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CHORAL journal

Official Publication of the AMERICAN CHORAL DIRECTORS ASSOCIATION

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THE CHORAL JOURNAL



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Ronnie Shaw, Managing Editor

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ABOUT THE COVER

The beautiful Tennessee Performing Arts Center in Nashville will be the center of activities for the 1983 ACDA National Convention.

STATEMENT OF MEMBERSHIP

The American Choral Directors Association is a non-profit professional organization of choral directors with active membership composed of directors from schools, colleges, universities, community and industrial organizations, churches and professional choral groups. Circulation: 10,500. Dues: Active \$25.00, Industry \$75.00, Institutional \$50.00, Retired \$7.50 and Student \$7.50. Membership Year: One year from date of acceptance of dues.

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PRESIDENT'S COMMENTS



Since publication of the most recent issue of *The Choral Journal* we have been deeply saddened by word of the tragic deaths of Phillip H. Mark and his wife, Dodie. They were killed in an automobile accident which occurred in May.

Phil was well-known and much-loved in ACDA which he served most admirably. He was North Central Division President from 1970 until 1975 and National Treasurer from 1977 until 1981. At the time of his death he was fulfilling the heavy responsibility of Program Chair for the 1983 National Convention.

One of the distinguishing characteristics of ACDA is the feeling of closeness among all of us. In our ACDA family Phil Mark will be remembered for his deep interest and outstanding service. No task was too great or too small to receive Phil's careful attention and concern. It is difficult to envision a National Convention of ACDA members without Phil's alert and optimistic personality. He will be sorely missed, but he leaves a strong and abiding contribution to ideals of ACDA which continue to live in all who were privileged to know him.

There are many of Phil's ACDA friends who deem it highly appropriate that we establish a memorial to Phillip H. Mark — one which could serve as a continuing reminder of his association with us. These friends have expressed a desire to contribute to a fund which could provide for such a memorial. Several suggestions have been offered; the final decision will be made by the National Board and will be determined in part by the number and extent of monetary gifts.

Among suggestions for consideration are: (1) establishment of a fund to make possible an annual or biennial awarding of a fellowship for advanced study (not to be used for work toward a degree); (2) a fund from which interest accrued could be used for the commissioning of choral works; (3) an appropriate gift to our National Headquarters in Phil's name.

If you wish to be among those recognizing Phil's life and contribution to ACDA in a fashion which will perpetuate his memory, please send your check made payable ACDA and indicate your intention that it be a gift to the Phillip H. Mark Memorial Fund. Your gift should be sent as soon as possible to ACDA's National Headquarters, attention: Gene Brooks, Executive Secretary.

Colleen J. Kirk

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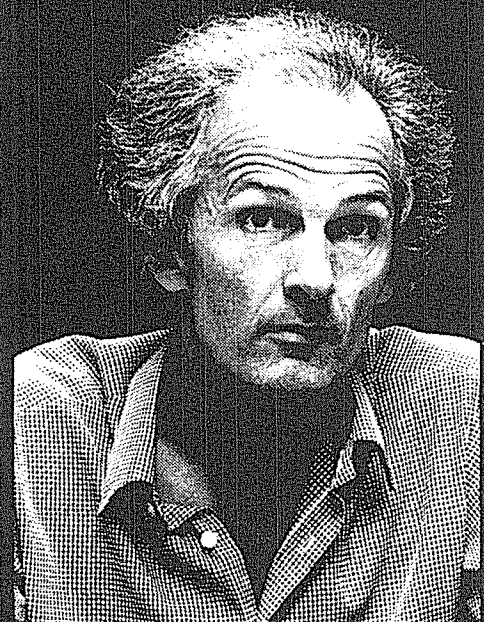
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"The BBC Symphony Orchestre conducted by John Poole in the Michaux Poems caught Lutoslawski's drift to perfection."

The national office of the American Choral Directors Association has been fortunate to have excellent people working on the ACDA staff. We welcome Ronnie Shaw as the Managing Editor for the *Choral Journal*. He accepted the position vacated when Mark Dalton entered graduate school at the University of Oklahoma. Mr. Shaw received his Bachelor of Music degree from Hardin-Simmons University, Abilene, Texas.

The national office of ACDA will be mailing to every member pre-registration material for the 1983 National Convention. This material will include a pre-registration form and a hotel reservation form. These forms will be mailed January 2, 1983. Additional forms will be printed in the November and December issues of the *Choral Journal*. Please contact the national office if you have questions about registration for the convention or if you need additional information about hotels.

Each year the national office receives many returned copies of the *Choral Journal* marked "Moved - Not Forwardable". Please send any address corrections to ACDA, National Headquarters, P.O. Box 5310, Lawton, Oklahoma 73504. Prompt notification saves ACDA money and prevents members from missing their *Choral Journal* and other ACDA material. ■

WELCOME BACK!

There is always a tinge of excitement at the beginning of a new academic year. Even though in nature, Autumn signals a period of maturity followed by decline, for us in the choral field it usually means "rebirth". The new academic, church or professional season is ebulliently poised for launching with the promise of untold destinies. Welcome back to the land of opportunity.

As you begin the new year be certain that you have firmly constructed new goals for your ensembles, your classes and yourself. These goals need to be in writing and placed somewhere convenient so that you occasionally can refer to them. Try to balance the list with both professional and personal items and remember that not all are easily evaluated. For example, reading one book each month on some phase of choral music can be monitored with little problem, but improvement of musical sensitivity is less comfortably measured. Both types of objectives should be sought.

A new year has other kinds of changes too. Our former managing editor, Mark Dalton, has resigned so that he can pursue graduate studies. He did an excellent job with the journal and we wish him well with his new challenge. We are

fortunate to have Ronnie Shaw as our new managing editor. I look forward to working with him in the development of this periodical and warmly welcome him to the staff. Communications which pertain to advertising and address changes should be sent to him. Continue to send articles, news items and letters to the editor to me.

The preparations for the national convention are on schedule. Make your reservations early because this is one convention that you will not want to miss. It should be absolutely outstanding and the best in the history of ACDA.

Thanks to all of you who sent in the questionnaire about the journal. The results will be discussed in this column next month. Have a great year and, **WELCOME BACK!** ■

For information concerning The 1983 ACDA National Convention program advertising contact:

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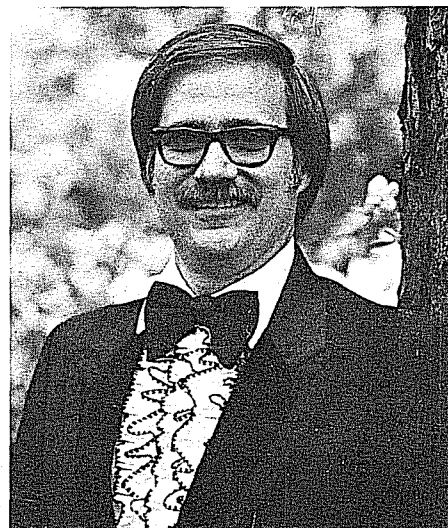
There were two national awards given in the choral area as part of the Winston Churchill Traveling Fellowship sponsored by The English-Speaking Union of the U.S. The 1982 awards were given to Frederick Burgomaster of Indianapolis, Indiana and Mary Nell Saunders of Charlotte, North Carolina. ■

**1982 DELIUS COMPOSITION
 CONTEST**

Elizabeth Hayden Pizer is the recipient of three awards in the 1982 Delius Composition Contest including the Best-of-Category Award in Choral Music for her "Madrigals Anon". ■

**Southwestern
 Division
 Elects Foxx**

James O. Foxx has been elected President-Elect of the Southwestern Division. He is Coordinator of Fine Arts of El Dorado, Arkansas, Public Schools. He has served as choral director at El Dorado High School for the past 13 years. Foxx holds the BMusEd from John Brown University, Siloam Springs, Arkansas, and the MA in Music from Ouachita Baptist U., Arkadelphia, Arkansas. ■



An Interview With:

Eric Ericson — Part I

By William Wyman

This interview took place August, 1981 in Columbus, Ohio at the conclusion of an intensive one week Choral Conductors Seminar with Dr. Eric Ericson as the master teacher. The seminar was held at Ohio State University and was hosted by ACDA President-Elect Maurice Casey. Dr. Ericson is currently director of the Swedish Radio Choir and Professor of Conducting at the Conservatory of Music, Stockholm, Sweden. The Radio Choir under his direction will be one of the feature performing groups at the 1983 National Convention in Nashville, Tennessee. The interview was conducted by Dr. William Wyman, Director of choral activities at Nebraska Wesleyan University and national chairman of the Student and Youth Activities Committee.

W. You have just completed an intensive one-week conductors' workshop at Ohio State University, and as I understand it was the first one like it you have done in the United States. What are your impressions at this point?

E. In 1951 I started teaching at the Conservatory in Stockholm, and then I had classes of about 40 students. They were split up into sections of 20 students each and I've been doing that format ever since then. So, I have tried to teach conducting for 6 hours a week through thirty years, and that is why I get very interested in how much I could influence and teach a person about what he or she is doing with his or her hands. Movements of the hand influence the sound you get and I have had this very privileged situation to be a performing conductor with my three or four choirs while teaching conducting all the time. This is an extraordinary situation because, as you know, you learn so much by teaching.

I have done many summer courses, but on this level with rather demanding and difficult scores, I don't have so much experience. Three years ago in Vienna I did a conducting workshop which had 30 participants, but since I can't have more than ten active students I had to give them a test to decide on the "active" 10.

W. What was the test?

E. I gave them the score *Friede auf Erden* by Schoenberg. The first day in private lessons they had to play the score, to sing the parts and to conduct the piece for me while I played it on the piano. There were some other things too, but I selected the final 10 from that test evaluation.

W. Those conductors were European. What about Americans?

E. I have found that in this country a lot of people work with choirs without, in my judgment, having a very good or solid technique. They somehow have a sort of homemade technique and in the psychological aspect, for me it's very difficult. A conductor really should like to learn to effectively use his hand to administrate and produce contemporary music. And then I could frankly say, "he's lost with his homemade style." He just couldn't manage that music and that's why I'm so anxious to give him some tip about how to manage another piece. That's why we are going on from the repertoire and while I try to find a spectrum of different styles.

W. What do you see as the important things in the business of educating chorally?

E. Well, I have seen so many thousands of people be so very happy singing in choirs and being conductors. That is why I'm really a devoted choral man. Choir singing has been so popular in Sweden. Out of eight million people, there are three hundred thousand organized choir singers. That is amaz-

ing! Quality is important on every level. Everyone should seek to be better. All these singers need is not only devoted but good conductors with good technique who then could really help them produce a nice sound. Every conductor has a better way to inspire singers if he has a little more technique, knowing what to do.

W. Tell us about your early years.

E. My previous background included 10 years of conducting amateur choirs. I mention that because I learned so much from that experience. Around 1950 many important things happened to me. I was asked to take over one of the central churches in Stockholm and that church had a tradition to do Bach's *Saint John Passion* every year. So, I was just thrown into a situation where I had to conduct it and I was scared to death, but I just couldn't take the position if I didn't do the Bach. Looking back I am glad because I never would have dared to perform that work so early.

And then I formed a chamber choir of 45 who were mostly colleagues of mine from the Conservatory. We had the need for a chamber choir because in musicology we read alot about Palestrina, Gesualdo and others, but had no idea what it sounded like. You must remember that then there were very few recordings, so you just read the score. Later there was a group of 16 voices and young Swedish composers who were very interested in this new type of instrument so they started to compose music for us. They were bright people such as Bäck and Lidholm and I think that this was an important development. We directly got a marvelous sort of choir triangle between conductor, singers and composers. We gave each other influences and were good friends.

Then I got the position as conductor at the Swedish Radio and at the same time they asked me in Upsala to come to take over the Swedish male chorus. Around '51 I was asked to take over as teacher of choral conducting at the Conservatory and that, of course, for me was very exciting. It was a lot, but it forced me to work in parallel ways which was important to me.

W. What is the Radio choir?

E. It is like colleagues to the radio orchestra. They have contracts but don't sing full time. They just sing about 30 hours a month, but they combine their

singing in the choir with other sort of making music as teachers, church musicians, conductors and soloists.

W. You mentioned that some are voice teachers?

E. Yes.

W. How do you overcome the problem of each voice teacher applying his or her own technique of sound production, or is it not a problem for you?

E. We have a great choice of voices so we pick the right type. But I should say, almost all of the members of the Radio Choir still work with their voice. They have voice lessons once a week, so that says much, of course, for the singers in Sweden to have somebody helping them with their voice.

W. How large is the group?

E. 32.

W. Do you find that ample for all types of literature?

E. One reason for us to work with about that size is that we are able to just add four or six people for special works. I've been doing the B minor many times with 36 singers. At the same time we sing a Gesualdo madrigal with that group. Also, it's the sort of size that functions well for such things as the masses of Haydn and Mozart. It is a good size for touring too.

W. What about the larger works such as Verdi's *Requiem* or the Berlioz *Te Deum*?

E. That's a good question: then I have the opportunity just to combine the Radio Choir and the Chamber Choir with about 70 singers.

W. The Chamber Choir is larger than the Radio Choir?

E. No, about the same. If we are doing something like the Verdi then I also add the Chamber Choir from the Conservatory so that we have about 110. If all 110 are well trained, well educated or well developed in voice, then that really produces a lot of decibels. And I have another thing I believe in. When you get a diminished chord from 110 just perfect in tune, you get the sort of amplify or sort of development of the sound which gives the impression of fortissimo as if you had 300 singers just singing a little out of tune.

W. The Radio Choir is all paid by the State Radio. Is that correct?

E. Yes. They gave us economical resources which I think was very amazing related to any other musical situa-

tion. We got the possibility to perform during the 50's and 60's some very difficult scores such as works by Dallapiccola. They took a lot of time to prepare. And if you had compared what the performance, all singers and orchestra included, with the people just sitting in the hall listening to one performance instead of listening to the radio, it was crazy. But, in another perspective, I think it was money very well used because it gave an impulse for us to get the choral quality. Many people who took part in those performances got a fantastic musical experience which they have used in many other situations.

W. I think that we are very lucky that there are people like you who are willing to take on new repertoire and give it a chance to be heard. Are the concerts well attended?

E. Well, I shouldn't say so. Of course we have about the same problems as you do here. It depends on whether the con-

cert is or is not involved in a sort of seria. But very often we do concerts with a difficult program, and the hall is not crowded. Often we do some sections of the program with attractive repertoire and then we always try to put in more demanding works both for the performers and the audience.

W. Who really has influenced you musically and chorally?

E. Both of our countries, America and Sweden, have a short tradition.

W. I think yours is a bit longer than ours.

E. No, that is not really true. In my opinion ours started with the university male choruses in the 19th century. The first, I think was 1830 and the choir I run in Upsala started in 1853. They were important to the choral life of the 19th century. But our mixed choirs were not really founded in associations until around 1915.

Most of the music was influenced by

Mendelssohn and Brahms. So out from that there was a sort of national romantic style in composing and I grew up in that. There was a fantastic conductor in Copenhagen. His name is Morgens Waltike who got most of his influences from England through Boris Board who was the conductor at King's College Cambridge. He came to Stockholm in 1941 and was asked to do some guest conducting with the Swedish Radio Choir because it existed before I started. He performed a lot of Bach and that was a new world opened to me. I had an organ teacher, Linder, who had studied in Germany. He taught me a lot about the new chance, and about articulation in Baroque music in Germany. I really believe that a choral conductor has to study all sorts of music besides choral.

W. How did you come to the very distinctive type of sound that you produce with your choirs. Were you influenced by any person or approach?

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<p>RACHMANINOFF The Bells</p> <p>STRAVINSKY Symphony of Psalms</p> <p>February 24, 25, 26, 1983</p>	<p>DELIUS</p> <p>Appalachia</p> <p>May 12, 13, 14, 1983</p>	<p>HAYDN</p> <p>The Creation</p> <p>May 26, 27, 28, 1983</p>

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E. Thinking back, the kind of sound influences I received were, of course, the result of traveling so much. I went to Kings College, listening to that choir singing Gibbons, Byrd, Morley and Purcell and found it to be a very attractive sound. Also, there was a marvelous period in Germany around 1950 which developed the Schütz Gesellschaft. Ehmann was there for many summer conventions. I visited them all in Hereford, and I must say, related strongly to Schütz, Distler and Peping. I liked the sound very much. Every country has a sort of national sound and I could, I think, prove it is a product of the language and the temperament to some degree. A language with many diphthongs, or one with weak consonants and more rich clear vowels, will influence the musical choral sound.

I am mostly interested in linguistic things. Your resonance naturally influences the sound. The type of consonants produced in a language modifies the sound by the position of the tongue. And in that sense one could talk of some languages being more healthy, so to say, for tone production. Italian, for example, is a marvelous language. So one aspect of the national sound is, of course, the connection with the language.

But going back to thinking of influences I received from listening to lots of choirs in England and Germany especially, at that time, what I would like to say is that it was the way of phrasing, the way of articulating that I tried to adapt to the Swedish sound.

W. You have done a lot of traveling in this country. How would you describe the American choral sound?

E. My experience says that there are different types of choral sounds in this country.

W. Do you think there is a distinctive American choral sound?

E. I shouldn't say "sound". There is a very fine, vital way of making music and having an approach to music, but if I tried to find out if there is any special sound in this country which is really original, that's going to be a very difficult question. The type of sound associated with Fred Waring and Norman Luboff might be a sort of national sound. Also, I remember hearing some people singing gospels in a very vital, brilliant, intense way in a Baptist church somewhere in the South. On the instrumental side, all the fantastic jazz music going on here has had a lot of influence over all our music in Europe. I am trying to find out if there is a sort of vocal similarity to that instrumental sound. There is always combination thinking in the type of sound Robert Shaw produces and I guess he did a lot of Broadway jobs at one time didn't he?

W. Well, yes. He prepared some choruses for Broadway shows.

E. Then, too, the Christiansen school is very interesting. The first choral man, F. Melius, was a Norwegian. He must have been brought up in Norway with a lot of singing. Having that Scandinavian sound, I am quite sure that he brought it over here. But remember that he didn't go directly from Norway to the USA, he came here via Leipzig. There he worked with the orchestra and the conductor Nikish; also, he spent a lot of time in Thomas Kirche listening to the Boys Choir. I don't agree with that type of sound because in my opinion you couldn't have mature human beings singing like boys. But, he brought a strong sense of intonation.

W. Very much so.

E. And that was important.

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IN OCTOBER ISSUE.



