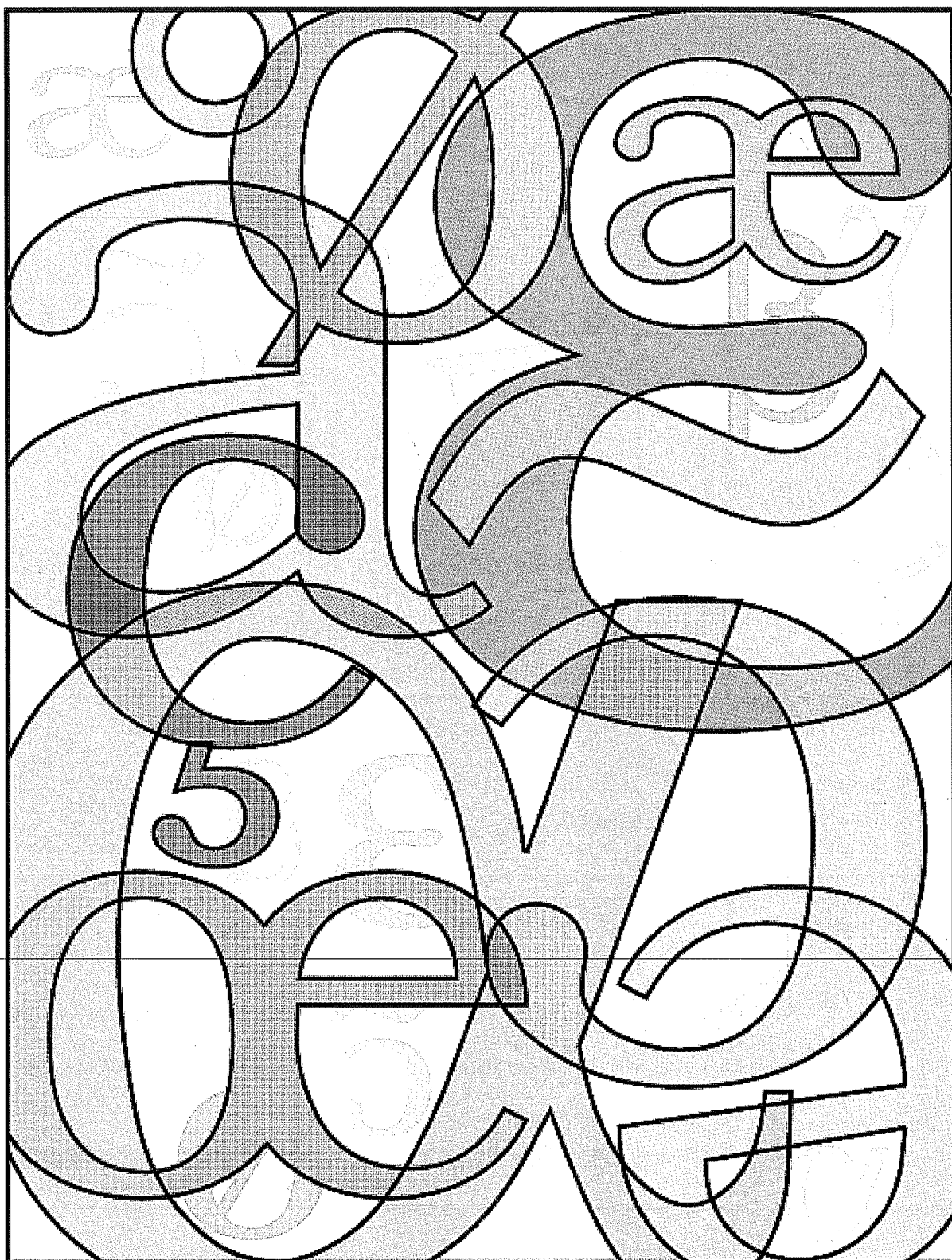


SEPTEMBER 1993

CHORAL JOURNAL



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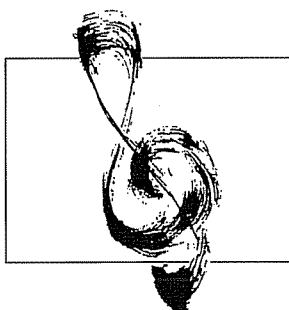
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Ludwig van Beethoven

Nänie
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Elsa's Procession to the Cathedral
Richard Wagner

*World premiere performance
of a commissioned work*
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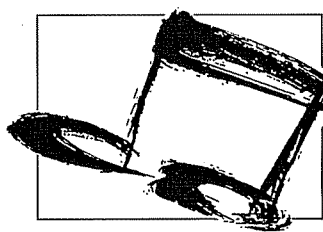
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Wolfgang Mozart

Mass in G Major
Franz Schubert

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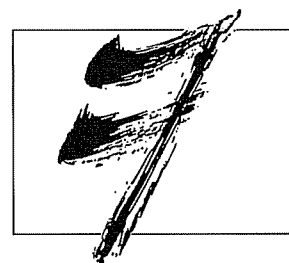
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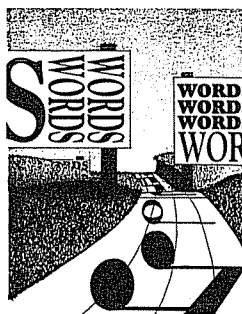
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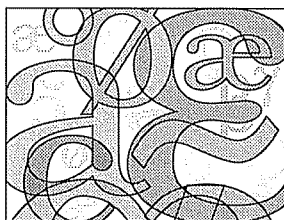
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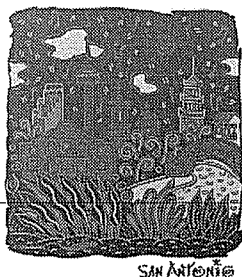
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FROM THE EXECUTIVE DIRECTOR

THIS PAST SUMMER, ACDA welcomed three new talented members to the National Board who will serve as Division Presidents from July 1, 1993, through June 30, 1994.

The new President of the Western Division is Mary Breden. Mary studied with Paul Salamunovich at Mount St. Mary's College in Los Angeles and later received her D.M.A. degree in choral music at Arizona State University, where she worked with Douglas McEwen. Mary is on the music faculty at Loyola Marymount University, Los Angeles. Her prior teaching experience includes serving on the music faculties at San Jose State University, the University of Texas at Austin, California Lutheran College, and Fullerton Community College. Mary has been an active member of ACDA since the early seventies.

Terry Lehman, Central Division President, received his Bachelor of Science degree in music education at Bluffton College, Bluffton, Ohio, and his Master of Music degree in choral conducting at Indiana University, Bloomington, Indiana. Terry is a choral director at Northwestern Junior-Senior High School in Kokomo, Indiana, where he heads the choral program. With twenty-one years of teaching experience in public schools, including two years of teaching English and music in Japan, Terry served the Indiana chapter of ACDA as President, Summer Conference Chairperson, All-State Choir Chairperson, and District Representative. He has been an active church musician throughout his career and has also directed community choruses.

The new Southern Division President, Milburn Price, received his Bachelor of Music degree from the University of Mississippi, his Master of Music degree from Baylor University, and his Doctor of Musical Arts degree from the University of Southern California. Milburn is Dean of the School of Music at Samford University, Birmingham, Alabama. Formerly Dean of the School of Church Music at the Southern Baptist Theological Seminary, he also served on the music faculty at Furman University. He has published numerous choral compositions and arrangements.

We are pleased to welcome to the National Board these three outstanding and dedicated Division Presidents who will exhibit outstanding leadership during the next two years. We also extend sincere thanks to the three outgoing Division Presidents—Mitzi Groom, Mary Alice Stollak, and Jo-Michael Schiebe—for their professional dedication and contributions to ACDA. They have given unselfishly of their time to the organization and made many contributions to the National Board during their tenure of service. It is this kind of dedication that makes ACDA such an outstanding choral organization. Best wishes to each of them.

Gene Brooks



STATEMENT OF MEMBERSHIP

The American Choral Directors Association is a nonprofit professional organization of choral directors from schools, colleges, and universities; community, church, and professional choral ensembles; and industry and institutional organizations. *Choral Journal* circulation: 16,000. Annual dues (includes subscription to the *Choral Journal*): Active \$45, Industry \$100, Institutional \$75, Retired \$10, and Student \$10. One-year membership begins on date of dues acceptance. Library annual subscription rates: U.S. \$25; Canada \$35; Foreign Surface \$38; Foreign Air \$75. Single Copy \$3; Back Issues \$4.

ACDA is a founding member of the International Federation for Choral Music.

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

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Volume Thirty-four

Number Two

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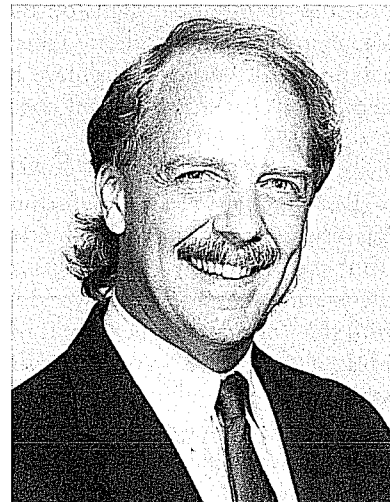
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FROM THE PRESIDENT

The State of the Arts in Education

AS ONE TRAVELS throughout the United States speaking with choral conductors who work in the public schools, one senses a general disillusionment with the status of music and the arts in society. A number of newspaper articles have noted a decline in the level of arts funding by school boards, government, and the private sector. In a *New York Times* article, "As Schools Cut Their Budgets, the Arts Lose a Place" (February 3, 1993, p. B8), a chart illustrates the dwindling class time given to elementary school general music over a span of twenty-seven years. In 1962 the average number of minutes per week of general music instruction in grades one through three was seventy-five minutes. In 1989 the time shrank to around fifty-four minutes per week. In grades four through six, the 1962 average number of minutes spent on general music was eighty, shrinking to sixty-two minutes per week in 1989.



A survey conducted last year by the National Association of Elementary School Principals found that nearly half had made cuts in music and arts programs. Last school year, an Atlanta elementary school PTA organization had to hire a part-time music teacher in order to provide *some* basic music education for their students. How will we create singers and future audiences if schools do not support music programs?

One answer is to encourage community centers and churches to establish music classes and choral programs for people of all ages; private music lessons are another resource. In fact, many new community children's and youth choirs have been founded in recent years partly as a result of a school system's inability or unwillingness to offer within the school day enough periods to allow students to choose a music class or chorus. Those schools with seven class-periods are the most likely to have well-rounded and successful music programs. Goals and objectives of ten years ago need to be refined. In some schools the goal of producing an outstanding concert performance may no longer be a prime concern. A more important objective may be that of the singing rather than the performing experience. It seems that fewer high school and college students sing in choral programs for a complete four-year cycle. This creates a need for the choral teacher to be flexible. I have seen teachers solve problems of small enrollments by consolidating choir classes after school to create a larger singing unit or joining with nearby high school choirs to produce a major concert.

Choral conductors are resilient in spite of financial cut-backs and adverse societal trends. We solve the problems of scheduling choir classes and recruiting students. We create new strategies to provide everyone the opportunity to make music; to be spiritually enriched, and to feel a renewed sense of self-worth as they sing in the chorus. It is still possible for choral conductors to experience the rewards of the profession: we create music; we participate; we share with each other; we are active and vital; we have a purpose; we have fun within the artistic discipline; we bring people together; we live life to the fullest with great enthusiasm. I am happy with my decision to become a music educator and choral conductor. I hope you are too.

ACDA is sensitive to these issues, and action has been outlined in William Hatcher's presidential address (see page 29 of this issue) delivered at the 1993 San Antonio National Convention. Please read this thoughtful speech. Then make your choice for positive action.

John Haberlen

FROM THE EDITOR

Words and Music

THIS ISSUE of the *Choral Journal* focuses on the special marriage of text and music in the choral art. John Dickson appeals for greater attention to the sounds and subtleties of words in the choral rehearsal, and Amy Goodman provides important insights on the pronunciation of texts in folk-song settings by Vaughan Williams. Mallorie Chernin offers advice on modifying vowel sounds in certain vocal registers to achieve better vocal production, and poetess Jean Janzen defines the elements of a good poem from a writer's point of view.

Attention Summer Workshop Presenters

Last summer I received numerous announcements of ACDA state workshops offering very intriguing and varied interest sessions. What a wealth of practical information is being provided to ACDA members at each level of our organization. If you were one of the presenters at a summer workshop, please consider sharing your session's material with the national membership in the form of an article. Although many presentations work only in a live, informal setting, others can be transformed easily into a written format. Some would fit well into our Rehearsal Break section as short essays on items of practical interest. Clinicians, please consider recycling your valuable research and submitting it for publication in the *Choral Journal*.

Call to Renaissance and Palestrina Scholars

To commemorate the five-hundredth anniversary of Palestrina's death, the August 1994 issue of the *Journal* will be devoted to Renaissance music and its performance practice. Following the model of the *Journal's* 1991 special issue on Mozart, we would like to ensure that new scholarship by top scholars is represented in the 1994 commemorative issue. If you are pursuing research in this area, please let me know your particular topic. If you are familiar with scholars who may be unaware of this special issue, please send me their names so that I can invite their article submissions. To be considered for this issue, articles need to be submitted for review by January 15, 1994.

John Silantien

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ACDA Endowment Trust—The Future

by Charles Stokes

IN THIS DAY of throw-away items and fads, one group of people is striving to preserve and add to a rich heritage—choral music. The members of the ACDA Endowment Trust Board have as one of their goals the preservation, by study and performance, of existing choral music. The Trust Board believes that the choral music we now experience and enjoy must be passed on to future generations. The Board also believes that new works need to be encouraged and commissioned in order to maintain the public's awareness and appreciation for choral music. One such piece has already been commissioned: *O for a Thousand Tongues*, arranged by Theron Kirk for choir and organ, in memory of Raymond Brock. Many of you participated in the performance of this work at the National Convention in San Antonio. Another ACDA-commissioned work, *A Time to Dance* for choir and orchestra, by Carlisle Floyd, was also dedicated in memory of Brock and premiered at the convention.

The Endowment Trust was created by the ACDA National Board in order to advance ACDA and choral music. The Trust receives gifts, legacies, bequests, and other assets in order to build its resources for funding various ACDA projects. The National Board recently authorized the vitally necessary position of a Development Officer dedicated to fostering the growth of the Trust.

One of the ongoing projects of the Trust Board, at this time, is the management of the Raymond W. Brock Memorial Trust. Those of you who knew Raymond Brock appreciate the significance of this endeavor. The Endowment Trust intends to continue fostering the development and growth of the Brock Memorial Trust.

At the last meeting of the Endowment Trust Board, a list of projects that the National Board submitted was reviewed and acted on. One project was the promotion of advocacy for choral music and ACDA through public awareness and education. The Endowment Trust Board feels that ACDA and choral music need increased public awareness. Unless public and governmental entities are cognizant of choral music, the importance of the choral art may diminish in our society. Advocacy through education is one means to ensure choral music's lasting significance.

Because of ACDA's rapid growth, there is much the Endowment Trust Board can do to foster the day-to-day and long-term operations of the organization, e.g., administering monies for scholarships, fellowships, dissertation awards, and other areas. In addition, the Endowment Trust intends to promote and expand the resource functions that ACDA provides its members.

The Trust Board consists of both choral directors and other professionals outside the choral field with a broad experience and knowledge base. Choral directors on the board are Gene Brooks, William Hatcher, Maxine Asselin, and Maurice Casey. The other members are Louis Batson and Josephine Abney, both from South Carolina, and myself, Charles Stokes, from Texas. The board meets twice yearly in various locations and has had several very productive meetings.

After having attended the National Convention in San Antonio, I am excited and optimistic about what ACDA can accomplish. Quantity usually does not equate with quality, but both were present at the convention. The quality of music-making, from children's to professional choirs, was impressive. I have never attended or participated in any professional convention that equaled the breadth and scope of the past national convention.

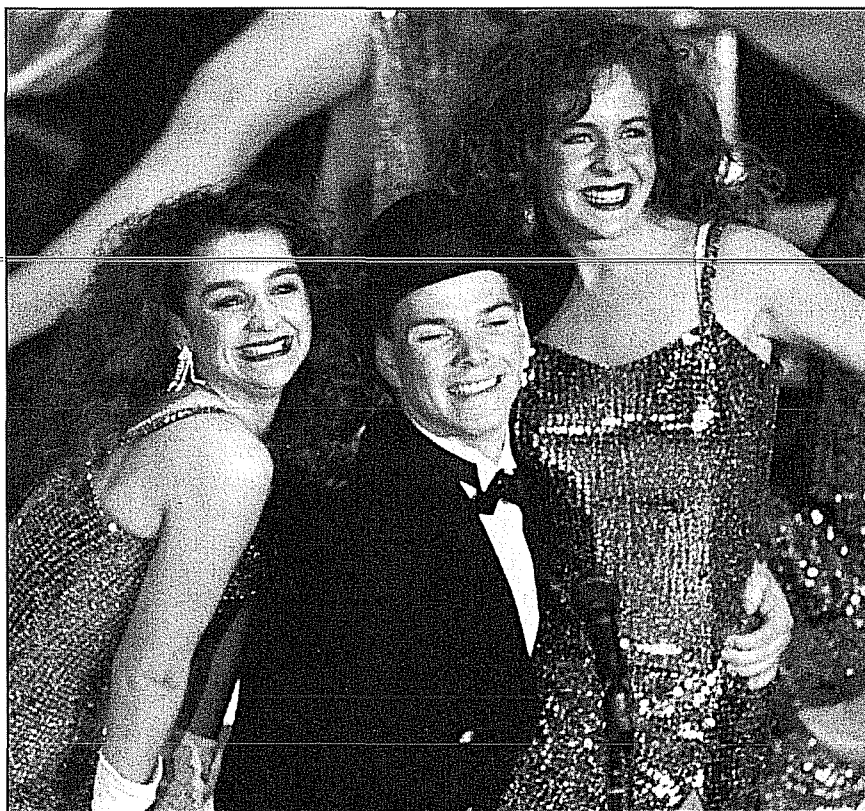
As we rapidly approach the next century, the members of the ACDA Endowment Trust Board hope that their work will leave a lasting impression on choral music and ACDA.

Charles Stokes serves as Judge of Dallas County Court at Law No. 5, in Dallas, Texas, and chairs the ACDA Endowment Trust Board.

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Musical Pride and Textual Prejudice: The Expressivity of Language in Choral Music

by John Dickson

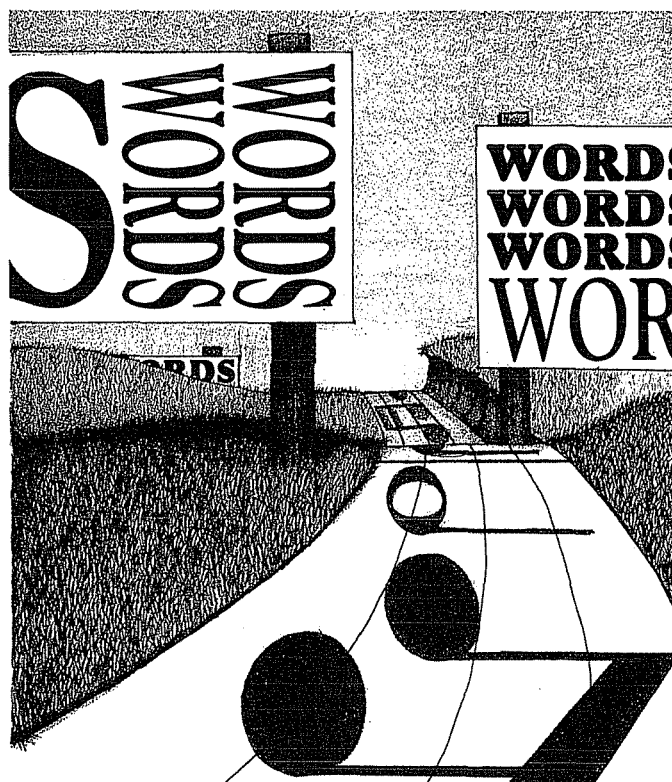
In *Pride and Prejudice*, author Jane Austen suggests that marriage can cross social boundaries and close cultural gaps. In the marriage of music and words, can the gap between pride of music and prejudice of text be closed? Choral conductors pride themselves on their careful and sensitive preparation of the musical elements of choral works; but does this emphasis inevitably lead to shortchanging the text? How much importance is ascribed to text, and how much of this understanding is communicated to singers? To what extent are singers plugged into the text so that both textual understanding and expression come alive with the music?

Words and Music

In a book describing composers' approaches to text setting, Edward Cone cites one poet's perspective on the relationship between words and music. "Goethe preferred to see music in a secondary role and liked to think of the composer as merely uncovering the melody already concealed in his own word rhythms."¹ One should not argue for the supremacy of one art form over the other but should embrace the more complete expression inherent in their union. In his book, *The Art Song*, James Hall effectively describes this union:

Song is a dual art and at its best there is a fusion of text and tone. Melody and the span of its phrases, harmony and the color of its chords, form and the shape of its

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"Words have lost their creative power"

being—all result from the text, which, prior to song, stood alone, but now in song finds a fuller meaning. . . . Not separate factors, words and music, but rather the union of the two, an act of creation, a miracle such as Browning described when [he wrote] "out of three sounds he brought forth not a fourth sound but a star."²

I am persuaded that today's conductors believe they understand the importance of the marriage of music and words in choral composition. I argue, however, that there is a significant weakness in this area, and it derives from a lack of sensitivity to language itself. As conductors, we take seriously our responsibility to align a single vowel, but do we take as much care in molding the whole word, shaping the natural flow of syntax, or communicating the essence of the poem? Because the textual-musical relationship is absolutely critical to a complete understanding and performance of a composition, it is imperative that both conductor and singers develop an intimate and sensitive relationship with the text.

There are factors in today's society, however, that work against developing sensitivity to language. Much like the music pollution that invades our lives at every turn—background music in restaurants and on telephones, car radios, and jogger headsets—contemporary society is inundated with words. In an essay entitled, "Our Wordy World," Henri Nouwen accurately describes our "verbose" culture:

Recently I was driving through Los Angeles, and suddenly I had the strange sensation of driving through a huge dictionary. Wherever I looked there were words trying to take my eyes from the road. They said, "Use me, take me, buy me, drink me." . . . In such a world who can maintain respect for words?

... Words, my own included, have lost their creative power. Their limitless multiplication has made us lose confidence in words and caused us to think, ... "They are just words."

The result of this is that the main function of the word, which is communication, is no longer realized. The word no longer communicates, ... no longer creates community, and therefore no longer gives life.³

The age of MTV, Nintendo, VCRs, and special-effects movies has ordained the word a second-class citizen, less equipped than ever to stimulate imagination and creativity.

