**

Choirboys of the Renaissance were expected to adhere to very strict guidelines during the educational process. These included proper behavior as well as complete respect and obedience to the choirmaster.[12] The boys were taught to display a high degree of character and a devotion to singing. They were to sing with diligence and to perform their duties appropriately, "without laughing, chattering, or making noise or indecent gestures."[13]

The church authorities held to the high expectations, and punishment for any diversion from the guidelines was consistent and effective. According to Gerson's doctrine for his Notre Dame choristers, punishment was to be implemented without shame or disgrace so that the boys felt more cared for than ridiculed, and so that they would progress with gentleness rather than harshness.[14]

Due to the onset of puberty and extreme peer pressure at this age, adolescent boys can be difficult to instruct. A controlled atmosphere must be maintained, however, if worthwhile experiences are to take place. Boys today will respond to the same general behavioral guidelines as those followed by the Renaissance choirboys when expectations are made clear and discipline is carried out in a tactful and consistent manner.

4. **During the Renaissance, adolescent boys participated in singing with men.**

Since females were forbidden to sing in church during much of this era, a significant amount of music was written with precisely this combination of voices in mind: the men of the cathedral choirs were assigned the lower parts and the boys the upper.

This idea can be implemented in public school choirs today. Consider the enjoyment that could be derived from teaching the soprano and alto parts of a major work to an ensemble of adolescent singers and bringing in changed male voices to sing the tenor and bass parts. This can cause the boys to look forward to their voice change without feeling any loss of pride in the treble quality of their voices. Inviting male teachers, fathers, members of the community, or high school students to sing with elementary and junior high ensembles can help meet the need that the adolescent boy may have for male camaraderie.

5. **During the Renaissance, adolescent boys were presented the opportunity to perform difficult and challenging literature.**

The most significant music in the world at this time was being written in and around the places where the choirboys sang. New music was constantly presented to them, and, since they performed almost every day, they were expected to assimilate a large body of music very quickly. Not only was great skill and flexibility required of their voices in the singing of chant, but polyphonic music demanded the ability to hold their own part among the competing lines in the music.

In today's elementary and junior high choirs, literature which is essentially easy and, therefore, quickly learned seems to be a prevalent choice by many choral teachers. In examining this type of literature further, one finds that, though it may be useable due to its learning ease and its supposed appeal, it simply is not challenging. Music which is far too easy for a given ensemble presents no challenge and creates a nonstimulating atmosphere for many adolescent singers, particularly the boys.

There is a vast amount of good quality literature, both historical and contemporary, that can be stimulating and challenging to adolescent boys. The responsibility for finding this music clearly lies with the instructor. Careful selection and extreme diligence in the presentation of the literature is a necessity for success with the adolescent boy singer.

6. **During the Renaissance, adolescent boys were trained with a heavy emphasis on the development of both aural and music reading skills.**

A large portion of the typical choirboy's day was spent on intense training in the singing of intervals and in mastering sight-reading skills. Instructional aids and drills were consistently administered by the choirmasters.

The pedagogical device most often used was the Guidonian Hand. Another tool used to teach the musical scale was the drawing of a ladder, on which each of the seven hexachords was placed in an ascending order from left to right.[15] Both of these visual aids were effective tools in strengthening the musical abilities of the boys. The exposure to new music was an additional aid to instruction as well as a constant source of sight-reading practice.

There has been a resurgence of interest in this area with the adoption of the techniques of Carl Orff and Zoltán Kodály. Whatever the amount of time allotted, a portion of every music class and choral rehearsal must be reserved for the development of both reading and aural skills. There are numerous methods for teaching these skills in an interesting and challenging manner, but the teacher and the student must first understand the necessity.

7. **Renaissance choirboys were provided opportunities for singing in circumstances which were important.**

The performance of sacred vocal music was held in high esteem. The boys were given the honorable duty of singing the music of many famous composers of the day. In addition, they were performing in renowned and prestigious cathedrals throughout Western Europe.

A replication of these particular circumstances is obviously not possible for adolescent boys today; however, the situations we do have can be utilized and transformed into special and important events.

Singing for the students in one's own school is in many instances a difficult task for adolescent boys. In order to overcome this, it becomes the responsibility of the teacher to instill pride in the boys who are performing.

Concerts given for parents and teachers are usually gratifying experiences, and many other performance settings such as civic events, rest homes, concerts for other schools, festivals, and state music conferences can help create a genuine feeling of importance for the adolescent boy. Since, in many cases, on campus elementary and junior high performances are relegated to the school cafeteria, consideration of some alternate settings can help reinforce a higher level of accomplishment in the boys.

The dress of a performing group can further enhance the attitude of young boys. Professional concert attire will foster a stronger appeal and confidence for them.

Boys today essentially need to be "sold" on the fact that singing is a special and important endeavor. There are unlimited performance possibilities, and whatever these may be, preparing the boys psychologically for performance will further contribute to their success as young singers.

We must begin to use our given recources, learning from the models of previous centuries, to elevate singing among boys to its rightful place of importance in their overall education.

NOTES

[1]Craig Wright, *Music and Ceremony at Notre Dame of Paris* (Cambridge: Cambridge University Press, 1989), 165.

[2]Jane Bowers and Judith Tick, *Women Making Music* (Chicago: University of Illinois Press, 1986), 64 and 93. Robert Winter, *Music for Our Time* (Belmont, California: Wadsworth, 1992), 106. The only exception made was for the liturgical and other sacred music performed in convents.

[3]Walter L. Woodfill, *Musicians in English Society* (Princeton: Princeton University Press, 1953), 153.

[4]Leoni Rosenstiel, editor, *Schirmer History of Music* (New York: Macmillan, 1982), 127.

[5]*The New Grove Dictionary of Music and Musicians,* 6th ed., s.v. "discant." The discanting part was characterized by rhythmic differences, contrary movement, and the interchange of octaves, fifths, and fourths. It was originally conceived as a technique for the improvisation of two-voice polyphony.

[6]Stanley Sadie, editor, *The New Grove High Renaissance Masters* (New York: W.W. Norton & Co., 1984), 3, 94, 157, and 291; Rosenstiel, 128; Woodfill, 143. Among the great composers who spent their formative years as choirboys in a cathedral school were Josquin, Palestrina, Lassus, Victoria, Byrd, Tallis, and Dufay.

[7]Wright, 166–68.

[8]Gioseffo Zarlino, *The Art of Counterpoint,* trans. Guy A. Marco and Claude V. Palisca (New Haven: Yale University Press, 1968), 110–11.

[9]Ibid., 111.

[10]Wright, 177.

[11]Christopher Headington, *A History of Western Music* (New York: Macmillan, 1976), 33.

[12]Piero Weiss and Richard Taruskin, *Music in the Western World: A History in Documents* (New York: Macmillan, 1984), 126.

[13]Wright, 168.

[14]Ibid.

[15]Ibid., 177.

—CJ—

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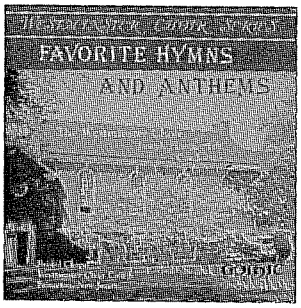

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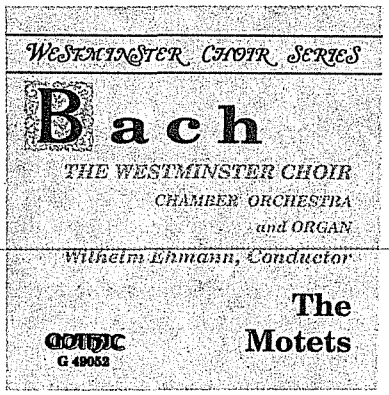

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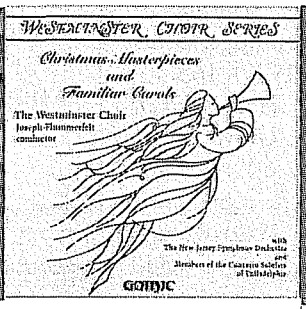

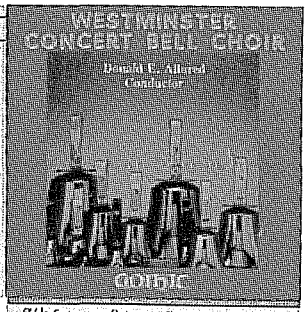

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Rehearsal Breaks

Josquin's *Ave Maria . . . virgo serena*: A Question of Proportion

by Chester Alwes

EDITOR'S NOTE: A continuation of this performance practice essay will appear in the next issue of the *Choral Journal.*

ONE OF THE most common problems in interpreting Renaissance music is determining the temporal relationship between successive sections which utilize duple and triple mensuration. Josquin's famous motet, *Ave Maria . . . virgo serena,* contains an internal section, sixteen measures in length, which is cast in ternary meter. This section (setting the text "Ave vera virginitas") is preceded and followed by considerable amounts of music in duple meter. So, the question arises, how fast is the halfnote (semibreve) in this section as compared to the same value in the duple meter sections? What is absolutely certain is that the halfnote in the triple meter section is faster. The question is by how much.

Josquin casts the majority of this piece in *tactus alla breve* under the sign ¢, like the vast majority of sacred polyphony in the sixteenth century. This sign indicates that the measure (tactus) encompasses one breve (𝅜) which is, in turn, divisible into two semibreves (𝅗𝅥) (Figure 1).

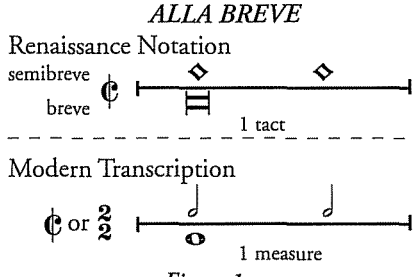


Figure 1

Chester Alwes is Associate Professor of Choral Music at the University of Illinois, Urbana, Illinois, and a member of the *Choral Journal* Editorial Board.

Figure 2a

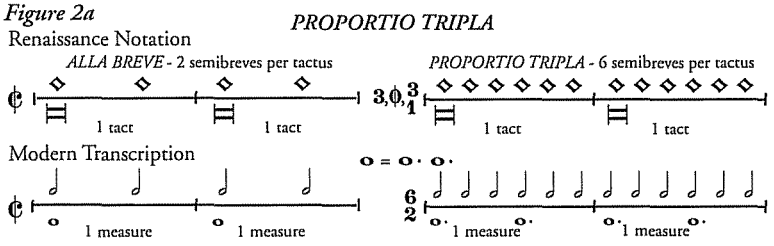
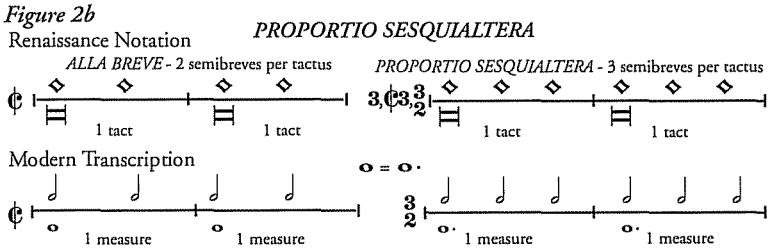


Figure 2b



In this motet the ternary section in question appears under the sign 3, which is rather ambiguous; it can mean that the two semibreves in ¢ are equal either to six semibreves (*proportio tripla,* indicated by the sign 3, ϕ, or $\frac{3}{1}$, Figure 2a) or to three semibreves (*proportio sesquialtera,* indicated by the sign 3, ¢3, or $\frac{3}{2}$, Figure 2b).

We are fortunate in this case to have evidence which allows us to know exactly which proportion Josquin intended. Figure 3 is a reproduction of the concluding page of the Altus/Bassus parts of this motet as printed in Petrucci's *Motetti A* (1502), the sole printed source for this motet. The Bassus part shows the figure 3 (indicated by a dark arrow) just prior to the text "Ave vera virginitas"; following the 3 are clear groupings of three semibreves or breve-semibreve. Despite

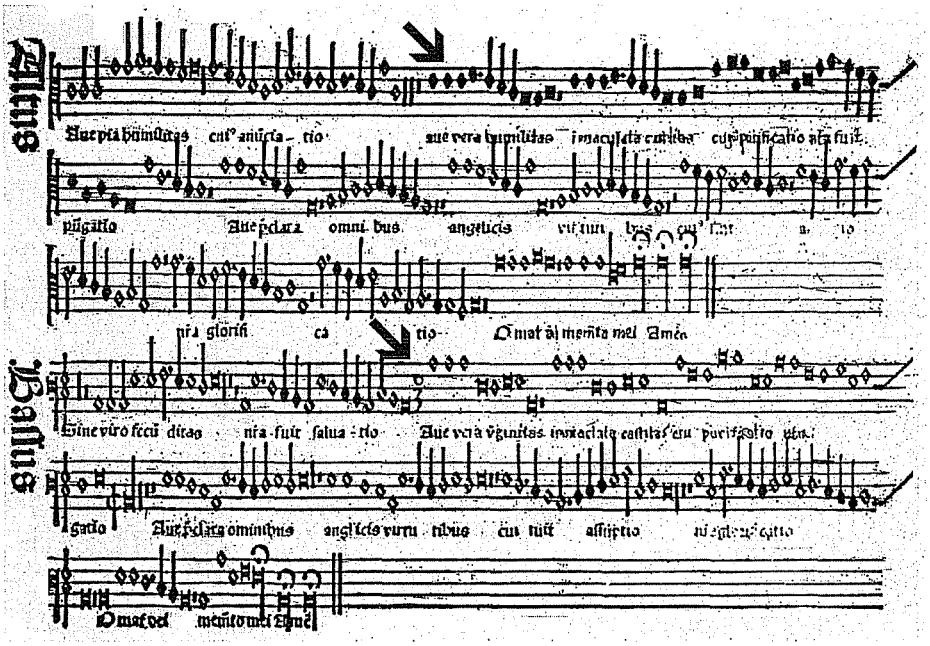
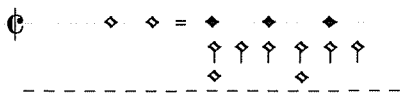


Figure 3

the clarity of the notation, we are still unsure which proportion to apply. However, at the analogous place in the Altus part we find no signed 3; instead, the noteheads of the groupings of three semibreves are blackened, a process known in the sixteenth century as "coloration." Three blackened semibreves have two-thirds the duration of the same number of normal semibreves; thus, three blackened semibreves are equal to two normal semibreves (i.e., three in the time of two). This yields *proportio sesquialtera* (Figure 4).