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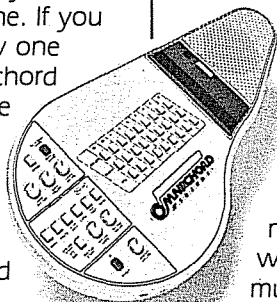
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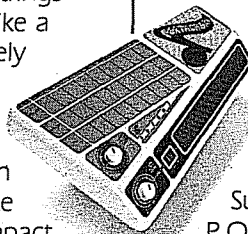


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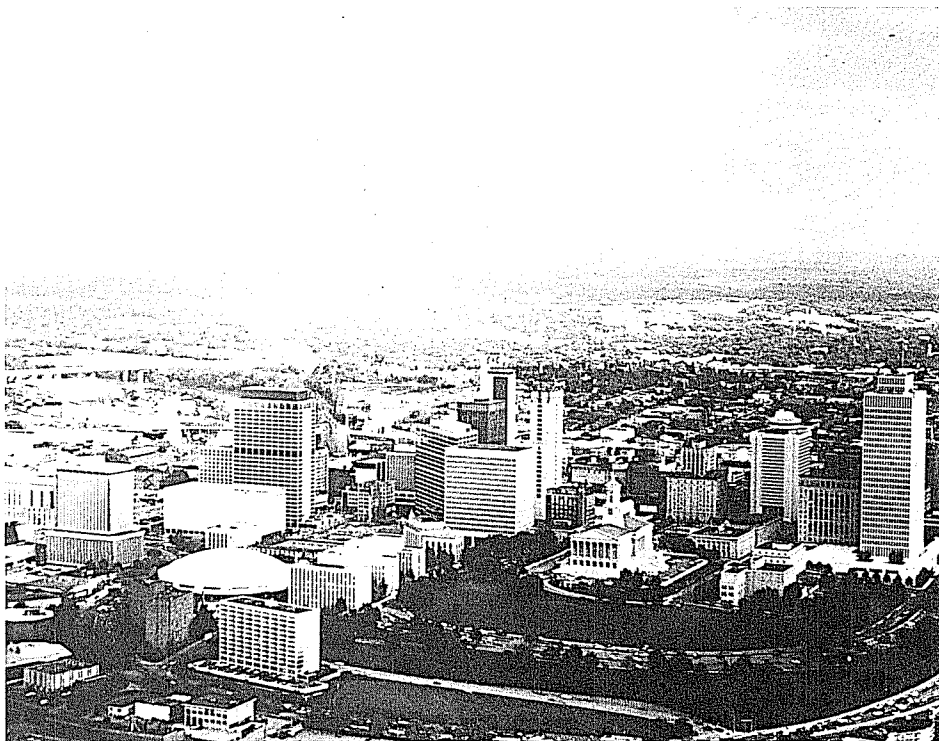
The 1983 Nashville Convention will feature seven outstanding interest sessions with distinguished clinicians, and for the first time at a National Convention ACDA will sponsor reading sessions in a variety of areas. All interest sessions will feature a demonstration choir.

Special exhibit hours (with special attractions) will be held each day that do not conflict with any convention sessions, giving all conventioners ample opportunity to visit the outstanding array of exhibits being prepared by firms in the music industry throughout the United States.

Registration fees that have been established are: ACDA member pre-registration — \$30.00; ACDA member registration — \$40.00; Student/Retired/Spouse pre-registration — \$20.00; Student/Retired/Spouse registration — \$25.00; non-ACDA member registration — \$65.00. Official hotel registration materials will be mailed to all ACDA members and printed in *THE CHORAL JOURNAL* in the fall of 1982. The deadline for housing registration is February 16, 1983.

Of course, many will want to complete their visit to Nashville (also known as "Music City, U.S.A.") by attending the fabled Grand Ole Opry, the longest-running live radio broadcast in the world. The Closing Session of the convention will end in time for those who wish to take in the 9:30 p.m. show on Saturday, March 12, and round-trip bus service will be available through ACDA for only \$5.00. Those wishing to make ticket inquiries and/or reservations should contact the Grand Ole Opry,

SEPTEMBER 1982




1983 National ACDA Convention Plans

2810 Opryland Drive, Nashville, Tennessee 37214 or call (615) 889-3060.

ACDA members are encouraged to begin making their travel plans and plane reservations immediately to save on expenses. The official opening of the 1983 National ACDA Convention will be Thursday, March 10, 1983, at 8:30 a.m. The national office advises that it will be

economically beneficial to stay over Saturday night to take advantage of the significant savings available on excursion airfares, since Nashville has Sunday flights to all major airports leaving between 7:00-9:00 a.m.

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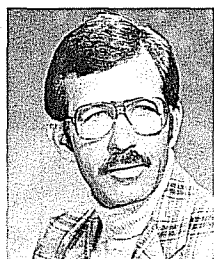
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Candidates for National Office



**Robert A.
Davis**



**Jeffrey M.
Cornelius**



**Hugh
Sanders**



**Julie
Morgan**

Robert A. Davis/Candidate for President-Elect

Robert A. Davis serves as Director of Choral Activities and instructor of voice and music theory at North Iowa Area Community College, Mason City, Iowa. He received his masters degree from Drake University.

Mr. Davis has had extensive experience as a choral director and teacher. He has served frequently as conductor of festival choruses, as a workshop clinician in vocal and choral music, as adjudicator for festivals, competitions and state contests.

Mr. Davis is the past-president of the North Central Division of ACDA. He has served instrumental in the planning of the last three North Central Division Conventions. He served as Convention Chairman for the 1982 North Central Division Convention in Cedar Rapids, Iowa.

Mr. Davis has served as host for the Iowa Choral Directors Association Summer Convention and Symposium for the past six years. For many years, he served on the Executive Board of the Iowa ACDA.

His name has now become synonymous with Exhibits Chairman for National ACDA Conventions. Mr. Davis has been the Exhibits Chairman for the 1975, 1977, 1979, and 1981 National ACDA Conventions.

Professional affiliations include membership in ACDA, the MENC, the Iowa MEA, IHEA and NEA.

Dr. Hugh Sanders/Candidate for President-Elect

Dr. Hugh Sanders was appointed Director of Choral Activities at West Texas State University in 1970. In addition to conducting the WTSU Chorale, he supervises the Master's Degree program in choral music in the Graduate College. Through these programs Dr. Sanders has been influential in developing many outstanding teachers in the choral field today and is devoted to fostering the best in choral music in our schools and communities.

Before coming to West Texas State University, Dr. Sanders was Director of Choirs at Thomas Jefferson High School in Port Arthur and Pampa High School. He earned both his Bachelor of Music Education and Master of Music degrees at Baylor University and his Doctor of Musical Arts from the University of Colorado.

He has served Texas Music Educators Association as President,

State Vocal Chairman, and All-State Choir Organizer. He has served Music Educators National Conference as a member of the National Council of State Presidents. He is Past-President of American Choral Directors Association's Southwest Division.

Faculty research grants have made possible study tours to Germany and England in order to interview choral composers of the 20th Century. The information gained has been disseminated in articles appearing in the *Choral Journal* of the American Choral Directors Association.

The West Texas State University Chorale under the direction of Dr. Sanders has been honored with invitations to appear before several professional music organizations, including the American Choral Directors Association National Convention and Southwest Division Convention. Guest appearances have also been made before Music Educators National Conference and Texas Music Educators Association.

As well as being Professor and Director of Choral Activities, Dr. Sanders was recently appointed Dean of the School of Fine Arts for West Texas State University.

Jeffrey M. Cornelius/Candidate for Treasurer-Elect

Currently serving as State President for the ACDA in Pennsylvania, Jeff Cornelius is Associate Professor of Choral Music and Associate Dean at Temple University's College of Music in Philadelphia where he has served as a faculty member for eleven years. Active as a guest conductor, adjudicator, and lecturer, he is also Director of Music at the Langhorne Presbyterian Church and has been active in conducting community choirs in the region. He served formerly on the faculties of La Salle College in Philadelphia, Mercer County Community College in Trenton, and the Bristol, Tennessee Public Schools. At Temple University he was the founding director of the Ambler Singers and currently teaches conducting and choral literature at the undergraduate and graduate levels, respectively. Current administrative responsibilities include, among many others, coordination of graduate programs and budget management and development for the College of Music. University and College committee memberships include Graduate Music Policy and Curriculum Committees (Chair), Music Admissions and Scholarships Committee (Chair), Music Executive Council, Undergraduate Music Curriculum Committee, University Committee on Standards, University Merit Committee, and many others.

Recent professional activities have included publication of several articles on music for the *Academic American Encyclopedia* (1980), founding editorship of the *Pennsylvania Newsletter* of the ACDA, acting as a music textbook publisher's consultant, publication of a recent (1981) article for *The Choral Journal* entitled "The Classic Period: Accessible Repertoire for the Church Choir," and service on the ACDA committees on Church Music and Membership. In addition to life membership in the ACDA and the National Social Science Honor Society, he holds membership in The Musical Fund Society, Phi Mu Alpha Sinfonia, the American Choral Foundation, and other organizations. He holds the A.B. degree from King College, the B.Mus. degree *magna cum laude* from Westminster Choir College, and the M.Mus. degree from Temple University's College of Music (1972) where he was a choral conducting student of Robert Page. As a graduate of Temple University he received the General Alumni Association Certificate of Honor in 1981.

Julie Morgan/Candidate for Treasurer-Elect

Julie Morgan has taught choral music in the public school systems of Texas and Arkansas. While choral director at Parkview High School, Little Rock, Arkansas, her choral groups consistently received high ratings at festivals and contests. She is presently teaching choral music in the Russellville, Arkansas, public school system. Ms. Morgan received her BA degree from Arkansas Tech University and has continued further work at the University of Central Arkansas.

Ms. Morgan has served as the Treasurer for the Arkansas Division of the American Choral Directors and the National ACDA. She most recently served as the Registration Chair for the successful 1980 and 1982 Southwest ACDA Division Conventions.

Ms. Morgan has served frequently as an adjudicator for choral festivals, has worked with church choirs at all levels, and has served as Region Chair for All-Region Tryouts and All-Region Clinic.

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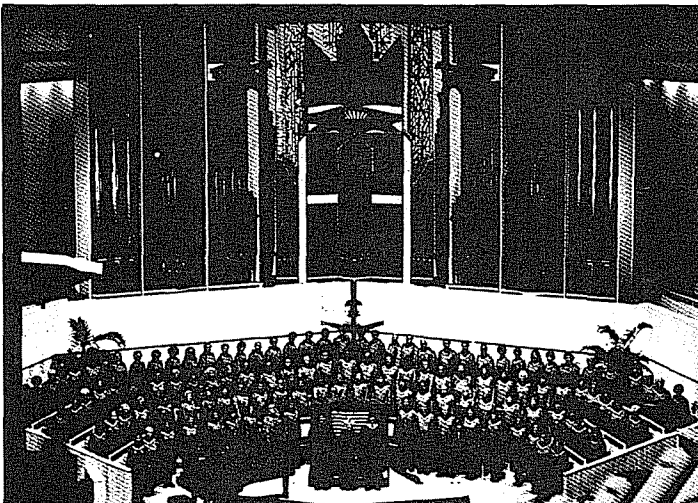
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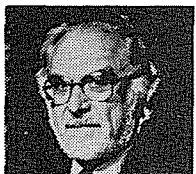
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Jeffrey M. Cornelius is Associate Dean and Associate Professor of Choral Music at the Temple University College of Music in Philadelphia, and serves as Director of Music at the Langhorne Presbyterian Church in Langhorne, PA. Currently serving as State President for the ACDA in Pennsylvania, he was founding editor of the *Pennsylvania Newsletter* of the ACDA and serves on the ACDA's national committees on church music and membership.

The Use Of Metaphor In The Choral Rehearsal

By Jeffrey M. Cornelius

The use of metaphor is pervasive in the choral rehearsal. Its application is far greater than might be realized by casual observation, but analysis reveals that many, if not most, of a choral conductor's utterances during rehearsal may be found to be metaphorical in nature. Since metaphorical usage can occupy such a major portion of a conductor's rehearsal activity, its inclusion as an element in the *teaching* of conductors should be considered in the context of both introductory and advanced conducting courses. Emphasis in basic conducting instruction is most frequently placed on physical technique and coordination, score preparation and analysis, development of confidence before groups, and basic communicative skills. Actually, the latter category is an all-encompassing consideration embracing much of the other activity, particularly since physical coordination, score preparation, and confidence are all encouraged within the context of communication between conductor and musicians.

Obviously the degree to which the language of conductors is metaphorical will depend upon their proficiency in the use of the English language as well as upon the level of formal musical training which may characterize the chorus. It is likely, for example, that the conductor of a professional choir composed largely of professional musicians, will feel less need for verbal metaphorical utterances than will the conductor of a choir with fewer or no professionally trained singers. The former group may be more likely to react to concrete musical direction (e.g., "Place sforzando marks above the first and third beats of each measure.") than the latter, some of whose members may require language associations rather than technical musical terminology (e.g., "Emphasis here will be as a fist rebounds after striking a cushion."). Drawing such a distinction does not place a value judgment upon which group may make better music, but calls attention to the extremes of situations which conductors will almost certainly confront during their careers. Most choral groups will undoubtedly fall on a continuum somewhere between these extremes and have varying proportions of trained and untrained singers. Each group requires approaches unique to its peculiar characteristics. Speaking metaphorically, approaches must be tailored to fit the

particular terminological shape of the chorus. That being the case, conductors who are well-prepared in the use of language, or who are at least sensitive to the effective use of metaphor, may bring an added dimension to their rehearsal strategies.

The beauty of metaphor is that it allows us to connect less clear, or vague, emotional or spiritual meaning with physical reality, truly shaping our view of the experience. George Lakoff and Mark Johnson, in *Metaphors We Live By*, define metaphor by saying

We are not claiming that physical experience is in any way more basic than other kinds of experience, whether emotional, mental, cultural, or whatever. All of these experiences may be just as basic as physical experiences. Rather, what we are claiming . . . is that we typically conceptualize the nonphysical *in terms of* the physical — that is, we conceptualize the less clearly delineated in terms of the more clearly delineated.¹

Steven J. Brown, S.J., in *The World of Imagery* states

Metaphor, then is in its origin an attempt to express in terms of experience thoughts lying beyond experience, to express the abstract in terms of the concrete, to picture forth the unfamiliar by means of the familiar, to express insensuous thought by sensuous terms.²

Music is an art of the abstract. It exists in time. Its *structure*, to borrow a term from the physical world, can be perceived only in relation to time. Its temporal character allows us to relate music to some of the observations of Lakoff and Johnson about the nature of metaphors involving time. They claim that there are two ways in our culture to think of time: as a moving object that has a future moving toward us and a past moving away from us; and as something stationary through which we move.³ The latter concept offers the musician particularly fertile fields in which to produce appropriate metaphors. If, for example, we are rehearsing music which is

becoming a work of art by means of a temporal performance, we may regard ourselves as *shaping* time. In the literal sense, time of course simply cannot be shaped. It is, after all, an abstraction. But we *think* of it as something we can craft or shape by way of music and, therefore, we have available to us a wide range of metaphors based upon this idea. We can, for example, speak of "going through" a piece of music as we go through time. In its literal sense the image is absurd, but, understood metaphorically, it brings sense to our abstraction. In "going through" music for the first time, singers can "get lost." This is even more absurd, perhaps even amusing, if taken literally. But how useful it is when speaking of an abstract art! These ideas allow us to relate our physical world to our musically emotional and metaphysical world. With the use of such terms there are also logical extensions which bring coherence to our metaphorical scheme. These Lakoff and Johnson refer to as metaphorical entailments.⁴ Metaphors need not involve consistent parallel explanations throughout but must provide only a reasonable associative approximation to allow understanding of abstract or heretofore unknown concepts. The above examples of *shaping*, *going through* and *getting lost*, are lifted from actual rehearsal observations and may even be a part of the reader's metaphorical lexicon.

How is metaphor used in the choral rehearsal? There appear to be at least two general forms of the use of metaphor in the rehearsal: (1) *verbal* utterances; and (2) what I shall call *gestural* utterances. The first category, the verbal, includes all kinds of non-musical image associations which may be uttered by the conductor in rehearsal to make a musical point. These utterances draw images from numerous sources, including other fine arts (e.s., SCULPTURE: "I want to *mould* this line into a graceful whole."); the physical environment (e.g. OBJECTS: "Sopranos should cut through the vocal *fabric* here."); the spatial environment (e.g., UP/DOWN: "This passage should leave the audience *in the clouds*."); the concept of motion (e.g., PROCESSING: "We must *move urgently through* this section."); the concept of love (e.g.,

PHYSICAL EXPRESSION OF CARING: "Tenors, you should *caress* that phrase . . ."; life and death (e.g., **VITALITY:** "Choir, you must not let the piece *die* in this quiet passage."); and virtually countless other nonmusical concepts. The use of metaphor is limited only by the conductor's imagination and the richness of the conductor's language. Indeed, it is unlikely that many conductors are aware of the pervasive use of metaphor in their own rehearsal language because so much in all of music is described in nonmusical, associative terms. The very terms *soft, color, shading, up, down, focus*, and so many others we use every day to describe musical ideas are all from non-musical areas. That, of course, is not a new discovery. The effective use of this vocabulary, however, has rarely been given the curricular attention it appears to require, especially given its persistence in our linguistic environment.

Carroll Gonzo, who refers to the use of metaphor as a "psychological device" employed in the choral rehearsal, suggests that conductors and conducting teachers employ videotaping as a means to analyze their rehearsal techniques.⁵ Having employed this method recently with various conductors and different types of groups, and having used videotaping for several years in my conducting classes, my personal awareness of the use and effectiveness of language has increased considerably. This is not

to say that conductors should encourage more talking and less singing. Far from it! It is to say, however, that by developing a higher level of awareness of the possibilities inherent in metaphorical language, choral conductors may channel their speech more effectively, resulting in a more efficient rehearsal technique. Although there is, to be certain, a psychological element in the use of metaphor, these expressions might be more properly classified as semantic devices. They may be distinguished from psychological devices by their use as an aid to help singers draw *meaning* from an experience and to reproduce it musically, rather than as a stimulus to evoke a particular psychological response.

In addition to verbal utterances, I have suggested that there are also *gestural* utterances. By using gestures, conductors communicate through the language of the body with special emphasis on the communicative and expressive properties of the arms, hands, and face. I am suggesting that such communication may also employ a metaphorical aspect. Gestural utterances of conductors use a physical, spatial element to define a time-oriented concept. The face, for example, can reflect joy, surprise, sadness, anger, flirtatiousness, euphoria, and other emotional states through physically apparent changes. Mimes and other actors are particularly successful in this mode of communication. Another example may be seen in the use of so-called "body language" in general. Through leaning, standing tall, through an affirming or forbidding nod of the head, through expansive gestures or through gestures representing confinement, and others, *musical-temporal* ideas can be conveyed by *physical* association.