The loss of oral traditions also has weakened the appreciation for language. The reading of poetry aloud, storytelling, holiday readings, family Bible readings, and other oral traditions are less common in today's society. Ursula Vaughan

Williams writes regarding her husband Ralph's childhood:

It was a household where there was plenty of time for everything. ... Reading aloud was a normal part of these pleasures. ... His mother read stories to him ... adventure stories, Shakespeare's plays, and all sorts of poems. So, from a very early age, he was accustomed to hear the words of literature; the varied cadences of the English language were familiar; and poetry as normal an experience as prose. I start with this introduction because I am sure that the actual sound of words was a foundation well and truly laid in the composer's earliest years.⁴

In the information age, language has become more utilitarian than cultural. Editor Tom McArthur writes in *The Oxford Companion to the English Language*:

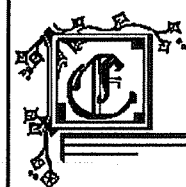
Language is the lifeblood of a culture, and to be interested in culture is in some sense to be interested in language, ... in the incessant creativity of the human mind as it reaches out to others.⁵

If language is indeed the "lifeblood of a culture," then its sounds and shapes, its flow, the ways in which it reaches out to others must communicate more than just information—it must embrace experience. In his essay "The Speaking and Writing of Words," Frederick Buechner discusses the functions of words.

The word makes it possible to share what you are seeing and feeling with another. ... If it is in any way true that language originates out of our deep inner solitude ... then it is not enough merely to tell the world out there who we are but we must also tell what it feels like to be who we are. It is not enough for us merely to tell somebody else that we are happy, say, because in order to share that experience fully, we must enable others to experience it too. We are not content merely to name what is going on inside ourselves but seek to use words that to a degree enable others to feel what it is like to live inside our skins themselves. Then they will really know.⁶

What we gain from language as communicators is a brilliantly expressive tool for sharing our life experiences. T. S. Eliot said, "Poetry is not the assertion that something is true, but the making of that truth more fully real to us."⁷ The common bond of that reality is our experience. The word "expression" comes from the Latin "expressio," meaning a "pressing out."⁸ Could it be that language as expression means a pressing out of one's experience?

Then there is the power of the individual word, with its rainbow of descriptive colors. The word has the power to define experience. It helps us feel it, touch it, visualize it, imagine it, even



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dream of it. Again Buechner writes of this descriptive power:

And finally there are the words themselves, words thought of now not simply in terms of what the dictionary says they mean but in terms of their shape and color and weight and texture apart from meaning. . . . Words, both written ones and spoken ones, have the power actually to transmit feeling from one person to another, and the rabble-raising speech, the tear-jerking sermon, scare tactics, and so on all bear witness to how dangerous a power that can be, and yet of course it is by virtue of that same power of words that great literature is born with its capacity for not merely transmitting to us . . . what it is to be human but for actually empowering us in some measure to become more human ourselves.⁹

Wales's most heralded poet, Dylan Thomas, sculpted and chisled out words whose sounds became the scaffolding for his creations. He writes in his *Poetic Manifesto* of 1951:

What the words stood for, symbolized, or meant, was of very secondary importance; what mattered was the sound of them . . . and these words . . . were as the notes of bells, the sounds of musical instruments.¹⁰

I fear that we have lost a taste for words. Much like a child who runs through a sentence as a mere reading exercise simply to get to the end, we often miss the delicious flavor of specific words.

In Shakespeare's *Richard II*, Bolingbroke understands the power that a single word possesses when King Richard reduces his exile by four years.

How long a time lies in one little word?

Four lagging winters and four wanton springs

End in a word, such is the breath of Kings.¹¹

(1.3.213-15)

Developing Textual Sensitivity

The development of textual sensitivity must begin in the broadest framework of the singer's experience. Eric Routley states:

Words have meaning only in consequence of a non-verbal context: . . . you can't have "mere words." . . . Words can't breathe without some sort of "atmosphere" around them, which isn't composed of word-material at all, but is—if I may put it so—somewhere between word and flesh.¹²

The singer must absorb the words into his or her own experience, or they remain mere words—void of any real existence. Conductors must make every effort to connect the singer's experience with the words they are singing. It is not enough merely to understand the words; but when the passions and emotions of experience are unleashed, then there is identification and, consequently, communication. Each singer should be as involved in the text as he or she is in the music. The conductor must strive to

develop both sensitivity to language (so that the singers take with them something of the experiences, images, thoughts, or ideas implicit within the text) and sensitivity to the musical setting of the text (so that the music is actually shaped and improved by way of a textual approach).

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develops textual comprehension through the use of poetry reading, interpretation, metaphor, and imagery. Stage Two constructs a natural flow of phrase through proper word stress, inflection, and pacing. Stage Three molds choral tone and overall expression by adjusting consonant articulation and vowel modification in the shaping of words. As I gave more attention to these concepts in rehearsal, my initial fears of wasting rehearsal time (by focusing too much

attention on the text at the expense of the music) were dispelled. I soon discovered that the choir gained greater musical expression as they developed deeper textual sensitivities. Many of the musical nuances that I had formerly taken great pains to teach were incorporated into the singing as a by-product of more sensitive textual understanding. I realized paradoxically that I could seldom spend too much time with the text. This has been proven time and again, whether working with a graduate choir that meets three times each week or with a volunteer church choir that meets once a week.

simultaneously comprehend sophisticated texts. It is impossible to look at a Shakespearean sonnet, a complex passage of Scripture, or a poet's ode and immediately empathize with the text after one reading. The archaic language of John Donne, the mysticism of the metaphysical poets, the intimate expression of the romantics, or the fragmented complexities of contemporary writers are not within the singers' everyday language.

In this initial stage the singer must first "hear," then "see," and, finally, "feel" the text. To hear a text read is the beginning of understanding; the singer absorbs the tone, inflection, word sounds, images, and interpretive nuances. Sometimes it is important for the choir to hear the conductor read the text. At other times it might be beneficial to involve the singers in the reading.

In a short part-song using a text from *The Tempest*, Vaughan Williams set some of Shakespeare's greatest words.

The cloud-capped towers, the
gorgeous palaces,
The solemn temples, the great
globe itself,
Yea, all which it inherit, shall
dissolve,
And, like this insubstantial pageant
faded,
Leave not a rack behind. We are
such stuff
As dreams are made on: and our
little life
Is rounded with a sleep.¹³
(4.1.152-158)

In this musical jewel that spans less than three minutes, the singers are required to survey the glories of the earth and the heavens; they are confronted with their own dissolution and are left, perhaps, only with their dreams. How can they comprehend such sobering thoughts unless they are allowed time to reflect on their own role in this "insubstantial pageant"? An initial reading before singing might bring some "dreams" into focus. Ursula Vaughan Williams writes:

Whenever Ralph was rehearsing a choral work, he would read the words to the choir, before they

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Stage One: Textual Comprehension

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attempted the music, to make his singers understand the mood and the quality of the poem. Old Mr. Pottipher, from whom Ralph collected his first folksong in 1903, said, "If you can find the words, the Almighty will send you the tune."¹⁴

There is always a danger when providing an interpretation for a poem. In a lecture on contemporary poetry at Cambridge University, British poet Philip Gross said, "A good poem is one that survives all the answers."¹⁵ Nevertheless, as long as no interpretation becomes absolute, and choir members are challenged to find their own meaning, then an interpretation of an abstruse text can be of great assistance. For example, the refrain from John Donne's *A Hymn to God the Father* functions as both the question and the answer to the poem, and subsequently to John Ness Beck's musical setting of it. In the first two stanzas, Donne confesses his own sins and concludes, "When Thou hast done, / Thou hast not done, / For I have more."¹⁶ What is not done? God's forgiveness or Donne's sinning? Only in the last stanza is this refrain answered.

I have a sin of fear that when I've
spun
My last thread, I shall perish on
the shore;
Swear by Thyself, that at my death
Thy Son
Shall shine as He shines now and
heretofore;
And, having done that,
Thou hast done,
I fear no more.

In this final stanza, the focus is shifted from Donne's sin to the eternal light of the Son. From that perspective, the incompleteness of the forgiveness is removed, and fear is dispelled. Without some understanding of this word play, the singers would miss the spiritual implications of this text and would have an incomplete understanding of the musical shape and directions of Beck's setting.

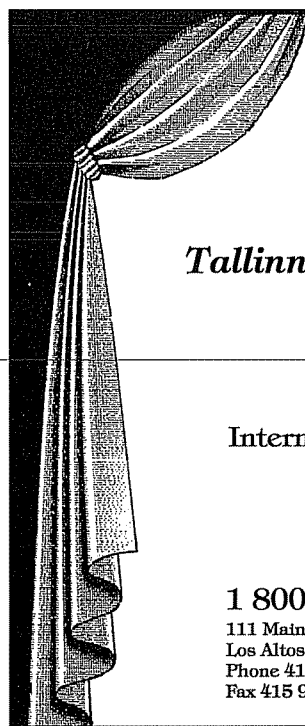
The conductor can also aid interpretation of a poem less directly through

carefully chosen images and metaphors. That process effectively stimulates the singer's imagination. At other times, the conductor should invite the singers to offer their interpretations. Challenging singers to think on their own is a powerful tool to encourage each singer to become engaged with the text.

*I fear that we have lost
a taste for words. Much
like a child who runs
through a sentence as a
mere reading exercise.*

When studying works in foreign languages, singers should not only be given a translation of the text at the first rehearsal, but the conductor should continue to remind them of the text's general meaning and the nuances of specific words throughout subsequent rehearsals. It is too great an assumption that singers will remember a translation after one hearing (except in cases where very familiar Latin texts are employed).

Once an intellectual understanding of the poem has been gained, certain texts, by nature of their descriptive powers or drama, must be visualized in order to be understood. Oftentimes the scene-painting within the text is already strongly visual: for example, the "lightnings and thunders" chorus in Bach's *St. Matthew Passion*. There are vast numbers of texts, however, in which the drama and descriptive power could be greatly enhanced by a conductor's use of imagery and metaphor. For example, Benjamin Britten's masterpiece, *Rejoice in the Lamb*, sets to music the colorful images and chaotic ramblings of Christopher Smart, an eighteenth-century poet. Smart was profoundly religious but mentally unstable, writing this poem from inside an asylum. The challenge in *Rejoice in the Lamb* is not so much to define the wordplay as it is to develop a picture of this man, giving glimpses of his struggle with both the divine and the demonic. My choir was having particular difficulty with the section beginning, "For I am under the same accusation as my Saviour." The counterpoint was too heavy, the lines were not extended enough in the "twelve hardships" section, and the fragmentation of the succeeding sections disrupted the musical flow. It was not until I tried



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to put myself inside of Smart that I began to see the anguish of a man who was moving back and forth between states of sanity and delirium. I offered the choir one picture of this man:

With swift and terrible metamorphosis, like unto Jekyll and Hyde, Smart is transformed from prophet to madman as he engages in a battle against flesh and blood and principalities. The scene is a time warp, picturing first his physical torture as his accusers and jailers abuse him, and then presenting a view of his mental anguish as the demonic Legion of "twelve hardships" assails him. A brief series of incantations is replaced by a new chant—the rhyming of musical instruments. One by one the instruments of heaven are paraded before him until he is led by this "pied piper" to the trumpet of God. He hears

clearly the melody of God the Almighty playing upon the harp. At that moment the heavenly strains of God's melody drive away the demonic voices. "The devils themselves are at peace," and, if only for a season, there is "serenity of soul."¹⁷

Whether or not my interpretation is valid, the images of a tormented man forced the singers to make contact with the words and to wrestle with musical interpretation. Pictures of a jail beating created a harsh tone from his accusers; the macabre scene of "twelve hardships" (with Legion's individual demons swooping eerily in and out like death angels) created clear, hushed counterpoint, which moaned with the rise and fall of every line, the parade of instruments ushered in a bright, resonant choral tone, and the calming of the turbulent storm by the melody of God inspired a crystalline tone, pure

and quiet enough to embrace "serenity of soul."

If the first two goals of textual comprehension embrace intellectual understanding and visual imagination, then the third goal must include an emotional response. Singers can be encouraged to feel the text through their own experiences. One unique occasion comes to mind. At rehearsal one beautiful autumn day, our progress on John Corigliano's setting of Dylan Thomas's *Fern Hill* had been steady but unremarkable. Boggling down in a flood of richly descriptive phrases and a moderately challenging tonal framework, most of the students had yet to view Thomas's world through the wide-eyed amazement of a child. I stopped the rehearsal, had the students leave their music on their seats, and told them to accompany me outdoors. We walked in silence through a tunnel of trees, following a yellow-leaved path that wound its way past the chapel. When we came back after a fifteen-minute walk, we resumed singing. Suddenly the words and music were fresh and alive with experience, as some, for the first time, had stepped inside the words:

And honored among wagons I was
prince of the apple towns
And once below a time I lordly
had the trees and leaves
Trail with daisies and barley
Down the river of the windfall
light.¹⁸

Oliver Sacks, the now-famous neurologist whose classic book, *Awakenings*, revealed a fascinating group of people who survived a post-World War I pandemic of sleeping sickness, has continued his research into seemingly untreatable patients. He describes a group of aphasiac patients who are keenly sensitive to expression and tone because they lack the ability to understand the meanings of words. In his book, *The Man Who Mistook His Wife for a Hat*, Sacks writes:

If one cannot lie to an aphasiac, in view of his special sensitivity to expression and "tone," how is it . . . with patients . . . who lack any

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sense of expression and “tone,” while preserving, unchanged, their comprehension for words: patients of an exactly opposite kind? We have a number of such patients, also on the aphasia ward, although, technically, they do not have aphasia, but, instead, a form of agnosia, in particular a so-called “tonal” agnosia. For such patients, typically, the expressive qualities of voices disappear—their tone, their timbre, their feeling, their entire character—while words (and grammatical constructions) are perfectly understood.¹⁹

Choral directors and singers suffer from a kind of “tonal agnosia” when they assume that comprehension of words is sufficient and dismiss the expressive qualities of language.

Stage Two: Natural Flow of the Phrase

After a relationship between singer and text has been established, attention can be focused on various ways to express the text. Stage Two concentrates on the natural expression of a phrase or sentence and its impact on the music.

Musical notation is, at best, an inexact blueprint—a skeletal framework of mathematical relationships, spatial graphics, graded frequencies, and relative time intervals. In this respect, its ability to communicate is shackled by many of the same constraints borne by the written word. Conductor Allen Lannom writes:

In oral communication there are still more contextual factors, for volume, speed, and inflection impart to speech a power of communication far beyond the range of the written word and in a much briefer interval.²⁰

If music is reproduced too literally from the notational blueprint, it will sound artificial and wooden. Even expression marks provide only guidelines. The performer must be sensitive to nuances and inflections, which are often

implied by the musical notation but not exactly indicated. When words are added to the music, they provide one more level of expression, giving clearer definition to note articulation, line shape, tempo, pacing, dynamics, rhythm, structure, and other musical considerations that lie beyond the printed page.

The first and most obvious manner of expressing the text is through natural speech inflection. Although this may sound easy, expressive diction does not come naturally to most performers. Just as an actor trains for years before attempting the difficult flow of line, cadence, and word stress present in Shakespeare’s plays, so a singer must be trained to do more than sing words. Take, for example, St. Francis of Assisi’s familiar hymn text, “All Creatures of Our God and King,” set to the tune, *Lasst uns erfreuen* (Figure 1).

With the exception of the beginning and ending words of each phrase, the musical notation indicates a steady quarter-note duration for each syllable. To impart identical weight to each quarter-note, however, would result in a choppy, inarticulate musical-textual line. In ordinary speech, there are natural word stresses and secondary accents and inflections. In the Figure 1 example, when attention is given to the intrinsic flow of syntax (suggested by the writer beneath the text), the words become more individually expressive, and the notes,

which take on contrasting weights, impart more definition of nuance to the musical phrase: “ALL CREA-tures of *our* GOD *and* KING.”

In addition to identifying the key stress words in a sentence, proper inflection can frequently influence the entire character of the line. For instance, much of Bach’s music is based on dance. The dance rhythms are not only inherent in the music but also in the German language and in the manner in which Bach sets the words to music. In the following excerpt from “Herrscher des Himmels,” a chorus in Bach’s *Weihnachts-Oratorium*, the bass line employs a syllabic eighth-note declamation (Figure 2).

An understanding of Baroque weak-to-strong accent (or beat 3 to beat 1 phrasing) is helpful in imparting a dancelike quality to the line, but it is not enough. Only the proper word inflection within the German syntax will produce the lilt of the dance. The German language is the perfect expression for this lilt because so many words possess second-syllable stress, e.g., *Ge-SÄN-ge* and *ge-FAL-len*. Once sung with natural stress and infused with imminent joy, the words enhance the waltzlike quality of the music.

In addition to proper word stress, sentences must possess a natural sense of pacing. The text must be allowed to breathe within and between sentences, and, in some cases, it must seek its own

Joyfully (♩=ca.100)

Figure 1. Mark Hayes, arranger, *All Creatures of Our God and King*

Figure 2. J. S. Bach, "Herrscher des Himmels," from *Weibachts-Oratorium*.
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tempo. In James Mulholland's setting of Robert Burns's classic love poem, "A Red, Red Rose," the composer makes every attempt to give the words time to breathe. Yet even in this masterful setting, he resorts to directives like "faster" for the section which begins "As fair art thou, my dear, So deep in luve am I." No metronomic marking or tempo indication can effectively direct this passage. The pacing can be ascertained only through a quickening heartbeat, each word desperately reaching for the next in the frustration of "luve's" inability to express itself. In the final phrase, what determines the length of the fermata or the duration of the caesura (Figure 3)? Only the silence from a deep sigh, borne from a time when "rocks melt with the sun."

I will luve thee still, my dear,
While the sands of life shall run.
Till the seas gang dry, my dear,
And rocks melt with the sun!
As fair art thou, my bonnie lass,
So deep in luve am I.
I will come again, my luve,
Tho' it were ten thousand mile!

Next, the author's punctuation should be observed in determining the cadence of each sentence. For example, the third stanza of Bernard of Clairvaux's hymn text, *Jesus, the Very Thought of Thee*, is often sung in one breath thusly, "But what to those who find ah this!" A simple pause at the comma after "find" in the original text sets apart "ah this."

But what to those who find,—ah
this!
Nor tongue, not pen can show
The love of Jesus, what it is,
None but His loved ones know.²¹

The comma leads to "the love of Jesus" and "ah this" becomes an exclamation of blissful discovery.

The natural rhythm and meter of syntax also have a significant impact on the dynamic shadings of a phrase. In the following excerpt from Halsey Stevens's *Go, Lovely Rose* (Figure 4), the second half of the phrase gathers energy as a result of the longer meter, and the climax of the phrase is achieved by the strong triplet inflection of the

Figure 3. James Mulholland, "A Red, Red, Rose," from *Four Robert Burns Ballads*.
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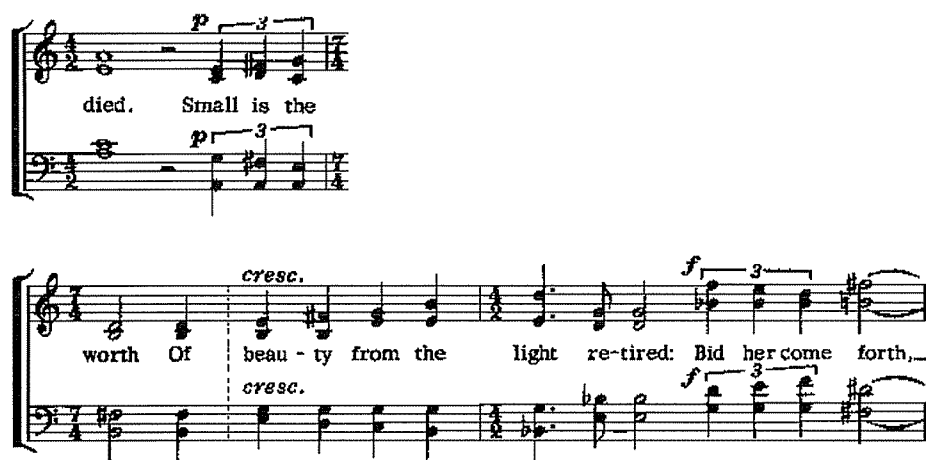


Figure 4. Halsey Stevens, *Go, Lovely Rose*. © 1954 by Halsey Stevens, Mark Foster Music Company, sole selling agent. Reproduced by permission.

words, "Bid her come forth." Sensitive to the longer meter and word rhythms, Stevens weds his music to this natural crescendo by opening up the harmonies in contrary motion and allowing the melody to rise to its apex on the triplet rhythm. It is the natural progression of the text that inspires the crescendo. If singers are encouraged to feel the rhythm of the words, then the dynamic shadings will come as a natural outgrowth of the developing line rather than as mathematically graded decibel levels.

Finally, the flow of text shapes musical structure. A dazzling moment in Brahms's *Ein deutsches Requiem* occurs at the proclamation of the Lord's word in the second movement, "Aber des Herrn Wort bleibet, bleibet in Ewigkeit!" (But the Lord's word endures for evermore!). The previous section ends with images of withered grass and a fallen flower. The next word, a strong, abrupt signal, "Aber" (but), slices through the sentence, cutting off all text before it. This brief section of text belongs neither to the previous section ("fallen humankind") nor to the following fugue ("the redeemed of the Lord"). It is the pillar which shores up the bridge over this enormous chasm. It is also the word of God—the two-edged sword—that separates man from God's redeemed. So by the truncated syntax and the abrupt insertion of this brief text, the architecture is made cohesive, and the two large outer sections are bridged.

of specific words can create the color of the choral tone. This final stage is organized into the Three E's of shaping words: 1) The Word and Experience; 2) The Word and Expression; and 3) The Word and Ethos.

The Word and Experience

When the word becomes alive in one's experience, the life of the phrase is extended, rhythm is energized, and, most significantly, the choral tone is affected. Several writers have discussed the idea of experience in words. Howard Skinner states:

It can be postulated that at the core of many words lies a root sound which is primordially related to the emotional quality, act, or state of being of which the word is but a civilized symbol.²²

Morris Beachy refers to the "feeling tone" of a word and defines it as "the summation of a person's living experience of what the term has come to mean to him [or her]."²³

Stage Three: The Anatomy of a Word

The last ingredient in achieving textual sensitivity is the expression of the individual word, the microcosm. If the natural flow of a phrase or sentence can affect various aspects of musical interpretation, then attention to the shaping

Figure 5. John Rutter, *All Things Bright and Beautiful*. © 1983 by Oxford University Press and Hinshaw Music, sole selling agents. Reproduced by permission.

There are colorful words throughout the delightful text found in John Rutter's *All Things Bright and Beautiful* (Figure 5). Especially noteworthy are three descriptive words that might be classified as experiential words. The words "brightens," "cold," and "pleasant" are all feeling words whose sound, if the articulation is slightly exaggerated, imitates the experi-

ence. If the *br* of "brightens" is elongated and the vowel is brightly focused, the word becomes a sound picture. If the initial plosive of "cold" has an extra bite, the percussive articulation blows through the blustery phrase. A slight lingering on the *l* of "pleasant" and an extension of the alliterative continuants, "summer sun," immediately melt the

preceding phrase and conjure up a warm and lazily extended line.

