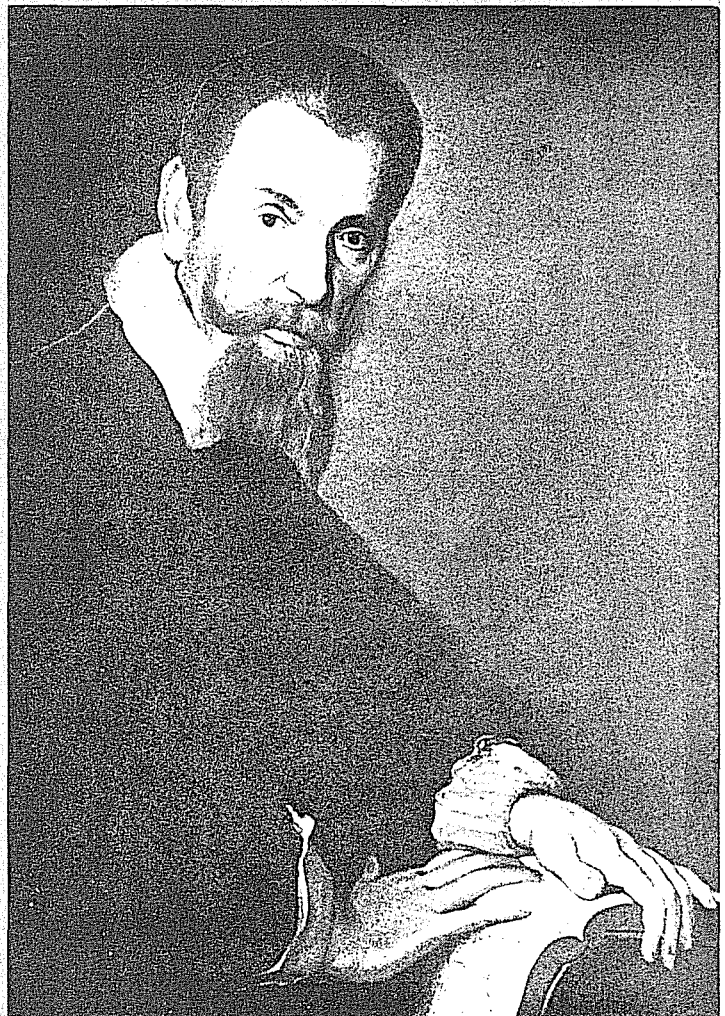


SEPTEMBER-OCTOBER 1967

THE

*Choral Journal*

Official Publication of the AMERICAN CHORAL DIRECTORS ASSOCIATION



MONTEVERDI

1567-1967

*From the*  
**Executive Secretary's**  
*Desk*

The second week in July proved a valuable and interesting one when we were guest clinician-director for the Alfred Institute for AGO members held at Alfred State University in that city with Lois Scholes as director for the 19th year. A delightfully charming lady with an equally charming husband, long a world figure in ceramics and now retired, the Scholes made the week an enjoyable experience of working with about 150 church organists and choir directors from the northeast and Canada for the week to present a concert of some of the works covered, devoting the remainder of the time to reading other materials and discussing choral techniques and ideas.

While in Alfred, we had a chance to spend considerable time with Anthony Cappadonia and his family and make plans for next year's choral festival which Alfred State A&I College sponsors each spring. Cappy is record reviewer for *The Choral Journal* and requests that all members interesting in having their choirs reviewed, send him copies of their records preferably with copies of the music used to facilitate a more valid evaluation. Music will be returned. Another idea for record exchange was discussed at TCDA and will be found in another part of *The Journal*.

Following a one week vacation in Wisconsin and another week at home trying to sort out the mail that had piled up, we left for a second delightful experience which had been delayed for a year: attending the annual TCDA convention at San Antonio, Texas. Give regal treatment during our stay there, we were delighted to meet so many of the Texas members and officers and sincerely hope to be able to repeat the visit at an early date. We have spent so much time writing all these names, it was both a pleasure and relief to finally attach faces to well-known names. Outgoing President Karl Hickfang and his staff are to be highly complimented on the excellence of their convention which follows the Band Association meeting the first of the week and in particular for the social honoring all past-presidents of TCDA which gave us an opportunity to meet all former Presidents except one who is no longer in the state, as well as to get acquainted with the incoming officers and with Secretary-Treasurer C. M. Shearer whose term lasts another year. While it is impossible to name all the members we met and talked with, we were impressed by the hospitality both of ACDA and the Theron Kirk family whom we finally met in entirety. We hope that these meetings were but the prelude to long and lasting friendships and transfer of letters during the coming months and years.

**ACDA New Home**

ACDA finally has a home of its own!! Option to buy was taken in April and this past month the actual purchase was made and the property at 7514 N. Hubert, Tampa 33614 is now the home of ACDA-Choral Journal. The telephone is  
 —Continued on next page

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# From the Editor

## Reviews and Reviewers

During the next few months we will be undergoing a gradual change of reviewers for our Industry Associate members and Advertisers, so we ask each of you to check the Choral Review page for the name and address of your own reviewer in order to get materials to him for review in each issue of The Choral Journal. With the assistance of several committee chairmen, we are endeavoring to find members whose opinions are respected and who will take on the responsibility of keeping review material ready for each issue.

The Choral Journal editor and staff as well as ACDA members owe a deep debt of gratitude to our Choral Reviewers who have given unstintingly of their time and work to keep the review pages filled since The Journal was started. Veteran reviewers Maurice King, Al Blinde, George Gansz, Kent Newbury,

## EXECUTIVE SECRETARY — Continued

Area 813, 932-4484 where you can reach us mornings, Monday through Friday. Our personal number used in The Journal (935-9381) still serves for afternoons and week-ends, although both numbers are listed in the Tampa directory, call one if the other doesn't respond. Since we do go out of town occasionally, we may have to end up with an electronic gadget that records your calls when we are gone so we won't miss you. ❖

Tony Cappadonia and more recent additions, Rod Walker, Bob Burroughs, Jack Boyd and Don Bisdorf have all been a great asset and help to the editor who is deeply grateful for their work. Changes are being made in order to relieve some of these people after so long a time and to bring new and different viewpoints to our readers concerning materials reviewed. As soon as positions are filled, companies concerned will be notified in order to keep materials coming in for the columns.

We are pleased to welcome the E. C. Schirmer Company of Boston as a new Industry Associate member of ACDA and advertiser in The Journal. Their fine catalogue will make the choice of selections to be reviewed a good problem for their reviewer.

## State Chairmen Addresses

In a move to strengthen communication lines, we have removed the State Chairmen list from the President's page and are placing them in another section of The Choral Journal with complete mailing addresses. Likewise, mailing addresses will be placed under National Officers' names on the Title page so that any member or person interested in joining ACDA will know where to write to secure additional information for his own State or Division. Because of numerous changes in addresses and inability to change the former lists, the new method will allow us complete flexibility in keeping addresses of all officers up to date. The only question we have is, "Why didn't we think of it sooner?"

## Are Your Dues Paid?

If your 1967-68 ACDA dues are not

paid before November 1, 1967, this is the final issue of The Choral Journal you will receive. Another article in this issue gives you further information and all members who have not as yet paid their dues will receive a reminder and Dues Notice with this issue, to be sure you keep your membership active and continue to receive The Choral Journal regularly. Action by the National Board this summer was taken to make the cut-off date as listed in our Constitution and Bylaws official from now on. Those paying dues after the cut off date will receive back issues missed, but the move will save the organization the cost of printing and mailing several hundred copies to those who do not continue their membership. Each of you can help by being certain your own dues are paid and by contacting those who have neglected to pay up to now. ❖

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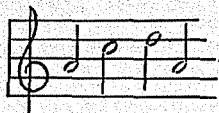
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THE

# Choral Journal

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R. WAYNE HUGOBOOM, Managing Editor

VOL. VIII, NO. 1

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### picture ...

This year commemorates the 400th anniversary of Claudio Monteverdi, baptized May 15, 1567 at Cremona, with the picture of the composer in his middle years and a superb article by Efrim Fruchtman in this issue: Monteverdi died at Venice November 29, 1643.

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## REAGAN MADRIGALS' TOUR INCLUDES EXPO '67

This summer was most challenging for a group of 10 teenagers from John H. Reagan High School, Austin, Texas. This singing troupe, known as the Reagan Madrigals was chosen by the United States Information Agency to perform at Expo '67 in Montreal, Canada.

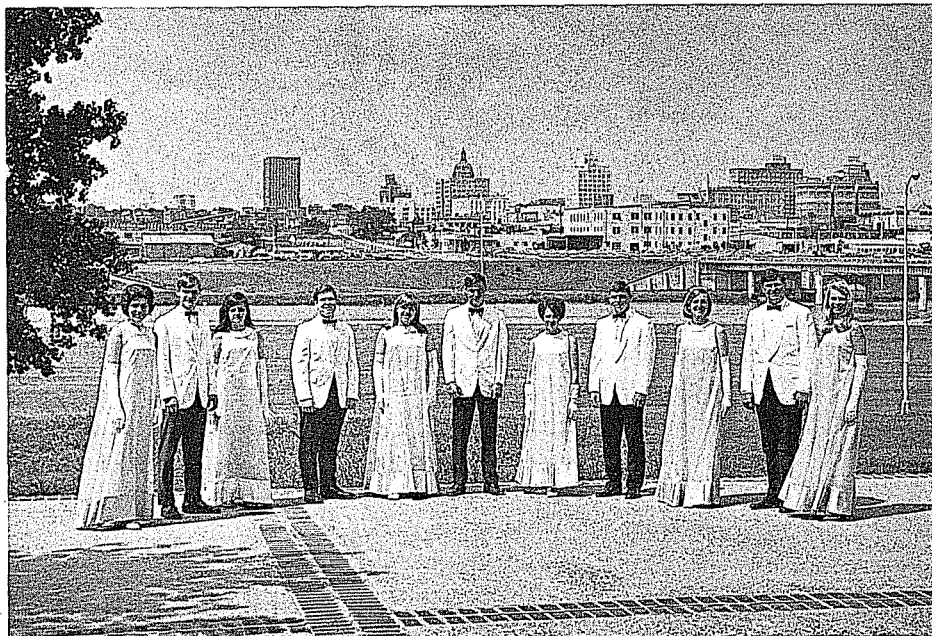
Under the direction of James Shepard, choral director at Reagan High School, this group was organized in 1966 for the purpose of singing "just for fun". After several performances for various clubs and civic groups, the youngsters were encouraged to audition for Expo '67. An audition was arranged with the U.S. Office of Information, resulting in an invitation to represent the United States at the fair.

Governor John Connally commissioned the group as official representatives of the State of Texas.

Members of the troupe are Howard Allen, Clyde Bennett, Bobby Bertram, Sharon Dearing, Doug Garman, Jan Howell, Syndy Karnstadt, Caia Kent, Ann Lucksinger, and Marilyn Townsend.

Membership in the Madrigals is only by audition and maintenance of a B-plus scholastic average. This year each member of the group received superior rating in University Interscholastic League vocal solo competition at the regional level. The whole group also rated superior for its vocal ensemble performance at the regional level.

The Reagan Madrigals left Austin July 29 and returned August 15. They sang at the Exposition on August 5 and in St.



Jacques church on August 6. In addition, concerts were scheduled in Memphis, Tenn.; Richmond, Ind.; Detroit, Mich.; Maplewood, N.J.; Washington, D.C.; Raleigh, N.C.; Atlanta, Ga., and Dothan, Ala.

No travel or expense funds were provided for this trip by either the Exposition, the Austin Public Schools, or the U.S. Information Agency. Therefore, the students worked to raise the necessary funds "on their own" offering their

singing talent to Austin groups as payment for donations.

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A recent letter from Mr. Smale tells us that approximately 800 copies are on hand and adds, "we would be pleased to

make them available to the members of ACDA, on a complimentary basis, if you would like to insert a statement to that effect in *The Choral Journal*."

Contents of the album include: *Gloria*, Latham; *The Lamb*, George; *Black is the Color*, arr. Smale; *A Prayer to the Night*, Beadell; *It Lies Not on the Sunlit Hill*, Lekberg; *My Heart is Always Wandering*, arr. Pooler; *Free at Last*, arr. Pfautsch; *Kari*, arr. Preus; *I Want the Lord to be Near*, Morgan; *How Old Are You?*, arr. Smale; *Somebody's Knocking at Your Door*, arr. Pfautsch; *I Must Sing*, McKay; and *Kathryn's Wedding Day*, arr. Luvaas.

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# WHAT'S in a Name

**RICHARD H. BREWER**

Chairman, Dept. of Music and  
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In the May-June issue of *The Choral Journal*, Jack Boyd's column entitled "Chamber Choir" suggested an intriguing "contest." Mr. Boyd made a plea for a definition of "just exactly what a Chamber Choir is." In addition to supplying at least one definition of "Chamber Choir," I would like to carry the "contest" a few steps further and see if we can justify some of the myriad titles which are given to choral groups today.

In our search for a definition of any musical term we can usually consult available dictionaries and especially music dictionaries. However, we find little help from any dictionary when attempting to define the names given to today's choral ensembles. Even though there are numerous music dictionaries on the market, most practicing musicians accept the *Harvard Dictionary of Music* as the authority. Since 1944, Professor Apel's work has been an invaluable aid. But alas, the designations given to modern vocal ensembles are not defined as we might have hoped they would be. In reality, some of the terms we use as choral group names have nothing to do with the function of the terms as defined in HDM. Let us examine some of these terms.

In deference to our contest, let us first examine "Chamber Choir." Many colleges and universities in America have a vocal ensemble called "Chamber Choir" or "Chamber Singers" or some other using "chamber" in an adjective sense. It is true that no one has explained what the size is to be or what voice parts should be used, or what music the group should sing. I confess that our college lists a group called "Chamber Singers." The size of our group varies from 12 to 16 mixed voices and with three or four voices to a part. Further, this group sings the types of music listed below. It is the most selective group on our campus (we have six choral groups) comprising the best readers and those with the best vocal sensitivity and technique.

If we examine the word "chamber" in a musical context, we find that no dictionary utilizes the word in relation to vocal music. The definition for Chamber

Music takes up three columns in HDM. It is entirely a definition of a genre of instrumental music. However, if we substitute vocal terms for instrumental terms, we might come a little closer to the justification of "Chamber Choir" or "Chamber Singers." The article reads (and we substitute), "Instrumental (vocal) ensemble music performed by one player (singer) to the part, as opposed to orchestral (large choral works) music in which there are several players (singers) to the part." According to HDM, chamber ensembles range in size from three to eight members. I believe there are few groups called "Chamber" something in the U.S. with fewer than 12 voices. If there are smaller groups, they are usually called something else. There seems to be no set maximum size. However, the chamber orchestra of the 18th century usually had around 25 players. We might accept this number as our maximum. If we continue reading the HDM article, we find that chamber music was originally "of small dimension, of intimate character and suitable for performance in a small room or hall." The 18th century drawing room was the focal point of chamber music performances. With these facts we seem to be getting closer to a definition we can apply to our groups called "Chamber" something. However, we are not sure how the group of forty voices mentioned in Mr. Boyd's column can be justified. According to the foregoing information, one might question the validity of calling this group a "Chamber Choir."

Another criteria for the chamber vocal ensemble might be the type of music it sings. But again we have little tradition. The chamber vocal ensemble we are attempting to define is a rather recent idea. Music which is most conducive to small ensemble singing are madrigals (Italian and English of the 16th century), polyphonic Lied, ballets, polyphonic chansons of the 16th century, motets and cantatas of the Baroque, and some polyphonic music of the 20th century. Most of the music of the 19th century is not as suitable as the types just listed, but one can find some possibilities in

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the works of Brahms, Mendelssohn, Schubert, and Grieg, to mention a few. A chamber vocal ensemble then must be limited in size (about 16 is perhaps an average size), sing music of small dimension, and intimate character, and its members should be the best vocal musicians in the area.

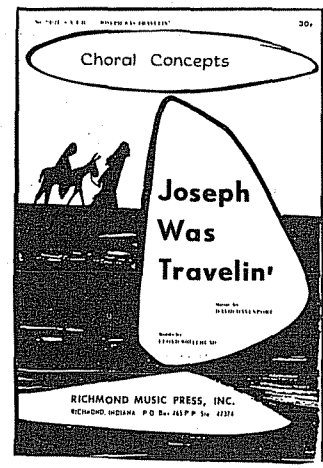
The other word, "Choir," often used in the name of this type of ensemble, also needs clarification in order to justify (or not justify) its use. HDM says a choir is "a body of church singers, as opposed to the secular chorus." (Please note that the word "chorus" is not defined in HDM.) Since the modern "Chamber Choir" does not normally serve the function of church singers, we seem to be out of line in using it. The Chamber Choir is more often found in the concert hall or other such place. To save argument, we will admit that the Chamber Choir may appear in church services on occasion. At our school we avoid the word choir by calling our group "The Chamber Singers." Obviously we recommend it. After all it is a small group of selected singers which sings the types of music listed above.

If one travels around the U.S. or even reads *The Choral Journal*, he finds an interesting list of terms employed in the names of various choral ensembles. Some of these provide us usable material for hair-splitting. For instance, there is a major university on the west coast which has a group called "The A Cappella Choir." Strangely, it rarely performs any music without orchestral accompaniment. How come "A Cappella Choir?" Many who have travelled with the Westminster Choir have been amused when certain music lovers have referred to this group as "the choir from England." This famous choir took its name from the name of the church in Dayton, Ohio, where it first began as a church choir. As we have said, HDM states that "choir" means a body of church singers. In recent years Westminster Choir has been heard almost exclusively in the concert hall. Two other well-known, "professional" college choirs, St. Olaf and

Concordia, have also moved into the concert hall. On the other hand, there are many college groups going by the name of "Concert Choir" (ours is one) which do most of their performing in churches while touring. To go a bit further, a large church in the West has a "Motet Choir." The only time we ever heard this group, they sang no motets. How often we see advertised that such and such "Bach Society" will perform Handel's *Messiah* or that the "Haydn Society" will present Mozart's *Requiem*. We can all rest assured the Drs. Shaw and Wagner were instructed in their early musical training as to the definition of a chorale (HDM: "The hymn tunes of the German Protestant Church"). Yet each of these gentlemen gave his group the title of "Chorale." So we have the Robert Shaw or Roger Wagner Hymn Tune of the German Protestant Church! Pardon the hair-splitting, but what is a "Chorale" when applied to a group of singers? *Schola Cantorum* is another well known name on the American choral scene. Do the groups who go by this name really function as a "singing school?" A group in New York City called *The Collegiate Chorale* is no longer just a group of college students as the name indicates. How did *The Camerata Singers* get its name? A large church in California lists the *Criers Choir* in its Ministry of Music. The group includes only those in the "wet set." A favorite text comes to mind when considering this group: "They shall not all sleep but they shall all be changed." Of course, we could go on ad infinitum to the point of ridiculousness but it seems that a group which calls itself the "so and so" singers by taking the name of the conductor is quite safe. It's his group, it sings and has no nebulous title which might restrict the type of music it sings.

In conclusion, it seems that future dictionaries need to expand some terms which have taken on newer meanings. Perhaps this could be a project for ACDA — or should it? Maybe we should let well enough alone. After all — what's in a name? ❖

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# SCRAMBLED SINGING —

## A Reality at B.T.H.S. West

**DONALD L. JONES**

Director of Vocal Music,  
Belleville Township H. S. West,  
Belleville, Illinois

"Scrambled Singing" has long interested me since my first experience with it at the University of Missouri, Columbia, Missouri in 1961. When Prof. Tom Mills, University Singers Director, told us the first time to re-arrange ourselves so we were not next to someone from our section, I thought that he was joking. However, within the first few minutes after singing in this "scrambled" order, its merits were very evident.

Our high school directors are probably thinking that this scrambled singing is for advanced singers only. Louis H. Diercks gives reference to many advanced groups in his article, "The Individual in the Choral Situation" that appeared in the March-April 1967 issue of *The Choral Journal*. I, for one, say it is advantageous and helpful for the high school level also.

Five years ago I experimented with my Sophomore Girl's Advanced Chorus in rehearsal. At first I noticed an intangible new sound, but feared on programs it might not work. However, as most of us know, some of our best laid plans go astray. As this group came onto the stage in our Festival of Songs Concert, someone turned the wrong direc-

tion. Fig. 1 was the designed order and Fig. 2 was the error order.

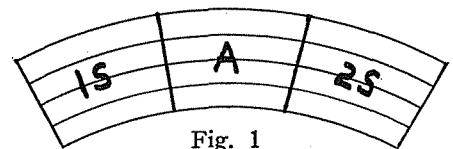


Fig. 1

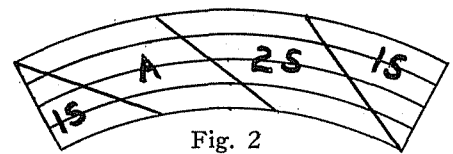


Fig. 2

True, the order was not far out of line but the sound was better and the girls said their rehearsals in "scrambled order" was the reason for them not falling apart.

The next year I did more with my Sophomore Ensembles and they did real well in performances. Realizing that my fears were not justified, I began working the 2nd semester with my Sophomore Choirs the next 2 years and this past year with the Concert Choir. (Before this past year I taught only Freshmen and Sophomores. With the opening of a second high school in Belleville in September 1966, I now have the Juniors and Seniors also.)

My plans in the future call for the continued use of the "scrambled order" as:

1. The singers hear their part in reference to the total chord besides achieving a better blend.
2. The choir members like it as they feel that more responsibility is placed upon them to carry their weight. One member said in the conventional order "we rely on the person next to us and relax too much. In the scrambled order we have to think and work." Another comment was: "We not only improve the blend of the choir, but also our own voices as we have to think for ourselves."

*Developing "Scramble"*

My order for a mixed chorus in regular order is Fig. 3. I then divide them

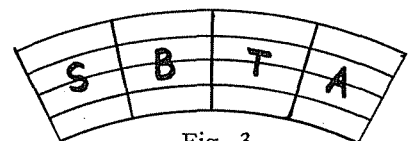


Fig. 3

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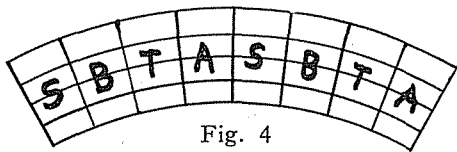


Fig. 4

into two choirs by twos (2 sopranos, 2 basses, etc. together) as in Fig. 4. A good double quartet sound is first realized by the choir when Fig. 5 is reached.