Perhaps the clearest example of gestural metaphor may be found in *chironomy*, the practice of using the hands and arms as an aid to conveying musical meaning. Conducting students generally encounter the various chironomic patterns early in their academic careers. These patterns, con-

trived in recent centuries to provide physical shape or representations of meters, may be thought of as *forms*, rather than as complex formulae to be followed rigidly. Herein lies one of the early problems faced by teachers of conducting: to teach the use of patterns as metaphoric-musical tools rather than as patterns to be matched as a carpenter might use a template in endless repetition producing identical woodcuts or, as in this case, a conductor producing identical measures — correctly, but with little beauty. The patterns must be thought of as *forms* in the Platonic sense, which exist apart from the concrete objects we associate with them. Two chairs may be quite dissimilar, but they are recognizable as *chairs* because of their inherent chair-like qualities. So also it may be that no two patterns should be identical, but the pattern is recognizable as an expressive and organizing aid. The point is that enormous expressive capabilities lie within the patterns. From the slightest nuance in Josquin to the grandest moment in Mahler, this expressiveness is *represented* through physical means and associations, thereby rendering it metaphorical. In addition to patterns, of course, a full range of gestural possibilities exists, including dynamics, cues, changes in texture, and others, which, although they could be regarded as mere direction-giving, are possessed of such expressive, extra-musical, representational quality as to become a part of the metaphorical realm.

Semantic considerations should become a part of the formal training of conductors and should be built into a method of teaching others how to encourage singers to produce a musical product which is artistic and has meaning. As an initial step, conductors and teachers should recognize these properties and encourage their development in the most basic conducting experiences. In this way the use of metaphorical utterances, both verbal and gestural, can become a purposive enterprise integrated into the whole of the choral art.

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REFERENCES

¹George Lakoff and Mark Johnson, *Metaphors We Live By*. Chicago: The University of Chicago Press, 1980, p. 59.

²Steven J. Brown, S.J., *The World of Imagery*. New York: Haskell House Publishers, 1965, p. 33.

³Lakoff and Johnson, *op. cit.*, pp. 42-45.

⁴*Ibid.*, p. 91.

⁵Carroll Gonzo, "The Use of Videotapes in the Choral Rehearsal," *The Choral Journal*, Vol. XXI, No. 6 (February, 1981), pp. 5-8. ■



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book. REVIEW

Book Reviews for the *Choral Journal* are coordinated by the Committee on Research and Publications, Walter S. Collins, Chairman, (College of Music, University of Colorado-Boulder, CB 301, Boulder, Colorado 80309). Reviews to be considered by the committee are welcome.

Publishers of books of interest to choral directors should submit two review copies directly to the Chairman.

Theodore Stravinsky, Catherine & Igor Stravinsky: a Family Album. London: Boosey & Hawkes, 1983.

Some books are created for the purpose of imparting information, others are written with the pleasure of the reader in mind. When one comes upon a book that is both informative and a joy to read, whose subject is of inestimable value to the musician and the layman, and with it all put in the savory form of an elegant book, it is rare good fortune.

In one sense this book, written by the eldest of the famous composer's children, meets the necessary criteria to belong to that group known as "coffee table" books. These tomes are supposed to give cachet to the owner just by being displayed. They are handsomely printed, elegantly designed, often have text in more than one language, and contain many pictures and/or illustrations (preferably, some in full color). On all these counts this is a first class "coffee table" book.

But to lightly relegate it to that class only is to miss the point that here we have something that goes a good bit further. Not only do we have a photograph album of the Stravinsky family, dating from the last quarter of the nineteenth century until the 1920's, but accompanying these pictures is a warm and revealing account of this family as told by the eldest son. From him we learn a bit about Russian families of some means before the revolution, and how at least one family managed to survive this social and political upheaval as expatriates moving from one country to another.

Nations might change, but the love of Catherine and Igor Stravinsky seems to have remained constant. Here we are privileged to watch the young Igor grow from boyhood to young parenthood. His children seem to have accepted their father and his legendary friends with remarkable ease. For the children, the revered artistic figures of that time were less important than their nannies. These women gave form and affection to the family and probably, by their stability, provided an environment in which a young composer could function not only as a creative artist, but as a father.

At the close there is a short epilogue which tells of the composer's return from the United States to Switzerland. This move made possible almost daily contact between the author and his father. Looking at the pictures of the old man we see that the life force is fragile and the images take on an almost impressionistic quality. Still there is a strength and dignity which was his as a young man and obviously never deserted him.

We are grateful to Theodore Stravinsky for allowing this personal glimpse of his own childhood and the opportunity to get to know his father a bit better. —Russell Mathis

SEPTEMBER 1982

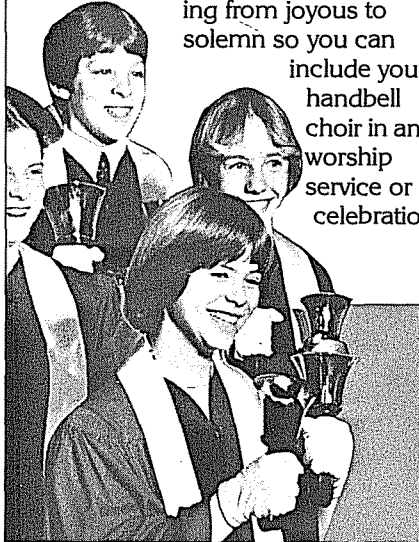
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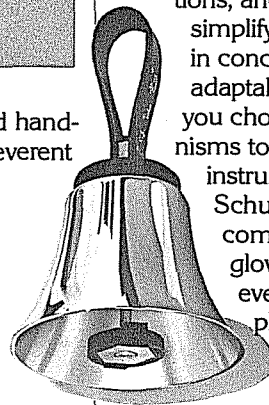
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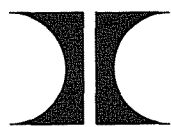
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International Choral Festivals Held In U.S.

Choruses Of The World:

Carrying on The Lincoln Center International Choral Festival

by
James R. Bjorge
ACDA Advisor for

International Affairs & Programs

Outstanding university choirs from ten foreign countries — on four continents — will join four American ensembles this fall in Choruses of the World: The Fifth International Choral Festival, continuing the non-competitive program that began in 1965 at Lincoln Center for the Performing Arts. Robert Shaw will be Festival Music Director (for the third time), Howard Swan will serve as Director of Conductors'/Seminars, and Thomas Hilbish will be Associate Music Director. The three-week program will take place from September 19 to October 10.

These choruses and conductors will participate:

EUROPE

Great Britain: University of Warwick Chamber Choir, Coventry; Simon Halsey, Conductor.

France: Ensemble Vocal Universitaire de Strasbourg; Erwin List, Conductor.

Federal Republic of Germany: Monteverdi-Chor Hamburg, University of Hamburg; Jürgen Jürgens, Conductor.

Poland: Academic Choir, Szczecin Technical University; Jan Szyrocki, Conductor.

Hungary: Franz Liszt Chamber Choir, Franz Liszt Academy, Budapest; István Párkai, Conductor.

AFRICA

Nigeria: University of Lagos Choir; Lazarus Ekwueme, Conductor.

LATIN AMERICA

Venezuela: Coral Universitaria Simón Bolívar, Caracas; Alberto Grau, Conductor.

Brazil: Coral Universidade de São Paulo; Benito Juarez, Conductor.

ASIA

Japan: Ferris Women's Glee Club, Ferris Women's Junior College, Yokohama; Hiroshi Koizumi, Conductor.

Philippines: University of the Philippines Madrigal Singers, Quezon City; Andrea Veneracion, Conductor.

UNITED STATES

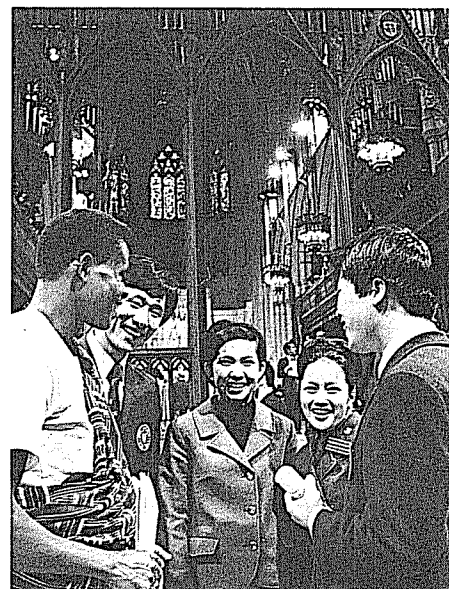
Temple University Concert Choir, Philadelphia; Alan Harler, Conductor.

University of Michigan Chamber Choir, Ann Arbor; Thomas Hilbish, Conductor.

Yale Glee Club, New Haven; Fenno Heath, Conductor.

Morehouse College Glee Club, Atlanta; Wendell Whalum, Conductor.

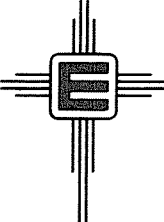
The Festival will include gala ensemble concerts at Yale University (September 24), Lincoln Center (September 27), the Kennedy Center (September 29), and Philadelphia's Academy of Music (October 6). There, in celebration of that city's 300th anniversary, Robert Shaw will conduct the Festival choruses and The Symphony Orchestra of The Curtis Institute of Music in a performance of the Poulenc *Gloria* and the *Symphony No. 9* (fourth movement) by Beethoven.



Second International Choral Festival singers from Uganda, Korea, the Philippines and Japan share an informal moment at the National Cathedral in Washington, D.C.

To make the Festival and its values more accessible to university, college and school conductors, the ten foreign choruses will make some 80 concert visits to campuses in a dozen states. At each, the host campus choir or glee club will be encouraged to join their visitors in singing several of the works from the Festival's repertoire, the music for which is being supplied by Choruses of the World. Then, all of these campus host choirs will be urged to come to Philadelphia on Saturday, October 9 for the first "world cantat," during which the Festival choruses will each sing, the host choirs then joining them in several pieces including *Gaudeamus igitur*, the Bruckner *Ave Maria*, and the spiritual *Gonna Study War No More*.

This afternoon gathering of hundreds, perhaps thousands, of young voices joined in the songs of different countries will, we hope, be the beginning of a new tradition inspired by our friends of Europa Cantat. Any college or school conductor, whether or not otherwise involved with the Festival, who would like



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to bring his or her singers to the October 9 "world cantat" should address an inquiry to Choruses of the World, 570 Seventh Avenue, N.Y., N.Y. 10018, or telephone (212) 869-4400.

The Festival's sponsors include The City of Philadelphia, The Mabel Pew Myrin Trust, The William Penn Foundation, Exxon Corporation, The Coca-Cola Company, Alcoa Foundation, and the Lawrence A. Wien Foundation, Inc. The program is being presented in association with the American Choral Directors Association, Lincoln Center, the Kennedy Center, Yale University, and The Curtis Institute of Music.

While the foreign choruses must pro-

vide their own international travel, they will be the guests of the Festival during their three-week stays in the United States. In this way, Choruses of the World (a non-profit corporation) and its partners in this program of international musical exchange will be helping to repay some of the hospitality offered our own singers on tour in other countries.

The conductors' seminars in Philadelphia during the week of October 3-9 will be attended by the Festival chorus conductors and by others as well, including a number of the 85 conductors from 34 countries who have taken part in the four previous Festivals. Also expected are representatives of ACDA and

of the new International Federation for Choral Music. Information regarding the very limited number of places in these seminars may be requested from Choruses of the World.

The Festival was inspired by the work of Marshall Bartholomew of Yale, and by those other far-sighted men and women who have helped to build the tradition of "international student singing," as Barty used to call it. We hope that the program can continue, perhaps every other year, as a symbol of international friendship and of the world singing together.

Cultour Festival— Chicago '82

by
William E. Schnell, President
Illinois ACDA

Residents of the Chicago area recently experienced a unique and wonderful musical treat — the Cultour Festival — Chicago 1982. Thru the efforts of Cultour, with offices in Vienna and Northbrook, Illinois, five internationally award winning choirs flew to Chicago to participate in this international festival of choral music. The choirs participating in the festival were:

The Konan Women's College Choir from Kobe, Japan; The Experimental Choir of Dimitris Papapostolon, Athens, Greece; The Studentenor Pro Musica, Graza, Austria; The Waseda University Men's Glee Club, Tokyo, Japan, and The Obala Choir, Koper, Yugoslavia.

The choirs arrived in early July and spent the first few days in various communities in and around Chicago living with American families and giving concerts in the area. The culminating experience for the choral festival was a final concert at Orchestra Hall in Chicago where all the choirs joined forces. It was my distinct privilege to be in the audience at this thrilling program.

In the first half of the concert each choir presented a ten minute mini-concert. Just seeing the choirs in their concert dress was a thrill. The Austrian and Yugoslavian groups were dressed in native costumes, the Japanese women in long white dresses, the Japanese men in black pants, white shirts, and black, white and red print kimonos. The Greek men dressed in dark trousers and mediteranian blue shirts. It was a beautiful sight to behold, but, more importantly, hearing each choir perform was a more thrilling experience.

For their mini-concerts each of the groups chose to perform music from

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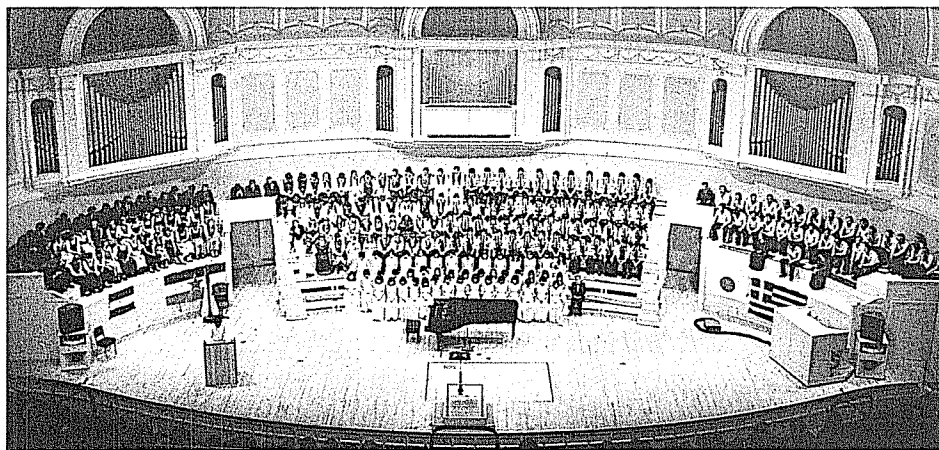
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their own country which revealed the stylistic uniqueness of each group. The Austrian choir has a warm yet almost vibrato-less tone where as the Yugoslavian groups tone while essentially straight was more brilliant and fiery. The tone quality of both the Japanese groups was rich and sonorous particularly the men who sang with great virility and gusto. The Greek men's chorus sang very softly, particularly the tenors who must have been using a falsetto. It was wonderful to experience so many different choral tonal concepts in one program and most exciting to hear some non-western choral music.

Margaret Hillis directed the second half of the concert which was presented by the combined choirs performing works by American composers. Miss Hillis did a masterful job with the combined group with a minimal amount of rehearsal time plus giving directions in five languages. It was moving to see all 230 singers performing together — a perfect example of "music — the international language." It was a wonderfully enjoyable evening of excellent choral music. One can only hope that this event was the first of what will be many annual international choral festivals in Chicago.

Cultour: An Insider's View

by
Harriet Ziegenhals

On Thursday morning, the 230 singers from the five choirs gathered with great anticipation to begin rehearsals for the second half of the Saturday concert under Margaret Hillis. Our task was to prepare *Modern Music* by William Billings, *Our Father* by Martin David Levy, *The Promise of Living* and *Stromp Your Foot* by Aaron Copland and *Chichester Psalms* by Leonard Bernstein.

Miss Hillis rehearsed us with patient perseverance and a minimum of verbal instruction as there were five languages involved. Occasionally she called upon interpreters to convey her instructions. She encountered the usual problems of getting singers to follow the beat, of singing through the phrase and of having the attacks and releases together. Unified vowel sounds such as "oo" and "aw" were difficult to obtain, and as a result the opening phrase of Chichester, *Urah, hanevel v'chinor*" took on a completely new international flavor.

And so the tapestry of sound as well as the color of the beautiful international costumes was beautifully woven at Orchestra Hall. First, as each choir sang 10 minutes of music under its own conductor and then, after intermission, as Margaret Hillis led the voices in music of American composers.

Cultour Festival-Chicago '82 was no small achievement. It had been accomplished through months and several years of careful, ocean-spanning planning. One knew that in the heart of every performer and listener was the fervent prayer that these days of global turmoil, distrust and conflict, must somehow give way to the trust, joy and fellowship we had all just experienced.

We had accomplished our goal — to bring people together from three continents, to share our cultural heritage with one another, to enjoy Chicago's artistic and scenic treasures. We had accomplished it through the choral art which enabled us to join hands and voices, hopes and dreams across the sea.

The singers have returned home to Japan, Austria, Greece and Yugoslavia but the words* we sang together still ring in our hearts and memories —

"The promise of growing with faith and with knowing is born of our sharing our love with our neighbor.

The promise of living, the promise of growing is born of our singing in joy and thanksgiving."

*from *The Promise of Living* —

Aaron Copland ■

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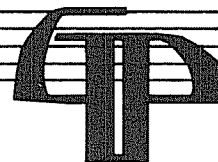
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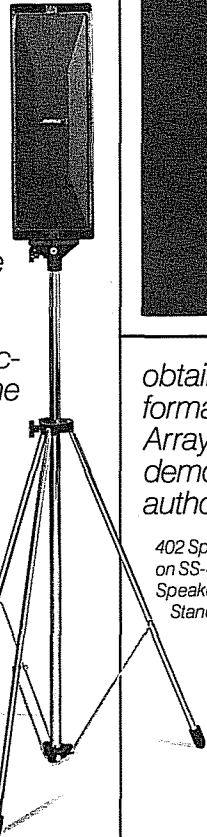
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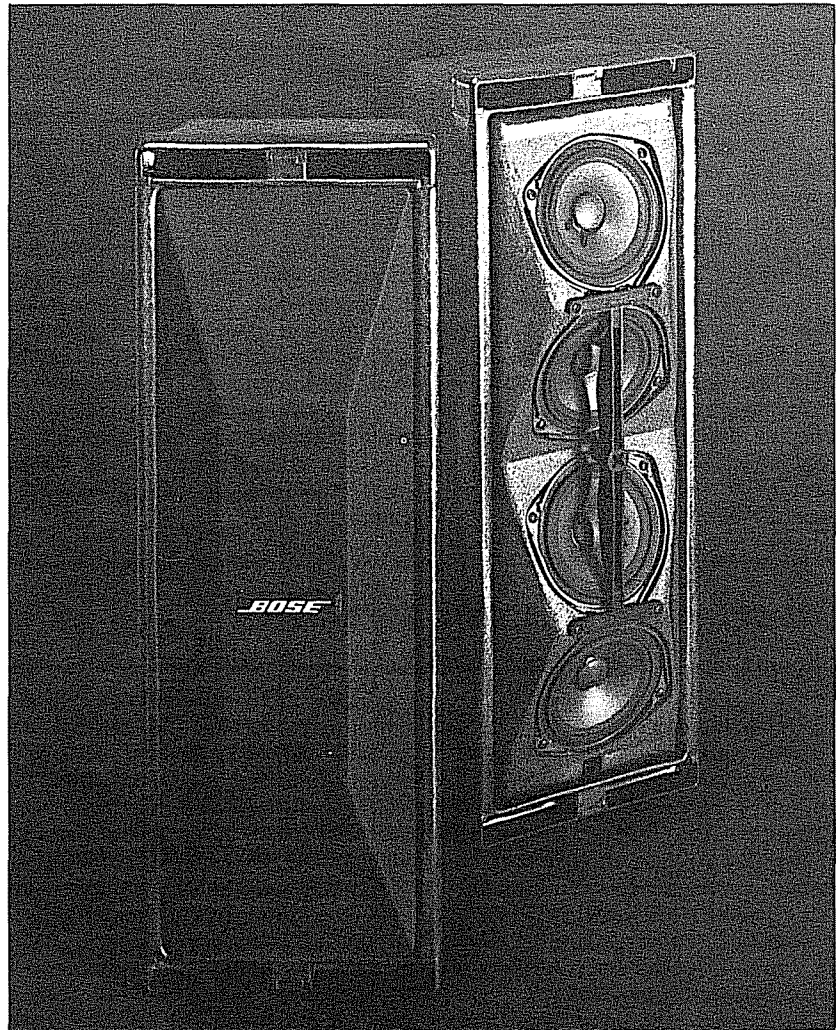
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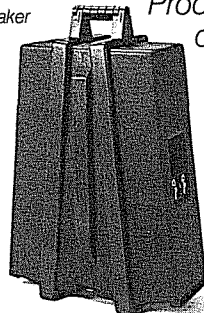
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RESEARCH REPORT

RICHARD COX

School of Music
University of North Carolina
Greensboro, North Carolina 27412

by Richard Cox

The American Institute of Musicology has recently begun a new edition of the works of Luca Marenzio in its *Corpus mensurabilis musicae* series. Thus far four volumes have appeared. (Marenzio, Luca. *Opera omnia*, ed. Bernhard Meier and Roland Jackson. Hänslers-Verlag, 1978.)