COLORATION

Renaissance Notation



Modern Transcription

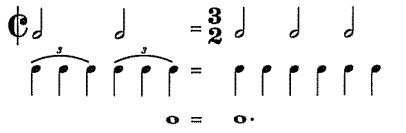


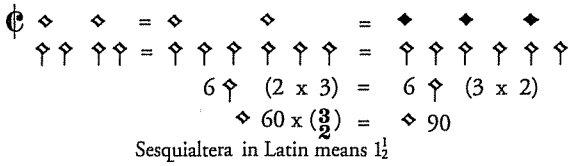
Figure 4

By deliberately using two different notations, Josquin has made sure that there is no room for misinterpretation of his intentions. The only solution to this deliberate dichotomy is the application of *sesquialtera* so that three semibreves under 3 are equal to two semibreves under the sign ¢. Thus, if we posit a metronome marking of semibreve = 60 in ¢, then the semibreve under the sign 3 has a speed of 90, as Figure 5 shows.

In sum, in determining how to connect passages in triple mensuration to their prevailing duple surroundings, there are only two available options—*proportio tripla* and *proportio sesquialtera.* Although the original Petrucci print of Josquin's *Ave Maria* does clearly indicate *sesquialtera,* the original notation of many other Renaissance writers does not always provide a clear and unequivocal indication of which is correct. Without clear evidence from the original notation, context and common sense often are decisive in determining which option is the most convincing. Unfortunately, modern editions often tend to ignore, misinterpret, or obscure the composer's intentions by failing to translate the original notation accurately.

RELATIVE PROPORTION

Renaissance Notation



Sesquialtera in Latin means $1\frac{1}{2}$

Modern Transcription

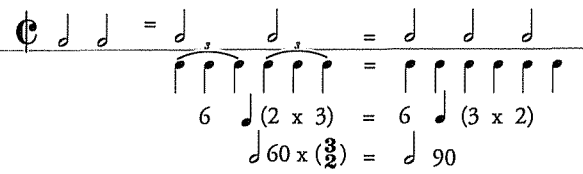


Figure 5

—CJ—

An Englishman's View of North American Youth and Children's Choirs

by Malcolm Goldring

In January 1991, I had the very good fortune to be able to spend eight weeks touring the United States and Canada, listening to youth and children's choirs. I had been awarded a Travelling Fellowship by the Winston Churchill Memorial Trust, and I drew up my own project and itinerary. In my work as a local education authority Music Inspector in the West Midlands, near Birmingham, I had become concerned about the poor quantity and quality of choral opportunities available to young singers in the United Kingdom. This is something North Americans find very difficult to understand, for they genuinely believe that King's College Chapel Choir represents the peak of a broadly based pyramid, with lively and thriving children's choirs in schools, towns, and cities throughout the land. The reality is very different: yes, we do have a wonderful and rich history of choral music in our cathedrals and larger parish churches, but this is but a veneer, below which the situation is very patchy indeed. We do boast a small number of choirs for young people, but these are few and far between, and they tend to rely on an enthusiastic and charismatic individual who will drive the thing forward. If that person is removed from the organization for whatever reason, the chances are that the choir concerned will be unable to sustain its existence.

Malcolm Goldring is the Music Inspector for the Metropolitan Borough of Solihull in the West Midlands, England. He also conducts the Royal Leamington Spa Bach Choir, the Midland Festival Chorus, and the Cavendish Singers. Goldring would be pleased to hear from any choir or choral director interested in visiting the United Kingdom. He can be contacted at 145 Widney Lane, Solihull, West Midlands, B91 3LD, England.

When the Churchill Trust invited applications for Fellows to study the training of children's choirs, I saw this as an opportunity to look abroad for examples of good practice which might be applied in the United Kingdom to stop the decline of choral singing among our young people. I had heard of some excellent programs in Canada and the United States, so this was an obvious destination. My precise goal was to study the provision of choirs for young people, taking into account 1) their location, including socio-economic factors; 2) whether within schools, local education boards, outside the state school system, or within churches; 3) their membership—including age, whether single or mixed sex, and vocal composition; 4) their conductors—the training they receive and the training they impart; 5) their repertoire; 6) their funding; 7) their performance opportunities; and 8) continuity of choral opportunities.

My trip took me to Toronto, Syracuse, New York City, Princeton, Washington, St. Louis, Bloomington (Indiana), Chicago, British Columbia, Seattle, Colorado, San Francisco, Los Angeles, and Phoenix. I am sure you can guess the choirs I heard and the conductors or administrators I met from the above itinerary. I will comment on my general findings, but not on an individual basis, since each choir was different, with unique factors governing its existence, organization, and music making.

Organization

The first thing I would say is that, to a foreigner, you take your choral singing seriously. You may think that this is a strange thing to say, considering our vaunted cathedral choral schools, but outside of that circle of musical experience, we have a real problem: how can we encourage children and young people to sing, and to sing music of the highest quality?

It is clear that this was a problem which you needed to address a few years ago, and, from my perspective, you addressed it. You may feel that you have a long way to go, but, unlike this country, you now have a situation where most of your cities can boast one, two, or often more children's choirs, with some elementary and high schools producing choirs that would be the envy of any music teacher here.

Perhaps there is something uniquely American in your love for "programs." We English think we can somehow muddle through, with a bit of enthusiasm here, a bit of talent there, and the odd begging bowl handed around at critical times. We have so much to learn from you: your children's choir movement seems to be underpinned with a strong philosophical base, with clear aims and objectives, and clear organizational structures to help carry these out. Your choirs (at least those I visited) have paid conductors, administrators, and, in some cases, fund-raisers. This is all in stark contrast to the essentially amateurish way we run things over here, where more often than not the poor conductor has to do all the administration, fund-raising, and stage managing, usually for free or a small honorarium. In U.S. elementary schools, the music teacher does just that—teach music; in the United Kingdom, the teacher responsible for music must also teach all other areas of the curriculum, fitting choral and instrumental activity into his or her own time at the lunch break or after school. At the high school level, while the music teacher does not have to teach other school subjects, he or she has to direct the choirs, orchestras, and bands outside of the normal school timetable (and the same person does everything, specialist or not). This extracurricular activity is carried out without additional payment.

If you were to drop in to a rehearsal of an adult or children's choir in the United Kingdom, you would find the two-hour rehearsal beginning, probably late, with work on the particular items currently being studied. With only a tiny handful of choral groups would you find the singers being prepared for the rehearsal with relaxation activities, posture control, breathing exercises, and, finally, getting the voice into working order. Of the twenty or so children's choirs that I heard during my travels in the United States and Canada, every one of them had a structured rehearsal pattern which included a significant amount of time working to prepare the mind and body for the pressures of the choral activity. (I have to say that this was not the case with some of the adult choirs I witnessed in rehearsal!) To your children's choir conductors, this probably all seems quite normal and acceptable, but it is certainly not the practice in the vast majority of young people's choirs in the United Kingdom.

I was thrilled to witness so many of your young people's choirs singing works which made great demands on their intellectual, literary, emotional, and musical resources.

Standards

My visit to North America reminded me of the maxim "only the best is good enough for children," which I have not heard in England for twenty years. I was struck by the high standards which your choral directors set for their choirs and the same high standards which the choristers set for themselves. So often I saw rehearsals which were rich learning experiences, concentrating not only on precision of execution, but also on language and how the music might help color the meaning of the text. The quality of the product—the final performance—is obviously crucial, and it is clear that great care is taken to ensure that all aspects of performance are of the highest order (for example, dress and stage presence come to mind); however, I was struck by how much your conductors worked on the process of learning, so that skills acquired in one piece could be transferred to another.

I was also impressed with the concerns for high standards of repertoire. When young singers are exposed to music and literature of quality (and that's an issue for debate!), there is often a great reluctance to accept the second or third rate. I learned a delightful expression during my travels: "fluff"—music which is "here today, gone tomorrow." We often have such low expectations of youngsters that we patronize them and offer them material which we think is easy for them, sacrificing quality for ease of access. I was thrilled to witness so many of your young people's choirs singing works which made great demands on their intellectual, literary, emotional, and musical resources: foreign folk songs in their native tongue, European "art" songs, works for divided chorus in foreign languages, and contemporary pieces which make enormous demands on aural and reading skills.

You are lucky that you have managed to encourage composers and arrangers to write for your young choirs and, furthermore, to persuade publishing houses to make their music so readily available. In the United Kingdom, it is difficult to lift the publishers out of the vicious circle. One reason why there are so few good young people's choirs is because of the lack of suitable literature available here;

music publishers are reluctant to invest in producing quality music because they do not feel there is a market for it, and so the problem goes on.

I was impressed with the level of training your choral directors receive at the college and university level. This is in stark contrast to our situation here. With one or two exceptions, choral directors here have acquired their skills by "getting up and doing it," learning from experience, usually the hard way. One or two institutions offer courses in choral conducting, but it is certainly not possible to study this area in any depth at the graduate or postgraduate level.

In an eight week tour, I am certain I saw only a glimpse of the choral activity in the United States and Canada. I am sure there are many more choirs of outstanding ability which I was unable to see, and I am equally sure that there are many cities, towns, communities, schools, and colleges where you have considerable concerns about the quality of choral singing by your youngsters. What I did see has reinforced my belief that children and young people can sing, and that many of them can sing in a choir to quite an extraordinary standard, thanks to the quality of direction, training, and motivation they receive. Perhaps there are things which we in the United Kingdom can offer you (our heritage?), but I am equally sure that there is so much we can learn from you that can assist us with a much needed renaissance of choral singing among our young people.

—CJ—

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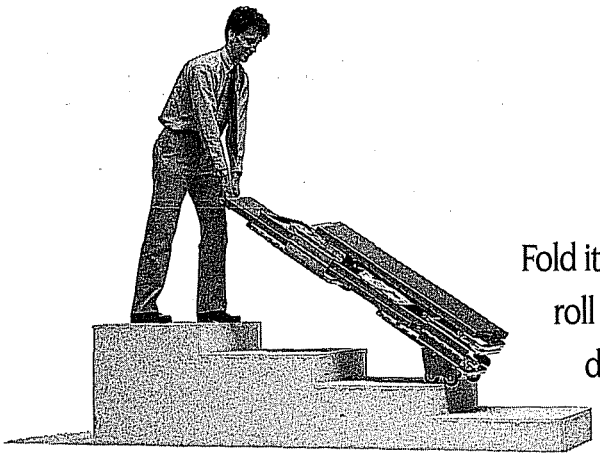

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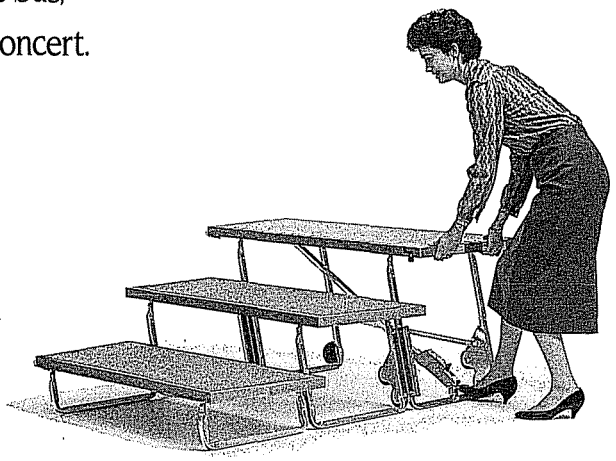

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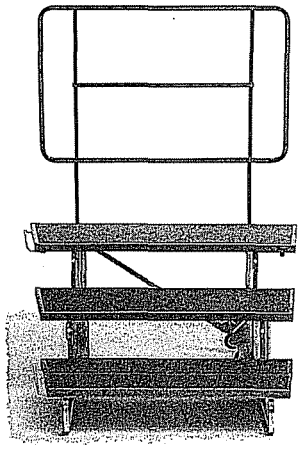

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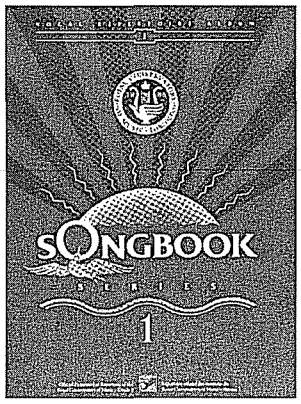

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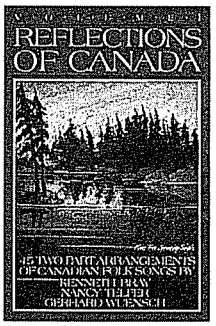

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REPERTOIRE & STANDARDS COMMITTEE REPORT

Youth and Student Activities

ACDA Student Conducting Awards at San Antonio

THE YOUTH and Student Activities Committee will hold auditions for the ACDA Student Conducting Awards that will be a feature of the 1993 ACDA National Convention in San Antonio, March 3–6. Through a national audition process, sixteen students will be selected to conduct in the semifinal round on March 3 in San Antonio. Ross Ellison, owner and manager of the University Music Service in Hershey, Pennsylvania, will sponsor awards totaling $2,500 to be divided between two graduate and two undergraduate conductors who will be selected at the final round on Friday, March 5, by a panel of five outstanding choral directors. All semifinalists will receive scholarships provided by corporate sponsors to defray travel and housing costs to attend the National Convention.

