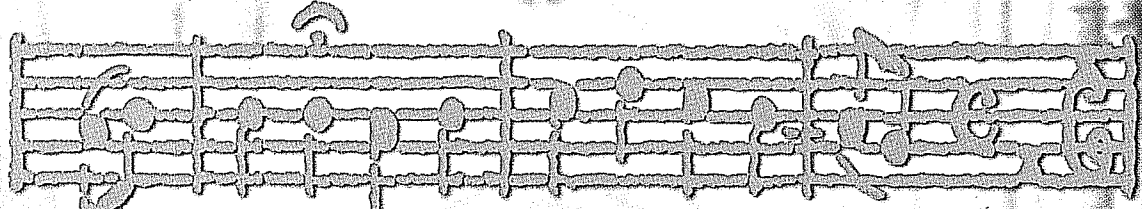
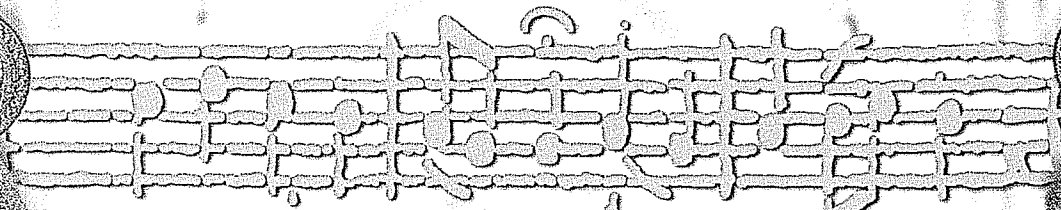


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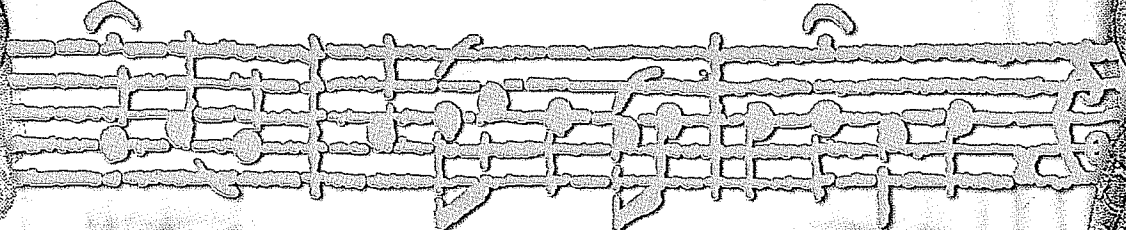
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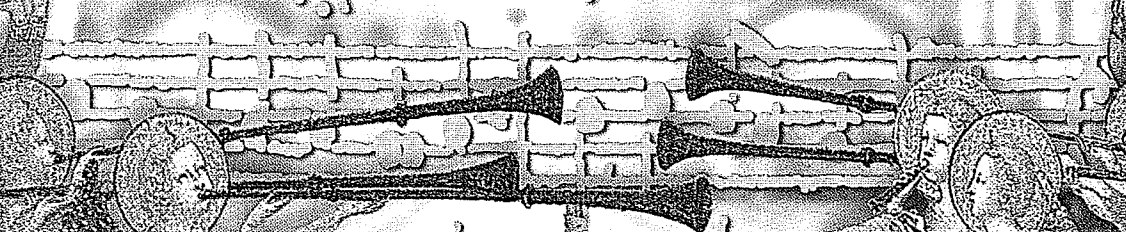
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Cover by Efrain Guerrero, graphic artist, Austin, Texas.
Illustration for Jacobson article is the Hebrew "Kadosh" in
the traditional Tiberian ekphonic notation.
Photos of William Ferris by Lisa Ebright.

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SPECIAL NATIONAL CONVENTION PULL-OUT SECTION

FROM THE EXECUTIVE DIRECTOR

Whitacre Awarded 2001 Raymond W. Brock Memorial Composition

LAST MONTH THIS column focused on the Raymond W. Brock Memorial Compositions and the Raymond W. Brock Memorial Student Composition Contest. At that time I was privileged to introduce the winner of the 2001 student composition contest, Aaron Garber from the University of Tennessee.

Now I am very pleased to announce that the composer chosen to write the 2001 Raymond W. Brock Memorial Composition, Eric Whitacre, has accepted the commission. We are very excited to have Eric join the long line of distinguished composers who have contributed to the Brock commissions. His work will be premiered at the convention by the Kansas City Chorale, under the baton of Charles Bruffy.

An accomplished composer, conductor, and clinician, Eric Whitacre is one of the bright stars in contemporary concert music. He received his M.M. in composition from the Juilliard School of Music, where he studied composition with John Corigliano.

Regularly commissioned and published, Whitacre has received composition awards from ASCAP, the Barlow International Composition Competition, the American Choral Directors Association, the American Composers Forum, and this spring was honored with his first Grammy nomination (contemporary classical crossover), and commercially he has worked with such luminaries as Barbara Streisand, Marvin Hamlisch, and Bobby McFerrin.

Born in 1970, Whitacre has already achieved substantial critical and popular acclaim. The American Record Guide named his first recording, *The Music of Eric Whitacre*, one of the top ten classical albums in 1997, and the Los Angeles Times praised his music as "electric, chilling harmonies; works of unearthly beauty and imagination." *Water Night*, an unaccompanied choral work written in 1995, has become one of the most popular choral works of the last decade and is one of the top-selling choral publications in the last five years.

Whitacre has served as principal conductor of the College Light Opera Company, chorus master for the Nevada Symphony Orchestra, and has appeared as guest conductor with numerous professional and educational ensembles, including the San Francisco Symphony Chorus, the Gregg Smith Singers, and the Miami Children's Chorus. Last fall he conducted the first in an annual series of wind symphony concerts in Tokyo, where he has been named guest music director of the Hosui Wind Symphony. This spring he begins his tenure as the newly appointed composer-in-residence for the Pacific Chorale.

(Executive Director, continued on page 62.)



STATEMENT OF MEMBERSHIP

The American Choral Directors Association is a nonprofit professional organization of choral directors from schools, colleges, and universities; community, church, and professional choral ensembles; and industry and institutional organizations. *Choral Journal* circulation: 18,000. Annual dues (includes subscription to the *Choral Journal*): Active \$55, Industry \$100, Institutional \$75, Retired \$25, and Student \$20. One-year membership begins on date of dues acceptance. Library annual subscription rates: U.S. \$25; Canada \$35; Foreign Surface \$38; Foreign Air \$75. Single Copy \$3; Back Issues \$4.

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ACDA supports and endorses the goals and purposes of CHORUS AMERICA
in promoting the excellence of choral music throughout the world.

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AFFILIATED ORGANIZATIONS

INDIANA
CHORAL DIRECTORS ASSOCIATION
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TREASURER

Maxine Asselin
3 Holly Road
Taunton, Massachusetts 02870
508/822-2820 (voice); 508/884-3404 (fax)
ACDAMaxine@aol.com

EXECUTIVE DIRECTOR

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

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713/944-2450 (voice); 713/948-4710 (fax)
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Music Department, Bakersfield College
1801 Panorama Drive
Bakersfield, California 93305
805/395-4547 (voice); 805/395-4078 (fax)
rkean@bc.cc.ca.us

INDUSTRY ASSOCIATE REPRESENTATIVE

Kent Smith
Heritage Festivals
P. O. Box 571187
Salt Lake City, Utah 84157
801/263-3445 (voice); 801/265-2314 (fax)
mail@heritagefestivals.com

PAST PRESIDENT'S COUNCIL

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Boulder, Colorado 80309
303/494-6648 (voice); 303/492-5619 (fax)
whittenr@spot.colorado.edu

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FROM THE PRESIDENT

Advocacy: A Continuing Need

“I MUST STUDY politics and war that my sons may have liberty to study mathematics and philosophy. My sons ought to study mathematics and philosophy, geography, natural history, naval architecture, navigation, commerce, and agriculture, in order to give their children a *right* [italics mine] to study painting, poetry, music, architecture, statuary, tapestry, and porcelain.” So wrote John Adams in a letter to Abigail Adams dated May 12, 1780.

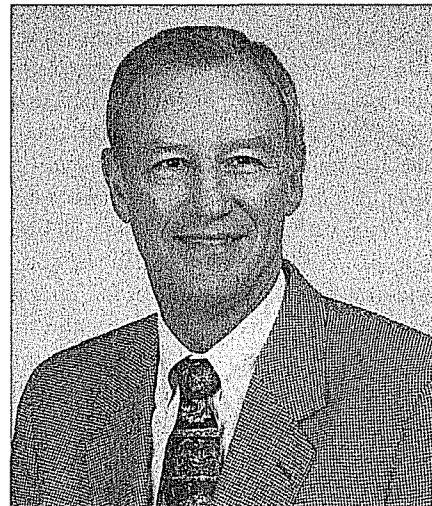
Though the idea does not appear in either the Constitution or the Bill of Rights, it was the notion of at least one of our nation’s “founding fathers” that a day should come when the children of this country would have the right to study music and the other arts. Alas, more than two hundred years later that dream has not yet fully blossomed into reality.

ACDA has joined other arts organizations in the United States over the past decade in efforts to be persuasive advocates for the role of the arts in American society. Our ACDA Advocacy Resolution, originally developed as a response to the erosion of funding for the arts at local, state, and national levels, continues to appear recurrently in the *Choral Journal*, as well as in divisional and state newsletters. ACDA members, in concert with representatives from MENC and its affiliate state organizations, have invested time, energy, and resources in the varied tasks of advocacy.

The recently adopted National Standards for music in K-12 education illustrate at least one positive result from those efforts. Yet, there remains much to be done! The intention of these standards must still be implemented at local levels, where funding exigencies still cause administrators to look at the arts as “first cut possibilities” when budgets must be reduced. Several factors have kept these efforts from fully achieving their goals. One is the lack of necessary persistence. There is an old adage that applies here: “Do not become weary in well-doing.” Advocacy efforts are time-consuming and require continuity to achieve desired results. Continuing initiatives, both individually and collectively, are required to make a case for the importance of the aesthetic arts in human experience—and particularly in the educational development of children. One of the major disappointments of the past five years has been the failure of the robust health of the American economy to have a more positive impact on governmental support for the arts at all levels.

Secondly, the increasingly pervasive influence of popular culture has undermined the development of a broadly claimed vision for the role of the aesthetic arts in American culture. Even in many school music programs, the music of popular culture, or its derivatives, has supplanted “art music” as the primary fare in the musical diet.

Another difficulty has been a tendency for some arts advocates to be myopic in the defense of their own particular area(s) of involvement, to the exclusion of other areas. Though it is humanly natural to be more aware of needs in the areas that consume our individual time and interest, we all have a stake in the advancement of all arts programs. Choral directors must be concerned for adequate support for instrumental programs, and we all have a vested interest in appropriate music education experiences for children at the elementary level.



(President, continued on page 69.)

FROM THE EDITOR

In This Issue

“SACRED BRIDGES,” BY Joshua Jacobson, is an investigative foray into the origins of church liturgy. Jacobson begins by embracing the hypothesis that “the early Christians, as a breakaway sect of Jews, modeled many of their liturgical texts, ceremonies, and music after those of the Temple and synagogues of Judea.” The author traces the evolution of common structural elements in Jewish and Christian worship services, such as public cantillation of a lesson from the scriptures, the chanting of psalms and hymns, and congregational prayers of supplication and doxology. By citing past scholarly writings, augmented by confirming music examples, Jacobson makes a case for the sacred bridge connecting liturgical practices between Jews and Christians for the past two millennia. “Sacred Bridges” is an interactive article, which means the reader can go to <www.acdaonline.org/cj/oct2000> and listen to the musical examples referred to in this article.

William Ferris, a well-known figure in the choral community, died unexpectedly May 16, 2000. Lyle Stone had the good fortune to interview him, having written his doctoral dissertation on Ferris. The conversation between Stone and Ferris yields enormous insights into the man and the composer. This article offers the reader, and particularly nascent and seasoned composers, an inside look at a composer’s creative and imaginative powers and intentions. In the colloquy, Ferris emerges as a self-effacing artist, talking freely and openly about his life’s journey through the world of music.

CHORUS AMERICA recently held its twenty-third conference in Baltimore, Maryland. Barbara Tagg attended the conference and has provided some of the highlights of the event and the choral musicians who participated. If you are unfamiliar with the purpose and function of CHORUS AMERICA, Tagg’s account will answer many of your questions and help you understand more about its services to choral music in North America.

Looking Ahead

The November issue of the *Choral Journal* will be a focus issue on J. S. Bach, commemorating the 250th anniversary of his death. All articles, columns, and book, CD, and choral reviews will be about his music.

Carroll Gonzo

LETTERS TO THE EDITOR

Dear Mr. Gonzo,

What a surprise it was at age 79 to find my face on the cover of the August issue of the *Choral Journal*! I’m the third guy from the left in the top row in the photo of the Fred Waring Pennsylvanians. I have a copy of the original photo, which was taken at the old Roxy Theater in New York sometime during the month of August 1944. I was a graduate student at Teachers’ College, Columbia University, at the time, and my adviser was Harry Robert Wilson. As a lark, I auditioned for the Fred Waring organization and to my surprise, I was accepted.

I filled in for a few recording dates and was asked to join the chorus for a six-week stint at the Roxy, where the group was appearing between showing of the film, *Wilson*, with Alexander Knox and Geraldine Fitzgerald. We sang four shows a day, with five on Saturday and Sunday.

It was rather hectic trying to balance my course work at Teachers’ College and the time I spent at the Roxy. It was a great experience, and I was fortunate enough to have
(*Letter, continued on page 91.*)

EDITORIAL BOARD

EDITOR

Carroll Gonzo
School of Music, University of Texas
25 East Campus Drive
Austin, Texas 78712
512/232-5665 (voice); 512/232-5666 (fax)
choj@mail.music.utexas.edu

ASSOCIATE EDITOR

Nina Gilbert
Department of Music
Lafayette College
Easton, Pennsylvania 18042
610/330-5677 (voice); 610/330-5058 (fax)
NLGilbert@aol.com

MANAGING EDITOR

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

EDITORIAL ASSISTANT

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

EDITORIAL BOARD MEMBERS

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

David L. Brunner
Department of Music, University of Central Florida
P.O. Box 161354
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brunner@pegasus.cc.ucf.edu

Christine D. de Catanzaro
School of Music, Georgia State University
Haas-Howell Building/75 Poplar Street
Atlanta, Georgia 30303
muscddx@panther.gsu.edu

J. Michele Edwards
1844 Rome Avenue
St. Paul, Minnesota 55116

Sharon A. Hansen
Department of Music, School of Fine Arts
University of Wisconsin–Milwaukee
P.O. Box 413
Milwaukee, Wisconsin 53201
sahansen@csd.uwm.edu

Victoria Meredith
Faculty of Music, Talbot College
University of Western Ontario
London, Ontario N6A 3K7, Canada
vmmeredit@julian.uwo.ca

Richard Nance
Department of Music, Pacific Lutheran University
Tacoma, Washington 98447
nance@telisphere.com

Donald Oglesby
School of Music, University of Miami
Coral Gables, Florida 33124
DOglesby@miami.edu

Robert Provencio
California State University–Bakersfield
9001 Stockdale Highway
Bakersfield, California 93311
rprovencio@csbak.edu

Lawrence Schenbeck
Department of Music, Spelman College
Box 316, 350 Spelman Lane SW
Atlanta, Georgia 30314
lschenbe@spelman.edu

Timothy W. Sharp
Department of Music, Rhodes College
Nashville, Tennessee 37212
sharpsmnr@aol.com

Stephen Town
Department of Music, Northwest Missouri State University
Maryville, Missouri 64468
stown@mail.nwmissouri.edu

COORDINATOR OF STATE NEWSLETTERS

Perry White
2726 S. Pickard Ave.
Norman, Oklahoma 73072
jpsings@telepath.com

NATIONAL R&S CHAIRS

NATIONAL CHAIR
Barbara Tagg
215 Crouse College/Syracuse University
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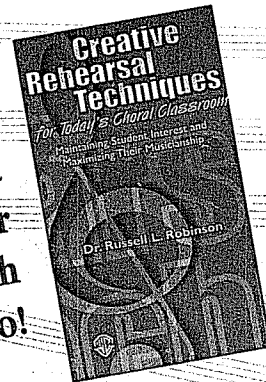
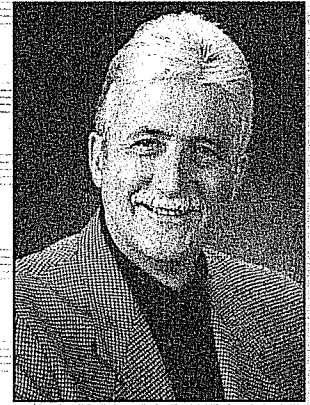
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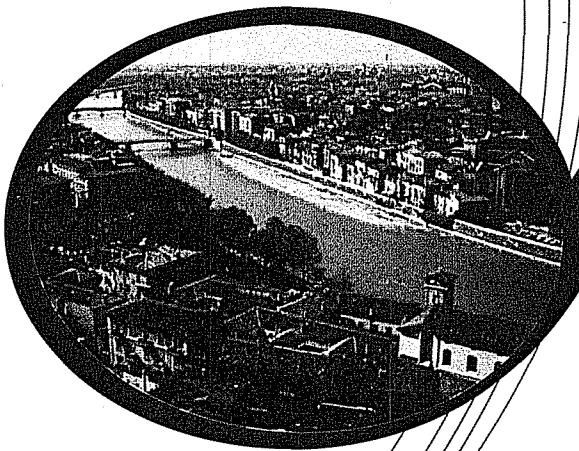
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Sacred Bridges

by Joshua Jacobson



Editor's note: This is an interactive article. Each of the author's musical examples may be heard by visiting our Web site <www.acdaonline.org/cj/oct2000>.

My first course in music history began with the study of Gregorian Chant. I learned how the grand tradition of polyphony had developed in the magnificent cathedrals of Europe. I deciphered the "witnesses" of the earliest art music tradition—neumatic and staff notation developed by the clerics in these cathedrals.

I never thought of questioning the curriculum, but the subtext seemed to be that there was no music worthy of study before Gregorian chant. The first chapter of Richard Crocker's *A History of Musical Style* (1966 edition) is titled, "Before the beginning: Gregorian Chant." The first chapter of Donald Grout's *A History of Western Music* (1960 edition) is titled, "The State of Music at the End of the Ancient World"; pages 1–19 are devoted to the Greek heritage, one half of page 20 is devoted to the Judaean heritage, and the explanation of church music begins on page 21.

In recent years scholars have provided us with a new perspective on the origins of church liturgy. The early Christians, as a breakaway sect of Jews, modeled many of their liturgical texts, ceremonies, and music after those of the Temple and synagogues in ancient Judea.

Joshua R. Jacobson is professor of music and director of choral activities at Northeastern University, and artistic director of the Zamir Chorale of Boston. Jacobson is past president of the Massachusetts chapter of ACDA.

1. **S** An-ctus, * Sán-ctus, Sán-ctus Dó-
minus Dé-us Sába-oth. Pléni sunt caéli et tér-ra
gló-ri-a tú-a. Hosánna in excél-sis. Bene-díctus
qui vé-nit in nó-mine Dómi-ni. Hosánna in
excél-sis.

"Sanctus" from the *Liber Usualis*

This is not an entirely new hypothesis. Three hundred years ago, Arthur Bedford, a Puritan, wrote,

I shall lay down this Hypothesis: that the Musick of the Temple did very much resemble that part of our Cathedral Service which we call the Chanting of the Psalms, esp. where Men and Boys sang the same Part without a Bass. . . . This was the method used by the Primitive Christians in the most Early Ages of the Gospel and this they borrowed from the Jews. . . .¹

Many of Bedford's peers felt the Church had to distance itself from its Jewish origins. But Bedford defended his position that the singing of plain-chant was appropriate for the English cathedral.

There are some, who take an Occasion to express their Dislike of our Method in Singing at the Cathedrals, because it resembles the Practice of the Jews, in the Time of the Old Law, and therefore they think it must be abolished at the Coming of Christ. This Argument hath been sufficiently confuted. . . . St. Paul exhorts the Ephesians to speak to themselves in psalms and hymns . . . and St. James (5:13) commands us that "any man is merry, he should sing psalms. . . ." This without Doubt, they sang . . . according to the Practice in Singing used among the Jews. . . . When the Apostles exhorted us to sing Psalms, they could have forewarned us at the same time of the Manner of their Singing, if it had been unlawful: but since in this they made no Alteration from the Jews, we have no Reason to make Alteration from them.²

Charles Burney did not hold plainchant in such high esteem. He wrote,

The value of Gregorian Chant corresponds to the low level of barbarians, i.e., the First Christians. They had no sense for the fine poetry of the Greeks, for they used for their melodies the prose-texts of Scripture.³

Burney attributed the base origins of Gregorian chant to the Jews.

That some part of the sacred music of the Apostles and their immediate successors, in Palestine and the adjacent countries, may have been such as was used by the Hebrews, particularly in chanting the psalms, is probable. . . .⁴

Similar attributions were made by, among others, François-Joseph Fétis, Hubert Parry, and Hugo Riemann.⁵ The first scholar to go beyond speculation, to offer proof of the derivation of Gregorian chant from ancient Jewish chant, was Peter Wagner.⁶ Wagner's methodology involved the collection and comparison of the most ancient chants from Jewish and Christian traditions. In this century, musicologists and liturgists, less fettered by dogma and prejudice, have brought us closer to a scientific understanding of the relationship between church and synagogue. Among those who have been working in this area are Israel Adler, Hanoch Avenary, Edward Birnbaum, Abraham Idelsohn, James W. McKinnon, Amnon Shiloah, John A. Smith, Peter Wagner, Egon Wellesz, and Eric Werner.⁷

A comparison of the liturgies of contemporary Judaism and Christianity would begin with the observation that there are common structural elements, including the public cantillation of a lesson from the scriptures, the chanting of Psalms and hymns, and congregational prayers of supplication and doxology.

Some sections of the two liturgies are virtually identical. Perhaps the most well known of the common liturgical texts is the fourth section of the ordinary of the mass: *Sanctus sanctus sanctus Dominus Deus sabaoth, pleni sunt coeli et terra gloria tua*. This is the Latin translation of the congregational response recited at least four times daily in the synagogue liturgy, *Kadosh kadosh kadosh, hashem tsevaot, melo chol ha'arets kevodo*, in English, "Holy, holy, holy is the Lord of Hosts, all the earth is full of His glory." The source is Isaiah 6:3.

Several events on the Christian liturgical calendar are closely connected to their Jewish ancestors. Easter falls on the first Sunday after the spring full moon, so it will coincide with the Last Supper, which took place on Passover, which falls on the spring full moon. The scheduling of Christmas on the twenty-fifth night of December echoes the Jewish holiday of Chanukah, which begins on the twenty-fifth night of the lunar month of *Kislev*.

Several words in the church liturgy have been adopted directly from the synagogue. These Hebrew expressions entered the vernacular in transliteration, rather

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than translation. They include *amen* [so be it], *hallelujah* [praise the Lord], *hosanna* [save us, please], *Sabaoth* [hosts, or armies of angels], and *Selah* [a rock].⁸

The oldest stratum of music in synagogue and church is that which is associated with its oldest and most sacred texts—the canonized Bible. Since the words of the Bible were considered to have been spoken or inspired by God, they were zealously protected from change. According to some traditions, God not only spoke these words, God sang them. Hence, the well-known legend of Pope Gregory I receiving the melodies of the chants that bear his name directly from the Holy Spirit in the form of a dove.

Rabbi Judah Ben-Samuel “The Pious” (c. 1150–1217, Regensburg) wrote:

The Bible must be chanted according to the melodies that were revealed to Moses at Mount Sinai. As it is written (Exodus 19:19), “God answered [Moses] with a voice.” “With a voice” means that Moses heard the melody directly from God, and Moses used that same melody to chant the Scripture for the Israelites.⁹

The chanting or “cantillation” of biblical texts does in fact sound rather exotic. In their zeal to protect this music from change, its practitioners through the ages succeeded in preserving the monophonic texture and much of the freedom of rhythm and the colorful modalities characteristic of the ancient Middle East.

Thanks to studies in comparative musicology conducted over the last hundred years, we can now point to the specific Jewish sources of numerous Catholic chants. Figure 1 shows the first two verses of Psalm 114 chanted in the Gregorian *tonus peregrinus*. Figure 2 shows those same verses chanted in a North African Jewish tradition.

The melodies are nearly identical. How do we explain this? Did a Jew go into a church and copy the music? Did a monk sneak into a synagogue and transcribe the Jewish Psalmody? Neither scenario is likely, especially when we consider that this same chant is sung in synagogues in such far-flung and isolated com-

For nearly two thousand years zealous religious authorities have attempted to prevent Jews and Christians from having any influence on each other's liturgical practices.

munities as Yemen and Poland. A more likely explanation is that both derive from a common ancient source—the liturgy of Jerusalem some two thousand years ago—the Psalms as they were sung by the Levites in the Temple, by the common Jew in the synagogue, by Jesus and his disciples, and by the first Christians.

Why has there been such a deafening silence about the Jewish origins of Gregorian chant? Perhaps the church fathers felt a need to forge an identity for the church that distanced itself from its Jewish roots. The nineteenth-century Austrian historian R. G. Kiesewetter wrote:

The Christians evinced an anxiety to separate themselves from the Jews, and their object was, in fact, more especially to be found in a peculiar art of song distinct from that of any other religion.¹⁰

In some writings there are overtones of anti-Semitism, as well. In the late eighteenth century, the respected music historian Johann Nikolaus Forkel wrote:

In short, even under immediate instruction by divinity (Christ) the culture of that nation (the Jews) remained so backward, that it is not to be counted among the number of cultured nations.¹¹

For nearly two thousand years zealous religious authorities have attempted to prevent Jews and Christians from having any influence on each other's liturgical practices. A sixteenth-century codification of Jewish law and practice (*The Shulchan Aruch*) states:

A cantor [in the synagogue] who sings melodies that the gentiles use in their worship should be prevented from doing so, and if he refuses to comply and persists in doing so, he is to be removed from his position.¹²



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On the other side of the coin, many Christian theologians found themselves embroiled in a battle to purge the church from Jewish influences. The fourth-century monk Diodorus of Tarsus (Turkey) complained that the Church was imitating Jewish songs, and his student, St. Chrysostom, warned against imitating Jewish practice.¹³

Of course, the very presence of these prohibitions is a sign that laws were needed to curb an existing practice. Jews and Christians were attracted to each other's music and were crossing the sacred bridge.

Jewish cantors and composers were fascinated by the music they managed to hear in the world beyond their ghetto walls. Sometime before 1622 the Italian Jewish composer Salamone Rossi wrote a setting of Psalm 137, *Al Naharot Bavel* [By the Waters of Babylon]. This music, which was sung in the synagogue of Mantua, Italy, on *Tisha B'Av*, a fast day that commemorates the destruction of the ancient Temple in Jerusalem, was composed completely in the style of the church lamentations of the same period. It bears no resemblance to the traditional synagogue chanting of Rossi's time. Furthermore, the opening melody of Rossi's

composition is modeled note-for-note on a church motet to the Latin version of that same text, composed by Rossi's friend, the chapel composer, Lodovico Viadana (Figures 3 and 4).

There are also instances of non-Jewish composers being attracted to traditional Jewish melodies. The eighteenth-century Venetian church composer, Benedetto Marcello, to add a touch of authenticity to his Psalm settings, based his themes on melodies he heard in the Synagogues of Venice. Like other great artists of his time, Marcello felt the need to base his creative work on that of the ancients. Although his contemporaries based their church music on Gregorian chant, Marcello attempted to go further back, to the roots of Psalm singing in ancient Jerusalem.

Marcello published his Psalm settings, titled *Estro poetico-armonico*, in 1724. Several of the arias are based on the Jewish melodies he had collected. To demonstrate the exalted lineage of these compositions, the composer included his transcription of the original chants, with the Hebrew text and music reading from right to left¹⁴ (Figures 5 and 6).

During the emancipation movement of the late eighteenth and early nineteenth century, some Rabbis attempted to "re-form" the Jewish service, to make it less oriental and more like the service of their Lutheran neighbors. In 1810 the German Rabbi Israel Jacobson established the first Reform Temple in Europe. He abolished the ancient modes of chanting Scripture along with the traditional prayer modes. In their place he introduced the singing of Protestant chorales with organ accompaniment, fitted with new texts in German or Hebrew. Figure 7 shows a page from Jacobson's hymnal. The Lutheran hymn, "Wenn ich, O Schöpfer," has been set with a Hebrew text, "Tsurim darkecha etbonan," and the music runs from right to left to accommodate the Hebrew text (Figure 7).

One of the most fascinating cases of bridge-crossing comes from eighteenth-century England. Meier Leon was born in London in 1755. As a youth, he displayed tremendous musical talents in Jewish and secular music. At the age of eleven he was appointed "zinger" [cantor's assistant] in the newly rebuilt Duke's Place

Figure 1. Psalm 114, Gregorian Chant

Figure 2. Psalm 114, Jewish synagogue chant

Figure 3. Rossi, *Al Naharot Bavel*

Figure 4. Viadana, *Super flumina Babylonis*

Whatever happened to Cantor Leon from London? Despite the popularity of his tune, the Jewish community in London must have continued to have misgivings about their operatic clergyman. In 1787, when the Jewish community in Kingston, Jamaica, wrote to London asking for a cantor, the British were only too happy to send them Meier Leon. Leon set sail and remained at his post in Jamaica until his death in 1800. We have no record of any music from his pen from that period; Jewish calypso and reggae would remain dormant for well over a hundred years.

By the late nineteenth century, contact between Jewish and Christian musicians became much more common. In 1881, Max Bruch composed an *Adagio* for cello and orchestra based on *Kol Nidre*, a Jewish liturgical melody he had learned from his friend, Cantor Abraham Jacob Lichtenstein. In 1914, Maurice Ravel wrote an art song titled *Kaddisch*, based on the synagogue doxology for the High Holy Days. The composer wrote of this experience:

I was attracted to the strange and haunting beauty of Jewish music. I

felt almost as though I had been brought into a new musical world when a few authentic Jewish melodies were brought to my notice. I was so bewitched by the mysterious color and exotic charm of these melodies that for weeks I could not get this music out of my mind. Then my imagination was set aflame.¹⁷

Modest Mussorgsky was also attracted to the Jewish liturgy. In 1866, through an open window, he overheard a devotional melody being sung by his Jewish neighbors.¹⁸ This tune, attributed to Rabbi Abraham Ha-Mal'akh (1741-81), would resurface a decade later as the main theme for Mussorgsky's oratorio, *Joshua* (1877). In fact, the composer was so fond of this Jewish melody he asked that it be inscribed on his tombstone (Figures 16 and 17).