The Word and Expression

The expression of a word not only requires a sensitivity to language but a sensitivity to sound. If choral sound is going to be dynamic, careful attention must be paid to the negotiation of consonants and vowels that creates a variety of vocal colors. Sensitivity to word anatomy allows singers to exaggerate and adjust vocal diction. The results are greater expression as well as clear enunciation.

Choral music represents the essence of the human experience because it fuses two distinct yet inseparable elements: music—the language of the soul—and word—the communicator of our thoughts, feelings, dreams, and experiences.

Consonants can be articulated in basically three different ways. They can be elongated, clipped, or elided, depending on the textual meaning and musical setting. In *Fern Hill*, composer Corigliano wrote the directive "warmly with poco rubato" above the words "And once below a time, I lordly had the trees and leaves trail with daisies and barley." He was influenced not just by the meaning but by the sounds of the words, whose consonants, rather than being quickly articulated, should be lazily elongated as the poet takes the listener to "once below a time." Consonants such as the *l*'s in "below," "lordly," and "leaves," should travel slowly on the tongue, and the *tr*'s of "trees" and "trail" should also be extended. When

Figure 6. John Corigliano, *Fern Hill*. © 1963 by G. Schirmer. Reproduced by permission.

articulated in this fashion, one word, such as “below,” has the power to change time and scene through its shape and tone. Tempo rubato emerges as a natural outcome of these lazy words, which are caught up in a daydream slipping ever so gently into the past.

The final portion of the stanza, “Down the river of the windfall light” (Figure 6), can demonstrate the process of elision. Thomas has created liquid motion through the use of semivowels and consonants of the smooth continuant. The singer should not only prolong these continuants but elide them with adjacent words in order to create a seamless, liquid phrase. It requires a continuous air supply, subjugating all sounds to a common vowel and then moving the lips and tongue ever so gradually to elide consonants and meld word to word.

The Word and Ethos

Finally, ethos, or the characteristic spirit of a phrase or an entire composition, can be created by adjusting vowel color. Vowels can be sung open or modified. In the following excerpt from St. Francis of Assisi’s text cited in Figure 1, the colorful word imagery can be further enhanced by employing both types of vowel production (Figure 7). The melody and rhyme scheme of the two phrases are identical, yet the words create two different palettes of color. The vowels of the first phrase should be fully open. The springboard for these vowels is the word “Thou.” A strongly voiced *th* with the tongue vibrating against the top of the teeth will explode the breath into the open vowel. The plosive beginnings of “burning” and “golden” should be quickly articulated, moving to the open vowel. The “oh” of “golden” is the key vowel sound in the phrase and should be as round as possible. The second phrase, however, has an entirely different ethos. The smooth continuants of “silver,” “moon,” and “softer” carry the tone rather than the vowels. Mouth position for the vowels in this phrase can also be set by “Thou.” This time the *th* could be stopped, and each succeeding vowel sung through slightly rounded lips. Most of the actual sound remains inside the mouth, and the result is a darker, more mysterious tone, though not swallowed. A whispered dynamic is a natural result of this type of articulation.

B

Figure 7. Mark Hayes, arranger, *All Creatures of Our God and King*. © 1982 by Shawnee Press. Reproduced by permission.

With the articulators in a more compact space, it is much easier to glide from one satin word to another.

Some Final Words

The development of sensitivity to language is a process that requires great discipline and imagination. But if choral music-making is going to be more than lonely notes, lifeless rhythms, and empty

words, conductors must introduce their singers to the inherent expressivity of language. Choral music represents the essence of the human experience because it fuses two distinct yet inseparable elements into one creation: music—the language of the soul—and word—the communicator of our thoughts, feelings, dreams, and experiences. The union of words and music leaves no room for prejudice, only pride.



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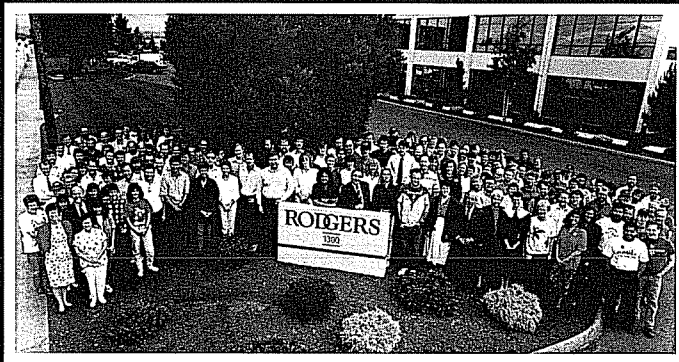
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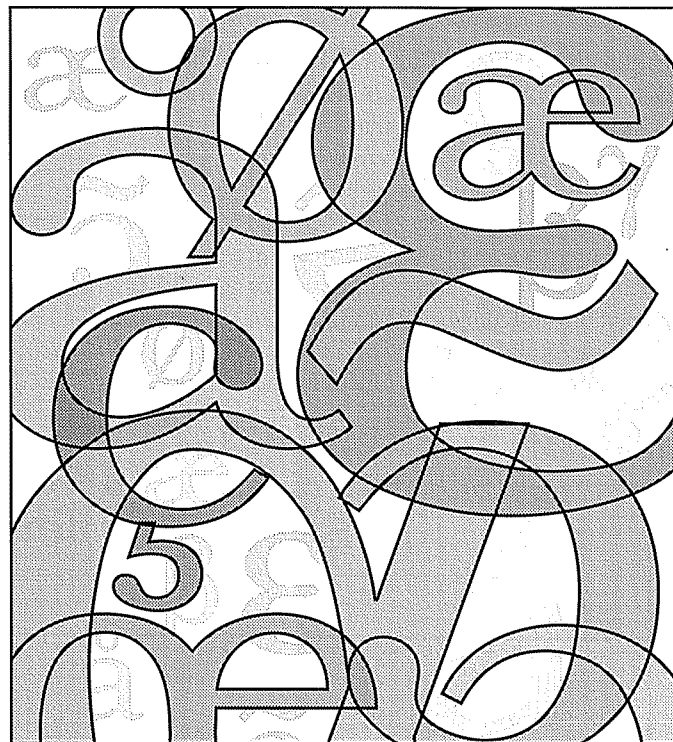
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—CJ—

Diction Considerations in *Five English Folk Songs* by Vaughan Williams

by Amy Goodman



An American conductor preparing an informed performance of Vaughan Williams's *Five English Folk Songs*¹ needs to consider various diction-related questions. Determining what pronunciation to request of an American chorus requires evaluating the linguistic abilities of the chorus and Vaughan Williams's expectations with regard to the English texts.

An important factor in deciding how best to pronounce the texts of the *Five English Folk Songs* is their nature and literary provenance. Because Vaughan Williams's settings are artful arrangements of informal folk melodies, their nature is eclectic. The arrangements are based on informal, monophonic melodies from various regions of England.² Regional dialects characterized the original pronunciations of the texts. In setting these songs as polyphonic choral compositions, however, Vaughan Williams probably did not intend them to be sung in their original dialects. More likely, he expected British choristers to sing them in Received Pronunciation, the accent of "those in the upper reaches of the [British] social scale, as measured by education, income, and profession, or title."³ What best distinguishes Received Pronunciation from other English accents is its almost exclusive use by the British Broadcasting Corporation and its comprehensibility.

That Vaughan Williams expected his *Five Folk Songs* to be sung in Received Pronunciation is an assumption based on the composer's background and an analysis of the arrangements themselves. These polyphonic settings no longer resemble pure folk songs and thus render inappropriate the dialectal pronunciations of the original songs. Moreover, Vaughan Williams omits from his arrangements some earthy and vulgar verses that were included in the original versions of the folk songs.

As a practical matter, the use of Received Pronunciation by a choral ensemble benefits the choral tone by using an accent different from the singers' habitual one. Thus, choral blend is enhanced through the standardization of vowel sounds, the coordination of parts of diphthongs, and the formation of homogeneous *schwa* vowels.

The use of Received Pronunciation by American choristers, on the other hand, becomes particularly difficult because of the variety of regional dialects in this country and the fact that they are deeply rooted and inbred. One means of unifying these diverse American dialects is to center them in a pronunciation called Standard American English. Such a standard is set forth in Kenyon and Knott's *A Pronouncing Dictionary of American English*.⁴ The pronunciation of Standard American English differs from Received Pronunciation in a number of ways, ranging from the formation of certain vowels and consonants to the pronunciation of entire words.

Another factor influencing diction decisions is the speed and nature of the musical declamation. The text of a passage set to quick music, for example, is sung differently from the same text set to slow, sustained music. Vowels in weak syllables often must be altered if they occur on a sustained pitch. Furthermore, some vowels cannot be sung pleasingly or intelligibly in unusually high or low tessituras and, therefore, must be modified. Certain American pronunciations, such as a tight or swallowed *r* or a throaty *l* are less conducive to good choral tone than are their British counterparts. The vowel-like American *r* is usually produced with extreme tension in the tongue, which in turn causes the muscles of the throat to tense.

Creating a Pronunciation Guide

The foregoing considerations help to determine a workable pronunciation for Vaughan Williams's *Folk Songs*. A textual

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examination of his first song, "The Dark Eyed Sailor," will serve as a prototype for the other songs. The chart that concludes this article shows 1) the Received Pronunciation of each word, using the International Phonetic Alphabet (IPA); 2) Standard American English pronunciations which differ from those in Received Pronunciation; and 3) hybrid pronunciations, a possible solution text that combines sounds of Received Pronunciation and

Standard American English with vowels modified for musical reasons and which considers the linkage of words into phrases.

Following the text is a table of IPA symbols used in the transcriptions of the song text. The table illustrates and reconciles differences in pronunciation found in Daniel Jones's *Everyman's English Pronouncing Dictionary*,⁵ Kenyon and Knott's dictionary, and Madeleine

Marshall's *The Singer's Manual of English Diction*.⁶ For example, Received Pronunciation uses [ɑ] while Standard English gives [æ] in words that Marshall classifies as "ask" words,⁷ e.g., the word "half" in line 11 of the chart. Because the solution text is intended for American singers, [æ] is given as the preferred vowel. In words such as "gone," in line 5, Received Pronunciation has [ɒ] where Standard American uses [ɔ]. Once again, the American sound is suggested in the solution text. The table also shows differences in use of some IPA symbols by the various pronunciation guides. For example, in Kenyon and Knott's dictionary, the long vowel sound in words such as "lady" and "sailor" is transcribed as [e], whereas in Jones's dictionary it is [eɪ]. Similarly, the diphthong in words such as "so" and "alone" is given as [əʊ] in Jones; Kenyon and Knott, however, simply give [o].

In the solution text, allowances have been made for differences in durations of vowel sounds. Therefore, [eɪ] diphthongs in Received Pronunciation are listed in the solution text as [e'] when they occur on relatively sustained notes. Similarly, some [o] sounds in Standard English are listed in the solution text as [oʊ] or [ɔʊ]. The latter is for relatively sustained sounds. The initial open vowel sounds of both [e'] and [ɔʊ] are more natural sounding in sustained contexts than are their closed counterparts. On the other hand, short-note values render diphthong pronunciations difficult. Therefore, some [e'] and [ɔʊ] phonemes are suggested in the solution text as [e] and [o].

Another factor to consider is the use of [hw] in the case of words beginning with *wh*, e.g., "which," "white," and "when." Because Vaughan Williams lived during a period when the pronunciation of [hw] for [wh] was considered correct, [hw] is given in the citations.

A final consideration is the difference between strong and weak forms of certain words. A. C. Gimson, editor of *Everyman's English Pronouncing Dictionary*, writes:

The terms "strong" and "weak" refer to the alternative pronunciations possible for grammatical items in connected speech, the strong form being appropriate generally only

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when the items carry stress. . . . It must be noted that the weak form has a higher frequency of occurrence in connected speech.⁸

For consistency's sake, strong forms are cited in the main in the Received Pronunciation and Standard English transcriptions, with weak forms being introduced, when appropriate, in the solution text. Considerations of syllable duration in the musical setting and of juncture help determine which form of a word is appropriate. In some words, certain American vowel sounds are so often pronounced in their weak form that they are given in the solution text regardless of their strong context, e.g., the use of [ʌ] for [ɒ] in such words as "was" and "from."

"The Dark Eyed Sailor"

At the opening of "The Dark Eyed Sailor," the final *t* of the first word may be pronounced in a variety of ways. It could be aspirated and elided with the following *w* of "was," thereby forming [ɪ twəz], or it could be imploded and separated slightly from "was" [ɪd wəz]. Here the *d* represents, in a narrower transcription, an allophone of *t*. For the suggested hybrid version, an imploded *t* (that is, neither a voiced *d* nor an aspirated *t*) is chosen. This decision is based on the informal nature of the folk songs, in which context "twəz" seems out of character.

Another question of juncture occurs in line 1 between the words "was" and "walking." Rather than [wə zwɔkɪŋ] (close juncture), the solution text suggests [wəz wɔkɪŋ] (open juncture). The text "Why walk alone" in line 4 provides an example of how differences of juncture can affect the comprehension of words. The close juncture [wɔ kəlon] can cause the second word to be heard as "cologne." Hence, open juncture is the choice. Line 6 illustrates an analogous situation. When "her eyes" is pronounced [hə raɪz], a new word, "rise," is formed. However, because the consonant involved here is an *r* rather than a *k*, as in line 4, Marshall suggests close juncture.⁹ She also states that close juncture is correct when a word ending in a voiceless /θ/ precedes a word beginning with a vowel.¹⁰ Such is the case in line 17 with the words "forth a" [fɔ θə].

In addition to the questions of juncture discussed above, vowel modifications affect the sonority of a musical setting. "The Dark Eyed Sailor" presents no high or low tessituras that would necessitate vowel modification. A number of weak syllables containing the *schwa* sound, however, require modification because they are sustained. For example, final vowel sounds in such words as "William" (line 4), "bottom" (line 10), and "welcome" (line 12), occurring in sustained contexts, tend to assume a short *u* color rather than a true neutral *schwa*. This [ʌ] would be especially prominent in line 10 at "bottom of the sea," because of the *rallentando* occurring in all voice parts.

The occurrence of diphthongs creates other diction problems. For example, the words "while tears" in line 5 are first sung by sopranos alone. In order for the choral sound to be unified, all the singers must produce the principal vowel [a] in [hwaɪl] and the main vowel [ɪ] in [tɪəz]. Care should be taken to sing a forward, British [ɪ] at the end of the word "while," so that the consonant does not cause an American swallowed sound.

The [aɪ] diphthong is also prominent in "shining," the penultimate word of the song. Because the word is sung simultaneously in all voice parts during a *rallentando*, coordination of the parts of the diphthong is very important. In contrast to this sustained instance of the [aɪ] diphthong, the word "I've" in line 13 is set to a quick sixteenth note within an

animato context. Hence, the diphthong passes quickly, and coordination of the parts is easier.

Linking sounds, called glides, occur throughout "The Dark Eyed Sailor." For example, a [j] glide occurs naturally



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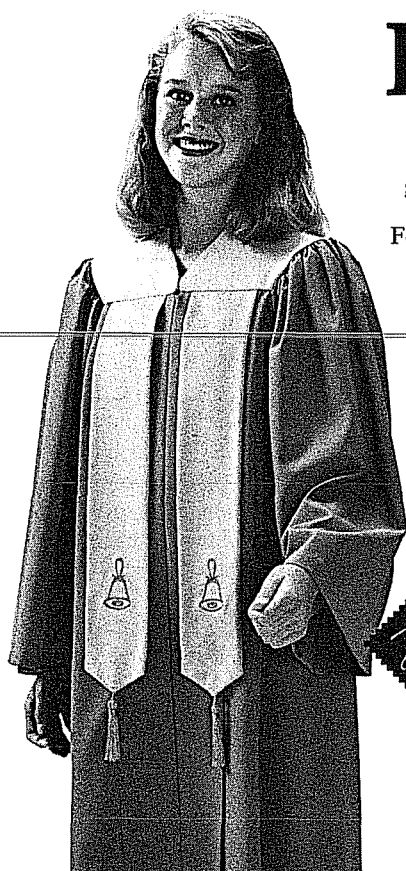
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between the words "the" and "air" (line 2). Not to allow the glide causes a glottal stroke on the word "air," thereby creating open juncture, which introduces a formality that might be inappropriate for the folk song. An example of the [w] glide that occurs in rapid English speech is found between the words "true" and "and" in line 14. Here the [w] glide prevents a glottal stroke from initiating the word "and."

The above examples serve to highlight the need for careful attention to vowel sounds, juncture points, diphthongs, and glides in the performance of Vaughan Williams's *Folk Songs*. Perhaps the most important consideration when choosing how to pronounce the texts of these songs is choral ensemble. Tone, rhythm, and intonation can all be unified to a great extent by careful attention to diction. Thus, Received Pronunciation, altered as noted in the chart that follows, serves both Vaughan Williams's probable expectations as well as a choral conductor's need for a form of English conducive to good ensemble singing.

The author wishes to acknowledge Thomas Dunn's contribution to this article.

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- ⁷ Ibid., 185-88.
- ⁸ Jones, xxvii.
- ⁹ Marshall, 14.
- ¹⁰ Ibid., 93.

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The Dark Eyed Sailor

Beneath each line of text is the Received Pronunciation, the Standard American English, and the "solution" text. Underlined vowels in the solution text have been altered from both RP and SAE citation forms on account of their duration in the musical setting (see p. 22, col. 3).

1)	It it it	was wɒz wɑz wʌ	a ə z ə	comely kʌmli kʌmli	young jʌŋ jʌŋ	lady leɪdi leɪdi	fair, feə feə feə	Was wɒz wɑz wʌz	walking wɒkɪŋ wɒkɪŋ wɒkɪŋ	out aʊt aʊt aʊt		
2)	for fɔ fɔr fɔ	to tu tu tu	take teɪk teɪk teɪk	the ði ði ði	air; eə er eə	she ʃi ʃi ʃi	met met met met	a ə ə ə	sailor seɪlə seɪlə seɪlə	all ɔl ɔl ɔl	on ɒn ən ən	her hɜ her hʌ
3)	way, wei we r weɪ	So səʊ so" sɔ"	I aɪ aɪ aɪ	paid peɪd peɪd peɪd	attention ə'tenʃn ə'tenʃən ə'tenʃən	to tu tu tu	what hwɒt hwat hwat	they ðei ðei ðe	did dɪd dɪd dɪd	say. sei. sei. sei		
4)	Said sed sed	William, wɪljəm wɪljəm wɪljəm	"Lady leɪdi leɪdi leɪdi	why hwaɪ hwaɪ hwaɪ	walk wɒk wɒk wɒk	alone? ələʊn ələʊn ələʊn	The ðə ðə ðə	night naɪt naɪt naɪt	is ɪz ɪz ɪz			
5)	coming kʌmɪŋ kʌmɪŋ kʌmɪŋ	and ænd ænd æn	the ðə ðə ðə	day deɪ deɪ de	near nɪə nɪr nɪə	gone." ɡɒn ɡɒn ɡɒn	She ʃi ʃi ʃi	said, sed sed sed	while hwaɪl hwaɪl hwaɪl	tears tɪəz tɪrɪz tɪəz		
6)	from frɒm from frʌm	her hɜ hɜ hɜ	eyes aɪz aɪz r aɪz	did dɪd dɪd dɪd	fall, fɔl fɔl fɔl	"It's ɪts ɪts ɪts	a ə ə ə	dark dɜk dark dɜk	eyed aɪd aɪd aɪd	sailor seɪlə seɪlə seɪlə		
7)	that's ðæts ðæts ðæts	proving pruːvɪŋ pruːvɪŋ pruːvɪŋ	my maɪ maɪ maɪ	downfall. daʊnfɔl daʊnfɔl daʊnfɔl		It's ɪts ɪts ɪts	two tu tu tu	long lɒŋ lɒŋ lɒŋ	years jɪəz jɪrɪz jɪəz	since sɪns sɪns sɪns		
8)	he hi hi	left leɪft leɪft leɪft	the ðə ðə ðə	land; lənd lənd lənd	He hi hi hi	took tʊk tʊk tʊk	a ə ə ə	gold ɡəʊld ɡoʊld ɡɔʊld	ring rɪŋ rɪf rɪf	from frɒm frʌm frʌm	off ɒf ɔf ɔf	my maɪ maɪ maɪ
9)	hand; hænd hænd	We wi wi wi	broke brəʊk broʊk broʊk	the ðə ðə ðə	token, təʊkən toʊkən tɔʊkən	here's hɪəz hɪrɪz hɪəz	part pɑt pɑt pɑt	with wɪð wɪð wɪð	me, mi mi mi,	And ænd ænd æn		
10)	the ði ði ði	other əðə əðə əðə	lies laɪz laɪz laɪz	rolling rəʊlɪŋ roʊlɪŋ ɔʊlɪŋ	at æt æt æt	the ðə ðə ðə	bottom bɒtəm batəm batəm	of ɒv av ʌv	the ðə ðə ðə	sea." si si si		

- 11) Then half the ring did young William show, She was
 ðen haf æ ɾɪŋ dɪd jʌŋ wɪljəm ʃəʊ ʃi wɒz
 ðen hæf æ ɾɪŋ dɪd jʌŋ wɪljəm ʃoʊ ʃi wɒz
 ðen hæf ðə ɾɪŋ dɪd jʌŋ wɪljəm ʃʊ ʃi wɒz
- 12) distracted midst joy and woe. "O welcome, William,
 dɪstræktɪd mɪdst dʒɔɪ ænd wəʊ əʊ welkəm wɪljəm
 dɪstræktɪd mɪdst dʒɔɪ ænd woʊ Ou
 dɪstræktɪd mɪdst dʒɔɪ ænd wʊ ʊ welkəm wɪljəm
- 13) I've lands and gold For my dark eyed sailor so
 aɪv lænds ænd gəʊld fɔ maɪ dɜk aɪd seɪlə səʊ
 aɪv lændz æn gɔld fɔ maɪ dɜk aɪd seɪlə sɔ
 aɪv lændz æn gɔld fɔ maɪ dɜk aɪd seɪlə sɔ
- 14) manly true and bold." Then in a village down by the
 mænli tru ænd bəʊld ðen ɪn ə vɪlɪdʒ daʊn baɪ ðə
 mænli tru æn bɔld ðen ɪn ə vɪlɪdʒ daʊn baɪ ðə
 mænli tru æn bɔld ðen ɪn ə vɪlɪdʒ daʊn baɪ ðə
- 15) sea, They joined in wedlock and well agree.
 si ðeɪ dʒɔɪnd ɪn wedlɒk ænd wel əgri
 si ðeɪ dʒɔɪnd ɪn wedlɒk ænd wel əgri
 si ðeɪ dʒɔɪnd ɪn wedlɒk ænd wel əgri



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16)	So	maids	be	true	while	your	love's	away,	For	a
	səʊ	meɪdz	bi	tru	hwaɪl	jɔ	lʌvz	əweɪ	fɔr	ə
	so ^u					jur			fɔr	
	sɔ ^u	medz	bi	tru	hwaɪl	jɔ	lʌvz	əwɛɪ	fɔ	r ə

17)	cloudy	morning	brings	forth	a	shining	day.
	klaʊdɪ	mɔ:nɪŋ	brɪŋz	fɔθ	ə	ʃaɪnɪŋ	deɪ
		mɔ:nɪŋ		fɔθ			
	klaʊdɪ	mɔ:nɪŋ	brɪŋz	fɔ θ	ə	ʃaɪnɪŋ	dɛɪ

Differences in IPA Transcriptions

Vowels	Marshall	Kenyon & Knott	Jones	Solution
[ɑ]	father	far	[ɑ:] barn	[ɑ]
[ɛ]	wed	yet	(see below*)	[ɛ]
[ɪ]	it	pity	pit	[ɪ]
[i]	me	bee	[i:] bean	[i]
[æ]	cat	sang	pat	[æ]
[u]	too	tooth	[u:] boon	[u]
[ʊ]	full	full	put	[ʊ]
[o]	obey	go*	(see below*)	[o]
[ɔ]	warm	jaw	[ɔ:] born	[ɔ]
[ɜ]	learn	further	[ɜ:] burn	[ɜ]
[ʌ]	up	custom	putt	[ʌ]
[ə]	sofa	farther	another	[ə]
[e]	ate	rate	pet*	[e]
[a]	ask	bath	(see below*)	[a]
[ɒ]	hot	watch	pot	[ɒ]

*N.B.: Jones does not employ the symbol [ɑ] except in diphthongs, nor [ɛ] and [o] at all. For [ɛ] he uses [e], since the long, diphthong form is [eɪ]. This is transcribed as [ɛɪ]. For [o] he uses the diphthong [əʊ], where Kenyon and Knott use [o]. Both have been transcribed in the "solution" text as [o^u].