Details and an application form were printed in the September *Choral Journal* and the fall issue of *The Student Times.* December 1, 1992, is the deadline for submitting videotapes to Gene Brooks, ACDA Executive Director, for review by the National Student Conducting Awards Committee.

New ACDA Student Chapters

Congratulations to seventeen universities and colleges that have established new ACDA student chapters on their campuses during the period of July 1, 1991, to June 30, 1992:

- Adams State College, Alamosa, CO, Randy Pennington, advisor
- Central Missouri State University, Warrensburg, MO, Michael Lancaster, advisor
- Cleveland State University, Cleveland, OH, Ernest Hisey, advisor
- Frostburg State University, Frostburg, MD, Karen Soderberg, advisor
- Kent State University, Kent, OH, C.M. Shearer, advisor
- Louisiana State University, Baton Rouge, LA, Kenneth Fulton and Sara-Lynn Baird, advisors
- Mars Hill College, Mars Hill, NC, Joel G. Reed, advisor
- Murray State University, Murray, KY, Steven Michelson, advisor
- Salve Regina University, Newport, RI, Brother James Loxham, advisor
- St. Olaf College, Northfield, MN, Robert Scholz and Anton Armstrong, advisors
- The University of Mississippi, University, MS, Valerie Bullock, advisor
- University of Maine, Orono, ME, Dennis K. Cox, advisor
- University of Nevada, Las Vegas, NV, David B. Weiller, advisor
- University of North Dakota, Grand Forks, ND, James Rodde, advisor
- University of Northern Iowa, Cedar Falls, IA, Sharon Hansen advisor
- Wayne State University, Detroit, MI, Dennis J. Tini, advisor
- Western Kentucky University, Bowling Green, KY, Gary McKercher, advisor.

It is easy to establish an ACDA student chapter at your university. An information packet that includes a sample constitution, application, and a summary of chapter activities is available. Write to the National Chair, Youth and Student Activities, Department of Music, Southwest Missouri State University, Springfield, Missouri, 65804, or call 417/ 836-5182. A student chapter is not so much a separate organization on campus as it is the choral program in action—with students actively involved in assisting the program, gaining practical choral experience outside the classroom, and identifying with ACDA while in college. Write now for a packet and get a chapter started!

Outstanding ACDA Student Chapter Award

Applications to the Y&SA National Chair are due by January 15, 1993, for the Outstanding ACDA Student Chapter Award that will be announced at the 1993 ACDA National Convention in San Antonio. The award consists of a plaque, a check for $250 to the winning chapter, and financial assistance for a representative of the chapter to attend the convention and receive the award. Applications should include a summary of chapter activities for the period July 1, 1991, to December 31, 1992.

World Youth Choir Auditions

Applications for the 1993 World Youth Choir should be submitted to the Y&SA National Chair by February 1, 1993. Audition information has been mailed to all ACDA student chapters, or you can write directly to the National Chair. Applicants must be seventeen to twenty-four years of age and members of ACDA.

National Student Advisory Committee

Jason Earle of Hartt School of Music has been appointed as chair of the National Student Advisory Committee. Students who would like to serve on this committee should write a letter of application to the Y&SA National Chair. The Advisory Committee plans to hold a meeting at the 1993 National Convention.

Guy B. Webb, National Chair
Youth and Student Activities Committee

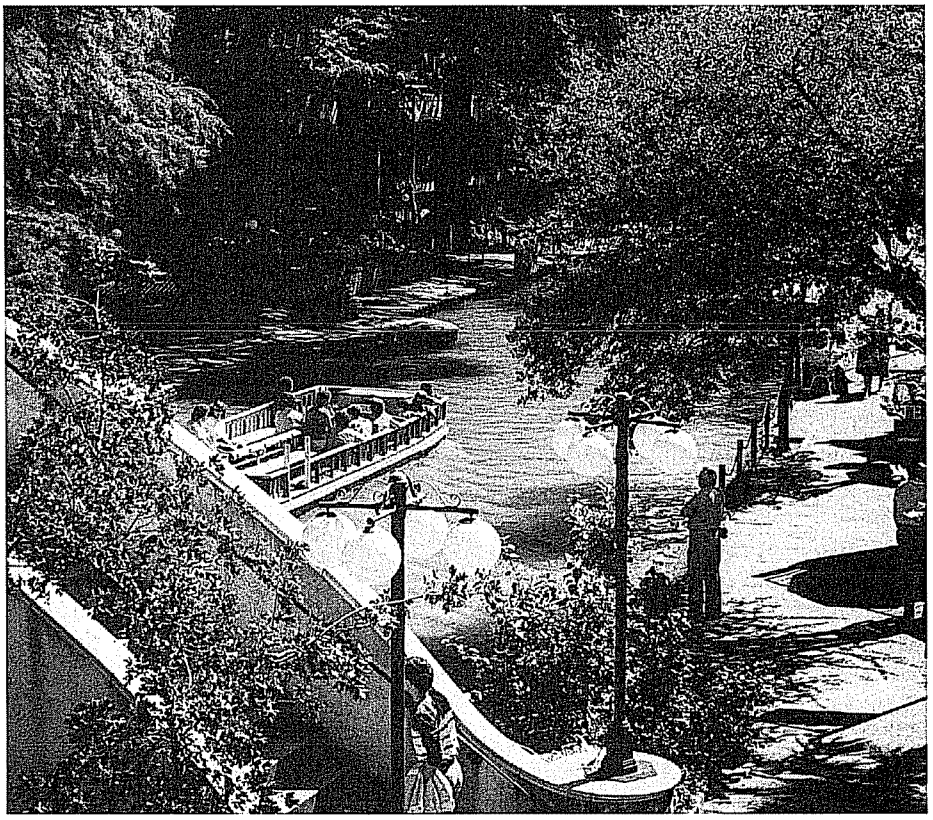
IN MEMORIAM

On July 29, 1992, **William Mathias**, noted Welsh composer and teacher, died at the age of fifty-seven. Mathias, who had cancer, was Professor of Music at the University College of North Wales in Bangor.

In 1956 he attended the Royal Academy of Music in London where he studied composition with Lennox Berkeley. He was elected a Fellow of the RAM in 1965 and received the Doctor of Music degree from the University of Wales in 1966. In his compositions he fashioned a personal style marked by neo-modality, quartal harmonies, and an inventive use of syncopation.

Choral music constitutes a large segment of his output. His works range from anthems such as the representative *Make a Joyful Noise*, and *Let All the People Praise Thee, O God*, the latter written for the wedding of Britain's Prince Charles and Princess Diana, to large-scale works for chorus and orchestra such as *Ave Rex*, a carol sequence, and *Ceremony After a Fire Raid* on a text by Dylan Thomas. Mathias is survived by his wife, Yvonne, and a daughter.

San Antonio's River Walk



The River Walk (*Paseo del Rio*) in the business district of San Antonio.

AMIDST the daily hubbub of a busy metropolitan downtown, sequestered twenty feet below street level, lies one of San Antonio's jewels—the *Paseo del Rio.* Better known as the River Walk, these cobblestone and flagstone paths border both sides of the San Antonio River as it winds its way through the heart of the business district.

The River Walk has multiple personalities—quiet and parklike in some stretches, while others are full of activity with European-style sidewalk cafés, specialty boutiques, nightclubs, and gleaming, high-rise hotels.

Stretching for approximately two and a half miles from the Municipal Auditorium on the north end to the King William Historic District on the south, the River Walk was designed by landscape artist Robert H. Hugman. With WPA work crews, Hugman and engineer Edwin P. Arneson completed most of the walks, arched bridges, and entrance steps from 1939 to 1941. Commercial development and beautification began in preparation for the 1968 World's Fair in San Antonio—HemisFair 1968—and continues today.

The river's transportation system provides a novel method of sightseeing and people-watching in downtown San Antonio. Groups can also dine aboard open-air, candlelit barges and cruise their way along the scenic waterway. River taxis deliver visitors to the Henry B. Gonzales Convention Center and to Rivercenter, a dazzling, three-level, glass, shopping, dining, and entertainment complex which surrounds the newest extension of the River Walk.

Entertainment is a favorite activity along the River Walk, and restaurants offer cuisines from the finest Tex-Mex delicacies and sizzling Texas steaks to Creole cooking and Italian pasta. Lively groups sing along in an Irish pub, and a Dixieland band performs into the night.

The San Antonio River provided life-sustaining water for the Native Americans who first settled in this area, and it still pumps life and energy into downtown San Antonio today as the setting for the River Walk.

Jitro and Los Angeles Master Chorale to Perform in San Antonio

The ACDA 1993 National Convention in San Antonio, March 3–6, will feature many superb choirs from all over the United States. In addition to the foreign and invited choirs, twenty-four choruses have been selected to perform at the convention sessions. Two of the invited choirs are the Jitro Children's Chorus from Czechoslovakia, under the direction of Jiri Skopal, and the Los Angeles Master Chorale, directed by Paul Salamunovich.

Jitro

Czechoslovakia prides itself on having many outstanding children's choirs, but when they single out the best, Jitro stands high on the list. Based in the East Bohemian city of Hradec Kralove, this large choral association, whose full membership includes five hundred children between the ages of seven and seventeen, was founded in 1973. Its first international success came in 1977 when Jiri Skopal became the principal choirmaster. Very soon after this the choir received many awards of distinction.

Despite numerous hours of rehearsal, many concerts, a large repertoire from the Renaissance, Baroque, Classical, Romantic, and twentieth-century periods, the Jitro children's ensemble never loses its freshness, natural playfulness, and stamina. Jitro (which means "daybreak") specializes both in music by twentieth-century Czechoslovakian composers and in Czechoslovakian folk songs. The singers have completed twenty concert tours in Europe and Great Britain and have won first prize in nine of their last ten European music competitions.

Jiri Skopal has been an active choral conductor since he was in his twenties. Born in 1947 in Moravia, Skopal became

the conductor of Jitro in 1977, expanding the small ensemble into a choir of five hundred members capable of the most difficult vocal tasks. In 1982 he also established Boni Pueri, a boys' choir of two hundred members, which is generally recognized as being the finest boys' choir in Czechoslovakia. Skopal is the Chairman of Music Education at Karlovy University in Hradec Kralove and the author of choral education textbooks. He is the recipient of numerous awards and honors, including a medal from the Czechoslovak Ministry of Culture for his outstanding artistic achievements and interpretations of children's choir compositions.

Jitro is a product of the remarkable education program for young singers in Czechoslovakia. The chorus of five hundred singers is divided into five groups. Of these singers, twenty-five are chosen for the touring choir. Jitro, Skopal, and accompanist Michael Chrobak will be featured in San Antonio in cooperation with ACDA's Repertoire and Standards Committee for Children's Chorus.

Los Angeles Master Chorale

The 1991–92 season marked the beginning of a new era for the Los Angeles Master Chorale, under the artistic leadership of Music Director Paul Salamunovich, the third maestro to lead the Chorale since its inception. Founded in 1964 by conductor Roger Wagner, the chorale gained instant recognition as one of the nation's premier professional choirs. It became one of the first resident companies of the Los Angeles Music Center and helped Los Angeles to establish a reputation as a cultural capital when the Chorale opened its own series at the Dorothy Chandler Pavilion on January 27, 1965, with a critically acclaimed performance of Bach's Mass in B Minor.

Since its inception the choir has continuously presented a concert series at the Music Center and has given world premieres of more than a dozen works. It also serves as the chorus for the Los Angeles Philharmonic and the Music Center Opera. In addition to tours of the United States and the Soviet Union, the choir has brought to its own podium such renowned guest conductors as Aaron Copland, Albert McNeil, Margaret Hillis, John Nelson, Robert Page, Helmuth Rilling, Robert Shaw, Alfred Wallenstein, and Richard Westenburg. Under Zubin Mehta, Carlo Maria Giulini, and André Previn, the Chorale has produced six recordings with the Los Angeles Philharmonic. It also provides extensive education and outreach programs which serve more than fifteen thousand youths in Southern California's public schools each year.

Paul Salamunovich's association with the Los Angeles Master Chorale dates from the organization's founding. A Los Angeles native, he became, in 1946, a charter member of the Los Angeles Concert Youth Chorus, which evolved into the Roger Wagner Chorale in 1949. When Wagner established the Master Chorale in 1964, Salamunovich was appointed Assistant Conductor and served in that capacity until 1977. He also appeared as guest conductor with the chorus in 1975 and 1986.

An esteemed music educator, Salamunovich was on the faculty of Loyola Marymount University in Los Angeles for twenty-seven years and was promoted to Professor in 1980, a position he held until his recent appointment as Music Director of the Chorale. In addition to his work with the Chorale, he continues to serve as Director of Music for St. Charles Borromeo Church in North Hollywood, a position he has held since 1949. Under his direction the choir has made numerous recordings and, in 1988, was the first American choir to be invited to sing Mass for the Feast of Sts. Peter and Paul at the Vatican for an investiture ceremony involving new cardinals and archbishops from throughout the world.