The first three volumes, edited by Jackson, include the sacred music; the fourth, edited by Meier, contains the first two books of madrigals. As Jackson suggests in his comprehensive introduction to *Volume I*, most of us are unaware of Marenzio as a composer of sacred music, and will be delighted to see these works. The sacred works appeared originally in three collections, the *Cantiones Sacrae* (ca. 1574 - 1580?), the *Motectorum Fectorum Totius Anni* (ca. 1580 - 1585?), and the polychoral motets (ca. 1589 - 1599?). The first set, appearing in *Volume I* along with some pieces of questionable attribution, includes pieces ranging from five to seven voices. The second set, transcribed in *Volume II*, is entirely a 4. The polychoral motets in *Volume III* use eight, nine, ten, or twelve voices in various combinations, most involving two or three equal choruses. Some of these especially appear to be really stunning pieces; all the sacred works show musicianly application of the mature Renaissance polyphonic style. Jackson's introduction is most informative, detailing the history of Marenzio's involvement with church music, succinctly summarizing the stylistic features of the three groups of works, offering practical suggestions concerning performance, and including excellent background and bibliographical material on the sources of the individual pieces.

Volume IV, by contrast, offers only a transcription of the pieces with a one-page Foreward and a page of facsimiles. The transcriptions are clearly presented with (as in all the editions reviewed here) all the amenities of modern scholarship; but one would like more of the kind of information found in Jackson's introduction, and especially some material concerning the poetry.

Volume XXXV of *Recent Researches in the Music of the Renaissance* contains Johannes Riedel's edition of *Leise Settings of the Renaissance and Reformation Era* (Madison: A-R Editions, Inc., 1980). "A *Leise* is a non-polyphonic folk-hymn that ends with a melodic formula

whose text is "kyrie eleison," "kyrioleis," "kirleis," or "krles" (Preface, p. vii). The present collection contains 17 polyphonic settings of the traditional tunes, ranging in date from an anonymous "Also heilig ist der Tag" dating from about 1400 to Christoph Thomas Walliser's "Christ lag in Todesbanden" of 1625. Most, however, appear to date from the middle and late sixteenth century. Also included is Jacob Regnart's *Missa IV*, almost all of whose material derives from the *Leise* "Christ ist erstanden." Aside from Regnart, the only composer represented here whose name is known at all is Gesius; and many settings are anonymous. This is not because better-known composers did not set the *Leisen*, but rather because one of the editor's bases for selection was "To include compositions by composers whose works are not easily available in modern practical editions" (Preface, p. viii). The material included presents a wide variety of cantus-firmus treatment, ranging from harmonization in familiar style through polyphonic settings using the cantus firmus in all parts to one canon for eight tenors. Most are in German; but some are in Latin and some are macaronic. The preface is highly informative about the origin and uses of the *Leisen*, their melodic characteristics, appropriate performance practice, and sources of the material included. The volume provides

interesting insight into a little-known area of Renaissance sacred polyphony.

Three recent articles in scholarly journals should be of general interest to choral musicians.

Ross, Ronald D. "Toward a Theory of Tonal Coherence: The Motets of Jacob Obrecht." *Musical Quarterly* LVXII (April, 1981), p. 143.

Beginning with a justification for applying "modern" theoretical terminology to Renaissance music, Ross examines the extent motets of Obrecht to determine tendencies toward tonality exhibited in them.

We shall focus our attention on . . . traits found in music of this period which when discussed should give us a clearer picture of an emerging tonal coherence. Chief among these traits, in my opinion, are the following: (1) development of cadential formulas, to be stereotyped during Obrecht's and later generations; (2) development of a relationship of internal and terminal cadence pitch choices to a perceived hierarchy of tonal values; (3) influence of the c. f. on tonal coherence; (4) development of the concept of a root-carrying bass; and (5) increased preference

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for chord successions (root movements) of the more "tonal," 5th-4th variety (p. 148).

Ross's examination of the Obrecht motets does, indeed, uncover sufficient examples of the traits listed to justify his conclusion that "there is an almost indescribable loyalty to tonic which is perceived in his music" (p. 164), and to suggest that Obrecht is a more "modern" composer than he is sometimes thought.

Beechey, Gwilym. "Morley's Church Music." *Musical Times* 122 (September, 1981), p. 625.

This article is a description of Morley's service music and anthems in

English and his ten Latin motets. The most elaborate descriptions are reserved for the two 6-voice motets, considered by the author to be Morley's masterpieces. These descriptions support the comment that "The splendour and dignity of Morley's music in the motets is, of course, in complete contrast to the easy-going and lighthearted ballets and other secular pieces by which he is so often remembered, and they show a side of his musical personality that deserves to be more widely known (p. 629).

Stevens, Denis. "Choral Dialogues of the Renaissance." *Musical Times* 122 (October, 1981), p. 667

Stevens discusses the dialogue as a

genre which "seems to have originated in Venice between 1530 and 1540, at first a mere cloudlet on the musical horizon. Growing steadily larger and floating over northern Italy, it began to drop its moisture on fertile lands, crossed the Alps, brought forth a smaller but admirable crop of dialogues in France and Germany, and was finally reduced to a wisp by the English Channel (p. 668). The "choral dialogue," of course, is a type of madrigal, featuring the setting of a dialogue text in such a way that opposing groups of voices represent the participants in the conversation. Stevens goes on to describe several in detail, presumably those included in his edition entitled *Ten Renaissance Dialogues*, announced for publication by Novello in 1981. Composers include Verdelot, Willaert, Vicentino, A. Gabrieli, Lassus, Hassler, Demantius, and Morley. Numbers of voices in these examples range from six to eight. The reader receives an insightful overview of the genre and looks forward to an opportunity to examine the edition.

Three recent dissertations on Renaissance choral music appear to have general interest.

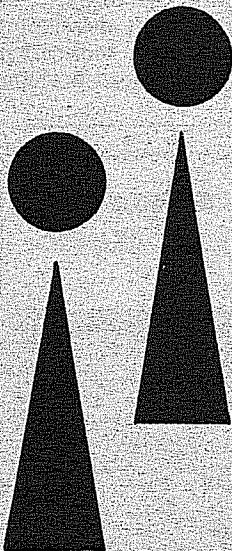
Moroney, Michael Davitt. *Under Fowler Sovereigns: Thomas Tallis and the Transformation of English Polyphony*. Ph. D., University of California at Berkeley, 1980 (*Dissertation Abstracts* 42, p. 447-A).

The author studies the church music Tallis composed under four sovereigns and compares it with work in the same vein by Tallis's contemporaries to determine the trends that were established in each reign. The basic premises are well-known; but one suspects from a reading of the abstract that this dissertation may well provide unusually clear documentation, derived both from the music itself and from public and private pronouncements by the figures involved, of the "transformation of English polyphony" that occurred during Tallis's creative lifetime.

Congleton, Jennie Lou. *The Chansons of Josquin des Prez*. Ph. D., Washington University, 1981 (*Dissertation Abstracts* 42, p. 1362-A).

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poser's text-setting procedures. It is shown that musical parameters are related to specific text styles and context . . . These chansons have an expressive language unique to Josquin. This study is designed to contribute to the understanding of his great personal style, thus making a significant musical repertoire more accessible."

Mann, Brian Richard. *The Secular Madrigals of Filippo di Monte: a Critical Study. (Volumes I and II)* Ph. D., University of California at Berkeley, 1981 (*Dissertation Abstracts* 42, p. 2925-A).

"This dissertation traces the stylistic evolution of Filippo di Monte's secular madrigals, which appeared over a forty-nine year period (1554-1603) and which form the largest body of madrigals written by a single composer." The abstract goes on to suggest a conservative beginning, followed by a "broader stylistic range" under the influence of Rore and other contemporaries, the establishment of a personal serious style in the 1560's and 70's, an excursion into a "more modern hybrid style," and a "return to a more serious manner" in the last books. Transcriptions of five books in their entirety are included. ■

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LITERATURE FORUM

by Lynne Bradley
with collaboration of Hattie Robertson
Lyons Township High School
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In considering repertoire for any choir, perhaps especially for a treble choir, it is important to find the "right" literature for that particular choir. Thus, one needs primarily to determine the needs, abilities, interests, even the personality of the group, finding music to complement its assets. One must challenge the choir while being realistic about what the group is able to perform with artistic satisfaction — for the singers, the audience, and the director. One hopes to present new horizons — exposing the choir to new repertoire for treble voices as well as exposing the singers to the great masterpieces (available in a wide range of difficulties and sophistication). Considering the time invested in rehearsal, only really good literature is worthy of selection, but quality literature may be found in a variety of styles, both classical and popular. It is important to make every effort to identify the unique qualities of the treble-voiced choir and to select literature which capitalizes on this special character. In addition one must select music to develop tone and to teach sight-reading. It is necessary to look for ways of creating maximum variety through choreography, instrumental accompaniments, and the addition of other art media, considering carefully the text as well as the music; the choir will identify strongly with a text which communicates meaningfully to them.

General Suggestions For Finding Treble Choir Repertoire

UNIQUENESS OF TREBLE CHOIR

The repertoire for treble-voiced choirs can be very good, but many stereotypes exist which need to be broken down: 1) treble music lacks variety; 2) it consists mostly of saccharine arrangements sprinkled liberally with oo's and hums; 3) treble literature is nothing more than rehased arrangements of SATB literature; 4) it is not really as important as SATB literature since most treble choirs are not very good anyway.

Anyone who directs a treble choir will recognize these common attitudes, and will also indignantly reply that they are not—or do not need to be—true. For one who cares to assume the challenge of research, there is a rich reward to be discovered. To be sure, the smaller tessitura of the treble choir imposes restrictions in timbre, overtones, and overall tone. But even this limitation can be a strength, as the result is a uniquely unified, often ethereal tone. To compensate for any lack of variety in tone, one must search for repertoire which provides variety. By choosing music of all styles and, when possible, music with varied instrumental accompaniments, considerable breadth in tone color is available to the director who is willing to look for it.

The second and third stereotypes listed above unfortunately have considerable truth to them. There is an abundance of bad literature available for treble choirs. It is important to be able to recognize poor arranging and to avoid it like the plague; it will be repulsive to singers, audience, and especially to the director. As long as the director is ready

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to look for it, however, there is much quality repertoire available.

The final stereotype is probably the most dangerous. Too many treble choir directors devote their major efforts to the mixed choir, feeling that the treble choir isn't capable of much aesthetic satisfaction anyway. In fact, such a director misses the opportunity for a uniquely satisfying experience. The absence of male voices may appear to cause disappointing restrictions; however, especially with a high school treble choir, a level of discipline and dedication is possible which often does not exist in the mixed choir. Even more important is the wealth of special treble literature which needs to be preserved and enjoyed by choir and audiences alike. If the prevailing attitude is that an all-girls' choir is not very good or very much fun, then the director needs to work hard to change it: first by treating the girls with respect, working just as hard with them as with the mixed choir to develop tone and musicianship (perhaps the two greatest assets of a treble choir); by finding music that is challenging, yet within their ability to excel; and finally by finding exposure for them to increase their stature with themselves, their school, and their community. If the singers feel that they have worth and, as a choir, are capable of creating beautiful music, not only will the choir and the director have a rewar-

ding experience, but recruitment will be enhanced in quality and quantity!

Repertoire written specifically for treble-voiced choirs can be separated into sub-categories according to the voicing for which the music was originally intended: literature originally written for boys' choirs, children's choirs, high school girls' choirs, or women's choirs. Much of this literature can be used interchangeably if one is aware of the original character. For example, Britten's *Ceremony of Carols*, intended for boys' choir can certainly be performed by a women's choir being careful to limit vibrato, though it will lose some of its purity of sound and angelic effect. Conversely, some literature for women's choir is not suitable for younger choirs because of extremes in range and tessitura and demands for mature tone intrinsic to the effect of the composition. Technically, a well-trained young choir can accomplish Verdi's "Lauda Alla Vergine Maria," but the impact will not be as great as with the full range of tone and dynamics available to a women's choir. A high school treble choir has its own advantages and difficulties in this area. It can still more closely approach the tonal purity of the children's sound, while it also begins to approach the wider ranges of the adult choir. Even better, however, is the literature specifically written for the high school level by a composer familiar with the

tonal characteristics of that age level. The pieces written by Galuppi, Vivaldi, and other masters for the Ospedali in Venice (orphanages for girls which attained a highly sophisticated musical level) are wonderful examples of music specifically geared to the high school aged voice and its unique qualities of emerging tone and range of emotions.

Thus, the director of a treble choir will do well to choose repertoire carefully, with attention to the composer's original intention, choosing literature originally created for the same age group as well as literature which will not lose its full effect when performed by a different age group from what was intended. One suggested source of repertoire is the commission, especially if one carefully selects a composer who shows an understanding for the unique assets as well as limitations of different age-levels.

MUSIC WRITTEN FOR TREBLE CHOIRS vs. ARRANGEMENTS

When possible, look for music written specifically for treble choir by composers who understand its unique character and assets. Gustav Holst, Benjamin Britten, Zoltán Kodály, Béla Bartók, Baldassare Galuppi, Antonio Vivaldi, Johannes Brahms, Robert Schumann, and Franz Schubert are but a few of the masters who wrote for

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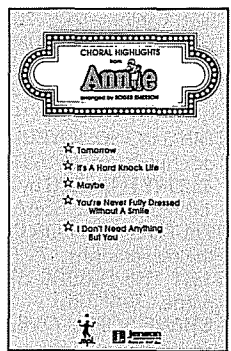
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specific treble-voiced choirs and are thus, a good place to begin in looking for repertoire.

It is not possible, and probably not even desirable, to restrict repertoire totally to that written especially for treble voices. In order to include a wide variety in different kinds of literature, arrangements of music originally for other voicing are usually necessary. However, in choosing arrangements, it is important to watch that the general character of the piece has been preserved. Pieces which require a wide range, or depend on a firm bass foundation, or which are very well-known in the original version are not good candidates for treble choir arrangements. The

"Hallelujah Chorus" arranged for trebles, for example, cannot help but be a let-down for anyone familiar with the original. Even the beloved "Alleluia" by Randall Thompson, arranged by the composer himself, fails at a crucial spot to recreate the same effect achieved with mixed voices. There is an argument that an arrangement could be the only means through which a particular choir might become acquainted with such beautiful works as the "Alleluia", but this argument is not totally defensible, because some works are so different as arrangements that they lose their original aesthetic quality.

Conversely, pieces which are already arrangements-folk and popular songs,

for example, are good candidates for arrangements. Often songs arranged for trebles must utilize more first and second inversion writing than root position. Pieces which are not substantially weakened by the lack of root position writing should make for successful arrangements.

Ironically, and of special pleasure to the treble director, is the fact that some of the fine pieces for treble choir have been arranged for other voicings, often with much less success than the originals. For example, anyone who has performed the classic *Ceremony of Carols* for treble voices can hardly bear to hear it performed in the mixed version. The intrusion of male voices disturbs the pure quality of perfect unity present in the original. Brahms' *Marienlieder* and Schubert's *Standchen*, usually thought of for male choir, were first written for treble choir. Galuppi's *Dixit Dominus*, written first for the girls of the Ospedali in Venice loses some of its charm and freshness in its SATB version written for St. Mark's a few years later.

In attempting to describe those characteristics of the great treble literature which makes it distinctive, one might use such terms as unity, intimacy, perfection, angelic; and yet the essence of the exceptional quality eludes precise definition. Better than attempting to define is to become familiar with some of the beautiful and significant literature written for treble choir and to appreciate that we are richer for its existence and to realize that to preserve it we must preserve and foster treble choirs.

FINDING VARIETY IN REPERTOIRE

Since the tonal variety of the treble chorus is somewhat more limited than the mixed chorus, the choice of varied literature is especially important in the treble repertoire. By creative programming through selecting a wide variety of styles, both classical and popular, considering the area of choreography, choosing music with instrumental accompaniment to broaden tone color possibilities, being creative in adding other related media, and in including music for multiple choirs, the director can achieve maximum interest and variety.

Variety through Choreography-

Vocal production and tone quality are never sacrificed, although new techniques are employed. The choreography is meant to enhance the singing and the characteristics of the vocal composition. Choreography should not take over the spotlight of the total performance.

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especially popular as accompanying instruments for treble choirs in addition to the piano. It is unfortunate that harpists are not more readily available; the literature written for them is of the most beautiful in the treble repertoire, and the substitution of piano greatly diminishes the effect intended by the composer. In the case of other single instruments and occasionally a full orchestra, the breadth of tonal color is greatly enhanced by their use.

Variety Through Creative Use of Related Arts and Media

The addition of related arts can add another dimension to the performance. The use of a theme, the use of dance to accompany choral pieces (both classical and popular), and the use of multi-media techniques can add variety and often choir members themselves can be enlisted for assistance and leadership.

Variety Through Music For Multiple Choirs

The incorporation of more than one separate choir adds interest and often complexity, whether the second choir functions as an echo, or as a distinct entity. In addition, separate tone colors can be maintained between the individual choirs, i.e. *The Angels and the Shepherds*, calls for a younger choir and one of older voices.