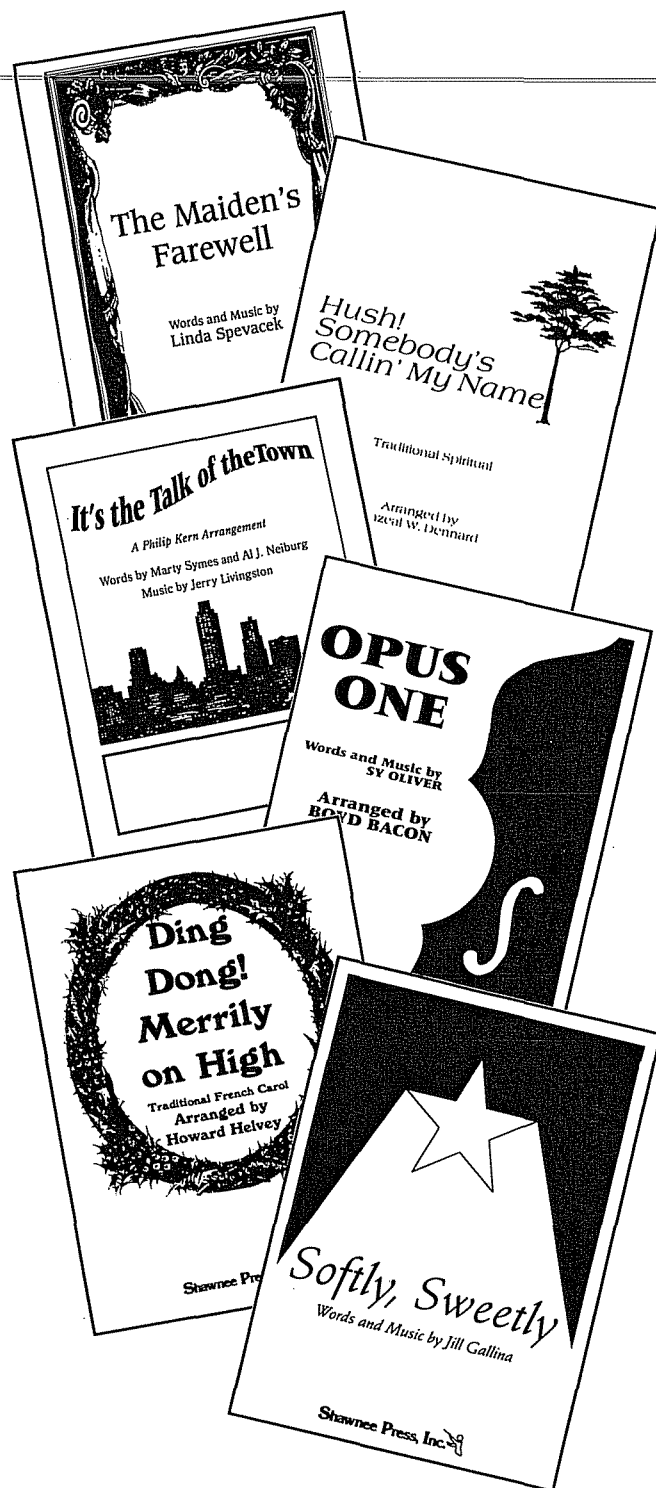
Diphthongs	Marshall	Kenyon & Knott	Jones	Solution
[aɪ]	night	[aɪ] might	[aɪ] buy	[aɪ]
[ɛɪ]	day	[e] day	[ɛɪ] bay	[ɛɪ]
[ə]	boy	boy	boy	[ɔɪ]
[aʊ]	now	[aʊ] how	[aʊ] now	[aʊ]
[oʊ]	no	[o] no	[əʊ] no N.B.	[ɔ ^u]
[ɛə]	air	air	[eə] pair	[ɛə]
[ɪə]	ear	ear	ear	[ɪə]
[ɔə]	ore	ore	(or [ɔ:]) ore	[ɔ]
[ʊə]	sure	sure	sure	
[ju:]	you	[ju] you	[ju:] you	

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The President's Address from the 1993 ACDA National Convention

by William B. Hatcher



Every two years, the ACDA President is asked to comment on the state of things important. Whether these things are important to this President alone remains to be seen, but they are my concerns as witnessed from the viewpoint of this office—an office that has given me incredible and stimulating opportunities during my term of service.

Almost as much as the miracle of music itself, what is important to me is that we are here at this convention—four thousand strong, representing every state of our country and over a dozen foreign countries—all in the name of this art. Our convention is now the largest national music convention in the United States. Four thousand choral musicians are attending, at considerable personal expense, because of this art.

It is important to me that we continue to value this art of such quality and nobility. Perhaps *more* important, however, is that we recognize that the values of our art are *not* understood or shared by very many people in our American society. In fact, the core issues of freedom of expression, the definition of right and wrong, the changing roles of men and women, the weakening of the nuclear family, and recent renewal of centuries-old conflicts between countries all point to a changing and unsettled world.

As choral artists and teachers, many of us feel that we are weathering a maelstrom of criticism and decline in the arts and arts education. Despite those who argue that the “civilizing capacities” of the arts will serve alone to justify their support, our country ranks among the lowest of industrialized nations in per capita expenditures for the arts. In 1992 the aggregate

legislative funding level for arts agencies receded to eighty-four cents per person. And the students involved in high school music now average about 12 percent of total enrollment. This decline in music education has impoverished our next generation of performers and audiences.

The authors of *Megatrends 2000* promise that the arts are on their way to an incredible renaissance in America. But how quickly things have changed since that book appeared in 1990. The authors could not take into account the double demoralization of the artistic community at the hands of the AIDS epidemic and the shortsighted, narrow viewpoint of what constitutes art held by some of our artless, controlling politicians. Nor did the authors anticipate the deep recession coupled with the weakening of public-sector funding for the arts. Private and corporate giving has attempted to fill the cultural money gap, but our recent economic woes have slowed that down as well. Charitable giving has dropped nationwide, even more than the recession-caused drop in household income. From 1989 to 1991, giving to the arts dropped 14 percent (and giving for education dropped 23 percent). While a recent Harris poll concluded that Americans may be willing to provide more support for the arts, it is painfully clear that the average American has not yet been convinced by us to *invest* in the arts. According to William Cleveland in “The Arts as Infrastructure in the 21st Century America,” this means that the arts are undeniably an American “extra.”

If we weep over our frustrations, we shed only tears rather than light on the situation. Is it not possible to move with purpose into this rather empty and transitional society, and reassert the role of the arts? This may be the time for a cultural coup! Ah, but the situation is discouraging, you may say. I say that we have no choice. Cleveland suggests that we step into the cultural and social turmoil of the world and demonstrate

William B. Hatcher is Professor of Music and Director of Choral Activities at the University of Iowa, Iowa City, Iowa. He currently serves as ACDA Vice-President.

how the arts are basic to education, an essential resource for community development, a common language in a global culture, a discipline of creativity for technology, and a bridge-builder between the material and spiritual worlds.

It is important that we remember the fundamental principle about the nature of our human gifts: we have the freedom to choose. We have imagination, conscience, and independent will. We can write new programs for ourselves and for those with whom we come into contact. Let us become *proactive* with the nurture of our choral music—where our behavior is a function of our decisions, not our conditions. Stephen Covey has compared reactive with proactive people:

With reactive people—if the weather is good, they feel good. If it isn't, it affects their attitude and their performance. Proactive people can carry their own weather with them, and they focus upon their values.

Let us be *proactive* with those whom we contact daily: our singers, our colleagues,

our music support committees—our *future*. Howard Swan often reminded us that those scruffy little singers in our choirs were future school board members, city councilors, foundation members, and, God help us, politicians.

If we teach comic-book choral literature, we will not be able to say honestly that music is basic.

In this context, I would like to announce the formation of a new ad hoc committee, which should be very important and helpful to our cause in the future—the ACDA Advocacy Commission. I have asked Royce Saltzman, a Past President of ACDA and President of the International Federation for Choral Music, to chair this commission. Its purpose shall be to focus upon models and methods in fostering and promoting choral music experiences at all levels, to give guidance to ACDA leadership for improving the quality of choral music, and to recommend procedures for developing public support of choral music as an important medium of artistic expression in America. I have great hopes for the success of this commission.

In addition, as most of you are aware, we have created the ACDA Endowment Trust. This is *your* trust, the proceeds of which will be used solely for projects supporting choral music. It deserves your support and your giving. The chairman is Judge Charles Stokes, from Dallas, Texas. Board members are Josephine Abney of Greenwood, South Carolina; Maxine Asselin of Taunton, Massachusetts; Maurice Casey of Columbus, Ohio; Louis Batson, Jr., of Greenville, South Carolina; and Gene Brooks, Executive Director of ACDA.

Then what can each of us do? I think we know. As I said, we have imagination, conscience, and independent will. In choosing to be proactive with our choral art, we must make the choice for quality in music. Regardless of the age or experience of our choir members, we serve as teachers. We provide a model and image of the music to be studied and performed. If we teach comic-book choral literature, we will not be able to say honestly that music is basic. As Ralph Waldo Emerson wrote, "How can I hear what you say when what you *are* keeps ringing in my ears?"

The fact remains that choral singing is an art and part of a universal expression. That is why I particularly like the title (as well as the content) of Chorus America's new weekly radio broadcast of choral music: "The First Art." Choral singing is a part of our humanity, an expression of our lives and our spirit. We continue to be thrilled with the artistic, cultural, and spirit-filled performances at this convention. This is what it is all about. We are not pleased just because the notes and rhythms are correct. Rather, we are lifted; we are changed.

In Benjamin Britten's *Balulalow*, we hear the quiet murmuring of "trans-*eamus*," as if it were a cue from our own souls: we are *transformed*. After the last echoes of this convention are over, let us go and transform others with the magic—and the very centrality—of the choral art. We *do* have the freedom to choose, and we have made our choice.

—CJ—

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REHEARSAL BREAKS

Vowel Modification Made Easy

by Mallorie Chernin

FOR CHORAL DIRECTORS, a homogeneous sound, or blend, is one of many critical factors in achieving good choral tone. Various elements contribute to realizing a uniform sound—dynamics, vibrato, tone color, vowel formation, etc. Unmatched vowels can also be one of the factors contributing to pitch problems.

In regard to vowel formation, it is not enough for the conductor to know the proper pronunciation of the text and insist that all singers match one another exactly. In extreme ranges, vowel modification is necessary to produce an open, resonant sound and to ensure that the quality of sound is uniform throughout the vocal range. In *Dynamics of the Singing Voice*, Meribeth Bunch writes:

A singer ascending a scale requires certain shifts of resonance which are usually achieved by a modification of the vowel sound. . . . The resulting physical appearances of the tongue and mouth are not the same as the patterns described in the texts on speech, although the sung vowels somehow are still perceived correctly by the listener.¹

Vowel modification is a complex subject, with many approaches. This article will present one approach to modifying vowels based on their classifications.

Many beginning singers need to be told to open their mouths as they try to sing through a narrow opening, thus squeezing the tone and creating a tense, pinched sound. Ideally, singers should modify vowels by simply opening the mouth to allow the creation of more

space.² Some instructors use phrases like “let your mouth open if it feels like it wants to” or “allow your jaw to drop.” Other teachers ask their singers to insert three fingers between their front teeth, which can create too large an opening, thus distorting the vowel and the overall sound. Alternatively, the singer can be given a vowel to move *toward*. For example, the word “see” on a g-sharp² for sopranos may be altered in the direction of the vowel in the word “sit.” The singers still sing the word “see” but open the mouth slightly toward an “ih” [i] sound instead of the clamping down on the “ee” [i] vowel and squeaking on the high note.

The proper pitch on which to begin vowel modification depends on the range of the singer. Each voice has a middle range in which the vowel may remain pure, and above or below which modification must take place. There are differences of opinion regarding the exact parameters of each vocal register, and one must allow for

individual differences.³ The ranges given in Figure 1 represent somewhat conservative estimates for most singers in high school, college, or community choirs. In the middle registers shown below, vowels typically need no modification and may remain pure.

Vowels belong to three groups: front, back, and central or neutral.⁴ The front vowels include [i] (“see”), [ɪ] (“sit”), [e] (“chaos,” “été”), [ɛ] (“set”), and [æ] (“lamb”). Back vowels are [u] (“moon”), [ʊ] (“foot”), [o] (“old”), [ɔ] (“all”), [ə] (“put”), and [ʌ] (“up”). Front vowels could also be described as lateral vowels, with the lips in a smiling position, and back vowels may be characterized as rounded vowels, with the lips in a more forward, covered position.

Vocal experts argue whether [ɑ] (“father”) or [ʌ] (“up”) is the more open vowel. It is easier to avoid tension in the back of the tongue when using the [ɑ] sound. Furthermore, [ɑ] can be approached from the front and back

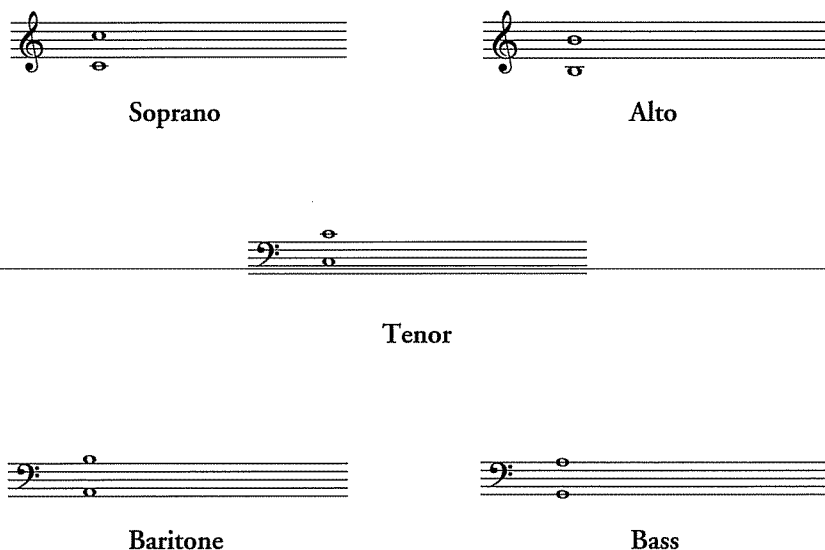


Figure 1. Middle registers

Mallorie Chernin is Director of Choral Music at Amherst College, Amherst, Massachusetts.

vowels,⁵ as well as by [Λ], and can be adjusted more easily in terms of brightness and darkness. For these reasons I choose to open vowels toward [α]. The chart in Figure 2 indicates the manner in which each set of vowels is modified toward the open sound of [α].

As an example, if a choir is singing the word "moon" on the pitches shown in Figure 3, the soprano and tenor open toward [U] ("foot") while the alto, baritone, and bass need not change. If a women's chorus sings the word "say" at *forte* level on the chord shown in Figure 4, the first sopranos and second

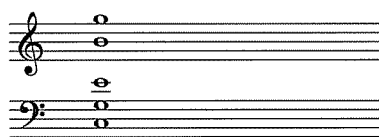


Figure 3

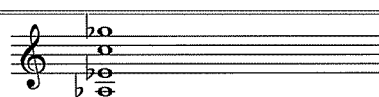


Figure 4

altos would need to modify toward [ε] ("set"), whereas the second sopranos and first altos would not need to make an adjustment.

There are many other variables that contribute to a well-tuned, balanced, clear, homogeneous choral sound. Vowel modification is a major tool, however, that conductors should use in shaping that tone.

NOTES

- ¹ Meribeth Bunch, *Dynamics of the Singing Voice* (New York: Springer-Verlag, 1982), 89.
- ² Richard Miller, *The Structure of Singing* (New York: Schirmer Books, 1986), 158.
- ³ For a thorough discussion of range and vocal registers, see John W. Large, ed., *Vocal Registers in Singing: Proceedings of a Symposium* (The Netherlands: Mouton and Co., 1973), in particular, "Radiological Findings in the Study of Vocal Registers," by D. Ralph Appelman, and "Research Potentials in Voice Registers," by Godfrey E. Arnold.
- ⁴ Miller, 51. The author describes vowel structure and how vowel sounds are phonated, and provides an explanation of the International Phonetic Alphabet (IPA). Unfortunately, there is much disparity among experts as to the exact pronunciation of the *schwa* and categorization of "ah" [α] ("father") and "uh" [Λ] ("up"). In his most helpful book, *Diction* (Boston: E. C. Schirmer, 1975), John Moriarty lists an entire range of sounds for the *schwa* in English, German, and French. I prefer the conventional use of the *schwa* as heard in the word "put." Because of my difference with Miller regarding the *schwa* sound, my vowel categories vary slightly from his.
- ⁵ *Ibid.*, 157.

—CJ—

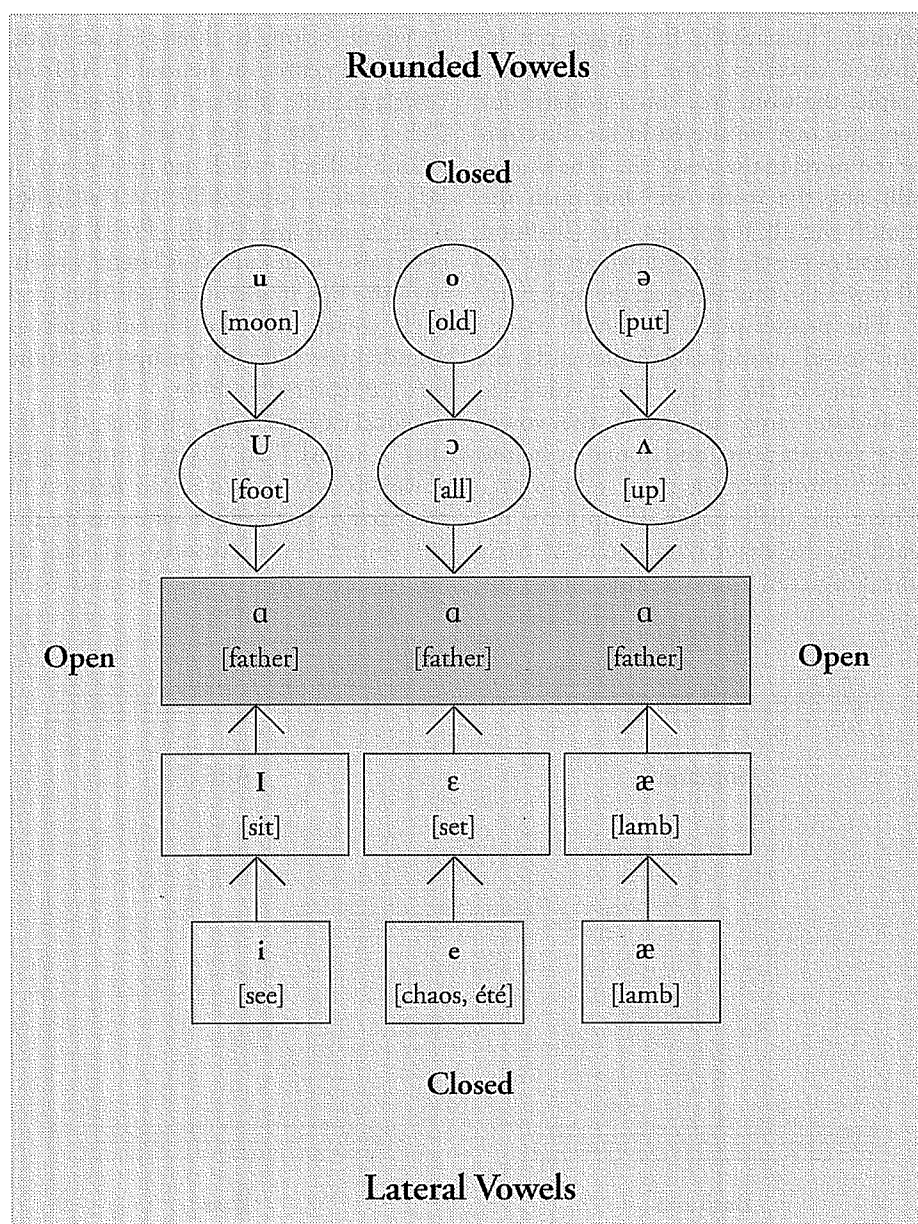


Figure 2. Vowel modification

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What Makes a Good Text?

by Jean Janzen

CHORAL MUSIC is like a marriage. It is text and music bound together, for better or worse. Like marriage, one weak partner can be sustained and strengthened by the other, but what we long to see and hear is the great match. This is the thrill of art, all components in such a stimulating and pleasing interchange that we can feel it in our bones. As a writing and teaching poet, I wish to comment from the text-side of the marriage.

Edwin Arlington Robinson defined poetry as "a language that tells us something that cannot be said."¹ This definition expresses both the limitation and the hope of poetry—we cannot say it, and yet we try and are compelled to keep trying. It is similar to the way we approach sacred worship. A. W. Tozer said that we stand before the mysteries and somehow know that the most appropriate response is silence. And yet, "were we to hold our peace, the stones would cry out."² This sense of necessity is an impetus for the poet and composer and a foundational stone of art. As we seek text and music that has this sense of necessity, we approach our task with the attitude of both priest and prophet—priest when we sustain what is lively and true in tradition, prophet when we call attention to the future, the need for change, awakening the complacent.

How does a choral director identify a good text? I suggest asking three questions, the ones I ask myself about my own poem as I try to finish it: is it memorable, is it true, and is it beautiful?

Jean Janzen has published two books of poetry and teaches creative writing and poetry at Fresno Pacific College, Fresno, California.

Is It Memorable?

