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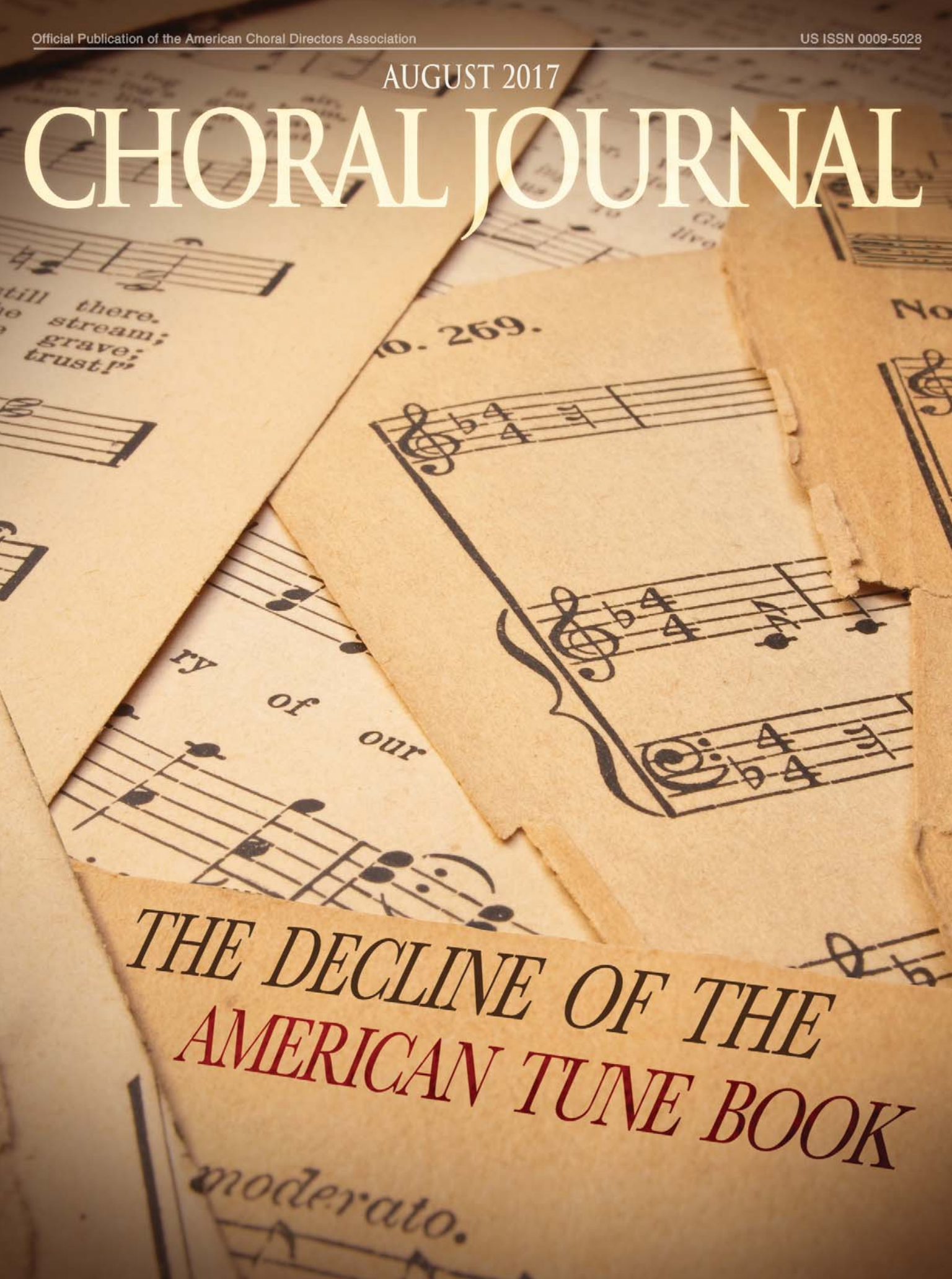
CHORAL JOURNAL



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Jean-Sebastian Vallée, Conductor
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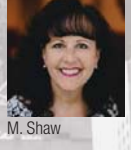
M. Shaw