Salamunovich also continues to lead the St. Charles Children's Choir which has performed with the Los Angeles Master Chorale, the Los Angeles Philharmonic, the San Francisco and Los Angeles Opera Companies, and for NBC-TV with the late Lucille Ball. His other musical credits include arrangements and direction of music for motion picture soundtracks, as well as the preparation of choirs for Stravinsky, Shaw, Ormandy, Nelson, Wallenstein, and Solti.

Salamunovich's appearance with the Los Angeles Master Chorale on Friday, March 5, 1993, in San Antonio will be his fourth consecutive National Convention appearance, with four different choirs.

Make plans now to attend ACDA's National Convention in San Antonio.

Sister Sharon Breden, Publicity Chair
1993 National Convention

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Preregistration is strongly encouraged. The deadline for preregistration is February 12, 1993.

Maxine Asselin, Assistant Chair
1993 National Convention

Note: Anyone wishing to host a reception at the convention should make immediate contact with Maxine Asselin, Assistant Convention Chair, 3 Holly Road, Taunton, Massachusetts 02780, 508/697-1377.

LITERATURE FORUM

The Choral Director's Gilbert and Sullivan

by Corydon J. Carlson

THE WORKS of Sir Arthur Sullivan, whose 150th birthday we observe this year, occupy a peculiar sort of limbo in the world of choral conductors. Sullivan (1842–1900), Britain's foremost composer of the nineteenth century, was considered by many to be the long-awaited musical heir of Henry Purcell, and his serious choral works (e.g., *The Prodigal Son* and *The Light of the World*) were hailed in Victorian England as the finest sacred music of their time. Today, however, performances of these works are few and far between, and many of the pieces have fallen, some deservedly, into obscurity.

From the standpoint of late twentieth-century choral conductors, then, our exposure to Sullivan's music consists primarily of a vague familiarity with some of the fourteen immensely popular Savoy Theatre operettas he wrote in collaboration with William Schwenk Gilbert between 1871 and 1896. However, most choral programs that I have seen, when they do include a Gilbert and Sullivan excerpt, tend to relegate it to the role of something light with which to end the concert.

This attitude is ironic, for, in fact, both Gilbert and Sullivan placed great emphasis on the musical and dramatic roles of the chorus, and only those choristers possessing excellent musicianship could meet the demands of Sullivan's choral writing. The story is told of a principal performer in one of their early collaborations, who, objecting to a bit of Gilbert's staging, complained, "Really, Mr. Gilbert, why should I stand here? I am not a chorus-girl," to which Gilbert replied, "No, madam, your voice is not strong enough, or no doubt you would be."[1]

A good deal of music for chorus can be extracted from the operas and performed in concert. Perhaps in this anniversary year it is time for us 1) to acknowledge that the Gilbert and Sullivan operas have survived because they contain the best work of both men and 2) to demonstrate that fact in serious musical settings.

It is my purpose to call some of these pieces to the attention of choral directors. Much of Sullivan's most rewarding choral writing, it is interesting to note, is found not in the operettas which have gained the most notoriety (*The Pirates of Penzance* comes to mind) but in those works like *Princess Ida; Utopia, Ltd.*; and *Ruddigore* which are less frequently performed today. Performing these excerpts in a choral concert eliminates the staging difficulties which tend to make theater groups avoid these operettas—the misogynistic plot of *Ida*, for instance, or the huge cast required for *Utopia*. Concert performance allows this little-known music to be heard, demonstrating to musicians and audiences alike that there is more to Gilbert and Sullivan than "I'm Called Little Buttercup" and the modern Major-General.

Four Categories

For purposes of organization, I have divided what I consider to be the notable choral excerpts from Gilbert and Sullivan's works into four categories:

1. **Purely choral or choral/orchestral works.** These include pieces for men's and women's choruses alone, the numerous double choruses, and accompanied SATB choruses. A couple of these excerpts contain brief solos, but nothing is included with lengthy solo passages.
2. **SATB, solo quartet works adaptable for chorus.** These are Sullivan's four-part madrigals, written for four individual singers but equally suitable for performance by a chorus. Only two excerpts are included in this category. There are other quartets scattered throughout the operettas, but they are less suitable for choral use.
3. **Choral works which include solos or small ensembles.** I have placed in this category excerpts in which the chorus's participation is substantial but which also include major contributions by soloists. I have intentionally not included in this category pieces, like the Major-General's famous patter song in *The Pirates of Penzance,* that are really solos heightened by occasional choral exclamations.
4. **Full-act finales.** Gilbert and Sullivan generally provided lengthy and varied finales to each act of their operas, usually with the chorus on stage throughout, and a number of these can be performed oratorio-style by an ambitious chorus with the requisite soloistic resources. The short solos could be given to capable members of the chorus, while the more substantial and difficult solo roles might demand the use of guest performers. It is advisable to provide your audience with a plot synopsis of the opera if these finales are to be performed, since listeners may be unable to comprehend the dramatic action without one.

Below is a hypothetical sample program made up entirely of Gilbert and Sullivan's works. This program is based on the availability of competent soloists and an orchestra, but it could easily be adapted if either or both of these requirements could not be met. The two goals in choosing pieces for this program were

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to include excerpts from as many of the operas as possible and to distinguish the two halves of the program, one from the other, by programming more serious music in the first half and lighter pieces in the second. Thus, the first half begins with the dramatic overture to *The Yeomen of the Guard*, Gilbert and Sullivan's only tragedy, and ends with the stirring second act finale to *Princess Ida*, while the second half begins with an Offenbachian romp from *The Grand Duke* and ends with the pleasant first act finale from *Ruddigore*.

Let us now examine each choral item, by category.

Category One

"Eagle High": Here is an unaccompanied SATB chorus, excellent for opening your program. In many ways, this piece resembles some of Sullivan's sacred music; it is stately, impressive, and very British. The score provides an instrumental introduction and postlude to this piece which can be omitted.

"Loudly Let the Trumpets Bray": This excerpt from *Iolanthe* represents a subcategory of this first division: choruses for men's or women's voices alone. This piece, better known as the "Entrance of the Peers," cannot be performed without a sizeable men's chorus capable of dividing TTBB without losing its top tenors' sound, and this is one work that will suffer if done without an orchestra. On the other hand, when performed competently, the results are quite impressive. A contemporary commentator on Sullivan, Thomas Dunhill, wrote of this chorus, "There are, perhaps, only two processional operatic scenes which can be said to compare with this for musical grandeur—one is in *Aida* and the other is in the last act of *Die Meistersinger*."[2]

"Welcome Gentry": Here is an accompanied SATB chorus, an excellent example of Sullivan's "double chorus" technique, assigning one melody to the men, a contrasting tune to the women, and then combining them. In this chorus, which portrays the arrival of the gentrified men into the seaside village in *Ruddigore*, the result is a lighthearted duet which provides a challenge for the men who sing in a rapid patter style.

"Climbing Over Rocky Mountain": The women's chorus is featured in this selection, which was originally written for Gilbert and Sullivan's first collaboration, *Thespis*. It was transplanted into *Pirates* for the entrance of the Major-General's daughters, and although it is a much lighter and shorter piece than the corresponding men's chorus in the first half, it is charming. It does include two brief solos, one for a soprano and one for a mezzo-soprano.

Category Two

"Brightly Dawns Our Wedding Day": "This is arguably the loveliest song to be found in all Gilbert and Sullivan's more lyrical numbers," writes Caryl Brahms,[3] and the quartet is well worth adapting for choir. In typical madrigal fashion, this piece is replete with fa-la's, and it alternates accompanied and unaccompanied sections.

Category Three

"I Hear the Soft Note": This is a portion of the first act finale of *Patience*, Gilbert's satire on the aesthetic movement and its leader Oscar Wilde. This particular bit, which has very little to do with the plot, is probably *Patience*'s loveliest moment; three couples declare their love for each other as the chorus echoes their sentiments in the background. The

AN EVENING OF GILBERT & SULLIVAN

Overture to *The Yeomen of the Guard*
Orchestra

"Eagle High" from *Utopia, Ltd.*
Chorus

"Loudly Let the Trumpets Bray" from *Iolanthe*
Men's Chorus

"I Hear the Soft Note" from *Patience*
Sextet and Chorus

"Time Was, When Love and I" from *The Sorcerer*
"The Hours Creep On Apace" from *H.M.S. Pinafore*
Soloists

Act II Finale ("Oh, Joy!") from *Princess Ida*
Soloists and Chorus

INTERMISSION

Dance from *The Grand Duke*
Orchestra

"Welcome, Gentry!" from *Ruddigore*
Chorus

"Climbing over Rocky Mountain" from *The Pirates of Penzance*
Women's Chorus

"Brightly Dawns Our Wedding Day" from *The Mikado*
Chorus

"I Am So Proud" from *The Mikado*
"If You Go In" from *Iolanthe*
Trio

Act I Finale ("Hail the Bride") from *Ruddigore*
Soloists and Chorus

choral writing is rather undistinguished, but the sextet portions are sweetly lyrical. This piece provides a quiet segment in the program and also lessens the choral demands for a few moments.

Category Four

"Oh, Joy!": *Princess Ida* is Gilbert's three-act satire on women's education; it contains Sullivan's most operatic writing in this genre. The second act finale is a demanding one: eleven soloists are required, including a dramatic soprano, a lyric tenor, and a baritone who can sing very rapidly with full sound. During the course of the action, the Princess is rescued from drowning by the hero Hilarion (soprano and tenor, respectively), the fortress of Princess Ida is stormed by soldiers from the neighboring kingdom, King Hildebrand (baritone) threatens Ida with destruction, and Ida, accompanied by the full chorus, defies his threats. Much of the focus is on Ida during this finale, but the chorus is given some memorable moments as well. The entrance of the men's chorus ("Walls and Fences Scaling") is one of Sullivan's most dramatic double choruses.

Although there are humorous moments here and there, this is a tremendously exciting and dramatic piece. The only other finales with this type of dramatic power are those from Gilbert's *The Yeomen of the Guard.* Both finales contain beautiful, occasionally wrenching, music for principals and chorus.

"Hail the Bride": The other finale included is from act one of *Ruddigore,* a parody of the blood-and-thunder melodramas popular in Gilbert's time. It is the story of the mild-mannered Robin Oakapple who is actually a cursed baronet in disguise. During the course of the finale, Robin's true identity is revealed just as he is about to marry sweet Rose Maybud, and, of course, his wedding plans are foiled at the last minute. Sullivan, however, takes full advantage of the nuptial celebration by including a glorious madrigal; it is introduced by an SATB quartet and then taken up by the chorus, after some concertato-style interchange between the two groups. It is probably the finest purely choral moment in any of the Sullivan operas, and if it is not included as part of the full finale in your concert, it could easily be included on its own.

This is a richly rewarding finale and a fitting contrast to the *Ida* excerpt which ended the first half. (One disadvantage to this *Ruddigore* finale is that it contains two long stretches of purely orchestral music: a gavotte after the madrigal and another dance at the end. If performed with only a piano, these interludes could become tedious and might be abridged or removed. In their orchestral form, however, they stand quite nicely as part of the overall finale.) A total of eight vocal soloists are required for this finale, and although they have some challenging singing, none of it is of the level of difficulty seen in the *Ida* finale.

Further Excerpts

Listed below are additional examples in each of the categories I have defined. Examples are listed within each category in chronological order of composition.

Category One

"Sir Joseph's Barge Is Seen" from *H.M.S. Pinafore.* Another double chorus, with the familiar "We sail the ocean blue" melody for the men and "Gaily tripping, lightly skipping" for the women.

"With Cat-like Tread" from *The Pirates of Penzance.* This is a men's chorus (TTBB) featuring the melody that later became "Hail, Hail, the Gang's All Here." More rewarding for the tenors than for the basses, who sing only "Ta-ran-ta-ra" throughout.

"Tripping Hither, Tripping Thither" from *Iolanthe.* A women's chorus (SSA), mostly staccato throughout, depicting fairies dancing. This piece includes two brief solos, both suitable for sopranos with light voices.

"When Anger Spreads His Wing" from *Princess Ida.* Yet another double chorus with some patter singing for the men. This one is rather brief—perhaps a good encore. The men split TTBB briefly.

"Tower Warders, Under Orders" from *The Yeomen of the Guard.* This double chorus presents a special challenge because it contains one SATB chorus (the villagers) and a second TTBB ensemble (the yeomen). There is one brief tenor (or high baritone) solo.

"Night Has Spread Her Pall Once More" from *The Yeomen of the Guard.* A lovely double chorus for SA women and TTBB men. It contains one brief alto or mezzo-soprano solo.

"Dance a Cachucha" from *The Gondoliers.* Somewhat less effective without the dancing, but enjoyable nonetheless—a fiery piece in Spanish style.

"As Before You We Defile" from *The Grand Duke.* Sullivan grew more adventurous in his later works, and it would be hard to find a chorus which sounds less like typical Sullivan than this one from his last collaboration with Gilbert. The cries of "Opoponax" and "Eloia," when combined with the stately unison melody, create an unusual effect.

Category Two

"Strange Adventure" from *The Yeomen of the Guard.* An SATB madrigal very similar in style to "Brightly Dawns Our Wedding Day," which is included on page 42.

Category Three

"A Nice Dilemma" from *Trial by Jury* (STTBBB sextet and chorus). The voicing in the sextet may seem odd, but this piece will be effective if the somewhat complicated timing between soloists and chorus is well executed.

"When the Foeman Bares His Steel" from *The Pirates of Penzance* (bass, soprano, mezzo-soprano, and light baritone solos, and chorus). This humorous number depicts the trepidation of the policemen leaving to do battle with the pirates and the rallying cries of the women urging them to "death and slaughter." The men's chorus gets more of a workout than the women's in this piece, but its final section is one of Sullivan's most effective double choruses. (A capable women's chorus might sing the two female solos chorally).