These bridge crossings raise interesting but thorny questions. Can a gentile composer create Jewish music? Can a Jewish composer create music for the church? In 1971, Leonard Bernstein, a composer with deep Jewish roots, wrote a highly unorthodox *Mass* for the opening of the Kennedy Center in Washington, D.C. Bernstein brought to the central liturgy of the Catholic faith the same "God-wrestling" one finds in his Jewish works, such as the *Jeremiah* and *Kaddish* symphonies and the *Chichester Psalms*. Furthermore, in at least one movement of this work, Bernstein made a conscious attempt to cross the sacred bridge. Appended to the Latin *Sanctus* is its Jewish equivalent, the Hebrew *Kedushah*.¹⁹

Judaism and Christianity have been cross-pollinating, off and on, for the past two millennia. Despite dogmatic restrictions, deep-seated prejudices, and enforced segregation, there has been a growing understanding of the religion of the "other." In recent years there seems to be a deeper respect for differences in culture and theology. This mutual appreciation is slowly being felt in the world of musical performance. Perhaps someday even Grout will catch up.

Notes

¹ Arthur Bedford, *Temple Musick, Or an Essay Concerning the Method of Singing the*

Figure 8. *The God of Abraham Praise (Leon)*.

Figure 9. Leon, *Yigdal* (as sung in contemporary American synagogues)

Psalms of David in the Temple: Wherein the music of our cathedrals is vindicated as conformable not only to that of primitive Christianity, but also to the practice of the Church in all preceding (London: H. Mortlock, 1706), 61–2, cited in Eric Werner, “Musical Traditions and its Transmitters between Church and Synagogue,” *Yuval* 2 (1971), 171.

² Bedford, *Temple Musick*, 236.

³ Charles Burney, *A General History of Music*, Volume 1 (London, 1776), 212, cited in Werner, “Musical Traditions,” 172.

⁴ Burney, *A General History of Music*, Volume 2, p. 41, cited in Werner, “Musical Traditions,” 173.

⁵ J. F. Fétis, *Histoire générale de la Musique*, vol. 4 (Paris: Didot, 1874), 8–12; Sir Hubert Parry, *Evolution of the Art of Music* (London: Kegan Paul, Trench, Trubner, 1893), 53; H. Riemann, *Handbuch der Musikgeschichte*, Vol. 1, Part 2 (Leipzig: Breitkopf & Härtel, 1923), 33, 56, 82, cited in Werner, “Musical Traditions,” 174–176.

⁶ Peter Wagner, *Einführung in die gregorianische Melodien*, Vol. 1 (Leipzig: Breitkopf & Härtel, 1911), 17.

⁷ For the most thorough treatment of this subject, see Eric Werner, *The Sacred Bridge: The Interdependence of Liturgy and Music in Synagogue and Church during the First Millennium* (New York: Columbia University Press, 1959), reprint edition New York: Da Capo Press, 1979.

⁸ Bible scholars speculate that “selah” may have been a signal for an instrumental interlude, which then was a signal for all the worshippers in the Temple to prostrate themselves. In later Hebrew, “selah” means “forever.”

⁹ Judah Ben-Samuel, *Sefer Ha-Hasidim*, ed. Jehudah Wistinetzki and J. Freimann (Frankfurt am Main: Wahrmann, 1924), 207, §817.

¹⁰ Eric Werner, “Musical Traditions,” 168.

¹¹ J. N. Forkel, *Allgemeine Geschichte der Musik* Vol. 1 (Leipzig: Schwickert, 1788), 90. Cited in Werner, “Musical Traditions,” 168.

¹² Joseph Karo, *Shulchan Aruch, Orach Chayyim*, §53:25 (see also the commentary in *Mishnah Berurah*).

¹³ Eric Werner, “The Conflict between Hellenism and Judaism in the Music of the Early Christian Church,” *Hebrew Union College Annual* 20 (1947), 458.

¹⁴ Joshua Jacobson, “Choral Music for Chanukah,” *Choral Journal* 31:2 (1990), 22.

¹⁵ *Jewish Chronicle*, 1873, p. 642, cited in Abraham Idelsohn, *Jewish Music in Its Historical Development* (New York: Holt,

Fug - gi fug - gi fug - gi da que - sto cie - lo Aspr' e

§ ritornello

du - ro spie - ra - to e gie - to. Tu ch'il tut - to i pri - gio - ni e

le - ghi. Ne per pian - to ti fran - gio pie - ghi. Fier - ti -

Figure 10. “The Dance of Mantua,” arranged by Giuseppino Del Biabo

Solo

Kawl - od ba - lei - vavv pe - ni - - maw ne - fesh Ye - hu - di

ho - mi - yaw, Ul - fa - sey - miz - rawch kaw - di - maw

a - yin le - Tsi - yon tso - fi - yaw. Od lo awv - daw tik - vavv sey - nu,

ha - tik - vav ha - no - shaw - naw, Law - shuv le - e - rets a -

vo - - sey - nu, law - ir baw - Daw - vid chaw - - naw.

Figure 15. *Hatikvah*

a - za - mer bi - she - vo - khin le - me al -

go - - - fis - khin de - va - kha - kal -

ta - pu - khin de - i - nun ka - di - shin

Figure 16. Rabbi Abraham Ha-Mal'akh, *Azamer Bishvachin*

Allegro marziale

Vel - en' - yem Ye - go - vy - Sok - ru - stchit' Iz - ra - il' dol - zeh

Han - an - ye - yef nye - tchest - i - vykh nye - pry - e - klon - nykh - ot - kro - vye - n' - yu.

Figure 17. The main theme from Mussorgsky's *Joshua*.



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Hawkes as a separate choral octavo. For
an analysis of the Jewish elements in
Bernstein's *Mass*, see Jack Gottlieb, "A
Jewish Mass or a Catholic Mitzvah?"
Journal of Synagogue Music 3 (December
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A Conversation with William Ferris (1937–2000): An Insight into the Man and the Musician

by Lyle Stone

Editor's note: The following interview was edited for the *Choral Journal*.

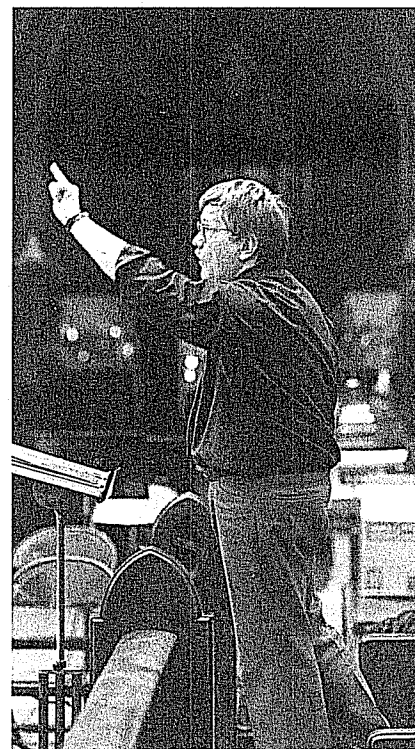


Photo by Lisa Ebright

William Ferris was leading the William Ferris Chorale in a rehearsal of Verdi's *Requiem*, Tuesday evening, May 16, 2000, at St. Thomas the Apostle Church, in Hyde Park, when he collapsed on the podium, the victim of a massive heart attack.

The chorus had just begun rehearsing the last section, "Libera me," [Deliver me, O Lord] when Ferris fell backward to the floor. CPR was administered prior to Ferris being transported to the University of Chicago Hospital, but he never recovered. Ferris's final moment came while conducting one of his favorite works, surrounded by people he loved and who loved him.

William Ferris was one of the outstanding composers/performers of our time. In his large body of works, he reflected the distinguished history of Chicago's musical life. At the Church of Our Savior in Chicago, he was concert organist and organist/choirmaster; at the American Conservatory of Music he was professor of composition and director of the chorus. Ferris also was founder/director of the William Ferris Chorale, acclaimed for its concerts of Renaissance and contemporary, unaccompanied choral music.

William Ferris was involved with music-making since childhood: at the age of nine he became a pupil of Sister Thelma at

Lyle Stone is a professor of music at Long Beach (CA) City College, where he is the director of choirs and teaches music fundamentals and music of American cultures. He received a D.M.A. in conducting from the University of Missouri-Kansas City.

the St. Felicitas School on Chicago's south side. He was a boy soprano in the church choir, where di Lasso and Palestrina were a standard part of the repertory. He began composing at the age of ten.

During his high school years, Ferris began organ lessons with Dr. Arthur C. Becker (student of Charles-Marie Widor, Marcel Dupré, and Paul Dukas). Ferris's ability as a pianist was recognized by Herman Shapiro, with whom Ferris studied before he entered the School of Music at De Paul University. While at De Paul, Ferris undertook conducting studies with Paul Stassevitch, choral conducting with James B. Welch, and continued his studies with Shapiro and his organ studies with Becker. Ferris added composition studies with Leon Stein, Alexander Tcherepnin, and Leo Sowerby, as well, noting that his five years with Sowerby were extremely valuable to him because Sowerby felt that composers who perform "must actualize the music notation in sound." To Ferris, Sowerby as a teacher was on a par with the legendary Nadia Boulanger.

Ferris appeared frequently as an organist in recital. During the seven years he was organist at Chicago's Holy Name Cathedral (1955–62), he performed monthly vesper recitals. He moved to Rochester, New York, where he was organist and choirmaster at Sacred Heart Cathedral (1969–71) under the leadership of Bishop Fulton J. Sheen. In Rochester he organized and performed in a series of concerts at the Cathedral, beginning in 1967, which also featured Jean Langlais, Andre Marabal, Flor Peeters, David Craighead, and Russell Saunders.

His William Ferris Chorale was founded in Chicago in 1960, and it specialized in Renaissance and contemporary music. Numerous one-composer concerts featured the music of Frederick Delius, David Diamond, Leo Sowerby, William Walton, Francis Poulenc, Samuel Barber, and Gian Carlo

Menotti.

Public performances of the works of William Ferris include *October-November*, which was first performed by the Rochester Philharmonic in 1968 with the composer conducting; the *Concert Piece* for organ and string orchestra, performed in Worcester, Massachusetts, in 1967 with the Boston Symphony Orchestra strings, Berj Zamchocin, organ, and the composer conducting; the *De Profundis*, for chorus, soprano and tenor soloists,

and orchestra, commissioned by Fordham University for the first John F. Kennedy memorial concert on November 22, 1964, performed at Fordham by the Welch Chorale and members of New York Philharmonic with James Welch conducting; and *Out of Egypt*, a cantata for tenor and baritone soloists, chorus and organ, which was awarded the first prize in the National Leo Sowerby Memorial competition in 1969. This piece was premiered by Robert Lodine and a Festival Ameri-

can Guild of Organists Chorus in Chicago in 1970. Finally, Ferris's *Bristol Hills*, for string orchestra, commissioned by the Rochester Chamber Orchestra, was first performed in Rochester in 1970 with David Fetler conducting; and at Chicago's St. James Cathedral in March 1983 with William Russo conducting.¹

Ferris has composed many chamber works, both vocal and instrumental. There are works for the organ and for piano, many songs, and a long list of choral works. He has pointed out that his role as a composer was influenced by the pageantry of the church, particularly the high holy days and the weekly experience with the congregation.

The following interview by Lyle Stone for his doctoral dissertation took place in the fall of 1999. A listing of Ferris's recorded performances and published compositions may be accessed at our Web site at <www.acdaonline.org/october2000>.

Conversation

Lyle Stone: William, was your youth spent mostly focused on music or was it, as a young child, an average, well-rounded upbringing?

William Ferris: Well, I think it was pretty well rounded. I wasn't much at playing games, but I was a great swimmer. We had a summer place in Michigan. I liked going there and had two sets of friends. I call them outdoor and indoor friends because living back in Chicago was a lot of school stuff that involved music. I spent the summers out of doors, which I liked.

Stone: So it was discouraged by your parents?

Ferris: It actually was, yes. I spent a lot of time in regular activities. I went to high school downtown, so I was traveling a lot on my own on busses and trains.

Stone: Was that a public or private school?

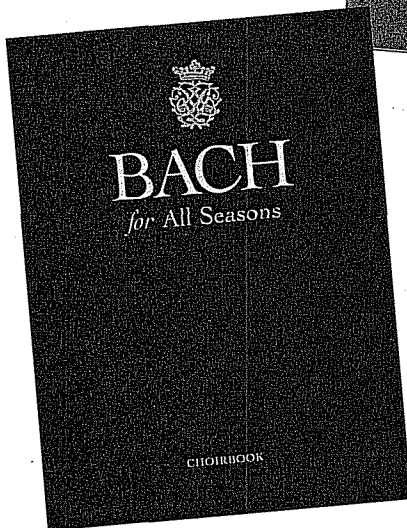
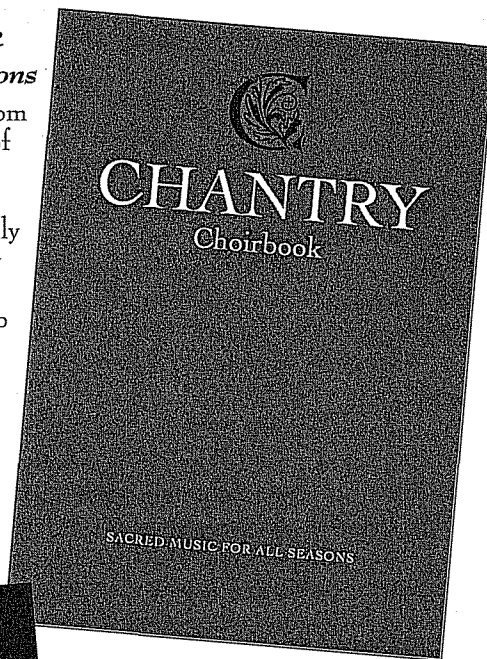
Ferris: I went four years to a minor seminary called Quigly in downtown Chicago. I had notions of becoming a priest. I went into regular college and then music school after Quigly, and I think it was a fairly normal life. We had family activities and friends. I often think to myself when I look back at dates on certain pieces of how gracious my family must have been. I look at a little piece

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dated December 28; I was a teenager when I wrote a little two-part piece, probably when everyone else was recovering from Christmas. Somehow they put up with me [laughter] and really encouraged it pretty well. It wasn't something that I spent all my time in. I was a pretty good student in high school, too, in other areas besides music.

Stone: So you were drawn to the church early on?

Ferris: I was. I sang as a kid in the church choir at our parish when I was very young and had a terrific music teacher and nun who taught me music because we didn't have a piano at home. When I was about eight, she started teaching me to sing, and I could go over there for lessons before school. I don't think I had a piano before I was about twelve, so I would take my lessons at school from her and practiced piano over there in the morning. I sang in the church and was drawn to the idea of the priesthood because every once in a while they would have funerals in the Catholic Church, and they would bring a choir of priests to sing. That was one of my first experiences hearing men singing in four parts. In the regular parish you never heard anything like that. So I was taken by that. They had a terrific musician at that seminary, Monsignor Meter, who died last fall. He studied in Rome as a young man with some very good composers who were two very important priest composers in the early part, up to the 1950s. It helped me in a way decide to become a musician because music became very important. I became chapel organist there and used to put programs together. I continued into that business, particularly regarding singing and choral music at that period anyway.

Stone: So Father Meter was an influence.

Ferris: Absolutely, big influence, yes. Because he introduced me to some outstanding music and opera at a very early age. He was an opera nut, so he would lend me his opera vocal scores. In the seminary, in those days, we went to school on Saturday, which is very intriguing considering how liberal they are now. It was almost like being in a little monastery, only it was day school. On Saturdays he would let me come down and sort music

I sang in the church and was drawn to the idea of the priesthood because every once in a while . . . they would bring a choir of priests to sing.

for the Sunday choir while the Met broadcasts were on. I got to hear music that I never would have heard. That was very interesting. At the time I was learning Palestrina. I had a vocal score of *Aida* [laughter]. I love opera and have composed two operas myself, *The Diva* and *Little Moon of Alban*. One is a one-act comedy, *The Diva*, and the other a three-act.

Stone: And are they both contemporary operas in style and harmonic structure?

Ferris: Yes, *The Diva* received a performance at Northwestern two years ago, a really exciting performance with student singers and orchestra. I thought it really worked. I had only heard it in a two-piano version before. I've never heard

the big one done with orchestra, because getting an opera done is like building the Taj Mahal; it's so expensive. Yes, they're mature works. Well, now they're about ten or twelve years old, but they're fully developed, contemporary operas. Barber was somewhat of an influence. It's a lyrical style.

Stone: You mentioned a minute ago about a date and noticing a note written about composing a two-part piece. Do you remember your first attempt at composing?

Ferris: Yes, I do have a notion of it. I don't know if I have any pieces extant from there, but when I brought my archive over to Northwestern, I found a lot of stuff from the early teen years, like from twelve or thirteen. I know I started fooling around with writing these down about the age of ten. I think I was still in grammar school. I knew a young clarinetist and for some reason I showed her these pieces, which she played through; I was maybe around ten. I think it was pretty unskilled, but I kept most of them. Some of it's been lost. This wonderful nun I studied with insisted that I take theory.

Stone: What was her name?

Ferris: Her name was Sister Thelma. I have no idea now what her last name was because we never knew those things.



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Stone: She encouraged you to take music theory.

Ferris: She did. In fact, she taught me. She would bring me downtown on Saturday, sometimes, and go to some of the classes that were being given for young people at DePaul University School of Music.

Stone: How old were you?

Ferris: I would say the age of ten. We'd go down to Baldwin Hall and play Bach inventions for each other and get little medals and stars. She really kept us on our toes, as I remember.

Stone: What inspired you to think about writing an opera?

Ferris: I always had a love of the form. I saw a play on television called *Little Moon of Alban* by James Costigan. Julie Harris was in this television play. I sat watching it, and to my amazement I began imagining it as a music theater piece. I sketched out some ideas. I must have spent two years thinking about it and making rudimentary sketches before I ever got in touch with a librettist, some-

Opera is an entirely different thing because it has its own musical form and enormous propensity for development of a few words and characterizations, which is entirely foreign.

one who could actually form it into a book for me. I can't do that myself, like Menotti and Wagner. I'm no good at that at all. I had to have someone turn it into a libretto, but that piece took me a very long time. It occupied five, six years of my life. I wasn't doing only that. It's just too big, it's a huge thing.

The Diva went faster because I wrote a scene for a contest that Beverly Sills had in New York City Opera for a one-act opera. I was selected as one of the three finalists; I had to develop the whole one-act opera for the contest. Unfortunately, I lost to Jan Bach. She's a good friend, a nice composer, so I'm not too mad at them [laughter]. I did all that pretty rapidly because of the possibility of it being performed in concert. It occupied about a year of my life.

Opera is an entirely different thing because it has its own musical form and enormous propensity for development of a few words and characterizations, which is entirely foreign. Cantatas and oratorios have more dramatic settings; you have characters singing their own music. I have a dream of doing one more before I shuffle off this mortal coil. I just know I'm going to set the time aside and simply do that, and nothing else, when I finally get to it.

Stone: That's quite a luxury.

Ferris: Well, I know it is, and I don't

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have it right now. [laughter] I have this dream of the luxury that maybe in the luxury time I'll do it. [laughter] Does that make sense?

Stone: Believe me, it does perfectly.

Ferris: Oh, that's great.

Stone: Since you mentioned texts and your closed-end composing and montage and motets, is there anything you specifically look for in selecting a text for a composition?

Ferris: Some pieces might be interesting for a number of reasons. *Hail Noble Flesh*, which is the earliest of the pieces, is based on the *Ave Verum Corpus*, which is the regular old Latin text that comes from the chant. I was going to make a setting of *Ave Verum* in Latin at this time. The Catholic Church was changing the beginning of the Second Vatican Council to English. A friend of mine asked if I might abandon the idea of setting a Latin text and set the same text in English. So, the English translation was by Robert O'Mara, a friend of mine. I had already selected that text, which I would call a Eucharist text. Ordinarily that would be sung during communion. So I think this is a particularly beautiful English translation.

Stone: It was obvious when I took the poetry and set it out on paper and looked at the music alongside, that you've taken the poetic structure and applied it to your musical setting. I specifically like the way you arrived at the word, "virgin" in the musical setting, which is followed by a four-measure interlude before the first appearance of the full choir.

Ferris: That, to me, is the most dramatic moment in the text.

Stone: You have the opening statement in a duet and then bring in the full choir as the text reaches a moment of impact. You use this technique frequently. Let's talk more specifically about your harmonic structure in *Hail, Noble Flesh*. Does the selection of a particular text have an effect on the harmonic structure of a piece?

Ferris: It's a little of each. I often find myself looking at the text, not so much as to what key or what tonal center I'm beginning in, but how I'm going to arrive at an important section in a piece. Now, my vision of this particular piece was when we arrive at the word "virgin"

I often find myself looking at the text, not so much as to what key or what tonal center I'm beginning in, but how I'm going to arrive at an important section in a piece.

or "Mary's virgin," I wanted to be in pure C-major.

Stone: And you did. You started out with a pedal E, in the beginning leading us eventually to F on the next page.

Ferris: Yes, what I'm doing is heading toward and yet delaying the resolution. To me it's more tonal-centered, not necessarily progression core to core.

Stone: You don't like to use key signatures.

Ferris: I don't; sometimes I do—that was Sowerby's doing. When I first came to him, he thought I used too many key signatures. It takes a long time to condition yourself to what's easier to read, and I'm not saying necessarily that one or the other is easier to read. Today most of my pieces wouldn't look this way exactly.

Stone: On the first page you have a pedal low E leading to F on the next page, then you have in the organ part D minor going on, so you've got two differ-

ent tonalities occurring simultaneously.

Ferris: It's a kind of a terraced thing of different tonal centers almost in a chordal manner sometimes, and then since I'm delaying, I'm waiting to get to the C. I think I'm kind of divergent through E^b pedal, A^b, F, and finally down to C on the top of page 3. You know, every downbeat flirts with being tonic.

Stone: It does, every measure shifts tonality.

Ferris: That's right. In a certain sense I think that's what gives the undulating spirit of a long sense of a tonal progression, if you want, a long harmonic motion sort of thing, so the pedals are good signals. But the downbeats of those bars give us a nice flavor each time away from that final resolution at "virgin."

Stone: In this piece you're basically trying to hold off the final chord?

Ferris: That's right. The whole piece, of course, eventually goes back and ends in C but in a dreamy, added-note manner.

Stone: I also notice you use a plethora of ninth chords.

Ferris: I do, yes.

Stone: Because you've got C 9 chord and other added note chords. It's a very, very nice flavor.

Ferris: Well, thank you. I do, I like those chords. I like seventh chords, I like added seconds and even added sixths. I once went through a period of using a lot of that scenario also. The idea of an unadorned triad doesn't seem to appeal to me as much except in rare cases, you know.

Stone: I notice you like a lot of contrary motion.

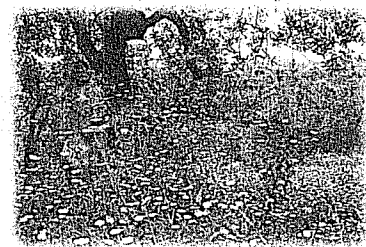
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Ferris: Absolutely, whenever I can get that, I try.

Stone: And a lot of parallel motion.

Ferris: And then parallel motion . . . I think that comes from when I was a kid singing some chant or Renaissance pieces. I think there's a lot more early music influencing this stuff than it looks like on the surface because it's kind of dissonant.

Stone: That's one thing I noticed. Even though your pieces are contemporary harmonically, they're traditional in structure.

Ferris: I think so—their structure and their melodic line.

Stone: In talking about parallels, I think you mentioned going back to older music styles, maybe even back to chant, because you have parallel fourths and fifths constantly going in opposite directions.

Ferris: That's right, I'm sure it comes from the early influences because we used to experiment with singing with organ a lot in fourths and fifths, even when I was a

little kid when I didn't really even know what it was. I found it to be such an interesting sound and such an easy way to enrich beautiful, long vocal lines that I think it just stayed with me. To this day, I use a lot of chords. I don't use as many fifths as I did, but a lot of chords.

Stone: Are you thinking of a way of progressing these measures logically or more of a free form?

Ferris: I wouldn't go so far as to say I planned all those tonal centers specifically. I think I worked two different centers until I felt it gave the freshest and most powerful approach to where I wanted to go. I'm not always intellectualizing to the degree that other composers do. A lot of the stuff I hear in my head and I check things out. It's the property of sounds that impels me, rather than the names I give to those sounds.

Stone: Oooh, I like that.

Ferris: I've always written instinctively. It's what I hear, and I have to believe in something I hear. Once I hear material I think is workable, I can move forward. I don't immediately sit down and fill out what that is in chord symbols.

Stone: Good, because I know some conductors might want to intellectualize a piece too much.

Ferris: I think it can be done too much. As Sowerby used to say "leave it in; it sounds good."

Stone: Yes, but you don't know why it sounds good.

Ferris: He wouldn't say to me it sounds good because it's the added sixth to the chord in the second bar. He said, "Remember, we write the music we like to hear." Isn't that interesting? We write the music we like to hear. And in a way he's saying because maybe no one else has done it. Isn't that interesting? Although he was a brilliant intellectual teacher, he taught instinctively, very much in your own style, you know.

Stone: Even though I'm schooled, I tend to do things out of instinct rather than intellect.

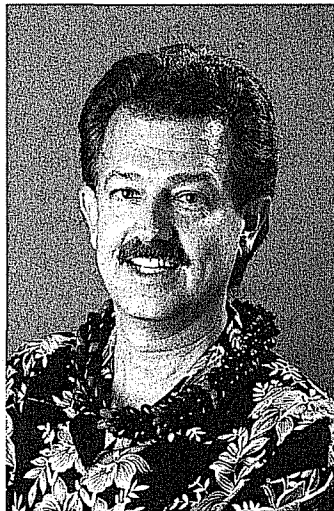
Ferris: I have to agree with you. I'm very much like that. Until I find it reaches something that feels good or sounds good, I'm not satisfied, no matter how much they explain it to me. I've done that even with visiting composers. One thing we were doing with Lee Hoiby once, the

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tempo I thought was all wrong. It was way too fast. He decided finally that he agreed with me, and he changed it [laughter]. Isn't that interesting? When you're sitting at your table by yourself writing, it's very different from the sound emanating from human beings in front of you. My God, if it's not working.

In fact, wasn't it Mahler who wrote, "Whenever you're having trouble with an area in a composition, go slower even if it's an adagio." Pull back until you can hear what's there to begin with and then decide how fast you can go. I agree with that. The instinct has to be valid or it's just a lot of talking.

Stone: I have a question about composing sacred pieces versus secular pieces. You've composed only a couple of secular pieces.

Ferris: Well, most of my choral music is with sacred text. There are a couple of big ones that are secular. *The Snow Carol* is one movement I find to be a Christmas work that's not necessarily liturgical or sacred. In a sense most of them are sacred

If someone hasn't specifically guided me or asked me for something, I have to be moved to go beyond what the text does to me.

pieces, hopefully done in church.

Stone: Exactly, but the one piece, *Indian Summer*, I hesitate to say it's secular because it's not a church piece. In that way it is secular, but we're talking about the sacrament of life and death.

Ferris: I know, particularly [Dickinson's] poetry fascinates me that way. She's a preacher's daughter, and she's always preaching, I think, in a very mystical and neurotic way, but still an amazing poet.

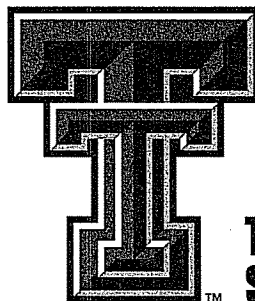
Stone: What do you look for in selecting a text?

Ferris: Like *Indian Summer*?

Stone: Any text. When you decide to pick a text for a setting, what do you look for?

Ferris: If someone hasn't specifically guided me or asked me for something, (here again I'm going to talk kind of instinctively) I have to be moved to go beyond what the text does to me. For instance, when I read the opening of *Indian Summer*, "these are the days when birds come back," I immediately felt almost a need to "musicalize" that because I felt this *Indian Summer*, this whole kind of mysterious time we celebrate here in the midwest, when it's neither winter or fall, magical and fires are burning, leaves and all this stuff.

It almost became a picture to me. I need an impulse greater than just the rhythm and sound of those words. Usually, it's a graphic thing with me. I've written dozens of songs, art songs, and I just know immediately if the first line



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clicks something into me and if I can read further and find options like that. I think it means the text is capable of being colored and that it's strong enough in its own aspect that "musicalizing" it won't make it trivial or hype.

I've never really set Shakespeare. Shakespeare scares me. I think it's very difficult. I think it was the downfall of Samuel Barber in writing *Cleopatra*. If he had stayed with Menotti and not Zefirelli, he never would have done it. I

think it scared him and he wrote a lot of tableaux instead of writing real opera like he had done in *Vanessa*.

Stone: I think they live with the rhythm of that text more than we do.

Ferris: They were brought up on it, sure.

Stone: When they hear it, they don't hear the complexity. They hear the music in it maybe more than we do. We don't hear it every day.

Ferris: I think you're right. For us it's

this rarefied thing. I have to find a poet that resonates with me spiritually and personally. I've set a lot of Edna St. Vincent Millay in my art songs. I'm very fond of her. Just recently I set a big cycle of Georgie Parker's poetry, which years before I never liked. I've learned to really respect her poetry. It's very different, much more concise than some of the other songs and things I've done.

In English I would hope that the words would be settable and singable. You have to be very careful of that, too. I'm not always successful, but I try, like, "oh frog that cannot cheat the bee." I'm not going to hide that. I'm going to try to make that into a motorized intense thing.

I think also (going back to Sowerby, my teacher), I had a word. It was "albatross" or something. I just put it in one voice and let other people sing ooh and ah, and he got very annoyed at me. He said, you know, if this line bothers you so much that you're going to hide it, maybe you shouldn't set it. I think I finally abandoned that project because I found whenever I couldn't make it work chorally, it would always be a word that was just shot out by someone.

Now, someone like Benjamin Britten can do that fabulously, I think, while someone's making sound effects. He re-invents things all the time, language or harmonies, no matter what it is from work to work, in an astonishingly brilliant way. To this day I'm never sure exactly what he's going to do.

Stone: I think it's part of his charm.

Ferris: I think it is. Oh, my God, yes, I agree.

Stone: In *Indian Summer* you mentioned your remembrances of your summers and the changing of the seasons. When you wrote this piece, did you have any intent of the metaphor of life and death, or were you just writing a piece as a remembrance of the summers you had spent?

Ferris: I think I started out without any metaphor of life or death. You can almost tell from the urgent quality and the really bi-tonal driving quality of the piece; it took on a much richer, sort of symbolic form in my mind.

Stone: Yes, because you open with a wonderful bi-tonal setting, the major against the minor.

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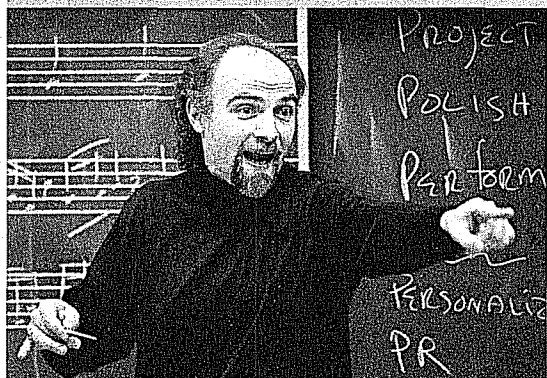
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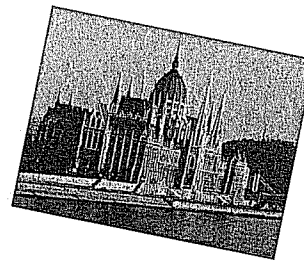
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Ferris: That's right; it's a questioning piece, a piece of contrast all the way through. Although it's tonal, the modes are mixed so often between major and minor or ambiguous triads together that it's an unsettled piece. It ends on a gigantic mixed triad. It never really settles in. The flats and the naturals are all the way through. The immortal wine is still just a vision to come. From the performances I've done of it, it makes a pretty spectacular close. You must have a wonderful pianist, a big group, and a big grand piano. [laughter]

Stone: With lots of bright sound in it.