In class when I ask the students this question about a poem just read, they will most often remember a word, line, or phrase which is an image or contains one, a concrete detail which hooked their sight and hearing. Often it is the placement of the image in a surprising turn within a duller landscape of words. Why do I remember "When morning purples all the sky" from childhood? It was Easter, still cold, and the high school choir imprinted my faith and imagination with that color used as a verb.

Language is tired with its heavy baggage of centuries of use and connotation. When it is made new, rescued from cliché and expected metaphor, we remember again. The book of Job still surprises us, the Psalms, prophets, the ancient Chinese poems. The sheep, coin, vine, and wheat of the parables are our entryways to the abstractions of salvation, peace, and

mercy. What our senses take in allows our consciousness the emotional response, which then our minds organize.

According to the German philosophers, there are two ways of knowing—*können*, to know about, and *wissen*, to know of. Experiencing art is to know in the second sense, not just added information. With George Herbert's "But thy silk twist let down from heav'n to me, / Did both conduct and teach me, how by it / To climbe to thee,"³ we can image and know.

"Make surprising connections," my poetry writing teachers told me. William Carlos Williams writes, "The tendency is to say what others expect to hear. Say something else."⁴ In religious writing this is particularly needed. The text with the proclamation and statement of creed must be part of worship, but there is room for "truth at a slant,"⁵ a text that evokes contemplation and dialogue.

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Is It True?

Does the text reflect what I really experience, how I really talk, what I truly long for, not what is expected or familiar for its own sake. "True" asks me to be as honest as I can be, finding some protection in the form of the poem, for, as Nietzsche wrote, "We have art in order that we may not perish from the truth."⁶

To write what is true is to give the whole picture, the horror and the glory, as T. S. Eliot insisted.⁷ This is a warning against sentimentality, where one's feeling about feelings are the major expression, as in speaking of how sorrowful we are about being sad. It is the false sweetness which we tend to layer over life so we will feel better, but which stunts growth.

While "telling it as it is" has been a dictum of our modern times, we tire of this when it ends only in despair and a wallowing in ugliness. Good poetry is inclusive, recognizing pain and joy, light and dark, and the many variations of paradox and oppositions.

Truth is the catalyst for change. It moves us to a wider look at life and an openness that may be painful and make us more vulnerable. It is also the path to greater wholeness, bringing our broken pieces together. Good text does that. In sacred literature, changes have come about in attributing feminine characteristics of God and allowing inclusive language, which brings balance to our choral experience. The inclusion of texts from various ethnic cultures also enriches our movement toward what is true.

Is It Beautiful?

Beautiful and true are synonymous in the ultimate sense. It is the quality that becomes the real test of poetry. As Emily Dickinson said, "If I feel physically as if the top of my head were taken off, I know that it is poetry."⁸

A text that is beautiful has a shape, a unity of some kind. It has an order which goes beyond prose. Good prose puts words in the best order possible. As Samuel Taylor Coleridge wrote, poetry demands the

best words in the best order.⁹ With poetry, we are aware of musical language, of repeated vowels and consonants, of internal and end rhyme, of the necessity of rhythm. Here is where we feel the language dance, where we sense its marriage to music at its most intimate level. Then we ask, does the text feel unified, do the metaphors and images play off each other, does the drumbeat fit the meaning? Do the text and music embrace?

We must beware of texts, however, that beguile us for the art itself, art for its own sake. When you read a text and get caught up in its craftsmanship more than its meaning, you do not have a good text. True beauty will always answer positively the question, "Does it move me to remember my own experience?" Only then does it satisfy our real needs.

The art of text and music combined is a high art. It enters new territory for growth and imagination. It sustains and preserves the true and beautiful of our past. It is a vehicle for faith to support us where reason fails. It is a marriage that is subversive to what is destructive in ourselves and our society. And when our voices are gathered to sustain the best language on the best tones which our breath can carry, we are elevated to the level of human experience for which we were intended.

NOTES

- ¹ William Flint Thrall and Addison Hibbard, eds., *A Handbook to Literature*, rev. ed. by C. Hugh Holman (New York: Odysee Press, 1960), 366.
- ² A. W. Tozer, *The Knowledge of the Holy* (New York: Harper, 1961), 14.
- ³ George Herbert, *The Poems of George Herbert* (London: Oxford University Press, 1961), 80.
- ⁴ Reginald Gibbons, ed., *The Poet's Work* (Chicago: University of Chicago Press, 1979), 199.
- ⁵ Emily Dickinson, *The Complete Poems of Emily Dickinson* (Boston: Little, Brown & Co., 1960), 506.
- ⁶ Friedrich Nietzsche, source unknown.
- ⁷ T. S. Eliot, *On Poetry and Poets* (New York: Farrar, Strauss, & Cudahy, 1957).
- ⁸ Thrall, 366.
- ⁹ Ibid., 365.

—CJ—

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REPERTOIRE & STANDARDS COMMITTEE REPORTS

THE SAN ANTONIO Convention in March was a major event for the Repertoire and Standards committees, not just for their superb involvement in the planning and execution of the convention program, but in the opportunity committee members at all levels had to network, meet people, share ideas, and talk about choral music.

The National Committee met for eight hours the day preceding the convention, and for the first time in our years together, we spent the majority of the meeting in long-range planning, discussing the choral art, what standards are about, how to meet better the needs of ACDA members, and how really to serve our title, "choral repertoire and standards."

One of the primary reasons the committee could devote time to artistic discussions was the completion of a National R&S brochure that outlines the objectives and goals of the R&S Committees, as well as the tasks for which R&S Chairs on all three levels (national, division, and state) are responsible. These duties are broken into three categories: communication, conventions, and committee structure. The brochure outlines the goals and work of the committee in a clear and concise manner. In addition to the comprehensive brochure, individual brochures outlining the goals of each specific committee area have been prepared by each of the thirteen committees. Both brochures will provide information for members and officers.

A number of other major projects emerged from our meeting, the most broad-ranged being the responsibility for one issue of the *Choral Journal* in the fall of 1994. Committee members had the opportunity to meet with John Silantien, Editor of the *Choral Journal*, who offered suggestions on our monthly reports and on the upcoming R&S issue of the *Journal*. Jim Bohart, who coordinated the convention reading sessions, discussed the procedures used in the solicitation and selection of music, giving committee members the opportunity to ask questions, make suggestions, and develop ideas for future conventions. The

committee unanimously commended Bohart for his work in putting together the reading sessions.

The National Committee sees itself very involved in long-range planning for future conventions in the areas of honor choirs and reading sessions. The committee recommended and supports the formation of a Men/Boys National Honor Choir for 1995 and a Community Honor Choir in 1997. Although the final decisions are made by the convention chairs, the National Board has demonstrated strong support and respect for the work of the R&S committees, and the committee feels confident that its recommendation will be considered seriously.

The overall working relationship between the ACDA National Board and the National R&S Committee has taken on a new life as more and more of what happens in ACDA, at all levels, is a direct outgrowth of the work of the R&S committees and chairs. Thanks is extended from the national level of R&S to all chairs at the division and state levels. Without a strongly supported base, we would be a top-heavy, meaningless structure. Keep holding us up and working together to make ACDA better and stronger in representing the choral art in America.

Sharon Breden, Chair
National R&S Committee

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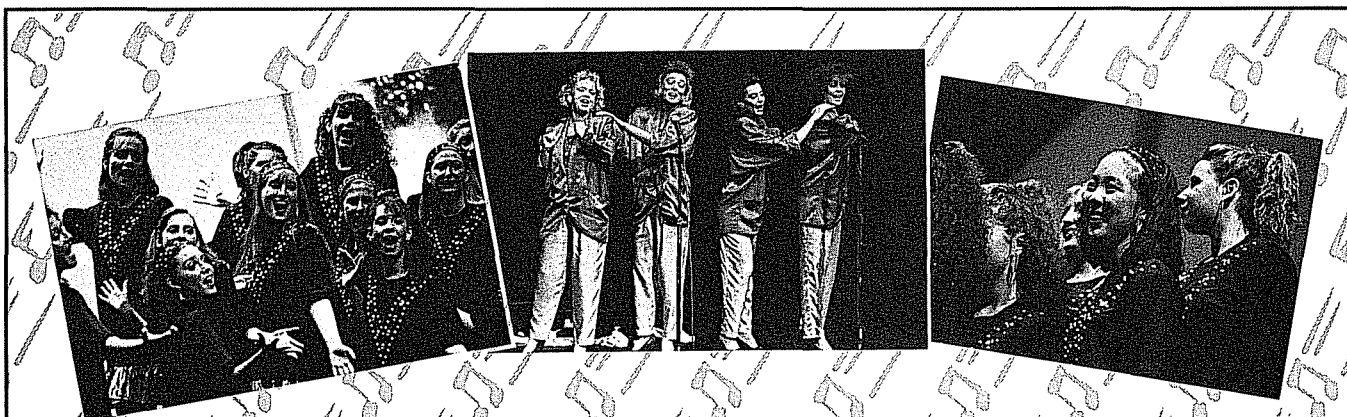
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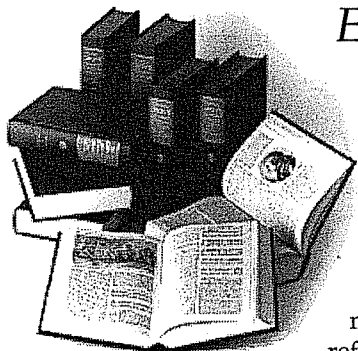
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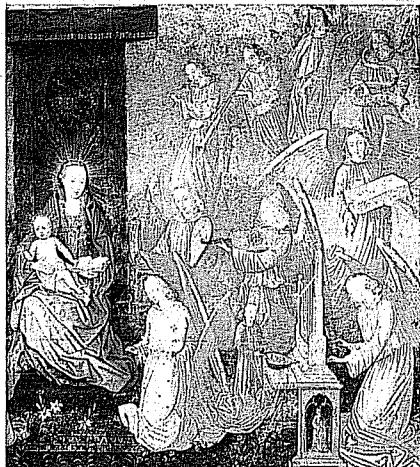
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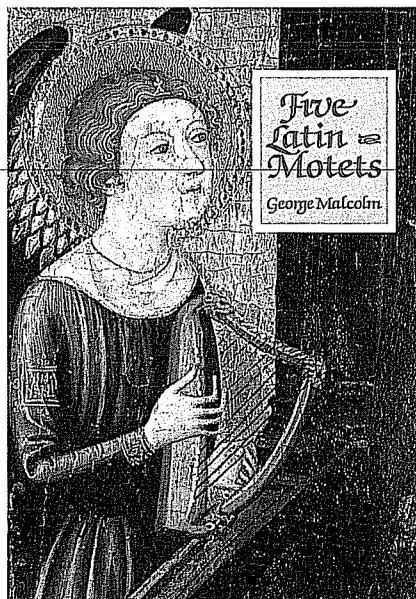
And now another day	Philip Moore
Benedic Anima Mea	George Malcolm
Forth in thy name	Richard Lloyd
Give us the wings	Malcolm Archer
If any man loves me	Andrew Moore
I lift up my eyes	Colin Mawby
Little lamb, who	
made thee?	Malcolm Archer
O clap your hands	John Marsh
O turn unto me	Colin Mawby
Sing, my soul	Stanley Vann
Sing together	Richard Lloyd
The Lord is my	
shepherd	C. Tambling
The star of morn	Simon Mold
Wonderful your deeds	A. V. Fish

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Christ, who knows	Malcolm Archer
Desiderium Animae	George Malcolm
Eripe Me	George Malcolm
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How great is your	
name	Colin Mawby
I call on thee	Stanley Vann
I will lift up mine eyes	C. Tambling
Jerusalem Luminosa	A. V. Fish
Jesu, the very thought	Richard Lloyd
Joyful the light	June Nixon
Let all mortal flesh	Gregory Murray
O gladsome light	Philip Moore
Prayer of St. Anselm	Paul Bryan
We praise you, God	Richard Lloyd

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Pie Jesu	Quentin Thomas
Walk in love	Stephen Kemp
Ave Maria	Stanley Vann
Lo! God is here	Philip Moore
Creator, Lord	John Bertalot
Jerusalem Luminosa	A. V. Fish
Jesus, thy boundless love	Richard Lloyd
King of glory	John Marsh
Christ the way of life	Norman Warren
Father, we have broken bread	C. Tambling

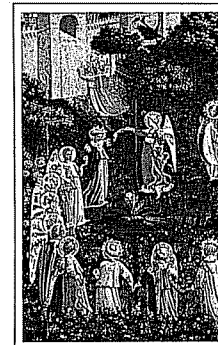
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SING WE PRAISE

Sing we praise	Norman Warren
The Holy Vine	Andrew Moore
Seek the Lord	Robert Fielding
O love divine	John Jordan
Lord, thou has been our dwelling place	Colin Mawby
O Jesu, joy	Stanley Vann
Evening Hymn	June Nixon
Firmly I believe	Philip Marshall
O Lord support us	John Marsh
Love divine	Richard Lloyd
Let all nations	C. Tambling
Before the ending of the day	Malcolm Archer

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A Cantata by Colin

ANTHEMS SATB

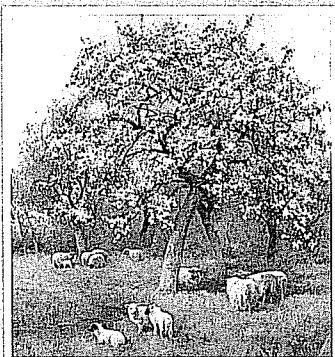
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Thy Clear Light	Rodney Bambrick
Jesus came	Stanley Vann
Here, O my Lord	Alan Viner
Out of the depths	Colin Mawby
Ave Virgo Maria	Andrew Moore
Jesus Christ is ris'n	Richard Lloyd
O Saviour of the world	C. Tambling
Let all mortal flesh	Gregory Murray
I lift up my eyes	Stephen Kemp
O Lord support us	Philip Moore
Jesu, the very thought	Donald Hunt

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With Gladness Evermore



Anthems for SATB

Malcolm Archer Robert Fielding Richard Lloyd Christopher Gower
Rodney Bambrick Stanley Vann Alan Viner Colin Mawby
Dom Andrew Moore Christopher Tambling Dom Gregory Murray
Stephen Kemp Philip Moore Donald Hunt

SO LONGS MY SOUL

As the deer	Stephen Kemp
Lord, I have loved	Richard Lloyd
Evening Hymn	June Nixon
Christ is now risen	Robert Fielding
Come, Holy Ghost	George Malcolm
Open thy gates	John Jordan
Unto you I came	Stanley Vann
When morning gilds the skies	Philip Marshall
O come let us sing	C. Tambling
God is ascended	Richard Lloyd
A Song for Pentecost	Dom Alan Rees
Christ is Risen	Norman Warren
O Sacrum Convivium	Malcolm Archer
Lord Jesus Christ	Simon Mold

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So Longs My Soul



Anthems for SATB

Stephen Kemp Richard Lloyd June Nixon
George Malcolm John Jordan
Philip Marshall Christopher Tambling
Norman Warren Malcolm Archer

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Soul



Robert Fielding
by Vanni
on Alan Rice
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A great and mighty wonder	Infant holy	Sing lullaby
All my heart this night rejoices	In the bleak mid-winter (Lloyd)	Sing of a girl
Angels from the realms of glory	In the bleak mid-winter (Holst)	Sleep, baby, sleep
As Joseph was a-walking	I saw three ships	Sleep, holy child
As with gladness	I sing of a maiden	Sleep, my little babe
A tender shoot	It came upon the midnight clear	Sweet baby sleep
A virgin most pure	I wonder as I wander	Sussex Carol
Away in a manger	King Herod and the cock	The angel Gabriel from heaven came
Babulalow	Let all mortal flesh keep silence	The first nowell
Behold, the great Creator	Little Jesus, sweetly sleep (Rocking)	The great God of heaven
Bethlehem Carol	Lo! he comes with clouds descending	The holly and the ivy
Brightest and best	Lord Jesus hath a garden	The Linden Tree carol
By the cloud of the presence	Love came down at Christmas	The little cradle rocks
Celtic Carol	Lullay my liking	The mother of Jesus
Child in the manger	Lute Book Lullaby	There is no rose
Christians awake	Mary had a baby	The Shepherds' Cradle Song
Christmas for God's holy people	Mater ora filium	The Shepherds' Farewell
Christmas is coming	My Dancing Day	The snow lay on the ground
Christmas Lullaby	Myn lyking	The virgin Mary had a baby boy
Christ was born on Christmas Day	O come, all ye faithful	This is the truth
Come, all you good people	O come, Emmanuel	Torches
Coventry Carol	Of the Father's love begotten	Tyrolean Carol
Ding dong! merrily on high	O little one sweet	Unto us is born a son
Dormi, Jesu	O little town of Bethlehem (Trad)	Up, good Christen folk
Eastern Monarchs, sages three	O little town of Bethlehem (Davies)	Virgin born we bow before thee
Following Along	O Mary, when our God chose you	Virgin's Slumber Song
From heaven above	Once in royal David's city	We three kings
God rest you merry, gentlemen	On Jordan's bank	We wish you a merry Christmas
Good Christians all	Past three o'clock	What child is this?
Good King Wenceslas	Ragtime Carol	When Christ was born
Hail, blessed virgin Mary	Righteous Joseph	When God was minded to be born
Hark, how all the welkin rings	Rise up now, ye shepherds	When Jesus Christ was yet a child
Hark, the herald angels sing	Rise up, shepherd, and follow	When our Lord's loving mind
Here we come a-wassailing	Sans Day Carol	Whence is that goodly fragrance
Hush, my dear, lie still	See amid the winter's snow	While shepherds watched
Hymn to the virgin	See, to us a child is born	Ye shepherds leave your flocks

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God rest you, merry gentlemen
Here we come a-wassailing
Joy to the world
Listen lordings unto me
O Christmas Tree (O Tannenbaum)
Past three o'clock
The Boar's Head
The Mummers Song
The Twelve Days of Christmas
The Waits Song
This is the truth sent from above
Wassail, wassail all over the town
We wish you a merry Christmas

Lullabies

Away in a manger
Child in a manger
Infant Holy, Infant Lowly
I sing of a maiden
Lullay my liking
I saw a maiden
O babe divine
O little one sweet
The shepherd's cradle song
Rocking
Silent night
Sing lullaby
Sleep holy babe
Sweet was the song

Carols with Refrain

A child this day is born
A great & mighty wonder
A virgin most pure
The noble stem of Jesse
Angels from the realms of glory
Blessed be that maid Mary
Coventry Carol
Ding dong merrily on high
Echo Carol
He is born, the holy one
I saw three ships
Joseph dearest, Joseph mine
Mary's boy child
Now the holly bears a berry

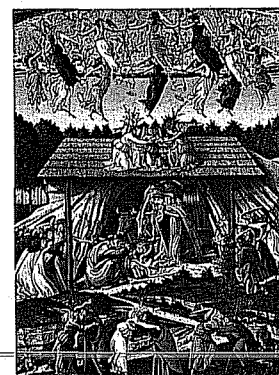
Pat-A-Pan

Personent Hodie
 On this day earth shall ring
 See amid the winter's snow
 Shepherds in the field abiding
 Shepherds! Shake off your
 drowsy sleep
 Susani
 The Angel Gabriel
The holly and the ivy
 The first nowell
 The seven joys of Mary
 There is no rose
 Up! Good Christian folk and listen
 We three Kings of orient are
 When the crimson sun had set

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All this night bright angels sing
As Joseph was a-walking
As with gladness men of old
Christ was born on Christmas day
Christians Awake
Good Christian men rejoice
Good King Wenceslas
Hail blessed virgin Mary
Hark! The herald angels sing
How far is it to Bethlehem
In Dulci Jubilo
In the bleak midwinter
It came upon a midnight clear
Joseph was an old man
Leave Shepherds, leave
Little Donkey
O come all ye faithful
O little town of Bethlehem
On Christmas night
Once in royal David's city
Rejoice and be merry
Remember O thou man
Unto us is born a son
What child is this?
Whence is that goodly fragrance
While shepherds watched
King Jesus hath a garden
The old year now away is fled
Tomorrow shall be my dancing day
When Jesus Christ was vet a child

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George Malcolm

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	1405409	Christmas is Coming Cass.	\$10.95	
	1405410	Christmas is Coming CD	\$19.95	
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RESEARCH REPORT

Timothy W. Sharp, editor

EACH YEAR, the Julius Herford Dissertation Award subcommittee of the ACDA Research and Publications Committee solicits and receives nominations for the annual award. Music institutions granting advanced degrees are asked to recommend nominees for this prestigious honor.

Recognizing that a wealth of information helpful to the choral conductor and researcher exists in dissertations and other formal research projects, Research Reports will provide summaries of choral studies receiving the Julius Herford Dissertation Award since 1990. Future columns will report the findings of additional dissertations nominated for the annual award.

This month Research Reports will feature the 1990 award recipients. The winner was Christine de Catanzaro for her dissertation "Sacred Music in Mozart's Salzburg: Authenticity, Chronology, and Style in the Church Works of Cajetan Adlgasser." This study was completed in 1990 as a part of the author's Ph.D. degree work at the University of North Carolina, Chapel Hill. In 1990 the Herford Dissertation Award Committee also gave Honorable Mention recognition to the study by Andrew Bernard, "Two Musical Perspectives of Twentieth-Century Pacifism." Bernard completed this study as a part of his D.M.A. degree requirements at the University of Washington, Seattle.

Christine de Catanzaro's study found that the composition of church music, if judged by the large number and broad dispersal of sources, was a major occupation of Mozart and his Salzburg contemporaries. Cajetan Adlgasser contributed to all the major genres of church music in the mid-eighteenth century, including Masses, requiems, litanies, vespers services, offertories, Marian antiphons, hymns, and German sacred songs. His work as a composer dates from c. 1745 until his death in 1777, a time frame which bridged the activity of the older generation of Johann Ernst Eberlin and Leopold Mozart to

the younger generation of Wolfgang Amadeus Mozart and Michael Haydn. "Sacred Music in Mozart's Salzburg" examines both the sources and the style of Adlgasser, establishing the composer as a pivotal figure in the history of Salzburg church music.

In Part I of the dissertation, the issues of authenticity and chronology are considered. Because of the lack of signed autographs, several criteria for verifying the authenticity of the non-autograph sources were established, and each source was studied according to the criteria. The study further presents all the evidence regarding the chronology of Adlgasser's works, as well as a partial chronology of his compositions.

The second part of the dissertation examines aspects of Adlgasser's style. The role of music in the liturgy is considered, and the large-scale structure and instrumentation of the works is discussed. Fugal techniques and aria forms are examined in detail, and compared to the fugues and arias of contemporaries such as Mozart. Part III presents a thematic catalog of all the known sources of Adlgasser's church music.

The second dissertation highlighted by the Herford award subcommittee was Andrew Bernard's "Two Musical Perspectives of Twentieth-Century Pacifism: An analytical and Historical View of Britten's *War Requiem* and Bernstein's *'Kaddish' Symphony*." The intent of Bernard's project was to examine the social message of each work and analyze how that message is supported by the music and the juxtaposition of English and liturgical texts. The dissertation also sought to study the historical and political events which provided the broader contexts for the two compositions.