RESOURCES FOR REPERTOIRE

Resource Books:

Choral Music in Print — 3 vol. — secular, sacred, supplement; (Musicdata, Inc.)

Selected list of Choruses for Women's Voices — Locke, Arthur Ware and Fassett, Charles; (3rd ed. rev. enl., Northampton, Mass. Smith College, 1964)

Choral Music For Women's Voices: An Annotated Bibliography of Recommended Works — Burnsworth, Charles; (Metuchen, N. J. Scarecrow Press, Inc. 1968)

Commission-

Commissioning a composition is another source of repertoire which is more available than one may first think and which is certainly rewarding in the encouragement of further interest in treble literature. Many composers, both local and more national in scope are interested in such a project and are willing to participate. Costs differ widely with each individual composer, but may range from \$50.00 or less to \$500.00 for a short three to four minute piece. Some composers may request input from the choir and director regarding style, text, accompaniment, etc., and others prefer to work without limitations or special requests. Often it is possible to commission a short piece in September for completion the following spring although some composers require more time.

It is important for the director and/or the choir to select carefully a composer

whose writing for treble voices indicates an understanding of the special qualities for that voicing. If the composer is not familiar with the sound and level of the choir commissioning the piece, it is helpful to send a tape to the composer. In arranging for a commission, some composers prefer to send a formal contract, while others use the correspondence between composer and director as an informal agreement.

The Lyons Township High School Treble Choir began commissioning works during 1976 to celebrate the bicentennial with the gift of a song. Each year since, the choir has commissioned another piece to continue this project and each choir has discovered the excitement and pride of being responsible for the creation of a new work. Unique to this choir is that a committee from within the choir is formed to research composers who have written treble literature; the committee selects a composer and is responsible for fund-raising projects to pay for "their song."

Original Sources

The opportunity for research in the field of treble choir repertoire is considerable. In addition to the wealth of literature for the Italian Ospedali mentioned earlier and researched thoroughly by Dr. David Larson of Roosevelt University, are the possibilities for repertoire composed for girls' (and

boys') school choirs in England (Britten and Holst being two of the prominent composers to consider), also Kodály and other Hungarian composers, among a wealth of others.

Exchanges With Other Directors—

A wonderful source of help in finding repertoire can be other directors of treble choirs. Repertoire actually performed successfully by other choirs, though not infallible, is at least a more reliable recommendation than random listing in a publisher's catalogue.

Whenever possible, an actual exchange between two or more choirs is not only enjoyable for the singers, but broadening for each of the directors.

A re-organization of national standing committees of ACDA brings a committee on Treble Choir as well as one on Children's Choir. These committees will bring people and ideas together to benefit each of us working with treble singers. Your input, suggestions and participation are urgently requested.

Final Thoughts

The repertory for treble voices is both varied and significant. There is much that can be done to stimulate interest in this important area of choral singing. Conductors are urged to improve the unjustified image of these groups by seeking and performing quality repertoire which is available. ■



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Gary L. Anderson is Associate Professor of Music and Chairman of the Fine Arts Division at Transylvania University in Lexington, Kentucky. Currently, there are five choirs at this liberal arts school of 800 students. Dr. Anderson, who has degrees from Millikin University (B.M.E.) and the University of Illinois (M.S. in Ed., and D.M.A. in Choral Conducting), has served as Director of the Madrigal Singers at the University of Illinois, as Minister of Music at Second Presbyterian Church in Bloomington, Illinois, and as Choral Director at Stephen Decatur High School in Decatur, Illinois.

The Need For A Choral Transfusion

By Gary L. Anderson

A continuing challenge facing nearly all choral directors is keeping an established choral program fresh, exciting, and appealing. Unfortunately, many directors are committed to the same recruiting procedures, the same number and types of choirs, and the same rehearsal schedule for years, and they fail to notice when subtle and not-so-subtle atrophy affects the choirs and participants. Signs of atrophy include zero population growth in membership, the same audience members from year to year (with the exception of new students' parents), a lack of administrators and faculty in audiences, and receiving a declining number of requests for concerts from media and civic organizations. Not only must these signs be recognized, but something must be done in order for the affected choral programs not only to survive but to thrive. The subject of this article is the reinvigoration of established choral programs. There are three areas of concern — recruitment of singers; design of choral offerings; and rehearsal schedules. Although the suggestions are primarily a result of my work at the college level, they can easily be modified to fit nearly any situation.

There are many conventional methods of recruitment which are both public knowledge and discussed in choral methods textbooks. These methods include billboard notices, phone calling, word of mouth, and mailings. But what if these methods achieve only a modicum of success? Do we as directors then say, "People are busier than ever and they have to concentrate on fewer activities," or "We can't compete with soccer, ballet, or intramural sports." These statements are excuses, not reasons, for becoming complacent recruiters.

To recruit singers, to borrow a popular and remarkably accurate phrase, one needs to "Reach people where they are." Beginning with the obvious, is it better to display audition notices on a bulletin board near the director's office or on dormitory bulletin boards? Is word of mouth recruiting best done by only the director or should it include the entire returning membership of the choir, the members of which are with new students many hours of the day and night? Are

mailings best done to homes of prospective singers during the summer prior to matriculation or in campus mail boxes during Orientation Week? Your own situation will require a unique plan but, in general, the latter suggestion in each of these questions promises better success than the former suggestion.

It is one thing to personally recruit prospective singers whose names have been suggested by present choir members, the admissions office staff, high school or church choir directors, and academic advisors (here is a vastly untapped resource), but it is quite another thing to contact the remaining, majority of new students, some of whom might be prospective singers. It is this group which is often ignored in recruiting. Each fall many new students join social organizations or clubs. Invite yourself to a meeting of each organization and you have a chance to tell the new (and returning students) about the choral program, the concerts which will be presented during Parent's Week-End or Homecoming, to drop a few names of present members who are recognized as campus leaders (especially those who are members of the organization you are visiting), and about the great time you have singing. Do not stay long, perhaps a maximum of ten minutes, then move to the next meeting (since there likely are specified meeting nights for similar organizations). Remember service, honorary, government, and academic organizations in your visits. If this description of travel and quick speeches sounds like politics, so it is, for if we have an idea or program which we believe to be worthwhile, we should be willing to lobby for its extension into the entire campus community.

A second area of concern is the design of choral offerings which should, but does not always, reach the needs and types of prospective singers in a given locale. Who would suggest the need for only one, large well-balanced Choral Union at a school which has recently gone co-educational? But do we not often do similar, though less exaggerated things with programs that are primarily designed to look good on paper and which will impress our mentors and peers, but which do not serve our students? Instead, examine your situa-

tion before arbitrarily setting the choral curriculum. For example, if you are in a situation with a small number of music majors but with a lively group of liberal arts students, stay away from an elite Chamber Choir which specializes in sixteenth century madrigals and motets, and begin a large but well-balanced choir that sings a varied repertoire. If the campus Greek organizations are growing, institute Men's and Women's Glee Clubs. If you are in a geographic location which has a large, specific ethnic population, organize this group into a specialized ensemble. Reach people where they are.

Once you have established what types of choirs you believe might be successful in your situation, and once you have begun the recruiting season, you need to carefully consider the rehearsal schedule. For too long, schedules have remained unchanged while student habits have changed. This has to be worked out for each locale, of course, but keep in mind who your potential singers are. If you expect a lot of science majors, stay away from laboratory times. If you have many students who are likely to work, stay away from evenings. Is there a particular evening for social organizations' meetings? How many students participate in intramurals and when do these activities occur? Once you have established answers to these questions you can set a tentative rehearsal schedule.

Now do one more thing. Complete a survey of all possible singers (remember all those meetings you attended during the beginning of the term — send questionnaires to the visited organizations asking the members which rehearsal times suit best). Of course you will not receive agreement in the answers but, where your tentative schedule and the majority of student responses concur, you can be fairly sure of fewer rehearsal conflicts and of better participation than if you had ignored the procedure. And, you can honestly tell the students they helped determine their rehearsal times; they were involved in the decision-making process. Further, you will likely reach more students with this carefully-planned rehearsal schedule.

The results of reinvigoration are possible with these procedures and are deter-

mined by many variables: accessibility of students through student organizations; timing of the procedures; students' perceptions of the existing choral program; recognition factor of the director; willingness of the returning singers to help. I doubt, however, that many choral directors are bothered by an influx of too many, enthusiastic singers. If the result of bolder recruiting efforts, a re-designing of the choral offerings, and a more attractive rehearsal schedule is a modest 20% increase in student involvement, it is worth the effort. Other results that can probably be anticipated are: enlarged and more appreciative audiences, more administrative and peer support, and additional requests for concerts. One form of questionnaire is printed below. It needs to be modified for each situation, but it may serve as a possible model.

CHORAL SURVEY

This questionnaire is intended to try and discover the number of students who might be interested in singing in a university chorus, the choral background of those students, and the rehearsal times which might suit best.

The current choral program includes the Concert Choir, Madrigal Singers, Women's Glee Club, Men's Glee Club, and Choral Union. Your help is being solicited in the hope of planning a rehearsal schedule for these choirs that is appealing and presents the fewest con-

flicts for most students. Please understand that this questionnaire does not have to be signed, that you are under no obligation to participate in a chorus; you might, however, discover a chorus to your liking. Thank you for your assistance with this project.

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MADRIGAL SINGERS — a select mixed ensemble from the **CHOIR**, presents a series of madrigal dinners in the fall, performs madrigals, contemporary, and entertainment literature in the spring, *ca.* 12 members;

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CHORAL UNION — auditioned ensemble for men and women, concerts on campus, performs major works (often with

orchestra), open to students, faculty, staff, and community singers, *ca.* 50 members.

1. Profile of person answering questionnaire (check appropriate box).
 - a. Fr. Soph. Jr. Graduating Sr.
 - b. Years in choir(s) in college: 0 1 2 3 4
 - c. Years in choir(s) in high school: 0 1 2 3 4
 - d. Male Female
2. What do you consider the best rehearsal times. Please rank from 1 (possible to fit into your schedule) to 6 (absolutely impossible).
 - 3:30-4:30, MTWTh
 - 4:30-5:30, MTWTh
 - 3:30-4:45, MWF
 - 4:00-5:15, TTh
 - 6:30-7:45, TTh evenings
 - 6:30-8:30, W evening
3. Will you consider participating in the chorus of your choice (assuming schedules, etc. present no problem).
 - Yes
 - No

During registration next fall a brochure will be available describing the choruses, rehearsal times (which you helped choose), the literature for each, and audition times. I hope you take advantage of this all-university opportunity to sing. Whatever your decision, thank you for answering this questionnaire. ■

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- *Christmas Fanfare—Hastings [2 pt mixed w.organ, 2 opt tpts]
- Faithful Shepherd—Burroughs [uni/solo voice w.piano]
- God Shall Wipe Away All Tears—Burroughs [sab w.piano]
- *Hark The Glad Sound—Butler [uni+desc w.piano, opt tpt]
- *Hark The Sound! The Saviour Comes—Burroughs [unison or 2 part mixed with piano]
- I Heard Such Lovely Singing—Demantius/Greyson [ssatb a cap]
- In Everything Rejoice—Reid [satb with piano]
- *Infant Holy—Douglas E. Wagner [satb with organ]
- *It Is A Great Day Of Joy—Vic [satb w.piano/organ and opt drums-bass guitar]
- *Joseph Dearest, Joseph Mine—Bodenschatz/Greyson [satb a cappella]
- The Lark's Song—Mendelssohn/Greyson [satb a cappella]

* indicates suitability for Christmas

- Look For The Springtime—Cacavas [satb with piano]
- *Mary's Little Boy Chile—Hairston [satb with piano]
- My Love, I'll Leave You Never—Hassler [ssatbb a cappella]
- *Praise God, The Lord—Burroughs [unison w.piano & tpt]
- Shining And Lucent Star—Hassler/Purrington [satb a cappella]
- *Shout The Glad Tidings—Butler [unison w.piano]
- *Sister Mary Had-a But One Child—Simpson [ssatbb w.T-Bar solos, opt. piano]
- Thanksgiving Praise—Burroughs [unison w.piano]
- Truly The Lord Is Good—Mozart/Hopson [sab a cappella]
- What If—Kirk [satb a cappella]
- What Shall I Do My God To Love—Werle [satb w.piano, opt. flute & hand drum]
- Wonder — Hastings [satb a cappella]
- The Word—Hastings [satb w. organ, opt. brass & percussion]
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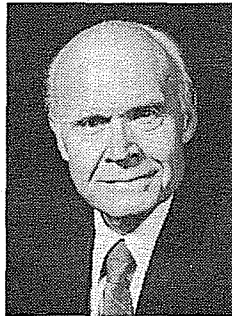
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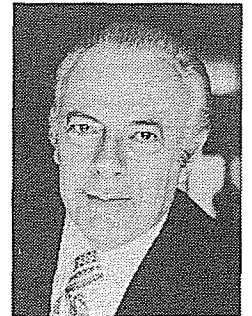
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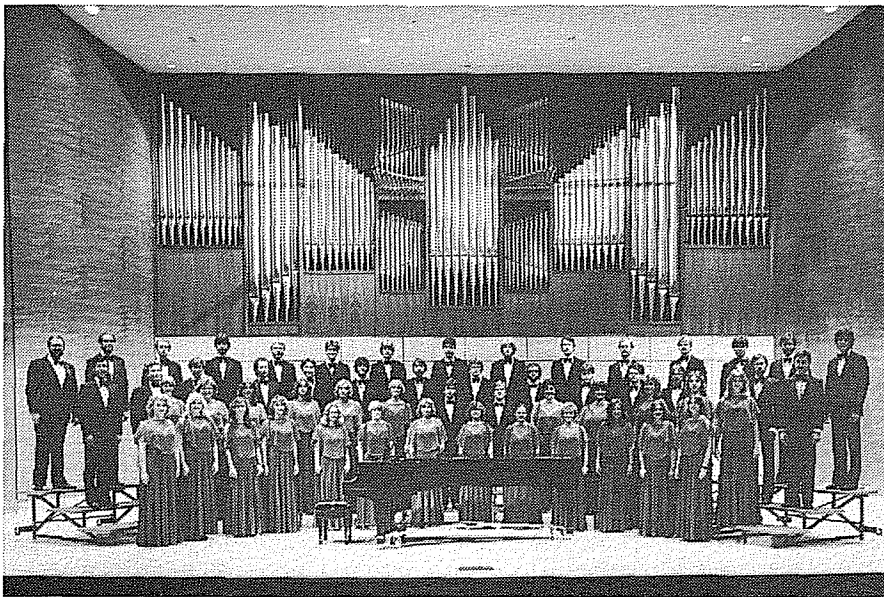
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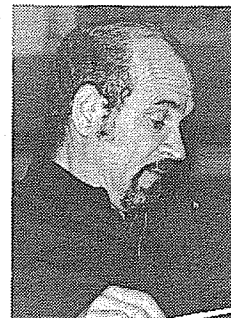


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What can you do to make the sound of your choir more beautiful? Some answers to this question may be found by attending workshops and clinics or by watching successful directors ply their craft in rehearsals. Sometimes, however, answers come from what appear to be unusual sources — even sources outside the choral field.

Decades of research have produced a mass of data concerning how the human brain processes sensory information and coordinates speaking and hearing. This research has been applied to a wide variety of uses, such as improving electronic communication equipment, extending the capabilities of electronic computers, and producing more “human-like” robots for industrial use. While conducting a research project concerning individual voices and the phenomenon of choral blend, this writer found that many of the concepts widely applied in the field of speech and hearing science appear to explain why certain rehearsal procedures are effective for developing choral sound and others are not.

The first part of this article explains cybernetic principles which have been indicated by research, how those principles have been successfully applied in speech therapy, and how they may be useful for devising effective choral rehearsal techniques. The second part of this article suggests practical rehearsal ideas for developing choral sound. These techniques, based on cybernetic principles, are systematic procedures borrowed from approaches which are widely used in speech therapy.

Cybernetic Principles

The term *cybernetics* (from the Greek *kubernētēs* = steersman) was adapted by Norbert Wiener in 1948 in connection with his study of communication and control in the theory of messages (8). A servomechanism, as the concept prevails in the field of engineering, is a device that automatically operates and controls various kinds of machines (5, p. 5). These devices are goal-directed, error detecting, error measuring, automatically self-adjusting mechanisms that control a machine by feeding information back into it concerning the machine's performance. In this way appropriate corrections are made whenever performance errors are detected (5, pp. 6-7).

What do thermostats, guided missiles, and singers have in common? Posed by the writer to students in vocal pedagogy classes, this question almost always produces puzzled expressions. The answer is that all three function as servomechanisms. They all have performance goals and the capability to detect errors in relation to those goals. As information is fed back concerning their performance, they automatically adjust themselves by making corrections ap-

Developing Choral Sound Through Rehearsal Techniques Based On Cybernetic Principles

By Allen Goodwin

propriate for their goals.

A thermostat, set to a certain level, continuously monitors the temperature and turns on heating or cooling units appropriately whenever deviations from the temperature goal are detected. Similarly, a guided missile, locked on its target, continuously senses changes in its own position relative to the target, and automatically changes the thrusts of its engines to keep itself aimed toward the target. So also a singer, having a “target sound,” monitors the sound output with the ear. Differences detected between the intended sound and the perceived sound cause the singer automatically to bring the sound “on target” by adjusting the positions of dozens of muscles controlling breath pressure, the length and tension of the vocal folds, and the positions of the mouth, lips, and tongue.

At first the concept of a singer functioning as a servomechanism may appear remote to the everyday problems of rehearsing a choir, however, there is more to understand about the process before such applications can be made. Many of the processes in the human body can be explained as servomechanism functions. These include the processes that cause the body to maintain a constancy of temperature, water, sugar, calcium, oxygen, and other necessities (4; 5, p. 7). Fairbanks (2) has incorporated servomechanism functions into an operational theory of the speech mechanism. Mysak (5) has applied the concept of servomechanisms to a theory of speech therapy. The principle has been extended in practical applications to articulation therapy in both the clinic (6) and the classroom (7).

The essence of the servomechanism concept of speech production is that the feedback of sensory information enables a person to control and adjust his speech. There are three basic aspects of this feedback: inspection, comparison, and correction. Inspection involves receiving information from the speaker's senses. As a person talks, he hears himself (aural sensations). He feels the tongue against the roof of the mouth and the lips touching the teeth (tactile sensations). He senses the location and degree of muscle tension and joint move-

ment (kinesthetic sensations).

It is believed that, for a given vocal utterance, the brain stores the aural sensations associated with the acoustical features of the sound along with the tactile and kinesthetic sensations associated with the vocal production of the sound. Thus, a given sound is identified with specific aural, tactile, and kinesthetic sensations associated with the sound and stored in the speaker's memory (6, p. 111).

Comparison involves comparing each aspect of the speech output point-to-point with the “sound” stored in the brain's auditory memory in order to discover the nature and extent of error with the intended sound (3, p. 29).