Ferris: Absolutely, and someone who can cover the piano almost orchestrally. A great big Steinway.

Stone: Let's talk about *A Snow Carol*.

Ferris: I can give you a little background on this. This is part of a big work called *Snow Carol*, which was written first. This was written as an unaccompanied piece while I was still thinking about doing a piece with movements to surround this that would involve a chamber orchestra. I wanted to write an unaccompanied piece and dedicate it to Dr. Fenby.

There was this terrible blizzard one December in Chicago. I was locked up in my studio at school. I couldn't get home. I've always loved *A Snow Carol*, and obviously it's been beautifully set. I just decided I'd do this as a gift for Fenby. From that came this big *Snow Carol* piece. All the pieces are about snow. Actually, the piece was nominated for a Pulitzer Prize; unfortunately, I didn't win it.

Stone: Well, when you play all the parts together, it's just hard.

Ferris: It is, it's a hard piece. It is a carol in the sense of the traditional carol where the first verse and the last match in a way, and the other verses begin in kind of a colorful way based on material. Obviously, the beginning of the second verse, "Our God Heaven cannot hold," is the tune of the first verse augmented in a different key. All that is very apparent in the sense of bigger carols like Britten and people like that write. It is tough because it's an ongoing, huge bunch of word paintings and kind of impressionistic, free-form style, almost like Delius himself, one of my great heroes, too, in a strange way. I love doing his music, but

it's hard as heck.

Stone: Now, in *Hail, Noble Flesh* you've selected the C-major tonality. In *Indian Summer* you again juxtapose C major and C minor. In *A Snow Carol* you're basically structuring around E major.

Ferris: That's correct. That really is the center, I would say. Some stop with A, but certainly the center is E.

Stone: When you select a text and tonality for this piece, does the text lead you towards the tonality?

Ferris: Well, that's an interesting question, isn't it? I think *Indian Summer* could not be in any other key center than it is. I think that about this, too. I can't say that if it leads me to it, it leads me to it without my making up my mind as to how it's leading me to it.

Stone: Divine intervention.

Ferris: Well, I don't know. Sometimes I wake up in the morning and I go back to what I've been working on, and I can solve it very clearly. It's as if I'm orchestrating or writing something, and you know what? Something is happening during the night, and I don't know anything about it. We talk about the unconscious

mind. I hate to say it because it almost sounds romantic beyond practicality. In truth, someone said to me once in my choral music and certainly in my songs, that when I write about birds there's a certain kind of sonority I use. Someone was doing an analysis of some of my songs. It was a long time ago, and you know, it's true, but it was never something I was conscious of doing. So it leads you somewhere in your imagination.

Stone: Right, an over-analysis of a piece of music that was never the intent of the composer. As you said, "You compose what you like to hear."

Ferris: Exactly, and to me somehow those sonorities fit this text.

Stone: People are looking for some greater meaning in what you do. I did that because I wanted this kind of chord here. No, it just sounded good.

Ferris: It's almost like conversation, and we're thrilled when we find the right

words, aren't we? I don't know that we're intellectually constantly saying, now, the next word has to be "glowing," or the next word has to be "lovely." I think it's something that fits into a bigger picture. Words just bring you to that place. When I'm writing instrumental music that has no words, I feel how difficult it is because the words help me so much. I always insist on writing small or medium-sized instrumental pieces between works with words, just because technically and craft-wise it's very important. Otherwise, I tend to lean on the words.

Stone: I always preach to my choir when we have an interpretive piece that we have an advantage over orchestras. We have the words to help express the emotion. Even though orchestras do express emotion in the dynamic range and effects they can afford to the audience, we have the words.

Ferris: Absolutely, and you have a philosophy. You have an inherent form without a doubt. You have the potential for emotionality that an instrumentalist does not have. I mean, there's an E flat in front of him. What does that mean? What can it do for him? The potential is enormous, but you can't get to it as quickly or share it as much as you can when there are words. I believe that.

On the other hand, a great friend of mine, Don Peck, said to me, "When I begin playing your flute sonata, I always think it's like I'm delivering a monologue in a play. The theme of the opening is like to be or not to be." He said, "I go on from there." I thought, how interesting, because I tried to make it compelling in a dramatic way. He was looking for words to help him emotionalize, whereas we have those words. So, there's a wonderful connection there, the easiest one of all.

Stone: [laughter] My song is love unknown.

Ferris: That's right. When I wrote it, I wanted it to be a practical. I love the text, it's a wonderful text. It's out of this world. I wanted to do something for church that would be haunting and yet simple enough to bring off with some regularity. I wanted to go beyond its just being an expanded sort of hymn-tune piece. So, I went ahead with the chorale form and the use of the oboe as part of the structure.

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I think of the oboe, if I can use it this way, as being sort of a protagonist that draws the text out of the singer. It's almost like a troubadour walking in front of them, not singing words, but playing his oboe—the pied piper of these words. The oboe introduces material that brings them to the notes of singing these words, I mean toning these words.

Now, this piece is purely tonal and unthematic compared to things we've looked at. This goes back to my earlier framing of chants. There's hardly an accidental. The oboe has the first accidental.

Stone: You have your basic, your prime A.

Ferris: Right, that's kind of my mode in this minor.

Stone: You go from A minor to A major, but you still stay in A.

Ferris: That's right, absolutely.

Stone: It's easier to hear. It's easier for the singers to get, understand, and sing.

Ferris: You're right. I wanted to do that, and it's because of what need I thought I was fulfilling with it. Things like *The Snow Carol* and *Indian Summer* were meant to be concert pieces, or part of a concert piece. However, *Hail Noble Flesh* and *Love Unknown*, the earliest and the latest of the pieces separated by—God knows—about thirty years, to me are the two simpler pieces. The pieces in between are far more adventuresome, dramatic, and complex. That happens with composers sometimes.

Much of my music now seems to be simpler. Not everyone would say that, but I think it is. The first piece I wrote when I studied with Sowerby; I was twenty or twenty-one years old. I wrote an enormous organ sonata, with all these chords, ten-note chords, full organ, great, big piece, a half hour. I mean, I liked the second movement a little bit.

I look back, and Sowerby said to me, "Okay, now, you got that out of your system." He was a wonderful, pragmatic guy. He said, "now what I want you to do for me, I want you to write a string trio, three instruments, violin, viola, and cello, no double stops. If you can improve your harmonic line, which is three notes, we can keep working together." Do you know how tough that was?

Stone: I can imagine.

Ferris: I worked and worked and pro-

duced the string trio. I'm happy to say at the end of the first movement he said, Okay, you can start using double stops now. So I think you're absolutely right. At first you have to try everything you know—to find yourself. After we went through the Schoenberg period, we were being so beat up we had to intellectualize everything, just to be able to beat on our breasts and say, listen to that full organ chord with all that stuff in it. I was coming up at a time that was very hard for someone with the kind of inclinations in composition I had towards form and tonality. Theorists would look down their noses at anything that wasn't twelve-tone in the 1960s. In fact, I put away compositions for years because I thought no one in the world would ever take these things seriously, and it's too bad. Thank heavens I've survived and we've returned to a saner view.

I remember Boulez writing he would never play music written after 1900 where the cello doubled as the double basses. Well, I mean, what kind of nonsense is

that? That's a reinforcing effect of orchestration. It has nothing to do with pure linearity. Now he gets Grammy awards for playing the Bartók *Concerto for Orchestra* where that happens all the time. It was a funny time; it was a tough time, but I'm sort of glad it's over.

May I say I'm extremely grateful and very really honestly impressed with your perceptive manner with this music. I mean, I just don't know what to say. It's certainly been enlightening and to me this morning it just makes me very happy to find that you've found so much there.

Epilogue

All of us have found so much in William Ferris, the musician and the man.

NOTES

¹ Arrand Parsons, "Program Notes," *Chicago Sun Times* (January 1993): W 5-7

—CJ—



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Reflections on the 23rd Annual Conference of CHORUS AMERICA

by Barbara Tagg



The 23rd Annual Conference of CHORUS AMERICA was held June 7–10, 2000, in Baltimore, Maryland. Founded in 1977, CHORUS AMERICA is the national service organization that promotes the highest artistic quality, development, and growth of vocal ensembles, advocates the fair remuneration of professional singers and choruses that provide professional services, and stimulates greater understanding, appreciation, and enjoyment of choral music throughout North America. The organization serves the needs of professional, volunteer, children/youth, and symphony choruses in the areas of artistry, management, and governance. Members include singers, conductors, administrators, and others who care about choral music and its future in North America.

The Annual Conference of CHORUS AMERICA occurs during the first week of June annually and has become an important event to bring together those who work with choirs in all capacities. The conference provides an opportunity for board members, administrators, and conductors to learn, share, listen, and be inspired. (The next CHORUS AMERICA Conference will be hosted by the Toronto Children's Chorus and the Elmer Iseler Singers in Toronto, Ontario, Canada, June 6–9, 2001, with the Royal York serving as the convention hotel). The site of the Baltimore convention was the Holiday Inn-Inner Harbor. The host for this year's event was the Baltimore Choral Arts Society, under the direction and capable leadership of CHORUS AMERICA president Tom Hall, assisted by Sandra Smith, Baltimore Choral Arts Society executive director. The

Barbara Tagg is Artistic Director/Founder of the Syracuse Children's Chorus and an Affiliate Artist at Syracuse University where she conducts the S.U. Women's Choir.

opening night concert was given by the Washington Bach Consort, under the direction of J. Reilly Lewis, at America's first Catholic Church, the Basilica of the Assumption. An elegant reception followed at Oriole Park at Camden Yards overlooking the field where the Baltimore Orioles play.

One of the musical highlights of the conference occurred the second night. Tom Hall conducted the Baltimore Choral Arts Society Chorus and Orchestra, the Soldiers' Chorus of the United States Army Field Band (Lt. Col. Robert A. McCormick, director), with soloists James Morris, Marvis Martin, Marietta Simpson, John Aler, and child singer Stephanie Barnes, in a performance of Mendelssohn's *Elijah*. The performance included the angelic voices of The Peabody Children's Chorus, under the competent direction of Doreen Falby. The packed Meyerhoff Symphony Hall gave maestro Hall and performers a well-deserved standing ovation that lasted more than eleven minutes. The *Baltimore Sun* described the stunning performance as follows: "... the underlying might of this *Elijah* came from the chorus. It displayed exceptional discipline, articulating with great finesse at any extreme of tempo or volume, and maintained a firm, smooth tonal blend. Theirs was a virtuosic effort."

For a change of pace, the following night the CHORUS AMERICA Festival Chorus made their debut with approximately eighty singers who sang *The Star-Spangled Banner* for the Baltimore Orioles baseball game with the Philadelphia Phillies. Other choral concerts during the conference included "Choral Keynotes" by the Handel Choir of Baltimore, the Soldiers' Chorus of the U.S. Army Field Band, the Peabody Children's Chorus, the Children's Chorus of Maryland (Betty Bertaux), and the Summit Children's Choir (Arlene Jacobs).

Early morning sessions called "Board Buttonholes" were

held by prominent CHORUS AMERICA board members to meet with conference attendees to discuss specific questions and topics of interest. Following the Buttonholes each day, a morning sing was held. Albert McNeil (founder/director of the Albert McNeil Jubilee Singers) began the first session with a rousing chorus of Jester Hairston's *Amen*. The second morning song leader, legendary composer, and arranger Alice Parker began with *Wade in the Water*, holding the sleepy voices to standards of excellence and appropriate musical style. The final morning sing was led by the energetic Diana Saez.

Various awards were presented throughout the conference. Three organizations received ASCAP Awards presented by ASCAP vice president Fran Richards. The ASCAP Awards for Adventurous Programming were given to: I Cantori di New York (Mark Shapiro), Kansas City Chorale (Charles Bruffy), and San Francisco Girls' Chorus (Sharon J. Paul). An Honorable Mention was given to Philip Brunelle of Plymouth Music

Series. Five choruses were recognized by CHORUS AMERICA for their Educational Outreach Projects: the Handel and Haydn Society (Boston), the Los Angeles Master Chorale, the Minnesota Chorale, Plymouth Music Series of Minnesota, and the Vancouver Chamber Choir (Canada).

Keynote Conversations were held each morning, with Tom Hall hosting a dialog with an invited guest. Daily speakers for this informal public conversation included Robert Sirota, director of the Peabody Institute; musicologist and author Michael Steinberg; and a three-way dialog with Wayne Brown from the National Endowment for the Arts and Philip Brunelle, artistic director of the Plymouth Music Series. The informal arm chair conversations were adeptly led by Tom Hall and very well received by the convention participants. A brief question and answer period concluded the forty-five-minute sessions.

Twenty-two interest sessions were held over three days. Three tracks provided sessions targeted to specific interests and

constituencies. Track A was for "Chorus 101," Track B for "Administrators and Boards," and Track C for "Artistic" matters. Experts in music, business, and non-profit management offered sessions on such topics as board development, fundraising, strategic planning, reading financial statements, contracts, Web site development, marketing, music licensing and copyright, ticket sales, publicity, hiring an administrator, defining roles of board and staff, financial planning, working with orchestras, preparing for a guest conductor, writing a marketing plan, critiquing brochures, pre-concert talks, education outreach, and repertoire.

Specific music sessions focused on the music of Alice Parker (led by Alice Parker), working with orchestras (Duain Wolfe), and "The Legacy of Robert Shaw" presented by Nola Frink, Alice Parker, and Jacqueline Pierce. A special track for children's choirs was held on Saturday and included sessions on managing a children's choir, and repertoire for children's choirs. A pre-convention work-

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shop was held, titled "Making the most of the Media." This included a tour of a television station and strategies for making the most of publicity in all forms of the media.

In the past two years CHORUS AMERICA has moved its national headquarters from Philadelphia to Washington, D.C., and undergone staffing changes. Maurice Staples was acknowledged during the conference by the board and members of CHORUS AMERICA for his dedication and hard work during this transition and move. On June 19 Ann Meier Baker was appointed executive director of CHORUS AMERICA. Baker spent four years in the U.S. Air Force Singing Sergeants, and her past professional positions include the American Symphony Orchestra League, the Music Educators National Conference, and most recently as the founding director of the National School Boards Foundation. She brings expertise, energy, and new vision to the organization.

Box lunch sessions on two days of the conference provided an opportunity for Caucus Groups to meet. The first provided groups of varying budget sizes to focus on sharing marketing information and advice with peers. The second box lunch session was divided into constituent groups: Professional Choruses, Small Volunteer Choruses (fewer than fifty singers), Large Volunteer Choruses (more than fifty singers), Children/Youth Choruses, and Symphony Choruses. Animated dialog in each of the four rooms gave people an opportunity to connect with peers. On Friday of the conference the CHORUS AMERICA Annual Meeting and Luncheon was held. Ron Shapiro, Chairman of Shapiro Negotiations Institute, and author of *The Power of Nice: How to Negotiate So Everyone Wins*, gave the keynote address.

The Saturday night banquet and final event of the conference was a tribute to Alice Parker, celebrating her seventy-fifth birthday in 2000. As a surprise gift, her five children, their spouses, and all ten of her grandchildren attended this special tribute. The evening included a live and silent auction, with Tom Hall in the role of auctioneer. Four significant CHORUS AMERICA awards were presented. Albert McNeil presented The Michael Korn Founders Award for Development of the

Professional Choral Art to Paul Salamunovich (Los Angeles Master Chorale). The Peggy and Yale Gordon Charitable Trust received the Michael Korn Award for Philanthropic Contribution to the Arts, and Jon Washburn (Vancouver Chamber Choir) received The Louis Botto Award for Entrepreneurial Spirit. The Margaret Hillis Award for Choral Excellence was presented to the San Francisco Girls Chorus (Sharon Paul).

The final event of the evening was an audience sing of Alice Parker's music, lead by Donald McCullough, music director of the Master Chorale of Washington. The evening concluded with a moving performance of the Alice Parker/Robert Shaw arrangement of *Deep River*, conducted by the distinguished honoree, Alice Parker.

Over 400 people and twenty-four exhibitors attended the Baltimore conference. The only living founding member of CHORUS AMERICA, Gregg Smith, attended. Exhibitors included publishers, tour companies, licensing agencies, and

more. Programs, brochures, season flyers, and recordings from member choruses were displayed. First-time attendees and those who have attended many conferences responded most enthusiastically to the Baltimore conference. It was the largest conference to date and provided conductors, singers, choral administrators, and board members an opportunity to share, learn, and grow in the choral art.

—CJ—

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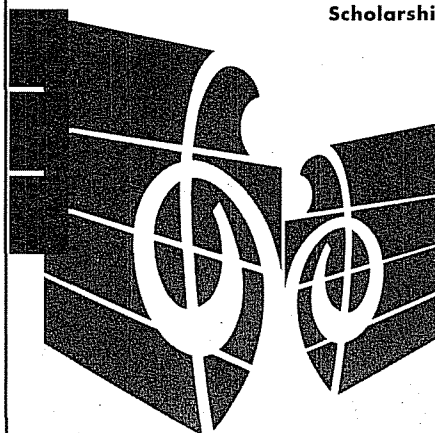
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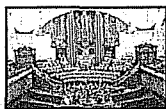
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LITERATURE FORUM

Orchestral Repertoire for Treble Voices

by Barbara Tagg and Jean Ashworth Bartle

Since the early 1980s the children's choir movement has grown rapidly throughout North America. This is evidenced by the number of community-based choirs across the continent, the increased number of children's choirs in temples and churches, and the renewed interest in singing as a core part of the elementary school music curriculum. The quantity and quality of treble choral literature available in recorded and published format have increased as well. As the number of children's choirs has grown, so has the artistic level of young singers. Many significant new works that include instrumental ensembles and orchestras have been added to the body of available treble choral literature for young singers.

Children's choirs across North America are collaborating in ever-increasing numbers with professional musicians. These collaborations often feature additional instrumentation, including more than piano or organ and solo instruments. They frequently include performances with orchestras and chamber ensembles. Historically significant composers, such as Bach, Britten, Debussy, Galuppi, Vaughan Williams, and Vivaldi, have written for treble voices and orchestras or chamber ensembles. The repertoire listed below includes works from master composers, as well as newer works. The repertoire ranges from smaller instrumental ensembles to full orchestra, and represents varying levels of musical challenge for treble choirs.

Although there are many significant

choral works for treble choirs and orchestras, there is an ever growing need for significant contemporary composers to write for this idiom, and publishers to assist in making quality new works available. It is hoped that this list will be a valuable resource for those who wish to increase their repertoire to include expanded instrumentation and provide inspiration for composers to write orchestral works for treble singers.

Bach, J. S.

Gloria sie dir Gesungen from Cantata 140

Kalmus
strings, winds

E

Bach, J. S.

"Schafe Können Sicher Weiden"
from the *Birthday Cantata*

Kalmus

two flutes, continuo
E

Bach, J. S.

arr. Stuart Calvert

Bist Du Bei Mir

Gordon V. Thompson
strings*

E

Bach, J. S.

Domine Deus from Mass in G

Boosey & Hawkes

strings

M

Bach, J. S.

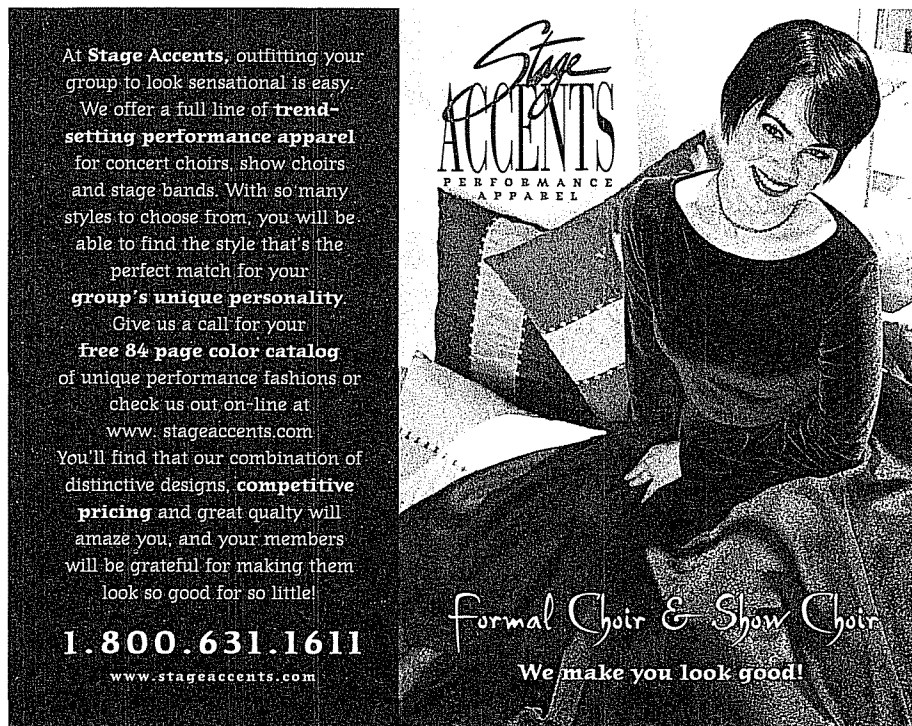
For Us a Child is Born

Galaxy

string orchestra

M

Barbara Tagg is artistic director/founder of the Syracuse Children's Chorus and an affiliate artist at Syracuse University, where she conducts the S. U. Women's Choir. Jean Ashworth Bartle, C.M., O.Ont., is founder and music director of the Toronto Children's Chorus.



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from *Cantata No. 93*
Boosey & Hawkes
strings
M

Bach, J. S.
Christe Eleison from Mass in B Minor
Boosey & Hawkes
strings and continuo
M

Bach, J. S.
Jesu, Joy of Man's Desiring
E. C. Schirmer
orchestra
E

Bartók, Bela
Six Children's Songs
Boosey & Hawkes
orchestra
M

Bedford, David
The Rime of the Ancient Mariner
Universal Edition 16237
children's orchestra, percussion
D

Berkey, Jackson
Cantate 2000
SDG Press
piano, marimba, percussion
M

Bernstein, Leonard
"Gloria Tibi" from his *Mass*
Boosey & Hawkes
orchestra
M

Bertaux, Betty
To Music
Boosey & Hawkes
strings
E

Binkerd, Gordon
On the Kings Highway

Boosey & Hawkes
chamber orchestra
M

Blake, Howard
All God's Creatures (song cycle)
Faber Music
orchestra
M

Bolcom, William
Songs of Innocence and Experience
(selected movements)
Theodore Presser
orchestra
M

Brahms, Johannes
Ave Maria, op. 12
C. F. Peters
orchestra
M

Britten, Benjamin
The Children's Crusade, op. 82
Faber Music Ltd.

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two pianos, organ, percussion
D

Brunner, David
Earthsongs (3 movements)
Boosey & Hawkes
orchestra
M

Brunner, David
Jubilate Deo
Boosey & Hawkes
orchestra
M

Brunner, David
Winter Changes
Boosey & Hawkes
orchestra
E

Cable, Howard
Coventry Carol
Hinshaw
chamber orchestra
E

Cable, Howard
Sing Sea to Sea
Gordon V. Thompson
full orchestra*
M

Campbell, Norman
arr. Howard Cable
Anne of Green Gables
Gordon V. Thompson
orchestra*
M

Carter, Andrew
Bless the Lord (Three Songs)
Oxford University Press
orchestra
E

Chan, Ka Nin
Carla's Poems
Canadian Music Centre
wind quartet
D

Chilcott, Bob
The Swallow
Oxford University Press
orchestra
E

Chilcott, Bob
The Time of Snow
This Joy
Gifts
Oxford University Press
orchestra
E
M
E

Chilcott, Bob
Hey! Now
Mid-Winter
Farewell! Advent
Oxford University Press
orchestra
M
E
M



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"Little Horses"
"Simple Gifts"
 Boosey & Hawkes
 orchestra
 M

Corp, Ronald
Cornucopia
 Oxford University Press
 orchestra
 M

Coulthard, Jean
Three Philosophical Songs
 Hinshaw
 strings
 M

Debussy, Claude
Noel des Enfants
 Salabert
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 M

Debussy, Claude
Salut Printemps
 Editions Choudens/Theodore Presser
 chamber orchestra
 M

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 E

Evans, Robert
Pie Jesu
 Gordon V. Thompson
 solo French horn, strings*
 E

Fauré, Gabriel
"Pie Jesu" from his Requiem
 Octavo: Boosey & Hawkes
 organ and strings
 E

Fauré, Gabriel
Cantique de Jean Racine
 Hinshaw
 low strings, harp
 M

Galuppi, Baldassare
Dixit Dominus
 Roger Dean
 strings
 M

Glick, Srul Irving
Psalm Trilogy
Psalms 92, 47, and 23
 earthsongs
 strings
 M

Hadley, Patrick
I Sing of a Maiden

Chappell
vocal score: Oxford
orchestra
M

Hamlish, Marvin
Anatomy for Peace
full orchestra
D

Handel, G. F.
Art Thou Troubled
Hinshaw
strings
E

Handel, G. F.
"Where'er You Walk" from *Semele*
E. C. Schirmer
orchestra
E

Hanus, Jan
Three Hymns for Communion
Laurendale Associates

string orchestra
M

Hasse, Johann Adolf
"Miserere mei, Deus" from *Miserere in D Minor*
Treble Clef Music Press
strings
M

Haydn, Michael
Missa Sancti Leopold
Peters
strings and continuo
M

Haydn, Michael
Missa St. Aloysii
Kalmus Edition
strings
M

Haydn, Michael/Weber
Dixit Dominus
Alliance Music Publications, Inc.

strings, continuo
M

Haydn, Michael/Weber
Kyrie
Alliance Music
Publications, Inc.
strings, horns, continuo
M

Haydn, Michael/Weber
"Regina Coeli" from *Litanie della Madonna*
Alliance Music Publications, Inc.
strings, horns, continuo
M

Haydn, Michael/Banner
Vesperae Pro Festo Sancti Innocentium
(8 movements)
Roger Dean Publishers
strings, two horns
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Holst, Gustav
Seven Part-Songs



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strings and continuo
M

Jager, Robert
I Dream of Peace
Hal Leonard
orchestra
M

Kapilow, Robert
Elijah's Angel
G. Schirmer
orchestra
baritone, bass-baritone, boy soprano
M

Kapilow, Robert
The Polar Express
G. Schirmer/Hal Leonard
orchestra
baritone
M

Leavitt, John
Festival Sanctus

Warner/CPP Belwin
brass quintet
M

Mamiya, Michio
Children's Field, Composition No. 4
Zen-on Music
orchestra
D

Mathias, William
Lear Songs
Oxford University Press
clarinet, percussion, trumpet, string bass
and piano-four hands
M

Mathias, William
Salvador Mundi
Oxford University Press
strings, percussion, piano duet
M

Mathias, William
O aulo nobilis
Oxford University Press

three trumpet, timpani, three percus-
sion, and piano duet
M

Mechem, Kirke
Seven Joys of Christmas
E. C. Schirmer
orchestra
M

Mozart, W. A.
Ave Verum Corpus
E. C. Schirmer
strings
M

Mozart, W. A.
*Vesperae de Domenica, K321, Vesperae
Solennes de Confessore*
Orchestral: Ed. Kalmus
Choral: Oxford
orchestra
M

Neukomm, Sigismund
Mass in C
Boosey & Hawkes
string orchestra
M

Nuñez, Francisco
Three Dominican Folk Songs
Boosey & Hawkes
orchestra
M

Nuñez, Francisco
De Colores
Boosey & Hawkes
flute, violin, piano, harp
M

Parry, C. Hubert H.
Jerusalem
Curwen
orchestra
E

Pergolesi, G.B.
Stabat Mater
Hinshaw HMB 209
strings and continuo
M

Pinkham, Daniel
Cantate Domino
Theodore Presser

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brass quartet
M

Porpora, Nicola
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M

Poulenc, Francis
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Dame de Roc Amadour*
Theodore Presser
strings, timpani
M

Powell, Anthony
Zlata's Diary (14 movements)
Oxford University Press
orchestra
E

Purcell, Henry
Sound the Trumpet
Roger Dean
full orchestra
M

Raminsh, Imant
Cantate Domino
Hinshaw
strings, solo trumpet, percussion
M

Raminsh, Imant
Song of the Lights
Boosey & Hawkes
strings, flute, glockenspiel
M

Raminsh, Imant
Missa Brevis in C minor
Plymouth Music
orchestra
M

Rautavaara, Einojuhani
Lapsimessu (A Children's Mass), op. 71
Boosey & Hawkes
strings
M

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"I'll Give My love an Apple"
"J'ai Cueilli La Belle Rose"

"She's Like the Swallow"
Gordon V. Thompson
G182
VG-1025
VG-1023
VG-1024
orchestra*
E
E
E
E

Runyan, Paul
Songs of Awakening
Boosey & Hawkes
orchestra
M

Rutter, John
All things Bright and Beautiful
Hinshaw HMC 663
orchestra
E

Rutter, John
Candlelight Carol

Oxford University Press
orchestra
M

Rutter, John
The Donkey Carol
Oxford University Press
orchestra
E

Rutter, John
Jesus Child
Oxford University Press
orchestra
E

Rutter, John
Star Carol
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E

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Shepherd's Pipe Carol
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E

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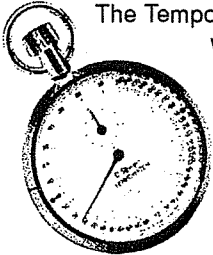
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 orchestra
 E

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 Oxford University Press
 orchestra
 M

Smith, Gregg
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 from *Beware of the Soldier*
 1. "Infant Joy"
 2. "The grasshopper and Cricket"
 3. "The Blossom"
 4. "Maying"
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 strings, percussion
 M

Tallis, Thomas
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Glory to Thee, My God, This Night
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 strings, organ
 E

Schuman, William
Concert on Old English Rounds
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 viola and orchestra

Thompson, Randall
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 E. C. Schirmer
 orchestra
 M

Thompson, Randall
Choose Something Like a Star
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 E. C. Schirmer
 strings, winds, 4 horns, solo trumpet, harp
 M

Thompson, Randall
The Place of the Blest
 E. C. Schirmer
 strings, flute, oboe, clarinet, bassoon
 M

Tippett, Michael
Crown of the Year
 Schott
 strings, winds, mezzo soprano
 M

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 M

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Come, Ye Makers of Songs
Gordon V. Thompson
strings, winds*
M

Watson Henderson, Ruth
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piano, brass
M

Watson Henderson, Ruth
Barnyard Carols:
"The Robin"
"The Lamb"
"The Duck"
"The Donkey"
"The Barn Owl"
Gordon V. Thompson
flute, cello*
flute, viola*
viola, cello*
viola, cello*
flute
E

Watson Henderson, Ruth
Gloria
Boosey & Hawkes
brass, timpani, percussion*
D

Watson Henderson, Ruth
Lullaby for the Christ Child
Gordon V. Thompson
strings, winds*
E

Watson Henderson, Ruth
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Gordon V. Thompson
piano, clarinet, cello*
M

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strings, flute, piano, percussion*
E

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strings, harp*
M

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"Pie Jesu" from his *Requiem*
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orchestra
E

Wessman, Harri
Vesi Väsy Lumen Alle
[*Water Under Snow is Weary*]
Fazer Musik
flute, strings
E

Willcocks, David
The Glories of Shakespeare:
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Oxford University Press
orchestra
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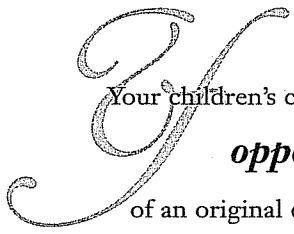
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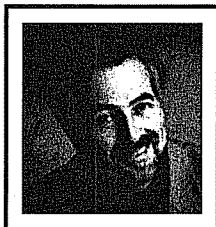
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Student Times

Scott Dorsey, editor

Student Chapters are continually looking for interesting, substantive activities. One of the most common questions is, "What are other chapters doing?" Well, look no further! Below is a list of activities gleaned from the 1999–2000 Student Chapter annual reports. As you can see, there is enormous variety and more than a little ingenuity at work here. Items are listed by category, with the three most popular events under each heading at the top of that list.