"When the Buds Are Blossoming" from *Ruddigore* (SATB quartet and chorus). This is a madrigal from the first act finale of this opera containing some challenging singing for the solo quartet.

"There's a Little Group of Isles" from *Utopia, Ltd.* (soprano and baritone solos and chorus). An excellent way to conclude your program (if you do not wish to tackle a full finale), this brief tongue-in-cheek chorus pays tribute to Great Britain, "that monarchy sublime," complete with musical quotations from "Rule Britannia."

Category Four

Act I Finale, **"Can I Survive,"** from *H.M.S. Pinafore* (seven soloists and chorus). Less difficult than some of the other finales.

Act I Finale, **"Let the Merry Cymbals Sound,"** from *Patience* (nine soloists and chorus). A particularly exciting closing for this one, as well as the lovely sextet ballad included in the sample program on page 42.

Act I Finale, **"When Darkly Looms the Day,"** from *Iolanthe* (nine soloists and chorus). Much rapid and exciting music, and a particularly stirring ending. One alto soloist is required to deliver some spoken dialogue in addition to singing.

Act I Finale, **"P'raps If You Address,"** from *Princess Ida* (eight male soloists and chorus). Shorter and less taxing than the second act finale, this includes the lovely "triolet" waltz and a stirring military conclusion.

Act I Finale, **"With Aspect Stern,"** from *The Mikado* (eight soloists and chorus). Includes a number of the operetta's most exciting moments, particularly following the entrance of Katisha.

Act I opening, **"List and Learn,"** from *The Gondoliers* (ten soloists and chorus). This is not actually a finale but is a lengthy piece of music in the style of one. It includes many lively highlights from the opera and features the chorus prominently. They will have to master singing two-against-three to perform the final section. There is also singing in Italian. I include this in place of the first act finale from the same opera, since the chorus's entrance in that finale is fairly late.

Act I Finale, **"Come Hither, All You People"** from *The Grand Duke* (nine soloists and chorus). Some unevenness in quality, but much of this music deserves to be performed. The opening duel is quite exciting, and, as is typical of this operetta, much of the choral writing is less conventionally "Sullivan-ish."

For those who wish to purchase music by Gilbert and Sullivan, G. Schirmer publishes scores for all of the operas except *Thespis*; *The Sorcerer*; *Princess Ida*; *Utopia, Ltd.*; and *The Grand Duke.* Kalmus publishes *Sorcerer* and *Ida*, although without dialogue, and many of the other operas (including *Utopia* and *Grand Duke*) are available through Chappell.

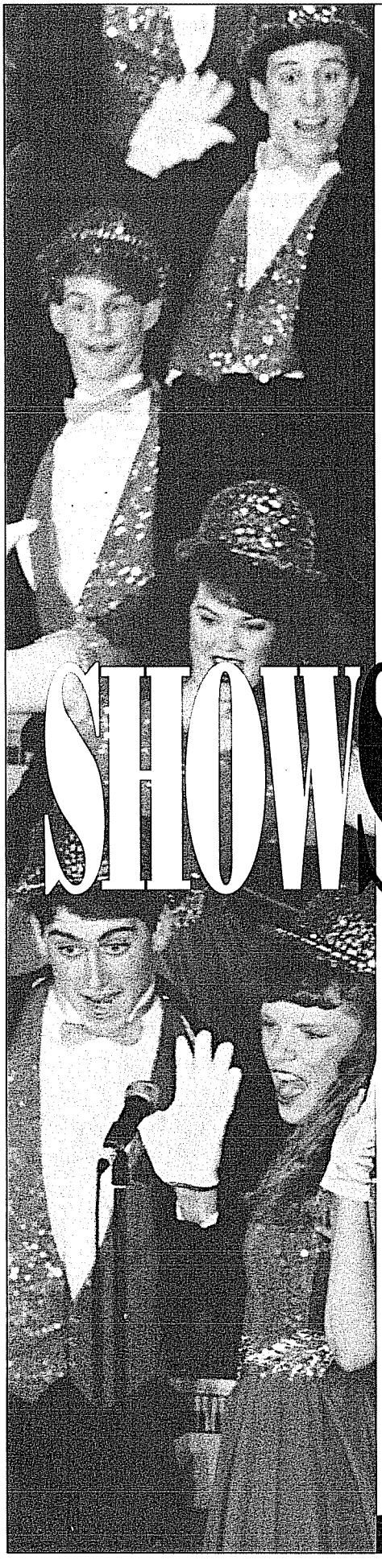
NOTES

[1]Hesketh Pearson, *Gilbert and Sullivan* (New York: Harper and Brothers, 1935), 88.

[2]Quoted in Eric Hodgins, "Arthur Seymour Sullivan," in *Music Lover's Encyclopedia*, ed. Deems Taylor and Russell Kerr (Garden City, New York: Garden City Books, 1954), 537.

[3]Caryl Brahms, *Gilbert and Sullivan: Lost Chords and Discords* (Boston: Little, Brown, and Co., 1975), 153.

—CJ—



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BOOK REVIEWS

Stephen Town, editor

Elaine Adams Novak, *Performing in Musicals.* New York: Schirmer Books, 1988. 306 pp. $19.95.
ISBN 0-02-871731-7. LC 87-20669

NEARLY every choral director in a high school setting faces the task of preparing the annual musical—as the musical director or even, perhaps, as the producer/director. The curriculum leading to teacher certification in choral music rarely permits enough elective study in the theater arts to prepare the choral director to produce a high school musical. For many, the only training and experience with musical theater may have come from their own participation in high school and college productions. Often that experience can be adequate to get the job done, but for those needing a bit more guidance, Elaine Adams Novak has provided a small treasure chest of helpful information in *Performing in Musicals.*

Novak makes her premise very clear in the first sentence of her preface: "This book is for beginning performers in musicals—for the actors, singers, and dancers who would like to broaden their knowledge of this type of entertainment" (p. ix). Assuming the reader has little or no prior knowledge of producing musicals, she defines the musical, gives a brief historical background, discusses production of the musical, suggests methods of preparation for the singer-actor-dancer, explains the rehearsal process, presents audition strategies, and includes scenes from various musicals for study and practice. An excellent list of suggested readings, organized by topic, directs the reader to more thorough discussions of the topics addressed in the book's ten chapters. Although the targeted reader is the neophyte or aspiring young star, the information can also be helpful to the director in need of some reassurance or suggestions for production.

Given the enormous agenda of the book, comprehensive coverage of any aspect of musical theater is impossible. Rather, Novak chooses to cover the main points of the craft in order to allow the reader to pursue further study from an enlightened viewpoint. The first three chapters of the book outline the history of the American musical, the elements of the musical (book, lyrics, and score), and the production of the musical. Such essential information as the names and addresses of the licensing agents for musicals make the early chapters useful. Although the discussions of plot, subplot, conflict, and character may seem elementary, the narrative describing how these elements affect the placement of songs and dance sequences lends helpful insight to an inexperienced director.

On the other hand, in its discussion of stage directions (p. 19) the book does not inform the director that most of the stage directions found in production scripts describe the Broadway production and should not necessarily bind the director. Nor does Novak point out in her discussion of scene-change music (p. 22) that its composition was necessitated by the original set design and that the music can be abridged or omitted depending on the circumstances of the new production.

The value of this book to the student interested in pursuing the musical theater lies in the completeness of its overview. By the same token, the drawback of the book is that it may create the false impression that by following the suggested exercises, one may become a self-taught performer. An inherent danger lurks in a "how to" manual—helpful suggestions may be offered without adequately emphasizing the need for study with qualified teachers. For example, Chapter Five, "Vocal Exercises," devotes six pages (pp. 55–61) to a description of singing technique and offers exercises for the development of good phonation, proper breath management, and acceptable vocal timbre. The resulting impression that singing can be so simple may mislead the reader. Similarly, the more numerous suggestions for the development of acting technique discussed in Chapter Four ("Movement Exercises"), Chapter Six ("Acting Techniques"), and Chapter Seven ("Preparing a Musical Role") barely hint at the complexity of the craft. More emphasis on the importance of pursuing these skills under the guidance of a professional would place the suggestions in a more realistic perspective.

Novak's comments and suggestions regarding rehearsal etiquette and audition techniques provide much needed advice that is not often readily available to aspiring actors or actresses. The practicality of how to find out when auditions are to be held, what and how to prepare, what to wear, what to expect from the auditioners, how to behave at an audition, and how to combat stage fright receive excellent treatment from the author.

Finally, sixteen carefully chosen scenes for various combinations of performers provide excellent material for study and practice. The styles of the scenes range from Gilbert and Sullivan operettas, to the traditional story-line musicals of Lerner and Loewe, to the modern musicals of Stephen Sondheim. The prefatory information to each scene describes the setting, the characters, the situation, and the source of the complete play.

Novak's book provides a thorough and worthwhile overview of the facets of performing in the musical theater. The caveat is this: while the information contained in the chapters addressing the acquisition of singing, acting, and dancing skills may be accurate and valid, the reader should view the exercises as examples of the kinds of things one should expect to encounter in formal training. If the sections of the book explaining the performer's craft are regarded in this way, the student considering a career in musical theater will be well informed of its rigors. Recommended.

Robert H. Hansen
West Texas State University
Canyon, Texas

Peter Phillips, *English Sacred Music: 1549–1649.* Oxford: Gimell Records Ltd., 1991. 488 pp. $89.95. ISBN 0-9515784-05. LC number unavailable. [Dewey: ML 2931.2b.P45 1991]

THE PERIOD from 1549 to 1649 represents a particularly fertile era in the history of English choral music. Although the Anglican Church had been previously established by Henry VIII, it was Edward VI's Act of Unification in 1549 which firmly established the English *Book of Common Prayer*, providing the impetus for composers to create their peculiarly English musical anthems and services. This period came to a halt in 1649 with Oliver Cromwell's closing of Anglican cathedrals and dismissal of clergy and choirs.

Many students of choral history are acquainted with the music of this era through Edmund H. Fellowes's highly regarded *English Cathedral Music* (revised by J. A. Westrup in 1969) which covers the period from approximately 1500 through the early 1900s. Now, Gimell Records Limited has produced an encyclopedic account of every known English-texted sacred work composed between the Reformation and the Commonwealth. This is the same company responsible for recording the reputable Tallis Scholars.

Why should a record company publish such a book? Because the author, Peter Phillips, is also the director of the Tallis Scholars. Phillips has dedicated his career to the research and performance of Renaissance sacred music, and his attempt to avoid musicological minutiae on the one hand and pure theoretical analysis on the other has resulted in a most informative guide for practicing musicians. *English Sacred Music:1549–1649* includes over three hundred musical excerpts newly edited according to modern standards. It also contains a bibliography, an index of works, and an index of musical examples.

The importance of the Chapel Royal in the establishment of an Anglican musical identity receives considerable attention. Compositions are classified according to the following principal forms:

1. Service—music of the Morning and Evening Prayer
   a. Great—characterized by contrapuntal and melismatic style
   b. Short—chordal and syllabic
2. Anthem—corresponds to the Latin motet
   a. Full—unnaccompanied chorus throughout, often contrapuntal
   b. Verse—solo voices and chorus with organ or viol accompaniment.

As one would expect, substantial sections of the book are devoted to the masters William Byrd (his non-Latin works), Orlando Gibbons, and Thomas Tomkins (102 anthems!). Other lesser-known professional composers are mentioned, as well as amateurs who tended toward a more secular ("not Chapel Royal") style of writing.

Phillips's concise descriptions of individual works increases the importance of the book. For example, he comments on Gibbons's six-part anthem, *O Lord, in Thy Wrath*:

> Gibbons's writing often gives the impression that there was just one other tonal centre, apart from the tonic, in the back of his mind. . . . In *O Lord, in Thy Wrath* it is the relative major, which is used strongly in the overlapping chords of the closing phrase. . . . Within this strong harmonic framework the sophistication of Gibbons's part-writing is at a peak. Although there is no straightforward imitation, a loose association of motifs with particular words leads both to some expressive silences and to some expressive entries amongst the voices.

For a further perspective on the author's approach to performance, see "An Interview With Peter Phillips" by Dennis Shrock in the May 1992 issue of the *Choral Journal.* The article also contains a comprehensive discography of performances by the Tallis Scholars.

Lewis W. Gordon
Saint Joseph's University
Philadelphia, Pennsylvania

Mark Evan Bonds, *Wordless Rhetoric: Musical Form and the Metaphor of the Oration.* Cambridge, Massachusetts: Harvard University Press, 1991. 248 pp. 24 line illustrations. $42.50.
ISBN 0-674-96502-8. LC 90-26494

THE SUBJECT of this admirable book by Mark Evan Bonds, who teaches music history at Boston University, is the changing concept of musical form as mirrored in the rise and fall of rhetoric as a dominant metaphor in accounts about it; that is, from the earliest, somewhat problematic, attempts to elucidate musical form in the early eighteenth century, to the systematic "codification" of specific formal conventions in the middle of the nineteenth. From the beginning to the end, the emphasis is on the evolution of ideas that are pertinent to instrumental music only, and the focus is on one large-scale stereotype, sonata form, since it is clearly the most important of all forms of the period.

In casting new light on the theoretical concepts of the eighteenth and early nineteenth centuries, Bonds has surveyed a wide assortment of contemporary sources, "from the musical repertoire itself to didactic treatises to aesthetic systems of music and the arts in general." However, he has not attempted to scrutinize the works of any single author or composer systematically. Instead, his purpose has been "to identify broad lines of thought that transcend not only individual writers but also the generic categories of theory, pedagogy, and aesthetics."