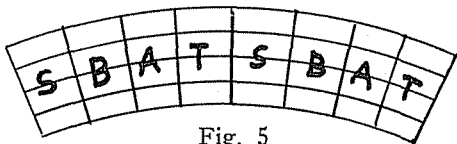


Fig. 5

The scrambling truly takes form when in reverse the second and fourth rows as in Fig. 6. The final move in my development is then into single quartets instead of the double quartets.

T	A	B	S	T	A	B	S
S	B	A	T	S	B	A	T

Fig. 6. Small section of choir.

Directing the choir in scrambled order is not a real problem. My choir knows that the cues will be given in the same position as if the choir were in regular order (Fig. 3). They have never complained, even when asked, about mistaking cues because of being in scrambled order.

New concepts in music are slow in coming. Here is a choral arrangement idea that I feel is great and rewarding not only to the choral performance sound improvement, but to the singers. Those directors who try the "scrambled singing" concept will find that their choirs also can sightread new music easily and sometimes better in this order. ❖

## RECORD EXCHANGE

In order to facilitate exchange of recordings between choral directors throughout the country, The Choral Journal will devote a section of each issue to those interested in such an exchange. If you desire to hear other choirs and have them hear yours, please send your name, address and zip with information on your record (Jr. HS, H.S., Jr. College, College, University, Church, etc.)

The information will appear in The Choral Journal and those interested will contact you directly regarding exchange of records. Names will be listed in the Record Exchange column as they arrive.

Send us news with your dues!

New Chairman of the Music Department at the University of Maine in Orono is Robert C. Godwin, who has been head of the choral department at North Dakota State University at Fargo for the past several years. Chairman of the Advertising Committee for The Choral Journal, Bob will conduct the Concert Choir in his new position as chairman. Edwin R. Fissinger, Head of the Department of Music at the University of Illinois at Chicago Circle, will be the new Chairman of the Music Department and director of the concert choir at North Dakota State, replacing David Ledet, who is moving to Washington, D.C., as Executive Secretary of NASM.

Abraham Kaplan has been named Educational Consultant by Mills Music, Inc.

He will act as an adviser in the promotion and development of the Mills educational catalog. His primary concern will be chorus, band and orchestra methods and repertoire.

As one of the most sought-after young conductors and educators on the musical scene, Mr. Kaplan numbers the following among his current responsibilities: Conductor, Collegiate Chorale; Founder and Conductor, Camerata Singers; Musical Director, Henry Street Settlement Orchestra; Director of Choral Music, Juilliard School of Music; Sacred Music Faculty, Union Theological Seminary.

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## THE CHAMBER SINGERS VISIT VIRGIN ISLANDS

The Chamber Singers of C. W. Post College, Long Island University under the direction of Alexander Dashnaw, recently made a tour to St. Thomas in the Virgin Islands. This tour, the culmination of an active year for the 24-voice group, was the first appearance outside the continental United States for any of the college's organizations.

It all began with an invitation to the two-year old choir from the College of the Virgin Islands to appear as the featured musical group at their annual Spring Arts Festival. They offered to house, feed and entertain the group during their stay on St. Thomas, but the large cost of air transportation was left to the Chamber Singers. Facing this problem, the students decided to each provide \$25 toward their transportation and the local Greenvale Chamber of Commerce and the Parents and Friends of the college voted to aid in the remainder of the needed funds as a thank you gesture for musical programs presented to them earlier in the year by the group.

The five April days away were filled with many new sights and experiences for the students. Excellent publicity resulted in a standing room only attendance at the evening program for the public — many of whom had never heard a live choral group before.



The return trip was planned to allow a day of sight seeing in San Juan, Puerto Rico. With the arrival of a tired but happy group back at Kennedy Airport at 2:45 a.m., a most memorable and satisfying tour had come to an end.

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## IS THIS YOUR FINAL CHORAL JOURNAL?

As the result of action by the National Executive Committee at their June meeting, the official cut-off date as listed in the ACDA constitution and bylaws was made effective and a directive issued that the September-October Choral Journal should be the final issue mailed to members who have not as yet paid



**WALTER H. FARRIER**

Walter H. Farrier has been appointed assistant professor of Music and Director of Choral Activities at the Willamette University, Salem, Ore., College of Music by Dean Charles Bestor.

Farrier, a member of the American Choral Directors Association, formerly served as Director of the Concert Choir at Texas Lutheran College. A graduate of Yale University, Farrier received both his Bachelor and Master of Music degrees in church music at the University of Southern California. He has had additional study at the University of Texas. Farrier is a composer and arranger as well as a conductor. He was a singer with the Roger Wagner Chorale in 1961-62 and has been the director of music and tenor soloist at a number of churches in the Los Angeles area.

For the past two years, Willamette's College of Music has been selected as one of six music schools in the nation to receive the "Award of Merit" of the National Federation of Music Clubs and the American Society of Composers, Authors and Publishers (ASCAP) for its activities in the advancement of American music.

their 1967-1968 ACDA dues. Since the cut-off date is November 1, 1967, the November-December issue will be mailed to all those who pay their dues before that date, as well as to those already paid for this year. Members paying after that date will be forwarded back issues of Journals missed.

In past years, The Journal was not stopped until later which meant that those members in good standing were paying for copies mailed to those who either paid late, resigned, or were defaulted because of non-payment of dues. The new and permanent plan will save both ACDA and The Journal considerable expense and help stabilize our annual membership as well as develop early paying habits among more of our members. Response to the first dues notice was excellent; hopefully this second notice will help substantially to clear unpaid memberships. Texas members unpaid are requested to forward their dues to Sec'y-Treas. C. M. Shearer, P.O. Box 3428, McAllen, Texas 78501.

The paragraph, No. 5, under Section 1, Article 1 of the Bylaws, dealing with membership dues is reprinted:

Active membership shall be a continuing membership, contingent upon the payment of dues. The member may request Inactive status, valid for one year only, by a letter to the Executive Secretary of the Association prior to November 1 of the membership year. The member who does not make this request and whose dues have not been paid by that date shall be reclassified as a Delinquent Member. This classification may be changed to that of Inactive Member by written request during the year. Reinstatement to Active Membership may be made at any time during the membership year by payment of dues. The Inactive or Delinquent Member who does not renew his membership by November 1 of the following year shall be dropped. Reinstatement to Active membership of such member shall be made upon the payment of dues for that year, plus a reinstatement fee of \$2.00 and a written request for reinstatement.

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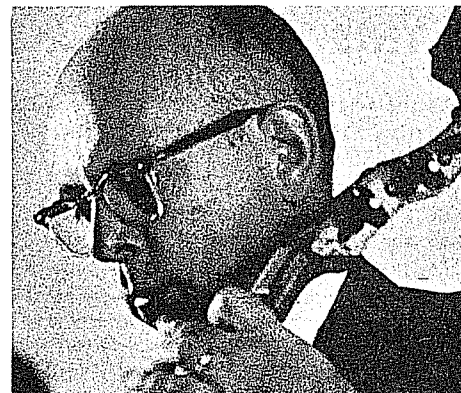
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1567-1967



EFRIM FRUCHTMAN

Author of the article is Efrim Fruchtman whose training in performance was at Juilliard School of Music with master and doctoral degrees in musicology from the University of North Carolina, followed by study in Vienna. He and his wife, Caroline Sites Fruchtman, are well known for their research in early musical instruments and their present study is on use of instruments in baroque chamber cantatas and duets. They also present combined viola da gamba-harpsichord and violoncello-piano recitals which encompass the span of musical history including contemporary composers. Fruchtman is presently on the faculty at Memphis State University and has served on the faculties at Ohio State University, the University of Arizona, and most recently at Trinity University at San Antonio, Texas, where he has directed the **collegium musicum** at each institution.

1967 is the year of the 400th anniversary of the birth of Claudio Monteverdi, the composer given the title "creator of modern music" in the biography by Leo Schrade. This was not an original tribute by the 20th century scholar, but, as Schrade indicates, was derived from one by a contemporary of Monteverdi's. In 1640 the composer Benedetto Ferrari hailed Claudio Monteverdi as *oracolo della musica* (prophet of music).

Like Beethoven, another prophet of music, Monteverdi's life and work were absorbed in two style periods. As Beethoven's early compositions derive from the classical models of Haydn and Mozart, so do Monteverdi's *Sacrae Canticulae*, *Canzonette*, and first madrigals derive stylistically from the works of Arcadelt, his teacher Ingengneri, and other masters of classic sixteenth century polyphony. Like Beethoven Monteverdi's life of composition resulted in the creation of expressive music of great individuality. His beginnings in established procedures were to lead to the experimental harmonies of the fourth and fifth books of madrigals, and finally to the complete transformation of idiom in his late works. Hans Redlich in his biography of Monteverdi has described his creative attainments as follows:

In the last three publications by Monteverdi, the madrigalist, the motive-power of madrigalian style seems to be dissolved into its elements and to merge into opera and the *concertate* cantata. The last madrigalist could have no successors. The first opera composer was destined through the agency of his late operas written in Venice to lay the foundation of the musical-dramatic style for the next two centuries.<sup>1</sup>

There has been fairly extensive research on Monteverdi. English-language biographies are available by Leo Schrade (*Monteverdi: Creator of Modern Music*), Denis Arnold (*Monteverdi*), Hans Redlich (*Claudio Monteverdi*, translated from the German by Kathleen Dale), and Henri Prunières (*The Life and Work of Claudio Monteverdi*, translated from the French in 1926). Extensive sections are devoted to the music of Monteverdi in Gustave Reese's *Music in the Renaissance*. Manfred Bukofzer's *Music in the Baroque Era*, Donald Grout's *A Short History of Opera*, and Alfred Einstein's *The Italian Madrigal*. There is a sixteen-

volume edition of the collected works of Monteverdi edited by G. F. Malipiero. Individual compositions may be found in various other historical sets and anthologies. There is a need, however, for more performance editions of the music of Monteverdi. A list of some of the works available in performance editions will follow this article. Reference should also be made to the encyclopedia articles on Monteverdi by Redlich in *Grove's Dictionary of Music and Musicians* and in *Die Musik in Geschichte und Gegenwart*.

Monteverdi's life was centered in Cremona, Mantua, and Venice, and except for a brief excursion into Hungary and one later into Flanders, he lived only in northern Italy. He was born in May, 1567 in Cremona, then a provincial city. There is little information on his early life. The title page of his earliest published work, a collection of three-voice motets entitled *Sacrae Canticulae*, indicates that he was a pupil of the director of music at the Cremona cathedral, Marc Antonio Ingengneri. The exact date of his departure for Mantua is not known. It is assumed that around 1590, by the time of the publication of his second book of madrigals, he was appointed to his first permanent post as *suonatore di viuola* (viol player) to Vincenzo I, Duke of Mantua. Prior to this appointment Monteverdi had published a volume of canzonets for three voices in 1584, his first book of madrigals in 1587, and a collection of *Madrigali spirituali* from which only the bass part survives.

Mantua at this time was a cultural center that had been witness to more than a century of evolution of an indigenous musical art. The frottola composers Cara and Tromboncino were attached to the Gonzaga court under Francesco II (1466-1519). It is significant that the fruition of the madrigal under Monteverdi took place in the same environment that so stimulated its early development. It was in Mantua that Monteverdi's third book of madrigals appeared in 1592. This collection reflects a change over the first two books in an increase in the use of recitative style. The madrigals are dedicated to Vincenzo. Shortly afterwards Monteverdi was raised in rank from viol player to singer. Around 1595 he was placed at the head of a group of musicians to accompany the duke to Hungary, where Vincenzo was to participate in the war against the

Turks. It was not uncommon for a political leader to include musicians in his retinue on an expedition of this nature. Six months passed before they returned, and Monteverdi underwent certain financial losses as a result of this venture. The next year Wert died, and Pallavicino was promoted to the post of chapel master to the duke. Monteverdi was possibly disappointed in having been passed over, but Pallavicino's promotion was probably one of seniority. Monteverdi now headed the salary list of singers at the court, however, and was next in line for promotion.

Four years later, in 1599, Monteverdi married the court singer Claudia Cattaneo, who remained in service to the duke following her marriage. A month after his marriage Monteverdi was called upon to accompany the duke to Spa, Liege, Antwerp, and Brussels. Monteverdi must have heard music in the French style and probably came into contact with musicians in the area. This trip also resulted in financial difficulties for the composer. In addition to his expenses abroad he had to maintain his home in Italy. In 1601 Pallavicino died, and Monteverdi wrote a letter of application for the position. In 1602 he was appointed music master to the duke and was now in full control of both church and court music.

In 1603 Monteverdi's fourth book of

madrigals appeared. It was dedicated to the *Accademia degli Intrepidi* from the neighboring city of Ferrara. This publication was so successful that there were reprints of it in 1605 and 1607. A fifth book of madrigals was also published in 1605. The inclusion of a continuo part, though essential only to the last six of the compositions in this collection, is significant of the change that is to take place in the history of the madrigal. Harmony is to be an increasingly important element in these works. The classic scoring for five unaccompanied voices now ceases to be the norm, and Monteverdi experiments with scoring. The last madrigal in the collection, *Questi vaghi concenti*, is scored for nine voices, and five unspecified instruments that perform two sinfonias.

Dissonance treatment in Monteverdi's madrigals had been under attack by the theorist Artusi, whose point of view was derived from the rules of Netherlandish polyphony. Monteverdi made it clear that he was writing in a different style, which he called the second practice (*seconda prattica*). In essence the second practice is one in which freedom in the use of dissonance permits a more expressive setting of the text. The explanation given by Claudio's brother, Giulio Cesare Monteverdi, follows:

By first practice he understands the one that turns on the perfection of the harmony, that is, the one that considers the harmony not commanded but commanding, not the servant, but the mistress of the words. . .

By second practice, . . . is the one that considers harmony not commanding but commanded, and makes the words the mistress of the harmony.<sup>2</sup>

1607 was a year of outstanding artistic accomplishment and great personal tragedy in the life of Monteverdi. In February of this year the opera *L'Orfeo* was produced at Mantua. In September his wife Claudia died. The first set of *Scherzi musicali* also appeared in this year. The *Scherzi musicali* contrast remarkably with Monteverdi's madrigals. They are short, light pieces in three parts that can be performed with or without instruments. The upper two parts move mainly in thirds over a harmonic bass. The following year Monteverdi produced a second opera, *L'Arianna*, and a ballet, *Il ballo dell' ingrata*.

*L'Orfeo, favola in musica* was the sixth opera ever to be written and was the first opera produced for Mantua. *L'Arianna*, Monteverdi's second opera, was produced for the wedding celebration of Duke Vincenzo's son Francesco. It was performed with much success before an audience of some 4000 people. Unfortunately, all that survives of this opera is the famous lament, "Lasciatemi

morire," which also exists as a madrigal cycle in four sections (Book VI), and with another text as *Pianto della Madonna*.

Two years later, in 1610, there appeared Monteverdi's first published collection of church music since the motets of 1582 and the *Madrigali spirituali* of 1583. Obviously Monteverdi would have composed music for services at Santa Barbara in Mantua in the eight years he was chapel master there. He saw to it that every phase of his madrigal composition appeared in publication, but there is no record of religious music published prior to 1610. This collection contains *Missa in illo tempore*, a polyphonic Mass in the old style based on a motet of the same name by Gombert, and the remarkable *Vespro della Beata Vergina da concerto*. These compositions are in volume XIV of the collected works.

The Vespers consists of fourteen movements, the organization of which is discussed by Stephen Bonta in an article, "Liturgical Problems in Monteverdi's Marian Vespers," in the *Journal of the American Musicological Society* (Vol. 1, No. 1, Spring 1967). Eight of the fourteen sections are available in a recent performance edition by Denis Stevens published by Novello. Another publication of this work is cited in the list following the article. The Vespers is noteworthy for the variety of styles of its sections and for the manner in which it is scored. One, two, and three solo voices contrast with one another, with the instrumental accompaniment, and with the choral settings for six, seven, eight, and even ten voices — these last divided into equal groups of five in the *Nisi Dominus*. The instrumental group, in addition to the organ, at times requires violins, recorders, cornetti, trombones, and 'cello or viol.

Monteverdi continued to serve the Gonzagas until 1612. Duke Vincenzo died in February of that year and was succeeded by his son Francesco. Monteverdi and his brother Giulio Cesare were both dismissed by Francesco in July of that year. No explanation for the dismissal is available in documents of the time. Monteverdi returned to Cremona. In July of the following year the chapel master of Saint Mark's in Venice died. It is likely that Monteverdi was especially sought out for the position. A letter dated July 16, 1613 was sent to the Venetian representative in Milan requesting references on Monteverdi. By August 19 of that year Monteverdi was already established in this post in Venice.

The musical establishment at Saint Mark's was perhaps the largest in Italy. There were available about thirty singers, six instrumentalists, and the boys of the choir school. On festival days about fif-

teen extra instrumentalists were hired. There were two organists and an assistant who trained the boys and the younger priests in music. In spite of heavy duties in his new post, Monteverdi continued to compose and publish secular music. His sixth book of madrigals, although composed in Mantua, was published in Venice in 1614 with the title of his new position appearing on the front page of the collection. The sixth book of madrigals contains seventeen compositions for five voices, and one *Dialogo à 7* (*Presso un fiume tranquillo*). Of the seventeen five-voice madrigals ten belong to two cyclic laments:



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*Lamento d'Arianna* in four sections and *Lagrima d'amante al sepolcro dell'amata* in six sections. The poet Giambattista Marini is the author of four poems in this collection. His poetry with its hidden meanings, poetic effects, and sensuality provided much to stimulate the composer in setting the verses.

Monteverdi continued to compose for Mantua, possibly because there was not yet an opportunity to write dramatic music for Venice. Commissions from Mantua resulted in the ballet *Tirsi and Clori* in 1615. In spite of tempting offers to induce Monteverdi to return to Mantua, he chose to remain in Venice. The decision was a fortunate one, for with the death of Vincenzo II, brother of Francesco, there resulted a war of succession during which Mantua was sacked, and many of the Gonzaga treasures were destroyed. Mantua was never again the important cultural center it had been in the sixteenth century. Although not directly involved in this war, Venice could not isolate itself from the plague that was brought into northern Italy by the troops. In August of 1630 the first evidence of contamination was apparent in Venice, and the plague began to spread. Monteverdi lived to see an end to the plague, and on November 28, 1631 a Mass by him was offered in thanksgiving. The Gloria and Credo of this Mass are supplemented with added parts for trombones. During the intervening years there appeared the seventh book of madrigals in 1619, a Requiem Mass for Cosimo II de Medici in 1621, and *Il combattimento di Tancredi e Clorinda*, a secular oratorio, in 1624.

The seventh book of madrigals is also characterized by an interesting variety of media. Monteverdi scored for solo voices and combinations of solo voices with instruments. The most prevalent combination is the duet. Instrumental scoring varies from simple continuo, sometimes with two violins and two recorders, to a large orchestra of three instrumental choirs in *Con che soavità* for solo soprano with violins, lutes, harpsichord, and organ.

*Il combattimento* is scored for three solo singers and a small instrumental ensemble. Most of the singing is done by a narrator, who relates the action mimed by the characters Tancredi and Clorinda except when they are quoted. Then they sing their own lines. The significance of this work is twofold: it combines characteristics of opera and oratorio, and instrumental scoring serves to point up the dramatic action suggesting the galloping of horses and making use of such devices as tremolo, abrupt dynamic change, and crescendo.

The years following the plague were marked by a decline in cultural activity in the North, especially in Mantua and

Cremona. Venice was relatively unaffected, although Monteverdi's only publication at this time was the second set of *Scherzi musicali* for one and two voices in 1632. Monteverdi and Venice were stimulated to new activity by the arrival in 1636 of the composer-singers Benedetto Ferrari and Francesco Manelli. Monteverdi immediately procured their services for St. Mark's.

In 1637 an opera house was opened with a performance of Manelli's *Andromeda*. The theater was the S. Cassiano, and since it was possible to buy tickets of admission to the pit, it may be considered the first public opera house. Monteverdi revived *L'Arianna* in 1639, and in 1641 produced the operas *Le nozze d'Enea con Lavinia* and *Il ritorno d'Ulisse in patria*. In 1642, at the age of seventy-five, Monteverdi produced at S. Cassiano the opera *L'incoronazione de Poppea*. In the years following the plague there was also published the eighth book of madrigals (1639) and the collection of church music under the title *Selva morale e spirituale* (1640).

The eighth book of madrigals is entitled *Madrigali guerrieri e amorosi*. It is characterized by striking contrasts of medium and mood. Monteverdi explained his aims in the preface:

I have reflected that the principal passions of our music are three, namely anger, moderation, and humility or supplication . . . and the very nature of our voice indicates this in having high, low, and middle registers. The art of music also points clearly to these three in its terms 'agitated,' 'soft,' and 'moderate.' [concitato, molle, and temperato] In all the works of former composers I have indeed found examples of the 'soft' and the 'moderate' but never the 'agitated,' . . . for this reason I have applied myself with no small diligence and toil to rediscover this genius.<sup>3</sup>

The opening madrigal cycle in the book *Hor che'l ciel e la terra* (performance edition by Denis Stevens, Pennsylvania State University Series) is a setting of a text by Petrarch. The lover can not sleep even though the night is quiet. His mind is at war with itself, and only thoughts of his beloved can bring peace. The musical devices used are rapid parlando singing, the use of low tessituras, dramatic use of dissonance, and contrast of texture.

*Selva morale* (Collected Works, Vol. XV) contains twenty-nine compositions. Besides *Pianto della Madonna*, a parody on the lament from *L'Arianna*, there is a Mass with three substitute compositions, and a Gloria. The Gloria is scored for seven voices with two violins and four violas or trombones. According to instructions the trombones can be omit-

ted if circumstances do not permit their use. It is possible that this was the Gloria performed in celebration of the end of the plague. Like the madrigal publications of the time the works in this collection are scored for a variety of media — solo voices and choral ensembles, with continuo and sometimes other instruments. The instruments most used are two violins, sometimes supplemented with violas or trombones.