Correction involves relaying corrective data to the motor area of the brain, which is the origin of the nerve impulses to the muscles controlling the speech output. Precorrection is a phase of the correction stage in which the speaker conceives, or “prehears,” the word he is about to speak, inspects the set of muscles about to be employed in producing the word, and makes required corrections in muscular control as the word is spoken (3, p. 29).

This entire process operates with phenomenal speed, and occurs in the form of a loop. Part of the output (sound) is fed back into the organism, where it is compared with the goal (the intended sound). A resulting error signal is then sent to the motor control center of the brain, which sends nerve impulses to effect appropriate changes in the muscles controlling the sound output.

When the process is first being learned, by a child, for example, each stage in the loop has to be consciously controlled. But as a goal is reached successfully (the articulators so controlled that the utterance is correct) and reinforced (by approval actions of a parent), the process becomes automatic (3, p. 30).

By implication, failure to utter a sound correctly is chargeable to one or more facets of the process. Wrong information may be stored in the memory. In the case of aural sensations, this could result from defective hearing, for example. In the case of tactile and kinesthetic sensations, it could result from reinforcement of incorrect articulatory posi-

tions (approving the utterance "tandy" rather than "candy," for example).

Even with correct information stored in the memory, the process may be disrupted if the feedback links function poorly. For example, a shot of novocaine at the dentist's office may result in temporary interruption of the normal tactile and kinesthetic sensations of speech, even though the aural feedback is often sufficient to maintain intelligibility. Similarly, an individual listening to music on earphones and trying simultaneously to carry on a conversation may make his voice louder than normal in order to offset his reduced ability to hear himself.

Articulation therapy, based on the servomechanism concept, involves identifying the stage or stages in the speech process where a given articulation problem originates and reopening the feedback loop to conscious control by using therapeutic techniques. The client can then recognize the cause of the articulation problem and concentrate on learning a new mode of approach. With guidance from the therapist and through practice, the new approach then can become a natural and automatic part of the client's speech habits (3, pp. 30-33; 6, pp. 119-163).

The physiological similarities between speech and singing permit the procedures of speech therapy to be adapted for use in choral rehearsals. Choral rehearsal techniques based on the servomechanism concept first involve identifying the stage or stages where a problem of choral sound is likely to originate. Next the director helps the individual singer recognize the cause of the problem and concentrate on learning a new approach. Through practice and guidance from the director, the new pro-

cess of producing sound then becomes natural and automatic for the singer.

A cybernetic model of the individual singer's task in achieving a blend with an ensemble is represented schematically in Figure 1. This schematic representation was adapted from similar diagrams by Fisher (3, p. 28) and by Denes and Pinson (1, p. 5), illustrating analogous tasks in speech. The processes described in each of the five steps to follow are based in similar processes suggested by Fisher (3, pp. 25-33), Van Riper and Irwin (6, pp. 105-111), Mysak (5, pp. 17-33), and West (7, pp. 51-60) for operation of the speech mechanism. Technically, each of the stages might be further broken down into smaller steps. However, for purposes of clarity and simplicity, the stages described seem sufficient.

First, the singer conceives the sound about to be produced. He has a mental image of the aural sensations associated with the sound and the tactile and kinesthetic sensations associated with producing the sound. He literally hears the sound in his mind and imagines the accompanying muscular movements.

Second, the singer produces the sound. By an action of his will, the motor control center of the brain sends nerve impulses which induce action by the muscles controlling breath pressure, phonation, resonance, and articulation.

Third, the singer attempting to blend hears himself and the rest of the singers in the ensemble. The acoustic signals are transformed into neural impulses and sent to the auditory cortex portion of the brain, where they are registered as sensations of sound.

Fourth, the singer perceives details in the sound. The brain scans the sound for recognizable details, identified as pitch,

vibrato characteristics, loudness, vowel quality, and timbre. These are compared against a file of such sensations stored in the auditory association area of the brain. The singer's ability to discriminate acoustical details is dependent on his having stored in his memory a corresponding aural reference with an attached meaning. For example, the aural sensation associated with the concept of flatness or sharpness has as a stored reference similar sensations of tones being misaligned with respect to one another. These stored sensations represent sensory experiences which the singer at some time in the past learned to associate with the appropriate concept.

Fifth, the singer evaluates the blend of his own voice with the ensemble. The incoming aural sensations are compared point-by-point with a reference — a set of aural sensations stored in the auditory memory and associated with the concept of vocal blend. The extent of detail for which comparisons are possible is dependent on the extent to which certain aural details are stored with an attached meaning in the singer's auditory memory, as described in the preceding step. If differences are noted, an altered sound is conceived. The aural, tactile, and kinesthetic sensations associated with the new sound are preinspected as the motor control area of the brain sends appropriate neural impulses to affect the required muscular movements of the vocal mechanism.

This process results in a loop, producing continuous acoustical alterations of the sound output until stability is maintained. That is, either the intended goal is reached or another, perhaps arbitrary, goal is substituted.

The actions are those of a servomechanism: a goal-seeking, error detecting, error measuring, automatically self-adjusting unit. Failure to achieve a goal (vocal blend) is thus chargeable to one or more of the stages in the process. As in the analogous situation of speech therapy, a given singer's difficulty in blending may be identified by assessing the singer's success at each step. Remedial or training activities are then suggested by implication. In this manner, development of a vocal blend may proceed in a logical manner by using techniques aimed at achieving specific, identifiable goals. Logically, any other choral objective similarly related to vocal blend — choral tone and balance, for example — may be approached in a similar way.



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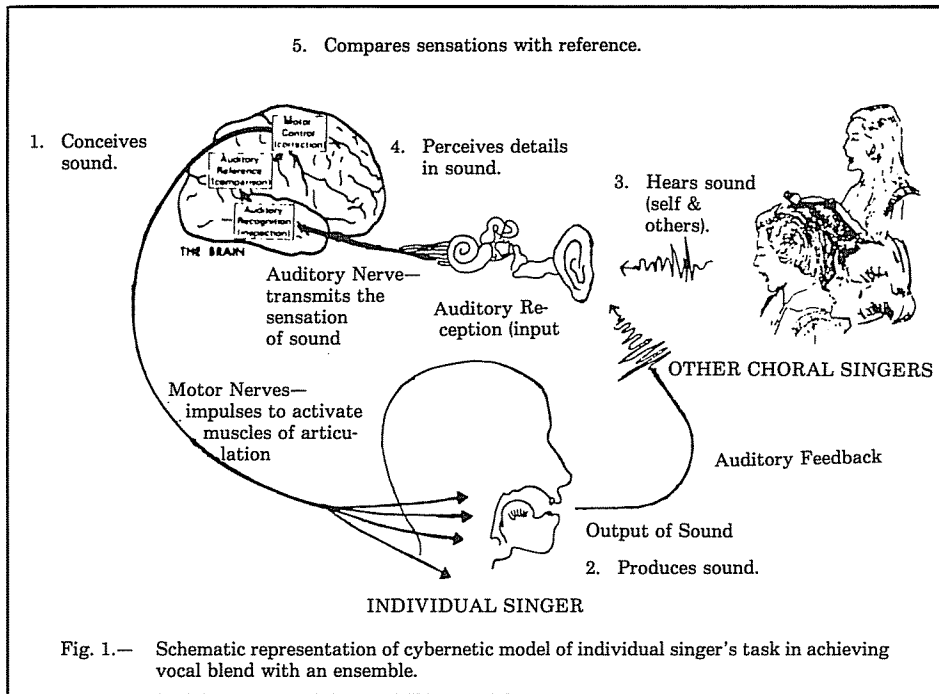


Fig. 1.— Schematic representation of cybernetic model of individual singer's task in achieving vocal blend with an ensemble.

On the surface it may seem like this is taking a rather routine musical task and making it needlessly complex. In fact, it is a complex task, and that it can be accomplished with such apparent ease by some individuals is a tribute to the marvelous capabilities of the human brain and nervous system.

"But," it might be asked, "would not directing attention to such minute details of the process be confusing, if not impossible, for singers just trying to blend?" Perhaps this would be so, assuming that the theoretical concepts could even be learned by the ordinary choral singer without a whole course of instruction devoted to them. The point, however, is that an understanding of the basic features in the process makes it possible for choral directors to structure rehearsal procedures, singer placement, and related activities so that the principles are taken into account by the choral singers without the singers necessarily having to be aware of them. Exercises, drills, and similar activities can be designed to incorporate practice of the vocal and perceptual skills pointed out by the cybernetic model.

Choral Rehearsal Ideas

The rehearsal ideas presented in this section are confined specifically to choral blend for purposes of clarity and brevity. Other aspects of choral sound, tone, for example, could be approached similarly.

Suggested approaches are presented for difficulties arising at each step, or phase, in the feedback loop, illustrated by the cybernetic model in Figure 1. The order in which the rehearsal ideas are presented is not a suggested order for using the techniques in rehearsal. The numbered "steps" merely refer to the

numbered stages of the feedback loop. Familiarity with the cybernetic concepts explained in the first part of this article is assumed.

Many of the ideas presented are common rehearsal techniques. However, the manner in which they achieve desired results may be better understood by

viewing them in the context of cybernetic principles.


Step one: the singer conceives the sound about to be produced.

Difficulty: The singer has no intended sound. He has little idea of what will happen until he sings and hears the result. Consequently, he sings without prior consideration of the sound (preinspection) and what prior adjustments might be made in order to assure that the sound produced will be acceptable.

Suggested approach: Develop activities that furnish singers with a mental conception of a sound (the remembered sensations of a sound just ended). Then require that they use that mental image as a target for producing a new sound (a reproduction of the aural image).

Have the singers produce a particular sound, stop, and then reproduce the same sound again as closely as possible. The same procedure might be followed for several contrasting sounds, after which the singers might be asked to reproduce any one of the sounds at will.

In a particular musical selection singers might be asked to produce a sound at one point which closely matches a sound produced at another point in the music. Singers could be asked to sustain a note, alter the sound in some way, stop, and then reproduce the sound



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Approaches such as those above require singers to conceive a sound and then to produce the sound conceived.

Step two: the singer produces the sound.

Difficulty: The singer is unsure how physically to produce a given sound. The singer may know the kind of sound to produce, but he lacks the skill, coordination, or understanding to produce the sound which is conceived.

Suggested Approach: Basic vocal technique (breathing, phonation, resonance) should be reviewed with the singer if a basic problem is evident.

Have the singers experiment with changes in each of their articulators

(mouth opening, lips, tongue), exploring the effects that certain articulatory positions have on the sound. Combinations of different articulatory positions should be tried in order to determine their effects on the sound.

Singers should be instructed to remember the positions of the articulators (the associated tactile and kinesthetic sensations) and the resulting sound (the aural sensation).

Step three: the singer hears himself and the other singers in the ensemble.

Difficulty: The singer is inattentive to the task of hearing because of distractions or preoccupations.

Suggested Approach: Make the singer aware of the problem. Appeal for

cooperation for the group's sake ("team effort"). Singers' attentiveness to their own sounds might be improved by simply asking them to listen more closely to themselves.

Difficulty: The singer is preoccupied with the physical aspects of his own vocal production, and thus not listening to the sounds.

Suggested Approach: Identify the coordination problem of the singer and give personal aid in overcoming it. Encourage the singer to practice certain physical actions (breathing or open throat singing for examples) until they become automatic and no longer require conscious control.

Difficulty: The singers are preoccupied with pitch and rhythm or other musical problems.

Suggested Approach: Identify the troublesome aspects of the score and work separately for mastery of them before expecting singers to devote their main attention to tonal considerations.

Difficulty: The singer is tired physically.

Suggested Approach: Pace the rehearsal activities to provide a continuous interest. Encourage the singers to arrive at rehearsals fresh rather than fatigued. Permit the singers to sit or to alternate standing and sitting. Have the choir stretch or do light, localized calisthenics to stimulate circulation and deeper breathing. It may be necessary to change rehearsal time.

Difficulty: The singers lack a perceptive or critical attitude. They are disinterested.

Suggested Approach: Have the choir sing a sustained chord from a cadence point or another portion of the work under preparation and use every available means to make the choral sound like the goal which is sought in the work as a whole. Use that sound as a motivational device to let the choir hear a sampling of the sound they are capable of producing.

It may be advantageous to record and play back particularly well-performed portions of the work, thereby permitting the singers to get a "taste" of what the audience will hear. Poorly-performed portions may also be used. However, discretion must be used to insure that the singers do not become discouraged.

Issue a verbal challenge for the singers to listen more attentively. Arbitrarily shift the singers around into different positions so that the sounds heard by the inattentive singers are different than before.

Difficulty: The singer cannot hear the other singers adequately because of the masking effects of certain loud singers or instruments nearby.

Suggested Approach: Encourage the loud singers to sing at a lower dynamic level. Change the physical positioning of certain singers so that their adverse effects are minimized.

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The too-soft singer should be encouraged to contribute more to the group sound, at least enough so that he can monitor his own voice adequately. A different physical positioning might help the singer hear himself better. Singers may have difficulty hearing themselves if they are positioned too close to one another, a situation that is especially likely to occur on crowded risers.

Difficulty: The physical positioning of the singers makes difficult their task of hearing themselves and the other singers. Perhaps the singers on the ends of rows cannot hear each other due to the precedence effect of intervening singers. The different choral sections may be separated by the particular choir loft or by other kinds of physical barriers. The physical arrangements of the individual singers with regard to each other or of the choral sections may result in hearing difficulties. The position of a singer's head may prevent him from hearing properly. This may result because of the angle required by the physical positioning of the singers in order for them to see the director. The position of a music folder held by an individual singer may serve as an acoustical barrier, preventing him from being heard adequately.

Suggested Approach: Experiment with different positions of the singers. Ask for the singers' ideas and suggestions in this regard.

Do not permit set positions of risers, acoustic panels, and other physical structures to dictate a fixed positioning of the singers. Let the stylistic characteristics of the score, such as ranges of parts, tessitura, harmony, and texture, suggest sectional positioning. Determine whether certain choral sections need to hear each other more than do other sections for a given musical work. Take into consideration the possible effects of singer positioning on the sound reaching the audience.

Difficulty: The singer has a physical hearing impairment. For example, aural fatigue may occur in an extremely soft passage following an extremely loud one. Aural fatigue may also occur because of loud sounds occurring periodically in a given work, loud entrances of percussion and/or brass sections, for example.

Suggested Approach: Point out the cause of the difficulty to the singers and encourage extra effort in listening. Changes of physical positioning may help, if such changes are possible.

Difficulty: The singer has a temporary medical hearing loss, associated with a cold, allergy, or earwax. The singer may have a permanent medical hearing loss because of an injury or a congenital defect.

Suggested Approach: Encourage singers identified as having medical hearing losses to have their hearing

checked or to seek medical attention.

Step four: the singer perceives details in the sound which is heard.

Difficulty: The singer hears the sound of the group and of himself but is unable to distinguish certain aspects of pitch, vibrato, loudness, vowel quality, or timbre. This may be due to inexperience, lack of training, or poor natural ability. The singer may be "sound bathing" or daydreaming rather than inspecting the sound for details. The singer may be "deaf" to his own vocal faults.

Suggested Approach: Provide experiences in perceiving and discriminating certain details of choral sound through the use of recordings or singing exercises, possibly drawn from the musical score under rehearsal. Such activities should provide the singers with clear examples of those details in the sound which it is desired for them to perceive, such as the quality of particularly troublesome vowels. Both good and poor characteristics for the singers to evaluate should be presented in the activities.

Assess the singers' understanding by asking direct questions regarding the aspects of sounds presented. Try to establish that the singers are able to perceive certain details of sound before expecting them to be successful in subtle modifications of their own vocal sounds.

Step five: the singer evaluates the blend of his own voice with the ensemble.

Difficulty: The singer has little or no conception of what constitutes a vocal blend. The singer does not have stored in his auditory association area (memory of aural sensations) the sensations which are experienced by a singer when blend

is achieved. There is no "target experience" concerning blend, no internal reference by which to measure the extent to which blend is achieved. The singer may be "trying," but without a clear goal, his efforts are random and only partly successful. The singer may recognize that something is wrong with his blending effort, but he cannot identify what it is.

The singer's difficulty may occur from lack of experience, that is, the situation has not been encountered often enough for the singer to develop an appropriate response. The situation in which he is asked to blend baffles him, and he does not know how to proceed. Resultingly, he may proceed in a random or trial-and-error manner.

Suggested Approach: Provide experiences for the singers which demonstrate what vocal blend is. A concept of blend from the perspective of the listener may be developed through playing recordings exemplifying various degrees of blend. Singers may be asked to identify those places in the music where they judge the blend to be greatest and least. The singers might be further questioned concerning those aspects of the sound which they perceive to affect the blend either positively or negatively.

Devise blending exercises (possibly portions of a musical work at hand, even a single note) and coach the singers until a suitable blend is obtained. In this way the singers can experience the aural sensations associated with achieving vocal blend.

Provide opportunities for the singers to experience different kinds of blending problems and to respond with appropriate actions. This means having

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singers approach blending in situations incorporating different pitch levels, vocal ranges, vocal registers, vowels, fixed and changing dynamic levels, texture, and so on. Effective exercises may be adapted from the music under preparation.

Additional Techniques

There are additional techniques which incorporate cybernetic principles which may also be useful. It is common for directors to work for a good blend on particular vowels by having the choir sing a single note or chord, listen carefully, and change the vowel or vocal quality until unity is achieved. Often, however, the blend which is achieved on the exercise is lost when the choir sings the text of the music.

The problem is that the positions of the articulators (mouth, lips, and tongue) are different for the blending exercise than for the music text. The later positions are already incorporated into the singers' habits so that those positions are automatically used when the words are read from the music page. Viewed in the context of cybernetic principles, the task is to identify those articulatory positions which are helpful for producing vocal blend in the exercise and to "program" them into the singers' singing/listening mechanisms.

One way that has been found helpful for doing this is again borrowed from the speech therapists. First, coach the singers to the desired blend for a certain vowel on a single note or chord, making sure that the singers are especially conscious of the sound and of the positions of the articulators. Then immediately have the singers use the same articulatory position for singing a list of words consisting entirely of the vowel sound under consideration. For example, the vowel "ah" might use hot, job, cot, palm, drop, and so on. Insure that the singers use exactly the same articulatory positions for the list of words as they do for the vowel isolated in the exercise. In the music being rehearsed take all the words or syllables having the same vowel sound and incorporate them into the list of words sung. A few minutes practice in each choir rehearsal can over several rehearsals produce amazing results quickly.

Often the newly learned articulatory positions are not used when the choir sings certain successions of vowels as they occur naturally in the text of the music. The choir may sing the vowels properly when the vowels are sung in isolation and also, perhaps, in lists of words containing identical vowel sounds. But when singing different vowels in succession, the old, well learned positions return because of habit. There is a way of dealing with this problem.