Interest Session Topics

Reading Sessions/Warm-ups
Conducting Seminar/Masterclass
Pre-Convention Hints
First Year Teachers
Church Music
Jazz/Show Choir
How to Get a Job
Listening Evening
Maintain Community Choirs
Commissioning New Choral Works
Student Teaching
Accessible Bach Cantatas
Session with Composer Vijay Singh
Reviewed articles in the *Choral Journal*
Conducting Handel's *Messiah*
Highs and Lows of the Job Market
Small Town Music Programs
Choosing Literature
Music Advocacy
High School Musical
Cooperative Activities with MENC Chapter
Working with Accompanists
Applying for Grants
High School Contest
Jump-Starting a Weak Program
Score Preparation
Sacred Music in the Public Schools
Baroque Performance Practice
Use of IPA in Rehearsal
Alexander Technique

Workshops Offered

Vocal Health
Children's Choir
Career Day

Handbells
Madrigal Dinner
Middle School Choir
Conducting
Becoming a Successful Teacher
Choral Conducting Competition
Barbershop Quartet Singing
Jazz/Show Choir Contest

Choral Festivals Offered

High School Honor Choir/Choral Festival
Collegiate Honor Choir/Choral Festival
Jazz/Show Choir Festival
Gospel Choir
Young Voices Festival
Hosted State ACDA Fall Symposium
Choral Directors Appreciation Week

Concerts Presented

Hosted Touring Choir
Performance for Various Local Groups
Messiah Sing
Student Conductors/Graduate Recital

Gospel Choir
Medicine Show
Halloween Jazzathon
Talent Show
Opera Workshop
Madrigal Dinner

Membership Development

Pizza Party
Recruitment Luncheon

Publications

Chapter Web site
Chapter Newsletter

Travel

Division Convention
State Convention/Summer Workshop
Concerts in nearby cities
Carnegie Hall

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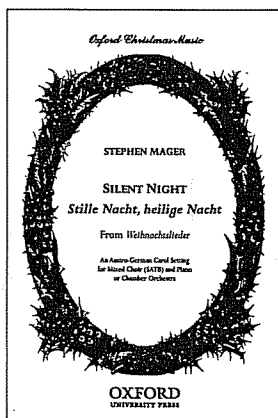
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Bring a Torch, Jeannette, Isabelle SATB and piano 386316-2	\$1.50 (tent.)	Silent Night SATB and piano 386322-7	\$1.50 (tent.)
Unison and piano 386317-0	\$1.50 (tent.)	SSA and piano 386323-5	\$1.50 (tent.)
Ding dong! Merrily on high SATB and piano 386320-0	\$1.75 (tent.)	Joy for Every Age Arcangeli Chamber Chorus & Orchestra Stephen Mager, conductor Compact disc 386343-X	\$17.95
SSA and piano 386321-9	\$1.75 (tent.)		

Other new and recent music for Advent, Channukah, and Christmas

Antony Baldwin Behold, the Great Creator SATB and organ 386253-0	\$1.60	Bob Chilcott Three Israeli Songs SATB -Mi y'maleil (with piano) 386186-0	\$1.30	Jerry Rubino Away in a manger (Kirkpatrick) SSAATTBB unaccompanied 386314-6	\$1.50
Coventry Carol SATB and organ 386259-X	\$1.60	-Mi zeh hidlik (with piano) 386187-9	\$1.30	Lullaby on Christmas Eve SATB unaccompanied 386315-4	\$1.75
Joy to the World SATB and organ 386285-9	\$1.60	-S'vivon (unaccompanied) 386188-7	\$1.30	Peter Saltzman Chanuka, O Chanuka SA, piano, and opt. insts. 386067-8	\$1.60
O come, O come, Emmanuel SATB and organ 386286-7	\$1.75	Philip Ledger Carol of the Fieldmice Upper voices and piano 386313-8	\$1.25	Steven Sametz Two Medieval Lyrics SATB unaccompanied 1. There is no rose 386308-1	\$1.75
'Twas in the Moon of Wintertime SATB and organ 386287-5	\$1.75	Ingram Marshall Gaudete, Gaudete SATB and organ 386226-3	\$2.25	2. Gaudete 386309-X	\$2.00
James Bennighof All Around ("See a manger") TTBB unaccompanied 386330-8	\$1.60	Of a rose SSAT unaccompanied 386231-X	\$2.00	Martha Shaffer If ye would hear the angels sing SATB (div.) unaccompanied 386236-0	\$1.50
		Joel Martinson In the bleak mid-winter (Holst) SSAATTBB unaccompanied 386227-1	\$2.00		

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RESEARCH REPORT

Lawrence Schenbeck, editor

Archival Roundtable: Introduction

EARLIER THIS YEAR I posted a plea on ChoralAcademe asking choral scholars who had done interesting archival work to consider writing about their experiences for *Choral Journal* readers. About a dozen people eventually responded. Their stories were fun to read, their insights valuable, and their generosity disarming. As a result of these individuals' willingness to share, we will offer three columns this year devoted to archival tips, tricks, and warnings.

This first installment was compiled from three shorter essays that seemed to offer a useful introduction to the whole business of archival work. The second installment, in December, will feature two conductors whose adventures in Mexican archives needed considerably more space. In a third installment, several scholars recently returned from Europe will discuss their work.

Each of these essays is preceded by a brief biographical note. Readers are invited to contact the authors if they have further questions.

Mary Lycan

Mary Lycan is founding director of Women's Voices Chorus in Chapel Hill, North Carolina, and the editor of Treble Clef Music Press, specializing in choral music for sopranos and altos. Formerly a church organist, she studied musicology as an undergraduate at Brown University and at the University of Chicago.

My general goal has been to identify and obtain study copies of historic choral music for women's voices, by women composers. I began in 1992 at the Library of Congress Music Division. Music librarians are the best people in the world. I soon learned to stop feeling bad about bothering them.


At first I wasted a lot of time at the Library of Congress retrieving pieces one by one (with a handwritten call slip for

each one). Then a librarian told me that about ninety percent of the choral octavos there are uncatalogued, and taught me how to retrieve whole classes, or boxes full, of largely uncatalogued pieces with one call slip. Now I always tell the reference staff what I'm working on and what my approach is, and then I ask whether they can suggest better ways to find the material. It was the music librarians who put me onto the old copyright records; like the Music Division, they are housed in the Madison Building.

I have used various means of investigating an archive before actually visiting it. Ida Reed, then music librarian at UNC-Chapel Hill, guided me to the Library of Congress music shelf list on microfiche. I spent some months in Chapel Hill transcribing catalogue entries into a database, which formed the basis of my research. In

addition—and this was in 1992, in the bibliographic dark ages as far as women composers were concerned—I did a lot of background research on American composers who particularly interested me: Mabel Daniels, Amy Beach, Elinor Remick Warren, and Frances McCollin.

More recently, for example at the Eastman School's Sibley Music Library, I have done much of my research online, to the point that I have not yet visited there. From the OCLC WorldCat and RLIN online databases, I have identified early music sources on microfilm I would like to see, and have e-mailed librarians there, who then arranged for film copies or photocopies to be sent to me. My editions of pieces by Jakob Handl and Orlando di Lasso are based on copies of source materials provided by the staff at Sibley, as is a forthcoming edition of some



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Monteverdi canzonette Joan Yakkey and I are working on together.

Organizing things for an actual visit is important. My travel time is limited, so I have learned to prepare as much as I can in advance. Each of my archival trips is like a polar expedition that needs to be made in a fast dash from the support of a base camp. For me, that means doing every bit of research I can manage ahead of time, in Chapel Hill, at regional libraries, and on the internet.

When I actually get to an archive, practical things become very important to my productivity: having enough pencils and paper, file folders, and a little stapler; money for the photocopy card machine; how call slips work and what the retrieval time is; what I may photocopy and how to do that; remembering that copy machines are in heavy demand just before closing time.

I budget time for a short but energizing lunch break—usually a power bar and a pint of water gulped in a stairwell, plus a chapter of a trashy paperback and some

quiet non-musical thought. The Library of Congress Music Division is closed in the evenings, so when I'm in D.C., I spend the evenings walking, enjoying a good dinner, meeting with friends. I review the day's progress and plan the next day's work. I bring a small fan or ambient noise maker to mask city sounds, so I can get a good night's sleep.

Virginia Hancock

Virginia Hancock is professor of music at Reed College in Portland, Oregon, where she teaches history and theory courses and conducts two vocal groups. She is the author of *Brahms's Choral Compositions and His Library of Early Music* (Ann Arbor, MI: UMI Research Press, 1983) and articles on Brahms's choral music and songs.

The principal work I've done in archives has been at the Gesellschaft der Musikfreunde in Vienna, beginning with my dissertation research and more recently in the summer of 1995. I was investigat-

ing the contents of Brahms's own library of early music, preserved in the Archiv of the Gesellschaft. This work was carried out over a period of several months in fall 1975 and spring 1976. I returned twenty years later to examine manuscripts and *Handexemplare* of Brahms's unaccompanied choral works for the new critical edition.

I learned about the existence of this collection from an article, c. 1973, by Karl and Irene Geiringer in *MLA Notes* that appeared when the Brahms materials were first being made available to scholars. The only published information about Brahms's collection was an old catalog of his library of music, published by Alfred Orel in the 1930s and reprinted in Kurt Hofmann's catalog of Brahms's library of books. I wrote to the Archiv with specific questions about a few pieces of music but received very little in the way of helpful information. Although I had essentially no help before I went the first time, I recommend using the grapevine and the e-mail lists (ChoralAcademe, amslist, etc.) these days. Many people are remarkably happy to offer advice.

I wrote well in advance, explaining when I would be there and what I wanted to do, and describing the specific materials with which I expected to work. At that time there was no problem gaining permission. I worked in the Archiv every single hour that was allowed. At present it is open three days a week (MWF) for four hours (9–1) per day. It is closed for the months of July and August. Be warned that only a limited number of items can be used at any one time, and the wait for them may be long—enough to use up most of the open hours on any given day. Rules may be interpreted in ways that seem unpredictable to scholars used to American libraries.

One piece of advice I wish I had known before I went the first time: if you are working with any handwritten documents in German that are more than fifty to sixty years old, they will probably be in German script, and it is not exactly easy to learn! (I did not even know of its existence until I got there.) If possible, attend the two-week summer institute held annually at the Moravian Archives in Bethlehem, Pennsylvania; or obtain one

(*Research Report*, continued on page 52.)

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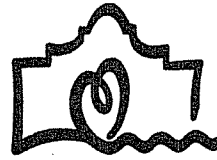
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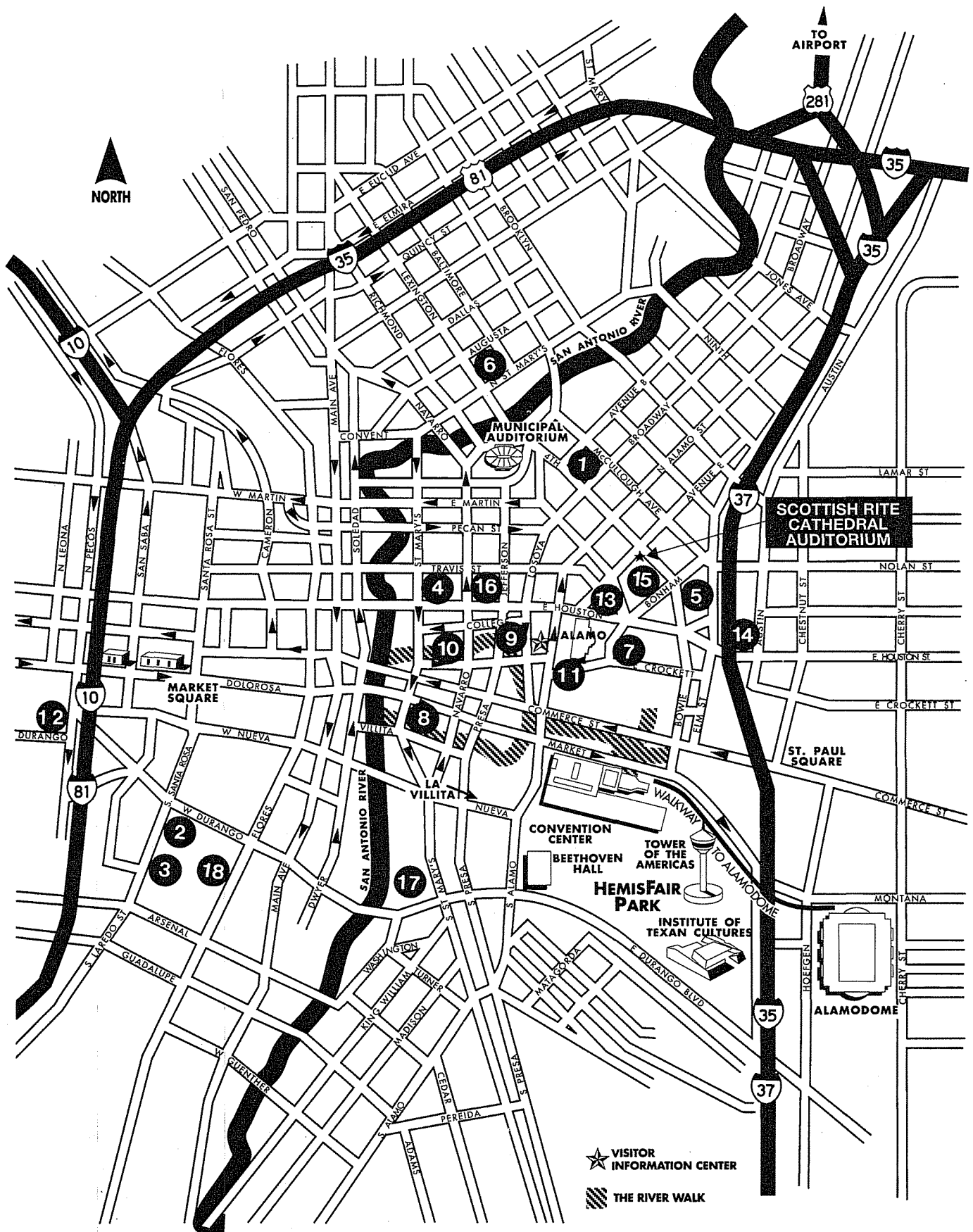
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All members registering by the posted deadline will have their badges and receipts mailed to them, beginning February 1, 2001. All other members may pick up their badges and receipts at the registration desk.

San Antonio City Map



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American Choral Directors Association
 2001 National Convention
 San Antonio, Texas
 March 14-17, 2001

Reservation cutoff date:
February 6, 2001

RESERVATION WILL NOT BE PROCESSED IF FORM IS INCOMPLETE. TELEPHONE REQUESTS ARE NOT ACCEPTED. Keep a copy of form for your records. **DO NOT MAIL AFTER FAXING.** Acknowledgements are mailed or faxed only to the name listed in field #8. Photocopy this form if you need more than one room.

1. SELECT SIX HOTELS: Rooms are assigned first come/first served. If choices are not available, a room will be secured at a hotel based on your preference of rate or proximity and availability. **USE CODES ONLY/NOT NUMBERS.** See page 50 for codes.

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4th Choice	5th Choice	6th Choice												
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If hotel choices are sold out, which is more important? Room Rate Location

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IMPORTANT: Avoid problems. Make air reservations *before* filling out arrival/departure dates on this form.

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**American Choral Directors Association
2001 National Convention
San Antonio, Texas — March 14–17, 2001**

Alphabetical list corresponds to map, page 48

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2. Courtyard by Marriott–MS***	CMD	\$91	\$91	\$91	\$91
3. Fairfield Inn by Marriott–MS***	FAIR	\$79	\$79	\$79	\$79
4. Gunter Hotel	GUN	\$113	\$113	\$113	\$113
5. Hampton Inn	HAM	\$94	\$94	\$94	\$94
6. Hawthorn Suites Riverwalk	HTS	\$119	\$119	\$119	\$119
7. Holiday Inn Crockett	HIC	\$94	\$94	\$94	\$94
8. Homewood Suite	HOM	\$123	\$123	\$123	\$123
9. Hyatt Regency — (Headquarters)	HYR	\$159	\$159	\$159	\$159
10. La Mansion del Rio	LMR	\$139	\$139		
11. Menger Hotel	MEN	\$98	\$98	\$98	\$98
12. Radisson Hotel Downtown–MS***	RDMS	\$99	\$99	\$99	\$99
13. Ramada Emily Morgan	EMA	\$99	\$99	\$99	\$99
14. Red Roof Inn	RRI	\$75	\$75	\$75	\$75
15. Residence Inn by Marriott–Alamo Plaza	RIAP	\$135	\$135	\$135	
16. St. Anthony Hotel	SAI	\$128	\$128	\$128	\$128
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**These rates will apply only until the Housing Reservation deadline: February 6, 2001. There is no guarantee after this date. Housing is available only through the Housing Bureau.

***MS indicates Market Square.

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Three airlines have been designated as official airlines for the 2001 ACDA National Convention in San Antonio. The three airlines are offering special rates for ACDA members attending the convention. Special restrictions and requirements may apply for discount fares and vary from airline to airline. Please check with the airline or airlines serving your area. Discount fares under these programs may be obtained only by calling the special numbers and using the reservation codes provided below.

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Reservation Code: File No. 163563A	Reservation Code: A3581	Reservation Code: 598EW
Dates Available for Travel: March 13-20, 2001	Dates Available for Travel: March 8-23, 2001	Dates Available for Travel: March 9-22, 2001

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D Sporty 2dr	\$45.99	\$29.99	\$180.99
F Fullsize 4dr	\$47.99	\$30.99	\$207.99
G Premium	\$52.99	\$35.99	\$222.99
I Luxury	\$65.99	\$73.99	\$304.99
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N Prem 4WD SU X	\$75.99	\$83.99	\$404.99
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(Research Report, continued from page 46.)
of the manuals used by Mormons conducting genealogical research in German archives.

Sharon Rae Van Nest

Sharon Rae Van Nest is director of choral activities and assistant professor of music at Ferrum College in Ferrum, Virginia. She is also music consultant for the Frank V. de Bellis Collection at San Francisco State University. She holds a D.M.A. from the University of Missouri-Kansas City.

For my doctoral dissertation, I wanted to edit an unpublished, large musical work for chorus, soloists, and orchestra. I was looking for specific titles. The de Bellis Collection has hundreds of music manuscripts, but I wanted to find out if other copies existed of unknown works held in the Collection. I sent out letters, with a list of the titles I was researching, to curators, archivists, professors, priests, church musicians, and others, in Europe and the

United States. (I always tried to use the native language of the person getting the letter.) Ultimately, I received enough information that I settled on a *Dixit Dominus in F* by Leonardo Leo (1694–1744).

I achieved all of my goals. I was successful in my correspondence, my travels, my funding, and in the actual editing of the work. (I am now trying to get it published.) In addition to finding the information I needed, I also found out how wonderful people are all over the world. I contacted seventy-two archives and received forty-seven responses. I am sure I would have had even more responses if e-mail had been available. It was so gratifying to receive letters and phone calls, faxes, and handwritten incipits from complete strangers. Help is out there and all we have to do is ask!

Many times, even if the institution did not have any of the scores I was looking for, I was given valuable information anyway. People looked for uncatalogued items, in treatises, old programs, and old boxes stored in dusty rooms. They con-

tacted other researchers and other institutions, and I received help from them as well. They sent the names, addresses, and phone numbers of other people who might be helpful. I was so amazed at the generous responses. Some people were so happy to know I was investigating their favorite topics that now I have new friends throughout the world.

Regarding financial support: my original printing costs and correspondence were funded by my employer, the de Bellis Collection. I received two grants from the University of Missouri-Kansas City to go to England, Germany, and Italy to examine the other extant scores. One grant required me to submit a report upon completion of the project. My advice to grant-seekers is to look everywhere for funding. Thousands of resources are available, including governmental grants (national, state, and local), small grants available from local businesses, and more. If you are affiliated with a university or college, look there first.

A multitude of publications are also available, many times with toll-free numbers or internet addresses. The internet is probably the most important grant-seeker's tool today. In addition to searching under broad subjects like "grants," one can search simple words, phrases, titles, or organizations. Researchers should also take advantage of various music organizations' Web sites, such as ACDA's site <<http://www.acdaonline.org/>>, and the Worldwide Internet Music Resources site at Indiana University <http://www.music.indiana.edu/music_resources/>, one of the most complete internet lists of music sources available on the Web. There is The Foundation Center, an independent national service organization established by foundations to provide a source of information on foundation and corporate giving. Five centers are located in the United States: <<http://www.fdncenter.org/>>. Also very helpful to grant-seekers are net ListServes, such as ChoralNet, ChoralAcademe, Choralist, and others. Again, it never hurts to ask friends, colleagues, and professors. They often have ideas that might never occur to you. Ask if your school or organization has a grant-writing assistant. Many times such a person exists, but few people know it.



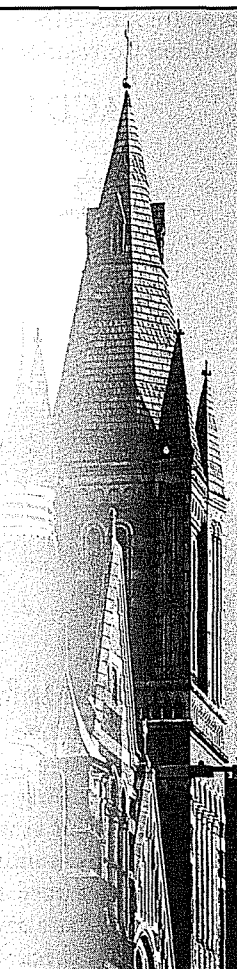
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To find the archives that might have the information I needed, I consulted many sources. I asked music librarians in several university libraries. Librarians are a wealth of information. Not only can they point out various references in-house, and help find sources through Interlibrary Loan and on the internet, but they can help find other archives by consulting various library communication networks. I also asked music history professors for help. In addition, I consulted authoritative sources beginning with the *New Grove Dictionary*. I used Duckles and Penney.¹ I looked for foreign sources. I consulted out-of-date books. I looked up relevant journal articles.²

Probably the most important research tip I ever received was to immediately turn to the bibliography in a book or article. Look up the pertinent entries. Find them. If possible, contact the authors. They are often willing to share facts that had to be left out of their publications. Either through good fortune, or (more likely) because I sent out so many inquiries, I found the two archives where the other Leo F major *Dixit Dominus* manuscripts are located. I received a letter from a librarian in Münster, Germany, with contact information about a German scholar who had written his dissertation on Leo. It was wonderful news. I then contacted him, although it took quite a bit of patience to wait for his reply. (He had been living in Italy for a year.) I found the dissertation, with its important manuscript locations, applied for grant funds, and finally went to England to study them first-hand. Eventually, I did hear from that Leo scholar, and I have corresponded with him ever since. How nice it would have been to have had e-mail at that time! We were both in Italy at the same time, yet our paths never crossed, only our letters.

I followed specific procedures for admission into the archives. I called each archive to find out their requirements. Some had very strict rules and forms to be filled out and approved in advance. Some required a letter of reference, usually from a curator or university professor. These letters were easy to obtain, and my referees were more than willing to supply them. Certain libraries had strict rules for users of the collection. For ex-

ample, one could enter with only a pencil and paper—no pens, books, purses, or briefcases. (I hope those archives now let researchers bring in laptop computers.) Some required an official photo ID—e.g., a passport—to be held while I was in the library. Some archives would allow only one manuscript to be studied at a time; others would let me have two or more. Although most of the archives I visited had very formal rules, some simply informed me that I should only identify myself to the porter and I would be shown the way. The only significant obstacle I encountered was in Naples, where the Conservatory Library was closed to persons not affiliated with the library. However, for a fee, the staff did fulfill orders for reproductions.

My interactions with archive staff and administrators varied but were always positive. If the staff was extremely formal, I was as well. If they were casual and informal, I was the same. Always, I was extremely polite and gracious, whether I was talking face-to-face, by telephone, or responding by letter or fax. I thanked them for their assistance while in the archive, and by a follow-up letter in their own language. I believe I was treated well everywhere I went because I went overboard to be polite and gracious myself. I brushed up on my languages so that I

could at least attempt to speak theirs, and I believe this also helped.

NOTES

- ¹ Vincent H. Duckles and Michael A. Keller, *Music Reference and Research Materials: An Annotated Bibliography*, 4th ed., rev. (New York: Schirmer Books, 1994); Barbara Penney, ed., *Music in British Libraries: A Directory of Resources*, 4th ed. (London: Library Association, 1992).
- ² e.g., "The Libraries of the Universities of Italy: a Study of their Services and Collections," *Libri*, IX (1959).

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ON THE VOICE

Sharon Hansen, editor

WHILE CONSULTING medically with choral singers, a voice clinician gains advantage by knowing via personal experience what a typical rehearsal involves, what is required of a section leader, the demands of a choir tour, the differences between various choral styles, and many other things. Reciprocally, choir directors, while working with the same individuals to make music, can benefit from knowledge imported from the voice clinic. Those of either profession who are armed with knowledge of the other's field may be better equipped to advise the singer in vocal trouble. For the choral director, the list of practical clinical information is long; however, the following issue is a good place to start: familiarity with the vocal overdoer syndrome (VOS),¹ as defined below.

Why VOS? Because VOS correlates highly with acute and especially chronic injuries of the vocal fold mucosa, e.g., nodules, polyps, epidermoid cysts, vascular abnormalities.² That is, singers with these injuries are more likely than not to be vocal overdoers; by contrast, they *may or may not* have in common allergies, reflux, asthma, or any other apparent cause of vocal problems. In fact, formal review of a large number of patient charts revealed that of self-described overdoers who present with voice symptoms, 80% are found to have a vibratory mucosal injury.³ VOS is by far the strongest discernable commonality between persons with mucosal injury, and is probably not only *correlated with*, but also a primary *cause of* those injuries.

How does VOS actually cause mucosal injury? Here's how: The mucosa is the wet, flexible surface tissue covering the vocal folds. It is the main tissue that participates in vibration of the vocal folds and also the part most commonly injured by that vibration, if it is overdone in various ways (amount, loudness, pressed-ness, etc.) Hence, VOS may often lead to acute or chronic vibratory mucosal injury.

How does one establish a diagnosis of VOS? First and most important is by re-

questing a self-rating of the individual's *innate degree of talkativeness—or urge to talk*. A simple but useful way to assess this is to ask the subject the following question: "On a seven-point scale of *innate* talkativeness, where 1 represents a taciturn individual, 4 an averagely talkative person, and 7 an unusually talkative individual, where would you place yourself?"

Most people have a fairly realistic idea of where they are on this scale. Occasionally, however, the answer seems inaccurate based on the questioner's observations. When this occurs, it can be helpful to get permission to ask a friend or family member to answer the question too. Caveats: Some persons need help to distinguish between their *innate* talkativeness and that which is imposed by their job. Others need encouragement to answer an honest seven, because they assume this to represent obnoxious talkativeness. If this is suspected, "seven-ness" should be further defined (e.g., as extroverted, friendly, or even "socially brilliant!") to remove any negative connotation from being a seven.

The second determinant of VOS is the individual's *extrinsic opportunity and need*

to talk. An understanding of this arises from basic questions about occupation, family communication style, childcare responsibilities, hobbies, rehearsal and performance schedule, church and community involvement, and so forth. A few minutes of discussion are generally enough to get the picture.

In short, vocally busy sixes and sevens are defined as vocal overdoers; *both the internal urge and the external pull to use the voice are high*. It is logical that both should be high, because sixes and sevens tend to self-select into an occupation/life circumstance that invites or requires a lot of voice use. Beyond formal vocal commitments, the high innate urge to talk may find or make informal opportunities to talk or sing any moment of the day. Thus, more detailed questioning will often reveal other ways the "overdoer" uses the voice—singing to themselves, using the phone, or even speaking to strangers in public.

How can the choral director make use of the VOS concept? The first way is to measure one's self against it. Choral directors can be vocal overdoers too! Self-recognition as a vocal overdoer can be

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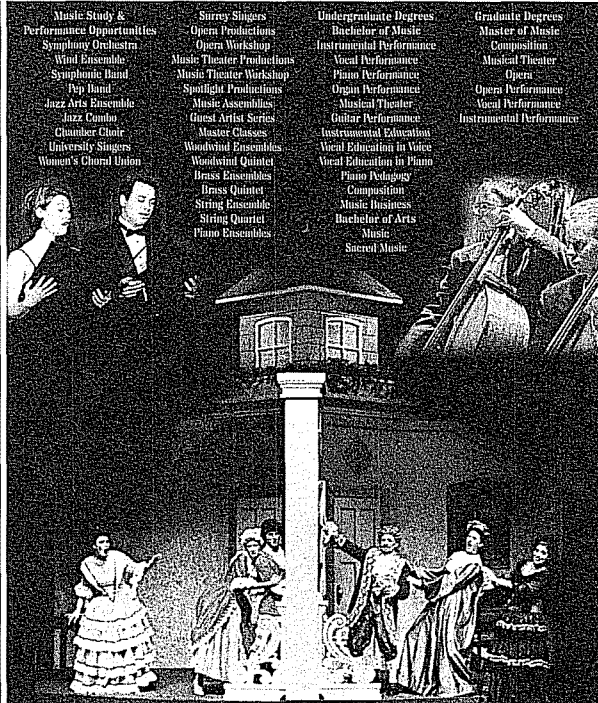
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protective in and of itself, by injecting a bit of vocal prudence, even subliminally. It can also help to further the choral director's efforts to be a good vocal role model.