In 1643 Monteverdi spent about six months visiting around Cremona and Mantua. He died shortly after his return to Venice. His obituary reported:

. . . the news of such a loss upset and turned all the city to sadness and mourning, and was accompanied not by singing from the choir of singers of St. Mark's, but by their tears and weeping.<sup>4</sup>

After Monteverdi's death there was published the collection of church music *Messa a quattro voci, et Salmi* in 1650, and the ninth book of madrigals *Madrigali e canzonette a due e tre voci* in 1651.

There follows a listing of some performance editions of Monteverdi's music for chamber and choral ensemble with volume indications for their location in the collected works.

#### SECULAR MUSIC

- Canzonette** for three voices (1584) (Collected Works, Vol. X)
- Qual si può dir maggiore** (Kraus) **European Madrigals**, p. 5, G. Schirmer
- Raggi dov'è il mio bene** (Kraus) **European Madrigals**, p. 7, G. Schirmer
- Si come crescon alla terra** (Zipper) Marks Music Corp.
- Madrigals** for five voices, Book I (1587) (Collected Works, Vol. I)
- Filli cara e amata** (Engel) **Three Centuries of Choral Music**, Vol. 11, p. 29, Harold Flammer
- Baci soavi, e cari** (Redlich) Associated Music Publishers
- Madrigals** for five voices, Book II (1590) (Collected Works, Vol. II)
- Non si levava ancor** (Redlich) Associated Music Publishers
- E dicea l'una sospirando** (Redlich) Associated Music Publishers
- Ecco mormorar l'onde, Ricordi**
- Madrigals** for five voices, Book III (1592) (Collected Works, Vol. III)
- O come è gran martire** (Redlich) Schott & Co.
- O Primavera** (Redlich), Schott & Co.
- Madrigals** for five voices, Book IV (1603) (Collected Works, Vol. IV)
- Cor mio mentre vi miro** (Redlich) Schott & Co.
- Sfoga con le stelle** (Redlich) Associated Music Publishers
- A un giro sol** (Redlich) Schott & Co.
- Non piu guerra pietate** Ricordi
- Madrigals** for five voices with continuo, Book V (1605) (Collected Works, Vol. V)
- Cruda Amarilli** (Redlich) Associated Music Publishers
- O Mirtillo** (Redlich) Associated Music Publishers
- Madrigals**, Book VI (1614) (Collected

# BLEND in CHORAL SOUND

## Factors Related to its Achievement — Vowels

LARRY WYATT

Larry Wyatt is the choral director at Central Florida Junior College, Ocala, Florida where he has established a Community as well as a College Choir. He received his BME degree from Murray State University and his MM from North Texas State University at Denton, Texas. His series of articles will be of special interest to ACDA members since he contacted many of them for opinions and statistics during his graduate study, with these articles being the result of that work.

responding to the questionnaire sixty-seven per cent preferred definition number one. Twenty-two per cent preferred definition number two and eleven per cent stated that both definitions were correct.

The essential difference in the two definitions is that the first recognizes the differences of tone qualities of individual voices and without actually attempting to change the basic tone quality of the individual, seeks to mix it into one sound. The second definition implies that a uniform quality of tone within and between voice sections is essential to blend in choral sound. Those who ascribe to this definition of blend in choral sound, would probably attempt to change the tone qualities of individual voices in order to achieve blend.

**VOWELS** There is almost unanimous agreement that one of the most important factors, if not the most important factor in the achievement of choral blend is unity of vowel. The desirability of homogeneity of vowel sound is stressed in virtually every discussion of the achievement of blend. Coleman states, ". . . blend of tone is largely dependent upon the exact uniformity in the shape of vowels. Not that one particular vowel-shape is right and another wrong, but there must be a standard." (1, pp. 57-58)

Further evidence of the importance of the uniformity of vowels in the achievement of choral blend is shown by the questionnaire answer: "Good blend is achieved when . . . the same vowel sound is used within and between sections." Of the directors responding, 78 per cent indicated that good blend is achieved when the same vowel sound is used within and between sections.

In another question the directors were asked to grade various factors according to importance in the achievement of blend in choral sound. Of the directors responding to the question, 83 per cent rated

Works, Vol. VI)

Lamento d'Arianna (Redlich) (SSATB and continuo)

1. *Lasciate mi morire* Associated Music Publishers

2. *O teseo mio* Schott & Co.

3. *Dove è la fede* Schott & Co.

4. *Ahi che no par risponde* Schott & Co.

*Lagrima d'amante al sepolcro dell'amata* (SSATB and continuo) (Randolph) G. Schirmer

1. *Incenerite spoglie, avara tomba*

2. *Ditelo voi*

3. *Dara la notte*

4. *Ma te raccoglie*

5. *O chiome d'o'r*

6. *Dunque amate reliquie*

*Madrigals, Book VII (1619)* (Collected Works, Vol. VII)

*Tu dormi? Ah crudo core* (Smithers) SATB, G. Schirmer

*Madrigals, Book VIII (1638)* (Collected Works, Vol. VIII)

*Hor che'l ciel e la terra* (Stevens) (SSATTE, 2 vlns, cont.) Penn State Music Series

1. *Hor che'l ciel e la terra e'l vento tace*

2. *Così sol d'una chiara fonte viva*

### CHURCH MUSIC

*Sacrae Cantionum* for three voices (1583) (Collected Works, Vol. XIV)

*Lauda Sion, salvatorem* Ricordi

*Angelus ad pastores* Dessoff Choir Series, Mercury Music Corp.

*Hodie Christus natus est* Dessoff Choir Series, Mercury Music Corp.

*Vespro della Beata Vergine (1610)* (Collected Works, Vol. XIV) (Stevens) Novello

*Deus in adiutorium*

*Dixit Dominus*

*Laudate pueri*

*Laetatus sum*

*Nisi Dominus*

*Lauda Jerusalem*

*Ave maris stella*

*Magnificat*

(Ghedini) *Suivini-Zerboni*, Associated Music Publishers

*Domine ad adiuvandum*

*Nigra sum*

*Lauda Jerusalem*

*Ave Maris Stella*

*Dixit Dominus*

*Sonata sopra Sancta Maria*

*O quam pulchra*

*Magnificat*

From the Motet Collection of G. C. Bianchi (1620) (Collected Works, Vol. XVI)

*Christe adoramus te* (Daniel Pinkham) SSATB Boston: Row Music Co.

### FOOTNOTES

1. Hans Redlich, *Claudio Monteverdi* (translated by Kathleen Dale), Oxford, 1952, p. 91.

2. Oliver Strunk, *Source Readings in Music History*, New York, Norton & Co., 1950, pp. 408-409.

3. Op. cit., p. 413.

4. Denis Arnold, *Monteverdi*, New York, Ferrar-Strauss, 1963, p. 133.

Dr. Lewis E. Whitehart, professor of choral and church music at the Cincinnati College-Conservatory, has had an article published — one of a series of six on "Chorale Techniques" — in the "National Official Journal of the Methodist Church." He has composed numerous choral works and is the founder and director of the Whitehart Chorale recording group.

uniformity of vowels as "very important"; 17 per cent rated uniformity of vowels as "important". No directors rated uniformity of vowels any lower than these values. Uniformity of vowels was rated as the most important factor in the achievement of blend in choral sound.

A dictionary definition of a vowel is: "A speech sound uttered with voice or whisper and characterized by the resonance from the vocal cavities" (12, p. 2860).

According to Miller: "Vowels are speech sounds which can be continuously intoned, separated from the combinations and noises by which they are made into words" (8, p. 217).

There has been much research into the acoustical properties of vowels. This knowledge is extremely desirable if one is ever going to attempt a beginning in the improvement of the voice. The following facts concerning vowels have been definitely established: (1) any vowel is characterized by the presence of a definite group, or groups, of partials; (2) the partials that make up a certain characteristic group are much the same regardless of the fundamental frequency; (3) vowel sounds are produced by means of a "modulating" process consisting of shaping the mouth and pharyngeal cavities so that the proper order and intensity of partials are developed by resonant action (2, p. 157).

Two theories have been proposed in connection with the explanation of vowel sounds. They are called the fixed-pitch theory and the relative-pitch theory. These two theories are discussed by Wood:

When a given vowel sound is sung, does the singer always emphasize the partial of a certain order — i.e., the third, fourth, etc. — whatever its pitch, or does he always emphasize a fixed pitch whatever the order of the corresponding partial may be? For instance, a soprano singing the vowel sound *a* as in 'father' emits a note of which the following is an analysis obtained by D. C. Miller using his phonodeik:

Partial	Frequency	Energy, %
1	308	9
2	616	6
3	924	69
4	1,232	8
5	1,540	5
6	1,848	1
7	2,156	—
8	2,464	—
9	2,772	—

If, now, a bass voice sings the same vowel-sound, of course at a different pitch, will the prominent partial be the partial of the same order as that of the soprano, or the partial nearest to the same pitch? Is it the relative pitch of the strong partial or its absolute

pitch that defines the vowel-sound *ah*? The analysis of this vowel-sound sung by the bass voice at once solves this problem for us. It gives:

Order of Partial	Frequency	Energy, %
1	154	1
2	308	3
3	462	1
4	616	1
5	772	12
6	924	66
7	1,078	7
8	1,232	7
9	1,386	1

We see at once that the prominent partial is fixed in pitch. This view is verified by extending the observations to other singers and other notes. Always there is a strong partial in the neighborhood of the frequency. . . . These results have been generally confined by other observers using different methods of analysis, except that all the vowels seem to be characterized by two prominent regions of pitch, the higher one being less important in the series of vowels to which Miller assigned only one. A region of pitch in which all partials are strengthened is called a formant, and we may say that for every vowel there are two formants of fixed pitch (15, pp. 73-75).

Richardson ascribes three formants for vowel sounds and states that the frequency ranges of these three formants overlap for the various sound. The first or lowest formant (depending on the vowel) lies between 200-1200 cycles per second; the second lies between 600-3500 c/s; and the third between 1500-4500 c/s. Generally, the lowest frequency formant has the greatest amplitude, the second formant next, and the third has the weakest.

Formant frequencies vary considerably as do the relative amplitudes, for any given sound from speaker to speaker, and to a lesser degree, with successive utterances of the same speaker (10, p. 214).

The following chart by Wood shows the characteristic frequencies of the first two formants of the vowel sounds.

TABLE IV  
Characteristic Frequencies of the Vowel-Sounds  
(Reproduced from *The Physics of Music*)  
(15, pp. 242-253)

Speech Sound	Low	High
	Frequency	Frequency
u (pool)	400	800
u (put)	475	1,000
o (tone)	500	850
a (talk)	600	950
o (ton)	700	1,150
a (father)	825	1,200
a (tap)	750	1,800
e (ten)	550	1,900
or (port)	500	1,500
a (tape)	550	2,100
i (tip)	450	2,200
3 (team)	375	2,400

The frequency given is in every case the center of a range of pitch within which all partial tones are strengthened: this range is sometimes considerable. The vowel sounds *oo* and *ee* involved formants of very low pitch, accounting for the great difficulty in producing these vowels with good enunciation on high notes. Notes with pitches above that of the formant can have no partial tones in the range of the formant, thus the appropriate frequency cannot be evoked (15, p. 76).

Miller explains the process of singing a vowel.

The jaws, tongue, and lips, trained by lifelong practice in speaking and singing, are set in the definite position for the vowel, and the mouth is thus tuned unconsciously to the tones characteristic of that vowel. At the same time the vocal chords of the larynx are brought to the tension giving the desired pitch. . . . When the air from the lungs now passes through the larynx, a composite tone is generated, consisting of a fundamental of the given pitch accompanied by a long series, perhaps twenty in number, of partials, usually a low intensity. The particular partials in this series which are most nearly in unison with the vibrations proper to the air in the mouth cavity, are greatly strengthened by resonance, and the resultant effect is the sound which the ear identifies as the specified vowel sung at the designated pitch (8, pp. 242-243).

Recent evidence indicates that there are at least five air cavities associated with voice production. These cavities are forced into vibration; and if the natural frequency of any one cavity lies near the natural frequency of one of the partials, the cavity vibrates and the partial is strengthened. From the point of view of vowel enunciation, two of these cavities are important, the mouth and pharynx; the remainder are effective in other modifications of quality which can be made not changing the vowel. The natural frequencies of the mouth and pharynx are altered by changing their volume and the width of the aperture by movements of the tongue and lips. In summary, the vocal cords determine the pitch of a note, the mouth and pharynx determine the vowel, and the remaining cavities determine the musical quality (15, pp. 76-77).

#### Recommendations Concerning Vowels

In attempting to achieve uniformity of vowels, the first step is to decide on what vowel sound is desired. Since each vowel has many shadings of pronunciation and quality, there can be no one correct interpretation and pronunciation for any given vowel. The criteria must

be the dramatic requirements inherent in the music.

One must have a clear mental concept and a mechanical technique for the production of vowels and consonants; however, the emphasis should always be on expression. Freedom of tone production should be sought, but good work on vowels is not an end in itself. It is a technique for expressing the emotional content of the music (6, p. 155).

Most authorities agree that the choral ensemble should be able to sing different types of literature and that different types of vowel sounds are required for the different moods of the music. Morris expresses the need for the choral conductor to understand this:

A repertoire of poetic imagery for the provocation of vowel coloring should be standard equipment for the choral conductor. As an aid to achieving a higher degree of homogeneity of vowel sounds this technique should not be overlooked. Such descriptions of vowel quality as light or heavy, happy or sad, dark or bright, colorful or plain, and soft or hard, are sometimes quite effective (9, pp. 23-24).

Many writers stress the importance of imitation in achieving uniformity of vowels. The conductor is suggested as the model in many cases. Morris writes:

The most efficient method of approaching homogeneity of vowel pronunciation is that of imitation. The importance of vowel sounds and their homogeneous conceptions in determining tone quality demands that the choral conductor have a thorough knowledge of word pronunciations and be able to demonstrate correct vowel sounds to the chorus (9, p. 23).

Helvey stresses the responsibility of the conductor for establishing the correct vowel and adds that the singers should be taught to listen and think of vowel production.

The production of the vowel by a choir is dependent upon the mental conception of the vowel on the part of the director. He must determine the color and shade of the vowel that fits the particular mood or expressive content of the music. It is the uniformity of the vowel on the part of all members of the choir that determines the tone color or quality. Again, this is the responsibility of the conductor. In working with untrained singers, it is important not only to develop a uniform color of the vowel if the choral group is to become an expressive unit.

The teaching of intent listening and thinking of vowel production to the choir members is very important in the accomplishment of proper vowel production and tone quality (7, pp. 20-21).

The singer must be alert and he must think the vowel at all times. The director can help by demonstrating how a vowel can gradually change while one is singing it. "Ah," for example, can drift into "uh."

It is important for choirs to use their lips and tongue properly since facial expression plays a large part in producing the proper vowel. Obviously, the mouth must be open comfortably when singing "ah", but to sing "ee" in the same position would distort the tone because it is unnatural for the "ee" vowel. This should be demonstrated to the singers. At the same time they should be shown the correct lip position for producing all the vowel sounds (4, p. 48).

Further information concerning the physiology of the production of vowels comes from Delattre: "The vocal tract varies in shape from that of a uniform pipe (same section area throughout) closed at one end (the glottis) and open at the other (the lips). The more the vocal tract approximates the shape of a uniform pipe, the more the high formants are favored by a resonance, and inversely (3, p. 6).

Soft singing is suggested as a means for achieving uniformity of vowels. Fuhr suggests this approach:

... let it be the aim to preserve a uniform, soft quality which prevents the emergence of harsh, ungraceful tones, which put a premium upon purity and ease. This does not mean, however, that if homogeneity of quality is preserved as a fundamental objective, the singers will be able to achieve mellow tone color and ease even in the more brilliant vowel forms which are so vital to the tonal color scheme . . . Most of the objectionable vowel quality encountered in choral groups is the result of oversinging or of muscular tension. Insistence upon a soft dynamic level will help enormously toward guiding both singers and directors toward the desired ends (5, p. 74).

Eisenkrammer also stresses singing the same vowel softly or lightly. Early church music is excellent for this because the harmony is simple. The singers are less inclined to strive for effect and more inclined to seek clearer vowels to blend this kind of music (4, p. 48).

Helvey found that: "Most writers seem to agree, however, that the study of the vowel should evolve from the music under study and not from meaningless exercises of vocal technique. It is important . . . that all exercises stem from, or lead to, the interpretation of the actual music under study" (7, p. 21).

Questionnaire results from this study, while not specifically dealing with the vowel, indicated most directors use both vocalises and concert performance ma-

terial in attempting to obtain blend. Table V shows the rehearsal techniques used for obtaining blend in choral sound. The question was: In order to obtain blend do you use . . .

TABLE V  
Rehearsal Materials of 59 Directors  
for Obtaining Blend

Material	% of Directors Using
Concert Performance Material	9
Vocalises	1
Both	89
Other (Diction Exercises)	1

Fred Waring has developed a method for achieving uniformity of vowels.

. . . To achieve absolute clarity, we have developed a method of enunciation, the essence of which is a rough and practical system of phonetics. We break down each word into its simplest units of sound. Each of these units is called a "tone syllable". . . Each tone syllable should be pronounced with exaggerated distinctness. After discipline is achieved, this exaggeration should be tempered and refined by good taste, and the mechanics of the method will not then be apparent in the actual performance. The group feeling for the true sounds of each word will, however, have been established and unison pronunciation will have become a subconscious habit (11, p. 3).

Waring further explains his system through the following rule concerning vowels.

. . . Be conscious of all the vowel sounds, and sing them with what seems like exaggerated distinctness. . . Before a choral group can achieve real clarity of enunciation, the singers must be made aware of all the sounds in each word. Rule I (above) deals with the sounds of the vowels, a, e, i, o, u; and also with w and y which have vowel sounds.

To help the group become conscious of all the vowel sounds in a word or syllable, and particularly in diphthongs (combinations of two vowel sounds) and triphthongs (combinations of three vowel sounds), tone-syllables are spelled phonetically as in the examples below. Not all the shades of difference in the single vowel sounds can be indicated accurately in the tone-syllable spelling without impractical complexity; the "spelling" of vowel sounds is that of common usage.

Diphthongs:

a	is ay-ee or eh-i depending on tempo
i	is ah-ee or ah-i
o	is oh-oo
u	is ee-oo
ou or ow	is ah-oo
oy or oi	is aw-ee or aw-i*

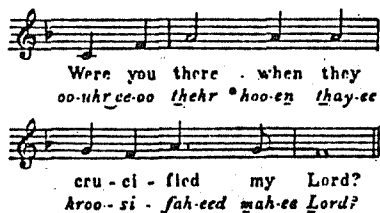
\*The sound designated by aw is ac-

tually a sound between aw and short o. In our publication it is consistently written aw for convenience.

Triphthongs:

woe is oo-oh-oo  
 yea is ee-ay-ee  
 wide is oo-ah-eed  
 yoke is ee-oh-ook

Example of the application of Rule I:



\*Wh in tone-syllable spelling always take the sound of hoo, as hoo-ah-ee (why), hoo-aht (what), hoo-ehr (where). The initial syllable hoo should be enunciated distinctly and as quickly as possible.

Careful attention to vowel sounds not only develop clarity of enunciation, but also blends and unifies the choral tone. Since the vowels and a few of the consonants are the only sounds that can be sustained, legato singing will obviously benefit from a consciousness of all the vowel sounds in each syllable and from practice in singing each of these sounds (11, p. 3-4).

In summary, there is almost unanimous agreement that one of the most important factors, if not the most important factor in the achievement of choral blend is unity of vowel sounds. Vowels are speech sounds which can be continuously intoned, separated from the combinations and noises by which they are made into words. Two theories proposed in connection with the acoustical explanation of vowel sounds are the fixed pitch theory and the relative pitch theory. Authorities recommend that the conductor should have a concept of the correct vowel according to the style and mood of the music being performed. Imitation, soft or light singing, and a conscious awareness of the vowel sounds, are suggested as means to achieving a unified vowel sound.

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# Dat's Da Kine From da Haht

## (Heart)

### SHIGERU HOTOKE

Choral Director,  
 Kailua High School  
 Kailua, Hawaii

It is with a great deal of pride and satisfaction that I write this report, for the purpose of this cultural exchange was fulfilled beyond expectations.

It began when the Kailua High School Madrigal Singers hosted the Ramona High School Madrigals of Riverside, California. There were twenty-three singers, director Mr. Ben Bollinger, his wife Lois, principal Mr. Gerould Esgate, his wife and six chaperones. We tried to share the greatest asset we have in Hawaii — the spirit of Aloha — that feeling of welcome, of love, of understanding and good will.

The arrival at the airport was very festive as our students outdid the traditional Hawaiian welcome with posters, handshakes and kisses. The Ramona High School students were placed in our homes and were conducted through their busy itinerary by their hosts. Their concerts were very well received by all who heard them. They were heard by our Governor, the Honorable John A. Burns, and the entire legislature, as well as the City Council; they were heard in schools, churches, hospitals, on the island of Maui, and in our own community.

There is magic in music and young people. In no time at all, the entire group from Riverside and the people of our state had attuned to a beautiful harmony. We shared laughter and joys and tears; we shared our way of life through music and fellowship. The day of departure was a very emotional setting. Still there was that satisfying feeling that life-long friendship among people has been established.

In the meantime, we finally raised the necessary funds of some seven thousand dollars through singing and recordings. On June 18, our turn to return the visit arrived. Our itinerary was firmly established. This included a week in Southern California, two days in San Francisco, and four days in Vancouver, B.C.

Our arrival in Los Angeles was a great reunion with big banners of welcome, handshakes, leis, and the excitement of meeting our friends again. It was evident that Mr. Ben Bollinger, director of the Ramona High School Madrigals worked very hard as everything was planned to the minutest detail. He had

set up an exciting itinerary which even included golf for the director.