After the singers can successfully maintain their blend on lists of words for several different vowel sounds — an "ah" list, an "oo" list, and an "ee" list, for example — then they should practice singing a word from one vowel list followed by a word from a different vowel list. This approach seems to be more effective than merely vocalizing on different vowels in succession, as, for example, the familiar "may mee mah mo moo" technique. Somehow movement to the appropriate articulatory positions is better learned by association with reading words containing the vowel sounds. Possibly this is because reading the words more closely approximates the actions involved in choral performance than does an exercise on vowel sounds isolated from words.

Summary

The basic task in any situation where choral sound is being developed is to change the vocal output so that the desired choral sound emerges. In designing rehearsal activities, the interrelated processes of vocal production and aural perception must be considered, for the aural mechanism monitors and indirectly controls the vocal mechanism. Since the various sensations associated with a given sound are stored in different memory areas of the brain, some means must be used to store "target sensory experiences" in those memory areas. Cybernetic techniques, successfully used by speech therapists to change clients' speech habits, may provide new ideas for the choral director to use in developing choral sound.

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book. REVIEW

Book Reviews for the *Choral Journal* are coordinated by the Committee on Research and Publications, Walter S. Collins, Chairman, (College of Music, University of Colorado-Boulder, CB 301; Boulder, Colorado 80309). Reviews to be considered by the committee are welcome.

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W. Gillies Whittaker. *The Cantatas of Johann Sebastian Bach, Sacred and Secular*. 2 vols. Oxford: Oxford University Press, 1959. Paperback reissue, 1978. 717 and 762 pages.

When Debussy described the last movement of Beethoven's Ninth Symphony as a "magnificent gesture of musical pride," he was putting to rest the idea that Beethoven chose Schiller's *Hymn to Joy* because of the text. Rather, Debussy asserted that Beethoven's choice was guided by music, not text. Schiller's lines may have been used for their appeal to the ear, but, wrote Debussy, Beethoven had "not an ounce of literature" in him. If this were true, what a difference there was in the compositional motivation of Beethoven and J. S. Bach. Whittaker's thorough two-volume study provides invaluable insights into Bach's sensitivities of text and text portrayal, particularly in his church cantatas. Twenty-one years after they were first published, Whittaker's interpretations still stimulate and awaken the modern conductor to this important aspect of Bach's choral works.

I

Whittaker outlines each movement of each cantata and analyzes many cantatas in great detail. Through the use of highly-depictive adjectives, he relates musical ideas to their textual ideas in several ways: he identifies the more obvious imagery (birds, fishes, dragons, worms, even burrowing moles) and human emotions and reactions portrayed in the music (exhilaration, grief, gasps, sighs, laughing); he describes how consecutive cantata movements reflect changing moods, various states of mind, or how they work out theological propositions. Among the musical gestures, he uses Schweitzer's terminology to identify the "tear-motive," and "joy motive" as they occur.

The author is especially well qualified to speak to conductors, having conducted each and every Bach church cantata during a period of forty years. Apparently his performances were not dry, scholarly, cerebral events, for he was "pilloried in the press for making Bach's church music sound dramatic." His advice to conductors is to mark scores and parts with appropriate bowing, tonguing, and dynamics lest it be thought that Bach should be performed purely and unadorned.

Although he claims that he himself is not a scholar, Whittaker's career represents a model for any serious conductor, for he was both performer and scholar. He often refers to the research of others (C. S. Terry, Schweitzer, Pirro, Spitta, as well as his own book, *Fugitive Notes*), and he quotes firsthand from the original manuscripts and

describes in detail many changes that Bach made in various scores.

Whittaker discusses Bach's cantatas in their chronological order of composition, not in their Bach Gesellschaft numerical order. Scattered throughout the 1,400 pages of analysis for four Interludes: the first, Bach's Borrowings; the second, Chiefly Concerning Recitatives; third, The Chorale in Larger Forms; fourth, The Relation Between the Christmas Oratorio and Three Secular Cantatas. The two volumes end with a section devoted to the secular cantatas, and three appendices: The Church Cantatas in Alphabetical Order; Cantatas Published in English and Welsh (including names of publishers); and The Cantatas Re-dated (according to the research of Alfred Durr).

Whittaker's focused study of only the can-

tatas is a necessary complement to the earlier major studies on Bach, which cover all of Bach's works: Spitta (*Johann Sebastian Bach*; 1880, reissue of 1885 translation in 1951) and Schweitzer (*J. S. Bach*; 1911, expanded and translated in 1966). Furthermore, of these three, Whittaker's is the only study originally written in English.

The author translates many libretto passages to prove a dramatic or structural relationship. One finds that the easy flow of Whittaker's interesting prose stands in great contrast to those passages in which he presents verbatim translations of Bach's text retaining even the original word order. In so doing, the author obviously can best show the composer's word-painting. But it is difficult to grasp immediately the idea expressed by the libretto in such translated

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passages as, "because then the head its limb naturally after itself draws, so can me nothing from Jesus separate."

II

By his 38th birthday, Bach had written 30 cantatas; he would write approximately 265 more over the next 21 years. Of the total of 295 cantatas, 202 survive. Before Bach went to Leipzig in 1723, he did not regularly compose church cantatas, since he was primarily occupied with instrumental composition. However, of the early cantatas, Whittaker claims that 1) in them are to be found more interesting libretti than the cantatas from Leipzig when Bach was too rushed to search out better texts; 2) the early cantatas have more freedom of design than the later ones,

which became more rigid formally because of the libretti imposed upon them; 3) later cantata designs included more formula arias and more definite divisions of choruses, arias, and duets; 4) whereas Bach frequently used the Bible in early cantata libretti, he benefited from the literary quality of Luther's "rugged prose"; and 5) in addition, the early cantata orchestra combinations were more varied, and instrumental timbres were more carefully chosen.

During the Leipzig years, which Whittaker arbitrarily breaks into middle (1723-1735) and later (1735-1750) periods, Bach's compositional style remained the same, as did his orchestral method. Arias grew longer; spiritual import deepened; and there was a "developing passion for exploring to the uttermost the possibilities of a theme . . .",

culminating in the great *Art of the Fugue*. There were fewer solo cantatas, which may indicate a lack of competent soloists rather than the choral strength of the Leipzig choirs. (Whittaker quotes the occasion of the 19th-century violinist Joachim meeting a grandson of Johann Sebastian and asking him how the cantatas sounded at the St. Thomas School. The grandson, who had been a St. Thomas student, replied, "Oh, he cuffed us a lot and they sounded awful.") Later, too, partially paraphrased complete hymns were used more often as libretti. A new librettist appeared, a woman named Marianne von Ziegler.

The Leipzig period was tremendously active for Bach; he wrote ten cantatas in eight weeks in 1735. There were, however, also a greater number of adaptations and borrowings throughout his Leipzig years. In fact, Whittaker claims that perhaps no Leipzig cantata has an original *sinfonia*. After his six years of writing only instrumental music for the Calvinist Prince in Cöthen who allowed no elaborate church music, the composer had accumulated a great wealth of instrumental music on which to draw for adaptations.

A table of Bach's borrowings and adaptations, giving the present form and the source of both instrumental and choral works, vividly portrays Bach the 'debtor': he borrowed from himself (all four short masses are borrowed, mostly from his own church cantatas); he borrowed a great deal from Vivaldi (six Vivaldi violin concerti are adapted to Bach's clavier concerti); Reinken, Corelli, Legrenzi, Purcell, and others. Whittaker maintains that, in the adapted works, Bach abandoned "unity of purpose between text and music" and neglected word painting, idea painting, and important word highlighting. The reader shares in Whittaker's amazement that Bach could forsake that which concerned him so greatly in other compositions. Just as Whittaker thoroughly demonstrates Bach's quest for the perfect alliance between text and music, he now identifies all the incongruities between text and music in Bach's adapted works. For example, the transformation of the stoic aria "Prepare Thyself, Zion" into its secular incarnation in the *Dramma* cantata #213 seems inappropriate to the author.

A table listing the text sources used by the composer shows Bach's preference for the Psalms, as well as the scripture of St. Luke, for his cantata libretti.

III

Although a great deal of research in Baroque performance practice has emerged since Whittaker's 1959 publication, his findings remain interesting and relevant to today's conductor.

First, he admonishes conductors not to tamper with Bach's scoring without careful consideration, for Bach's writing for orchestra demands more careful attention than his writing for chorus. The interchangeability of instruments which we assume to be acceptable with Bach (How many times we hear, "Bach was a practical man; he made use of what he had if conditions were not perfect . . .") may not be completely justified, or capriciously applied. We should consider carefully the implications of timbres chosen by Bach. As Whittaker says, "In the known cantatas, Bach used no fewer than 153 different orchestras and, except for the choruses, it is rare to find the same selection

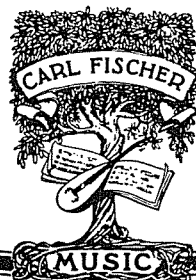
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
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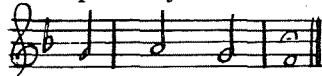
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of instruments repeated within a single cantata."

Second, Whittaker reminds that Bach himself wrote many interpretive indications into his music; he wrote *f*, *p*, *pp*, and staccato dots over some sung lines. In portions of cantata #61, *Nun komm der Heiden Heiland*, he indicated in detail bowing which can be used as a guide to similar movements. Unlike the current thought against Baroque bowing in twos, Bach did bow some running sixteenth-note passages in twos. A detached note and groups () is frequently used. In cantata #172, *Erschallet ihr Lieder*, we may see how Bach specifically ornaments the following:



to become:



Bach's corrections of a Gerber realization of an Albinoni violin sonata accompaniment (Spitta, 11, p. 388) shows his harmonic doubling preferences. Further, Whittaker calls attention to Bach's appoggiatura symbols. He discusses interchanging, where necessary, soprano for tenor, and alto for bass in solo arias. In imitative choruses, he suggests allotting the first fugal entries to solo voices and second to tutti voices. Regarding the

choral trill, Whittaker warns not to omit the trill when one is indicated; he scoffs at the notion that such embellishments are unessential. As Bach used them over and over again, the conductor should give "only a little care and practice to secure the unanimity necessary to produce a satisfactory effect."

Whittaker calls the conductor's attention to aspects of the score vitally important to its interpretation. One cannot overlook the implications for phrasing, tempi, dynamics, articulation, doubling, tone quality, and relationships of one movement to the next in Whittaker's astute observations on the Bach cantatas. While many of his characterizations may seem subjectively imposed upon the music, nonetheless, they are frequently apt — the ideas of a thoughtful musician. His judgments reflect the extraordinary musical sensitivity and enthusiasm of a devout and knowledgeable scholar and performer. The library of any serious choral conductor interested in performing 18th-century repertoire should include the two Whittaker volumes as indispensable guides to performing the Bach cantatas.

—Joan Catoni Conlon
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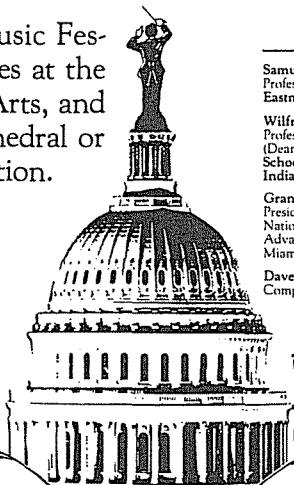
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Morning Star, Arthur Frackenpohl, SATB with piano and optional guitar and string bass, #4289A, 70¢.

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Billy N. Davis

A Grain of Sand, Barry O'Neal, SATB, A Cappella, A-549, 30¢.

The score presents a definite challenge for any choir both harmonically and in terms of mixed meter and complex rhythms. Although stated as SATB, there are many divisi sections which add to the overall difficulty of the piece. The text is by the composer. It is recommended for the advanced choral ensemble only.

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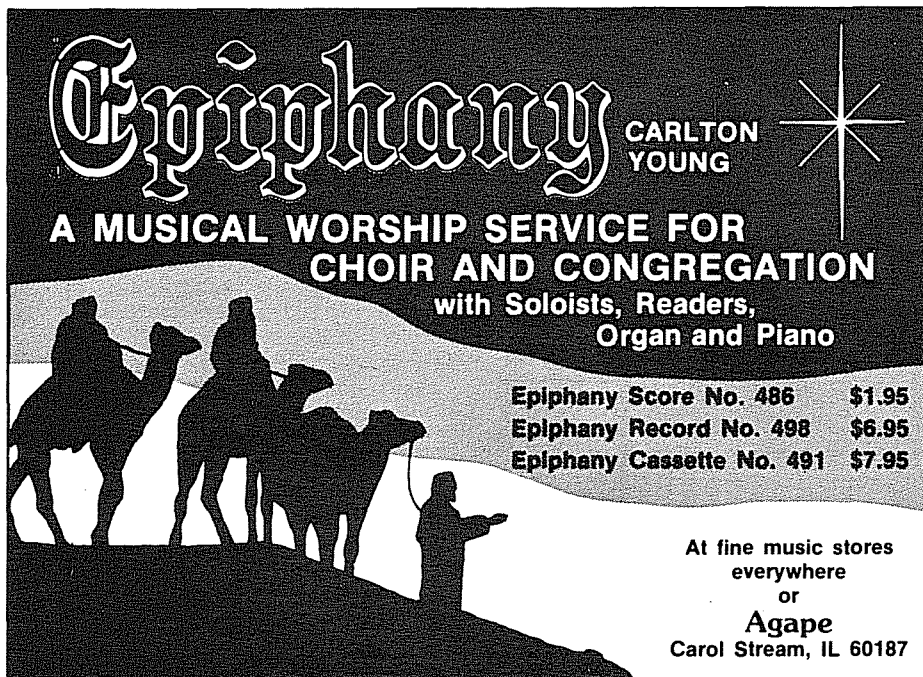
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Victory, John Ness Beck, SSATB, #BP1100, 50¢.

Based on a hymn by Palestrina and Alleluias by Monk, Beck has developed a setting of Victory for Mixed Chorus and Keyboard. This anthem is suited for Church Choir and even provides a section for congregational singing. The rhythms are not too difficult but one must be aware of several key changes although amply introduced by the keyboard. There is a balance of unison and part singing and the piece is dynamic. Mr. Beck has a nice style and like his other compositions, this too will be received. We thank the publisher for numbering EVERY measure — that helps in rehearsal! Duration: 2 minutes.

Dr. Gerald J. Luongo

BELWIN-MILLS PUBLISHING CORP.

We Wish You a Merry Christmas, arr. John McCarthy, SATB, piano, DMC 1234, 50¢.

This is an arrangement of the familiar Christmas carol by the same title. The accompaniment and the vocal writing is varied in each of the verse settings, and the voices are generally somewhat independent from the accompaniment. In the third verse there is a brief a cappella section. The vocal writing is basically homophonic and is not difficult, but there is frequent crossing of voices between the tenor and alto parts in the third

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verse particularly. In the last verse the tenors and sopranos are divisi occasionally, but doubling from other voices can help if conductors have few tenors in their choir. The second soprano part is doubled by the altos. The final cadence has an eight-part divisi. This arrangement is not difficult and should be examined by those desiring a different version of this carol. The crossing of the alto and tenor lines initially may present problems for some choirs.

Tony Davis

BOOSEY AND HAWKES

Las Agachadas (The Shake-down Song) by Aaron Copland; for solo group and eight-part mixed choirs; a cappella; Spanish/English; catalogue #88, \$1.50.

This is a wonderfully spirited choral work, preferably sung in Spanish, for moderately advanced choirs who like a challenging and vivacious change-of-pace for their concert. The performance calls for the choir to be divided into two groups. The first group is of solo singers (4-8) who sing most of the text. The remainder of the choir makes-up the background guitar-like rhythmic foundation. Vocal ranges are not excessive and the only performance problem is the pronunciation of Spanish at the accelerated tempo. If one were to perform this work, there should be a consideration of maintaining the original type of vocal quality used in Spanish folksongs by the smaller solo group; this would call for a somewhat strident/nasal quality — although I do not consider this a crucial ingredient to the successful perfor-



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Leland B. Sateren SATB, 50¢
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mance of this work. It is highly recommended to all choral directors.

Pater Noster by Igor Stravinsky; SATB a cappella chorus; #1833; 55¢.

It is difficult to find music by this 20th-century master that is easy to perform; this, however, is an exception. It is a traditional setting to the "Lord's Prayer" and tonal in quality. Further the tonality of c-minor pervades throughout the brief work. The tempo is quite relaxed and serene with no excessive ranges in any voice part to be concerned about. The only problem is in the tenor line: the line is written in bass clef. In short, this would be an excellent addition to any choral program and is easily performable by any high school or college choir.

Dr. Peter E. Tiboris

BOSTON

✓ **What Joy O'erflows**, Robert Newell, SATB, A capella, #13939, 65¢.

Sacred text in verse form (3) with refrain. Homophonic style. Uses a deliberate, full decorative ending. Basses range must include low E's and F's frequently. Good short church anthem (2 min.).

Prayer of Devotion, Robert Newell, SATB, A capella, #13940, 60¢.

Contemplative sacred text looking inwardly at individual values. Minor key. Three

verses using same homophonic style with final restful major chord ending. Use of 3/2 versus 4/4 meter, giving feeling of extended or slowing tempo in 3/2 measures.

Jake Rittenhouse

BOURNE CO.

Fear Not, Mary, Ross Hastings, SATB with tenor or soprano solo and organ, 85¢.

Based on the familiar Luke 1:26-38 text, this twelve-page anthem of medium difficulty for choir and organist would be well received in both worship or concert environments. The soloist sings the message of the angel. The choral parts are homophonic with the exception of the middle section that is a fugue. This fugue is not very difficult, but would take some work for an average church choir. The mood and meter change within the anthem has a good climactic ending. A fine group closer for a high school or college choir.

Robert E. Snyder

BROADMAN PRESS

Lift Up Your Voice, Stan Pethel, SATB with Brass, #4563-73, Code C.

The work is written in three parts with a majestic and rhythmic A section, a contrasting legato B section, and a return to a portion of the A section. The text is based on Isaiah 40. The voice ranges are good for High School and Church Choirs and the brass parts are not difficult.

James A. Bohart

CAMBIATA PRESS

A Sea Song, Cunningham and Swenson, CBB, #C981158, 60¢.

Sea Song is well written, three-part male selection for the young male chorus. The solid harmonies, melodic line and masculine words will keep the interest of those young boys. This A Cappella song has two key changes and one major tempo change. The harmonic structure is sufficiently diatonic as to develop good tuning and intonation awareness. The vocal ranges are well within the range of the teenage male voice. Duration: 2 minutes.

Dr. Gerald J. Luongo

CHORISTERS GUILD

One Shining Night; Pauline Delmonte; Unison voices, optional SA or SAB with Keyboard; A-259; 70¢.

The adaptability of voice parts and the easy keyboard accompaniment combine to create a performable and versatile Christmas selection. The fluid phrases, lilting melody, and the chordal writing could be appreciated by a variety of ages. The ranges and tessiturae, and the interpretive markings are both practical and musical.

John V. Sinclair

CONCORDIA PUBLISHING HOUSE

God Be Merciful Unto Us, Paul Bouman, SS or SA and organ, #98-2471, 45¢.