The second is to teach choir members about VOS. Given its high correlation with mucosal injury, VOS could be a featured part of any start-of-year discussion of vocal health. Singers who thereby recognize VOS in themselves may also experience an almost subconscious self-adjustment of behavior. Or, when a director detects ongoing hoarseness in a chorister, or is approached because of vocal frustrations, questions about VOS would be an excellent place to start sorting things out.

Questions About VOS

How do you account for the fact that not all vocal overdoers have a mucosal injury? It is true that one may know a singer whose brilliant personality makes him or her the life of every party. Yet, he or she continues to sing gloriously to the top of the range, even at *pianissimo*. This is because the genesis of nodules and other vibration-related injuries is, of course, multi-factorial. Physical constitution and manner of voice production are two additional pieces of the puzzle, not to mention the fact that there are degrees of VOS.

You've made me worried about my mucosa because I'm a major vocal overdoer

by your definition. I don't sing as well as I used to, but I thought my vocal limitations were just my age or from being out of shape. And anyway, my speaking voice sounds fine. How do I find out if I have a mucosal injury? First of all, the speaking voice is a relatively insensitive indicator of the status of the mucosa. Instead, apply singing voice "swelling tests,"⁴ which detect mucosal injury reliably, albeit with a few false positives. Here is one of the two I use routinely during office evaluations: Ascend by half-steps the first phrase of "happy birthday" sung at very high frequency (e.g., C5–C6 for women) and low intensity. In the context of VOS, a tendency to huskiness, delayed phonatory onsets, and air escape, all of which increase as one ascends the scale, should lead the singer to pursue a formal medical evaluation to confirm or disconfirm suspicions of a mucosal injury. Beware of subconsciously getting louder, which will often "make" the voice work quite well. The idea is not to "make it work better," but to see how the voice works at a predetermined *pianissimo* dynamic. Detection, not concealment! Therefore, insist on "boy soprano *pianissimo*" for best sensitivity of the swelling tests.

What if I or one of my overdoer choir members fail the swelling tests and am later found to have a chronic mucosal injury? What would be done? Don't de-

spair. The ranks of those in this situation are large indeed, and help is at hand. But first, an exact and comprehensive diagnosis is needed. The primary diagnosis is generally "the vocal overdoer syndrome." But comprehensive evaluation should also specify the secondary diagnoses. What exactly is the mucosal injury? Nodules? An epidermoid cyst? A hemorrhagic polyp? Capillary ectasia? Are there contributing medical issues? From here, an individualized plan may be medical, behavioral, surgical, or some combination of these. In short, the question is not so much whether you can get back full singing voice capabilities, but exactly what, and how long it will take to get you there.

Can you be more specific about these medical, behavior, and surgical treatment options as they relate to mucosal injury?

Medical. These are individualized and mostly optimizing, rather than primary treatment measures. But I think immediately of liberal, regular consumption of fluids; smoking cessation; treatment of acid reflux; and treatment as appropriate of other medical conditions such as allergy and asthma.

Behavioral. Logically—again since "VOS" is the primary diagnosis—behavioral management, administered by a voice-qualified speech pathologist, is the primary initial approach. Some examples of suggestions you might receive concern spacing, rather than massing voice use; scheduling breaks into the day; ongoing training of voice production for speech and singing, so phonation is efficient and "inexpensive" to the mucosa; attention to the manner and amount of personal and social voice use; perhaps even personal amplification when working in large, acoustically unfriendly rehearsal spaces; and finally, daily self-detection of mucosal status via the "swelling tests."

Surgical. When the lesion is clearly not amenable to behavioral management alone (e.g., cyst), or when something that often resolves (e.g., nodules), does not, in spite of high-quality treatment, vocal fold microsurgery is an excellent option.^{2,5,6} Though anxiety levels surrounding the subject are generally high due to prevalent misinformation, vocal fold microsurgery is extremely safe and voice-restoring when performed by a well-trained, proven

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surgeon. To repeat, the question is rarely if the injured singer can re-achieve an excellent singing voice, it is instead exactly which of these measures, and how long, will it take?

Summary

Formalization of a concept termed "the vocal overdoer syndrome" can help the choral director recognize the group most at risk of chronic vocal fold mucosal injuries. It may be useful to teach this concept to choral singers for its preventative value. Daily performance of "swelling tests" to detect mucosal swelling is also a valuable habit. Clinical evaluation should be sought by anyone who experiences impairment of tests of mucosal swelling, but particularly by vocal overdoers.

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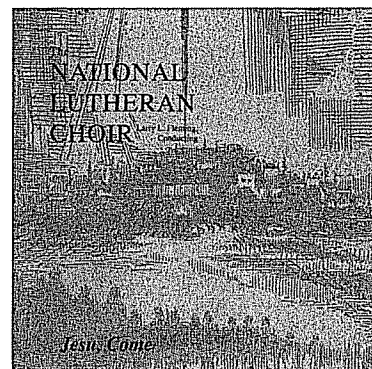
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Guidelines for submitting a manuscript can be found in any issue of the *Choral Journal*. Authors wishing more detailed instructions for preparing an article for publication should contact the *Choral Journal* editor and request a copy of the *Choral Journal* Stylebook or visit <http://acdaonline.org/cj/stylebook/>.



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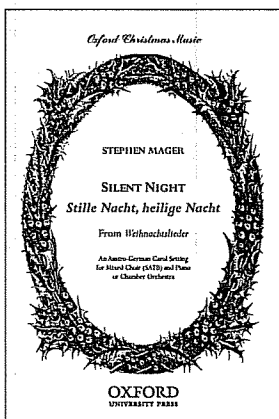
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A Journey to Nowhere

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Children sometimes enjoy mystery trips. Mom and Dad plan a day trip or short vacation, secretly pack all the necessary items and then whisk the family away for a fun time at a beach or amusement park. Adults, however, may feel kidnapped in a situation like that. They would prefer to know the details, or at least the location of any journey they undertake.

Are your rehearsals with your community choir a planned musical journey or a mystery trip? On any given rehearsal night do your singers know where they are going, or do they feel as though they are on a journey to nowhere? In other words, do you set goals that are communicated to your singers?

Many community choirs spend a great deal of time setting up mission statements and long-range plans. These are extremely important to the success of a non-profit organization, as we have explored in previous articles. Long-range plans for repertoire and audience development have also been explored. In each case we have discussed specific goals more attainable than vague generalities. When people understand what is expected of them, they become more focused and work harder toward the achievement of the goals.

With this in mind, map out a long-range plan that includes specific pieces and movements or pages to be covered in each rehearsal. The plan can be distributed as you pass out new music for the next concert or at specified intervals throughout the year. At the beginning of each rehearsal, verbally or on the chalkboard remind the singers what goals are

to be accomplished. During the rehearsal, use positive reinforcement to keep singers focused on those items. When the desired result is achieved, celebrate it (briefly) and immediately set the bar at a higher level. Most important, do not let the choir regress or sink back into a prior comfort level. Work to expand their perception of how the new level feels and sounds.

At the close of rehearsal, set your expectations for the following rehearsal. "Please work on your music at home," does not do the trick! "When we meet next week, I'd like to be able to work with intensity on the middle section, pages 12-22. Make sure you know those notes so we can work on the balance and dynamics."

Set a specific goal for each piece you will be rehearsing. Also, be certain that your section leaders communicate these expectations within twenty-four hours to those who were absent. You might also choose to work on certain vowel sounds, breathing, or some other skill you have determined is necessary for the success of the choir. Be certain to establish these goals in their minds as well. If they can accept these and understand their impor-

tance to the group, the responsibility for the choir's success becomes the singers' and yours. This tells your singers that you respect them and want to include them in your planning and goals.

With adults, this is a large part of establishing your leadership. It is much easier to climb up the mountain as a group, helping each other along the way, than to sprint up by yourself and try to pull everybody else up afterward. One key, therefore, to working with adult singers, professional or amateur, is to communicate consistently and constantly in specific, goal-oriented terms.

Plan ahead so the goals are measurable and attainable. Celebrate those successes and immediately establish and communicate what comes next. You and your singers will be delighted in the journey, and together you will travel much farther to a predetermined destination—a musical adventure in which you can all share and grow.

*Charles Facer, Chair
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Jazz/Show Choirs

More Thoughts on Sound Reinforcement

AT THE CENTRAL Division Convention in Cincinnati, February 2000, an interest session on Sound Reinforcement was presented by Shure (microphone) representative John Broermann. I was again reminded how quickly the industry changes and how important preparation is when we vocal/choral folks are shopping for information and equipment. At the session, Broermann provided several publications by Shure that could prove to be helpful. These publications are free; call 1-800-25-SHURE.

1. *Music and Performance* contains the Shure catalog of products, including a variety of microphones (wired and wireless) for performance and recording and monitors and other accessories, such as windscreens, cables, and mounts.

2. *Shure's Microphone Techniques for Music-Sound Reinforcement* includes a discussion of microphone characteristics, microphone placement, and a glossary of terms.

3. *Shure's Selection and Operation of Wireless Microphone Systems* includes a

chapter on "How to Make Them Work" in a variety of situations.

4. *Shure's Microphone Techniques for Music-Studio Recording* includes a discussion of microphone techniques, their placement, and a glossary of terms.

When you go shopping for your jazz group, begin by looking at dynamic microphones. They do not require a battery; they are larger than condenser microphones; they are more rugged; they handle high sound levels and they tend to deliver a more natural sound.

Consider cardioid microphones in terms of the pick-up pattern if you are using a microphone with a group. They will pick up sound from the front and the sides of the microphone and not the back. This is especially important if you use monitors.

When you go shopping for your show choir's "front end microphones" you will probably want to consider condenser microphones with a unidirectional (a single direction, in front of the mic). Although these are only a few terms you will need to know, at least you will have somewhere to start.

Tom Dustman, the artistic director and member of Beachfront Property, the L.A.-based vocal group has a few additional thoughts.

Practical Tips for Purchasing the Right Sound System

How to Start

If you have ever been intimidated, frustrated or just plain infuriated by P. A. systems, maybe the following information can help. The amount of money you have limits what you can get. However, before you head to the music store with fund-raising dollars in hand, ask yourself the following questions:

- How am I going to use this system?
- Will I use it for my large choir(s) or only for my small groups, or both?
- Do I want one singer assigned to one microphone?
- Do I want more than one singer assigned to one microphone?
- Do I want to use area mics?
- Will the system be used in the auditorium only or will I need it for off-campus performances as well?
- How much area will I generally want to fill with sound—the theatre, the football field, the Elk's Club, etc.

By answering these questions, you will be more prepared to go shopping for a system that best fills your needs. Your information will also help the people who sell this equipment to better understand your needs. They can make informed recommendations and possibly provide you with better price choices.

If you find you don't have enough money, inquire about used equipment or try to work out a payment plan. Dealers are eager to work with an established organization like a school system. Your district's financial history probably ranks at least as high as most of the local rock bands who purchase their equipment from the same dealers. However, if you find you don't have enough money, I recommend waiting until you have raised sufficient funds to get a quality system that fits your needs. It is worth the wait.

Take Your Time

Finally, you need to be the judge of what speakers and microphones sound best to you. Don't be intimidated by the person selling you this equipment. They speak "tech talk" and tend to slip into a foreign language, but hang in there! Take your time. You know what your students sound like because you work with them

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every day. Hold to that knowledge and begin listening to equipment that best replicates their natural sounds. The salesperson/technician, regardless of how helpful they might be, should not make the final decisions about the equipment you are purchasing. Their reasons for selling you equipment are different from your reasons for buying it. (The higher the price, the more money they'll make. In fact, they often get higher commissions for pushing certain brands.) My point is this: you are the expert on the sound you are looking for, and you may have to listen to a lot of equipment before you find something that will make your students sound like a choir and not like a guitar.

Assimilate all the information you can. Take your time. You are the one with the choral director's ears. Everything you have ever done involving music has prepared you to make exactly the right decision. Take your time. Most music stores will let you try out equipment at the store. Take a student with you (maybe one boy and one girl for a more varied sound test) and have each of them sing into a variety of microphones and through a variety of speakers; close your eyes and let your ears choose what sounds best to you. Take your time. You wouldn't let the person selling you this expensive equipment direct your choir, so don't let them pick your equipment.

*Diana Spradling, Chair
National Committee on Jazz and
Showchoir*

Music and Worship Who Needs a Mission Statement?

TO ANSWER THE question briefly, every church musician needs a mission statement. Similar to school and community choir directors, the primary criteria used by church musicians in repertoire selection are those of practical concerns. Few can deny the unique intensity and diversity of musical requests (or demands) the church musician receives from the congregation, pastor, and worship and music committee. Little wonder that many church musi-

cians evolve into pragmatists whose primary criteria for worship music is determined by what can be done in a short amount of time to meet the demands of their people, many of whom may have an insatiable appetite for that which is immediately digestible and who may also hold little regard for things beyond their personal tastes.

Weekly services roll by and our philosophy and theology (or lack of them) are revealed in the music we select. The strains of practical considerations and personal requests are a significant stress on the church conductor. It would be absurd to suggest not taking these into consideration. However, before the criteria of personnel resources and personal preferences are considered, one's philosophy ought to be clearly articulated and justified from the perspective of one's faith. After all, how can

one determine what to sing until certain as to why we are singing and for whom?

Many outstanding texts are available in libraries and various retail outlets to assist the church music director in this study. The author appreciated Connie Fortunato's long out-of-print *Children's Music Ministry: A Guide to Philosophy and Practice* (David Cook). In her opening chapter, Fortunato provides an excellent summary of musical function in the Judeo-Christian tradition. She notes three basic styles of music cited in the Pauline letters—psalms, hymns, and spiritual songs—which provide for three functions—worship, education, and evangelization with three corresponding audiences. Fortunato also identifies the need for balance among these three ministries in the musical life of the church.

However, there is also a clear Biblical

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tion, a mission statement for the music ministry and the church could be created. One such statement the author adopted some years ago is simply "Glorify God, proclaim God's Word, minister to all God's people."

Whatever the mission statement, be sure it is theologically sound, practical, and well-informed; it could well be the most important asset in your ministry.

Scott Dean, Chair
Northwestern Division Committee on
Music & Worship

—CJ—



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mandate that worship is primary among these three ministries. The first commandment given is "Worship and love the Lord" (Deuteronomy). From this central theme the other ministries emerge, but our first calling is to worship God and therefore sing to the Lord. This defines our first audience: God. The question one should first ask is "what shall we sing to the Lord?"

At a time when mission statements have become standard it would be wise for the church musician to develop a personal credo for music in worship. Perhaps with the assistance of the appropriate staff and committee within the given situa-

(Executive Director, continued from page 2.)

Convention Registration

Again this month the information and forms necessary for registering for the 2001 ACDA National Convention next March 14-17 in San Antonio are included in this issue. If you have not pre-registered, let me urge you to do so now. I urge you to make flight arrangements and hotel reservations immediately. As always, the most convenient flights and most popular hotel rooms fill up fast. We look forward to seeing you in San Antonio.

Gene Brooks



"BEFORE I TELL YOU WHAT I DID IN MUSIC CLASS TODAY, LET ME REMIND YOU THAT I'M JUST A LITTLE KID-OXY?"

HALLELUJAH!

Timothy W. Sharp, editor

GRADUATE SCHOOLS AND theological seminaries provide an excellent source of documented research for historical studies, choral pedagogy, stylistic analysis, and other information related to sacred choral music. This month's column highlights DMA and Ph.D. dissertations and doctoral projects completed within the last ten years that specifically address sacred choral music. Graduate schools and theological seminaries that supervise doctoral projects such as those listed below are encouraged to contact the "Hallelujah!" column editor to include and highlight future or past research related specifically to sacred choral music and the church music interests of ACDA.

The dissertations below were selected because of their application to sacred choral interests. Projects were chosen because of the broad range of appeal of subject matter. Many excellent choral projects were discovered in the preparation of this column, but several were not included due to the narrow scope of this study. In addition, many projects were written about hymnological subjects but were not included in this column. Such projects might be the focus of a future column. Dissertations related to Protestant, Catholic, Jewish, and Byzantine and Eastern religions were perused for possible mention in the following annotated list.

Conducting from the Console: Potential Employment and Professional Preparation for the Organist/Director
Janet Hamilton Graham, Ph.D.
University of Florida (1993).

This study is an examination of three aspects of conducting a choir from an organ console. The first portion of the research seeks to determine the extent to which selected churches were seeking to employ organist/directors. This material is used to establish the organist's need for the ability to conduct from the console. The second part of the study documents the extent to which colleges and universities offer any conducting or vocal pedagogy coursework specifically for organ

performance majors or church music/organ majors. The final objectives of the study are to discern what techniques and special skills are required to be a successful organist/director and to determine how best to incorporate the acquisition of those skills in the preparation of future organist/directors.

Sing to the Lord a New Song: The Role of Songs within Biblical Narrative and Their Resonance in Early Biblical Interpretation

Steven Phillip Weitzman, Ph.D.
Harvard University (1993).

This study explores what is proposed as the curious and poorly understood characteristic of biblical prose narrative and the frequent presentations of songs imputed to central figures from Israel's past. The dissertation states that the use of these songs within the narrative reflects the two literary worlds in which the Bible was composed. The First Temple Period belonged to the much larger universe of Near Eastern literature produced around 1000–500 BC. The second literary world reflected by the songs within the biblical

narrative, the Second Temple Period, arose in the shadow of the first. Certain texts began to be perceived in this period as paradigmatic acts of praise and thanksgiving. Biblical narrative may have been reformulated in light of its emergence as a paradigmatic text. Certain songs, which seem to have been inserted at a late stage, may have been added to the narrative precisely to conform it to what was now regarded as the normative literary pattern.

A Conductor's Analysis of the *Messe de Minuit pour Noël*, H.9 and *Te Deum*, H.146, by Marc-Antoine Charpentier"

Agnes Tan, DMA.
The School of Church Music
Southwestern Baptist Theological Seminary (1999).

The focus of this document is the *Messe de Minuit pour Noël*, H. 9, and *Te Deum*, H. 146, by Charpentier. *Messe de Minuit* is offered as one of the composer's best-known mass compositions, suggested due to the charm and appeal created by the use of popular noel tunes of the day. The *Te Deum* owes its popularity to its use by Eurovision as an opening prelude to its



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international broadcast. Following a brief biography of the French Baroque composer Charpentier, the work offers an introduction of the development of the Mass and Te Deum in seventeenth-century France. Following this, an overview of the twelve Masses and six Te Deums of Charpentier is provided. Background information on the settings, publishers of scores, and a discography are included. General performance practices of the Baroque era, along with issues related to score preparation, understanding, and performance are offered. The work concludes with a detailed analysis, including musical examples and charts of the two compositions, specifically addressing rhythmic and melodic material, harmonic language, and textural characteristics.

The Role of Drama and Spirituality in the Music of Leonard Bernstein

Philip Larue Copeland, DMA
The School of Church Music
The Southern Baptist Theological Seminary (1998).

Although the purpose of this dissertation is to explore three symphonic works by Leonard Bernstein, the scope of the study involves the role of drama and spirituality in the music of Bernstein, which has obvious implications for Bernstein's sacred choral works. Through dramatic analysis of the three Bernstein symphonies, this work probes the spiritual implications of Bernstein's compositions. The thesis begins with a basic musical and theatrical biography of Bernstein and continues to explore specific literary and theatrical techniques used in the music. Bernstein's dramatic understanding of music is explored through an analysis according to the basic elements of drama. Three aspects of Bernstein's dramatic compositional model are examined: the establishment of a dramatic atmosphere through music, characterization through theme, and contrast as a principle of composition. Bernstein's faith history is explored, and the role of spirituality is investigated through all the composer's non-theatrical compositions.

A Method for Developing Fundamental Reading and Keyboard Skills Used in Accompanying Sacred Choral Literature
Benita Brady McFarland, DMA

The School of Church Music
The Southern Baptist Theological Seminary (1991).

This dissertation investigated examples of sacred choral literature that could be used as part of a piano method that teaches fundamental music reading and keyboard skills. The specific objectives of this study are to evaluate a number of existing piano methods in relation to various texts that discuss the principles of music reading and piano pedagogy, to devise a method that provides guidance in the development of fundamental music reading and keyboard skills, and to select fifty relatively easy examples of sacred choral literature to which the basic music reading and keyboard skills could be applied. The intent of the study is to provide beginning piano students with a body of pedagogical choral music literature that has functional value in a worship setting.

Harold Friedell: His Life and his Music
Neal Campbell, DMA
Manhattan School of Music (1996).

As the organist and choirmaster at St. Bartholomew's Church and a faculty member at Union Theological Seminary and Juilliard School of Music, Friedell (1905-58) held some of the most important positions in the field of church music in New York City. As a composer, Friedell wrote hymns that are included in the hymnals of many denominations, and his religious works are used in churches throughout the United States. Friedell's career brought him in contact with some of New York's best-known organists, including David McKinley Williams, his predecessor at St. Bartholomew's, whose resignation is discussed in detail in this study. The religious climate of the time was influenced by the Oxford Group at Calvary, where Friedell also served, led by the reverends Samuel M. Shoemaker and Frank Buchman. A list of Friedell's works is included in the dissertation.

The Shorter Sacred Choral Works of Herbert Norman Howells

Edgar Ferlazzo, DMA
The School of Church Music
Southwestern Baptist Theological Seminary (1997).

This dissertation begins with a biogra-

phy of Howells and follows with a discussion of the Anglican Service and a history of the condition of English cathedral music following the period of Sir Charles Villers Stanford. This section is followed by a survey of the texts and an analysis of the eighteen Magnificats and Nunc Dimittises, eight Te Deums, one Evening Service, and one Communion Service by Howells. The analysis includes Howells's style characteristics, speaking specifically to the harmony, rhythm, melody, texture, dynamics, organ, and word painting in Howells's Service music. This analysis is followed by a survey of the composer's fifty-three anthems and motets with a listing of titles and authors of the texts and an analysis of the anthems according to the specifics listed above. The dissertation concludes with a survey of the eleven hymn tunes written by Howells with analysis of each.

An Investigation of Leadership Styles, Professional and Musical Background, Role, Duties, and Work Environment of Adult Church Choir Directors in Mid-American Protestant Churches

Gregory Daniel Zielke, DMA
University of Missouri (1996).

This dissertation reports on a questionnaire sent to eighty-three Protestant church choir directors. The questionnaire gathered their response to their self-perceived leadership style in terms of task/relationship behavior, as measured by the Leadership Effectiveness and Adaptability Description-Self Instrument. The research analyzes the effects of choir size, denomination, and choir ability on leadership style. Two primary leadership styles were revealed in the study: 43% were high task/high relationship, and 38% were high relationship/low task. Of the respondents, 56% were from mainline denominations: the latter had larger choirs. Most participants assessed their choir's musical ability as moderately high or very high. The variables of choir size, denomination, and choir ability had no statistically significant relationship to the director's reported leadership style.

A Performing Edition and Study of the Unpublished Concerted Anthems of John Antes (1740–1811)
William Patrick Flanagan, Ph.D.

Catholic University of America (1995).

This project is an investigation of the choral music of John Antes, one of the earliest and most significant native-born American composers. Although he apparently did not compose any of the works while still living in America, he did write anthems for the Moravian Church settlements in North Carolina and Pennsylvania. An overview of the theology of the Moravian Church, or *Unitas Fratrum*, serves as a background for the study of Antes's anthems. The unpublished works were transcribed from Antes's autograph MSS, located at the Moravian Music Foundation and Moravian College. Excerpts from the MSS are included in the document. Each composition is analyzed; the result is a corpus of choral literature modeled on the European masters, as opposed to the fusing tunes and metrical psalms of contemporaneous New England. The Moravian church in eighteenth-century America fostered a sophisticated musical culture that was different from what may be described as

“early American music.”

An Analysis of the Choral Music of John Singenberger (1848–1924) as it Relates to the Musical Philosophies of the Caecilian Movement

Patrick Gorman, DMA
University of Wisconsin (1994).

John B. Singenberger, founder and president of the American Caecilian Society, played a major role in the development of American Roman Catholic choral music. As teacher, publisher, and editor of the Caecilian journals, he was responsible for disseminating Caecilian philosophy throughout the United States. The history of the Caecilian movement in the U.S. is outlined in the dissertation, enunciating the philosophies supported by the Society through its journals and writings. The choral works of Singenberger are related to the theological and musical foundations of the Society. A catalog of Singenberger's Masses and their sources is included in the study.

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Assimilating Jewish Music: Sacred Service, A Survivor from Warsaw, Kaddish

David Michael Schiller, Ph.D.
University of Georgia (1996).

This dissertation states that Bloch, Schoenberg, and Bernstein were situated on an assimilatory frontier. Block's *Avodath hakodesh*, written in the early 1930s, embraces the European musical nationalism of Wagner; his work is a

monument to post-Romantic choral music, untouched by the Holocaust and resistant to modernism. A manifesto for the perseverance of the Jewish people and his own aesthetics, Schoenberg's *A Survivor from Warsaw* reasserts the classical modernist aesthetic. Bernstein's postmodern *Kaddish*, a product of the post-Holocaust sensibility, is concerned with the problem of the individual Jewish identity.

The Relationship between Text and Music in the Choral Works of Robert H. Young

Stanley Leroy Roberts, DMA
The School of Church Music
The Southern Baptist Theological Seminary (1995).

Roberts's project investigates the textual/musical relationships in the choral music of Robert H. Young and gives special attention to Young's work as a composer, conductor, church musician, and music educator. Much of the information in Chapter Two of the work focuses on the religious heritage of Young and how it has influenced his choice of texts for musical setting. The dissertation then addresses Young's criteria for text selection and explores those elements that produce significance in poetry.

The work also documents Young's understanding of the theological precept of divine mystery. Several of Young's compositions are examined through historical chronology, analysis of text, analysis of music, and the marriage of text and music. Roberts concludes his study by examining seven elements that are crucial in interpreting the choral works of Robert Young: freedom of tempo, vocal lines and linear construction, suspension, harmonic planing, chant, tone, and phrasing. A catalog of Young's compositions is included in the appendix, with basic description information for each work.

If interested in acquiring any of the dissertations listed in this column, UMI offers softcover paper and hardcover paper copies of most dissertations for sale. To order, contact UMI at 300 North Zeeb Road, P. O. Box 1346, Ann Arbor, MI 48106-1346.

—CJ—

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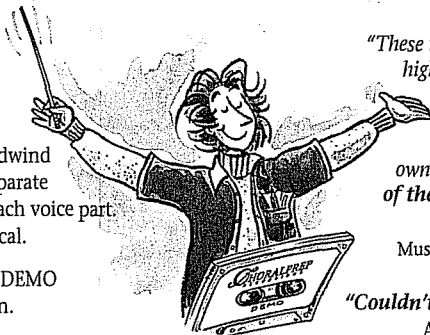
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TECHNOLOGY FOR THE CHORAL MUSICIAN

Donald Oglesby, editor

Sprechen sie . . . ?

ONE OF THE tasks choral directors may have during the year is to deal with non-English texts. We prepare for rehearsals so we know what the words mean and then prepare program material. Finding translations of songs is one of our many responsibilities.

Ron Jeffers has provided us with two remarkable resources: *Translations & Annotations of Choral Repertoire, Vol. 1: Sacred Latin Texts* (earthsongs, Corvallis, Oregon) provides "word-by-word and line-by-line translations, glossary, a list of selected musical settings of each text," and background information for the Mass, Requiem, Te Deum, Magnificat, and 105 other common sacred Latin texts. This book is now joined by *Volume II: German Texts*, by Jeffers and co-author Gordon Paine. It presents texts of German "cantatas, motets, partsongs, hymns, carols, canons; word-by-word and line-by-line translations; vocabulary list; pronunciation guidelines; list of selected settings of each text"; and other information.¹

These books are essential for our professional reference libraries, but of course we need help with other texts as well. The Web sometimes offers us help. For the texts of the Bach cantatas we are most fortunate to have the German texts provided by Walter F. Bischof at his Bach Cantatas site <<http://uofapsy.psych.ualberta.ca/bach.html>>, and the English translations by Z. Philip Ambrose, at Texts of the Complete Vocal Works with English Translation and Commentary <<http://www.uvm.edu/~classics/faculty/bach/>>.

The University of Alberta and the University of Vermont have done a great service to the musical community in hosting these sites, thereby providing the practical and scholarly material we need more of on the Web. I hope this column will encourage readers to make further contributions of this type to our profession.

Other resources are spotty. For example, a search on the Web for Brahms's *Nänie*, Op. 82, returned 102 sites, but only the San Francisco Bach Choir site included the German text and English

translation <<http://www.sfbach.org/nanie.html>>. Note that the copyright notice requires written permission to distribute or use the translation. Sometimes recording companies will give texts on their Web sites, but that is rare.

All too infrequently companies give information about the music on a CD. We should note with appreciation the Gimell Records site, which gives Release Notes for all the Tallis Scholars recordings <<http://www.gimell.com/gimell-main.html>>.

There are computer programs that translate between languages or can be tools to help you learn a language. Power Translator by Globalink (Fairfax, VA) is one such translation program, available for Windows and Macintosh. Two major Web sites offer translation capability (free!):

FreeTranslation.com—free translation of text and Web pages from English to Spanish, Portuguese, French, German, and Italian <<http://www.FreeTranslation.com/>>.

AltaVista: Translations—translate web pages or text between English and German, French, Portuguese, Spanish, and Italian <<http://babelfish.altavista.com/translate.dyn>>.

Some texts can be translated by computer fairly well, as we can see in the opening line of *Nänie*, translated on these two Web sites:

Auch das Schöne muß sterben!
Also the pretty must die!

[FreeTranslation.com]
Also the beautiful must die!
[AltaVista: Translations]

The next line is hard no matter what, and shows us the problems any would-be translator must face:

Das Menschen und Götter
bezwingt,
nicht die eherne Brust rührt es des
stygischen Zeus.

The person and Gods subdues, stirs
not the
eherne breast it the stygischen Zeus.
[FreeTranslation.com]

Humans and Gods defeat, the
eherne chest do not agitate it the
stygischen Zeus. [AltaVista/
Babelfish Translations]



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The Brahms *Requiem* fares a bit better. First, we should note that there are more sites that give notes, text, and translation. Using the two translation sites, you will find the text of Movement IV is less difficult than the above example. However, you still need to be prepared to do some revision after you have stopped laughing at the literal results you get:

Wie lieblich sind deine Wohnungen, Herr Zebaoth! Meine Seele verlangt und sehnet sich nach den Vorhöfen des Herrn; mein Leib und Seele freuen sich in dem lebendigen Gott. Wohl denen, die in deinem Hause wohnen, die loben dich immerdar!

rely on it to do all your homework! ;-).” Some sites with texts of the Brahms *Requiem*, from a Yahoo search:
 Colorado Symphony :
 <http://www.coloradosymphony.org/99_00/program_notes/sc16.html>
 Stanford Symphonic Chorus: <<http://www.stanford.edu/group/SymCh/DeutReq.html>>

Like your dwellings, Mr. Zebaoth are lovely! My soul demands and longs be happy after the outer courts of the gentleman; my body and soul herself in the living God. Probably, which, that live in your house, that you immerdar praise!
 [FreeTranslation.com]

Jaime Goyena - Spanish translation:
 <<http://personal1.iddeo.es/ealmagro/kareol/obras/unrequiem/texto.htm>>
 Philharmonisch Koor Toonkunst Rotterdam - Dutch translation:
 <<http://www.toonkunst.nl/brahmsreqtext.html>>

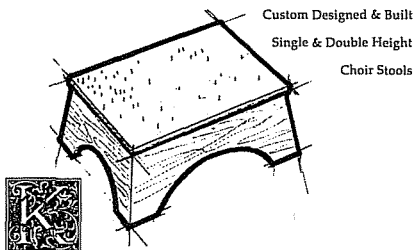
Your dwellings are how lovely, Mr. Zebaoth! My soul require and long yourself to the forecourts of the gentleman; my body and soul are pleased in the alive God. Probably those always praise you to those, which live in your house,!
 [AltaVista/Babelfish Translations]

A Web site with extensive links to German resources is Mike Hamilton's *German Dictionary and Translation Bookmarks* <<http://www.hamilton.net.au/trans.html>>. His topics include Online Dictionaries, Web Page Translators, Software, German Texts, Learning German, Machine Translation, Speech Synthesis, and Miscellaneous Information.