We performed at the large Baptist Church, at the Dunes for the Rotary and Kiwanis, the Victoria Country Club, and the Riverside City College for the community. We also performed at Disneyland, Knotts Berry Farm and the Universal Studios in Hollywood where we were televised on Channel 2, Los Angeles. The concert was so well received we rated a red carpet tour of the studios and an invitation to return. We also gave concerts at Idyllwild School of Music and Arts (University of Southern California), and at the world famous Tramway Restaurant in Palm Springs. The aerial tramway ascends almost 10,000 feet to the top of Mt. Jacinto. The temperature varies from 115 degrees at the base of the mountain to a cool 60 degrees at the top. The scenery from the top is unbelievably beautiful. We gave two concerts there and were treated royally. We even made the front cover of LIFE Magazine (The Palm Springs Life). All of the concerts thus far were received with standing ovations. This fact gave our students and hosts satisfaction and helped to maintain a high level of morale. We felt so grateful and full of warm feelings for all of the people of California.

Our parting from the Ramona High School campus was a truly sad one. It reminded me of the parting in Honolulu.

We boarded the Continental Trailways bus for the second half of our tour. So far everything progressed beautifully. Our hearts were full of thankfulness and love. One wonders how is it possible that there could be wars, hate, and strife in this world when so much love and understanding could be tapped from people to people sharing. Perhaps we would not have heard of Adolph, Benito, Tojo, Nikita if they could have had the kind of experience that we just encountered.

We continued on our eight-hour journey to San Francisco. The bus was air-conditioned and equipped with all of the comforts of home — toilet, lounge, and reclining seats. The bus driver was a courteous and wonderful person. He even stopped to buy the whole group a case of Coca-Cola. We drove to San Francisco in air-conditioned comfort through



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the desert and low lands. When we finally got to San Francisco, we were greeted by freezing weather. We had left Southern California's dry 90 to 100 degree temperature for a cold, humid 50 degrees. We almost froze to death getting our luggage out of the bottom compartment of the bus. That evening we all stayed in the warm hotel and watched television. It was a good opportunity for the girls to set their hair and for the director to give haircuts to boys who need them. There at the Cecil Hotel in the heart of town, we were again blessed, for we discovered the most wonderful hotel manager I have ever met. He took our entire group in like one big happy family. He stayed with us day and night and showed us the way around town — the cable cars, Chinatown, Hippie town, Fisherman's Wharf, etc. He even transported all of our heavy musical instruments in his Cadillac from place to place. We performed for some 1,500 people at the world-famous Union Square, and the plush Mark Hopkins Hotel. We were also televised on the newscast in San Francisco. The newspapers and radios were full of our visit to San Francisco. What a wonderful day of rest and recreation we had there. The free dinners at the Mark Hopkins, Joe Dimaggio's in Fisherman's Wharf, the Webb Town House, the cable car ride, the cold weather in San Francisco, the warm hotel and gracious manager — all of these I'm sure will be remembered for a lifetime by our youngsters. This was indeed a new and different experience for many in our group as there were some who had never stayed in a hotel in their lives. What an adjustment our students had to make, from being hosted one or two to a family in Riverside to a hotel and chaperones to contend with.

The following evening we departed for the longest bus ride for many of us. Scheduled over 24 hours to Vancouver, B.C., we boarded the same bus on which we had arrived. There was a different driver who was just as nice as the first. In fact, we had two more drivers before reaching our destination. Our first 12 hours on the bus was an experience we will all remember. This was certainly an unexpected surprise. The bus was air-conditioned and in order to switch it to heat, it required a special wrench that controlled the unit in the rear engine compartment. Of course this had to be done at a large depot only twelve hours away. Going over the highlands and the mountains of Oregon at night was an experience we now can laugh about, but during our 12 or so hours to Portland we really froze even with the air-conditioner off. We hardly slept at all. We had breakfast in Portland while the bus was sent to the shop for correction in the heating department. We also found out then that we were some 6 hours ahead of schedule, so we decided to stop at Seattle so that our youngsters could get a chance to see the former World's Fair site. We had a wonderful 4 hour visit at the Fair grounds. All the shops, rides, Space Needle, fountains, etc. are still in operation and thousands come to visit daily. The warm sun and beautiful landscape were certainly welcome changes from the previous night.

We boarded the bus again on our way to the Canadian Border. This time the weather was very warm, in fact, hot. We really could have used the air-conditioner in the bus. The bus was like an oven and we roasted.

We had all changed into our matching muumuus and aloha shirts to meet our new hosts from Canada, The South Burnaby Men's Club and the Royal Canadian Mounted Police. We had expected a welcome from the police in scarlet uniforms riding horses and Rin Tin Tin beside them. When we arrived at the border, we were a little disappointed for we were met by an RCMP Escort in Brown Khakis, driving a black and white Pontiac with a red light on the top of the car. The Border Patrol had been notified earlier of our arrival. This expedited our crossing into Canada; besides we had an escort who said, "Follow me." We followed the black and white Pontiac with the red bubble on top for a few miles. Then we were met by another escort who told us that we were to follow him just around the corner. We drove for an hour or so before all of us began to wonder at the very long corners they have in Canada. We found out then that the escort was lost! (RCMP get lost???) By this time our youngsters were tired and almost "slap-happy". We were on the bus for over 24 hours! They kept asking me if there truly was a Sgt. Don Brown of the RCMP, or was it a crank whom I had met in Honolulu at a convention. I began to feel the anxiety as I feared the disappointment that might arise on this last portion of our tour. So far everything had emerged so magnificently that it might be a let down in Canada, I thought. No one knew a soul here and this included the director. What are the people of Canada like? Will they be warm and friendly toward our youngsters? They had never heard us sing or perform except for Sgt. Brown who came to Hawaii on a Police Convention at the Hawaiian Village. It was on his word alone that we were to be the guests of the South Burnaby Men's Club. To top it all I could not even remember what Sgt. Brown looked like. These and many more questions passed through my mind, and my concern became greater with anxiety.

We were then escorted by a third RCMP who also got lost. We stopped at a corner and had some ice cream and waited for further communication from Sgt. Brown. We finally got through and found out we were only three blocks away from the South Burnaby Men's Clubhouse where all of our hosts were waiting for us. We met Sgt. Brown with a loud "Hello Sgt. Brown!"

Our next two days were most wonderful days; days we will always remember. Total strangers taking in our youngsters like their own, the warm hospitality, the kindness shown to us — the spirit of Aloha existed there in Canada! Our youngsters were hosted individually in private homes and were royally entertained. Some went flying, horseback riding, drove up the mountains to see and play in the snow for the first time, ate cherries, apples, and peaches that grew in the back yards. We visited most of the interesting parks and museums of Vancouver and surrounding areas. I was most grateful to the Don Browns, Mr. and Mrs. Brown and five wonderful children who graciously took me into their home. The third day was the night of the big concert at the beautiful and modern Simon Fraser University Theatre. Again I was concerned about the reception we might receive at the concert, for I had heard that Vancouver audiences were cold. To our delight we sang for a packed house of the most enthus-

iastic audience who honored us with a standing ovation. We were thrilled beyond words and thanked the Lord for all of the blessings we received. The mayor presented us with a plaque and each of our youngsters received a medalion of the Canadian Centennial. This was the birthday of Canada, like our 4th of July. We were also honored by the presence of four of our faculty members from Kailua High who happened to be at Bellingham, Washington, only 30 miles away from the border. Sgt. Brown finally donned his scarlet uniform with silver spurs to the delight of all of us from Hawaii. He was the Master of Ceremonies for the concert. The following evening was July 1st, Canada's birthday, and we again performed for a large audience; many of them there for the second time. The response again was tremendous. We were then offered financial assistance and an opportunity to sing at Expo '67 in Montreal. Unfortunately our time schedule did not permit this.

The following day, Sunday, July 2nd, was the day of departing. We sang at the 10 o'clock service at the South Burnaby United Church. At 3 o'clock we met at the airport, sad to leave, but happy to be going home, especially knowing that life-long friendships had been made with people from so far away. All of us were invited and urged to come back again.

Our flight home was smooth and full of excitement at the prospect of meeting our loved ones and to relate our most wonderful experiences. We were sad, too, to leave so many wonderful people from Riverside, Palm Springs, San Francisco, and South Burnaby, B.C.

We arrived home on schedule and disembarked at the familiar Honolulu International Airport. There the most important and significant thing of the whole trip happened. A boy in our group came up to me with tears in his eyes, weeping unashamedly, shook my hand and thanked me for giving him the opportunity to experience something he had never dreamed of. This is the boy that had never left the islands, never slept in a hotel; never learned to use the knife and fork at a dinner table, never lived in a home besides his own, never saw snow. A boy who comes from a family on welfare; a boy who had never experienced the kindness of strangers from afar. This boy thanked me for the experience, for giving him courage, confidence and a sense of caring, for opening a new horizon in his life for the future.

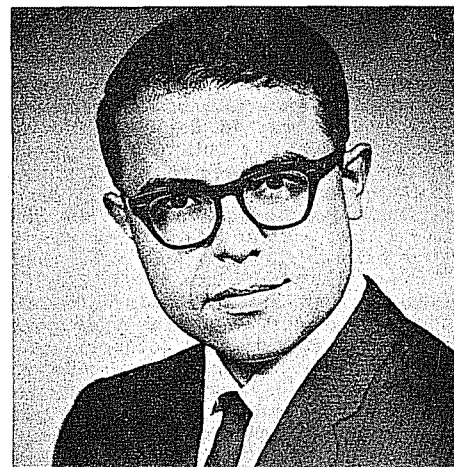
This incident made me feel that this cultural exchange tour was well worth all the effort we put into it. I was overwhelmed with gratitude that one person had learned and grown another inch, for who knows what leadership might emerge from this one boy? Perhaps we are making the best use of a life and spending it on something that outlasts it. Yes, Dat's Da Kine From Da Haht! ❖

#### **BRODT MUSIC CO. FOUNDER DIES**

We regretfully report the recent death of Cecil D. Brodt, founder of Brodt Music Company of Charlotte, North Carolina which occurred on Thursday, August 17. A staunch supporter of choral music in the school, church and community, Mr. Brodt was interested in ACDA as an Industry Associate member and advertiser as well as a long time friend of many of our members, who join us in offering sincerest sympathy to Mrs. Brodt and the family.

# SACRED and SECULAR CHORAL MUSIC

FRANK TIRRO



FRANK TIRRO

Frank Tirro, composer of the *American Jazz Mass*, is Chairman of the Music Department of the Laboratory Schools, University of Chicago. Mr. Tirro received his Bachelor of Music Education degree from the University of Nebraska and his Master of Music in Theory and Composition degree from Northwestern University. He has several published compositions and articles; he has been the recipient of several prizes, commissions, grants and scholarships; and he has been invited to speak at several universities. His performance background is varied and includes both symphonic and jazz, choral and instrumental. He is currently engaged in doctoral studies in Musicology at the University of Chicago.

One of the common misconceptions still held by many respected musicians and music critics is the notion that there are two distinct styles of choral music, sacred and secular. The adherents to this belief contend that this has always been the case in Western music, and therefore they see no reason for change at this time. They then argue that jazz, a style that to them is obviously secular, is for this reason inappropriate for the setting of a sacred text.

Even though the origins of many of the elements of jazz can be traced to Negro Gospel Singing, it seems beside the point to justify jazz in this manner as being legitimate for sacred use. The most convincing argument remains that until the twentieth century, there never was a sacred choral style distinct from the secular style of the day. And if one observes what is being performed today, one cannot help but conclude that the twentieth century too has no special style for sacred music. The argument of those who maintain that there is a dichotomy is more than faulty, it is unfounded.

There have been composers who wrote primarily sacred music, and there have been composers who specialized in the composition of secular music; but when one composer wrote both varieties, Palestrina included, the style did not change because of the nature of the text. Even during the Baroque period, when the doctrine of the affects was believed and practiced, we find Bach composing a Coffee Cantata in a style identical to that of his other sacred solo cantatas. The eighteenth and nineteenth centuries witnessed the same phenomenon. Haydn, Mozart, Beethoven, and Verdi all wrote religious works in operatic style.

Moving back to the Renaissance, attempt to distinguish sacred Lasso and secular Lasso or sacred Josquin from secular Josquin without the aid of the text. You will find that one style prevails for both types of composition. Also, there is a tradition of secular songs being intentionally utilized with religious words for musical or extramusical purposes. Luther was outspoken about using secular melodies as chorale tunes, because he did not see why "the devil should have all the good tunes."

Were we to exorcise our sacred repertoire of all its secular elements, we would

lose Romantic sacred songs, Classic masses, Baroque cantatas and oratorios, Renaissance parody masses, and on and on. And the practice of identical styles for sacred and secular music did not begin in the Renaissance, it was most likely present from the beginning of the Christian Church.

Recent historical research supports the view that the music of the Christian Church originated from three primary sources: the music of the Jewish Synagogue, the music of the Near East, and the popular idiom of the day. Saint Paul admonishes the Colossians (III, 16) to teach one another "in psalms and hymns and spiritual songs," and although documentary evidence of this early sacred music is lacking, we do have evidence of the existence of many varieties of Christian chant before the ninth century, the time when Charlemagne standardized Christian practice. Scholars generally agree that it was the regional music, the secular folk music, which changed the character of the chant in each region and gave each its individuality. Before Charlemagne, there were at least the separate traditions of Gallican, Mozarabic, Ambrosian, Old Roman, and Gregorian Chants coexisting.

From the twelfth century, we have some of our earliest extant documents of secular music, the song books of the troubadours. Compare the notation of a troubadour song with contemporary notation. Without the presence of the text, it is a rare piece that can be positively distinguished because of its musical characteristics.

Perhaps nowhere is the lack of differences more certainly demonstrated than in the motets of the thirteenth century. In the same work, one finds both sacred and secular texts! The Motetus of a three-part composition is often texted in Latin with a sacred poem, and the Triplum might at the same time be texted in French with secular words. An example from the Montpellier Codex, the motet *Quant voi revenir - Virgo - Hec dies*<sup>1</sup>, might serve to illustrate the point. It is not exceptional. The Tenor is constructed by setting the Gregorian melody, *Hec dies* (This is the day which the Lord has made), in modal rhythm. The motetus, *Virgo*, sings of the Virgin Mary and says, "Virgin of virgins, light of lights, restorer of men,

who did bear the Lord: through you, O Mary, let grace be given. . . ." The Triplum, however, sings of love: "When I see the summer season returning and all the little birds make the woods resound, then I weep and sigh. . . ." Of course it is unlikely that both texts were sung at the same time in a worship service. But when the piece was performed in one context, it was sacred; when performed in the other, it was secular. The style was obviously the same for both uses because the music is the same. Only the text differentiates the function.

Music itself is neither sacred nor secular; it is only interesting or dull, polyphonic or monophonic, accompanied or a cappella, and so on. If this is true, and I contend that it is, then one does not commit sacrilege by writing liturgical jazz. Rather, one should only be vulnerable to censure if he has written bad music, not jazz music, or twelve-tone music, or electronic music. If the music is boring, then it is not fit for liturgical purposes, but neither is it fit for any other purpose.

If a composer is familiar with the traditions of a worship service, let us say a Christian service, and if that composer is familiar with the traditions of a style of music, let us say jazz, then it would seem most reasonable to assume that were he to compose music for this worship service in the jazz style, he

## OHIO ACDA HOLDS ENTHUSIASTIC CLINIC



Checking the Conference Schedule: standing—Maurice Casey, Ohio State Clinic Chairman; seated—Ernest L. Hisey, Avon Lake, Ohio ACDA State Chairman.

would be expressing his creative gifts in a manner most natural for himself and most appropriate for his contribution to this worship service.

The choral director is actually not faced with the decision of whether jazz is appropriate or is not, for he can assume that it is. All styles are appropriate. His responsibility is to decide whether each individual piece he programs, whatever its style, meets his musical and artistic standards. He might ask, "Is the work unified into an artistic whole, or is it the pasting together of unrelated parts? Does it meet the demands of function and at the same time exceed those demands? Does the composer display talent and sincerity, and has he exercised skill and taste? Are the musical materials original, or is this just another cheap imitation? Does this work communicate a sense of beauty and a sense of immediacy?"

In the 1960's, when the ecumenical spirit is building bridges and gates between faiths and peoples, it is at the same time creating an awareness that there is a danger in a compartmentalization of sacred and secular living. Perhaps some people live in one or the other style, but music does not. Jazz has the potential for creating great works. When talent in composition is matched with talent in performance, then our music and our lives will not be slandered but enriched. ❖

### FOOTNOTE

1. Yvonne Rokseth, ed. *Polyphonies du XIII<sup>e</sup> siecle; le manuscrit H 196 de la Faculte de Medecine de Montpellier* (Paris: L'Oiseau Lyre, 1935-39), I, 80v and 81r; II, p. 111.

The first American Choral Directors Association state convention was held July 9-12 at Baldwin Wallace College. Maurice Casey was general chairman for the event which had over 80 choral directors registered for the sessions. The Humanities Institution at Baldwin Wallace directed by Neille Shoemaker assisted in obtaining clinicians.

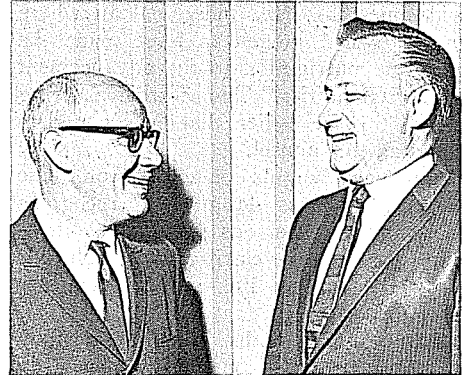
State ACDA President Ernest L. Hisey from Avon Lake announced that Ohio membership had doubled since April. There are chairmen in all sixteen districts and five regional chairmen. The regional chairmen are (N.E.) Richard Whitmore, North Olmstead; (N.W.) John Van Nice, Findley College; (E.C.) Nancy Twitchell, Mansfield; (S.C.) George E. Wilson, Wilmington; and (S.W.) Lawrence Tagg, University of Dayton.

The officers met to draw a state constitution which will be issued to the membership for a vote in October. Five regional one day clinics are planned in the fall. They will provide intensified study of specific areas, types or periods of choral music. An annual summer convention clinic on the choral art is planned. Upon approval of the constitution an election of officers will be held in the spring.

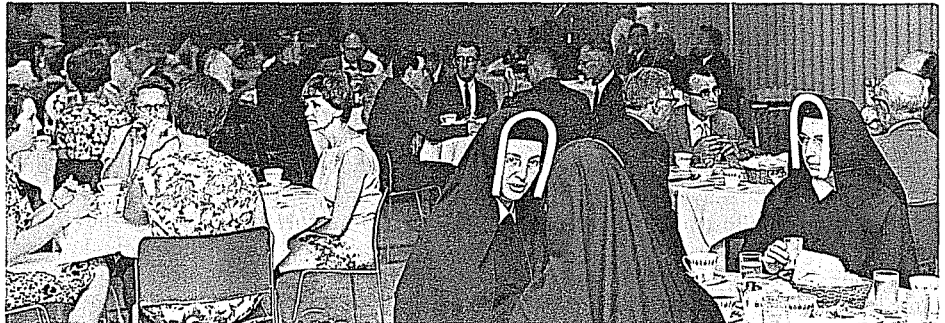
Topics included for study at the July meeting were "Philosophy of Choral Tone", "Church Music Program and Recruiting," "Building a School Choral Department," "Vocal Pedagogy," "Intonation and Rhythm Problems," and "Developing a High School Choral Tone." Burton Garlinghouse attended one full day as guest clinician. Maurice Casey

organized and directed three reading sessions organized by historical periods. Over 20 other choral directors served as panelists and a select 70 voice high school choir was used for demonstration each day.

Evening activities included performances by the Rocky River Madrigal Singers and the Oberlin Community Chamber Singers. Guests who spoke at the concluding banquet were Harvey Maier, University of Southern Mississippi, National ACDA Treasurer; Calvin Rogers, State President, and Carl Rinehart, outgoing president of MENC Western Division.



Left: Calvin Rogers, State President OMEA, Ashland College; right: Carl Rinehart, outgoing President of Western Division MENC, Tucson, Ariz.



Ohio ACDA Clinic Banquet.

Left to right: Byron Griest, Massillon, North-Central Division Chairman

ACDA; Harvey Maier, University of Southern Mississippi, National ACDA Treasurer; Ernest Hisey, Avon Lake, Ohio ACDA Chairman.



# BENJAMIN BRITTEN'S

## *War Requiem*

WILLIAM W. LEMONDS  
Department of Music  
Emory University

When Benjamin Britten accepted the first Aspen Humanities Award on July 31 in 1964, the event climaxed a worldwide quest for "the individual anywhere in the world judged to have made the greatest contribution to the advancement of the humanities." The award was being made "in the belief that man's understanding of himself . . . must rapidly attain new heights of expression. The Aspen Award is designed to recognize those creative persons who are contributing most to the clarification of the individual's role in life and his relationship to society."

After nine months of diligent study and perusal of the contributions made by leaders in various areas of the intellectual, academic, and cultural fields of life in the world, the board selected Mr. Britten to be the first winner of the Aspen Award. The Award itself reads: "To Benjamin Britten, who, as a brilliant composer, performer and interpreter through music, of human feelings, moods, and thoughts, has truly inspired man to understand, clarify and appreciate more fully his own nature, purpose and destiny."<sup>1</sup> That he has been considered one of the most brilliant composers of the 20th century is illustrated by his reply stating his own expression of his musical credo: "I certainly write music for human beings . . . directly and deliberately . . . offering to my fellow man

music which may inspire them or comfort them . . . touch them, or entertain them; even educate them . . . directly and with intention."<sup>2</sup>

In the past few years Britten has been the recipient of some of the foremost prizes and awards that the world and particularly the United States has had to offer. He has composed more than 70 major works, including 12 operas, several symphonies, and choral works, concertos, and sonatas. Certainly no major work by any composer has received such unanimous acclaim and almost instantaneous popularity as has his *War Requiem*, which had its Southeastern premiere at Emory University on May 11, 1965, followed by a second performance on May 13 as a Memorial Concert in memory of Winston S. Churchill.