A fine anthem based on Psalm 67 that could be sung by a grade school choir, a church junior choir or a two-part senior choir. The anthem is straight forward and has only one measure where the meter changes from 4/4 to 3/4. The melody is basically within the E^b octave and is to be sung "with easy, flowing motion". A typical well-written piece by Paul Bouman, in a conservative compositional style.

Robert E. Snyder

CORONET PRESS

Have a Happy Day; Jack North; 3-part chorus (3rd part is "for low alto or cambiata"); piano and optional Latin-American instruments; #CP 122; 65¢.

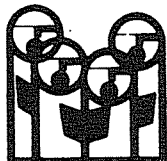
A great fun tune — as catchy and swinging as a Coke commercial. Kids will have it after one hearing. The three-part arrangement is simple, mostly unison with harmony on the cadences. The third part in particular is contrapuntal enough to be learned quickly. The second part, often in whole notes, could be doubled by a melody instrument.

The tune is first stated in the range of the first part (middle C to the C an octave above), then modulates down a fourth for a chorus by the third, or cambiata, part, then up a fifth for a final chorus in the first part again (now one note higher, D above middle C to an octave above), with counterpoint in the third part and harmony in the second. Second and/or third parts can be omitted.

This bouncy, happy song will make a perfect encore or closing selection for an elementary choral program. The audience

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will sing it all the way home. It also makes a nice teaching piece for introducing part singing, rhythm accompaniment, Latin rhythms, and makes a good simple unison song for changing voices that need choruses in various ranges.

Richard I. Kegerreis

CURTIS HOUSE OF MUSIC

Come, Ye Thankful People, Come, SATB with Keyboard, arr. Gordon Young, #8207, 65¢.

This work is in the style of a Hymn-anthem and based on the familiar tune St. George's, Windsor. It has three verses with the first verse in unison, the second for unison women, and the third has the melody in the alto and men's part and the soprano line is like a descant. The only four-part section is the last five measures on Amen. The keyboard part is not difficult and has interesting harmonic changes.

James A. Bohart

E. C. SCHIRMER

O vos omnes, Tomas Luis de Victoria, ed. Thomas Dunn, SATB, with organ reduction, #2997.

Based on Lamentation 1:12 and liturgically appropriate for the Tenebrae Good Friday service, this edition of one of Victoria's many rich, warm motets is excellent. If you do not happen to know this Renaissance gem, get it for your school or church choir. It has the emotional appeal that can help choirs easily relate to music from this period. English and Latin text are present.

Robert E. Snyder

GALAXY MUSIC CORPORATION

Psalm 97 (From Sacred Service), Judith Lang Zaimont, SATB divisi/w SAATB soli or semi-chorus and piano reduction, #1.2878, 80¢.

This is the first number in a series of three. The piece will require a more than adequate pianist if an orchestra is not used. Rhythmical accent is very pronounced with meter changes abounding. Ranges are not extreme in any voice. However, dynamic contrasts will demand mature voices. This might be the piece you wanted to provide a challenge for your great chorus.

The other two in this series are different in tonal texture and dynamic range. I suggest you at least look at all the numbers, No. 2 *Why Do We Deal Treacherously?* and No. 3 *Thou Shalt Love The Lord*.

Billy N. Davis

GENERAL MUSIC PUBLISHING CO.

Wilde Wit, Sam Raphling, Two-part chorus (SATB) with keyboard.

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Raphling has set seven texts of Oscar Wilde as canons that can be sung either as a two-part, or as a vocal duet. Some of the texts are: "All women become like their mothers. That is their tragedy. No man does. That's his", "Experience is the name ev'ryone gives to their mistakes", and "There is only one thing worse than being talked about, and that is not being talked about". The male part may be a bit high in a few spots for some high school choirs, but the pieces provide attractive settings for Wilde's wit.

Robert E. Snyder



G.I.A. PUBLICATIONS

God Who Stretched The Spangled Heavens; Noel Goemanne; SATB, Congregation, Organ and optional Flute; G-2255; 50¢.

This concertato setting of the familiar hymn-tune, Holy Manna from *Southern Harmony*, is suitable for church choirs. The uncomplicated organ accompaniment and graceful flute part intensify the men, women, and congregational soli sections on verses 1 and 3. The hymn-like harmonization of verse 2 is written for traditional SATB choir. The explanation of this fine selection is more involved than its actual execution.

John V. Sinclair

GLORY SOUND

The King Of Love My Shepherd Is, arr. Duane Blakley, SATB with organ and op-

tional instrumental accompaniment, #A-5978, 70¢.

This is an Early American Tune based on Psalm 23 by Henry W. Baker (1821-1877). It is set in 3/2 meter and progresses from two to three to four voice parts with an added optional descant on the final verse.

It is scored for voices, organ and optional flute and clarinet parts being supplied as part of the last two pages of the score. A nice sacred piece.

Joseph A. Graves

G. SCHIRMER



My Soul Doth Magnify The Lord, David A. Baker, SATB a cappella, #12405, 70¢.

If you are looking for a good number for your church choir, this may be the one for you. Ranges are not extreme. Meter changes add to the placement of regular pulses causing subtle syncopation. Key changes are easily attained and are wed to the lyrics. The piece is not difficult at all and should be a good piece not only for a choir but for the congregation.

Billy N. Davis

HAL LEONARD

Fame (From the film *Fame*), arr. Ed Lojeski, two part treble voices with piano, electric guitar, electric bass and percussion, #08215403, 75¢.

This is a two-part arrangement of the title song of the film. The voice ranges are good for a younger choir and the two part writing

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is in thirds and sixths. There is a modulation in the last verse and a rehearsal/performance cassette is available for \$6.95.

James A. Bohart

HAROLD FLAMMER

Five Christmas Carols, Philip R. Maue, SATB, piano, #A-5939, 75¢.

These are lovely pieces! They demonstrate Maue's versatility at setting music to his own texts in three of the pieces and to the traditional texts of "Away in a Manager" and "Hark the Herald Angels Sing" in the other two. There is a freshness of harmonic vocabulary and a vivaciousness to the work despite the fact that the music is easy to moderately easy throughout. The forms are basically strophic, but with variety: the fourth piece contains brief, effective contrapuntal fa-la-la's; the second piece requires piano accompaniment with optional chimes in accompanying a treble solo (the first, third, fourth, and fifth pieces can be done a cappella); and the fifth piece is set as a strong chorale.

Paul K. Cappers

HINSHAW

Seek and You Will Find, Natalie Sleeth, Two-Part Choir, with Keyboard, HMC-589, 65¢.

This is an excellent, but extremely easy setting of Matthew 7:7. As is characteristic of most of Mrs. Sleeth's compositions, the

tunes are very singable and "catchy", fitting together to form lovely two-part counterpoint. The anthem may be sung by any combination of voices, making it useful not only to small churches and youth choirs, but to large choirs on "off" Sundays.

The octavo is from the collection *Laudamus* (HMB-126) also published by Hinshaw.

Dale Peterson

HOPE PUBLISHING COMPANY

Joyfully We Praise Your Name, Donald Edward Matthews; SATB with Organ, optional brass quartet; #A528; 65¢.

This original hymn-like tune can be easily mastered by any adult church group of average ability. Although optional brass parts for 2 trumpets and 2 trombones is published with the octavo, a large festival choir would not be required to perform it effectively. It is written in stanza form with each receiving a slightly different treatment.

Dewey Kyle

JENSON

Early in the Morning, arr. John Carter, SAB or TTB with piano, #405-05020, 75¢.

A familiar sea chantey tune, simple but effective vocal writing in moderate ranges, and a rhythmic accompaniment combine to underscore an interesting and appealing Christmas poem. The piece should be ideal

for young voices, and its rhythmic quality and contrasts should appeal to young singers.

Dr. Dwight Gustafson

A Festival of Carols, arr. Warren Barker, SATB with Concert Band, #438-06014, \$1.50.

The medley includes *Joy to the World*, *Bell Carol* (for band alone), *Angels We Have Heard on High*, *The First Noel*, and *O Come All Ye Faithful*. The choral and accompanimental writing is straightforward and restrained in style, but the total medley should be effective. One long a cappella section with belated band entry may be dangerous (perhaps the full score provides instrumental doublings). Well suited to the high school concert.

Dr. Dwight Gustafson

KENDOR MUSIC, INC.

The Mermaid, arr. Robert Wadsworth, edited by Dave Riley, SACB With piano, #4171, 65¢.

This is a shanty song in verse form, four verses and four choruses. The verses have the melody in the Baritone part with a simple homophonic "Oo" in the upper three parts. The chorus sections have the melody in the soprano part in a homophonic setting. The voice ranges are good for Jr. Hi. or Middle School choirs. The piano part is not difficult.

James A. Bohart

Friendships, arr., Lawrence Doebler, SACB, #4169, 60¢.

Originally scored SATB by Jacobus Clemens non Papa, this 16th-century French Chanson is a fine introductory piece for the young SATB Choir whereas tenors may be needed. The cambiata part is well written for the young male voice and the arranger is respectful of this vocal range. A few altos could assist on the cambiata (tenor) line with no adverse musical effect. The harmonies are strong and will develop a firm base for turning that A Cappella endeavor. Although the translation is credible I feel the few extra hours taken in learning the French will enhance the overall musicality of the piece. The arranger has included several performance notes in the inside cover and if you are unfamiliar with 16-century French Chansons, it would be well to read the notes before attempting the piece. Duration: 3 Minutes.

Dr. Gerald J. Luongo

LAWSON-GOULD

My Mistress Sings No Other Song, Robert Jones (1600), Jerome Gries, SATB a cappella, #52121, 60¢.

This light-hearted Renaissance madrigal is easily performed by choirs with limited range. It is a four-verse strophic piece in block-chord style.

There are several accidentals, but they are not troublesome. Easy.

Joseph A. Graves

MARK FOSTER

Sing We Merrily, Gordon King, SATB with organ, MF 195, 40¢.

THE CHORAL JOURNAL


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Although this is not an easy piece, it is within the reach of most church choirs. There are frequent changes of meter which will keep the singers and director on their toes. The vocal ranges are moderate and the organ part is not difficult. Given sufficient rehearsal this will be a rewarding work for the choir and an uplifting experience for the congregation.

Kenneth W. Staton

McAFEE MUSIC PUBLICATIONS

Limericks (Tonguetwisters a la Tarantella), Don McAfee, SATB with piano, #DMC 8130, 75¢.

This is a fun number using eight limericks. There is lots of unison writing with only one SATB section which is not difficult. The piano part requires an above average player. This work can be a good teaching piece for clarity of diction.

James A. Bohart

MUSIC 70

Make Haste, O God, Barry O'Neal, SATB, A Cappella, M70-320, 60¢.

This anthem should challenge the advanced youth or adult choir in any church. The text, based on Psalm 70, is set in an expanded harmonic structure and has considerable difficulty in the rhythmic and metric schemes of the piece. It will be a challenge to the conductor as well as to the choir.

Edward Deckard

NEIL A. KJOS, JR., PUBLISHER

If I flew to the Point of Sunrise, music by Jean Berger, text from Psalm 139:9-13, the Jerusalem Bible. SATB, A Cappella. Oct. No. ED 5992, 50¢.

A most sensitive musical setting of an inspirational text to be sung "very quietly" (♩ = 69). Approximately 3 minutes in duration. Lyrical in nature and a most interesting tonal movement of each vocal line. Homophonic in texture, with all voice parts in a very moderate range, with an exceptional F# and G# in the tenor part and optional bass pitches. Medium in difficulty.

We Shepherds Sing, music by Thomas Weelkes, edited by John B. Haberlein. SSATB, A Cappella. Oct No. ED 5997, 60¢.

Although the piece is intended to be performed A Cappella, editorial suggestions are included for doubling the parts with various instruments if desired. "Set in a two-part ballet form with both verses followed by a dance-like imitative Fa la la section." Informative and useful performance suggestions

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are included in the editorial notes. The music is medium in difficulty and a welcome addition to the literature available for Madrigal choirs. An alternative Christmas text is provided by the editor to allow the piece to be used for a Christmas Madrigal dinner.

Robert L. Garretson

THE NEW MUSIC COMPANY

Ode to Youth, Gerhard Track; SATB with keyboard, band or orchestra parts available on rental; NMA151; 80¢.

This selection, composed for the Tri State Festival, Enid, Oklahoma, 1981, speaks an excellent message for graduation or such occasions. The publisher states it may be performed with 1) choir and keyboard, 2) choir, organ and orchestra, 3) choir, organ and band, or 4) choir, orchestra and band. It opens with choral speaking, a narrator is employed later, and the vocal lines are not extremely difficult. There is division in both the soprano and alto parts but not all through the piece. A festival number for a large, capable choir.

Dewey Kyle

RAYMOND A. HOFFMAN CO.

Adieu, Sweet Amarillis, John Wilbye/ed. Hines, SATB, a cappella, R-5001, 50¢.

Wilbye's hauntingly beautiful madrigal in a clear, readable edition with editorial suggestions carefully bracketed. A rewarding piece for a young or a mature ensemble that has the musical sensitivity to combine well

these gentle, expressive vocal lines. Vocal ranges are moderate but a clear, lyric tenor is a necessity.

Dr. Dwight Gustafson

ROBERTSON-BANKS-THEODORE PRESSER

Michaelmas: Richard Benger, text by Norman Nicholson, SATB with organ, #85140, 5 pp., no price listed.

A brief five-page commemoration of the victory of Saint Michael. Two pages set the mood for this word picture, then "... the feathers of the clouds foretell Saint Michael's victory." An effective short anthem for Michaelmas. The accompaniment is true organ writing; it follows the choral writing without thereby beating the life out of the thematic line.

Carl J. Jensen

SHAWNEE PRESS, INC.

Be a Friend; Biff Fink, arr. Wolfgang Knittel; Unison; keyboard (chord symbols included); F-100, 55¢.

The simple, well-crafted melody is in ternary form and has the range of a minor seventh above E flat. The top line of the accompaniment doubles the melody in the A sections. In the B section the melody is in the alto line of the accompaniment, providing support for the voices while adding an interesting upper line. The text, by the composer, is suitable for young singers, as is the composition. This piece is appropriate for fill-

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William Triplett

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Invitation to Madrigals; volumes 12 and 13, edited by Alec Harmon, SATB, a cappella; B570 and B571; \$3.95 each.

Both volumes contain only the music of Luca Marenzio and are numbers for small chamber groups or madrigal singers. Volume 12 contains six numbers - two grave, two amorous, sometimes elegiac and two pastoral. Volume 13 contains seven numbers - three grave, sometimes passionate; two amorous and two that are pastoral, sometimes sad. The numbers are not the easiest to perform. However, groups that are highly disciplined and have been taught vocal techniques for clear and rapid articulation can perform the pieces. Editorial comments can be of benefit to those desiring to do some good, madrigal works such as these thirteen.

Billy N. Davis

THEODORE PRESSER

Alas! and Did My Savior Bleed, music by James McCray, text by Isaac Watts (1674-1748). SATB, Alto solo, with Handbells (optional) and/or Organ accompaniment. Oct. No. 312-41366, 55¢.

This piece employs a fresh harmonic vocabulary, with some unexpected chordal changes. The overall texture is light, with several unison passages. The various parts are limited in range, and their tonal movement is thoughtfully considered. Dissonant chords are preceded by unisons, thus providing singers with a stable point from which to move. The organ part is not difficult, but

solistic. The piece is moderately easy and particularly suitable for high school and church choirs, and for those conductors seeking music that is new and different.

Praise and Thanks to Thee, music by Heinrich Schutz, translated and edited by Elwood Coggin, SATB, A Cappella. Oct No. 312-41359, 55¢.

Sacred text appropriate for Easter, but for other times as well. Basically homophonic in texture, but with interesting treatment of vocal lines, within a limited vocal range. Moderately easy.

The Lord is Risen Indeed, music by William Billings, and edited by Charles Marshall. SATB, A Cappella, Oct. No. 332-4-144, 50¢.

Sacred text, appropriate for Easter performance. A rather light, thin texture, with melody shifting from part to part. Moderate in tempo, with duration about 2' 45". All parts written within a moderate range. Moderately easy.

Robert L. Garretson

**WARNER BROTHERS PUBLICATIONS,
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What's New? Bob Haggart/arr. by Carl Strommen, SATB a cappella #CH1171, 50¢.

This is a moderately difficult a cappella arrangement of an old standard popular ballad suitable for the more advanced high school jazz/show choir or college jazz choir. The close harmony and intricate chromatic voice leading are tricky. A four-voice homophonic texture prevails throughout with short moments of unison singing strategically placed at cadence points. The three-part strophic setting presents the first and last verses in C minor while the second is in the subdominant area (F minor). This would be a

good a cappella number for the jazz/show choir contest.

George L. Mabry

WILLIS MUSIC COMPANY

All This Is Christmas, Joseph Roff, SATB with piano, #10692, 60¢.

A mood piece that will require good diction and strong interpretive abilities for a text that is more subtle than that found in the usual Christmas piece. A capable pianist will be needed for the playing, chordal accompaniment that is essential to the total effect. Vocal ranges are moderate and the choral writing is not difficult but interesting.

Dr. Dwight Gustafson

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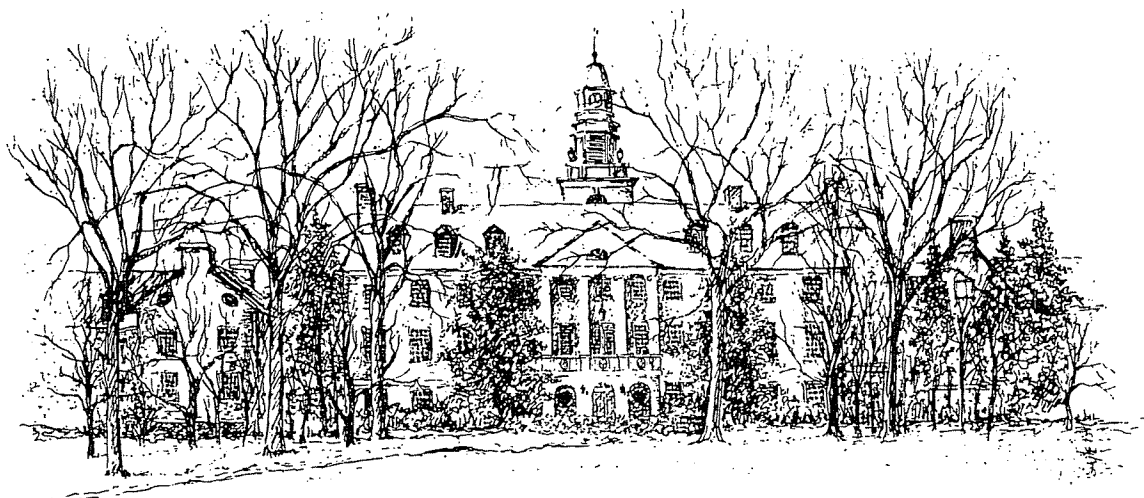
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