The AltaVista/Babelfish site has it right when it says: “The Babel Fish can help you learn a foreign language. But do not

The best resource for translations in many cases is still the oldest: find a colleague who can help you. It never hurts to have friends in a local foreign language department. One final note: give credit

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Materials available for researchers and music educators/choral directors

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Ä	Alt + 0196	option + u then A
à	Alt + 0224	option + ` then a (` is top left key)
á	Alt + 0225	option + e then a
è	Alt + 0232	option + ` then e
È	Alt + 0200	option + ` then E
é	Alt + 0233	option + e then e
É	Alt + 020	option + e then E
ö	Alt + 0246	option + u then o
Ö	Alt + 0214	option + u then O
ô	Alt + 0244	option + i then o
ü	Alt + 0252	option + u then u
Ü	Alt + 0220	option + u then U
ß	Alt + 0223	option + s
ç	Alt + 0231	option + c
ñ	Alt + 024	option + n then n
æ	Alt + 0230	option + ` (apostrophe)

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Make friends with your Character Map [Windows: Start - Programs - Accessories] or Key Caps (Macintosh: under Apple menu]

P. S.: One last translation site:

Pig Latin Text-to-Speech Translation—enter or cut-and-paste text to hear synthesized Pig Latin renditions—the fun side of a serious Bell Labs project. <<http://www.bell-labs.com/project/tts/piglatin.html>>

¹Two other books of translation must be mentioned here:

Melvin Unger's *Handbook to Bach's Sacred Cantata Texts: an Interlinear Translation with Reference Guide to Biblical Quotations and Allusions* (Lanham, Maryland: Scarecrow Press, 1996) is everything its title suggests, providing very accurate translations and helpful insights.

William Bausano has compiled *Sacred Latin Texts and English Translations for the Choral Conductor and Church Musician: Propers of the Mass* (Westport, CT: Greenwood Press, Music Reference Collection, No. 68, 1998).

—CJ—

(*President*, continued from page 3.)

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COMPACT DISC REVIEWS

Richard J. Bloesch, editor

Clément Janequin

Messes

Messe "La Bataille"; Messe "L'Aveugle Dieu"; *Congregati Sunt*

Ensemble Clément Janequin; Dominique Visse, director

Recorded 1995, 1999

Harmonia Mundi; HMC 1901536; [DDD]; 50'10"

THE ENTERPRISE OF the Centre de Musique Ancienne (founded by Jean-Pierre Ouvrand in 1991) deserves to be better known here for its distinguished contribution to research and performance of Renaissance music in all its variety of forms, especially drawing on a rich heritage of the Centre region of France. La Fondation d'entreprise France Télécom should also be commended for its financial support of Ensemble Clément Janequin. Let me first attempt to address the issue of how the *la bataille chanson* can be turned into a setting of the Ordinary of the Mass, appropriate for liturgical usage today if our churches would rethink their musical policy in light of the *Motu Proprio on Sacred Music* of Pope Pius X and the *Divini Cultus* of Pope Pius XI.

Many readers will be familiar with a few of Janequin's French *chansons* (the best known and most easily available being *La Guerre*, *La Chasse*, *Le Chant de Oiseaux*, and *Le Cris de Paris*). We will probably be less familiar with the composer's sacred music, all of which is brought together on this disc—just two parody masses and a single motet, small as this may seem when compared with the oeuvre of other Renaissance composers, that is, if one excludes *chansons spirituelles* and some one hundred-fifty or so polyphonic arrangements of psalms from the *Genevan Psalter*.

Having enjoyed the somewhat precarious patronage of some grand personage or other, usually relating to the Church for the greater part of his life, and although he trained for the priesthood and took Holy Orders as a Curé, Janequin was best recognized for his *chansons*,

which, along with those of Claudin de Sermisy, were popularized in the 1530s. As early as 1529 Pierre Attaignant had published several of them in a collection, and during the 1530s no less than four volumes followed on the same press. Judging from his selection of often witty texts, our composer was very much a man of the world, as well as a man of the Church.

After a brief period of service at the Cathedral in Auch, in 1534 he was appointed *Maître de Chapelle* at the Cathedral in Angêrs, already known as a composer of *musique excellente* throughout what was then the Kingdom of France. His fame spread abroad to the Low Countries and to Italy. In the 1550s we find him in Paris, initially as *chantre ordinaire du roi* and finally as *compositeur ordinaire du roi*, though these may well have been honorary titles.

His first known Mass, the *Messe "La Bataille,"* was published in Lyon in 1532 by Jacques Moderne in a sumptuously printed collection of masses by famous authors (*Liber decem Missarium a praeclaris musicis contextus*). Already familiar with the *chanson*, contemporary instrumentalists and singers of that period would have been delighted to discover the composer's reworking of earlier motifs as material for his new Mass à4. During the sixteenth and early seventeenth centuries, battle music had become a common property for singers, lutenists, performers on a keyboard, and consort ensembles of one kind or another in a secular environment. It was the custom for instruments to double voice parts in sacred music, as it is also recorded here with cornetti and sackbuts for this Mass, and with organ at eight-foot pitch for the later *Messe "L'Aveugle Dieu"* (published in Paris in 1554) and the motet.

In a resonant but not over-resonant acoustic (the otherwise well-documented booklet, complete with translations from the Latin and a front cover taken from Uccello's *Bataille de San Romano*, does not state the recording's location), the performances are well presented and engineered, with fine intonation, phrasing,

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and variety of dynamics. There is much felicitous detail to enjoy, especially in the earlier Mass, where solo sections are offset against tutti sections at appropriate places in the text. There is much variety as the composer at times draws closer to motifs borrowed from his *chanson* and then moves some distance away from them. To our ears, initially at least, some of the text underlay may seem to be a little forced, but with appreciation of French pronunciation, one warms to this. Everything seems to work well enough for singers and instrumentalists in good tune with each other, and the singers employ appropriate word-painting and a variety of texture (*Deum de Deo, lumen de lumine, . . . qui propter nos homines . . . ex Maria virgine* being particularly notable and with exquisite moments also at *et home factus est, crucifixus . . . , et resurrexit . . . , and et vitam venturi . . .* in the Credo).

Block chords are found at the Hosanna conclusion of the Sanctus (a need for some degree of brevity here perhaps, in view of a more extended setting of the Benedictus qui venit, which concludes with the addition of two extra voice parts). For its first supplication, the Agnus Dei

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reverts to four voices. For the second, Janequin writes for only three voices (nicely sung soli in this performance). For the final supplication we have a more elaborate five-voice texture. Readers acquainted with the Henry Expert edition of 1947 will quickly realize that this music has been subject to downward transposition from our A major to F major (the same key, incidentally, for all three works on the disc), and some additional *ficta* have been added.

Space does not readily permit such detailed commentary on the later Mass setting based on a *chanson* of two years earlier, a setting that is somewhat archaic in style but certainly mellifluous, exhibiting masterful ease, and the motet, dedicated to the Duke of Ferrara no less, in a collection published in Italy in 1538 and now deposited in the Vatican Library (Capp. Sist. 239). The music clearly relates to strong dramatic text not unlike some verses in our Book of Psalms in the

Latin or the best Coverdale version in the English language, as an example, "Why do the heathen so furiously rage together; and why do the people imagine a vain thing?" In summary, this is a performance and recording not to be missed.

Eric Howard Fletcher

Christoph Strauss (1575–1621)

Missa Maria Concertata

Motetten

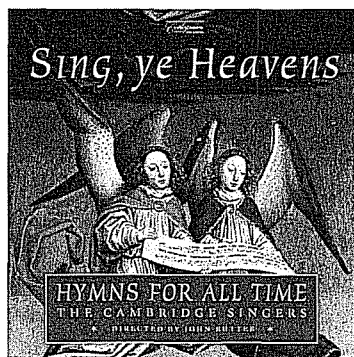
Missa Maria Concertata a 9; Motets: O Rex gloriae; Expectans expectavi Dominum; Erip me Domine; Deus laudem meam; Amen dico vobis; O sapientia; Anima mea cessa; Hodie completi surit; Exurge domine; Beati omnes; Paratum cor meum

Concerto Palatino

Recorded January 1999

Harmonia Mundi; HMC 905243; [DDD]; 75'19"

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GENEROUSLY ISSUED IN the "Documenta" series, this disc is a co-production between Schola Cantorum Basiliensis and Wesdeutscher Rundfunk, Köln, the recording having taken place in the spacious acoustic of l'Eglise Evangélique Réformée d'Alsheim, Switzerland. The front cover is based on Hans von Aachen's portrait of Emperor Matthias I, this historically important composer's early patron and constant supporter. The music is of high quality, and it is strange that more than six hundred years have passed without it being better documented and performed. It is indicative of our times that a performance and a well-documented recording should now have been presented, for at least in his native Austria and during his lifetime, Strauss's published music received widespread acclaim.

On this disc the Mass is framed by motets with Latin psalm texts selected from the two-volume 1613 collection, following a long family tradition in service to the House of Habsburg. In 1617 Strauss was appointed director of music at court under Matthias I, but for whatever personal or political reason he was not retained in this position by Matthias's successor Emperor Ferdinand II, who, much to the composer's chagrin, chose to appoint Giovanni Priuli in his place.

We next hear of Strauss in 1626, as Kapellmeister at the acoustically spacious Cathedral of St. Stephen, Vienna, and the sixteen masses and two settings of the requiem mass posthumously published in 1636 are therefore direct precursors of the familiar eighteenth-century Latin Masses in that celebrated tradition.

Thus, we have an extremely gifted composer belonging to the transitional period between the older polyphonic style and the new Gabrielian mix of less intense polyphony and polychoral homophony, with all the broader characteristics of the early Baroque period—high instruments contrasted with low instruments in families (cornetti and trombones) with, in this case, two or more parts also sung. It should be noted, however, that all parts are texted, allowing for greater choral participation when resources allow, especially on occasions of great festivity. The use of instruments within the choral texture follows the practice as set forth by Michael Praetorius in 1618.

In many of the motets one finds a now-expected contrast between the high *coro de cornetti* with a single tenor voice (*bassetto*) and the low *coro di tromboni* with an alto or another tenor voice (soprano).

The Mass is one of sixteen, with two Requiem settings, published no doubt commemoratively in 1631 shortly after the composer's death. In all probability they were intended primarily for the Cathedral where he served as Kapellmeister during his last six years. Most are parody masses with self-borrowings from earlier motet compositions, and including the work presented here, four are marked *concertiata*. We find astonishingly effective use of obbligato instruments, with the text set for four voices (SATB) in Coro I, with four instruments doubling in the *ripieni*, and five voices (STTBB) in Coro II using the five obbligato instruments.

This disc is highly recommended, and those wishing to investigate other works in the "Documenta" series should seek

out Rosenmüller's *Vespro beata Virgine* (HMC 901611/12), Cavalli's *Vespro della beata Virgine* (HMC 905219/20), Schütz's *Psalmen Davids* (HMC 901653/53), and Biber's *Litaniae de Sancto Joseph* with Muffat's *Missa in labore requies à 24!* (HMC 901667).

Eric Howard Fletcher

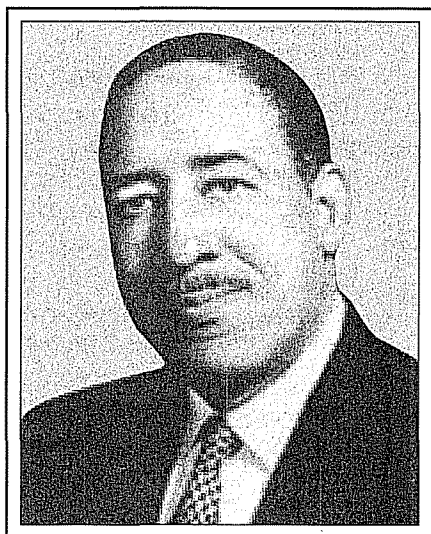
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BOOK REVIEWS

Stephen Town, editor

Brendan G. Carroll

The Last Prodigy: A Biography of Erich Wolfgang Korngold

Portland, Oregon: Amadeus Press, 1997. 463 pp. \$34.95. ISBN: 1-57467-029-8 (Hardcover). [Amadeus Press is an imprint of Timber Press, Inc., 133 S. W. Second Avenue, Suite 450, Portland, Oregon 97204-3527. Telephone 503-227-2878; Fax 503-227-3070]

THE MUSIC OF Erich Wolfgang Korngold has enjoyed a considerable revival in recent years. Once dismissed as the work of a Hollywood hack, his songs, chamber, and orchestral music are finding an increasingly prominent place on concert and recital programs. His film music, as well, has begun to receive greater critical attention and respect; scores such as *Captain Blood*, *Anthony Adverse*, *The Sea Hawk*, *The Adventures of Robin Hood*, *Jaurez*, and *Kings Row* are considered pioneering works in the genre. Brendan G. Carroll, founder of the International Korngold Society, has produced the first full-length biography of this extraordinarily gifted musician.

The young Korngold was a prodigy on the level of Mozart and Mendelssohn, but it is perhaps even more astonishing that the musical language he mastered at a very early age was the highly complex chromatic idiom of late-Romantic tonality. As a child in turn-of-the-century Vienna, his talent was hailed by Mahler, Richard Strauss, Puccini, and Bruno Walter. His early development was fostered by his father, the leading Viennese music critic of the day. He composed a ballet at age eleven and a pair of one-act operas by age eighteen. At twenty-three, after the triumphant premiere of his opera, *Die Tote Stadt*, he ranked second only to Strauss as the most-performed German-language opera composer in the 1920s.

This, however, was the peak of his success. Korngold held steadfastly to his late-Romantic style in the face of new developments. His music, melodically oriented, richly colored, harmonically ad-

venturous but always tonally grounded, began to seem dated in contrast to the new movements of atonality, expressionism, and serialism. Ironically, his father's position was more of a hindrance than a help to his career, as he was caught up in controversies not of his own making. His marriage was personally fulfilling but took time away from composing. To support his family, he spent much time and energy guest-conducting and arranging Strauss and Offenbach operettas.

Hollywood rescued Korngold both personally and professionally. He had begun to compose for films in 1935; three years later, he settled in the United States, escaping the Nazi takeover of Austria by a matter of days. Film scoring proved to be an ideal vehicle for Korngold's style. He was able to create music of symphonic dimensions and formal integrity, and enjoyed a degree of artistic control that later film composers can only envy, including a voice in the final editing of many of his films. In the last decade of his life, after World War II, he returned to concert music, often reusing material from film scores.

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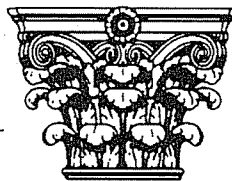
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Choral music constitutes a rather small portion of Korngold's output; nevertheless, several works may be worth rediscovering. *A Passover Psalm*, for solo voice, chorus and orchestra, and *Prayer*, for tenor, women's chorus, harp and organ, were composed for a synagogue in Los Angeles in 1941. Both are published by Schott. *Tomorrow*, for mezzo-soprano, women's chorus, and orchestra, was written for the film *The Constant Nymph* and is published by Warner Brothers. Two early

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works remain in manuscript in the Library of Congress: *Der Sturm*, for chorus and orchestra, to a text by Heine, and the *Kaiserin Zita-Hymne*, for solo voice, choir and piano.

The biography is thoroughly researched and well-written. The author's enthusiasm for his subject is obvious, but does not detract from the narrative. There is enough descriptive analysis of the music to whet the reader's appetite. Numerous and lengthy quoted reminiscences of Korngold's contemporaries give a lively account of his milieu and personality, though sometimes at the expense of narrative continuity. An extensive bibliography, discography and work list are included.

Edward Lundergan

Keith William Kinder
The Wind and Wind-Chorus Music of Anton Bruckner

Westport, Connecticut: Greenwood Press, 2000. 160 pp. \$55. ISBN: 0-313-30834-9 (Hardcover).

THE WIND AND *Wind-Chorus Music of Anton Bruckner* is a comprehensive study that illustrates how the composer evolved in style.

Musically, there are two Anton Bruckners. The life of this major nineteenth-century Austrian musician is bisected into two almost equal parts by a change of compositional style so dramatic and so total that it is unprecedented among major composers. (p. ix)

This change occurred in the early 1860s. Bruckner's early career was absorbed with the study of traditional principles such as form, harmony, counterpoint, and orchestration. His years at St. Florian impacted the remainder of his life—it became his spiritual home and had a powerful ally in Michael Arneth, prior of the monastery. Arneth saw to it that Bruckner received appointments that would allow his career and education to develop further. Bruckner's early compositional output "consists of small-scale liturgical works, organ pieces, and a few unaccompanied male choruses" (pp. 2–3).

Kinder provides a thorough commentary for Bruckner's music and relates how the compositional changes mirror his location and employment. The book is organized chronologically within set time periods. In each period, each wind work is reviewed in the following manner: historical context affecting its creation, musical content, and the success as a musical work. Particular attention is given to how each composition relates to Bruckner's overall development. Analyses of the compositions are augmented by musical examples.

Chapters include the following: "The First Small Steps of a Master, 1841–45"; "St. Florian, 1845–55"; "Linz I: The Sechter Hiatus, 1856–61"; "Linz II: A Watchdog Unchained, 1861–68"; "The E-Minor Mass—WAB 27"; "Vienna: A Tonal Anti-Christ, 1868–96"; and "Striding Into Eternity."

Bruckner finally secured an appointment to Vienna after years of attempting such a move. His years at Vienna boasted

a number of awards and wider recognition, but also savage criticism as the musical press had a conservative view and opposed the "new music." His final years were full of illness but a growing international recognition.

Bruckner, who had entered Vienna as a poor music teacher, left the capital like a prince and went home to his beloved St. Florian (Doernberg 1960, 110). He is reported to have remarked that when God called on him to account for his earthly accomplishments, "I will present to Him the score of my *Te Deum* and He will judge me mercifully." (Watson 1977, 49). (p. 127)

The Wind and Wind-Chorus Music of Anton Bruckner relays the musical journey of one of today's best-known composers. It is remarkable that from such humble beginnings music of such stature should arise and also that the simple man who achieved international stature would long for his early St. Florian home. Conductors will find this volume invaluable in their study and preparation of Bruckner's music. Since much of Bruckner's output is church-related, church music directors will also find helpful information. The book is well organized, readable, and full of pertinent musical examples—a must for students of the music of Anton Bruckner.

Steven R. Gibson

Graham Parlett
A Catalogue of the Works of Sir Arnold Bax


Oxford, England: Clarendon/Oxford University Press, 1999. 412 pp. \$105. ISBN: 0-19-816586-2 (Cloth). [To order, contact the Order Department, Oxford University Press, 2001 Evans Road, Cary, NC 27513, or telephone (1-800-451-7556) or fax (1-919-677-1303). For more information, see <www.oup.com>.]

THIS MONOGRAPH BY Graham Parlett contains the most comprehensive survey yet compiled of the vast musical and literary output of Sir Arnold Bax (1883–1953). According to Frank Howes (in *The En-*

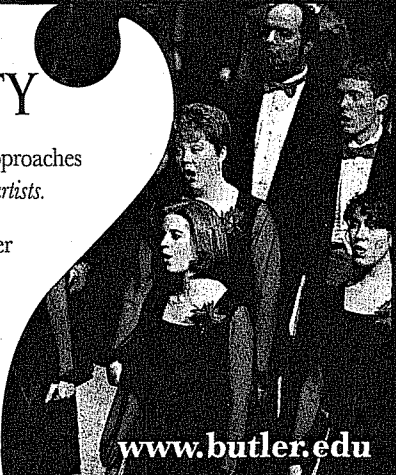
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glish Musical Renaissance), Bax belonged to a group of twentieth-century British composers who created

a considerable body of valuable music, which is not important for any historical influence on the [development] of modern English music, but which is rather a survival of the great romantic movement of the nineteenth century (p. 203).

For his contributions, Bax received several significant honors during the 1920s and 1930s, when his creativity was at its apex, as is revealed by his curriculum vitae (see pp. 7–19 of the Catalogue). He was made a Fellow of the Royal Academy of Music in 1927 and was presented with the Gold Medal of the Royal Philharmonic Society and the Cobbett Medal for Chamber Music in 1931. Subsequently, he received the honorary Doctor of Music from Oxford University and Durham University in 1934 and 1935, respectively, and was knighted at Buckingham Palace in 1937. Although Bax's compositional pace declined in the 1940s, the honors continued. He was appointed Master of the King's Music in 1942, received an honorary Doctor of Music from the National University of Ireland in 1947, and was awarded the KCVO in the coronation honors list of 1953. Inexplicably, the composer's music fell into an almost total eclipse after his death, although a reason is intimated in the 1966 assessment by Frank Howes (mentioned above).

Bax's place in the history of British music is based on his seven symphonies (in fact, during the early 1930s, he was considered a greater composer in this genre than Vaughan Williams), the tone poems (*Tintagel* is certainly still his most famous work), and a few other large-scale works, such as *Winter Legends* for piano and orchestra, as well as the best of the chamber pieces, such as the *Piano Quintet* and *Viola Sonata*. Choral conductors know that he penned a small corpus of choral works, the most famous of which is, perhaps, *Mater, ora filium*, described as a carol for unaccompanied double chorus. Along with this work, there is the motet, *This World's Joie*, for unaccompanied SATB chorus, and the part song *I*

sing of a Maiden, for unaccompanied SAATB chorus. These and the cantatas for chorus with orchestra, *St. Patrick's Breastplate* and *Walsingham*, belong to the 1920s. *The Morning Watch* was issued in the 1930s and some settings of the canticles with organ in the 1940s. These works and more are documented by the author in *A Catalogue of the Works of Sir Arnold Bax*.

The primary, chronological, section [i.e., titled "Catalogue of Music (1896–1953)"] contains 386 entries, and there are over 400 separate movements, of which nearly a fourth employ an orchestra. There are almost fifty chamber works, more than sixty pieces for solo piano, twenty-five choral settings and over 130 songs. In addition to music, Bax was an author of literary creations; indeed, he wrote four plays, at least thirty short stories, more than 300 poems, and over sixty miscellaneous articles, reviews, and program notes.

The author of the *Catalogue*, Graham Parlett, who read Classics at the University of London and is a curator in the Victoria and Albert Museum, has been immersed in the music of Bax for many years as a writer, editor, and orchestrator. In fact, the *Catalogue* partly derives from his doctoral treatise [see "The Music of Arnold Bax: Documentation and Analysis," Ph.D. thesis (University of London, 1994)], which was vetted by Lionel Pike and Stephen Banfield, two well-respected British musicologists. The expanded version was scrutinized carefully by Stephen Lloyd and Lewis Foreman, the official biographer of Sir Arnold Bax, with whom the author compared notes and exchanged

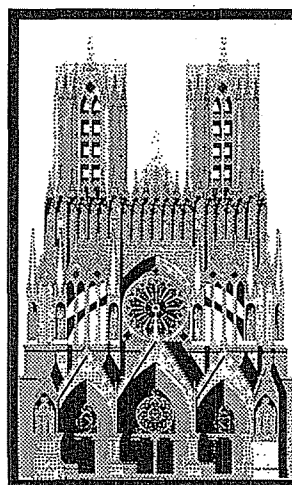
information from the time of their first meeting in 1966. The final product received the imprimatur of the Trustees of the Sir Arnold Bax Trust who provided a subvention in support of publication.

The information in the *Catalogue*

has been collated from a wide range of published sources; but many of the details, such as precise wording of titles, dating inscriptions, dedications, foliation, paper types, and so on, derive from a study of Bax's original manuscripts, including unfinished scores and sketches (p. viii).

These constitute a large corpus of primary material held in public institutions and private collections that has barely been investigated by previous researchers, and most of the information presented here has not been disseminated previously. For example, the British Library holds the largest collection of holographs [see Pamela J. Willetts, "Autograph Music Manuscripts of Sir Arnold Bax," *British Museum Quarterly*, XXIII (1960–1), pp. 43–45], while Bax's principle publisher, currently known as Warner Chappell Music Ltd., holds the second largest. The rest are found in private ownership, such as the families of dedicatees, or in the collections of various institutions for which they had originally been written, such as the BBC, or to which they had been given, such as Durham and Oxford Universities.

The "Catalogue of Music" is well organized and, for the most part, convenient to use. Bax's works are arranged



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chronologically by title and date of completion; preceding each work is a cata-

logue number in bold. The sections that follow the "Catalogue of Music" are cross-referenced by the number, with the notable exceptions of the bibliography and discography. It would have been immensely helpful if the entries in these sections had been given catalogue numbers (e.g., B1, D1, etc.) which could have been cited under the appropriate entry in the volume. Such a system would allow the reader to go directly from a "Catalogue of Music" entry to the specific bibliographic or discography number contained in those sections.

Appendices to the "Catalogue of Music" include the following:

1. A classified index of music in which titles are arranged chronologically within the ten categories, i.e., concert works for orchestra, dramatic and occasional works; works for solo instruments with orchestra, works for instrumental groups, works for solo instruments, choral works, works for solo voice, arrangements by Bax of other composers' works, arrangements of Bax's works by others, and sketches and fragments. Inasmuch as compositions are arranged chronologically by title and date of completion in the "Catalogue of Music," this appendix is completely necessary to find quickly a specific work.

2. A concordance of all Bax's extant manuscripts and the repositories, listed alphabetically by the country where they may be found.

3. A discography consisting of four sections, i.e., commercial recordings, recordings of Bax playing the piano, recordings of Bax speaking, and broadcast programs about Bax. For the choral works mentioned above, I recommend without

qualification the following CD recordings: EMI CDM 5 65595 2 (Choir of King's College, Nicholas Cleobury, performing the carol, motet and part song) and CHAN 8625 (Martyn Hill, tenor, Brighton Festival Chorus, Royal Philharmonic Orchestra, Vernon Handley, conductor, performing Walsingham).

4. An index of poets, i.e., the authors of words set to music by Bax, with "Catalogue of Music" numbers indicated.

5. An index of the dedicatees of Bax's music.

6. A section containing information about Bax's unfulfilled commissions and projected works (much of it deriving from unpublished and oral sources).

7. A listing of Bax's literary works and occasional writings, arranged in six categories, i.e., plays, poems, stories, autobiography, miscellaneous and occasional writings, letters, and alphabetical index of literary titles.

8. An index of photographs, portraits and personalia. Thereafter, one finds a bibliography, which contains details of all the major writings on Bax to the year 1998 (however, only five entries with titles pertinent to choral music are listed), an index of titles and first lines, and a general index.

A Catalogue of the Works of Sir Arnold Bax, by Graham Parlett, is essential for anyone wanting to learn more about the composer. It should be consulted, along with Lewis Foreman's *Bibliography of Writings on Arnold Bax* (1970) and *Bax: A Composer and his Times* (London: Scholar Press, 1983; 2nd ed. 1988; now Aldershot: Ashgate Publishing Ltd.), as well as Bax's candid and pungently written autobiography, *Farewell my Youth*. Those desiring the camaraderie of Bax aficionados may join The Sir Arnold Bax Society, the address of which was not included in this volume. For the Sir Arnold Bax Web site, the author provided two URL addresses, but neither could be accessed; the reader is advised to use <<http://www.musicweb.force9.co.uk/music/bax/Welcome.htm>>. There is no complete works edition of Bax's music, and to purchase hard-to-find scores, one must contact the distributor or hire library at the address given on the Web site.

Stephen Town

—CJ—

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CHORAL REVIEWS

Richard Nance, editor

Unison/2-part treble

An Echo Carol

Michael Bedford

2-part, keyboard, flute

Choristers Guild, CGA 789, \$1.30

An Advent Carol, written for the fiftieth anniversary of the Choristers Guild, is a delightful addition to the Christmas literature for children's choirs. The text (by the composer) alternates between Latin and English. The Latin phrase, "Venite Adoremus Dominum," serves as a unifying theme throughout the piece. The text brings both singer and listener to the manger and eventually compels us to "go from the stable to tell of Jesus, the world's great light."

The second vocal part acts as an echo of the first part, but also is given its own independent line in this work. The tessitura in both parts extends from d to \sharp^2 , and although the highest notes are not frequent, this piece would probably be better suited for older children's choirs or middle school choirs.

Although the accompaniment is written for keyboard, piano or organ would work equally well. The flute part is nice and would require a good high school player. If no flautist is available, the part may be featured on a solo stop on the organ. Bedford has written a wonderful piece for the Christmas season.

Steven R. Gibson

O, My Lovely Child

Peter Sacco

Solo or unison, piano

Swan River, SWP 128, 80¢

Ashland, Oregon composer Peter Sacco found this text in a collection of ancient poems. He has written a gentle, yet somewhat angular melody to match this English translation of a twelfth-century Portuguese poem. The piece is only forty-nine measures long and, because of demand, has also been arranged for SSA; it is soon to be published in an SATB ar-

rangement with children's chorus.

In this solo or unison arrangement for mezzos, the second half adds the optional harmony in the lower voice. The piece is full of expressive elements, ending with a *diminuendo* on the repeated text, "I await your coming, O, my lovely child."

Doris Sjolund

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VOCAL RANGES



In the Bleak Midwinter

Pat Messick

Two-part Treble Choir and Keyboard
Walton (Hal Leonard, agent), W5044,
\$1.40

Tried-and-true traditionalists may be tempted to dismiss this piece when searching through a stack of music to find

Christmas repertoire. Most choral musicians are familiar with the classic text by Christina Rossetti and Gustav Holst's hymn-tune, "Cranham," with which it is usually paired. However, conductors looking for something special for a children's choir Christmas music should examine Pat Messick's setting.

With a flowing melody that faintly echoes Holst's original, the arranger has created an effective two-part setting, using a minimum amount of compositional material. The first and third sections are in G major and make extensive use of a motive that employs mi-re-so-do-ti-la. Singers will get an opportunity to practice fine-tuning these intervals, and effective presentation will also require a smooth transition between middle and head registers. The middle section in B^b uses only four notes. However, the tessitura is high, and singers will be required to produce a clear, centered tone to convey the work's ethereal nature.

The accompaniment is simple and consists exclusively of arpeggiated chords. Though the basic harmonic progression is heard repeatedly, the artful addition of non-chord tones in just the right places keeps the listener's interest from flagging. The range of the piece is from d¹-d². Harmony in the two-part sections is straightforward and could be managed by most upper elementary school or church choirs that have at least some experience with part-singing.