In Chapter One, Bonds discusses the semantic paradox of musical form; form as a sum of features that many unrelated works have in common (called "conformational" form), and form as an element which makes an individual work unique (labelled "generative" form). The tension between these two fundamentally different concepts is illustrated through an analysis of two instrumental works, the first movement of Beethoven's String Quartet in F Major, op. 59, no. 1 (1806), and the first movement of Haydn's Symphony No. 41 in C Major (ca. 1766–1769). Bonds reveals that both works were based on "the assumption that a construct now known as sonata form did exist in the minds of at least some eighteenth-century composers and presumably in the minds of at least some listeners as well," even though the eighteenth century lacked any single term to describe what we now think of as patterned form.

For example, in the most exhaustive compositional treatise of the Classical epoch, *Versuch einer Anleitung zur Composition* (1782–1793) by Heinrich Christoph Koch (1749–1816), form as a separate category is still quite provisional. In the second and third volumes, Koch provides the earliest detailed reports of what we now call sonata form. Bonds notes, "Yet it is typical of his time that these . . . appeared not within discussions

of musical form *per se*, but rather within extended discourses on melody."

In the final volume, Koch makes one of the earliest categorical differentiations between "inner" form ("generative") and "outer" form ("conformational") that attracted much attention over the course of the nineteenth century. Indeed, more and more theorists "wrote with increasing specificity about both the nature of large-scale formal conventions and the more abstract concept of form in general." However, "almost without exception, . . . these [theorists] consistently deprecated the very structures they described in such detail, attributing 'true' form to the unique characteristics of a work rather than to those features it shares with many others." The two concepts of form were thus permeated with increasingly dissimilar aesthetic values.

Bonds argues in Chapter Two that it was the conceptual metaphor of rhetoric that intervened between these two approaches to form throughout most of the eighteenth century and the early years of the nineteenth. Within this metaphor, the instrumental work was viewed as a wordless oration whose purpose was to affect the listener, and its form was seen not so much as a harmonic or thematic blueprint but as a logical progression of thoughts. "In the interests of intelligibility, these musical ideas—an amalgam of melodic, harmonic, and rhythmic elements—tended to be arranged within a limited number of conventional patterns. References to rhetoric [in contemporary sources] typically appear within the context of other topics, such as periodicity, the compositional process, the aesthetic doctrine of 'unity in variety', the nature of melody, or the relationship between genius and convention." In a similar fashion, Bonds considers the rhetorical idea of form from some of the more important perspectives used by eighteenth-century writers themselves.

Bonds's chapter titled "Rhetoric and the Theory of the Compositional Process" is particularly fascinating. In this section, Johann Mattheson's famous comparison of musical form and the six parts of an oration is discussed in great depth. First displayed in *Kern melodischer Wissenschaft* of 1737, and then again two years later in *Der vollkommene Capellmeister,* Mattheson introduces his image of musical form as a function of rhetoric, portraying the musical work as a *Klangrede,* an oration in notes, and drawing direct attention to the rhetorical equivalents of dispositio, elaboratio, and decoratio in music. As Bonds says, Mattheson's *Capellmeister* ultimately became one of the most extensively utilized manuals of composition in Germany, and his basic imagery and methodology retained their appeal throughout the eighteenth century and well into the nineteenth.

The metaphor of the musical work as an oration did eventually disappear over the course of the nineteenth century. In Chapter Three, Bonds discusses several reasons for its decline, the new image that supplanted it (that of a biological

organism), and the resultant dichotomy between the "conformational" and "generative" perspectives that crystallized during this time. I found most intriguing the case studies of two composer-theorists who illustrate a critical stage in the paradox of musical form in the early nineteenth century: Anton Reicha and Adolf Bernhard Marx.

Anton Reicha (1770–1836), a native of Prague who spent his early life in Bonn, Hamburg, and Vienna before emigrating to Paris in the early 1800s, is the pivotal figure in the bifurcation of form. "Reicha's treatises, in fact, represent the only systematic corpus of theoretical writings to emanate from a representative of Viennese Classicism—in spite of the fact that almost all of them were written in French, after his move to Paris." According to Bonds, Reicha proceeds, in his *Traité de mélodie* of 1814, along similar lines as Mattheson and Koch. "But instead of treating the conventions of large-scale form within a discussion of genres, . . . Reicha steps back to consider form as a more abstract idea. He introduces the concept of the *'cadre, coupe ou dimension'*, terms he uses interchangeably to describe the various large-scale constructs common to a variety of genres." Thus formulated, the concept of the *coupe* assumes increasing importance within Reicha's treatise.

> More and more, the *coupe* begins to resemble a "jelly mold," a framework for individual themes. Reicha goes on to expand the concept of the *coupe* in order to include forms that are neither binary nor ternary. The result is the earliest taxonomy of form as an abstract concept.
>
> In the *Traité de haute composition musicale* of 1824–1826, . . . the most significant additions to his treatment of form are the schematic diagrams that represent large-scale conventions synoptically. . . . Reicha's schematic representations tend to emphasize a shift in aesthetic and analytical emphasis from the act of listening to the work itself. The perspective is now squarely centered on the work, viewed as an external, autonomous object.

This work-oriented approach is central to the writings of Adolf Bernhard Marx (1795–1866), especially to his epochal *Die Lehre von der musikalischen Komposition* (1837–1847). To an even greater extent than Reicha, Marx treats form from the angle of the composer rather than that of the listener. "He is the first theorist in whose writings the paradox of musical form becomes explicit"; indeed, "he openly acknowledges this conceptual dichotomy and confronts the problem that Koch had raised only briefly and that Reicha had more or less avoided altogether." Marx's answer to the issue is to differentiate between *Form* and *Kunstform*. The former is the manner in which the content of

the work articulates into an external whole. The latter is the term for those inherent characteristics shared by a large number of individual artistic works. This differentiation between the "generative" and the "conformational" forms produced the dichotomy that is still very much a part of theoretical thought today.

The emerging concept of the musical work as an object of contemplation that exists in and of itself resulted in the aesthetic of an autonomous instrumental music. In Chapter Four, this aesthetic and its ramifications are presented by Bonds under the subheadings of "Rhetoric and the 'Musical Idea'," "Programmatic Analyses of Non-programmatic Music [i.e., association with a poetic text; association with a narrative; text underlay]," and "Technical Analyses of Instrumental Music."

In a final synthesis, the eighteenth-century rhetorical paradigm—with its focus on the structural function of musical ideas and the role of the listener—materializes as the predecessor of today's plot and listener-oriented theories about musical form. Bonds treats these ideas in Chapter Five and concludes by applying the theoretical perspectives of the Classical era to the first movement of Haydn's Symphony No. 46 in B Major. His analysis is not presented as a hypothetical eighteenth century analysis, since eighteenth-century theorists seldom engaged in what today would be considered technical analysis, but rather as an example of current-day analysis informed by eighteenth-century perspectives.

These are some of the salient points contained in *Wordless Rhetoric,* a book I found well written, if somewhat digressive (the "professor" is very clearly discernible); but the digressiveness is that of a stretched mind full of its theme and is not objectionable. Can the book be of use to the choral conductor? The answer is yes, for it provides another way to approach the music of the eighteenth century. Of course, the exclusive emphasis on instrumental music will make the book less appealing to some. For those interested in philosophy and aesthetics, *Wordless Rhetoric* is highly recommended. Let us hope that it is an augury of things to come from Mark Evan Bonds.

Stephen Town
Book Review Editor
Northwest Missouri State University
Maryville, Missouri

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CHORAL REVIEWS

Conan Castle, editor

EDITOR'S NOTE: This issue reviews major works and other compositions of substantial length scored for mixed voices.

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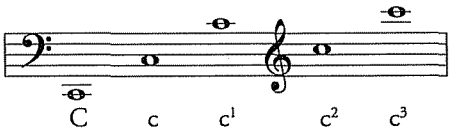


Advent Cantata
Daniel Pinkham

SATB, wind quintet, harp,
C.F. Peters, available only on rental from the publisher. The $175 rental fee includes choral scores, full score, instrumental parts, and permission for one performance.

Daniel Pinkham's new *Advent Cantata* was commissioned by the Albany (New York) Pro Musica and received its first performance in December 1991. The seven-movement work is a setting of the Greater Antiphons, sometimes called the "O" Antiphons because they each begin with "O." Liturgically, the Antiphons are heard at Vespers the week before Christmas.

Pinkham's *Advent Cantata* is an important work, one which is highly expressive and closely tied to the text. The individual movements are short; the entire work lasts twenty minutes. The scoring for wind quintet and harp is extremely colorful. The wind parts are not difficult, though they require a great amount of breath; the harp part is more involved and requires a first-rate harpist.

The expressiveness of the work revolves around the Advent cry of "Veni" ("O Come"), and the opening half-step motive on that word appears in subtle ways in other movements. The first movement is a serious and fervent call for the Messiah, climaxing on a four-fold restating of "Veni." The second movement is written in the same style but is more dramatic, with greater extremes of dynamics and an even greater climax. The third movement, "O Root of Jesse," brings in a much more restrained and gentle style but begins to rush toward the words "O come and do not delay."

The fourth and fifth movements are the center of the work and will be the most quickly accessible to the audience. "O Key of David" is a canon that is extremely melodic and somewhat mysterious. It avoids the large climaxes of earlier movements and remains somewhat pensive throughout. "O Oriens" ("O Come, O Bright and Morning Star") begins without breaking the mood and expands in a simply gorgeous and expressive way as the sun rises; this is one of the most beautiful movements in all of Pinkham's music. The sixth movement is very quiet. The final movement has a scherzandolike motive throughout in the orchestra while the chorus at last proclaims the name of the Messiah, "O Emmanuel, King and Lawgiver." This movement is a series of climaxes, each going one step farther than the preceding and leading to a *forte* ending.

The work has many exciting, beautiful moments and is well-designed. The chorus parts make sense only with a complete understanding of the Latin and only with the orchestral accompaniment. The tessitura of the soprano part and the complexity of some of the tonal writing suggest that this excellent work is of at least medium difficulty and should be tackled by very good university or community choirs.

David Janower

Agnus Dei from *War Requiem*
Benjamin Britten
SATB, organ,
Boosey & Hawkes, OCTB6526, 80¢

Many who cannot hope to assemble the massive forces required to perform all of Britten's masterful statement on war may welcome this brief excerpt of the *War Requiem* edited by Philip Brunelle. It should be performable by almost any choir. The choir is in unison throughout, and the melody spans only a ninth. The music is in a very slow $\frac{5}{16}$ meter (sixteenth note = 80), and the chromatic lines are doubled in the accompaniment. The tenor solo does require an accomplished singer. In this excerpt, the tenor soloist sings the Wilfred Owen poem which begins "One ever hangs where shelled roads part. In this war he too lost a limb," while the choir sings the traditional Latin Agnus Dei text.

The organ part differs only slightly from the accompaniment in the piano-vocal score; however, the arranger could have offered the organist more help regarding registration. For example, the continuous sixteenth-note line, here given for the left hand, is always played by the orchestral strings in three octaves (16', 8', and 4' pitch). When the soloist sings, the line is played by strings alone (from a chamber orchestra,) and the three-note chords in the right-hand part are played by woodwinds (oboe, clarinet, bassoon); when the choir sings, the winds join the strings of the "large orchestra" in the octave sixteenth-note line.

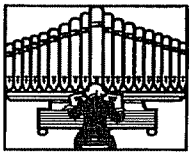
Britten's Agnus Dei is a beautiful and timely composition that could bear frequent performance. Duration is given as three and one-half minutes.

Larry D. Cook

And This Shall Be for Music
Ron Nelson
SATB, 3 trumpets, 3 trombones, tuba, timpani,
Ludwig Music L-1233, $2.25

If you are looking for a flashy opening or closing number, especially for a very large ensemble, combined choruses, all-state chorus, or festival setting, *And This Shall Be for Music* will serve the purpose well. From the energizing brass fanfare through the *fortissimo* conclusion, this piece will guarantee chills and thrills to both performers and audience. While the tessitura of each vocal line is wide and leans toward the high side, it is not strenuous. The angular melodic lines are tonal and are supported by the brass choir. Often the tenor doubles the soprano at the octave while the bass doubles the alto line. The brass provides rhythmic interest and vitality against the homophonic choral writing. The text is worthy to be proclaimed in such a jubilant fashion.

Joan Whittemore



The Apple Tree
Emily Crocker
SATB, unaccompanied,
Jenson Publications, 47101044, 95¢

Written for Henry Gibbons and the North Texas A Cappella Choir, this work uses a text which appeared in an early nineteenth-century setting by Jeremiah Ingalls contained in *A Christian Harmony.* This work, however, should not be confused with the Elizabeth Poston setting performed by many English choirs. The vocal range of the soprano part lies between c^1 and g-$flat^2$, altos between a-flat and d-$flat^2$, tenors between e-flat and g-$flat^1$ and basses between G-flat and d-$flat^1$. The texture varies between unison, and two-part writing, and a section in which a soloist or the sopranos sing descantlike phrases while the bass section sings the third verse of the text. The final verse features SATB and SSATB scoring and builds to a very subtle and beautiful closing. *The Apple Tree* would be an effective piece for advanced high school choirs, university choirs, and adult church and community choirs.