What language does Britten use for this communication with the people of his time? His own words speak most eloquently of the forces and inspirations that have influenced his technique and musical concepts. He was born and has lived the greatest part of his life on the quiet pebbled beaches of England's Suffolk County, on the North Sea. "I love the sea, and this is reflected in my writings." Thus the subtleties of the influence of the folk music and his love of the English countryside are certainly not as prominent as in the musical language of the late Ralph Vaughan-Williams,

but perhaps in some instances, just as strong. "Composing," Mr. Britten said, "is like driving down a foggy road toward a house. Slowly you see more details of the house . . . the color of the slates' and bricks, the shape of the windows. The notes are the bricks and the mortar of the house." The details of his musical language truly become bricks of great invention and technical mastery and his charming delight in the desire to communicate becomes the mortar.

He is literally one of the most professional musicians of the 20th century: a master craftsman in the understanding of the mediums which create music; an accomplished pianist, a conductor, especially of his own works, and certainly one of the master lyricists England has produced since the time of Henry Purcell, with whom he has often been linked as one of the two greatest musicodramatists of native birth that England has produced. In his works, he has been drawn to the Bible, the poetry of John Donne, Shelley, Tennyson, and the contemporary works of Edith Sitwell and W. H. Auden. The classicism of Shakespeare has not eluded his interest for texts, and hence the recognition of the strength and brilliant choice that he has shown in the selecting of the poetry of Wilfred Owen for inclusion in the *War Requiem*.

At the age of 29, Britten came to America to seek the peace of a nation more removed from the tension and terror of war at hand. As a conscientious objector and a devout pacifist, he abhors the reasons for war and the senselessness of war. However, feeling more and more removed from his people and his responsibility to his native England,

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**Southeastern premier of Britten's War Requiem presented at Emory University by the chorus and orchestra, William W. Lemonds conducting.**



in March of 1942 he returned to England and made his contribution as a performer for the troops, and continued his newly-acquired success as a composer with the opera *Peter Grimes*. The foolishness of war was everywhere about him, and later he confessed that the idea for the *War Requiem* had been in his mind for years before he wrote it. In fact, he had even planned certain movements in his head for years. One of his avowed aims as a composer was to try to restore to the musical setting of the English language a brilliance, freedom, and vitality that had been lacking since the death of Henry Purcell.

The appeal of the directness of his musical vocabulary has borne great fruit in his ability to surround a given text with musical ideas containing moods of mystery, beauty, and pathos that are rampant in the world in which we live. The Anglican Cathedral in Coventry was all but destroyed by the ravages of the German planes in 1940. On this same site has risen a new cathedral symbolizing that man is not defeated by history and that out of ashes of the terror of war we do become reconciled with our brother and wish to start anew on the path of being with God rather than apart from Him. The symbolism of joining the empty shell of the bombed building with the new edifice designed by Sir Basil Spence certainly influenced Britten in the *War Requiem*. A quotation by the extraordinary poet of World War I, Wilfred Owen, is the unifying mood of the total work.

My subject is War, and the pity  
of War.

The Poetry is in the pity.

All a poet can do is to warn.<sup>3</sup>

Owen the poet has warned us, but it took Britten's genius to create a work that brings in all the overtones of the senselessness of war. He creates a work that has a theme which is primarily one of death, yet achieves a remarkable unison of love and mercy; of forgiveness and peace in contrast to the starkness and tragedy of brother against brother, and nation against nation.

I am the enemy you killed,  
my friend.

I knew you in this dark; for so  
you frowned

Yesterday through me as you  
jabbed and killed.

I parried; but my hands were  
loath and cold.<sup>4</sup>

With the 13 poems of Wilfred Owen, Britten combines one of the oldest services honoring the dead, the Latin form of the Requiem Mass. Through the years man has employed it as a pattern of worship in his struggle to know God

better and to understand death in the light of the teachings of Christ.

The work is conceived upon three planes or levels of expression, each fulfilling a need in the total expression of the pity of war.

The first might be called the life of the here and now, one in which there is death and loss of talent and potentialities through the grief and emotions brought about by war. The shame of the common cause of destruction and man's inhumanity epitomized by war becomes the agonized cry of the victims and those left behind to mourn. This musical plane is achieved through the use of the poetry of Owen with the tenor soloist representing the English soldier and the baritone soloist representing the German soldier. On this level of intensity the chamber orchestra requires only 16 to 20 instrumentalists.

The second level uses the text of the Requiem Mass itself, sung by the soprano soloist and chorus, with the full symphony orchestra sharing in the drama of the act of the mass itself, interacting upon the lamentations of the living for the dead, the liturgical plea for deliverance, and a reassurance of the resurrection as the promise of eternal life.

The third level, requested by Britten to be apart from the other two levels, is cast as a part of the text of the mass, first with the singing of the hymn of praise by the youths, using the innocence of the child's voice with only the sound of the organ, and then joining the other planes for the "In paradisum" of the "Liberate me" and the "Let us sleep now" text of Wilfred Owen.

The *War Requiem* is not a work of beauty; in fact, it could be conceived as being a dissonant work speaking ably for the times in which we live. There is, however, no denying that the work has a profundity and awesomeness in its statement of the nonreconciliation of man with man, and of man with his Creator. The musical motive of the *Requiem* is exemplified by the use of one particular interval referred to as the tritone, an interval separated by three whole tones, which was forbidden in early writings in music. Even in later harmonic structure, there was an aural demand to resolve from this dissonant sound into one of the consonance. This particular tritone of F sharp to C permeates the work and especially the opening movement, the "Requiem Aeternam." The bells peal forth the interval as the words and rhythm of the choir are almost a chant of the Kyrie, similar to the service of worship by the early pilgrims as they approached the winding path up to the church.

The form of this movement could be termed as A-B-A-C-B-C, indicating the unifying of the mass text with the poetry

of Mr. Owen. The rhythmic drive of the movement is non-metrical in that Britten has a great predilection for changing from one time signature to another, thereby achieving a freedom from metrical accent that is so apparent in Gregorian Chant. Even the subdivision of the pulse is often that of five rather than the conventional division into two, four, etc. The closing Kyrie using the tritone interval, now in parallel motion alternating with the sound of the bells, comes to the first sign of resolution by coming to rest upon F major, having begun vaguely in a sense of D minor.

In the "Dies Irae," Britten has followed tradition by the alignment of the text "Day of Wrath" with the trumpets and trombones, and some critics have called this the least inventive of the movements. However, the shifting of the tonal center and the movement into the seven-four rhythm gives a great freedom to the expression of the text beginning with the "Tuba Mirum," leading into the close relationship of the English text, "Bugles sang, sadd'ning the evening air." The soprano solo, the "Liber Scriptus," contains proud flourishes, which are worked out in inversions and extensions in a slow and majestic pattern. One of the most beautiful of the choral sections is the "Recordare Jesu Pie," for women's chorus with four-part texture in an imitative pattern. The serenity of the music is broken abruptly by the entrance of the men's voices alternating with a sharp clash of the brass on the text "Confutatis." Probably no setting of the "Lacrimosa" (Day of tears and mourning) has so poignantly kept the mood of the text since the musical setting of W. A. Mozart. Britten, with sheer genius, has alternated the soprano solo melody with the drone in seven-four time for the chorus. There is a most pronounced change from minor to major mode on the text "Qua resurget." The prayer for the dead ("Pie Jesu") is a closing eleven-measure phrase resolving the dissonance and questioning of the tritone again to the tonality of F major.

The third movement, "Offertorium," may be outlined in a scheme of A-B-C-D-E-C. The tritone C sharp to G is not only now used as an intervallic motto, but also there is now a definite key relation between C sharp minor and G major. "A" begins with the treble voices and organ calling for the deliverance of the faithful from the depths of hell. The "B" section begins with the chorus moving in a more dissonant fashion (singing in intervals of seconds), singing the prayer to St. Michael. This passage is primarily a prelude to the third section, the "Quam olim Abrahae." This fugue is Britten's nod to the tradition of the past. Conventionally this section has usu-

ally been set to imitative material, particularly as a fugue as Britten has done. He has used all the technique of fugal writing: subject, countersubject, inverted entries, stretti, and the subject with its inversions. The fourth section is one of the most eloquent uses of the text of the Owen poems in conjunction with the Requiem Mass text. Mr. Owen, in the poem "The Parable of the Old Man and the Young," has paraphrased the Biblical story of Abraham and Isaac, which for him represents the sacrifice having actually taken place in defiance of the divine message from the Angel. Britten uses the concluding line of the poem three times ("But the old man would not so, but slew his son, and half the seed of Europe, one by one"),<sup>5</sup> with six interpolations by the trebles on the Hostias text, "We offer unto Thee, O Lord, sacrifices of prayer and praise." This is accompanied by a drone on the organ around the C sharp and F. Then comes a repetition of the fugue almost intact, except that the counterpoint has all been inverted. It concludes with the inversion and voices moving in parallel fifths with the subject and its inversion. A highly complex movement which, because of the uniqueness of its creative power, in its simplicity of sound belies the intricacy of the musical construction.

The Sanctus and Benedictus section provides a great contrast to the mood of preoccupation with the horror and uselessness of war and death as brought about by human folly. Britten turns to the bright key of D major, beloved and used by Bach, Beethoven, and others in so many of the masterworks in their songs of praise. The bells again announce the musical motto, with the soprano soloist in almost recitative fashion proclaiming, "Holy, Holy, Holy is the Lord God of Hosts." Then with a sheer stroke of creative genius, Britten announces eighteen times by the chorus, in free speech on a given pitch, "Heaven and earth are full of Thy glory," (beginning with the lowest voice and climbing to the highest voices in a steady crescendo and ending with an almost feverish shout of exaltation). Then the orchestra (primarily with brass) and choir in imitative fashion, hover around D major in rhythmic outburst on "Hosanna in Excelsis." From this frenzy of excitement and energy, we come to the Benedictus, with a lyrical dialogue between the soprano soloist and chorus. With the flowing rhythmic patterns of the plain-song-like Benedictus melody comes the strong movement of parallel fifths, achieving the archaic effect of organum. The Hosanna section returns, followed by the baritone's "My fiery heart shrinks, aching. It is death."

The Agnus Dei, one of quiet petition, with an ostinato figure of five notes, is

in a slow five-sixteen time. A descending figure beginning on F sharp and returning in ascending, step-wise pattern from C natural, seems to provide the pulse of the whole movement. "At a Calvary Near the Ancre" is a three-stanza poem, which is interrupted after each stanza with "O Lamb of God." Owen's bitter attack on all those who give their blessing to war is thus answered with a quiet prayer imploring the Lamb of God for peace. The closing "Dona nobis pacem," sung freely by the tenor soloist, is a rising musical line (an inversion of the ostinato figure) as if the final prayer for peace were already on its way toward heaven.

The Libera Me, the closing movement, communicates the urgency of the day of judgment for each of us as individuals. Britten seems to catch up the whole world in a sense of awesome responsibility for the nuclear forces available and the urgency for man to reconcile himself with God and his fellowmen. The music starts with only the percussion, as if the marching of armies were to be heard as a warning in the distance; then a vocal style reminiscent of the opening Kyrie begins a gradual crescendo in sound and a gradual acceleration in tempo until the great vocal climaxes are simply overpowered by the sound of the orchestra. The emotional despair becomes an almost hysterical ebbing of the human spirit, crying for identification and a hearing in a world with power and knowledge enough to destroy itself. After a return to the turbulence of the Dies Irae musical ideas, the Libera gradually subsides as the accelerando at the beginning of the movement becomes a rallentando and the crescendo becomes a decrescendo. This is a complete reversal of the opening of the movement. The tenor and baritone, as if from the life hereafter, in recitative fashion, have a dialogue from Owen's "Strange Meeting" concerning the cause of mourning, and concluding with "I am the enemy you killed, my friend. I knew you in this dark; for so you frowned yesterday through me as you jabbed and killed. I parried; but my hands were loath and cold."<sup>6</sup>

The reaffirmation in God is proclaimed with the text, "Let us sleep now," superimposed upon the "In paradisum" text. Thus, for the only time uniting Britten's three musical levels and planes of endeavor: the life of the here and now, the liturgical plea for deliverance and reassurance, and the innocence and purity of the youth. The final seven measures, the last supplication for peace, use no new material. This coda appears as if a benediction had been given upon two artists who had taken time to warn and to communicate with their fellowmen the hope and dream of a world of peace

## Future of Choral Music to be Theme of Seattle Convention

With the theme, "The Future of Choral Music", a power-packed program for the March 13-14 Convention of the American Choral Directors Association has been designed by Second Vice President Theron Kirk with several joint ACDA-MENC sponsored sessions to take place during the Music Educators National Conference which is being held March 15-19 at Seattle, Washington.

Performing groups, lectures, demonstrations and discussions will include a reading of the Walton **Belshazzar's Feast** on the evening of the 13th with the Seattle Symphony and Katims conducting, a special luncheon meeting for Honorary Life Member awards, a session on new notation with a demonstration choir being trained in reading and interpreting under the direction of Brock McElheran of Potsdam, New York, and the premier of an ACDA commissioned work by William Bergsma.

"During the last quarter century a great change has taken place in choral music: better choral music is being performed today, music of the past is now being performed with stylistic correctness, choruses have developed so that they have a variety of tone and manner of singing to fit the particular music they are performing," says Vice President Kirk. "We are interested in the future of choral music: new expressive possibilities in the "choral instrument", contemporary trends which will make the church choir more meaningful in the worship service, contemporary music the public schools: both conservative new music and 'avant garde'."

Articles concerning the ACDA convention will appear in this and the next issue with the complete program for the meetings listed in the January-February issue of *The Choral Journal*. We urge all members to make plans now to attend both ACDA and MENC conventions at Seattle in March to further the cause of music in America.

and hope of good will to all men. Amen, Amen. ❖

### FOOTNOTES

1. *The Aspen Institute for Humanistic Studies Annual Report, 1964*. Reprinted by permission.

2. *Ibid.*

3. *The Collected Poems of Wilfred Owen*, ed. C. Day Lewis. Copyright 1963 by Chatto and Windus, London. Reprinted by permission of Mr. Harold Owen, Chatto and Windus, and the American publisher, New Directions Publishing Corporation (New York).

4. *Ibid.*

5. *Ibid.*

6. *Ibid.*

\* \* \*  
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# Instruments OF THE *Baroque Era*

## Part Three

KENNETH E. MILLER

Associate Professor of Music  
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### *Stringed Instruments*

The keyboard instrument which performed the continuo part was the center of the performing ensemble during the baroque era. It is generally known that J. S. Bach chose to remain at the keyboard during the performance of his vocal compositions, and this means that he conducted from the harpsichord or the organ.

Harpsichords built during this time had a bright sound because of their double, triple and even quadruple strings. Generally the instrument had a range of four octaves, from C two octaves below middle C to two octaves above.

In Germany the harpsichord followed the Flemish model and the best specimens made by the Hamburg family of Hass were among the largest and most complex ever produced. The German makers used the sixteen foot stop, for example, a feature which was not found elsewhere. They also incorporated a two foot stop in some instances and with this stop, in addition to the four foot, the eight foot and the sixteen foot stops, the harpsichord became nearly complete, lacking only a pedal register to equal the principal resources of the contemporary organ. Instruments also exist which have the pedal, but this *Pedal-Klavizimbel* was used as a practicing instrument for organists.

Much of our knowledge of the organ in Germany during the early baroque period is a result of information recorded by Michael Praetorius in volume two of the *Syntagma Musicum*. In this volume, Praetorius lists examples of large as well as modest installations. We will only summarize the most basic principles, those which are important when the instrument is used in a performance of choral music.

The organ of the baroque era contained pipes which were voiced on light wind pressure and which gave a mellowness to the tone. The pedal was not only thought of as a bass to the whole but was designed to be capable of carrying a melodic line independent of the manuals. The manuals were contrasted tonally to give independence necessary for performing polyphonic music and the majority of stops were four foot.

Stringed instruments of this time are of two general types, and are commonly distinguished by calling the *viola da gamba* simply viols and the *viola da braccio*, violins. After mid seventeenth century the only members of the family of viols to retain any real importance were the bass instruments whose range and size corresponded to the violoncello, now called the *viola da gamba*, and the double bass, or *violone*. The remaining members of the family suffered a decline in the face of the *viola da braccio*.

### *Viola da Gamba*

The tuning of the viols, except for the *violone*, was invariable; there was the interval of a perfect fourth between all adjacent strings, except between the third and fourth where there was a major third. The *violone*, the double-bass of the family, was sometimes tuned to intervals of a fourth throughout, and sometimes to the ordinary tuning as described for the other instruments of the family.

Viols were capable of responding to the slightest touch of the bow. Yet the tone color produced by the viol was less brilliant than that of the violin. The tone of the viol could not be forced beyond a certain point, since their construction was not designed to respond to harsh tones.

A fundamental distinction between the viol and the violin was the fact that all viols were fitted with gut frets which were placed a semitone apart, while the violin never was a fretted instrument. The frets served two purposes: (1) they gave each note the clear singing quality of the open string, and (2) they provided for an equal-tempered scale. Each fret consisted of a gut string passing over the fingerboard and tied in a special kind of knot which allowed it to be tightened after stretching. The standard number of strings on consort viols was six, while the smallest viol had five strings and some large instruments had seven strings. The strings of a viol were longer, lighter and less tense than those of a violin, for the string of the viol spoke freely at the smallest touch of the bow. Less tension called for a lighter string.

The structure of the viol was generally lighter than that of the violin and so the bass viol was most comparable to the violoncello. The inner construction of the body of the viol was more delicate than that of the violin family. The wood of the viol was thin and the depth of the ribs of the alto and treble viols exceeded that of the violin and viola. From the early seventeenth century the backs of the smaller viols were often made of strips of alternate light and dark wood. These backs were supported by one or two thin narrow bars glued across them; those viols with flat backs contained a thin strip of wood, about two inches wide in the treble instruments, which was placed across the inside of the instrument and the sound posts rested on this strip.

The bow of the viol was slightly shorter than the modern violin bow. It was held with the palm of the hand upward and with the thumb above; the middle finger was on the hair about two inches from the nut. The position of the middle finger on the strings was three or four fingers from the bridge. The tension of the bow was obtained by an outward bending of the wood and during the seventeenth century the screw nut was added to adjust the tension more conveniently.

Accents were executed by pushing the bow forward and not by pulling the bow back, as with the violin. This manner of bowing resulted in the delicate sound which was one of the most characteristic features of the viol.

The finger board of the viol was approximately three-quarters of the length of the vibrating string and the second octave of any string was reached at the very end of the finger board. Just as the techniques of bowing was not the same for the viol as for the violin, the position of the fingers on the strings was also different. The position of the fingers was as for playing the lute, with the thumb on the back of the neck opposite the fore finger so that the hand was free to move up and down as necessary.

The finger board contained seven frets, and an eighth was sometimes added to serve as a guide. When it was necessary to use the lower frets or beyond them, the highest note was always stopped with either the third or fourth finger. If it was stopped with the third finger, the first and second fingers took their proper places to stop the two notes below. If the highest note was stopped by the fourth finger, the first note lower was stopped either with the third or second finger, depending on whether the note was sharp or flat. Regardless of whether the highest note used the third or fourth finger, the interval of a third below always was stopped by the first finger and this finger served as a guide for the two

notes above it. This system applied throughout the entire finger board for stopping three consecutive notes on a single string, with only the difference that where the stops were wide the little finger was more often used than it was lower down where the stops were closer.

*Viola da Braccio*

The viola da braccio may be referred to as the violin or geigen family. The German school of violin making began at Absam near Innsbruck with Jacob Stainer (1621-1683), who was the first to introduce refined Italian workmanship into Germany.

The violin, in Europe, was always held on the shoulder and bowed with the palm down. The fact that Praetorius felt it unnecessary to describe the instruments of this family in detail indicates the instruments were well known in Germany during the early part of the seventeenth century.

The delicacy, strength and lightness of the viol bow applied also to the violin bow, but the principal distinction from the modern bow was that the tension of the hair was preserved by the outward arching of the stick and not by the straightening of an inward curve. Because of its firmness, which is allied to its lightness, the bow of the seventeenth and early eighteenth centuries gave a crispness in staccato effects and in rapid detached notes.

*Summary*

Practical problems to be found in preparing performances of baroque choral music have become important considerations in recent years, and the alert conductor maintains an interest in such considerations. It is understood that the instrumentation for a particular score was subject to change. Indeed, there is much evidence that particular instruments and voices were varied from one performance to another. Recognizing these variables, it has also been felt that specific information about the instruments and their function is important to a better understanding of the choral music of the baroque era. It was from this point of view that these articles have been prepared. ❖

Two paperbacks of interest to our members which are to be released this fall by Apollo Editions are **Opera Before Mozart**, Michael F. Robinson (A161) Sept. 15, \$1.95 and **A Short History of Music in America**, John Tasker Howard and George Kent Bellows (A162), Oct. 15, \$2.45. Other music releases available at bookstores include A19, Grand Opera in Digest Form, J. Walker McSpadden; A32, Stephen Foster: America's Troubadour, John Tasker Howard; and A144, A Concise Dictionary of Music: An Introductory Reference Book, Jack M. and Corinne Watson.