The dissertation is divided into two parts: first, an analysis of the music and texts of the *War Requiem* and the *'Kaddish' Symphony*, and the manner in which the elements of music and text are combined to convey the message of each work; and second, a historical overview of the political and cultural history of

the twentieth century from the outbreak of World War I, in August 1914, until the signing of the Partial Nuclear Test Ban Treaty in August 1963. The emphasis in the historical overview is on the peace movement and on published literature of the time, both of which, the author establishes, played an important role in the lives of Britten and Bernstein.

The second part of this dissertation is written in a reverse chronology, a device which helps put the music into historical and cultural context, while the discussion of the social message presented earlier in the analytical portion is still fresh in the mind of the reader. This allows the events and literature from the Britten work to be more easily connected to those of the Bernstein era.

For further inquiry into the contents and findings of these two dissertations, readers may purchase a photocopy or microfilm edition of the work from University Microfilms International, 300 North Zeeb Road, Ann Arbor, Michigan 48106; 800/521-0600 or 313/761-4700.

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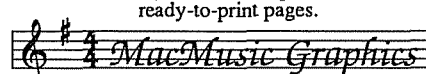
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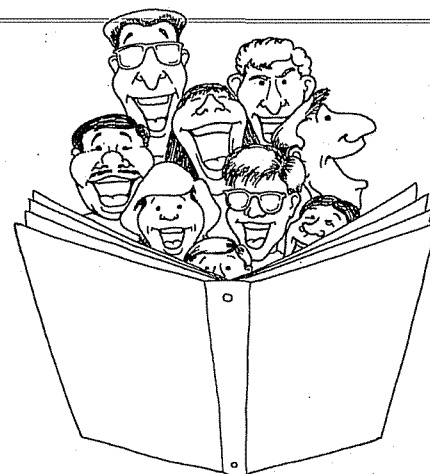
Amadeus Choir Announces Annual Carol Competition

THE AMADEUS CHOIR of Ontario, Canada, has launched its seventh annual carol competition and search for today's version of *Silent Night* and *It Came Upon a Midnight Clear*. With more than 170 entries from several continents, the competition continues to grow each year. Some carols submitted in previous years have now been published and recorded.

The competition is open to composers of all ages and experience, individually or in groups. Entries, which are due by October 1, must include original

music; text can be original or from the public domain. There are several categories for entrants, including adults, youth, and children, as well as group and school class categories. The winner in each category will receive a cash award and performance of the carol by the Amadeus Choir at the Carols with Brass Concert in December 1993.

For further information or entry forms, contact the Amadeus Choir at 168 Linden Avenue, Scarborough, Ontario, M1K 3H8, Canada; 416/267-2796 (phone and fax).



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ACDA Southwestern Division Convention to Feature Student Composition Contest

A STUDENT COMPOSITION contest has been announced by the ACDA Southwestern Division. The first, second, and third prize-winning compositions will be performed at the division convention, March 16-19, 1994, in Denver, Colorado, by a chorus of ACDA student members from throughout the division. Southern Music Company of San Antonio, Texas, is providing cash awards of \$100, \$75, and \$50 for the winning compositions and will consider the works for publication.

The contest is open to ACDA student members who live or attend school in the Southwestern Division. Compositions must be unpublished and should be suitable for high school or college SATB choruses. Pieces may be up to five minutes long, either unaccompanied or with keyboard or other standard instrumental accompaniment. If a

copyrighted text is used, the composer must show evidence that permission has been secured.

Student composers should submit their works to their state's chair for the R&S Committee on Youth and Student Activities, or to Cliff Ganus, the Division Chair, at Box 877, Harding University, Searcy, Arkansas 72149; 501/279-4311. Entries must be postmarked no later than November 15, 1993. No manuscripts will be returned unless a mailer is provided with the proper address and postage. The composer's name should not appear on the manuscript but should be included in an accompanying letter. Each composer may submit no more than two works. For more information, write or call Cliff Ganus.

—CJ—

IN RETROSPECT

Thirty Years Ago in the *Choral Journal* — September–October 1963

THE *Choral Journal*

Official Publication of the American Choral Directors Association

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R. WAYNE HUGOBOOM, Managing Editor

VOL. IV, NO. 1

From the Editor

by R. Wayne Hugoboom

WITH the constant growth of ACDA and extra demands made on it from all parts of the country and the parallel growth of the *Choral Journal*, it has become increasingly apparent that membership fees were not adequate to bear the gradually increasing cost of publication. . . . So it was at our meeting of National Officers at Atlantic City last February 27–28 that the decision to open the *Journal* to advertising was made.

. . . To those members who felt that the *Journal* would lose dignity in admitting advertising, and, in fact, to all ACDA members, we pledge to do all possible to retain the flavor and integrity of the *Journal* in the months and years to come.

A special welcome to another [new] ACDA member. . . . Robert Shaw of the Cleveland Symphony, and internationally known for the Shaw Chorale, was our first new member after the May deadline. His acceptance as a member adds another illustrious name to the steadily growing list of imposing names [on the ACDA membership roster].

Importance of First Weeks Stressed by Georgia Director

by Robert S. Lowrance, Jr.

ACDA State Chairman for Georgia

I FIND cheer leaders unacceptable as choir members. The damage done

their throats is quite evident in the soft passages. . . .

. . . The choir must have confidence in itself and its director. The director must be in complete control at all times, but with a rapport and freedom that emphasizes the true meaning of discipline—freedom to follow. . . .

A full tone is produced like a soft tone—but the soft tone requires more support and restraint.

. . . Each selection is treated individually. I've heard many otherwise good choirs who sang each selection like every other one. How monotonous for everybody!

. . . If the audience doesn't understand the words you might as well hum or let the piano play it.

Begin the College Choir Year with a Retreat

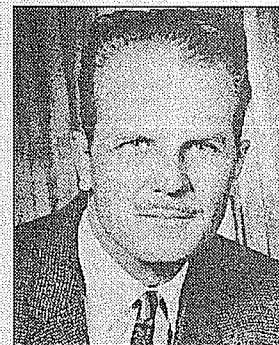
by Leland Byler, Director

Millsaps Singers, Millsaps College
Jackson, Mississippi

THIS will be our second year for a "choir retreat." Last year we went out for two days and this year it will be three. We work in a lot of things in three days. Our choir robes are fitted, marked, and issued; we do a tremendous amount of singing: six to eight hours a day; we swim a lot, too. . . .

. . . Speaking of choir retreats, I'm planning to visit A. C. Voran's choir camp at Hodges Gardens, Louisiana, for three
(continued)

Kirk Appointed Southwest Regional Interim Chairman



Theron Kirk

THERON KIRK, Laredo, ACDA State Chairman for Texas, has just been appointed Southwest Regional Chairman, it was announced by President Warner Imig. Kirk will complete the present term of office for Stephen Hobson, whose recent move from Missouri to Michigan left the office unfilled. Congratulations to Theron and to ACDA for getting such a dynamic replacement. Both Steve Hobson and Theron were highly commended for their work at the Southwest Conference this past year.



Harold A. Decker

Illinois First to Organize State Chapter of ACDA

WITH THE continual growth of choral activities among ACDA members and other choral directors in Illinois, State Chairman Harold A. Decker, University of Illinois, undertook this past year with the aid of other members to set up an Illinois Chapter of ACDA with functioning chairmen for each district in the state.

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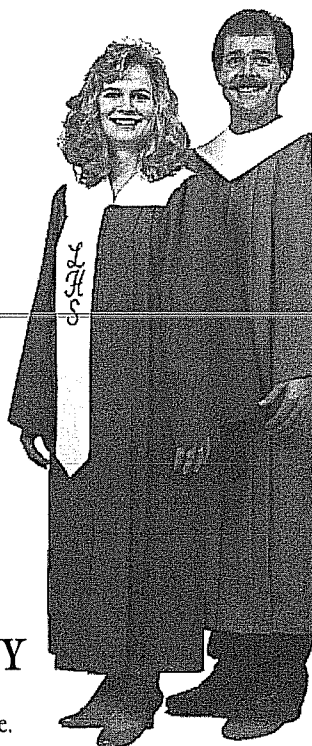
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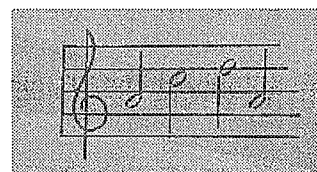


IN RETROSPECT

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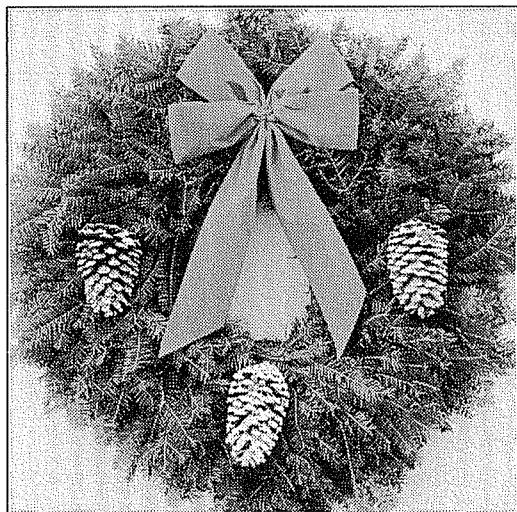


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days. Cheesy has the most fantastic set-up I've ever seen: he takes his Centenary [*sic*] Choir there each fall for ten days (!) at virtually no cost to the student or the school. They have air-conditioned rehearsal and sleeping quarters on a lake that is a fine tourist attraction. I wish I could incorporate some of the fine ideas he uses in my set-up. Now back to our choir. . . .

The choir was chosen before school was out last spring, with a few exceptions placed this summer to fill out sections. I'll make room for any outstanding top tenors, low altos, or basses that show up; otherwise we're complete.

Kentucky Choir Rehearses before School Hours

*R. Wayne Hugoboom
Choral Journal Editor*

[Regarding Dorothy's Murrell's high school choir from Owensboro, Kentucky]

THE Mixed Choir, formed from advanced boys and girls, has no scheduled curricular time but meets from 7:30 to 8:05 each morning. Those arriving at 7:30 are awarded a star, at 7:35 a circle, at 7:40 a square, and at 7:45 a question mark.

COMPACT DISC REVIEWS

Richard J. Bloesch, editor

A New Review Column for the *Choral Journal*

THE DECISION by the *Choral Journal* Editorial Board to implement an ongoing column devoted to reviews of sound recordings will be welcome news to choral conductors who depend on compact discs as a resource for exploring choral literature, or who use recordings in classroom teaching, choral rehearsals, or conducting seminars. Reviews in this space should help conductors find the repertoire they need on compact disc.

We encourage ACDA members to consider writing reviews for this column. Procuring compact discs for review purposes from major record companies is cumbersome and time-consuming. We have high hopes that many companies will agree to send recordings of choral music for review. In the meantime, however, we encourage prospective reviewers to submit reviews of compact discs in their personal possession. Most reviews should be relatively short, but longer, comparative reviews, or surveys of the choral music of a given composer, can also be considered. We hope to cover, in the course of a volume year, a variety of historical periods and genres in reviewing compact discs that will be of interest to a broad range of choral conductors. It is clear, however, that much recorded choral music will be of most interest to and most suitable for high school, college, and community choirs. We hope, however, also to find good commercial recordings of choral music for children's choirs, for women's and men's choirs, and for as many other types of choral ensembles as possible. Prospective reviewers should send reviews to me at the following address: School of Music, The University of Iowa, Iowa City, Iowa 52242. Short reviews may be typed; longer reviews should be submitted on disk, with one file in the originally saved program and another saved as either a text-only or ASCII-format file. Also, please include one hard copy of the review when mailing.

A Choral Discography Update

In this column, I am updating two of my earlier articles devoted to choral discography. (*Choral Journal*, March 1990 and May 1990). In the first article, I surveyed journals that review sound recordings, journals whose main emphasis is discography, record catalogs from several countries, and indexes to record reviews. On the whole, information provided in the March 1990 article is still valid. I continue to depend on journals like *Fanfare*, *Gramophone*, *American Record Guide*, *Hi-Fi News & Record Review*, and, to a lesser extent, *CD Review* and *Stereo Review*. I also am still of the opinion that the most reliable and scholarly reviews of choral music are to be found in the journal *Early Music*. It should be noted that *Musical America* no longer exists as an independent publication but has been incorporated into *American Record Guide* (which makes the latter all the more valuable).

Two new journals and one newsletter can now be recommended. *Classic CD* (subscriptions are \$59.95 per year from Phoenix Publications, Inc., 1710 Highway 35, Ocean, New Jersey 07712) is not inexpensive, but part of the high subscription cost can be attributed to a free compact disc that is sent with every issue. The free disc contains excerpts (often

complete movements) from recordings receiving favorable reviews that month. Each issue lists all new compact discs distributed by record companies that month and previews forthcoming releases. More than two hundred recordings are fully reviewed (recordings receive from one to five stars). The magazine itself is quite attractive, with imaginative use of color and layout. Every issue contains articles, CD reviews, and usually several book reviews. The March 1993 issue, for example, features an article entitled "Hickox on Why *Caractacus* Is a Masterpiece" and another article discussing Nicholas Harnoncourt's latest thoughts on authenticity. The January 1993 issue contains a review of Neville Marriner's new recording of Handel's *Messiah*, in which reviewer Terry Blain compares Marriner's offering to previous recordings of the same work (those he likes best: Christopher Hogwood, Trevor Pinnock, Richard Hickox, Harry Christophers, and Nicholas McGegan). Each issue of *Classic CD* includes a column called "Collectors Choice," in which all recorded versions of a given work are compared. The many special features of this journal and the generally reliable quality of the reviews make it a worthy newcomer in the field.

The other new journal, *HPR* (*High Performance Review*), is subtitled "The

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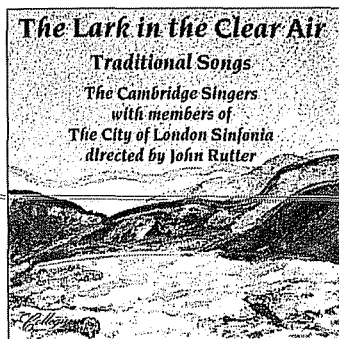
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I can also recommend *Turok's Choice* ("The Insider's Review of New Classical Recordings"). Paul Turok had been a reviewer for *Ovation*, a now-defunct journal. He presently puts out a monthly newsletter with capsule reviews of new CDs. An amazing number of discs are reviewed within its four pages. A subscription costs \$13.95 per year for eleven issues from *Turok's Choice*, Post Office Box 202, Old Chelsea Station, New York, New York 10113-0202.

Several new books on choral discography have been published since the March 1990 article appeared. One is a useful book entitled *A Discography of Tudor Church Music*, compiled and introduced by Timothy Day, and published in 1989 by the British Library National Sound Archive. Despite its copyright date, it has only recently become available in this country. It consists primarily of a chronological listing of Tudor church music recorded between 1921 and 1988, including an alphabetical listing of all composers represented on these recordings.

If one wishes to join a record club, the best one currently is BMG Classical Music Service. They publish a monthly magazine called *Encore* in which new classical CDs are listed. The most attractive feature of this club is the discounted prices on most recordings. The most frustrating aspect of the club is the small number of worthwhile choral CDs offered. If one is also interested in orchestral music, chamber music, opera, etc., one can usually find some very good bargains. For details, write to BMG Classical Music Service, Customer Correspondence, Post Office Box 91119, Indianapolis, Indiana 46291-0050.

The May 1990 article on discography recommended retail sources for choral recordings. Of the firms listed in that article, the Liberty Music Shop in Ann Arbor,

Michigan, no longer sells new CDs but concentrates now on used and rare recordings (LPs and 78s). They periodically issue a catalog of their current inventory. New mail- and telephone-order sources include Nathan Muchnick, Inc., CD Mail Order Store, 1725 Chestnut Street, Philadelphia, Pennsylvania 19103; 800/373-9873. They are able to locate even rather obscure recordings on small foreign labels, and they provide a reasonable discount on every disc. Other sources include Music Friends, Post Office Box 340487, 4398 Franklin Ridge Drive, Beavercreek, Ohio 45434; 513/427-4391, and Koch International MusiMail, Post Office Box 485, Westbury, New York 11590-0485, which distributes Chandos, Supraphon, Melodiya, Intaglio, and Pearl labels, among others. Each recording cited in the Koch newsletter is accompanied by commentary and, often, excerpts from reviews. Finally, a new source is Sound Delivery, Post Office Box 2213, Davis, California 95617-2213; 800/888-8574. With your first order you will receive a free copy of their CD catalog listing eighty thousand titles.

A New Reference Book

No bibliography of choral music dis-cography would be complete without some acknowledgment of the new book *Choral Music on Record*, edited by Alan Blyth (Cambridge University Press, 1991). In his preface, Blyth states, "In compiling this volume, we have endeavored to cover the major choral works that a music lover is likely to encounter in the concert hall or to sing in a choral society (p. vii)." Twenty-five works are discussed in depth. All available recordings of each work (up to the end of March 1990) are compared, evaluated, and listed chronologically.

Although many significant choral works are omitted from consideration (e.g., Orff's *Carmina Burana*, Beethoven's Mass in C Major, and Mozart's Mass in C Minor), one should be grateful for what this book does include (e.g., exhaustively complete comparisons of recordings of Bach's two Passions, his Mass in B Minor, and Handel's *Messiah*).

Many of the chapters contain valuable background information on the genesis of a given work. In some cases,

1994 ACDA Division Convention Schedule

Eastern	February 16-20	Washington, D.C.
Central	February 23-26	Chicago, Illinois
Western	February 23-26	Sacramento, California
North Central	March 2-5	Rapid City, South Dakota
Northwestern	March 10-12	Tacoma, Washington
Southern	March 10-12	Knoxville, Tennessee
Southwestern	March 16-19	Denver, Colorado

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to the ACDA national office,

P.O. Box 6310, Lawton, Oklahoma 73506

authors delineate differences among various versions of the same work. David Fallows, in his chapter on the Monteverdi *Vespers*, authoritatively summarizes opposing views concerning a correct performance of this 1610 collection. He also refers to the problem of pitch, concluding that Monteverdi's pitch standard was probably between a whole-step and a minor third higher than that used today.

The various contributions to this volume all provide lively reading, but some writers, annoyingly, do not summarize their conclusions, making it difficult for the reader to determine the writer's actual preference. Several writers take delight in demolishing certain icons of recorded history. John Steane, for example, is not affected by the universal esteem accorded the fabled Klemperer recording of Beethoven's *Missa Solemnis*. He says the team of soloists is uneven and the fugues are heavy and dogmatic. In his discussion of Haydn's *The Seasons*, David Cairns declines to join the chorus of praise for the Böhm recording, stating that it is a "routine jog through the notes," and that it has "no sense of celebration, no response to the unique character of the work, no joy (p. 134)."

The main defect of this otherwise valuable book (aside from its rather narrow focus) is that it could not take into account several splendid recordings that have been issued since March 1990. For example, in his chapter on Haydn's *The Seasons*, David Cairns recommends the Colin Davis and Antal Dorati recordings but could not take into account the exciting new recording by John Eliot Gardiner. The Bach B-Minor Mass discussion could not acknowledge a remarkable new American choral ensemble called the American Bach Soloists, who have recorded, under the direction of Jeffrey Thomas, a fully competitive version of Bach's great Mass (Koch CD 7194). One hopes that revised editions of this unique and useful guide will continue to appear at regular intervals.

Richard J. Bloesch

Compact Disc Reviews Editor

University of Iowa

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—CJ—

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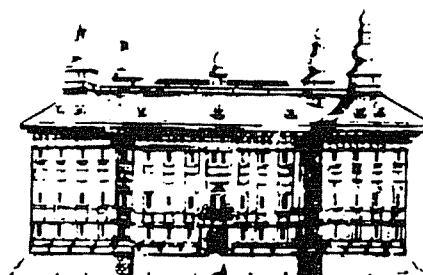
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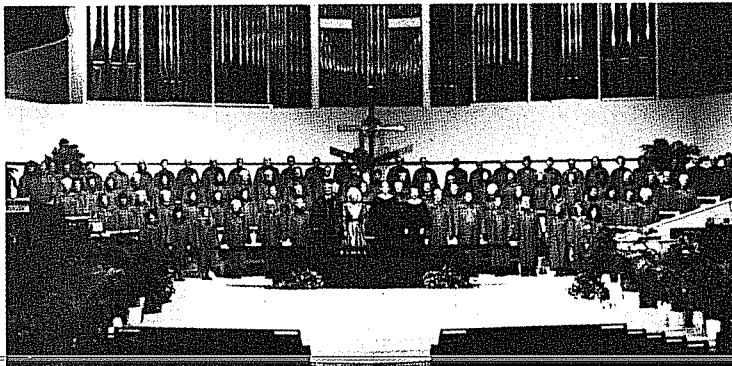
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BOOK REVIEWS

Stephen Town, editor

Nikolaus Harnoncourt

Baroque Music Today: Music as Speech (Ways to a New Understanding of Music)

Translated by Mary O'Neill. Portland, Oregon: Amadeus Press, 1988. 208 pp. \$19.95 (hardcover). ISBN 0-931340-05-5

TEN YEARS after their publication in Germany, these lively essays by a leader in the performance of early music have at last appeared in English. They will refresh and inspire any musician engaged in the performance (or appreciation) of Baroque music. Actually, the book's scope is a bit broader than its title implies; Harnoncourt includes a few words about Mozart.

The book is divided into three sections. The most broadly applicable notions come from the first, "Basic Principles of Music and Interpretation." The second section focuses on period instruments—their sound, playing techniques, and the implications for interpretation. The final section treats individual composers and forms.

Harnoncourt discusses many of the questions confronting performers of early music, emphasizing repeatedly that communicating a work in performance is the goal to which all scholarship must lead. He offers a moving definition of authenticity:

A performance is only faithful to the original when a work is allowed to come most beautifully and most clearly to expression, which happens only when knowledge and a sense of responsibility ally themselves with the deepest musical sensitivity.

His approach is free of dogma, invoking common sense and innate musicality as the final arbiters of how to perform a given work or passage. Harnoncourt rejects pedantry, favoring performances that are "historically uninformed but musically alive" over those that are "historically impeccable but which lack all vitality."

The author urges performers to hear and think within a historical context,

pointing out the many differences between the musical and social climates of eighteenth-century Europe and those of today. He recalls that "old music" held little interest for audiences in the distant past. They wanted to hear only what was new, whereas today's contemporary art music barely has an audience. Harnoncourt views with alarm the combined trends of a widespread resistance to contemporary music and an "airless" insistence that historical music be rendered "faithfully." At the same time, he recognizes advantages as we contemplate music of the past from today's perspective.

Harnoncourt's central thesis is encapsulated in his German title: *Musik als Klangrede* (Music as Tone-Speech). He perceives a shift in musical expression, occurring around 1800, from the linguistic to the pictorial. The former must be understood, he asserts, while the latter is to be felt. Recognizing this dichotomy is useful in orienting the ear toward eighteenth-century music as a kind of rhetoric or discourse.