Gary K. Walth

Cantate Domino
David Conte
SATB/SATB, unaccompanied,
E. C. Schirmer, #CS 4184, $1.60

Cantate Domino (Sing unto the Lord), written in 1975 for the Bowling Green State University A Cappella Choir, is modeled upon the polychoral style that emanated from San Marco in Venice at the end of the sixteenth century. The Latin text, taken from Psalm 149, appears here without an English translation. Conte's antiphonal setting of this popular text lasts about four and one-half minutes, utilizes two equally disposed choruses, and would make an ideal selection for combined choirs at a state or regional festival.

Each line of text receives its own musical setting, and Conte employs a variety of expressive means to capture the essence of the words. Vigorous, homophonic alternation, *coro battante*, characterizes the opening line of text, "Cantate Domino canticum novum" ("Sing to the Lord a new song"). A transition to a more relaxed tempo and a thinner texture appears at the words "laetetur Israel" ("Be glad Israel"). Strands of imitative polyphony symbolize "et filiae Syon" ("and daughters of Zion"), followed by majestic tutti chords and reverent unisons at "exultent in rege suo" ("rejoice in your king"). Twice during the course of the piece, the "cantate Domino" text returns, in an altered but recognizable musical form, helping to unify the composition's numerous components. Conte's restrained harmonic language incorporates tertial and quartal harmonies, colorful seconds and ninths, and an occasional bitonal cadence. Except for a fourteen-bar, antiphonal solo requiring two tenors with lyric b^1s, the piece is set chorally from start to finish. Although the notes themselves are not difficult and the vocal lines are accessible, the work demands a large, well-balanced choir possessing a fairly high level of musicianship. *Cantate Domino* is an extremely well-written work suitable for both liturgical and concert use.

Stephanie Henry

Cinq Hymnes (Five Hymns)
Ton de Leeuw
SSAATTBB, 2 pianos, percussion,
Donemus Amsterdam (Theodore Presser), no price given

Dutch composer Ton de Leeuw has set five texts of the fifteenth-century Indian mystic poet Kabir. The score, commissioned for the twenty-fifth anniversary of the Kurt Thomas Stichting, is published in a manuscript which is, at times, difficult to decipher. No translation is given for the French texts. The work is of interest for a highly trained choir. Two of the movements ("Regarde" and "Silence") are unaccompanied and explore a wide range of choral sonorities. The first movement, "O Mon coeur," is accompanied by two pianos; a low b-flat pedal in the accompaniment provides a point of reference for the chromatic choral writing. The third movement, "Le Son des cloches invisibles ("The Sound of Invisible Bells"), is coloristically accompanied by pianos and glockenspiel, antique cymbals, triangles, cymbals, and tam-tam. The final movement, "La Source de toute musique" ("The Source of All Music"), is accompanied by pianos, marimba, tom-tom, triangles, cymbals, and tam-tam. The varied accompaniments give contrast and interesting shading yet are accomplished by just two pianists and two percussionists. Vocal ranges are normal for advanced choral writing, but the sustained and rhythmic nature of the lines in French require professional ability. A choir which has mastered the styles of Poulenc and Debussy might enjoy the challenges of this work. The five movements may be performed separately. Duration of the total work is about half an hour.

George S. T. Chu

Early American Sacred Choral Library, Volume One
Barbara Owen (ed.)
SAB and SATB, keyboard,
Boston Music Company,
#14174, $5.50

This volume of early-American sacred choral music contains ten short pieces by William Billings, Benjamin Carr, Edward Hamilton, Thomas Hastings, Samuel Holyoke, Lowell Mason, and William Selby. Two of the pieces are scripture responses, and three are settings of Psalms 100, 143, and 150. Two of the pieces are for SAB while the rest are for SATB. One piece, *Nativity,* by Thomas Hastings contains short solo passages for soprano and bass. All are basically homophonic with the keyboard doubling the vocal parts.

Vocal ranges and tessituras throughout are moderate and should prove easily accessible even to choirs of moderate means. In all of these pieces, the text is of paramount importance, whereas the music is straightforward and devoid of complexity. While *Nativity* by Hastings is seasonal, the remainder of the collection consists of general service responses and anthems usable at any time during the church year.

Vance D. Wolverton

The Horsewatcher's Songs
Eugene E. Lassek
SATB, unaccompanied,
Little Woods Editions (Randall M. Eagen), #LW02, $1.95

The Horsewatcher's Songs consists of five short compositions: "The Sword Horse," "The Surf Horse," "The Storm Horse," "The Earth Horse," and "The Horse of Fire." The five poems are attributed to an anonymous author and are of varying quality. The composer makes the most of his chosen texts, however, presenting each in a highly expressive manner. Lassek's harmonic language is sometimes dissonant yet always tonal. While SATB writing predominates, judicious use is made of divisi. The resultant sonorities are rich and full.

Homophonic texture dominates, making the work immediately accessible to both chorus and audience. The composer leaves little guesswork for the conductor; dynamic and articulative markings are indicated clearly and frequently in the score. A narrator introduces the first of the five compositions but is not required further. While tessituras are moderate, ranges for each of the parts and the need to sing full dynamics at the extremes of those ranges may be limiting factors for some choirs. Ranges are soprano b to g^2, alto a to d^2, tenor c to g-sharp^1, and bass F to e^1. Skilled high school or college choirs will enjoy singing Lassek's music. His writing presents the kinds of rhythmic and melodic challenges that most good singers find appealing.

Stanley E. Romanstein

Io piango
Morten Lauridsen
SATB, unaccompanied,
Southern Music, 01-088854-121, 85¢

"Io piango" is one of a set of six *"Fire Songs" on Italian Renaissance Poems*, composed for and first performed by Rodney Eichenberger and the University of Southern California Chamber Singers on April 10, 1987. The Italian text, by Ruffo, is printed in the preface along with a literal translation. An audio cassette performance tape is offered by the publisher. The text is very dramatic; its setting is very declamatory. Dissonance is used to describe the fire and torment in the text, and dynamic contrast provides much musical energy. In short, it is a powerful piece. It stands alone but would perhaps be enhanced by performance with others of the set.

The vocal ranges (and tessituras) are moderate: soprano c-sharp^1 to g-sharp^2, alto c-sharp^1 to c-sharp^2, tenor e-sharp to e^1, and bass G-sharp to a-sharp. There is limited divisi in the SAT parts. The dissonances are approached skillfully by the composer, although on one occasion there is a leap to a dissonant harmony with voice crossings and an abrupt chord change. This is an excellent work for a chamber chorus and would program well in a concert of secular music.

Joe Hickman

Der Jahrkreis: Die Sätze für gleiche Stimmen
Hugo Distler
Equal voices, unaccompanied, **Bärenreiter (Foreign Music Distributors)**, BA 6375, $8.10

Der Jahrkreis: Die Sätze für dreistimmigen gemischten Chor
Hugo Distler
SAB, unaccompanied, **Bärenreiter (Foreign Music Distributors)**BA 6376, $6.90

The two volumes, taken together, constitute a cycle of fifty-two short motets for the church year. Written in 1933, the year Distler became a professor at the School for Church Music in Berlin-Spandau, they are intended by the composer "for use in church, school, and 'lay' choruses." In spite of their modest intentions, there is real beauty and musical challenge to be found. Hindemith is Distler's obvious model, both musically and in his purpose to provide useful music in a contemporary style for amateur singers. The musical and text sources are wide-ranging: chorale tunes and texts, folk poems, liturgical chants—all treated freely and with great variety; some include instrumental *ritornelli* for interesting contrast between verses. Ranges are very modest.

I found several motets in each volume particularly attractive as representative of the total. In the volume for equal voices, *Gott is unsere Zuversicht* is a flowing piece interrupted by a free modal intonation leading into a brief imitative conclusion; *Vater unser im Himmelreich* is a three-voice setting of Martin Luther's version of the Lord's Prayer, with alternate two-voice verses. Choir directors will find welcome material in *Das Amen*, three unusual Amen settings. In the mixed-voice volume, there is a charming setting of the Advent folk text, *Maria durch ein' Dornwald ging*. The well-known Epiphany hymn of Nicolai, *Wie schön leuchtet uns der Morgenstern* has an interesting *ritornello* for flute, violin, and viola to contrast with the repeated verses. *Selig sind die Toten* is set in a very free rhythm and would be an ideal choice for a memorial program. All texts are in German. That, and the price of each volume, may inhibit general utility, but there are treasures here to be found. I would urge the publishers to make available a selection of the best and most useful in a singable English translation to reach the "church, school, and 'lay' choruses" in this country.

Carl Zytowski

Mare Clausum
Joseph Haydn
SATB, bass solo, keyboard,
Doblinger, Diletto Musicale 90a, $21.00

This incomplete oratorio, composed only of a bass aria and chorus, is given its first practical edition. Because of its esoteric qualities, it has more historical than performing interest. The bass aria would be fun. ("Nor can I think my suit is vain that land the sea should now maintain, since retribution's due, / For England had great wealth possess'd by sea's access and thereby blest with plenties not a few.") The score's price makes a choral performance impractical,

if not nearly impossible; however, *stimme* parts are available (contact Foreign Music Distributors, Chester, New York). One cannot fail to recommend H.C. Robbins Landon's prefatory notes. He continues unearthing all there is to know of Haydn and his works. We in choral music thank him for his indefatigable research, impeccable scholarship, and engaging writing.

D. Royce Boyer

Mass: Christ in Majesty
Mark Carlson
SATB, organ,
Ione Press, Inc. (E. C. Schirmer)
I. Kyrie, #4294, $1.45
II. Gloria, $4295, $2.00
III. Agnus Dei, #4296, $1.20

The National Shrine of the Immaculate Conception, Washington, D.C., commissioned this Mass for Easter Sunday, 1987. I can imagine few other liturgical settings in which it would be either practical or even possible to use the piece given its length, difficulty, and the complete absence of congregational involvement. The ranges and tessituras of the vocal parts and the frequent divisi require a good number of very able singers. The organ part (a reduction of the orchestra score) requires a sizable instrument and a player with an extensive reach. The music is, however, outstanding. The melodic and harmonic idiom lean toward the neoromantic. The vocal lines appear gratifying to sing, and it would be easy to inspire any group equal to the demands of the music to put their best effort into learning it.

All three pieces contain moments of genuine beauty. The Kyrie and Agnus Dei are notable for their macaronic texts, and Carlson sets both the Latin and English with a facility seldom found. Likewise, in the second movement, the ritornello-like interspersing of the text "gloria in excelsis Deo" serves to unite and give rhythmic drive to the lengthy English text. I found the Agnus Dei to be breathtakingly beautiful in spots. It is the movement I would most like to hear performed with orchestra. While the absence of congregational

involvement is not problematic technically within the principles of liturgical music in the Roman rite, it would be difficult to find other textual settings of the Mass which would stand comparison with the consistently high quality of Carlson's music. I would like to see him either set the remaining texts of the liturgy or write a new setting of comparable quality which involves the congregation. In addition, I would recommend that university choirs (particularly those with access to good organs in a good acoustical enviroment, or an orchestra) perform these pieces on a sacred program.

Ranges are soprano b to b^2, alto a to e^2, tenor d to a^1, and bass E to e^1.

Alan J. Hommerding

Mass, op. 130
Joseph Jongen
SATB, organ and brass (two trumpets, four horns, three trombones, tuba), **Oxford University Press**, #46070, $17.95

This work, written in 1945 and first published in 1985, is a must for all personal and institutional choral libraries. Jongen was born in Liège, Belgium, in 1873, studied at the conservatory there, emigrated to England in 1909, became director of the Brussels Conservatoire in 1920, and died near his birthplace in 1953. Although most of his output has been neglected until recently, he is regarded as the leading figure in Belgian music during the first half of the twentieth century.

The Mass was originally performed as part of a liturgical service, but it is appropriate for the concert hall as well. The six-movement work (lasting between twenty and twenty-five minutes) is written in a style following the French tradition of Fauré, Franck, Widor, and Schmitt (Jongen was a virtuoso organist). It displays a transparency that belies the fullness of the orchestration. An interesting note about the original performing forces, courtesy of John Scott Whiteley's excellent editorial remarks, reveals that Jongen's choir consisted of sixty sopranos and contraltos, sixty tenors and

basses, and, most likely, one brass instrument on a part; formidable but certainly well within the resources of many large choral organizations.

The writing is primarily homophonic, the harmonic language is tonal, and the demands made on a solo quartet are modest. Both the frequent divisi indications and the fullness of the sonority require a group of at least sixty trained voices augmented by even more amateurs, even if organ alone is used for accompaniment. Although the vocal parts are not difficult, offering a realistic challenge for the amateur choir, the organ part does require some study, and the instrument should be modeled after, or able to simulate at least, the distinctive orchestral sonorities of the nineteenth-century Cavaillé-Coll organ.

Stephanie Henry

Medieval Rowndes
Ian Milkington (ed.)
Various voicings, unaccompanied,
Old Masters Press, #OMP 742, $2.75

This remarkable set contains what are probably the earliest examples of imitative counterpoint yet found in the British Isles. The manuscripts were discovered by editor Milkington in the wall of a ruined hut located high on a rocky hillside in northwest Wales. The vellum-covered sheets were apparently spirited away to such an unlikely hiding place in order to avoid capture by the armies of Edward I. The pieces appear to have been utilized as passwords. Those who could sing the notes and ancient text correctly were friend (Welsh); those who could not hold the part were clearly foe (English). In spite of the rigors of climate and the thousands of sheep who have sought refuge in the ruin over the centuries, the calligraphy is still partially legible. The ancient and often racy Welsh texts, which the editor calls "Welsh rarebits," are underlaid along with singable translations in old English.

Of particular interest are three works on seasonal texts: "Sprynge is y sprungene uppe," "Falle is y fellen owte," and "Wyntere is y freyzene mye (untranslatable)." Unfortunately, the manuscript for summer has only a drone, the melody having been nibbled off by hungry sheep.