The thoughtful, quietly evocative, and meditative qualities of this work may give listeners an opportunity to access some of the deeper regions of their inner selves. Isn't that one of the real reasons for this

annual celebration?

Jed David Watson

A La Ru

Paul Stuart (arr.)

SA, with piano or organ

Santa Barbara, SBMP 283, \$1.30

Paul Stuart's arrangement of the Hispanic folk song *A La Ru* is an excellent sacred Christmas selection for two-part women's choir or an experienced children's ensemble. The verses are sung in unison with a slightly faster, louder, and contagious two-part refrain. The challenge for children is in the three-part, unaccompanied middle section, although the tempo changes to *adagio*, and the score indicates that it could be sung by a trio or small group. *A La Ru* is an energetic, happy lullaby and can be accompanied by organ or piano. Because the keyboard part is *staccato* in many places and full of repeated sixteenth-note patterns that could sound muddy on the organ, the piano might be preferable. Near the end of the piece, the keyboard part has arpeggiated chords creating a momentary guitar effect. There are two verses to the piece, and the text is in English and Spanish. Barbara Harlow's sing-able English translation matches the original Spanish well. A word-by-word translation and biographical information about the arranger are provided on the back cover of the octavo. This is a terrific addition to the women's repertoire by one of the leading publishers of quality multicultural choral literature.

Sharon Davis Gratto

Songs of the World, Collection #6

Judith Herrington and Sara Glick (arr.)

Two-part treble voices, piano

Pavane (Hal Leonard, agent), published separately:

1. *Angels We Have Heard On High*, P1168, \$1.35

2. *How Far Is It To Bethlehem?*, P1169, \$1.35

3. *Fum, Fum, Fum*, P1170, \$1.50

A previous collection of *Songs of the World* was reviewed by this writer some months ago, and it is a pleasure to note the team of Herrington and Glick is still producing quality arrangements that excel for their teaching value. Three carols are part of the present collection and all, though musically inventive, retain a traditional flavor.

Following a four-measure keyboard introduction, *Angels We Have Heard On High* begins with a lilting unison phrase reminiscent of a Baroque ritornello; its second appearance is exact, and the third is minimally embellished. All the verses are in unison, with varied accompaniment patterns supporting each one. The refrain is in two parts and is especially appropriate for children's choirs that are beginning to sing independent lines. Part one has the melody of the familiar refrain, while part two is a descending, sequential pattern. Both parts share the same note at the beginning of every measure, so the harmonized part has several reference points reinforced by the melody.

Marked *cantabile*, the English carol *How Far Is It To Bethlehem?* features a lovely chordal accompaniment that flows beautifully because of the well-placed eighth-note movement in the left hand. The first verse is in unison. The melody presents some intervallic challenges, such as the descent from do to la, so, and fa, and the jump from fa to re. The second verse is set in two parts, one has the melody throughout and the other is the harmonic part. This piece is primarily in step-wise motion. As in the previous carol, there are reference points where both parts sing in unison. The moderately high tessitura will give singers practice in producing a consistent head tone over an extended period of time.

Fum, Fum, Fum is a Spanish carol with a melody in harmonic minor that seemingly

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dances off the page, especially when the tambourine part is added. Before the unison first verse is heard, both parts have an introduction; part two is in the lower register with the melodic movement centered around do, and part one emphasizes the scale steps la-si-la. The introductory material is expanded to eight measures and serves as an interlude to verse two. It is heard again following verse two, but this time with the addition of a tag ending. The piece helps teach rhythmic precision and clean articulation. The opportunities to reinforce intervallic training in the minor key are endless. The piano accompaniment is comprised of block chords and the droning sound of open fifths. While certainly capable of standing on their own, the three pieces would make a good set on a holiday concert program and are highly recommended.

Jed David Watson

Shepherds, Leave Your Sheep

Lloyd Larson

Two-part treble, piano

Fred Bock (Hal Leonard, agent),

HL08739028, \$1.60

Shepherds, Leave Your Sheep was written for the Houston Children's Chorus and is included in the group's Christmas Choral Series. The opening melody sounds at first like a familiar French carol, but moves quickly in a new direction. The piece has a blues feel, with syncopated rhythms that provide energy in the first phrase. Both parts are in unison in the first verse except for the final two measures. As verse two begins, part I continues the melody, while part II provides harmony and rhythmic emphasis. In the transitional section between verse two and three, there is an optional third part (lasting four measures) that may be added to parts one and two. In verse three, part II takes the melody for two phrases, while part I sings a descant. A coda-like section brings the piece to the close. Modulations upward by half steps from C minor at the beginning of the piece through C# minor and D minor, help build excitement suggested in the text about the shepherds leaving their sheep to run to Bethlehem to see God's son.

The range of both parts is not difficult and is appropriate for children's voices, with the highest note being d² and the lowest note d¹. The bass line of the accessible piano part is important to help the singers maintain the style of the piece. A young choir should find this Christmas selection fun to sing, especially if the members are able to create the percussive effect that the text and rhythmic figures imply. It is also a plus that the piece provides children with additional opportunities to sing in minor keys.

Sharon Davis Gratto

Women's voices

There is No Rose

Z. Randall Stroope

SSA, piano, oboe

Alliance, AMP 0392, \$1.80

It is hard to resist a piece that opens effortlessly and takes the listener on a placid, soothing journey with a few interesting bumps along the way. Though written for oboe, other instruments could be substituted to highlight an outstanding musician in the group. The reedy sound of the oboe is especially appealing, however. This piece has great audience appeal with its beautiful phrases and wide range of emotion. Although there are some tricky spots, and the vocal ranges are extended, this piece can be sung by a fine children's choir, an advanced secondary school girls group, or an adult women's chorus. The piano accompaniment is not difficult and is well written with some modern harmonies. The piece contains

chord clusters, meter and key changes, drastic dynamic contrasts, a strong climax section, and a soothing beginning and ending section.

Ted F. Totorica, Jr.

Love came down at Christmas

Simon Lole

SSAA. Organ

Encore, £1.40

This setting of the Christina Rossetti poem is vaguely reminiscent of the Christmas hymn found in many hymnals, but is not a direct quote of the familiar setting. The flowing organ part seems to be more in the style of a piano accompaniment, as almost all the left hand accompaniment is in broken chords in groupings of four eighth notes.

The opening *legato* melody begins with unison soprano voices, soon giving way to a two-part texture with the melody in the alto. Verse two begins in a lovely four-part texture with a *pianissimo* dynamic marking, highlighting the text, "Worship we the Godhead, love incarnate, love divine"; then ends with both parts in unison. The melody in the third verse is given to the alto, with an accompanying descant on "Ah" in the soprano voices. This section moves through some interesting key changes, and the piece ends with a solo voice repeating the final line of the text, "love for plea and gift and sign."

The accompaniment embraces the melodic content and harmonies of the voice parts. The voice ranges are not extreme and well within the parameters of a high school or college/university women's

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chorus. The piece would also be suitable for a church choir women's ensemble. I recommend this piece for a school concert or church service during the Advent-Christmas season.

Elwood H. Brown

Two-part mixed, SAB

Vom Himmel Hoch
Michael Praetorius
SSAB, organ
Walton (Hal Leonard, agent), WJMS
1022, \$1.50

This excellent edition, by Margaret Boudreaux, will encourage good choirs to present this fine piece in concert or church setting. A full score and parts for strings, organ, continuo, and chorus are also available, enlarging the performing options even further. Vocal ranges are moderate in all parts, and the baritone part may be sung successfully by tenors and basses—especially encouraging to choirs with a shortage of male voices. Originally intended for vocal soloists (or very few singers on each part), the vocal writing is at times florid and larger choral forces will need to sing with light precision to maintain the buoyant, intimate appeal of the work. Adapting the string parts to other

instrumental ensembles may allow for more inventive presentation. This historically significant piece is highly recommended to all mixed choirs.

John Buehler

Come, Sing! Come, Dance! (A Christmas Madrigal)

Linda Spevacek-Avery
Three-part mixed
Heritage (Lorenz, agent), 151507H,
\$1.25

Come, Sing! Come, Dance! is a fun, infectious work that would be a good rhythmic training piece for junior or senior high school students. Written in a brisk $\frac{2}{4}$ meter, the composer uses a variety of rhythmic patterns that include dotted rhythms and syncopation. She uses repeated patterns that will make this piece relatively simple to learn. The vocal ranges are fairly reasonable, with part one ranging from d^1-g^2 , part two from $a-d^2$, and part three from $g-e^1$. The relatively high tessitura of part three may pose some problems for younger baritones, but also provides an opportunity for teaching about singing lyrically in the upper range. There is a brief two-part divisi in part three in the last four measures. This work is also available for SATB voices (15/1109).

Although the word Christmas often implies sacred, the text of this work is decidedly secular and speaks of the happiness of the holiday with dancing, sparkling lights, and the hanging of mistletoe, making it useful for public school programs. This is an effective madrigal setting for young singers.

Elwood H. Brown

Good Christians All, Rejoice Christopher Gale, (arr.)

SAB, keyboard, optional handbells
(2 octaves)
Lorenz, 10/2058L, \$1.40

Christopher Gale's arrangement of this familiar German carol is appropriate for a junior or senior high school choir with limited resources, or perhaps a church youth choir. It would be a delightful concert or service piece for young singers.

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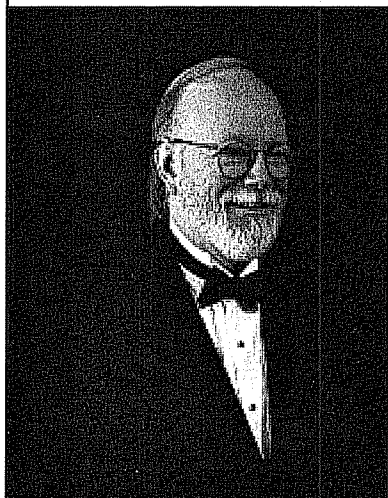
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After a brief, chime-like introduction, the sopranos enter with the first verse melody, followed by verse two with all three voices moving homophonically. The third verse is a unison passage, all three parts singing in unison with a brief tag ending, a series of three-part, dotted half-note chords on the last line of the text. The final chord is an optional divisi chord: SSAB(T)B, with the Soprano I and Bass notes optional. This is a very easy piece with no extremes of range in any of the three parts. The rhythmic accompaniment and handbell parts are independent from the voice parts. The handbell part is included at the end of the octavo.

Elwood H. Brown

SATB

Bring to God the Harvest
Berta and Sonja Poorman
SATB, keyboard
CPP/Belwin-Mills, BSC9933, \$1.30

An inspiring anthem for the Thanksgiving season, *Bring to God the Harvest* incorporates the lovely hymn tune, "Come, Ye Thankful People, Come" (George Elvey), into a setting with original text. The "B" section in this AABA setting features a four-part, traditional harmonization of the hymn with new words by Berta Poorman. The text uses the harvest as an analogy for earthly toil and unity. In the newly composed "A" sections, the text is dedicatory, instructing the believers in what to bring to the harvest: "your heart, your life, your all." The requisite upward modulation and melodic extension for the last "A" section will undoubtedly illicit an enthusiastic response from singers and congregations. This accessible anthem, characterized by moderate ranges, lyrical and memorable melodies, and a supportive accompaniment, will make a great addition to any church (or parochial school) choir's Thanksgiving repertoire.

Elizabeth Schauer

The Coventry Carol
Richard Robert Rossi (arr.)
SATB, Soprano solo
GIA, G-4726, \$1.30

Richard Robert Rossi has arranged another lovely setting of *The Coventry Carol*, with a particularly effective soprano solo line that permeates the entire piece. The first verse presents the soloist and chorus in alternating phrases, singing simply and expressively. In the second verse, the men carry the melody in unison, leading to the third verse, "Herod, the King," with sudden changes in dynamic, meter, tempo, and articulation, creating a very dramatic effect. The soloist's syncopated interjections on the text "his men/of might/in his own sight" are particularly memorable. The fourth verse features the soloist singing a descant and the basses with some limited divisi; the women and the soloist create a beautiful three-part treble sonority in the last three measures. The entire setting preserves the stark nature of the carol and yet provides enough musical complexity to interest performer and listener. The piece would be appropriate for a high school, college, or church choir. The ranges are medium and no piano reduction is provided. Rossi's arrangement would make a worthy addition to any Christmas or Advent concert or service.

Craig Johnson

Shepherds Rejoice

Dan Locklair
SATB

Subito (Theodore Presser, agent), published separately:

1. *Shepherds Rejoice! Lift Up Your Eyes*, 492-00057, \$1.50
2. *Christ Was Born in Bethlehem*, 492-00056, \$1.25

Contemporary American composer Dan Locklair may be best known for his organ works, since he received the American Guild of Organists Composer of the Year award in 1996. But he is no stranger to choral music. Locklair draws the texts and tunes of these two new unaccompanied anthems from an old source, *The Sacred Harp* (1860). Benjamin Franklin White, one of the compilers of *The Sacred Harp*, wrote the original version of the second of these pieces. Locklair remains true to the original intent of these works by writing in a homophonic style emphasizing the text.

In *Shepherds Rejoice! Lift Up Your Eyes*, Locklair creates interest within the eight verses of the text by using voice pairs to introduce verses two, four, and six; these pairings break the monotony of the strophic structure. The well-crafted dynamics add nuance and variation to the simplicity of the writing.

By contrast, *Christ Was Born in Bethlehem* has only one line of text. Despite this brevity, the composition takes nearly three minutes. Locklair maintains a forward momentum in the work by delaying the perfect authentic cadence until the last measure.

The harmonic language is tonal and accessible, making these works suitable for any church choir. Vocally, the tessituras lie comfortably, but the sopranos must be able to reach a² in the first selection.

Steven Young

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Come, O Long-Expected Jesus

Kenneth T. Kosche

SATB, keyboard

Logia (Concordia, agent) 98-3553 \$1.00

Charles Wesley's beloved Advent text finds a new setting here, quieter and more introspective than the familiar tune "Hyfrydol." There are actually two texts with the music: the first is in "modernized" English, with the more familiar text in italics below it. Unfortunately, the urge to fix what isn't broken leads the editor to a poor alternative to "thee" in the first stanza; we are led prematurely to "Cal-va-RY." In preparing this anthem, I would use the older version of the text.

Musically, the piece is well-crafted. Kosche's use of the key of E natural minor is very nice; there is one accidental in the whole anthem, the G# in the final E-major chord. The keyboard accompaniment would work equally well on organ or piano, though the introduction looks more pianistic at first glance. The vocal line features a dactylic rhythm that, if not

over-accented in performance, expresses the elegiac side of Advent.

The vocal ranges are narrow, which is artistically appropriate to the mood of the piece and helpful to a less experienced ensemble. Pedagogically, one could use this piece effectively to emphasize breath control and shaping of the melodic line. As the men sing the first phrase and are answered by the women, a sense of balance and ensemble can also be developed. This anthem would be effective in a service of worship and is well within the capacities of a volunteer choir.

Jonathan B. Hall

Child of Mary, Newly Born

Raymond Guaio, SJ

SATB, assembly, keyboard, guitar, solo instrument

OCP, 10875, \$1.20

In *Child of Mary, Newly Born*, we encounter, one of the best known and most gifted of authors, Timothy Dudley-Smith, whose works appear chiefly as hymn or anthem texts. Here is an excellent sacred work for Christmas services or carol services whose purpose is to depict the life of Christ. This anthem, composed in a folk-song style, sets the stage by describing Christ's life and death.

Optional guitar chords and a solo instrumental part are provided, although the piece stands nicely on its own with the keyboard accompaniment. Designated for an assembly (congregation), the piece ends with treble voices (for choir and audience).

Stanza one is marked solo, but would also work well for children's choir. Stanza two is for men in two-part imitation. Stanza three is unaccompanied and in four-part harmony. The last stanza, as noted, is for women or high voices alone.

Richard Coffey

Blow, Blow Thou Winter Wind

Ellen Foncannon

SATB

John Rich (Hal Leonard, agent),

JROO46, \$1.50

This is a straightforward, energetic piece for mixed choir, with a rhythmi-

cally driving percussion part (tom) and a soaring, almost wind-driven descant for flute or recorder. The piano provides the pulsating foundation and impetus in a contrary and diverse pattern as compared to the flute/recorder, horn, and vocal parts.

All vocal ranges are accessible. Some sopranos may have difficulty with the low "a" they are asked to sing eleven times. However, this is a unison pitch with all altos and tenors joining the sopranos, so there should be no problem with balance.

There have been quite a few musical settings of this famous Shakespearean text; this one is quite interesting. Repetitive rhythmic and harmonic ideas in the choral and instrumental parts make this work especially accessible for high school and community choirs. The diversity of rhythmic material between the four major timbres of this work make it a good choice for programming by groups of varying skill and talent.

Paul Criswell

A Modern Medieval Carol

Colin Mawby

SATB, organ

Trinitas, 4508, \$1.30

A Modern Medieval Carol, sacred in concept and with a text from *Sandy's Christmas Carols, 1833* (the medieval twist is in the setting, not the words), is vivacious and stirring and should find its way into church and stage. The open fifths of the organ part and the ruggedness of the rhythm set up an effective medieval tone.

With the exception of the last chord, the men sing in two parts, and the women's lines are often divided into three equal voices. The piece is rich with rhythmic and metrical surprise, none overwhelming for those who enjoy rehearsing. It is a toe-tapper in the best sense, one that could launch any holiday service or concert with *élan* and vigor.

Richard Coffey

The Prophecy of Zechariah

Kenneth Lowenberg

SATB and organ

Hope, C5104, \$1.40

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Lowenberg has selected words from the Gospel of Luke (a text not often set) in which the angel's message foretells the birth of John the Baptist, the cousin of Jesus. Although not specifically Christmas, the text can serve a unique programmatic or liturgical function at the same time that it expresses a universal message of faith.

The music is a combination of plain-song style (marked as male unison, but workable as a solo) with contrasting four-part sections (optionally unaccompanied). The vocal lines are tonal, but display twentieth-century, Neo-Romantic harmony with unresolved seconds and ninths. The voice leading is carefully planned, and a competent church choir can learn the parts. Snatches of canonic imitation paint the words "go before . . . to prepare." Lines are undemanding, although, at one point, the sopranos are given a gentle upward sixth (to \sharp^2) as they sing "tender mercies," and then finally reach g^2 as those "mercies" "break upon us." The basses also briefly sing in high tessitura, a d^1 at that same excited "break" moment. The setting is well-designed.

The accompaniment is written for organ (the anthem was written for a 1999 AGO convention) and seems designed to allow an organist/choirmaster to hold a left-handed chord while conducting the chant for the singers. The publication, part of the *Bryn Mawr Presbyterian Church Anthem* series, reflects dignity and tradition.

Richard Stanislaw

Puer Nobis

Richard Hynson (arr.)

SATB

Hal Leonard, 08742318, \$1.40

Richard Hynson has set the festive *Puer nobis nascitur* ["Unto us a boy is born"] as a choral fanfare. Although brief (under two minutes in duration), the work is energetic, driven by an underlying eighth-note pulsation within its predominantly $\frac{5}{8}$ meter. Homophonic in nature, Hynson's setting evokes a sense of plainsong enlivened by a tasteful chromatic pallet. Divisi occurs in the soprano and bass, but the ranges are comfortable. Each of the three verses grows from a single Latin phrase,

followed by an English elaboration. The harmonization of succeeding verses builds on material from the opening, with alternating tonic and subdominant cadences. Although parts of the work are exposed, especially in two-voice passages, the overall texture, diatonic writing, and incessant sense of movement make *Puer Nobis* a particularly fine opener for a holiday program.

Michael Braz

En natus est Emmanuel

Dan Locklair

SATB divisi and SA Chorus

Subito (Theodore Presser, agent), 492-00061, \$1.50

One of the principal characteristics of the music of Dan Locklair, American-born composer, is his economy of composition; he tends to use repetitive patterns and sonorities. This reserved writing style often imbues the slower, more reflective, music with an hypnotic feel, creating

peace and serenity. This mood typifies *En natus est Emmanuel*, an unaccompanied Christmas motet. The modal chords employed in the SATB parts provide an elegant backdrop for the SA parts that are superimposed above them.

The nature of the strophic Latin text allows the composer to repeat the initial material for two of the three verses. The third verse, referring to Christ as the light, contains a rather startling harmonic change: the key changes from D^b to D , depicting this light that has come into the world.

The work will present many challenges to any adult choir, due in part to the wide vocal ranges. The basses must be able to reach E^b , and the altos must sing a low g . The sopranos have to sing nearly two octaves, from b^1 to a^2 . Additionally, depending on available performance space, the composer suggests that the SA choir be separated from the larger SATB group.

Steven Young

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Let All Mortal Flesh Keep Silence
17th-Century French Folk Song
Donald McCullough (arr.)
SATB, organ, handbells
Hinshaw, HMC-1774, \$1.75

This is an excellent arrangement of this noted French folk tune for the Advent season! Every section of the choir gets an opportunity to sing the melody, and after the melody has been presented by all the voices, a quasi-canonic "alleluia" is introduced in the tenor, moving back and forth between tenor and soprano. Following an interlude of five measures, the men in unison (basses in octaves) start the next verse, followed by the women in two parts with the sopranos taking the melody. This same format introduces the rest of the verse, with a twelve-measure interlude for the organ, and bells becoming a bit more rhythmic. The choral parts enter with the soprano and tenor singing the melody in augmented notation and the altos and basses in a more rhythmic pattern on "alleluia." The section ends with four-part singing. Three measures of interlude introduce another short section in four parts on "alleluia." A new melody appears in the bells introducing the last verse sung in unison by the men with the women above in unison and two-part on one of the previous "alleluia" motifs. The piece closes with a series of outbursts on "alleluia" in

the various four parts, some in parts, some quasi-canonic. The organ part merely supports the bells and voice parts with a sketchy accompaniment. The handbells are basically a separate musical entity adding color and intensity. The part for the handbells is on the last two pages of the octavo.

On the introductory page of the anthem, performing options are given for processional with spatial placement of the choir members. There is also a notation for omission of some of the anthem if it is too long for the needs of Sunday morning worship.

Although the piece is designed for a church, an enterprising high school choir or college/university choir could prepare this piece perhaps for an opening to a winter concert. The ranges in all the parts are not extreme, except the final page where all parts lie rather high, especially for sopranos and tenors. I highly recommend this piece.

Elwood H. Brown

What is this fragrance?

Dale Warland (arr.)
SATB divisi, oboe
Hal Leonard, 08595511, \$1.40

An old French carol, familiar to this reviewer through a John Rutter holiday recording, is the basis of Warland's stun-

ningly elegant addition to the Christmas repertoire. The English text is by Edwin Fissinger (first verse) and George K. Evans (verses two and three).

The plangent sounds of the oboe are an indispensable ingredient, with the instrument playing first a prelude, then a bridging section, and finally a simple obbligate descant during the final verse. The oboe part is printed in the score and also on a separate page of the octavo.

One reason Warland's setting is so charming lies in the textural palette. Sopranos sing the first verse, immediately challenged to negotiate the octave leaps found in the melody. Tenors and basses sing the second verse alone, sometimes singing in unison, sometimes with intervals between the parts ranging up to a tenth. In just a few measures, Warland varies the texture as much as two-part writing will allow.

The final verse provides an alternative to the clarion soprano unison of the first, as basses and tenors sing in rich, warm four-part harmony while sopranos and altos sing mostly in unison. The tenor line, moving in thirds and usually in contrary motion to the melody, contrasts nicely with the longer phrases and note values in the bass part. The masterstroke is added by the oboe: as the melody ascends, the oboe moves into its lower register, adding color to the texture while remaining independent of the melody.

As a Christmas anthem in English, this work is certainly appropriate for church choirs and for any other ensemble where sopranos can sing a *f*². Basses are called on for an optional low D and certainly must have a solid low F. This carol radiates peace and tranquility, and deserves wide performance.

Jeffrey Carter

Come, Dearest Jesus
Walter Ehret (arr.)
SATB, Keyboard
Theodore Presser, 312-41782, \$1.40

In recent years, church choir directors have been facing a growing problem as they plan music for Christmas Eve services. With families spread throughout the country and the world, it is not uncommon to have a significant portion of the choir out of town by December 24th.

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What do you do when forty percent of your singers are away for one of the major celebrations of the Christian year?

Finding quality literature that can be performed well with reduced, and often unbalanced, forces can be a challenge. It is with this thought in mind that Walter Ehret's arrangement of a lovely Slovak carol, *Come, Dearest Jesus*, appears as a welcome gift. Although technical demands are modest and voicing is flexible, this well-crafted lullaby exhibits a graceful simplicity that communicates peace, quiet joy, and hope.

Verse one begins in unison and breaks into four parts. The unison second verse may be sung by a soloist, section, or full choir, and an optional soprano descant may be added, should you have some lyrical voices that are capable of vocal delicacy. The third verse is in four parts.

The easily playable accompaniment is chordal and includes both arpeggiated and block forms.

Jed David Watson

What Child Is This?

16th-Century English Tune

Donald McCullough (arr.)

SATB, piano

Hinshaw, HMC-1775, \$1.50

A highly arpeggiated, flowing piano accompaniment supports this piece with limited duplication of the voice parts. An enterprising director might try to obtain the services of a harpist who could adapt the piano accompaniment for harp, making a very colorful, expressive, and warm background for this traditional tune. With the melody often in the alto II and tenor parts (tenor in the alto range and vice-versa), the tenor gets a little high from time to time. There are rhythmic accompanying passages on hums, "oo," and abbreviated text in all voices, depending on which part has the melody.

The final verse starts as a duet in the tenor (melody) and bass, with altos and sopranos singing rhythmic counter-melodies on "ah." Toward the end of the last verse, the sopranos sing high g^2 s, $g\sharp^2$ s and a^2 s. This arrangement is somewhat difficult and requires a choir of above-average musical ability and adequate voicing capabilities. If one has the resources to per-

form the piece, it would be well worth considering.

Elwood H. Brown

Carol of the Stable Dog

Corlynn Hanney

SSATB and medium voice solo

Cypress, CP1037, \$1.40

This wonderful, brief piece features a medium-range vocal solo with a choral accompaniment, mostly sung on the syllable "doo." The poignant text tells the story of a humble dog, lying at the feet of Mary in the stable as she watches over the infant Jesus. Mary asks the dog why he looks so sad, and he replies, "I have nothing to give a king. Nothing that shines, nothing to bring, here at the feet of God."

In the second verse, Mary tells the dog that she is afraid "in this foreign land." The dog tells her he will protect her and keep her safe from harm. A refrain follows:

And all through the night he stayed by her side. And he kept them safe with his heart of gold, and he kept them warm in the winter's cold, and the gift he gave was his faithful soul there at the feet of God.

Here the full chorus sings parts of the text with the soloist. In the third verse a chorus of angels visits the manger, singing a lullaby. This is followed again by the refrain.

Somewhat low vocal ranges in the chorus (The highest note for soprano 1 is d^2 , but they seldom sing above a^1 . The alto section never rises above d^1 , and basses must sing d .) may suggest that a male voice (baritone) sing the solo part (range noted in treble clef from a to d^2) to avoid singing in the same octave as the soprano section writing.

This lovely, simple piece, another example of the careful choral writing found in the Cypress catalog, is recommended to the mature, sensitive adult choir.

John Buehler

The Linden Tree

Bryan Kelly

SATB

Encore, £1.75

(available at www.encorepublications.co.uk)

Bryan Kelly has crafted an excellent new setting of the old English Christmas carol text, *The Linden Tree*. Scored for unaccompanied, four-part choir and soprano solo, this piece was originally written for the choir of Derby Cathedral. At times, there is seven-part divisi, but more

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often the soprano and tenor parts move in octaves at the same time as the alto and bass. The beautiful, lyric soprano solo line, which encompasses a rather wide range, is not difficult. The harmonic language is traditional, with a few dissonant touches for good effect. Kelly's work is highly recommended for excellent church choirs, advanced high school choirs and university groups.

David Stein

Estampie Natalis

Vaclav Nelhybel

SATB, SAT soli, piccolo, violin/viola, cello, percussion (2)

European American, EA 271-10 \$1.50

Vaclav Nelhybel's spirited *Estampie Natalis* is an exciting contribution to the Christmas repertory. In its nod to the medieval *estampie*, [todance] we find strong, accentuated pulses, modal melodies, and several instances of hemiola, created through accent (both linguistic and

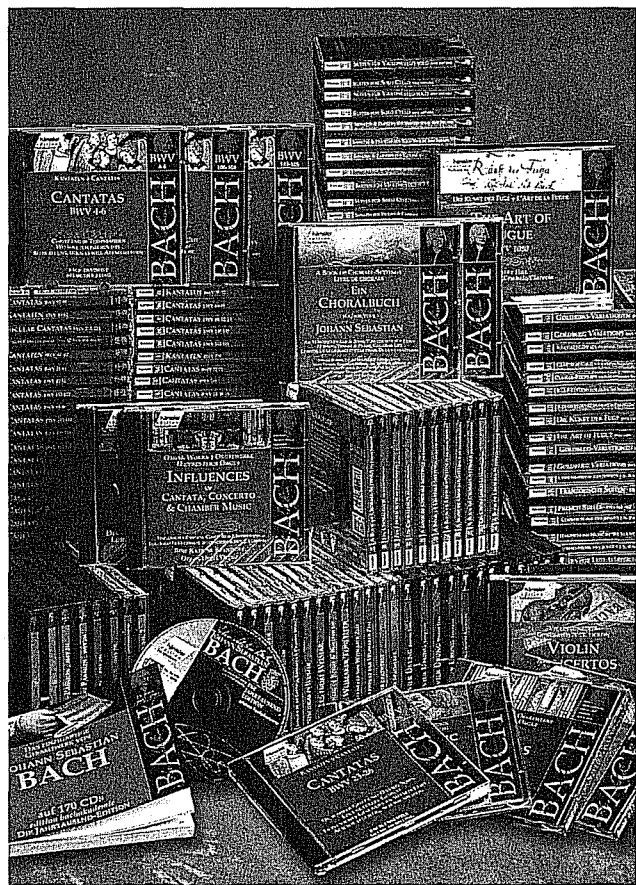
dynamic) and agogic devices in the melody. A jubilant Latin text, focusing on the miracle of human form given to God's son, finds its musical counterpart in the rhythmic buoyancy of Nelhybel's setting.

Nelhybel departs from the traditional notion of *estampie* in his use of counterpoint and meter. Duple units (on the text "allelu"), presented within sections in triple meter, often imitate each other canonically one pulse apart, essentially disrupting notions of both duple and triple to create an extended series of single-beat pulses. This canonic process returns at regular intervals in the work, thereby creating a choral refrain that effectively suspends the strong downbeat of the *estampie* dance until the voices converge metrically to a structural downbeat at the refrain's end. (This reviewer has found that asking the choir to precede each "allelu" with a lift assists in clarifying and balancing the metric game of the refrain.)

For similar reasons, instrumental performers should be chosen for their ability to effect clarity of line, thereby showcasing

the contrapuntal interplay so crucial to this work; a piano reduction is neither available nor practical, yet the parts can be effectively performed by a small group of talented high school players. Instrumental ritornelli themselves articulate the arrival of major structural downbeats at the start of vocal entries.