# Highlights of TCDA Convention

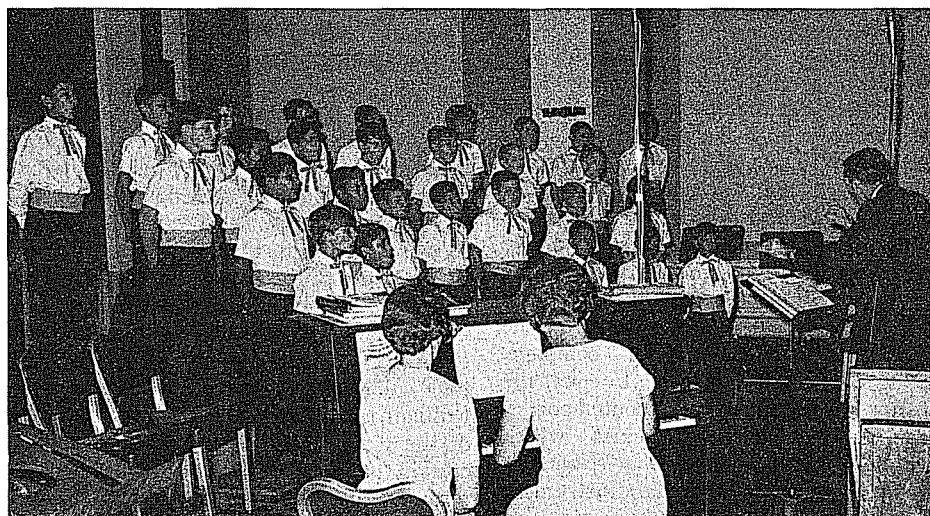
## Aug. 2-5, at San Antonio, Texas

By MEL IVEY

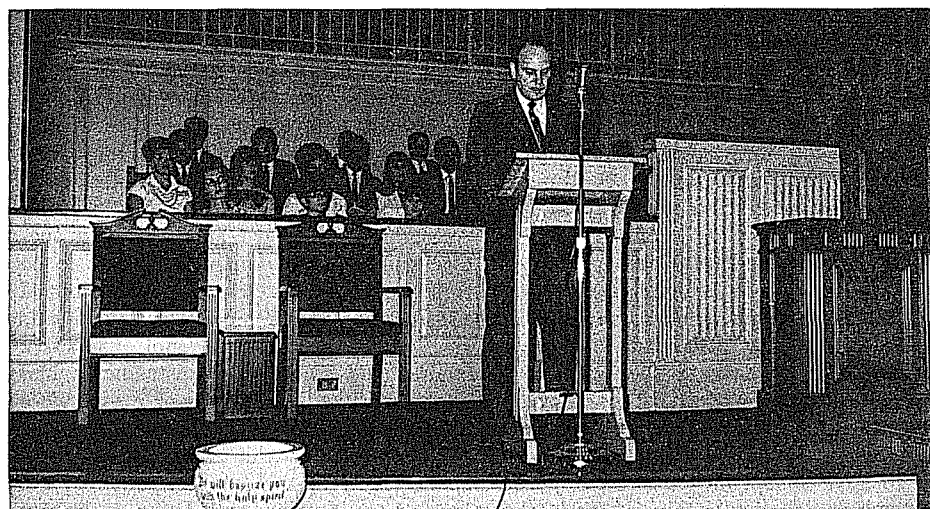
All records were broken at the 12th annual Texas Choral Directors Association convention held Aug. 2-5 in San Antonio, Texas. Attendance was at an all time high, numbering over 350. All reading sessions and workshops were overflowing which was extremely gratifying to the TCDA Board of Directors.

Cloys Webb, Chairman of the Ways and Means Committee kicked the convention off a day early by organizing a golf tournament at Pecan Valley Country Club for members of the organization. Much fun and fellowship was had by all and the winner received a beautiful trophy.

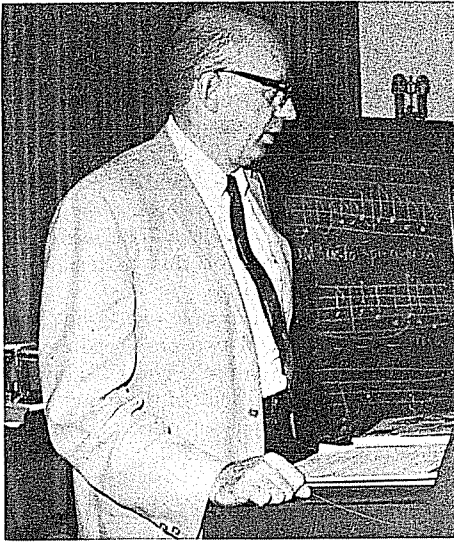
Thursday morning activities were highlighted by an appearance of the Brownsville Boy Choir under the direction of Robert Buchanan, who presented a concert of music from all periods. The choir boys, who range in age from nine to thirteen, are selected by audition in all of the Brownsville elementary schools, and rehearse Saturday mornings during the school year and three times weekly during the summer. The TCDA membership was not only entertained, but greatly inspired by the young singers. After the concert, the first reading session of Proven, Basic, developmental treble choir literature was led by Dr. Ray Moore,



**BROWNSVILLE BOY CHOIR, ROBERT BUCHANAN, DIRECTOR**



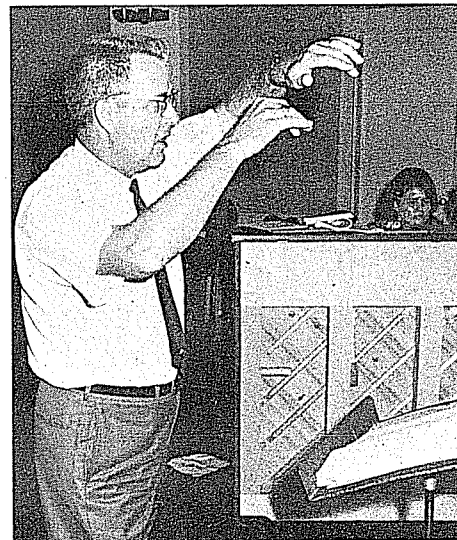
**ROBERT HINES AND THE UNIVERSITY OF TEXAS CHAMBER SINGERS**



**DR. LLOYD PFAUTSCH**  
Southern Methodist University



**WILLIAM A. HUNT**  
Tarleton State College



**DR. JAMES RICHARDS**  
East Texas State College

choral director at Lamar State College, Beaumont, Texas.

After the lunch break, R. Wayne Hugoboom, National Executive Secretary of ACDA led the second reading session which included Showtunes, Pops, Folksongs, Spirituals, and Novelty tunes. Hugoboom also led the SATB secular session. Other session leaders included Herf Applewhite, University of St. Thomas, Houston, Texas; Dr. James E. Richards, East Texas State College; Dr. Lloyd Pfautsch, Southern Methodist University; Paul Ofield, Houston; William A. Hunt, Tarleton State College, and Hugh Sanders, West Texas State University. After Thursday's activities, a picnic supper was held at The Lone Star Brewing Company, a joint event sponsored by the Texas Orchestra Directors Assoc. and TCDA.

Dr. Lloyd Pfautsch was the clinician for two Church Music Workshop sessions, held on Friday. The topics were "Instrumental Music in Worship" and "Contemporary Trends in Sacred Choral Music". Both sessions included some very fine literature and some very inspiring ideas. The attendance at these two sessions was far greater than any in past TCDA history.

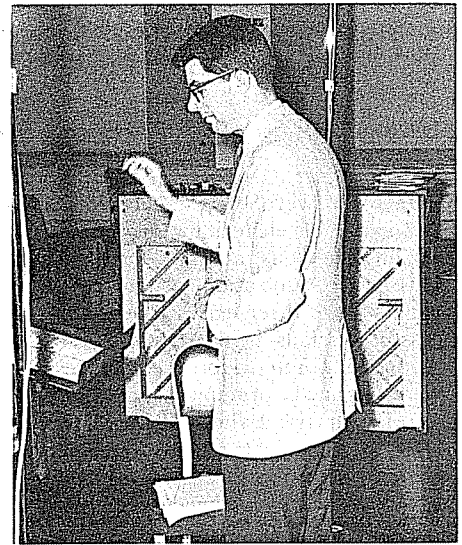
Friday evening a general business meeting was held for the TCDA membership. A representative from the HemisFair '68 talked to the group about the plans for this international undertaking. Wayne Hugoboom brought greetings from ACDA and told about other states choral activities and organizations. Past president pins were presented to Earl Tom Keel, 55-57; B. R. Henson, 57-59; J. B. Furr, 59-61; Mike Johnstone, 61-63; Cloys Webb, 63-65; and Karl Hickfang, 65-67.

During the meeting Jim Casey was elected President of TCDA, and C. J. Leslie was elected 3rd Vice-president.

After the general meeting, a lecture concert was presented by Robert S. Hines assisted by the University of Texas Chamber singers. Mr. Hines is Professor of Music at Wichita State University in Wichita, Kansas. The lecture included analyzation and explanation of Benjamin Britten's Six "Choral Dances" and "Rejoice in the Lamb, Op. 30". After the lecture concert, Dixieland singing, and refreshments were enjoyed by all attending "The Landing". The convention concluded with the 10th and 11th reading session led by William Hunt and Hugh Sanders.

The board of directors met immediately following the convention to begin planning the 1968 convention with the exhibits and reading sessions to be held at the convention center on the grounds of HemisFair '68. ❄

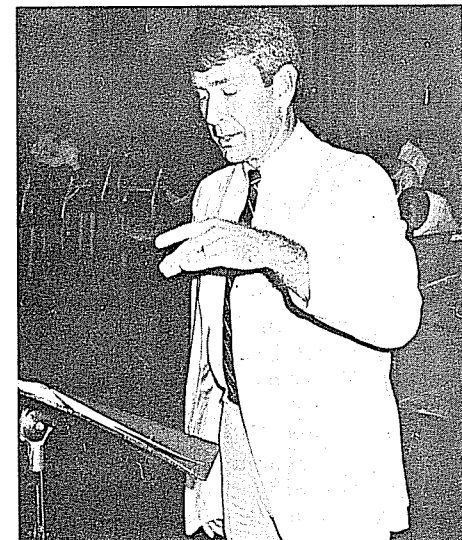
Send us news with your dues!



**DR. RAY MOORE**  
Lamar State College, Beaumont



**HUGH SANDERS**  
West Texas State College



**HERF APPLEWHITE**  
University of St. Thomas, Houston

# Elementary Sessions Held at TCDA Convention

If there were ever doubts concerning the value of elementary workshops and reading sessions at the Texas Choral Directors Association convention, these doubts were dispelled by the highly successful sessions held August 3-5 in San Antonio's Gunter Hotel. The three days were planned, organized and "chaired" by Martha Jim Palmer, TCDA's capable 1st Vice President. Out of 352 total convention attendance, 109 indicated a strong interest in elementary music.

The elementary sessions nationally known head-liner, Dr. Kurt Miller, was also the keynoter for the convention on Thursday morning. Dr. Miller's topic was "Unexplored Dimensions of Your Music Program" which was a challenge to throw away habitual, tired ideas — to create in your own mind the ideal situation for your school or church; then by retrograde do the things necessary to create the ideal in reality. Dr. Miller headed two other sessions entitled "A New Dimension to Music Teaching" (using contemporary music with children) and "Added Dimensions to Creative Music Teaching" which electrified the audience. Many commented that this was the best presentation on creativity that they had ever seen. Dr. Miller is a young man with an interesting and impressive background. He will assume the position of Associate Professor of Music at the University of Montana beginning September, 1967, after having served as Supervisor of Fine Arts for the Santa Maria, California, School District and Director of Music for the Army Dependents Education Group in Europe. He has directed international camps in Switzerland and Denmark and, in 1962 organized the first European summer music camp for American high school students. His text *Help Yourself to Music* is used in approximately 30 colleges and he is the music consultant and arranger for the *Exploring Music Series* of Holt, Rinehart and Winston. Dr. Miller was co-sponsored on his trip to Texas by Rhythm Band, Inc., Tommy Moore, President, and American Educational Music, Jack Harmon, President.

Prophets can be honored in their own country. Texas talent was much in evidence at Mary Ann Vaughan, Elinor Montandon and Cloys Webb's sessions. Mary Ann, our pretty friend who served the state so well as Elementary Music Consultant of the Texas Education Agency and who will now grace the Texas Tech campus as part of their music ed. staff, gave us two outstanding sessions:

"Skills, Understandings, Attitudes" and "Music Media Methods". As TEA Elementary Music Consultant, Mary Ann has had the opportunity to stay in constant contact with all the valuable new teaching aids. Her presentation is a good blend of art and technology.

Elinor Montandon, new Elementary Division Chairman of Texas Music Education Association, did her usual superb work in the session entitled "Elementary Choral Octavo with Instrumental Accompaniment". Her partner in rhythms was Jack Harmon, President of American Educational Music. Rhythm instruments for all the workshops were supplied by Rhythm Band, Inc. It should be a source of pride to Texas Music Educators that their professional organizations, TCDA and TMEA cooperate fully in the stimulation of better teaching.

One of TCDA's past presidents and all time supporter, Cloys Webbs of McAllen, with fine help from 6th grade children from Cambridge Elementary School, Alamo Heights School District in San Antonio, demonstrated "Choral Techniques for Upper Elementary Children". Cloys gave us insight into his understanding of how to teach children breathing, posture, pride of organization, phrasing and tone.

The session of children's choral techniques was especially interesting after having heard the excellent Brownsville Boy Choir in concert at the opening session. The choir is directed by Robert B. Buchanan, former TMEA Vocal Division Chairman, assisted by Ann Anderson, J. T. Hightower and Ruth Langford. The choir, made up of 35 4th, 5th and 6th graders, sang a remarkable program proving the versatility of the choir

and excellent varied literature available for boys' or childrens' choirs. Bach and Purcell to Schubert and Brahms, to Britten and Samuel Adler were represented as well as folk music and Rogers and Hammerstein. Very enlightening was the use of art songs such as Schubert's *Hedge Roses* and Haydn's *In the Country* as program literature. The usefulness as well as beauty of this material was evident.

Three hundred people were on hand for the unison and two part reading session for the children's choirs, ably directed by Paul Ofield of Houston. Paul is active in all phases of choral endea-



**Dr. Kurt Miller, University of Montana, keynoter of the 1967 TCDA Convention is shown during his exciting creativity demonstration.**

**Cloys V. Webb, past TCDA President and children from San Antonio's Cambridge Elementary School of Alamo Heights I.S.D. joined voices and smiling faces to demonstrate choral techniques for childrens choirs.**



vor. He is presently choral director at Robert E. Lee High School and Minister of Music at Bethany Methodist Church in Houston, Texas. He is also the Director of the Bay Area Chorus in the NASSA area and conducts The Singing Boys of Houston, composed of boys with outstanding voices of all the Houston Elementary Schools.

Any serious professional who is currently connected with elementary music or children's choirs in Texas cannot afford to miss the TCDA workshops and reading sessions. We'll see all of you in San Antonio at TCDA in August, 1968, on the beautiful HemisFair grounds. ❖



**Martha Jim Palmer, TCDA 1st Vice President and Elementary Chairman, and Elinor Montandon, Elementary Division Chairman of Texas Music Educators Association look very happy about the excellent relations between the two major music groups.**



**Mary Ann Vaughan, Elementary Music Consultant with the Texas Education Agency showed the latest teaching aids and how to best use them.**

## Florida ACDA Chapter to Co-sponsor First Choral Workshop with CFJC

As its first major contribution to the choral program in Florida, the state ACDA chapter and Central Florida Junior College Music Department announces a two-day choral workshop to be held November 10-11 at the CFJC Cafeteria in Ocala which they are co-sponsoring with the cooperation of the Florida Vocal Association, FMEA. Open to all choral teachers throughout the state, the workshop is hoped to be the first of several area events to be held early in the school year as a means of pinpointing and offering solutions to many of the choral problems, particularly in the smaller schools, ACDA State Chairman Peg Barber explained.

Climaxing National Music Week, the workshop will open with registration on Friday evening at 5:00 with dinner at 6:00 and a concert at 7:30 to be followed by a demonstration of various choral problems, using the choir as the working group. Brochures are being mailed to all choral teachers throughout the state as well as to all ACDA members in an effort to establish this type of service throughout the state for all choral teachers and to assist the FVA in this and other ways. In charge of arrangements are Peg Barber, Stranahan High School, Fort Lauderdale, and Larry Wyatt, choral director at Central Florida Junior College at Ocala. Clinicians will include William Clarke and his Terry Parker Concert Choir of Jacksonville; R. Wayne Hugoboom, ACDA Executive Secretary, Tampa; Ronald R. Davis, Supervisor of Music for Broward County, Fort Lauderdale; Thomas Demps, choral director at Bethune Cookman College, Daytona Beach; and Larry Wyatt of Ocala.

The scheduled program is:

### Friday, November 10, 1967

- 5:00 Registration (Cafeteria)
- 6:00 Dinner
- 7:30 Concert Hour: Terry Parker Concert Choir, William Clarke, director
- 8:15 Demonstration: R. Wayne Hugoboom, ACDA Executive Secretary

### Saturday, November 11

- 9:00 "Music as an Academic Subject" - Ronald R. Davis, Supervisor of Music, Broward County
- 9:50 "Choral Diction and Tone Problems" - Thomas Demps, Choral Director, Bethune-Cookman College, Daytona Beach
- 10:40 Coffee Time
- 11:10 Conducting Techniques - R. Wayne Hugoboom, ACDA, Tampa
- 12:00 Lunch in Cafeteria
- 1:15 Concert Hour: Ocala Civic Chorus, Larry Wyatt, Central Florida Junior College, Conductor
- 2:00 ACDA Business Meeting
- 2:30 Choral Reading Session: Wayne Hugoboom, Thomas Demps, Larry Wyatt. Music supplied by Shrader Music Service, Tampa.

## Seymour Swets Honored for Forty-four Years of Service

An All-Beethoven Concert and dedication of the Seymour Swets Choral Room in the Fine Arts Center, Knollwood Campus, were two events in Grand Rapids, Michigan this spring which honored the retirement of Professor Seymour Swets as head of the music department at Calvin College after 44 years of service to the school and community. Graduated from Calvin Prep School in 1918 and receiving his A.B. degree from the college in 1923 and professor of music in 1931. He has conducted the Calvin Oratorical Society and orchestra in the Handel's Messiah for the past 47 consecutive years, a Grand Rapids tradition.

The concert featured the Symphony performing Beethoven's Symphony Number 8, followed by the Concerto No. 4 in G Major with Ruth K. Rus as pianist, and the Credo from the Missa Solemnis in D Major by the Calvin College Choir with Prof. Swets directing on Friday and Saturday evenings, May 5 and 6 at the Fine Arts Center auditorium. The dedication of the Swets Choral Room which seats about 100 took place on May 6 with the following Presentation address which is a fitting tribute to one who has given his life work to the advancement of choral music.

### To our Chief Musician SEYMOUR SWETS

Who taught us in our days that "it is a good thing to sing praises unto our God." (Psalm 147:1)

Who taught us to know the ancient psalms and the magnificent chorales, to know them by singing them; who led us into a rich dimension of salvation by lifting us into the sounds of new songs; who turned us ever anew to God with a "new song" on our lips.

Who made Calvin College a community of music, and its name to be known among many as a college of inspired choruses.

Who showed us that life is a song, that enthusiasm can be joined to serenity, and that service is a harmony of labor and joy: who showed us these things by living his life before us.

Who opened a new world to many, a world of song, and led them to understand why the Psalmist would say: "I will sing unto the Lord as long as I live; I will sing praise to my God while I have being." (Psalm 104:33)

To our "chief musician," through whose character and talents God richly blessed us in our time, and for whom in grateful tribute the Seymour Swets Choral Room has been named.

Marks Music Corporation announces a new and important choral series to be initiated in September with the "Magnificat" by Niccolò Porpora. The selections, which will bear the imprint of the Manhattanville College Choral Series, edited by Ralph Hunter, will include serious works of both contemporary and baroque composers, and will be arranged for mixed chorus as well as for women's voices.

Carl Fischer, Inc. deeply regrets the sudden passing of Mr. Carroll G. Cambern on Wednesday, August 30, 1967. He was the firm's West Coast representative for the past 30 years.



**WILLIAM BERGSMA**

Composer William Bergsma has accepted a commission to write a choral work for the ACDA National convention at Seattle March 13-14, according to Theron Kirk, Second Vice President in charge of the convention. Born in Oakland, California in 1921, Bergsma studied at Stanford University and the Eastman School of Music with Howard Hanson and Bernard Rogers, receiving a B.A., graduating Phi Beta Kappa, and an M.M. In 1946 he joined the composition faculty of the Juilliard School of Music, in 1960 he was named Chairman of the Department of Composition and of Literature and Materials of Music. In 1961 he assumed the post of Associate Dean of the school.

In 1963 Bergsma was appointed Director of the School of Music at the University of Washington. At present he is a member of the Advisory Council of the American Music Center and is on the Board of Directors of the Composers Forum. Awards have included a grant from the National Institute of Arts and Letters and American Academy of Arts and Letters, two Guggenheim Fellowships, the Columbia Records Chamber Music Award, the Bears Prize from Columbia University, a citation from the Music Library Association and the James D. Phelan award.

Writing of his plans for the composition to Kirk, Bergsma said, "Since, in our conversation, you suggested that out-of-the-way choral sounds were desirable, I have chosen a text from the Florentine Codex of surviving Mayan liturgy. The text, although somewhat blood-curdling, must literally be described as festive and should end your convention in a lively manner."

Carl Fischer, Inc., New York, is pleased to announce that its California branch at 1057 So. Olive Street, Los Angeles, has acquired the entire music stock of G. Schirmer, Los Angeles. Carl Fischer of California, under the general management of Stanley Halverson, will maintain operations at the Westwood store at 907 Westwood Boulevard, near the UCLA campus. Mrs. Claire Harvey will continue to serve both old and new customers.

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# SECURITY IS...



A STRONG DIAPHRAGM

Phi Mu Alpha Sinfonia Fraternity of America has announced the appointment of Alan E. Adams as National Executive Secretary to replace Dr. Price Doyle. Doyle, who died May 5, 1967, served as Sinfonia's Executive Secretary for 18 years. Adams is a graduate of the State University College at Potsdam, New York and earned his M.M. at Illinois Wesleyan University in 1965. He taught in the public schools of New York State and has served since 1964 on the educational staff of Music Publishers Holding Corporation as Educational Representative and Clinician. He will coordinate the Fraternity's extensive chapter, alumni and publication activities from its new National Office in Evansville, Indiana.