Addressing the thorny matter of notation, Harnoncourt distinguishes between two types of written music: one wherein the *work* is notated and another wherein the *performance* is notated. Harnoncourt determines that "in general, music prior to about 1800 is notated according to the work-principle and thereafter as a direction for performance."

Not surprisingly, his handling of ambiguities in notation pursues an expressive result. He warns against an overly didactic approach: "Even if we followed the rules [that historical texts] contain literally, much older music would end up sounding like a malicious caricature."

Harnoncourt maintains that musical practice was not uniform, that performers had great interpretive latitude and could legitimately reach different conclusions about the same work, and that no definitive version was expected or sought.

He does list some Baroque performance practice rules: most notes are not held for their full written value; the music adheres to the principle of linguistic stress; and a dissonance must be stressed

while its resolution should fade away. Harnoncourt chooses the "bell-shaped" tone as a model of articulation and makes the following apt observation about dotted rhythms:

Common sense tells us that dotted rhythms as such resist any precise classification. The length of the long and the brevity of the short notes are determined by the character of the piece.

Harnoncourt also addresses tempo and choice of instruments, suggesting that musicians prefer playing Baroque music on period instruments because the music works better on them. In other essays he offers useful ideas about intonation, acoustics, placement of musicians on stage, and other topics.

Overall the essays are exhilarating. The book as a whole, however, has three disadvantages: the looseness of its construction gives rise to a sometimes unwelcome repetitiveness; the lack of an index makes it difficult to find passages or ideas; and finally, although the occasionally lumpy English is faithful to the original, something of Harnoncourt's magnetism gets lost in the translation.

Mark Shapiro

Artistic Director

I Cantori di New York and

Monmouth Civic Chorus

Red Bank, New Jersey

Nikolaus Harnoncourt

The Musical Dialogue: Thoughts on Monteverdi, Bach and Mozart

Portland, Oregon: Amadeus Press, 1989. 220 pp. \$19.95. ISBN 0-931340-08-X

HAVE YOU ever imagined sitting over a cup of coffee with a leading figure in the early music movement and listening to him or her talk about topics in the field? Reading *The Musical Dialogue*, a compilation of lectures and essays by Nikolaus Harnoncourt, realizes this

fantasy in an extremely engaging and informative way.

Harnoncourt devotes the first half of the book to absorbing and informed musings on the music and times of Monteverdi, Bach, and Mozart. The second half focuses on several works of each composer (Monteverdi: *L'Orfeo*, *Il Ritorno d'Ulisse in Patria*, *L'Incorazione di Poppea*, *Vespro della Beata Vergine*; Bach: *St. John Passion*, *St. Matthew Passion*, *B-Minor Mass*; and Mozart: *Idomeneo*, *Requiem*), offering valuable insights and specific performing suggestions.

The first section contains a wealth of helpful background information. In discussing the tone quality appropriate for pre-sixteenth-century vocal compositions,

the author points out the resemblance between the facial positions of singers as seen in old paintings and those of Oriental singers today. On this basis, he suggests the possibility of striving for a throaty and nasal sound, much like that of modern Turkish and Egyptian folk singers.

Harnoncourt believes that he has located an eighteenth-century *oboe da caccia*, an instrument required in several Bach scores. In Leipzig he discovered a tenor oboe, made in 1724, which is bent in a semicircle and fitted with a flared brass bell, which explains the *da caccia* (of the hunt) designation.

Regarding the use of sudden dynamic contrast in Mozart's music, Harnoncourt marshals considerable evidence to show that Mozart wanted and expected sharp dynamic shifts in his music. As the author writes, "Soft melodies alternate with cutting answers . . . a moving plea is swept away by a thunderous and heartlessly brutal 'Nein!'" (p. 87).

Harnoncourt also makes a strong argument for expressivity in performances

of old music, railing against those who believe music from the past demands an emotionless, objective style. He believes that performers must combine scholarship with sensitivity to the music; as he puts it, "The work itself contains the key to its realization" (p. 36).

The second part of *The Musical Dialogue* considers specific compositions by Monteverdi, Bach, and Mozart. Harnoncourt assumes that the reader possesses a familiarity with the scores and with the general performance style of the music. The author's treatment varies considerably from the very general (Monteverdi's *Vespro*) to very specific (Bach's B-Minor Mass). In each case, though, the reader emerges with a new understanding of the particular composition.

This is an excellent, well-written book (despite the absence of an index), which is full of penetrating views and ideas. The opening sentence of the final chapter sums up Harnoncourt's purpose and approach: "I do not want to present a scholarly musical analysis, but rather to share some impressions formed by a musician in the process of coming to terms with [this music]" (p. 7).

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Christoph Wolff

Bach: Essays on His Life and Music

Cambridge, Massachusetts: Harvard University Press, 1991. 461 pp. \$45.00
ISBN 0-674-05925-5. LC 90-5247

CHRISTOPH WOLFF is one of the greatest living Bach scholars, having devoted most of his life's work to research in this area. In addition to producing a large body of insightful publications, Wolff has served as editor for the *Bach-Jahrbuch* and for several volumes of Bärenreiter's *Neue Bach Ausgabe*. His most comprehensive work to date is the ongoing publication of the *Bach Compendium*, a multivolume "analytical-bibliographical repertory of the works of J. S. Bach (p. xiii)," authored in conjunction with Wolff's colleague in Leipzig, Hans-Joachim Schulze. The *Compendium* will undoubtedly prove to be the twentieth-

century counterpart to Philipp Spitta's monumental nineteenth-century monograph on Bach.

The present book represents a compilation of some of Wolff's most important short writings, many of which appear in English translations (by noted scholar Alfred Mann) for the first time. The thirty-two essays are grouped into five large sections, the first of which, "Outlines of a Musical Portrait," deals mostly with biography. Chapter 2, "The Family," is but one of several chapters that contributes to new understanding of Bach's early years. Wolff provides the latest genealogical research and even provides a new finding in iconography (a family portrait). Wolff's brief description of the musical rise and fall of the Bach family puts into proper perspective its sphere of influence and the historical role played by Johann Sebastian.

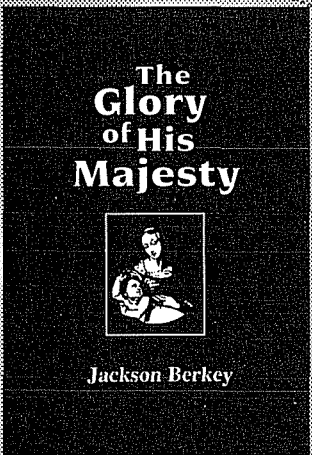
Chapter 5, "Buxtehude, Bach, and Seventeenth-Century Music in Retrospect," does much to remove the epithet "forerunner" or "predecessor" that history has accorded Buxtehude in his relationship to Bach. By offering a brief discussion of two Buxtehude works (the oratorio *Templum honoris* and the Preludium in G Minor, for organ), Wolff shows that Buxtehude displayed a "compositional orientation [that] included a broad spectrum of styles and genres [p. 46]," an orientation that Bach actually preserved as well as refined.

Chapter 8 is the most important essay in the book's first section. "Bach and the Tradition of the Palestrina Style," a portion of Wolff's important 1966 monograph, *Der Stile antico in der Musik J. S. Bachs*, describes the Palestrina style as understood by eighteenth- and nineteenth-century musicians. The chapter's second half documents Bach's knowledge of the style and offers a chronology of compositions employing it. Choral works discussed in this chapter include the B-Minor Mass and Cantata No. 80, *Ein feste Burg*.

The book's second group of essays is entitled "New Sources: Broadened Perspectives." These essays deal with important sources such as the thirty-three Neumeister chorale preludes; three hitherto unidentified parts of Cantata No. 23, which give a clearer picture of its performance history; three newly discovered chorale fragments that clarify the

form of the interim version of Cantata No. 80; and the appearance, in Bach's handwriting, of Hugo von Wilderer's Mass in G Minor, which served as a model for Bach's B-Minor Mass. The Wilderer Mass, discussed in chapter 11, "Origins of the Kyrie of the B-Minor

Mass," not only provided a musical prehistory for the opening measures of Bach's Kyrie but also influenced the entire movement. Wolff writes, "It is remarkable to what extent even the greatest masters, in their seemingly utter independence of creation, remain indebted



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Christopher Page, editor and translator
The Summa Musica: A Thirteenth Century Manual for Singers

New York: Cambridge University Press,
1991. 275 pp. (English and Latin).
\$64.95 ISBN 0-521-40420-7

READERS who enjoyed Darla Eshelman's excellent article, "Leading a Renaissance in Training Adolescent Boy Singers," in the October 1992 issue of the *Choral Journal*, will find this early text a valuable source of additional information for teaching choirboys. Those hoping, however, for a primary source devoted to medieval vocal technique will have been misled by the editor's use of the word "singers" in the subtitle. In the Middle Ages singing was the primary way of making music, hence all musicians were singers. A book on singing was really a book on what we think of today as music theory and musicianship. While one brief chapter of the *Summa* is devoted to a medieval understanding of the larynx and the various registers of the voice, its greatest value may lie in the insight it gives into medieval (and modern) pedagogy, and the challenge it presents to

orthodox views of the chant repertoire, its creation, and how medieval musicians saw their roles as performers and composers.

The authorship of the treatise has been the topic of considerable discussion among scholars, but the editor presents a strong case for two individuals as coauthors—Perseus (d. circa 1200), a deacon of the Cathedral of St. Kilian in Würzburg, and Petrus, about whom nothing further is known. Their work is one of the earliest practical handbooks on music (as distinguished from treatises on *musica*, the medieval science of acoustics and musical mathematics) and one of the first treatises to mention polyphony. It is written in Latin prose and verse. The present edition provides an introduction dealing with historical background and authorship, the original Latin text, an English translation, and appendixes, including an annotated list of chants cited in the text. There are no musical examples. A facing-page translation, along with the inclusion of musical examples, would have greatly increased the usefulness of this edition.

Each chapter of the original source contains a Latin prose explanation of a given aspect of music followed by "a poem concerning the same," in which the concept is reexplained in rhymed Latin verse; no effort at rhyme is made in the English translation. (This interesting pedagogical device calls to mind educators' innovative use of "rap" for teaching the rules of grammar or science).

The editor points out that music was a basic subject in the medieval liberal-arts curriculum. Singers were concerned with maintaining an oral tradition (music notation at the time served mainly as an aid to memory), and the *Summa* enumerates the rules for the classification and composition of chant. The editor suggests:

The prescriptive counterpoint manuals of Western tradition, with their tables of "good" and "bad" practice, have their origin in the increasingly rigorous language which theorists of the eleventh and twelfth centuries used to define what a chant of any mode may do (p. 23).

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Considering the *Summa* as a pedagogical treatise, one is indeed struck with the similarity between its methods and the musical training modern students receive. The first five chapters are a general discussion of musical aesthetics and history. The next three chapters deal with the various types of neumes and with solfège syllables, using the hand as a mnemonic device. (Chapter 9 is a rather quaint Aristotelian explanation of "Why the Hand Is the Preferred Implement of Music and Not Some Other Member.") Chapter 10 deals with intervals, giving interesting insights into how medieval musicians viewed intervals (e.g., the minor sixth is explained as a fifth plus a semitone, not a lowered sixth). Chapter 13, "Concerning the Stratagems with Which a New and Untrained Singer Learns New Chant," gives methods for sight-reading and learning new music very similar to those used today. The *Summa* serves as a mirror which invites us both to see ourselves as descendants of medieval musicians and to consider whether some of our methods merit reevaluation.

The *Summa* also invites us to reconsider our preconceptions about the nature of medieval culture and its music. While some modern writers have characterized chant as anonymously composed and devoid of formal conventions, the *Summa* contains considerable discussion of rules for the composition of chant. For example, chapter 19, "Concerning the 'Turn', Tenor and Cauda Which Are Heeded in Chant," discusses the syntactical significance of various melodic devices which articulate form in chant:

This "turn" sometimes begins at the start of a chant and never conflicts with the constitution of the regular compass, as in all the antiphons of the Trinity. . . . Sometimes the "turn" arises in the middle of a chant, sometimes before the end not far from the close (p. 107).

Detailed discussions are also included on the subject of which melodic formulas should be used for various texts. Here is a clear indication that medieval musicians recognized and

observed certain formal conventions, and even analyzed individual works and groups of works in order to draw theoretical conclusions.

A chapter entitled "How New Chant Should Be Composed and Elaborated" enumerates the affective characteristics of the various modes:

Some are more fortified by the austere and haughty dancing of the third [Phrygian]; the sound of the fourth [Hypophrygian] attracts some as if in a caressing and flattering way. Others are soothed by the delightfulness of the saucy fifth [Lydian] (p. 118).

Here also the authors discuss how a composer should go about creating a newly commissioned chant, considering not only the text to be set but the character and personality of the person requesting the new work. The treatise includes a discussion of religious symbolism in music, and in chapter 21, "How, and in How Many Ways, One May Go Astray in Chant," the authors cite (along with singing while drunk) the failure to notice the meaning of the words and to sing expressively.

If we have tended to think of the medieval world as an austere society,

worshiping in gloomy churches and monasteries, and singing cold, expressionless music, we have propagated the Victorian concept of the Middle Ages. As we clean the centuries of grime and pollution off the stained-glass windows of gothic churches, we see that medieval people lived in a lively, colorful, and expressive world. Similarly, a work like the *Summa Musicae* provides a refreshing view of medieval sacred music.

David A. Moore
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CHORAL REVIEWS

Conan Castle, editor

A Cappella—An Anthology of Unaccompanied Choral Music from Seven Centuries
John Gardner and Simon Harris, editors
Oxford, ISBN 0-19-336199-X, \$17.95

This collection includes 1) pieces for a variety of ensembles, ranging from two to eight voices; 2) a mixture of sacred and secular, happy and sad pieces; 3) some well-known standards as well as lesser-known works; and 4) canons for teaching the singing of polyphony. *A Cappella* includes music by well-known composers such as Sermisy, Dufay, Wilbye, Gesualdo, and Schütz, and works by less famous writers like Finck, Nola, Steffens, Cornelius, and Gumpelzhaimer. Although the title implies a broad spectrum of music from seven centuries, the collection is heavily weighted in favor of early music—twenty of the thirty compositions are pre-Baroque. Of the other works, four are short canons (by Mozart, Haydn, Schubert, and Brahms), two are early Baroque works, and four pieces represent the Romantic era. The anthology includes no twentieth-century music. A few familiar works appear ("Sumer Is Icumen In," Wilbye's gorgeous "Draw On, Sweet Night," and Stanford's fine motet, "Beati quorum via"), while the remainder represent fresh and welcome repertoire. No keyboard reduction is provided. Excellent editorial notes include English translations. Two of the works, Nola's "Tri ciechi siamo" and Grieg's "Guds son har gjort mig fri," have both original texts and singable English translations underlaid. The publication meets ACDA/MPA editorial guidelines in every respect.

A Cappella makes available a substantial number of works not often included in other collections, for a reasonable price. If one excludes the four canons, the cost of the other twenty-six works is about seventy-two cents each, substantially less than the cost of purchasing single copies of each piece. Conductors of chamber choirs or madrigal ensembles might find this anthology attractive and interesting.

Jerry McCoy

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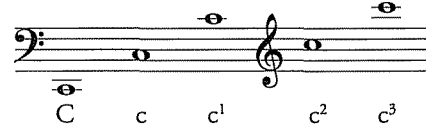
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VOCAL RANGES



Am Strome, Sechs Gesänge, op. 108

Josef Gabriel Rheinberger

SATB, unaccompanied

Carus-Verlag (Mark Foster, sole agent),
published separately

"Der Strom" (The River), no. 1, 50.108/10, \$1.40

"Weigenlied" (Lullaby), no. 2; "Bete auch du" (You, Too, Should Pray), no. 3; and "Falsche Blaue" (False Blue), no. 4, published together, 50.108/20, \$2.80

"Zwei Liebchen" (Two Sweethearts), no. 5, 50.108/50, \$1.40

"Der Todesengel" (The Angel of Death), no. 6, 50.108/60, \$1.40

These part-songs, composed in 1877 and 1878 to poems by Robert Reinick, K. J. Philipp Spitta, Eduard Mörike, and Ludwig Pfau, were probably written at the time of Rheinberger's departure from the Munich Choral Society for his new position as Hofkapellmeister. The songs are reminiscent of the choral lieder of Brahms and Schumann—conceived in most cases as chamber music—although Rheinberger's harmonic rhetoric sounds a bit clichéd today. The *Sechs Gesänge* are uniformly syllabic, enhancing both the meter and the word stress of the superbly crafted German poetry. Guided by the structural features of the various poems, Rhein-

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berger's settings are either strophic or through-composed; his use of modal variants and textural contrast between phrases or sections effectively illuminates the poetic discourse. Either a medium- to large-size chorus of at least intermediate capabilities or four solo voices will succeed in bringing these wonderfully descriptive and animated part-songs to life in concert.

Stephanie A. Henry

Ave Maria

Carl Orff

SATB, unaccompanied

B. Schott's Söhne (European American, sole agent), C47005, \$1.75

If you are planning to perform several settings of the Ave Maria, Orff provides a fresh alternative to those more commonly sung in concerts or church. The work contains techniques typical of the composer's later works: voices in unison, harmonic shifts, and octave intervals. Discovered posthumously, this work was first performed in 1982, although written between 1912 and 1914. Editorial markings are provided in brackets while a few original breath indications are retained. The vocal ranges are conservative, making it easily within the grasp of most church choirs. Beautiful in its simplicity and only two minutes long, any chamber choir could consider performing this piece.

Laurie Gurman

Ave Maria in F

Michael Haydn

SATB, soprano solo, strings (two violins, cello, and bass), basso continuo

Carus-Verlag (Mark Foster, sole agent), 50.345/01, \$12.20 full score; 50.345/05, \$11.40 choral score; 50.345/11-13, \$1.50 each, string parts

Michael Haydn's *Ave Maria*, probably written in 1765, is a charming, one-movement work, lasting five minutes, easily performed by good high school singers and players. The editor, Charles H. Sherman, has provided a usable score,

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with a good, practical realization of the continuo part (one assumes that the tempo and dynamic indications are Haydn's, though there is no specific comment in the edition to this effect). A brief preface, providing a historical context for the piece, appears in German, English, and French, though for some inexplicable reason, the critical commentary—not necessary for most performers' purposes—appears only in German. The soprano soloist must negotiate a few passages in sixteenth notes, while the choral parts pose no real difficulties. Typical of the period, the violins alternate between doubling the two upper choral voices and presenting independent interludes and accompaniment for solo soprano; during choral passages, the continuo line doubles the choral basses. At several points in the score, Haydn quotes a few pitches from the beginning of the well-known Gregorian chant.

Robert M. Isgro

The basso continuo doubles the choral bass part. The editors provide a usable keyboard realization of the figured bass, but no other interpretative suggestions of any kind beyond those given by the composer. These include tempo indications at the beginning of major sections (in two instances also carrying dynamic indications: "Brave e *piano*" and "Andante e *forte*") and a curious series of, perhaps, incomplete staccato marks at three points in the composition. Appropriate performance practice calls for organ accompaniment with or without the addition of cello and double bass on the continuo line; strings and trombones are appropriate for doubling the voices. The piece scarcely has a note of the choral parts that is not on the staff and offers few difficulties—except perhaps stylistic ones. It is most suitable for cathedral choirs seeking music for special services.

Robert M. Isgro

Bless the Lord, O My Soul
George Frideric Handel
Hal Hopson (arr.)
SAB, keyboard
Carl Fischer, CM8310, 95¢

This arrangement of the last movement of Handel's *Dettingen Te Deum*, originally scored for SSATB chorus and orchestra, omits various instrumental interludes and a sizable portion of the



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Benedictus Dominus

Jan Dismas Zelenka

SATB, basso continuo

Carus-Verlag (Mark Foster, sole agent),
40.459/01, \$7.40

Jan Dismas Zelenka (1679–1745), a Bohemian composer born in Prague, spent the most important years of his professional career at the royal court in Dresden, where he wrote a substantial amount of sacred music. His *Benedictus Dominus* is a setting of the Cantic of Zachary, which is liturgically assigned to the monastic Office of Lauds in the Roman Catholic Church. The editors, Ana Vojtesková and Thomas Kohlhasse, indicate that this setting belongs stylistically to a group of compositions written for Holy Week in the early 1720s. J. S. Bach, whom Zelenka knew personally, reportedly admired the composer's contrapuntal mastery and harmonic inventiveness, though this work is hardly a compelling example of either. Instead, Zelenka has produced a pleasant, conventional piece in the "old style," with a few instances of affective writing, most notably with the lines beginning "illuminate his . . ." (to give light to them that sit in darkness and in the shadow of death).

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middle section. Hopson cuts the original 142 measures to 101; yet, the piece flows smoothly from one section to another. Instead of retaining the Te Deum text, Hopson paraphrases the first line of Psalm 103, imparting a message of a more general nature (Bless the Lord, o my soul; all within me bless God's holy name; I will praise the Lord forever). Other changes include a key transposi-

tion (C major instead of D), dynamic markings, and tempo indications. Neither the vocal parts nor the keyboard writing present great difficulty.

Mallorie Chernin

**Fünf Motteten für gemischten Chor, op. 40
Josef Gabriel Rheinberger**

SATB, unaccompanied

Carus-Verlag (Mark Foster, sole agent), published separately

"Ich liebe, weil erhört der Herr" (Ps. 116), no. 1, 50.040/10, \$1.40

"Warum toben" (Ps. 2), no. 2, 50.040/20, \$1.40

"Der Herr erhöhe dich" (Ps. 20), no. 3, 50.040/30, \$1.40

"Es spricht der Tor in seinem Herzen" (Ps. 53), no. 4, 50.040/40, \$1.40

"Frohlocket ihr Gerechten" (Ps. 33), no. 5, 50.040/50, \$1.40

Touted by Hans von Bülow as a great teacher of composition unrivaled in all of Germany, Joseph Rheinberger (1839-1901) exerted considerable influence over a generation of young composers during his thirty-year tenure at the Munich Conservatory. Perhaps best known today as a prolific composer for organ, his contributions to the sacred choral repertoire consist of thirteen masses, three requiems, two cantatas, a Stabat Mater, and miscellaneous hymns, motets, and sacred songs.

The Five Motets for Mixed Choir, op. 40 (1872), reflect the influences of Bach and Beethoven that shaped Rheinberger's style and put him at odds with Liszt, Wagner, and the new German school. Rheinberger's settings of the German psalm texts are largely homophonic, though interspersed with occasional points of imitation. Lush harmonies, chromatic coloration, and the syllabic nature of the vocal lines create compelling expressions of the human compassion and faith portrayed in the texts. Although no piano reduction is included, the pieces are closely scored on the page, facilitating easy open-score reading if keyboard is used in rehearsal. For the mature choir possessing sopranos with solid a's and basses with low Es, these

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motets make very effective concert or service pieces, equally suitable for small or large choir. Of particular interest to the church music director is their effectiveness as solo quartet material.