The verses of *Estampie Natalis* are set to strongly metric dorian melodies, each of which might be considered to be loosely based upon a series of identical motives, simply shifted in order from one verse to another. Nelhybel's contrapuntal settings of these verses create a conservative palate of dorian-derived harmonies, leading to simple alternations of major/minor chords throughout the work. Fifths and fourths dominate other sections of this work. Choirs unfamiliar with modally derived harmony will easily adapt to the new sounds in this work, particularly since Nelhybel's counterpoint is so well-written. Coupled with the angularity of the instrumental parts, the choral parts of *Estampie Natalis* recall passages from



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Orff's *Carmina Burana* more directly than any relationship to the medieval *estampie*.

Estampie Natalis bears the practical advantage of being extremely versatile—a good church choir, a fine high school chorus, a community chorus, or professional ensemble can effectively perform this work. Sensitive conductors of less-trained singers will wish to address proper vocal technique regarding those phrases that frequent the *passaggio*, but conservative demands on such elements as vocal range (A–g²) assure a minimum of vocal and rehearsal difficulties. Although it is scored for SATB choir with soloists, this vocal *estampie* can be performed by a quartet of soloists; pairs of voices can also perform the solo passages with fine results.

Paul A. Laprade

Angel's Gloria

Ellen Foncannon (arr.)

SATB, Piano or Organ

John Rich (Hal Leonard, agent),

08301574, \$1.50

Ellen Foncannon has woven the popular carol *Angels We Have Heard On High* with an original text set to Beethoven's *Ode to Joy*, and also added freely composed material for *Angel's Gloria*.

Tonally, *Angel's Gloria* travels between D minor and D major. The piece opens with the unifying theme, in D minor: "Glory to God in the highest, Glory the angels sing. Glory to God in the highest, Christ is King!" Foncannon sets this section in chordal fashion, with the male parts in a baritone range. (The last half of the theme is set SAB.) She uses rhythmic drive and syncopation to anticipate and give contrast to the tranquility of the D-major sections. The first is the familiar carol, *Angels We Have Heard On High*, set in traditional fashion for SAB voices. This is followed by a three-measure interlude, then the text, "Christ is come in light and promise, promise of new life to bring. Fill each heart with joy and gladness. Sing before the newborn King." This is set to *Ode to Joy* and given to the male voices, followed by another refrain from *Angels We Have Heard On High*.

After returning to the opening theme in D minor, Foncannon merges all these

elements for a final section in D major.

This piece is appealing for two reasons. First, the tessitura is limited to one octave (tenors and basses d to d¹; sopranos and altos d¹ to d²) and will be useful for a middle-school choir in the beginning stages of part-singing. (It is also available for two-part voices, JR00067.) Second, the energy and rhythm of the opening statement, contrasted with familiar hymn tunes, is quite unexpected. *Angel's Carol* has a contagious drive that

will be an asset in learning and performing the piece.

This is the first piece I have reviewed by Ellen Foncannon, and I look forward to seeing more of her material.

Steven R. Gibson

Rocking

Stuart McIntosh (arr.)

SATB

Alliance, AMP 0336, \$1.40

Full-time Organist/Assistant Director of Music Ministries

Church

Friendship Missionary Baptist Church
Charlotte, North Carolina
Dr. Clifford A. Jones, Sr., Senior Minister

Qualifications

- Minimum of bachelor's degree in organ performance or sacred/church music (with an emphasis on organ); master's degree and five (5) years active church experience preferred
- Strong knowledge of organ literature appropriate for worship; exhibit evidence of excellent service playing skills; demonstrate competence in choral conducting, choral methods, and rehearsal techniques
- Ability to play (gospel) by ear is strongly desired, but not required
- Possess an understanding of the role music has in worship and be able to articulate your philosophy of sacred/church music
- Demonstrate exceptional interpersonal skills and the ability to be a team player

Salary

- Commensurate with qualifications, experience, achievement, and commitment
- An attractive, full-range benefits package will be offered

Duties

- Render organ music for three (3) morning services each Sunday
- Work cooperatively with the Director of Music in providing dynamic, spiritual, and musical leadership to the FMBC Music Ministry Team, a staff of part-time musicians and volunteers
- Work with the Director of Music in planning, coordinating, and scheduling innovative church-wide music development programs
- Assume directorship responsibilities with choirs within the music ministry
- Ensure that all musical instruments are used and maintained properly
- Perform a full range of related administrative duties
- Work with the Director of Music in planning/playing for special services and events such as funerals, weddings, seasonal services, pastoral visitations, evensong services, etc.

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The Church and Music Ministry

Friendship Missionary Baptist Church, a 110-year-old, predominately African-American congregation, located in Charlotte, North Carolina, has a membership of approximately 4,000, representing all age groups and ethnic backgrounds. The Music Ministry consists of The Ladies Choir, Male Chorus, Hymn Choir, Church Choir, Saturday Night Alive Choir, Youth Choir, Children's Choir, Youth Handbell Choir, Adult Handbell Choir, and the newly formed FMBC Instrumental Ensemble. The ministry also offers a free course, entitled *The Fundamentals of Music Reading*, twice a year to congregants and choir members who desire to learn sight reading.

To Apply for This Position

Qualified persons should submit the following items: (A) a formal letter of interest; (B) a one-page, double spaced essay on his/her philosophy of sacred/church music; (C) a résumé or vitae; (D) three [3] letters of recommendation, and (E) any supportive materials, such as video excerpts, compact discs, cassettes, news articles, etc., that illustrate evidence of ability and achievement. These materials will not be returned.

Deadline for Materials

All materials should be postmarked no later than Friday, October 6, 2000. Candidates will be notified by Friday, October 27, 2000, concerning the status of their applications.

Mail All Items To:

Tony McNeill, Director of Music Ministries
Friendship Missionary Baptist Church
3301 Beatties Ford Road
Charlotte, North Carolina 28126

For more information you may contact Tony McNeill via e-mail: tmcneill1@carolina.rr.com.

Stuart McIntosh's arrangement of this well-known Czechoslovakian carol communicates a sense of gentle motion by means of a rhythmic ostinato (two sixteenths/eighth) extending throughout the piece. His harmonization is refreshing, providing new life to a familiar work while mostly avoiding commercial lapses. Choral requirements are fairly straightforward (tenor 1 to g^1 , bass to $F\sharp$ with an exposed final statement on G, alto and soprano

divisi), and vocal lines are mostly diatonic, with simple skips and intelligent voice leading. The result is a singable, enjoyable treatment of this tender lullaby.

Michael Braz

On a Night of Wonder
Music by Morley R. Halsmith
 SATB, piano
Harold Flammer, A 7396, \$1.40

Morley R. Halsmith's *On a Night of Wonder* is an anthem for a December worship service. This work is carefully crafted, without harmonic gimmicks or novelties that can sometimes confuse or distract a congregation from the text. Halsmith's use of harmonic and melodic variations radiates a glorious message of hope in words and music. The tessitura is accessible to any choir and the texture is almost all homophonic.

The piece begins softly with a simple, elegant melody that holds the piece together. There are several carefully crafted key changes that compel the listener to hear every word. Slowly, deliberately, the piece continues to build to a grand climax. On the final bars, the work boldly declares, "When He comes in power, evil's rule will fall. On that day of wonder, we'll crown Him Lord of all; Christ is Lord of all," finishing on an exquisite *crescendo*.

Halsmith's accompaniment is not for a beginning pianist, but is accessible to professional players. This piece is filled with such charm and grace that the choir will want to sing it again and again.

Ronnie Sanders

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Extended Works and Collections

Touched by a Child, Touched by a King
John Purifoy
 SATB, organ or piano
 Lorenz, 65/1916L, \$6.95

This Christmas cantata with narrator utilizes quotes from some familiar Christmas carols and hymns, and some original material by the composer. An SAB edition, performance CD, accompaniment CD, CD/Score combination, and orchestration are available from the publisher.

Touched by a Child, Touched by a King requires no vocal solos and has some limited congregational participation. The keyboard accompaniment is an equal combination of melodic-harmonic lines separate from the choral parts and duplication of choral parts in other places. Several of the choruses composed by Purifoy could be performed individually during the Advent-Christmas season. This reviewer especially liked *Rejoice, Rejoice, All People*—a quote on *In dulci jubilo*, and the

chorus *Run, Shepherds, Run!*—a somewhat percussive, rhythmically exciting piece. The closing chorus, *Angels' Song*, quotes the "gloria" from the French noel *Angels, We Have Heard on High*, and is a fitting arrangement for the close of the cantata.

I would recommend this cantata for church choirs that might have limited resources, yet a compliment of four parts (the SAB arrangement could also be used). However, more advanced choirs might not find it to be an adequate challenge.

Elwood H. Brown

Five Christmas Carols

Peter Schubert, arr.

SATB

C. F. Peters 67927, \$7.95

1. *Uns ist geborn em Kindelein* (Schein) (German and English)
2. *Stille Nacht* [Silent Night] (German and English)
3. *Noël nouvelet* (French and English)
4. *Les anges dans nos campagnes* [Angels, We Have Heard on High] (French and English)
5. *Coventry Carol* (English)

Schubert is professor of theory at McGill University (Canada) and conductor of the Orpheus Singers. He has brought refreshing new arrangements of traditional carols, with metric changes and shifts. Harmonically and rhythmically they are for the more advanced choir. *Uns ist geborn em Kindelein* features a soprano soloist or section with an underlying SATB "allelujah" accompaniment, which can also be played by a consort (preferably sackbuts and cornetts), all in changing meter. *Silent Night* is in $\frac{3}{8}$ with contrasts between major, minor, quartal, and adventuresome harmonies, coupled with shifting pitch levels of the melody. The third (last) verse is in canonic/imitative form, and the setting captures a mystical quality. *Noël nouvelet* combines an eighth-note "Noel" motif with "Patapan" (in French) and the traditional melody. These three elements are transferred between sections, climaxing in quintal harmony and ending with the alto section alone. *Angels, We Have Heard on High* is relatively traditional, spiced with major-seventh chords; its double chorus "Gloria in excelsis Deo" is easy harmonically, but

ranges go to F for bass, b² for soprano, and f for alto, and it ends with a slightly more demanding imitative section. *Coventry Carol* begins in $\frac{3}{8}$, and has $\frac{2}{4}$, $\frac{3}{4}$, $\frac{7}{8}$, $\frac{5}{4}$, $\frac{4}{4}$, and $\frac{9}{8}$ meter, shifting throughout, with some chromatic usage, requiring advanced rhythmic proficiency.

Donald Callen Freed

—CJ—

(Letters, continued from page 4.)

worked with Robert Shaw, with the Waring group and in a small choral group that recorded an album of Christmas hymns and carols on two RCA Victor 78 rpm records. Shaw offered me a job in a new Broadway show he was working on, called *The Seven Lively Arts*, but I decided that teaching was my real metier and went back to my teaching job in High Point, North Carolina. My experience with Fred Waring and Robert Shaw had a great influence on my work with choruses over the years.

I have been retired for some time, but we attended the ACDA National Convention in Chicago last year and plan to be in San Antonio in 2001.

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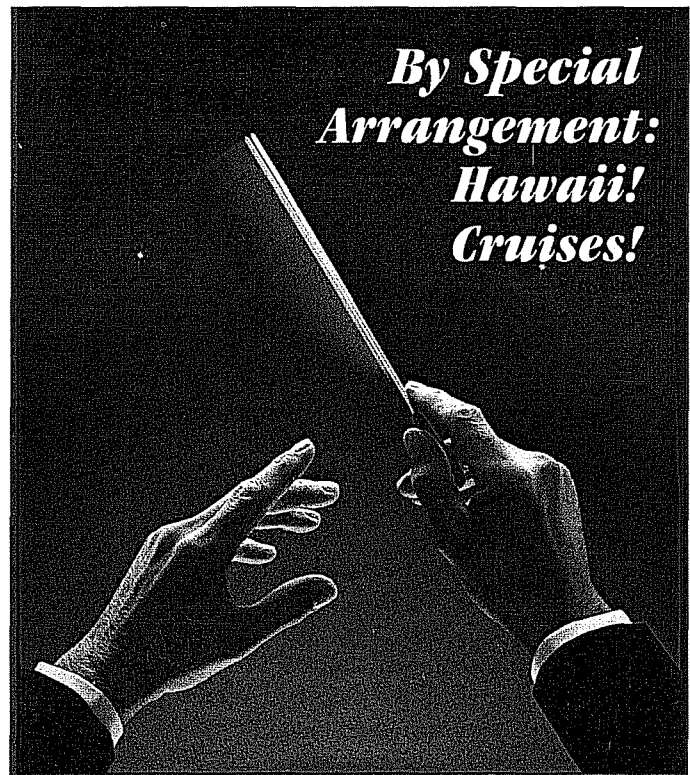
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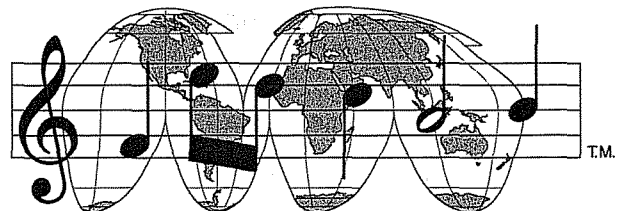
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SAN ANTONIO SPOTLIGHT

The San Antonio Municipal Auditorium and Conference Center

THE SAN ANTONIO Municipal Auditorium is one of three concert venues for the 2001 ACDA National Convention (the other two are the Scottish Rite Temple and the Lila Cockrell Theater inside the Henry Gonzalez Convention Center).

Opulence and attention to architectural detail are features of one of San Antonio's alternate meeting sites. Built in 1926 as a memorial to World War I veterans, the Municipal Auditorium has been extensively renovated and modernized while retaining the grandeur of yesteryear.

Located in downtown San Antonio, the auditorium faithfully served the city for more than fifty years before a fire completely gutted the interior. Because of the city's nationally renowned historic preservation efforts, the building was not razed. Instead, four years' time and \$13 million were spent restoring the auditorium

to its former stately elegance and beauty.

The famous San Antonio Riverwalk runs adjacent to the Municipal Auditorium. Within walking distance are some of San Antonio's most famous attractions, including the Alamo, as well as approximately 1,000 hotel rooms.

The renovated auditorium has state-of-the-art equipment, helping every event scheduled there to run smoothly. Computerized lighting, a full complement of audio equipment, a projection room, sound control booth, live broadcast room, and teleconferencing facilities have been installed. Every effort has been made to provide the most sophisticated and technologically up-to-date equipment; however, esthetics and historical preservation were not forgotten. Solid oak doors and chairs, velour seat cushions, brass railings, hand-pressed tiles in entry areas, and antique lighting fixtures add to the by-gone era charm and grace.

The main level of the auditorium has 3,778 permanent seats. The center floor

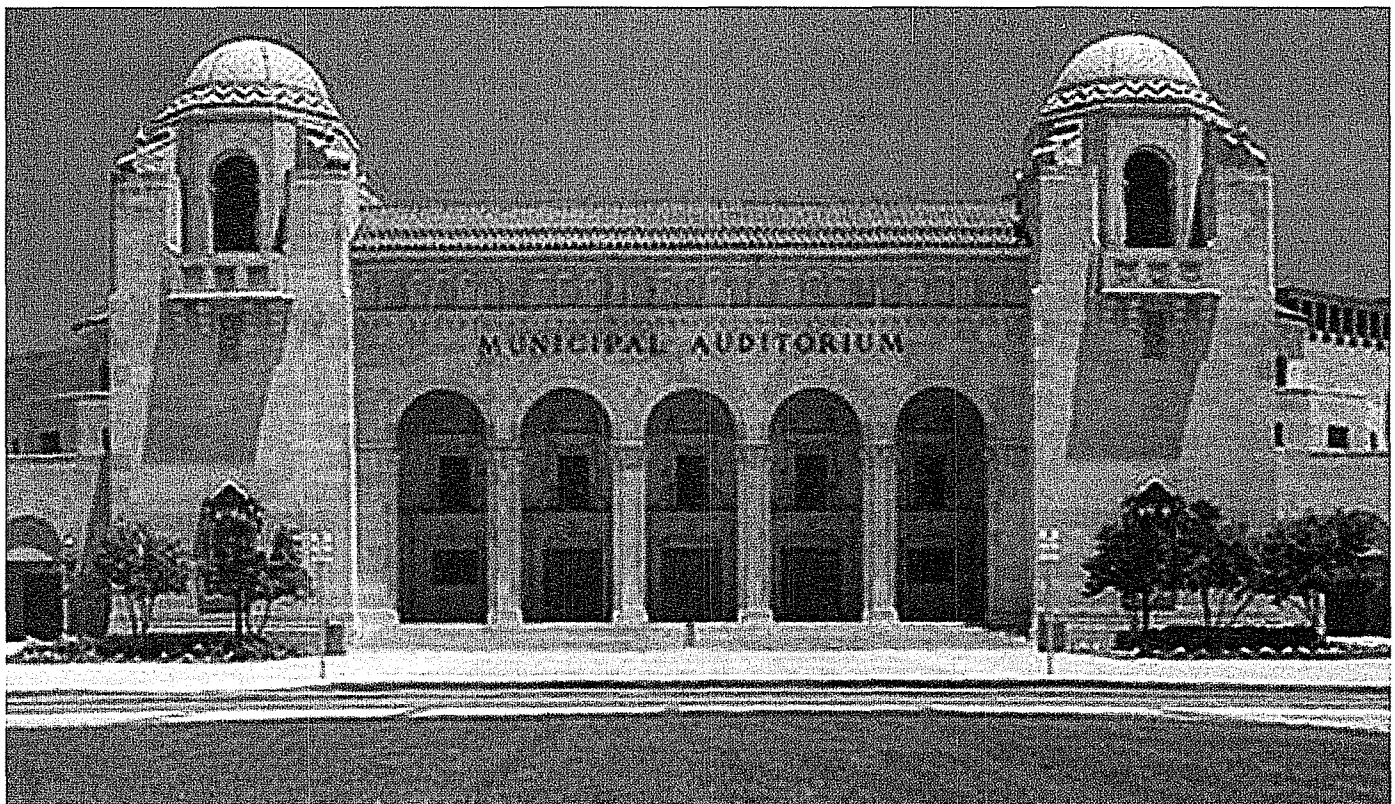
of the main level is 8,000 square feet, which can be used for banquets, exhibits, entertainment, or an additional 1,126 theater style seats. Total seating capacity of the auditorium is 4,904.

Focus of the main level is a 45-foot by 75-foot stage, with a 37.5-foot-high proscenium arch. The stage is complete with a full complement of curtains, theatrical lighting, and dressing rooms.

The auditorium's lobby holds approximately 1,000 people for receptions. Also on the main level are the east and west wings, each 2,000 square feet, which can be closed for small meetings, receptions, and banquets. Each wing seats 100 theater style and fifty banquet style.

The lower level of the auditorium has been redesigned to yield 23,000 square feet of meeting and exhibit space. The center section has 8,000 square feet of space, seating 500 theater style and 400 banquet style.

—CJ—



SAN ANTONIO SPOTLIGHT

Ars Nova University Choir

THE ARS NOVA University Choir was founded in 1959, and in 1964 it joined the Federal University of Minas Gerais (FUMG), Brazil, as an integral part of its cultural activities. Since 1962, the Ars Nova has been directed and conducted by Carlos Alberto Pinto Fonseca, one of Brazil's most renowned conductors.

This the Brazilian choral group has received awards in Brazil and abroad. The choir has traveled over twenty times to Europe, Asia, and America to participate in international festivals and contests. It received such awards as first prize in the Latin American Chorus Festival in Tucuman, Argentina, in 1970; first prizes in Spain and in Switzerland in 1985; third prize in Germany in 1991; first prize in the Folklore category in Arezzo, Italy, in 1994; and first prize and Grand Prix in Athens, Greece, in 1998.

The Ars Nova has also participated in several non-competitive festivals. In 1969 it was chosen to represent Brazil in the Lincoln Center University Chorus Festival in New York when it had the opportunity to perform in several universities and communities in the northeastern U.S. It also performed in the U.S. Bicentennial in 1975; the Manila-Phillipines International in 1979; the International Festival in Athens in 1981; the Musica Chorale's International Symposium in Wien, Austria, in 1987; and the music festival held

as part of the cultural program of the Olympic Games in Seoul in 1988.

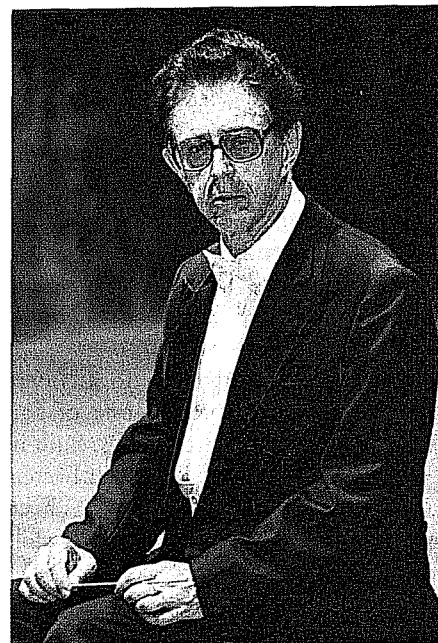
In Brazil the Ars Nova has performed in important events and received awards from seventeen states, such as first prize in the International Choir Festival in Porto Alegre, RS, in 1994.

The choir has recorded four albums. Two LPs were recorded in the late 1960s and 1970s, including Brazilian composers, such as Francisco Mignone and Heitor Villa Lobos and Brazilian folk music. More recently, the group produced two compact discs, *Masters of Minas Colonial Music*, Vol. 1, and *Antology*, which contains the program awarded with the Grand Prix in Greece.

The Ars Nova, which celebrated its fortieth anniversary in 1999, is widely recognized as one of the most important and stable artistic groups in Brazil.

Carlos Alberto Pinto Fonseca

CARLOS ALBERTO PINTO Fonseca has been the head conductor of the Ars Nova University Choir of the Federal University of Minas Gerais since 1962. He graduated with a degree in choral conducting from the Federal University of Bahia, Brazil, in 1960. His formal education as choral and orchestral director includes classes with Wolfgang Sawallisch (Köln, Germany), Edouard Lindemberg (Paris, France), Sergiu Celibidache and Franco Ferrari (Siena, Italy).



As a music teacher, he has given classes in regular courses of choral direction at several schools in the State of Minas Gerais and during festivals and seminars throughout Brazil and Latin America. He was the founder/director of the University Symphonic Orchestra of FUMG and has worked as invited or resident conductor for symphonic orchestras in Minas Gerais and other states.

As a choral director, Fonseca has received several awards in Brazil and invitations from other countries to participate in events such as the Lincoln Center International Festival of Choirs (New York, 1974). In the U.S. he was invited by the State Department to participate in many music festivals and to present his choral work, *An Afro-Brazilian Mass*, in Washington, D.C., in 1989. He is the founder of the State Federation of Choirs, Brazilian Federation of Choirs, and director of training of the Interamerican Association of Directors of Choirs. In 2000 he joined the Honor Committee of the "America Cantat" in Venezuela.

—CJ—



SAN ANTONIO SPOTLIGHT

The Swingle Singers

THE SWINGLE SINGERS today continue a tradition begun in Paris more than thirty-five years ago. Since 1963, when Ward Swingle founded the group with a repertoire of "swung" Baroque music, the ensemble has broadened its repertoire while retaining its unique appeal and original sound.

The current members of the Swingle Singers are Ann De Renais, first soprano; Joanna Forbes, second soprano and musical director; Andrew Gray, first tenor; Richard Eteson, second tenor; Sarah Simmonds, first alto; Jeremy Sadler, first bass; Wendy Nieper, second alto; and Patrick Ardagh-Walter, second bass. In unaccompanied concerts, these talented young vocalists combine organ fugues, orchestral overtures, big band favorites, piano pieces, avant garde compositions and original arrangements of pop classics, music themes, and folk tunes. Whether the venue is a jazz club, church, opera house, or concert hall, the group's show has something for everyone. Over the years the ensemble has performed all over the world, with regular tours throughout Europe, Asia, and North and South America.

The Swingle Singers also appear regularly with some of the world's leading symphony orchestras, including the London Symphony, The Royal Philharmonic Orchestra, and The Boston Pops Orchestra. Performances of Luciano Berio's *Sinfonia* (written for the Swingle Singers and the New York Philharmonic Orchestra) have brought about regular collaborations with major orchestras and conductors, such as the Chicago Symphony Orchestra under the direction of Pierre Boulez.

In 1990 the group premiered *Blimunda*, a new opera by Azio Corghi, with La Scala Opera Company, Milan, winning critical acclaim throughout Europe. It has since performed the opera in Lisbon and Turin, and in February 1995 in Rome it gave the world premiere of Corghi's unaccompanied suite, *I Sogni di Blimunda*. In October 1996 the ensemble

participated in the world premiere of the opera *Outis*, by Berio, at Teatro alla Scala, with a repeat production there in 1999 and an all-new production at Le Chatelet in Paris a month later. The group premiered a new opera by Corghi, based on Handel's *Rinaldo*. Projects with ballet companies have included Ravels *L'Enfant et les Sortilèges* with Les Ballets de Monte-Carlo and the Netherlands Dance Theatre, and a Rossini tribute (*Adieu a l'Italie*) throughout Europe.

In 1999 the Swingle Singers teamed with the British pop group Pulp to record the theme song for a new British television series, *Randal and Hopkirk, Deceased*. It also recorded some jingles for British Radio Station Classic FM.

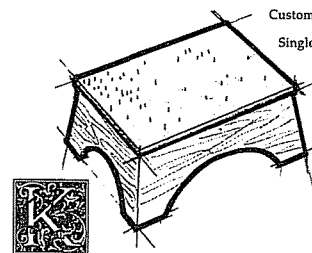
The group has won five U.S. Grammy Awards and was awarded the All Music Award (established by Johnny Dankworth

and Cleo Laine), an award recognizing artists whose work transcends traditionally accepted musical boundaries.

—CJ—

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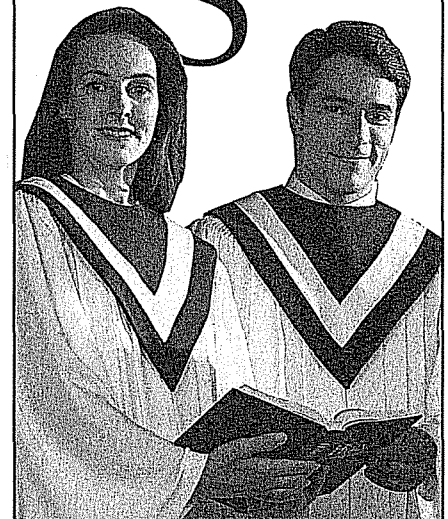
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Choral Journal layout and production: Susan Gower

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ANAHEIM

MARCH 22-25
ANAHEIM
SAN FRANCISCO

MARCH 29-APRIL 1
ANAHEIM
SAN FRANCISCO
WASHINGTON, D.C.

APRIL 5-8
ANAHEIM
ATLANTA
CHICAGO
GATLINBURG
LAS VEGAS
NEW YORK CITY
SAN DIEGO
SAN FRANCISCO
WASHINGTON, D.C.

APRIL 19-22
ANAHEIM
ATLANTA
BOSTON
CHICAGO
COLORADO SPRINGS
DALLAS
LAS VEGAS
NEW YORK CITY
ORLANDO
SAN ANTONIO
SAN DIEGO
SAN FRANCISCO
SEATTLE
TORONTO
WASHINGTON, D.C.

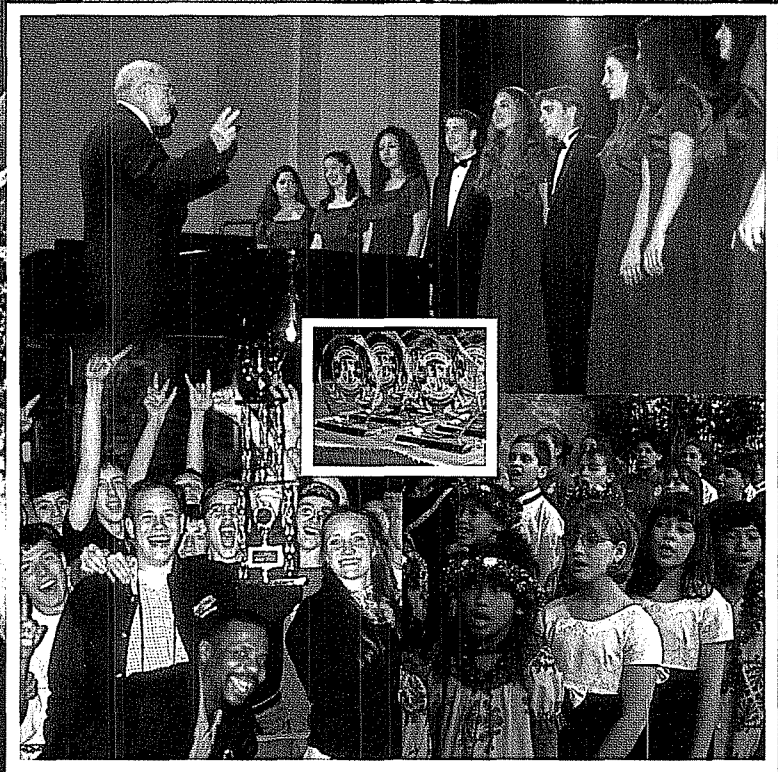
APRIL 26-29
ANAHEIM
CHICAGO
COLORADO SPRINGS
GATLINBURG
LAS VEGAS
MONTREAL
NEW ORLEANS
NEW YORK CITY
ORLANDO
SAN ANTONIO
SAN DIEGO
SAN FRANCISCO
SEATTLE
ST. LOUIS
TORONTO
WASHINGTON, D.C.

MAY 3-6
ANAHEIM
BOSTON
CHICAGO
LAS VEGAS
MINNEAPOLIS
MONTREAL
NEW ORLEANS
NEW YORK CITY
ORLANDO
SAN DIEGO
SAN FRANCISCO
ST. LOUIS
TORONTO
VANCOUVER
WILLIAMSBURG

MAY 10-13
ANAHEIM
CHICAGO
SAN FRANCISCO

MAY 17-20
ANAHEIM
SAN FRANCISCO
VANCOUVER

MAY 24-27
ANAHEIM
VANCOUVER
HYACK FESTIVAL



CHILDRENS CHOIR FESTIVALS

ANAHEIM MAY 3-6
CHICAGO APRIL 26-29
NEW YORK CITY APRIL 19-22



PRESIDENTIAL INAUGURAL FESTIVAL
WASHINGTON, D.C. JANUARY 18-21

INTERNATIONAL FESTIVAL
LONDON, ENGLAND APRIL 14-19

NATIONAL INVITATIONAL CHORAL FESTIVAL

WASHINGTON, D.C.
APRIL, 2001
FINAL CONCERT: JOHN F. KENNEDY
CENTER FOR THE PERFORMING ARTS
SALT LAKE CITY, UTAH
APRIL, 2001 FINAL CONCERT:
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