Plan NOW to Attend the  
**ACDA  
NATIONAL CONVENTION**  
at Seattle Washington  
**MARCH 13-14, 1968**

**STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION (Act of October 23, 1962; Section 4369, Title 39, United States Code)**

1. Date of filing: September 1, 1967
2. Title of publication: The Choral Journal.
3. Frequency of issue: Bi-monthly (6 issues annually)
4. Location of known office of publication: Route 1, Box 365A, Tarpon Springs, Pinellas County, Fla. 33589.
5. Location of the headquarters or general business offices of the publishers (not printers): P. O. Box 17736, Tampa, Hillsborough Co., Fla. 33612.
6. Names and addresses of publisher, editor, and managing editor: Publisher: American Choral Directors Association, Harold A. Decker, President, U of Illinois, Urbana, Ill. 61803; Editor: R. Wayne Hugoboom, P. O. Box 17736, Tampa, Fla. 33612; Managing Editor: same as editor.
7. Owner: American Choral Directors Association, Harvey E. Maier, Secretary-Treasurer, 204 South 34th Ave., Hattiesburg, Forrest Co., Miss. 39401.
8. Known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages or other securities: None.
9. Paragraphs 7 and 8 include, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, also the statements in the two paragraphs show the affiants full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner. Names and addresses of individuals who are stockholders of a corporation which itself is a stockholder or holder of bonds, mortgages or other securities of the publishing corporation have been included in paragraphs 7 and 8 when the interests of such individuals are equivalent to 1 percent or more of the total amount of the stock or securities of the publishing corporation.
10. This item must be completed for all publications except those which do not carry advertising other than the publisher's own and which are named in sections 132.231, 132.232, and 132.233, Postal Manual (Sections 4355a, 4355b, and 4356 of Title 39, United States Code)

Average No. Copies Preceding 12 Months Single Issue	Each Issue During	Nearest to	Filing Date
A. Total No. Copies Printed (net press run) .....	4000		4000
B. Paid Circulation			
1. Sales through dealers and carriers, street vendors and counter sales .....	none		none
2. Mail Subscriptions .....	3041		3317
C. Total paid circulation .....	3041		3317
D. Free Distribution (including samples by mail, carrier or other means) .....	498		323
E. Total distribution (Sum of C and D) .....	3539		3640
F. Office use, left-over, unaccounted, spoiled after printing .....	461		360
G. Total (Sum of E & F should equal net press run shown in A) .....	4000		4000

I certify that the statements made by me above are correct and complete.  
/s/ R. Wayne Hugoboom  
Editor and Executive Secretary

THOMAS G. ESTES, JR.  
 Certified Public Accountant  
 Southern Station, Box 428  
 Hattiesburg, Mississippi

AMERICAN CHORAL DIRECTORS ASSOCIATION  
 STATEMENT OF OPERATIONS  
 July 1, 1966 - June 30, 1967

Dr. Harvey E. Maier  
 Secretary Treasurer  
 American Choral Directors Association  
 Hattiesburg, Mississippi

I have examined the statement of net worth of the American Choral Directors Association as of June 30, 1967, and the related statement of operations for the year then ended. My examination was made in accordance with generally accepted auditing standards, and accordingly included such tests of the accounting records and such other auditing procedures as I considered necessary in the circumstances.

In my opinion, the accompanying statement of net worth and statement of operations present fairly the financial position of the American Choral Directors Association at June 30, 1967, and the results of its operations for the year then ended, in conformity with generally accepted accounting principles.

*Thomas A. Estes, Jr.*

August 3, 1967

<b>RECEIPTS:</b>		
Active Membership Dues - Old		\$11,380.86
Active Membership Dues - New		4,628.83
Associate Membership Dues		36.00
Institutional Membership Dues		90.00
Industry Associate Dues		1,400.00
Travel Rebate		49.00
Deposit of Returned Checks		11.90
Miscellaneous Receipts		<u>221.86</u>
<b>TOTAL RECEIPTS</b>		<b>\$17,818.45</b>
<b>EXPENDITURES:</b>		
Salaries - Secretarial	\$ 2,520.71	
Salary - Editor	1,760.44	
Payroll Taxes and Employees' Withholding	1,043.39	
Office Supplies & Postage	639.58	
President's Expenses	379.99	
Printing	1,134.70	
Choral Journal	5,005.40	
Texas Choral Directors Assn.	529.00	
Convention - Travel - Telephone	1,967.99	
Returned Checks and Bank Charges	132.00	
Audit	50.00	
Safe Deposit Box	6.50	
Promotion	100.56	
Dues Refund	62.00	
House Payment	445.00	
Office Equipment	250.00	
Miscellaneous Expenditures	36.91	
<b>TOTAL EXPENDITURES</b>		<b><u>16,064.17</u></b>
<b>EXCESS OF RECEIPTS OVER EXPENDITURES</b>		<b><u>\$ 1,754.28</u></b>

AMERICAN CHORAL DIRECTORS ASSOCIATION  
 STATEMENT OF NET WORTH  
 June 30, 1967

<b>ASSETS:</b>	
Citizens Bank (Exhibit A)	\$ 2,796.41
Share Account - Pine Belt Savings & Loan Assn. (Exhibit D)	3,054.89
Savings Certificates - Pine Belt Savings & Loan Assn. (Exhibit G)	5,055.40
Building (Tampa, Florida)	<u>9,250.00</u>
<b>TOTAL ASSETS</b>	<b><u>\$20,156.70</u></b>
<b>LIABILITIES:</b>	
Mortgage Payable	\$ 8,805.00
<b>NET WORTH:</b>	
Fund Balance, June 30, 1967	<u>11,351.70</u>
<b>TOTAL LIABILITIES AND NET WORTH</b>	<b><u>\$20,156.70</u></b>

Note to Financial Statements:

- Effective July 1, 1967, the Pine Belt Savings & Loan Association, Hattiesburg, Mississippi, converted all savings certificates to multiples of \$100 with any left over being transferred to the share account. Therefore, on July 1, 1967, the balances in the accounts with this institution are:

Share Account	\$5000.00
Savings Certificates	\$3110.29

AMERICAN CHORAL DIRECTORS ASSOCIATION  
 RECAP OF SELECTED ACCOUNTS  
 July 1, 1966 - June 30, 1967

Balance, July 1, 1966			Exhibit A
Recap of Citizens Bank Account			\$ 1,042.13
Receipts	\$17,818.45		
Disbursements	<u>16,064.17</u>		
Net Increase			<u>1,754.28</u>
Balance, June 30, 1967			<u>\$ 2,796.41</u>
Shares Account - Pine Belt Savings & Loan Assn.			Exhibit B
Balance, July 1, 1966			\$ 1,555.86
<b>Deposits:</b>			
Life Memberships - Old	\$ 2,359.00		
Life Memberships - New	1,054.00		
Interest Income	<u>106.03</u>		
Total		\$ 3,519.03	
<b>Withdrawals:</b>			
Purchase of Savings Certificates	\$2,000.00		
Non-sufficient funds check	<u>20.00</u>		
Total		<u>2,020.00</u>	
Net Increase			<u>1,499.03</u>
Balance, June 30, 1967			<u>\$ 3,054.89</u>
Savings Certificates - Pine Belt Savings & Loan Assn.			Exhibit C
Balance, July 1, 1966			\$ 2,835.00
Add: Certificates Purchased	\$ 2,000.00		
Interest Income	<u>220.40</u>		
Total		<u>2,220.40</u>	
Balance, June 30, 1967			<u>\$ 5,055.40</u>

# Choral Reviews

**CAPT. R. L. LANDERS**, 8718 Elmwood Lane, Tampa, Fla. 33615  
(Bourne; Canyon Press; Concordia; H. Flammer; Hal Leonard; Mercury; Plymouth, Walton; Skidmore; Shapiro, Bernstein & Co.)

**PAUL E. PAIGE**, Cazenovia College, Cazenovia, N.Y. 13035  
(Boosey & Hawkes; Brodt; Elkan-Vogel; Frank; MCA Music; E. B. Marks; T. Presser, E. C. Schirmer; Shawnee Press; Staff)

**RODNEY G. WALKER**, Music Department, Kansas State University, Manhattan, Kansas 66502  
(Augsburg; J. Fischer; Galaxy; Lancer; Mills; Oxford University Press; Sacred Music Press; Volkwein)

**KENT A. NEWBURY**, 5826 North 70th Place, Scottsdale, Arizona 85257  
(Belwin; Chappell; FitzSimons; Kjos; Ludwig; Music Publ. Holding Corp.; C. F. Peters; Richmond Music Press; Schmitt, Hall & McCreary; Summy-Birchard)

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

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

We must confess to a certain amount of fear and trepidation when approached by Wayne Hugoboom with the idea of serving as a reviewer for **The Choral Journal**. It has been a long time (five years or so) since this writer was involved to any marked degree with the business of critiquing the efforts of the publishing industry — graduate school has a way of isolating one from the hustle and bustle of the workaday world — and now, having returned to the arena of choral performance, we find ourselves somewhat overwhelmed by the providential output of these houses. Not that Wayne didn't forewarn us; it was simply unbelievable to see the quantity of new materials that crossed our desk in the fortnight between acceptance of this new role and the deadline for submitting the first column. Nonetheless, we have literally waded in and begun, and the materials cited below represent to us some of the more exciting items in this month's passel of goodies.

We should say at the onset that certain criteria will be applied during the first screening:

1) This column will be involved only with music for mixed voices (various combinations of SATB), although occasional references will be made to SSA and TTB where programming indicates such a necessity.

2) Primary emphasis will be on programming wherever possible. We are firm believers in cohesive programming, both from set to set and within each set, and we will attempt to make good aesthetic sense out of our selections wherever we can.

3) Only the best of the best will be reviewed. This should go without saying, but we find ourselves fortunate in that the publishers assigned to us are all outstanding. This is actually a double-edged

sword, because we find ourselves frequently forced to choose between two rather fine selections. We hope that our publishers will pardon the inadvertant omission of a potential "hit" now and then; it's bound to happen.

4) Music obviously conceived for the chamber choir (see our article in the last issue of CJ, swing choir, etc., will be referred to only in passing, where it warrants a citation, and where possible we will forward these materials to the appropriate reviewer, such as our esteemed colleague, Jack Boyd.

So, with the ground rules laid out and the music all sorted, let's begin the business at hand:

**Vaclav Nelhybel**. Some of my best friends are band directors (but I wouldn't want my daughter to marry one, as the saying goes) and among those who are really "in", the name Nelhybel is either anathema or prophesy. **Franco Colombo**, New York, has released several choral compositions by this exciting new composer (the first that we have even seen) and they are well worth a perusal, if you've got the guts. Really, they aren't ungodly hard, but they will require a great deal of finesse and musicianship. Rhythms are the problem, plus precision (no sloppy attacks and releases possible here, gang) and there are some rather tricky intervals to deal with: Sonorities are for the most part triadic, shifting in blocks, and the lines will really make the singers sit up and take notice. We like especially "Four Ballads": N.Y.2600, **The Gallows Tree** (SSATTB acap, 35c); N.Y.2601, **Come, O My Love** (TTB acap, 30c); N.Y.2602, **Peter Gray** (SSA acap, 25c); N.Y.2603, **The Devil and the Farmer's Wife** (SS-ATTB acap, 30c), to be performed as a set. In the event you don't want to split your group we would suggest substituting N.Y.2518, **Epitaph for a Soldier**

(SATB w/sop and alt solo acap, 50c), from Whitman's "Leaves of Grass," or N.Y.2521, **Two Parables** (SATB w/ten solo, opt. perc., 50c) for the two middle folk ballads. It looks to be a pretty Nelhybel spring this year. . . .

**Christian Morgenstern**. We like poets. In fact we are currently in the process of editing out a selection of "little mags" for possible texts, and to see two composers come up with the same poet seems to us pretty indicative of that poet's talent. Morgenstern is to poetry what Hufnung was to cartooning (or Steig, if you want a more contemporary name dropped) and two new composers — new to us at least — have set this delightful versifier for mixed chorus. **Associated Music Publishers** has released both sets, and it's six of one, etc., as to which way you might choose to get. Let's talk SATB acap, first. These are by Alfred von Beckerath (you remember him?), nicely contemporary and not too difficult, ranges within reason and the lines negotiable, with the singers' text in English and the original German on the inside front cover. Translation seems good enough — we're not translators anyway — and these pieces should provide a delicious bit of whimsy (be sure and publish the poetry in the program on this sort of thing). A-464, **The Sparrow and the Kangaroo**, 25c; A-465, **The Three Sparrows**, 25c; A-466, **The Big Elephant**, 25c. As mentioned above, all SATB acap.

Switching to SATB div w/piano, we would like to mention a set by Kirke Mechem, entitled, "In the Land of Morgenstern." Here the poetry is much more sophisticated (whatever that means — we prefer "farther out," or "more hip") and the music more difficult; we can't see too many high school groups tackling these. A good college group should find them both exciting musically and

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very fresh poetically. Mr. Mechem suggests that they be performed in order as listed, if done as a set: A-501, **The Questionnaire**, 35c; A-502, **The Odor-Organ**, 35c; A-503, **The Lattice Fence**, 35c. Here both German and English are printed on the inside front cover and for the singers. Again we suggest publishing the English — did you ever try and follow "Facade" without a copy of Dame Edith's verse in hand?

**Pergolesi**. G. Schirmer has released a set of four Pergolesi pieces, excellently edited by C. Buell Agey, and we are happy indeed to see this underrated composer get some attention. Although these first four selections are drawn from random sources (Mr. Agey has written a very good foreword to the series) we see them melding well for a seasonal program at Christmas or as an opening sacred set during any season other than Lent. They are for mixed media, which might create a small problem, although the organ accompaniment could be rendered by piano (every purist among you will shudder, but what the heck!). The first is sombre and can be used as a Lenten piece — we see it also as the opener for a regular sacred set — and the others are general purpose, as mentioned above. 11280, **O sacrum convivium**, SATB acap, 35c; 11412, **Sanctum et terribile nomen ejus**, SSATB, w/org or piano, 35c; 11409, **Gloria Patri and Amen (Responsory)**, w/org SATB, 25c; 11456, SATB w/org, sop and alt solo, 30c. All **Excelsus super omnes gentes Dominus**, are in Latin and English, Latin uppermost, no italics.

Also from G. Schirmer come two larger works that should make outstanding openers: Heinrich Schutz' **The Heavens Declare the Glory of the Lord**, 11400, SSATBB, w/org, 35c, with text in German and English. This is exquisite poly-choral Schutz and should find many performances this coming December. Also G. F. Handel's **Coronation Anthem No. 4**, "Let Thy Hand Be Strengthened," SAATB, w/org or piano, \$1.00, will prove to be acceptable fare for graduations, or other such state occasions. It appears that G. Schirmer continues to set a standard for excellence that should be a model for the entire industry.

Closing with a few random items worthy of your examination, we would like to call attention to three from Carl Fischer, Inc. **Festival Processional**, by Irvin Cooper, is a gradiose conception utilizing mixed voices, optional brass accompaniment, and piano or organ acc. Its outstanding feature is the incorporation of well-known hymns into the body of the piece, and it should serve well in a variety of settings. No. 04490, Vocal Score \$1.00, Brass Parts \$2.00, extra parts each 40c. Edward G. Mead's anthem, **Sing unto the Lord, All the Earth**, CM 7543, 30c, is easy and very singable, for SATB w/org or piano. From the St. Matthew Passion, the double chorus SATB, **Here Yet Awhile**, by J. S. Bach, should see plenty of festival performances this coming spring. CM 7618, SATB/SATB w/piano, 30c.

Finally we would like to mention a Persian Folk Song, edited by Norman Phillips and published by Jusko, for whom **The Willis Music Co.**, Cincinnati, Ohio, is the sole selling agent. This is a nicely modal piece, complete with hand-clapping and a busy piano accompaniment, and if you are looking for the final

selection in a set of "Folk Songs of the World," or something equally exotic, we would recommend this one: **Mastom, Mastom**, ed. Norman Phillips, J-303, SATB w/piano, 25c.

Well, that seems to be enough for everyone to begin with, and we will move immediately into another batch of scores. We are certainly open to criticism, and we would like very much to hear your suggestions as to how this column might be improved. Thank you for taking the time to read this far, and we hope we have led you toward some new and exciting musical experience.

—Bryan Lindsay

#### CHAPPELL & CO., INC.

**Georgy Girl** - Tom Springfield, arr. by Chuck Cassey, 2306 (SATB), 3298 (SSA), 25c. From the film "Georgy Girl" comes this sprightly, catchy, Oscar-nominated tune, given delightful rhythmic treatment by Mr. Cassey.

**I Do, I Do** - Harvey Schmidt, arr. by Jacques C. Rizzo, 2305 (SATB), 3296 (SSA), 25c. The lovely and meaningful title tune of the show, available previously in the Choral Selections, is now presented in separate publications for the two voicings.

Three selections have been adapted from the Capitol Record Album, **Gallant Men**. Stories of the American Adventure told by Senator Everett McKinley Dirksen. They are: **Gallant Men** - John Cacavas, arr. by Chuck Cassey, 1299, TTBB, 30c, optional snare drum. **Heroes' Hymn** - John Cacavas, arr. by Jacques C. Rizzo, 2302, SATB, 30c. **The Pledge of Allegiance** - John Cacavas, arr. by Jacques C. Rizzo, 2303, SATB, 25c.

Chappell, by arrangement with Acuff-Rose International, Inc., has a new series for those interested in the fairly recent trend of special rhythm arrangements of pop tunes. This is the "Pop Goes the Country Choral Series", using country and western tunes arranged by Chuck Cassey or John Cacavas. The director's kit, at \$1.50, contains conductor's part, performance notes, piano accompaniment, SATB chorus part (extras are 25c each), optional string bass, guitar(s), and drum parts. Following are the tunes available on this series:

**All I Have To Do Is Dream** (AR-11p), **Bonaparte's Retreat** (AR-12p), **Cold, Cold Heart** (AR-13p), **Gonna Find Me a Bluebird** (AR-14p), **Half As Much** (AR-15p), **Hey, Good Lookin'** (AR-16p), **I Can't Stop Loving You** (AR-17p), **Jambalaya** (AR-18p), **Jealous Heart** (AR-19p), **Mamma, Don't Cry at My Wedding** (AR-20p), **Tennessee Waltz** (AR-21p), and **Your Cheatin' Heart** (AR-22p).

#### C. F. PETERS CORP.

**Ave Maria** - Johannes Brahms, edited by Jean Lunn, P66136, SSAA, 30c. The words of the "Ave Maria" text lend themselves beautifully to the Brahms gift of harmonic richness and melodic structure. There is an interesting interplay throughout between the two soprano parts and the alto parts, with the four voice parts seldom singing the same rhythmically, except toward the conclusion. Latin and English texts, and piano or organ accompaniment are provided, and orchestral parts are available on rental.

**God Is Our Refuge (Psalm 46)** - Johan H. Roman, English version by Jean Lunn, P66122, SATB, 40c. This is one of the

Peters Editions indicating the many Sundays in the Church year when the anthem is appropriate. Organ or piano accompaniment is provided, but the work is scored for 2 oboes, 2 violins, viola, cello and bass. These parts may be had for \$3.50, extra parts, 50c each. The Baroque composer Roman, sometimes called the "Swedish Bach", was influenced greatly by Buxtehude and Handel. Psalm 46 is one of his "Psalms of David."

#### RICHMOND MUSIC PRESS

**Let Song Be Lifted High** - Raymond Rhea, MI-23, SATB, 25c. Mr. Rhea has written a quick-moving, fairly short, fanfare-type of piece well suited to serve as a strong concert opener or a section closer. It's optional a cappella and contains some divisi soprano and bass in the contrary-motion triad passages.

**My Johnny Is Comin' For Me** - Richard Oliver, F-4, SSA, 30c. This is a lovely, gentle, folk-like tune with piano accompaniment that includes unison, two and three-part verses. Nice writing! This number should be equally popular with chorus and audience alike.

For the Christmas Season, Richmond also offers some fine choices. Following are some suggestions:

**Joseph Was Travelin'** - David Davenport, MI-21, SATB, 30c. A simple, gentle, moving, effective, tuneful melody with lyrics by Lloyd Whitehead, the "poet laureat" of Richmond Press.

**A Christmas Eve Prayer** - Richard Oliver, MI-20, SATB 30c. The "Peace, good will to men" message is told by a child, in this delightful, three-verse, almost pop-like Christmas song.

The following three are compositions by this reviewer:

**Tonight Is Born in Bethlehem** - M-14, SATB, 30c. A catchy, calypso number with piano accompaniment. A few rhythm instruments could be effectively used in a concert situation.

**Come, Hear the Christmas Story** - MI-13, SATB, 30c. Piano accompaniment. An anonymous poem given a pure minor setting, and includes a unison verse and one chorale-like verse. Fairly simple to learn and tuneful.

**It Doesn't Seem Like Christmas** - F-3, SSA, 30c. Directors may find this a welcome addition to the secular girls' choir Christmas repertoire. Can be performed by a large choir or small ensemble with equal success. Piano accompaniment, words by David Davenport, pop in form, with a flowing melody and close 3-part writing.

#### LUDWIG MUSIC PUBLISHING CO.

**Behold, God Is My Salvation** - Theron Kirk, L-1126, SATB, 30c. Using text from the Book of Isaiah, changes of pace and meter, a combination of both contrary-motion open fifths and full harmony, and a rhythmically strong "Sing-Unto-the-Lord" section, ACDA member Kirk has created a dynamic, inspiring anthem.

**Psalms of Celebration** - Paul W. Whear, L1129, SATB, \$1.50. In this work, Mr. Whear has again proven his supreme mastery in the instrumental-choral medium, combining a beautiful wedding of words and vocal line with a tremendous concept of a musically independent accompaniment that is still always conscious of and helpful to the voice parts. For this dramatic commissioned work,

Mr. Whear selected 4 Psalms, using Psalm 138 for Part I, Psalms 92 and 133 for Part II, and Psalm 47 for Part III. It is scored for full orchestra, but organ alone could be used. The score is available on a rental basis. Each of the 3 choral sections can be purchased separately for 50c. Look at this one: it's exciting!  
—Kent A. Newbury

#### J. FISCHER & BRO.

**O Come, O Come, Emmanuel** - Richard Monaco, arr. SSAA, 9718, 25c, unaccompanied.

**The Christmas Symbol** - Kathryn Hill Rawls, unison, 9715, 25c, organ acc.

**Alleluia, Christ Is Born!** - Louita Clothier, SATB, 9712, 30c, organ or piano.

**We Sing The Birth Was Born Tonight** - David A. Wehr, SATB, 9714, 25c, choir and organ.

**The Three Kings** - Robert Elmore, SATB, 9716, 25c, unaccompanied.

**Arise, Shine; for Your Light Has Come** - Richard Monaco, SATB, 9719, 30c, piano acc.

#### VOLKWEIN BROS. INC.

**I Lift Up My Eyes** - SATB, Sop. solo, 25c, organ acc.

#### OXFORD UNIVERSITY PRESS

**O Lord, In Thy Wrath Rebuke Me Not** - Orlando Gibbons, SSAATB, opt. organ.

**A Child Lies In The Manger** - Richard Graves, arr., SATB, unaccompanied.

**Patapan** - Reginald Jacques, arr., two-part, opt. flute and drum.

**Balulalow** - Christopher Brown, SATB, unaccompanied.

**A Sussex Drinking Song** - Peter Cork, two-part, piano acc.

**Psalm 150** - Zoltan Kodaly, Sop., mezzo-sop., alto, unaccompanied.

**O Sacrum Convivium** - T. L. de Victoria, T.T.Bar.B., unaccompanied.

**German Magnificat** - Heinrich Schutz, SSAATBB, organ and opt. instrumental ensemble.

**Sundowners' Song Book** - Collection, unison (opt. par-singing), piano or guitar acc.

**Now Carol We** - Inglis Gundry, Ed., SATB, unaccompanied.

**Seven Lincolnshire Folk Songs** - Percy Grainger, collector; two-part choir; choir, piano and percussion (2 players).

**Twenty-One Songs from Many Lands** - Roger Fiske and J. P. B. Dobbs, arr.; SATB, unaccompanied.

**Catches For Men's Voices** - Henry Purcell, unaccompanied.

—Rodney A. Walker

## Record of the Month . . .

### Anthony C. Cappadonia

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

**A CONCERT OF SACRED MUSIC.** The A Cappella Choir of Carthage College, Kenosha, Wisconsin. John Windh, director. Monaural. 12" LP. \$3.50.