Stephanie A. Henry

Haec est dies

Jacob Handl

TTBB/TTBB, unaccompanied

Music 70, M70-652, \$1.50

This is a new edition of a familiar standard in the male chorus literature. Its chordal, straightforward style and medium-difficulty level make it a wonderful choice for conductors wishing to perform late-Renaissance or early-Baroque music with their ensembles. The ranges are typical for this genre, extending from F for the low bass through g¹, which occurs frequently in the first tenor part. The ABCBC structure of the piece serves to reduce the rehearsal time necessary to learn the music. This new edition is easy to read, includes the original Latin and a good, singable English translation (but no literal translation), and makes this favorite Handl piece easily available.

Jerry Blackstone

Holy, Holy, Holy

Antonio Lotti

SATB, optional keyboard

Coronet, 392-41604, \$1.00

Choirs and conductors unfamiliar with the choral music of Antonio Lotti (1667-1740) may wish to consider this edition of Lotti's Sanctus and Benedictus. The editor, William Livingston, does not provide information concerning the source upon which his edition is based, nor does he indicate which interpretive markings are his own and which are the composer's. Despite these flaws, the edition does incorporate a singable English translation of the Latin text and a keyboard reduction of the voice parts.

The composition is cast as two separate but related works: a duple-meter



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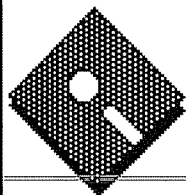
setting of the Sanctus text followed by the Benedictus in triple meter. Livingston suggests that the opening section of the Benedictus be sung by SATB soli, with

the chorus joining at the "hosanna in excelsis" text.

Throughout, the vocal lines are written smoothly, employing mostly stepwise

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motion. Lotti employs a judicious mixture of imitative polyphony and homophonic textures. The range of each voice part is moderate (soprano, e to d²; alto, b to b-flat¹; tenor, d to f¹; and bass, A to b-flat). Tessituras for the men's voices could also be described as moderate, while the women's parts lie relatively low.

Stanley E. Romanstein

slurs, and one misleading crescendo marking. Although numerous performance-practice errors exist, the edition does provide the young or inexperienced choir with an accessible introduction to Handel's choral writing.

Donald Trott

How Excellent Thy Name
George Frideric Handel
Patrick M. Liebregan (arr.)
SATB, keyboard
Alfred, 7810, \$1.10

This arrangement of Handel's fine chorus from the oratorio *Saul* is in B-flat major, down a whole step from the original key. The keyboard introduction is greatly shortened, and the accompaniment has been simplified to accommodate pianists of moderate ability. The original forty-five-measure choral "Hallelujah" has been condensed to twenty-six measures, apparently to avoid the sixteenth-note runs in the original score.

The editor has added numerous dynamic markings, two unnecessary textual

How Lovely Are the Messengers

Felix Mendelssohn
SATB, keyboard
Coronet, 392-41610, \$1.00

"How lovely are the messengers that preach us the gospel of peace, to all the nations is gone forth the sound of their words, throughout all the lands their glad tidings." Mendelssohn's lyric melodies and this single line of text combine to create a thought-provoking message of peace. This chorus from his first oratorio, *St. Paul*, is quite accessible to church and school choirs, provided that sopranos and tenors can produce an occasional g² and g¹, respectively. Peter Shaw, the editor, suggests that some doubling of parts might strengthen any potentially weak areas. Highly recommended.

Dawn O. Willis



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I Will Sing unto the Lord

John Amner
SAATB, unaccompanied
Novello (Theodore Presser, sole agent),
29-0640, \$1.40

The choral conductor searching for post-Renaissance English choral music should consider John Amner's five-voice anthem, *I Will Sing unto the Lord*. Anthony Greening's edition was prepared from Amner's *Sacred Hymnes of 3, 4, 5, and 6 parts for Voices and Viols* (1615), a collection probably intended for domestic use, as it bears a dedication to the Earl of Bath. The piece is subtitled, "An Alleluia: In memorie of the Gunpouder day." The text is Exodus 15:1.

Editor Greening recommends an SAATB voicing for this piece. The tessituras of the two alto parts lie in the lower part of the female voice,

and the parts cross frequently. With the exception of a five-measure homophonic statement on the text "I will sing unto the Lord, for He has triumphed gloriously" and an additional two bars of chordal movement, the work is predominantly contrapuntal, making extensive use of imitative polyphony and paired voices.

This scholarly edition employs three types of accidentals: 1) those on the staff are Amner's own notations; 2) those on the staff in brackets perform two functions, as editorial revision of accidentals missing from Amners manuscript or as cautionary accidentals (often to avoid cross relations); and 3) those above the staff are editorial suggestions based on performance-practice considerations. Greening avoids over-editing the work, and the few dynamic markings appear only in the editorially supplied keyboard reduction. The incipit indicates that the original tonality is raised in this edition by a minor third. This charming selection would be well-suited for a collegiate choir or a good chorus in a high school or church.

Scott W. Dorsey

Jesu, meine Zuversicht
Felix Mendelssohn

SSATB, unaccompanied (organ or piano for movement 4)

Carus-Verlag (Mark Foster, sole agent)
40.479/40, \$4.80

This motet (written by Mendelssohn at age thirteen) in five parts (chorale, cantilena for solo quintet, chorale, aria for bass soloist and organ or piano, and choral fugue) is based upon Johann Crüger's chorale tune of 1653. The text is adapted from 1 Corinthians 15. Mendelssohn's setting shows the influence of Bach's chorales, the counterpoint of Bach and Handel, and the melodic elegance of Mozart. The rather simple music of movements one through four and the vigorous—although not yet mature—handling of the fugue of movement five ("Halleluja, Amen") convey serene confidence and faith in Jesus and the expectation of triumph over the grave.

While its melodic elegance would appeal to more advanced choirs, this twelve-minute work would serve nicely as an introduction to the choral music of Mendelssohn for less-experienced choirs. The soloists, with the exception of the



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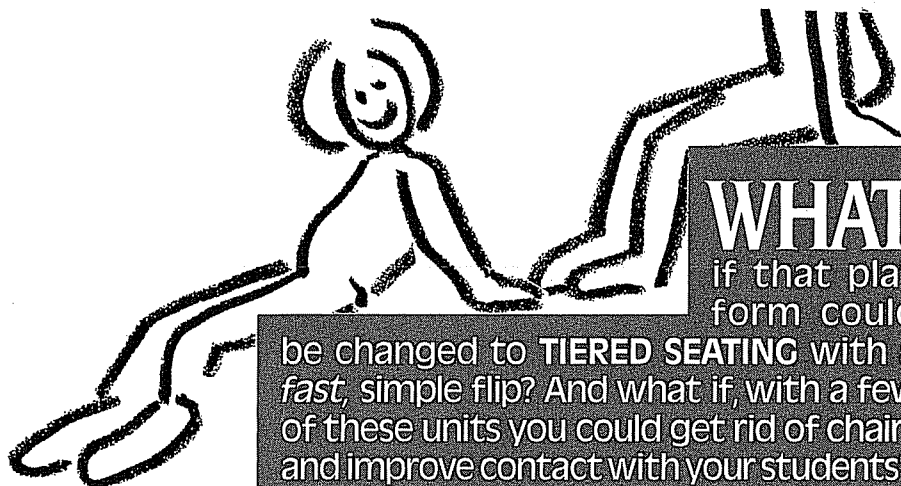
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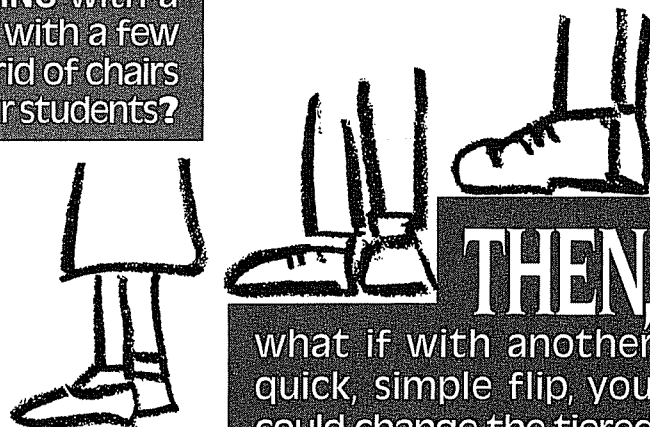
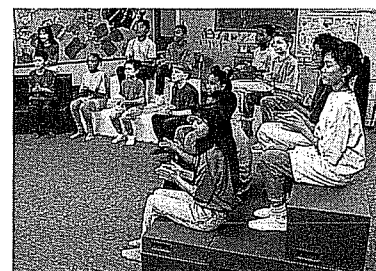
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bass in the fourth movement, could be drawn from the choir.

The edition offers few suggestions for dynamic shaping, no tempo or interpretive indications, and neither translation nor source for the German text. There is no keyboard reduction of the vocal parts provided. *Jesu, meine Zuversicht* has been recorded by the Kammerchor Stuttgart and is available from Carus, CD 83.105.

Jerry McCoy

Lied der Freundschaft, op. 45, no. 2

Richard Strauss

TTBB, unaccompanied

B. Schott's Söhne, C47538, \$2.50

Written in 1899 and dedicated to his father, Strauss's four-minute "Song of Friendship" is a melodically lyric, passionate, and eloquent expression of a text taken from Herder's "Stimmen der Völker in Liedern." The melodic/harmonic vocabulary is chromatic but not beyond the grasp of advanced college or community men's choruses. The work will create its maximum effect if performed by a large chorus with an ample percentage of mature voices. Although the four primary voice parts are occasionally expanded to as many as seven, the score provides alternative passages that, to a small degree, diminish the significant demands of range. This edition provides a singable English version of the text, but performance in German is preferable. No keyboard reduction of the voice parts is provided in the score.

Jerry McCoy

Lord, We Praise Your Glory
(from *St. Matthew Passion*)

Heinrich Schütz

SATB, optional keyboard accompaniment
Alfred, 4230, \$1.10

Ehre sei dir, Christe sets a Lenten text and is one of Schütz's most enduring works. This edition, by Patrick M. Liebergen, though not necessarily incorrect, has some weaknesses. First, the preferred German text is set beneath the English text. Second, the pronunciation guide in the preface includes many mistakes. No

distinction is made between open and closed vowels—according to this guide, the vowels in "der" and "des," for example, are pronounced the same, and "und" and "mit" are pronounced "[u]nt" and "m[i]t" rather than "[U]nt" and "m[I]t." Additionally, the optional keyboard accompaniment provided by the editor is simply a reduction of the vocal parts. Although the tempo and dynamic markings have been added by the editor (this is explained in endnotes), they are not marked as such in the score. Unfortunately, I cannot recommend this edition.

Weyburn Wasson

Nein zur Lebensangst

Erik Bergman

SATB, unaccompanied, speaker

Fazer (Theodore Presser, sole agent),

F 08293-3, \$13.50

Finnish composer Erik Bergman (b. 1911) here uses twelve-tone technique in large-

scale choral tableaux. The three movements in *Nein zur Lebensangst* (No to the Angst of Life) are settings of prose texts taken from *Lassen Sie der Seele Flügel wachsen* (Grow Wings for the Soul) by Peter Lauster. Bergman wrote the work for the 1992

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Oberaudorf-Reisach Music Festival, seeking to portray hope in a torn and frag-

mented world. The opening portions of the first two movements are spoken by a narrator, and the chorus employs carefully notated *sprechstimme* in the opening movement. The last two movements are set in five parts with striking harmonies and extreme dynamics (*fff* to *pppp*). A pointillistic vocal style paints the stark yet hopeful atmosphere of the texts. Extreme demands of pitch and rhythm restrict the work to performance by professional or highly trained choirs. A preface in English, German, and Finnish includes helpful performance suggestions and a translation of the text. The eighteen-page score is beautifully printed.

George S. Chu

and bar lines are placed between the staves to encourage rhythmic individuality of each voice line while still allowing modern conducting techniques to succeed. *Musica reservata* interpretations, editorial accidentals, and articulation marks are clearly and appropriately placed above the staves. Voice ranges may be challenging for the men (F to a¹). The organ accompaniment (realization of a figured bass) is heavy in texture due to excessive doubling of vocal lines.

A helpful English translation is provided in verse form; there is no singing version for a performance in English. The editors indicate usage for "Easter; any festive occasion." The more usual liturgical use for this text is the Feast of the Ascension, appropriate because of the opening words from the proper Psalm 47 of the day, "Clap your hands." It is also a splendid concert selection.

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This octavo represents a quasi-scholarly presentation (with correspondingly high cost) of one of the classic motets of the Venetian polychoral genre. Four pages are dedicated to discussing the composer, the source of this work (Book I, *Sacrae Symphoniae* of 1597), tempi, rhythmic structure, and metrical relationships.

I would differ with editors Dale Jergenson and Daniel Wolfe only on some minor points of performance practice, such as syllable stress organization for some rhythmic patterns. Throughout, stressed syllables are printed in boldface

Praise We the Name of the Lord Most Holy Johann Sebastian Bach

SATB, keyboard
Coronet, 392-41566, 95¢

This reissue of a 1961 edition sets an English text written by the editor, William Livingston, to the middle chorus from what used to be known as Bach's Cantata 142, *Uns ist ein Kind geboren*. Current scholarship now attributes the work to Johann Kuhnau. One suspects the lack of editorial notes may be traced to the edition's earlier



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publication date; yet in reissuing this work, Coronet Press could have enhanced this new version by adding a few notes concerning editorial procedures.

It is unfortunate that the original German text was not underlaid along with the new English text; yet the choral parts, key, note values, and time signature remain the same as the original in the *Bach Gesellschaft* edition. A problem does exist, however, with the realization of the accompaniment, which the editor has arranged to double the voice parts. In the original score, there is a delightful alternation between the chorus parts (supported by the continuo) and the orchestral writing, yet the editor's decision to double the voice parts has eliminated the interesting antiphonal effects found in the original score at mm. 33-52. A less grievous but no less awkward problem is the decision to double the alto opening with three repetitions of a C-major chord in m. 1; not only does this sound clumsy, but it obscures the opening point of imitation.

A single chord on the downbeat would have been sufficient and much closer to the practice of the period.

This is a delightful chorus, very much within the capabilities of many church, high school, and even advanced junior high school choirs. Ranges and tessituras are reasonable, and the most complicated rhythmic patterns are the cadential hemiolas. In spite of concerns about the lack of editorial comment and the realization of the accompaniment, this edition is recommended as worth performing.

Raymond Sprague

Requiem in D, op. 194

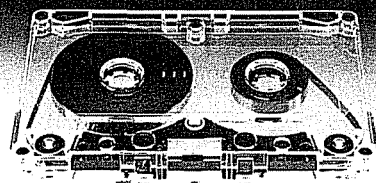
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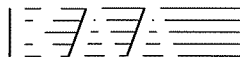
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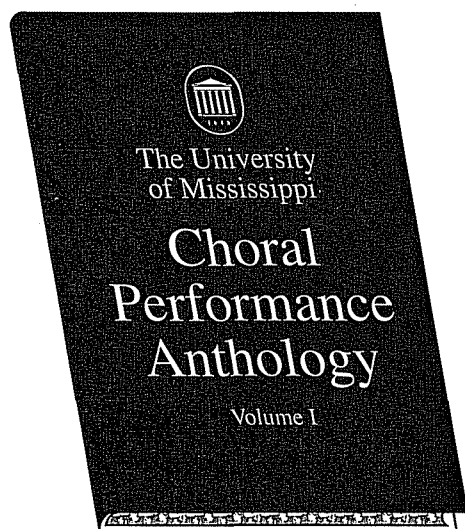
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aware of the music of Wagner and Liszt, his compositions were not largely influenced by either composer. Instead, his music favored a more Classical, balanced approach.

This Latin requiem in seven movements, one of three settings he composed, is lacking in flamboyant virtuosic effect. The work contains reserved, thoughtful, gracious, devotional music marked by lovely melodic writing and homorhythmic textures. It is not difficult in terms of vocal demands, melodic chromaticism, or rhythmic structure. Voice parts are supported throughout by the organ.

This is a significant work from the Romantic era that is accessible for large church or university choruses. It reflects Rheinberger's skill in writing for voices, perhaps a result of his years of service as a choral conductor, and deserves a place in both the worship service and the concert hall.

Jerry McCoy

Requiem (Seele, vergiss sie nicht)

Peter Cornelius

SSATB, unaccompanied

Carus-Verlag (Mark Foster, sole agent),
40.496/30, \$4.10

Written between 1863 and 1872, this lament on a text by Friedrich Hebbel reflects the influences of Wagner and Liszt on Cornelius. A lovely, brooding, intense work that utilizes the highly chromatic harmonies of the nineteenth-century, this six-and-one-half minute work would be an excellent choice for mature choirs. Due to its complex harmonic vocabulary, achieving accurate intonation will no doubt be a challenge for even the best choirs. Finding the "melos" will require very intelligent, harmonically attuned singers. The edition provides a usable English singing translation as well as the preferred German text. No piano reduction of the five voice parts is provided.

Jerry McCoy



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P.O. Box 6310, Lawton, Oklahoma 73506

Psalm 116

Franz Liszt

SATB, organ

Carus-Verlag (Mark Foster, sole agent),
40.094/02, \$2.90

In 1869, Liszt added a setting of the vespers psalm *Laudate Dominum omnes gentes* (Psalm 116/117) for male choir to his *Hungarian Coronation Mass* (1867) as a gradual. The score for this current edition of Psalm 116 for SATB choir was edited by Michael von Hintzenstern. Reflecting Liszt's desire to create devotional worship music lacking sentimentality, *Psalm 116* is a simple work built on unison, quasi-plainsong passages which frame a majestic, grand central section. Not a difficult work, this psalm setting does, however, require the strength of a large choir capable of sustaining towering chords at very loud dynamic levels. The score also calls for the use of four soloists or half-choir. Accessible, powerful, melodious—*Psalm 116* is a gratifying work for ceremonial performances.

Jerry McCoy

Then Shall the Righteous Shine Forth

Felix Mendelssohn

Richard Dickinson (arr.)

SATB, keyboard

Coronet, #392-41614, \$1.00

This piece was originally a tenor aria in Mendelssohn's oratorio *Elijah*. A stately, processional quality, initiated by the keyboard and then taken up by women's voices, is present throughout this piece. Dickinson retains Mendelssohn's melody (which is usually placed in the soprano part) and accompaniment. The alto, tenor, and bass parts are derived from the original harmonies of the accompaniment and complement the soprano line. Dickinson changes the key from A-flat major to F major. Although it is not pure Mendelssohn, Dickinson's arrangement is a creative choral expansion of this lovely tenor aria.

Dawn O. Willis

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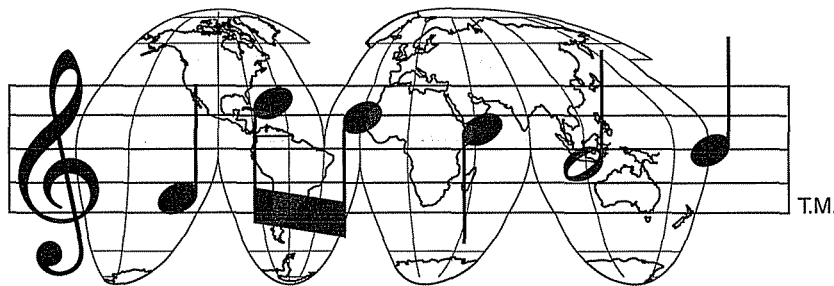
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June 15, 1993

Mr. Peter Tiboris
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Dear Peter:

It was a pleasure to meet with you last week to discuss MidAmerica's plans for more extensive programming in the coming season.

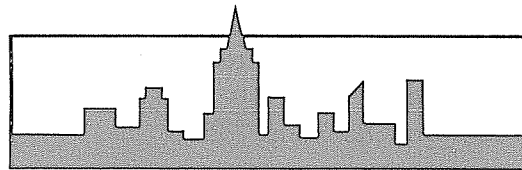
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Director of Concert Halls

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September 1993

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ROBERT SUMMER conducts Mozart's *Solemn Vespers*.
WILLARD KESLING conducts Haydn's *Lord Nelson Mass*.
- Monday, May 30, at 8 p.m.: JERRY BLACKSTONE conducts Brahms' *Nanie* and *Schicksalslied*.
TIM SEELIG conducts Haydn's *St. Caecilia Mass*.
NOEL LOVELACE conducts Haydn's *Te Deum* and Mozart's *Regina Coeli*.
- Monday, June 13, at 8 p.m.: AL SKOOG conducts the East Coast premiere of Kirk Mecham's *"Songs of the Slave" Suite* from the opera *John Brown* (1993).
DENNIS ASSAF conducts Duruflé's *Requiem*.
BEV HENSON conducts Haydn's *Mass in Time of War*.
- Sunday, July 3, at 3 p.m.: MIKLOS TAKACS conducts Beethoven's *Mass in C*.
HANAN YAQUB conducts Mozart's *"Coronation" Mass*.
- Sunday, July 3, at 8 p.m.: LARRY LARSON conducts Vivaldi's *Gloria*.
BRUNO KAZENAS conducts "Opera Excerpts" from *Aida*, *Carmen*, *Die Fledermaus* & *The Bartered Bride*.

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As with our Carnegie Hall concerts, the registration deadline for our Avery Fisher Hall concert series is October 15, 1993. If you would like information on the Spring 1994 season, please contact Sara Bong at (212) 239-0205 at your earliest convenience.

Sincerely,
Norman Dunfee, Executive Director

American Choral Directors Association
Post Office Box 6310
Lawton, Oklahoma 73506

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SUNDAY FEBRUARY 20 8:00 PM	Ohio Youth Chorale Robert Bass-Conductor North-South Carolina Youth Chorale Eph Ehly-Conductor	SUNDAY APRIL 24 8:00 PM <small>(the fee for these 2 choirs is \$435 per person)</small>	National Childrens Honor Choir Henry Leck-Conductor National Youth Honor Choir Michael Nuss-Conductor
SATURDAY, MARCH 26 8:00 PM	Georgia Band Festival		
SUNDAY, MARCH 27 8:00 PM	Wisconsin Youth Chorale Rodney Eichenberger-Conductor	SUNDAY, MAY 1 8:00 PM	Florida Youth Chorale Charlene Archibeque-Conductor
SUNDAY APRIL 10 8:00 PM	Kentucky Youth Chorale Andre Thomas-Conductor Alabama Youth Chorale Rodney Eichenberger-Conductor	SUNDAY, MAY 8 8:00 PM	Indiana Youth Chorale Eph Ehly-Conductor
SUNDAY APRIL 17 2:00 PM	Georgia Youth Chorale Rodney Eichenberger-Conductor Tennessee Youth Chorale Robert Bass-Conductor	SUNDAY, MAY 15 8:00 PM	Texas Youth Chorale John Ratledge-Conductor Shorter College Chorale, Rome Georgia John Ratledge-Conductor
		SUNDAY, JULY 3 8:00 PM	Canada Youth Chorale Conductor to be announced

Many other dates are also available. Your choir may join your own or another state for performances.
Please call for more information and additional dates.

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