The two extant pages of "Stille, Stille, Stille" exude a strong, fermented aura. "I muste awaye to ye privie chaymber" may have either a political or a sanitary derivation. The sprightly "Harlech's Harlotte" appears only with its initial alliteration (HHHHH). The complete text is available from the publisher with proof of age. The final canon is a tour de force on a Welsh place-name spelled with seventy-two letters, all of them consonants. Singers fortified with a pint or two will find these robust pieces irresistible.

Charles Batonwaver

Messe No. 6 in G major
Charles Gounod
SATB, organ,
Carus-Verlag, (Mark Foster)
#40.637/01, $8.70.

Gounod produced a significant number of sacred works, perhaps reflecting his decision at one time to consider entering the priesthood. The Mass is charming in its simplicity. Gounod's lyric melodies combine with a chordal and diatonic harmonization to make the work both attractive and accessible. The organ serves to reinforce vocal parts. Brief unaccompanied sections are also included. There are no solos in the work.

Two additional movements are included: "O salutaris hostia" and "Domine salvam." The editor describes these as traditional French additions to the Mass, though they may be omitted. The complete work lasts approximately twenty-two minutes.

Dawn O. Willis

Missa Brevis No. 1 in F
Joseph Haydn
SATB, 2 violins, basso continuo,
Carus-Verlag (Mark Foster),
40.601/03, $5.80

Missa Brevis No. 3 in G ("Rorate coeli desuper")
Joseph Haydn
SATB, 2 violins, basso continuo,
Carus-Verlag (Mark Foster),
40.602/03, $4.65

Missa Brevis No. 7 in B-flat ("St. Joannis de Deo")
Joseph Haydn
SATB, 2 violins, basso continuo, organ,
Carlus-Verlag (Mark Foster),
40.600/03, $4.95

H.C. Robbins Landon, who discovered *Missa Brevis No. 1* in Goettwig Abbey in 1957, suggests Viennese copyists attached one of Haydn's teachers' names (e.g., Georg Reutter or Ferdinand Arbesser) to the piece because Haydn's name, still unknown, was unlikely to enhance the sale of scores. Thus, the true composer became hidden from historians. Pohl believed the work was created in 1742 when the composer was ten years old. The music reflects the style of the missae brevi Haydn had sung at the Cathedral (e.g., Caldara and his choirmaster/teacher, Reutter) and not his later study of treatises of Fux, Mattheson, and Kellner, and the sonatas of C.P.E. Bach, which encourage more emotional content, counterpoint, and Neapolitan operatic virtuosity.

Missa Brevis No. 3 in G ("Rorate coeli desuper") receives its name from the Isaiah

text used as the Introit for the Fourth Sunday in Advent, "Drop down, ye heavens, from above, and let the earth be opened with righteousness." "Rorate" masses were comonly held throughout Advent in German-speaking regions. It is unusual to find a plainchant melody utilized in an eighteenth-century choral setting with instrumental accompaniment, but it is difficult to refute Haydn's use of the five scale-like *puncti* of "aperiatur" in the chant setting. It seems natural that a youthful composer, writing only his third mass, would choose the conjunct notes over the words "be opened" rather than the chant's leaping first phrase underpinning "rorate." The ascending line opens both the Kyrie and the Credo (Haydn's youthful pun?), and traces can be found throughout the little work (the Gloria is only eight bars). This Mass is an excellent selection to introduce the Mass form and eighteenth-century classicism to a choir, yet satisfying in content for the sophisticated listener.

Saint John of God is the founder and patron saint of the Brothers of Mercy order. The monks' chapel, near their hospital in Eisenstadt, had very limited choir gallery space, prohibiting orchestral forces. The presence of a fine, albeit small, organ of the early 1730s encouraged the composer not only to compose *Missa Brevis No. 7* with two violins, bass, and "verspielte" organ solo, but also to serve as organist for the first performance in the winter of 1777–78. This thoughtful setting shows a greater sensitivity to the words than earlier settings; e.g., the ending "dona nobis pacem" is marked *pianissimo* and *perdendosi.* The soprano solo of the Benedictus with its embellishing organ solo is magnificent. Most of the singer's line is doubled by violin; however, a well-coached voice is needed.

Greisinger, Haydn's acquaintance and contemporary biographer, concluded that the composer's attitude toward church music was not "gloomy and repentant but gay, reconciled, and trustful." These three Missae brevi are gems that illustrate Haydn's religious spirit. They serve as excellent precursors and training grounds for choirs preparing to undertake the more mature masses of his last years.

D. Royce Boyer

St. Nicholas Mass
Modest Mussorgsky, (Philip Lane, arr.)
SSAATTBB, boys' or girls' semichorus, orchestra, **Oxford University Press,** #46073, $16.95

This Mass is a compilation of various choruses taken from Mussorgsky's works, especially the unfinished opera *Salammbo.* Philip Lane, the arranger of this forty-minute work, refers in his preface to Mussorgsky's own practice of drawing upon his early works in writing his later ones. Lane makes the case that other people, particularly Rimsky-Korsakov, whose orchestrations are used in this Mass, have assisted in the preparation of performance editions of Mussorgsky's works.

A large orchestra combined with a romantic harmonic vocabulary create a sound easily identified as Mussorgsky/ Rimsky-Korsakov in style. The extensive choral writing and infrequent use of soloists keep the work from taking on an operatic quality. Brief solos are assigned to mezzo-soprano (listed as a soprano solo in the score) and baritone. A semichorus of boys' or girls' voices is added for the final movement.

St. Nicholas Mass would be accessible to most large choirs interested in an extended work outside of the usual repertoire yet based on the music of a known composer. Vocal scores as well as orchestral scores are available on rental from the publisher.

Dawn O. Willis

Te Deum in D, MH 827
Michael Haydn
SATB, orchestra,
Carus-Verlag (Mark Foster), #CV 50.342/01, $12.75

Also available: Chorus parts, #CV 50.342 05, $3.80; wind set (2 oboes, 2 trumpets, timpani), #CV 50.342/09, $9.30; organ, #CV5.342/49, $4.95; violin I, (CV 50.342/11), violin II (CV 50.342 12), viola (CV 50.342/13), cello/bass (CV 50.342/14), $3.50 each

Haydn composed five settings of the Te Deum over the course of his life. The present edition is of the last of those settings and dates from September 20, 1803. The piece represents the mature

composer sure of his compositional style and intent. It is, in fact, a true gem of the Classical period, and its publication, in this beautiful and usable edition by Charles H. Sherman, will ensure that it quickly assumes its rightful place in the standard repertoire.

The piece consists of four short, contiguous movements: "Te Deum," "Te ergo quaesumus," "Aeterna fac," and "In te Domine speravi." The first movement is a sprightly vivace characterized by dotted rhythms and highly ornamented violin parts. The eleven-measure "Te ergo quaesumus," while marked largo, is also characterized by bravura violin parts. Verse three, "Aeterna fac," is set as an allegretto in triple meter. The final movement is a fugue in duple meter and is marked vivace. Throughout the piece ranges and tessituras are accessible and the vocal lines are eminently singable.

Neither orchestral nor choral parts are overly demanding, and the Te Deum text is appropriate for many purposes. This is a beautifully crafted, affordable edition which deserves to be heard and, one hopes, recorded in the very near future.

Vance D. Wolverton

This Day
Marvin Curtis
SATB, keyboard,
Mark Foster Music Co.,
#MF2058, $1.30

This Day is a festive piece characterized by energetic rhythmic drive. From the outset it makes use of syncopations, alternating triplet and sixteenth-note figures, and traditional jazz and rock rhythmic patterns. Choral passages are full and sonorous, making frequent use of unisons expanding into harmony. The writing throughout is essentially homophonic. Ranges are relatively high. A large choir with good intonation for the unaccompanied singing is required.

There are some curious anomalies on page 9. The B in the accompaniment in the second measure is clearly a misprint, but the d in the tenor against the pedal D-flat appears to be correct. On the first page the relationship between the allegro $\frac{4}{4}$ and the $\frac{6}{8}$ which follows is not clear in the score. Does eighth equal eighth, or does the $\frac{4}{4}$ quarter equal the $\frac{6}{8}$ dotted quarter?

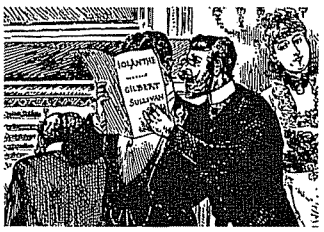
The effective piece was commissioned for the inauguration of the first president of Clark Atlanta University. Its two texts are scripturally related: "This is the day which the Lord has made" and "Teach me, o Lord, the way set out in Thy statutes." The work is long but worth the effort.

Don A. Andre

To Shepherds as They Watched by Night
Johann Schelle
SSATB, two trumpets, two violins, cello/bass, timpani, keyboard,
Concordia Publishing House, #97-6001, $5.50, instrumental parts #97-6002

This concerted setting of six verses of Martin Luther's Christmas hymn *Vom Himmel kam der Engel Schar* is by one of J.S. Bach's predecessors at the Thomaskirche in Leipzig. The wonderful piece appears in an excellent and usable edition by Dale F. Voelker. Ranges and tessituras should not prove to be an obstacle even for choirs of modest means. The vocal parts, except in the brief concluding presto, are surprisingly free of Baroque fioriture. Embellishment of the familiar chorale melody is assigned primarily to the accompanying instruments. Variety of musical treatment adds interest to the several statements of the chorale tune. The original German is underlaid along with an English translation that sings remarkably well. The admirable edition fully adheres to ACDA/MPA editorial standards.

Vance D. Wolverton



Totus Tuus
Henryk Mikolaj Górecki
SATB, unaccompanied,
Boosey & Hawkes, $7.50

Górecki's *Totus Tuus,* op. 60, was first performed on July 19, 1987, by the Choir of the Warsaw Academy of Catholic Theology at a high mass, held by Pope John Paul II in Victory Square, Warsaw. Although Górecki is described in the score as an international figure in the Polish avant-garde, the text and its musical setting can hardly be described as avant-garde. The work is quite sonorous and demands a large chorus. Because of limited vocal ranges, slow tempi, and sectional repetition of text and music, the work provides little difficulty for a good church choir.

The edition is a manuscript facsimile which is readable though faint in places. At $7.50 a copy one would hope for better print quality.

The work is tied to its occasion of composition and, while very beautiful, would provide some programming difficulties for the concert hall. Performance during eucharist or some liturgical function which requires a long choral work would seem appropriate. *Totus Tuus* lasts eleven minutes, and its tempo and slow harmonic rhythm demand a live acoustical environment. No translation of the Latin text is provided.

Joe Hickman

Universi, qui te exspectant
Johann Ernst Eberlin
SATB, keyboard,
Roger Dean Publishing Company, #HRD 330, $1.50

The style of this motet, a gradual and alleluia for Advent, is typical of Eberlin's straightforward, somewhat old-fashioned language: imitation abounds at the fifth and octave for the first thirty-three measures and is interrupted briefly by a three-part homophonic accompaniment to a soprano melody. The remainder of the piece is comprised of imitative sections contrasted with trio and duet textures. The "alleluia" sections are rhythmically the most interesting, with syncopated duets between soprano and bass creating a most unusual effect.

The text is presented in both the original Latin and an English singing version. Tessituras and ranges for all voice parts are moderate. The vocal lines move primarily stepwise with leaps no greater than a fifth. The keyboard part (marked "organ or piano"), which does little more than double the voice parts, is rather unidiomatic for either instrument. For the pianist the writing does not lie within the hands: there are numerous stretches which are impossible to reach. For the organist numerous adjustments would have to be made to transcribe the two-stave score to three staves.

The publication unfortunately provides no explanation of editorial procedures. Neither the source of the Latin text nor the derivation of the English text are identified. Also missing is any historical information on the genesis of the piece: when it was written, why, and for whom. For these reasons the edition does not meet the editorial standards of ACDA/MPA and cannot be highly recommended.

Sharon A. Hansen

Visions
John McCabe
SSAATTBB, unaccompanied, **Novello (Theodore Presser)**, #07 0498, $5.25

"Visions" is a nine-minute setting of two secular texts by the Irish poet James Clarence Mangan. Together with "Motet" and "Siberia," this work completes

McCabe's *Mangan Triptych.* Tessituras and ranges are moderate in alto and bass, but tenors must sing b-flat[1], and sopranos require b-flat[2] with much singing hovering around f^2 and g^2. Individual lines contain occasional large or difficult leaps (e.g., diminished fifths) but generally consist of common intervals. While the rhythm is not overly difficult in much of the piece, some passages use syncopations, divisions of the beat into sextuplets, numerous cross-rhythms, and frequent metrical changes. Harmonies are mildly dissonant with passages of bitonal writing and chromaticism. Many changes of mood and compositional technique occur; unity is provided by rondolike repetitions and permutations of the opening section. Directors of large university or professional choirs seeking a longer-than-average and challenging piece of good music should examine "Visions." The work is well crafted and full of subtle nuances.

David W. Music

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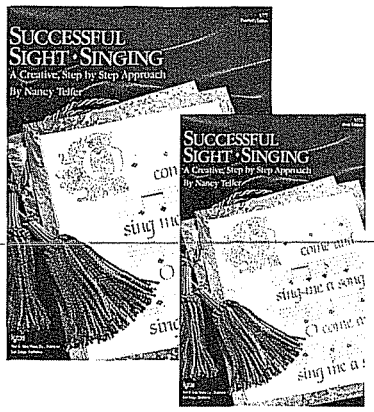

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