The occasion for this recording was the Annual Home Concert presented in April, 1967 after ten performances at various churches in Illinois, Michigan and Wisconsin. The A Cappella Choir of Carthage College performs a variety of choral literature including works from the Renaissance through the Contemporary Period. This choir does sing every

selection a cappella and perhaps this is where the basic challenge begins. With no accompaniment selections added to the program for the sake of variety, any choral group that performs music of one basic type (in this case, all a cappella) must provide a variety of tonal colors to maintain interest on the part of the listener. In most of the works presented on this disc, Mr. Windh meets the challenge with a high degree of success.

There always exists a difference of opinion on the choice of vowel sounds for some words; and with this group this writer hears one particular vowel that can mislead a listener: for example, the word "spirit" in the Bach *Jesu, Priceless Treasure* or the word "sing" in the Praetorius work *Now We Sing*, the choir sings the vowel (i) as in *me* rather than the correct vowel (I) as in *it*. (For the sake of consistency, vowel symbols are those represented in the International Phonetic Alphabet.) This vowel substitution is particularly obvious in the melismatic technique employed in the word "spirit" of the Bach work mentioned above. Other examples of the same vowel (I) occur in words such as "kingdom", "fear", of the Gretchaninoff *Our Father* and also the word "within" in the Berger setting of *Why Art Thou Cast Down, O My Soul*.

*Now We Sing*, which is an English translation of the original *Psallite*, lacks the rhythmic pulsation inherent in the original Latin and German setting. The performance is very adequate, but the light texture is lacking in this translation.

*Jesu, Priceless Treasure*, a motet for five voices is a demanding piece, and like all of Bach's motets, this work demands outstanding voice ranges and a wide variety of expression. Generally, the Carthage College Choir meets these requirements although there are signs of the voices tiring in some phrases. In the softer passages, the choir loses its diction and the tenors do not balance the chord in the final note — the third of the chord which the tenors sing is overpowering.

The Gretchaninoff *Our Father* receives a very fine performance with only one point of reference for improvement: the bass sections' lowest tones in the last phrase sound forced in the throat; perhaps the men were too concerned with volume rather than quality. The Fetler work *Sing Unto God* receives a very enthusiastic performance. This composition is a challenging work with many syncopations and meter changes. The rhythmic drive is felt throughout the work; in the phrase "His excellency is over Israel" this writer feels the accents over each syllable demand longer vowel sounds rather than the staccato effect heard. The Fischer-Kranz work *Song of Mary* with Miss Karen Snodgrass as soloist is very impressive.

The total program includes: Side one, Bach, *Jesu Priceless Treasure*; Praetorius, *Now We Sing*; Victoria, *O Magnum Mysterium*; Vulpius, *Jesus Said To The Blind Man*; Gretchaninoff, *Our Father*; Berger, *Speak To One Another of Psalms*. Side two: Fetler, *Sing Unto God*; Christiansen, *How Fair the Church*; Berger, *Why Art Thou Cast Down*; Christiansen, *Jesus Was Born on This Day*; Fischer-Kranz, *Song of Mary*; Wetzler, *Sing We With a Merry Heart*; R. Shaw, *Saints Bound for Heaven*; Dawson, *Ain't That*

**Good News; Gretchaninoff, Song of Simeon.**

ACDA members will find this recording a fine addition to their library of sacred works. When ordering, please write to A Cappella Choir, Carthage College, Kenosha, Wisconsin 53140.

**The JUBILEERS, 1967.** Lane D. Justus, director. Monaural, 12" LP. Price: \$4.00

The Jubileers are a group of twenty-two mixed voices selected from the 370 students enrolled in vocal music activities at Palo Verde High School in Tucson, Arizona. The singers have performed for many educational groups including the Arizona Music Association and the Western Division Convention of MENC at Las Vegas where the choir was selected to demonstrate contemporary music at a session led by Jean Berger.

The compositions represented in this record demand much rehearsal; these works must be regarded somewhat difficult in classification and herein lies the basic problem on the first side of this disc. The continuous program of demanding works by this fine group asks too much from their voices. Generally, the sopranos sound thin and pinched in the higher tessituras and the basses throaty for their lower tones. Also, seven of the nine works on side one of this record are contemporary works; one detects a monochromatic tone quality. On the positive side, there does exist some very fine performances in selections like the Houston Bright *Rainsong* and Berger's score of *Lonely Woodpecker* with its light, rhythmic passages that are clear and very stylish. This writer is also impressed with the Jubileers treatment of Le Jeune's *I Weep*, a madrigal from the Renaissance Period. Orlando Gibbons' *O Lord, Increase My Faith* receives a good performance, particularly in the difficult polyphonic sections.

The Jan Bender work, *Hodie Christus Natus Est* is a well-controlled expression although the "Gloria" section seems to lack vitality and brightness in regard to tone color. Except for a few words, the Latin diction is acceptable: the *h* in "hodie" should be silent; the Latin vowel spelled with an *i* should sound like the (i) as in *me*, not the (I) as in *it*.

The word "spirit" seems to be troublesome for many choral directors. There is no (i) as in *me*. Also the *r* in the word "spirit" is connected with the second syllable, not the first syllable. This is noticeable in the Berger *Better It Is To Be Of An Humble Spirit*. The word "destruction" in the same work receives too much stress on the second syllable. Stravinsky's *Ave Marie* and the Berger *Arise, Shine* are exact and deserve much praise.

Side two consists of popular tunes of which *Solitude*, arranged by Ralph Hunter (published by Mills A211) receives a very creditable performance even though the soprano obbligato on the final two measures doesn't match the fine singing of the previous incidental solo "fill-ins." The short solo parts indicate that the performer is too close to the microphone. The ballad *When I Fall In Love* is sung in good legato style as ballads should sound. Miss Joyce Carter sings a very adequate solo in the tune *Greenfields*. *My Coloring Book* is a very fine song although it is rather lengthy. This side ends with a group named 2 Plus 2 who give enthusiastic settings of *Guantanamo, One Fine Day* and the excellent

Jobim song, **The Girl from Ipanema**.

The record of the Jubileers may be obtained by writing to Mr. Lane D. Justus, 6072 E. 27th St., Tucson, Arizona 85711. ❖

## Chamber Choir . . .

### JACK BOYD

709 Fifth Avenue Place  
Coraville, Iowa 52240

Among other problems, one thing that has been bugging modern theologians is the question: "How contemporary can you get before you lose the congregation?" Since it's a subjective question to begin with, and has so many variables, we'll leave the question and go on to the music.

Marks Music Corp., 136 West 52nd St., N.Y.C., 10019, has a set of pieces which they call **Rejoice!**, with a subtitle of **Music for the Worship of God in the Twentieth Century**. It is a compilation of pieces by four composers, a price tag of \$1.00 on my copy and a note that there is an Easy Piano and All Organs Folio, plus a Guitars Folio. My own copy has the unison vocal line and chord indications, so I'm unsure what the Guitars Folio would add. It's recorded on Scepter Album 527, but a 7" recording of brief excerpts is a help in understanding the sound.

There's a note to the choir director which says the pieces are for congregational use, but I question it. The music is too exotic, which translates as hokey-folkey, for my idea of worship or congregational music. However, it might make some attractive concert music for a small vocal group of the makeup of the Serendipity Singers or the Back Porch Majority. Despite the austere titles ("Kyrie," "Nicene Creed," et al), they bounce along in nice guitar-with-emotion-striving style. You'll just have to give them a kick and see if they jump. I believe they will. In concert. Not in a service.

Getting more into the traditional vein (without hitting the jugular vein) the Mark Foster Music Co., P.O. Box 783, Marquette, Michigan 49855 has a gorgeous edition of Claudio Monteverdi's **Laetatus Sum** (MF-109) in an edition by James McKelvy. Besides the music there is a fine four page preface which gives sources, text, the formal construction, instrumentation, and several other things of interest to those desiring a successful (from the standpoint of both the music and audience) performance. These notes are exemplary and should be used as standards for other editors. The original scoring of SSTTB has been re-designated (I hesitate to use "edited" or "arranged" since these indicate tampering with the notes, which Dr. McKelvey insists he did not do) for SSATB chorus only on the final five pages, the rest being taken by six soloists, SATBarBB. The instrumentation is two violins, two trombones, bassoon, cello and keyboard (piano, harpsichord and/or organ). Please, PLEASE don't let all of this technical description discourage you if your chorus is only of average ability. This is the type of piece they can do with accuracy, integrity and enjoyment. The full score is \$1.50, choral score 35c and the parts only \$5.00. It's a delightful piece and the find of the month.

A **Choral Miscellany** is Henry Papale's name for four short pieces for SAB

chorus unaccompanied. (Westwood Press, 2145 Central Parkway, Cincinnati, Ohio 45214). For you conductors who are always squalling about not being able to do contemporary pieces because of the dearth of tenors, try these! Modern, tasteful, and if you have the insights to understand them, the singers will have the enthusiasm. (ESE-1407-7, 35c).

And if you really have no men, look at Johan Franco's **Seven Songlets**, a song cycle for SSA with piano. These are one- and two-page pieces in contrasting emotions, some two-part, some three-part, one unaccompanied. Excellent writing. Greenwood Press (same address as Westwood Press in the previous paragraph), ESE-1156-3, 40c.

To top off this issue, look at **Three Spanish Choral Anthems** (Alexander Broude, 120 West 57th St., N.Y.C., 10019). No. 1. **Alabado Sea El Santisima** (Hallowed Be Thy Glory, AB-141, 20c) and No. 3. **Verbum Caro Factum Est** (Sacred Word is Now Alive) were the only ones received for review, but they are easy and quite attractive. The last mentioned has some places where soloists could be used to give a nice responsorial effect. ❖

## Book Review . . .

### DONALD L. BISDORF

2465 Drew Street  
Clearwater Campus, St. Petersburg Junior College  
Clearwater Florida 33515

**CHORAL DIRECTOR'S GUIDE**, by Kenneth L. Neidig and John W. Jennings, 1967. 308 pp. \$8.95.

A useful outline and many illustrations are combined to bring guidance to the choral director through prominent leaders in choral music. Administrative management of choral music focuses on many problems which the school conductor (who may be an instrumentalist) suddenly finds pertinent.

Authors Neidig and Jennings have prepared the text as a guide in an area of practical problems where formal classroom study alone may not provide the compendium of answers. Assistance is given on:

—How to work with the administration, colleagues, and the public to set up a successful choral program — that will last.

—How to find appropriate music of high quality — for both training and performance — among the endless stacks of publications available.

—How to develop a rehearsal technique that will not only get the job done, making full use of every second of available time, but will provide a perpetual challenge and pleasant experience for the students as well.

—How to hold the interest of youngsters through the critical junior high years.

—How to synthesize and assimilate his background from the many required music courses into a practical guide to stylistic performance.

—How to organize a chamber ensemble.

—How to produce a public performance that is musical, educational for the students, and yet will appeal to a non-professional audience of parents, relatives, and friends.

—How to teach class voice lessons, or how to get the most out of contests and festivals, summer camps and workshops,

or money spent for facilities and equipment.

—How to plan a personal curriculum, formal and informal, as a lifetime blueprint for professional development.

Each chapter contributor represents the experienced insight of years in solving choral director's problems. Wiley L. Housewright contributes on the topic of personal and professional development, offering a lifetime guide. Choosing music for performance offers suggestions from Harold A. Decker; suggesting music lists and the permanent reference file.

Other topics bring respected choral leaders to the reader, such as — Hugh Thomas with a practical guide to style, Dallas Draper on contests and festivals, Wayne S. Hertz on physical facilities and equipment, Warner Lawson with rehearsal techniques, Hugh Ross presenting the challenge of performance, Louis H. Dierckx concerning public relations, and Thomas Hilbish considering a program of permanent value.

Guidance is offered on topics of the voice class, chamber ensemble, summer choral workshop, and the critical junior high years. The contributors' cumulative knowledge and experience are significant to the values of the book as a choral guide. ❖

## Letter to the Editor

Dear Wayne:

I'm so pleased to find my article entitled "Some Thoughts on Antiphonal Singing" in the July-August Choral Journal.

I note one error which should be corrected. **Jubilate Deo**, and **In Ecclesiis**, are, of course, by Giovanni Gabrieli not Claudio Monteverdi as the article seems to suggest. The 7th sentence, paragraph 3, should read, "The height of this development at St. Marks, which began in earnest with Adrian Willaert (c 1490-1562) and continued even after the days of the famous composer Monteverdi (1567-1643), was reached in the music of Giovanni Gabrieli (1557-1612)."

You printed the article as I sent it to you, and the error was mine but with no chance to proof read it in printed form this escaped my notice.

Yours very truly,

LEONARD VAN CAMP  
Director of Choral Activities  
Southern Illinois U.  
Edwardville Campus

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## Choral Music Workshop at U. of Southwestern at Lafayette

The Louisiana State Division of the American Choral Directors Association, the USL School of Music, and the State Department of Education co-sponsored a choral music workshop July 20-21 on the campus of the University of Southwestern at Lafayette. Regina Walker, State ACDA Chairman, was chairman of the event. Thirty choral directors from throughout the state attended the meeting.

The first day, the program included a voice recital by Antonio Perez, voice faculty at USL, a lecture demonstration on "Vocal Techniques as Applied to Young Children" by Regina Walker, and a lecture demonstration by Cliff Caillouet using members of his Franklin Parish High School Boys Glee Club.

That evening the USL opera department presented "Annie Get Your Gun," under the direction of Beaman Griffin.

The second day of the conference included a panel discussion. Members of the panel were L. Bruce Jones, LSU School of Music; Dorman Clayton, Bolton High School at Alexandria, and Elton Lamkin, State Supervisor of Music. A two hour reading session followed under the direction of the following: Doris Bienvenu, Lafayette High School, Elton Lawkin, E. T. McClung, Winnsboro High School, Frank Ricard, Jennings High School, and Harold Maples, Minister of Music, First Baptist Church of Denham Springs.

At the final session Mr. Jones gave a

demonstration of rehearsal techniques using some of the more difficult SATB reading material.

Exhibits and sightreading material were furnished by Werlein's Music Co., New Orleans, La. The accompanist for the workshop reading session was Drew Shaw, choral director of Lee High School in Baton Rouge and organist of the First Baptist Church. The accompanist for the childrens' demonstration was Tommy Brown of Denham Springs.

Eleven new members were added to ACDA.

The Putnam County Choral Society now in its 23rd year was founded in 1944 by Ruth Shaffner, who is still the director of the very fine group which this past year has given performances of the Schubert Mass in G, the Vivaldi "Gloria", an annual performance of Handel's "Messiah", and Haydn's "Creation", which was given both in Carmel, New York and Danbury, Conn. Next year the works to be performed are the Mozart "Requiem", "Messiah", and the Bach Passion according to St. Matthew. The members come from many distant points outside Putnam County to rehearse each week, and all soloists are professional members of the group. They rehearse and perform in Carmel, which is the seat of Putnam County. Ruth Shaffner was given the "Woman of the Year" award by the Federated Women's Club in 1964 for having contributed more than anyone else to the culture of Putnam County.

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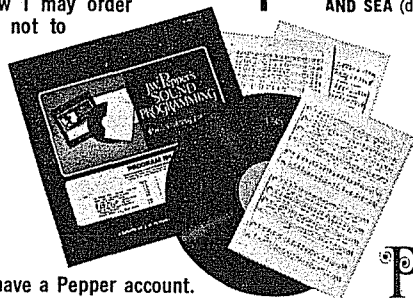
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**PROGRAM NO. 1** — Music of G. Schirmer, Inc., recorded by University Chorale and ensembles of Hartt College of Music, Univ. of Hartford, Conn., directed by Gerald Mack: CANTATE DOMINO (Croce); EVENSONG (Haydn); BRAUSTEN ALE BERGE (Brahms); WONDROUS COOL, THY WOODLAND QUIET (Brahms); FOUR CHORALES from "ST. PAUL" (Mendelssohn); HOLIDAY SONG (Wm. Schumann); SOFTLY ALONG THE ROAD OF EVENING (Sven Lekberg); SURE ON THIS SHINING NIGHT (Samuel Barber); UNDER THE WILLOW TREE (Samuel Barber); LULLAY MY LIKING (Holst); O'ER THE SOLEMN HUSH OF MIDNIGHT (J. Geddis Maxwell); THREE HUNGARIAN FOLKSONGS (Matyas Seiber); LOVE WILL FIND OUT THE WAY (English Folk); CHARLOTTOWN (Amer. Folk).

**PROGRAM NO. 2** — Music by Galaxy Music Corporation, recorded by Concert Choir and ensembles of Glassboro State College (N. J.) directed by Clarence W. Miller, Jr.: SONG OF PRAISE (Carl Sittin); BLESSED IS THE MAN (Sven Lekberg); TURN BACK O MAN (Holst); HERE REPOSE, O BROKEN BODY (Daniel Pinkham); SING ALoud TO GOD, OUR STRENGTH (Eugene Butler) (SAB); MAN IN HIS LABOUR REJOICETH (John Ireland); I'M GONNA SING (Spiritual—Fred Fox); SWEET DAY (Vaughn Williams); GO, LOVELY ROSE (Thiman); BE GONE, DULL CARE (Gordon Jacob); FLOWER OF BEAUTY (Clements); JUST AS THE TIDE WAS FLOWING (Vaughan Williams); YANKEE DOODLE (Arr. David Hindley).

**PROGRAM NO. 3** — Music of E. C. Schirmer Company, recorded by University Chorale and ensembles of Hartt College of Music, Univ. of Hartford, Conn., directed by Gerald Mack: NOEL OF THE BRESSAN WAITS (Bressan Carol—K. K. Davis); A STAR IS MOVING THROUGH THE SKY (Medieval Carol—Lundquist); CHRISTMAS EVE (Daniel Pinkham); PIPING ANNE & HUSKY PAUL (Daniel Pinkham); THE PAPER REEDS BY THE BROOK (Randall Thompson); THE GATE OF HEAVEN (Randall Thompson); SO WELL I KNOW (Vecchi); REST, SWEET NYMPHS (Pilkington); O, EYES OF MY BELOVED (di Lasso); AGNUS DEI (Frank Kendrie); LO, MY SHEPHERD'S HAND DIVINE (Haydn); HUMBLy KNEEL WE BEFORE THEE (Mozart); O REJOICE, YE CHRISTIANS, LOUDLY (Bach).

**PROGRAM NO. 4** — Music of Edward B. Marks Music Corporation, recorded by University Chorale and ensembles of Hartt College of Music, Univ. of Hartford, Conn., directed by Gerald Mack: AWAKE THE TRUMPETS LOFTY SOUND ("Samson"—Handel); SANCTUS (Mass in B Flat—Haydn); LACRYMOSA ("Requiem"—Cherubim); KYRIE (Missa Brevis—Mozart); UNTO HIS HOLY NAME SING PRAISES (Cantata #142—Bach); LAUDATE DOMINUM (Hassler); DIES SANCTIFICATUS (Handel); GOOD NEIGHBOR, WHENCE CAME THAT GREAT SOUND? (Gevaert); LOVERS LOVE THE SPRING (Arthur Frackenpohl); LOVE IS LIFE'S END (Robert Starrer); IF I HAD WINGS (Max Reger); NOW MAY HAS COME WITH GLADNESS (Schoenberg); FOUR FOLK SONGS (Brahms); DRAW THE TEAR FROM HOPELESS LOVE ("Solomon"—Handel); GALLANTS WHO HAIL FROM LAND AND SEA (di Lasso).



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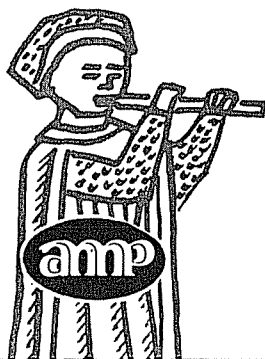
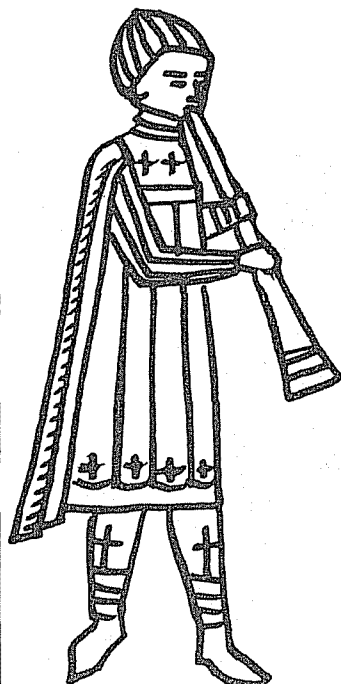


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A selection of outstanding choral music for the Christmas season,  
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## mixed chorus

- |                                   |   |
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|                                   | 3. Riu, Riu, Chiu. Baritone or Bass solo ad lib; SATB a cap (percussion ad lib) (N 10) .25  |
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