Mar 11
Music for Women's Voices
Martha Shaw, Conductor
Music for Men's Voices
Ken Berg, Conductor


H. Apfelstadt

Mar 17
Cherubini: Requiem
Hillary Apfelstadt, Conductor


D. Sharon

Mar 25
Total Vocal at Carnegie Hall (Music from Pitch Perfect and The Sing Off!)
Deke Sharon, Conductor and Creative Director


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Apr 8
The Music of Eric Whitacre
Eric Whitacre, Composer/Conductor


O. Gjeilo

Apr 15
Gjeilo: Dreamweaver
Gjeilo: Song of the Universal
Ola Gjeilo, Composer-in-Residence
James M. Meaders, Conductor
Forrest: Jubilate Deo
James M. Meaders, Conductor
Rutter: Requiem
Milburn Price, Conductor

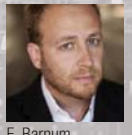

J. Meaders


E. Whitacre

Apr 15
The Music of Eric Whitacre
Eric Whitacre, Composer/Conductor


The King's Singers

Apr 22
King's Singers 50th Anniversary Concert
Bob Chilcott, Conductor
Simon Carrington, Conductor
The King's Singers, Special Guests


E. Barnum

May 25
Barnum: A Thousand Red Birds
Eric Barnum, Composer/Conductor
Octavo length selections by the composer
Reese Norris, Conductor


W. Powell

May 28
The Music of Rosephanye Powell
William Powell, Conductor
Rosephanye Powell, Composer-in-Residence
Orff: Carmina Burana
Jonathan Griffith, Conductor


P. Choplin

Jun 17
The Music of Pepper Choplin
Pepper Choplin, Composer/Conductor
Hayes: Spirit Suite 1, 2, & 3
Kevin McBeth, Conductor
Andy Waggoner, Conductor


F. Núñez

Jun 24
Music for Young Voices (World Premiere Work)
Francisco Núñez, Conductor

Music for Treble Voices (World Premiere Work)
Cristian Grases, Conductor


C. Grases

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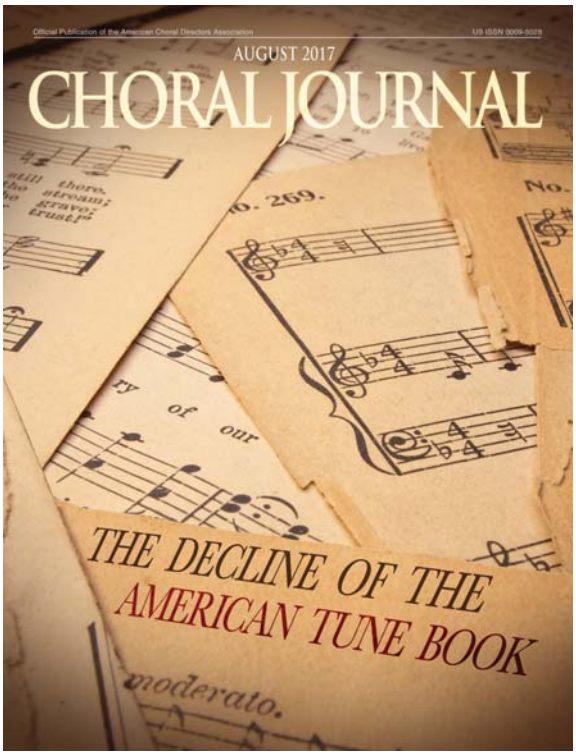

On the Cover This month's cover displays music pages, yellowed with age to represent the traditional tune book of the 18th and 19th centuries.

Annual dues (includes subscription to the *Choral Journal*): Active $125, Industry $150, Institutional $125, Retired $45, and Student $35. Library annual subscription rates: U.S. $45; Canada $50; Foreign $170. Single Copy $3; Back Issues $4. Circulation: 18,000. Main office: 405-232-8161

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Since 1959, the *Choral Journal* has been the refereed, international journal of the American Choral Directors Association. Each issue features: scholarly articles, anonymously peer-reviewed by the editorial board; refereed articles on pedagogical or scientific issues for the choral conductor; refereed articles with practical advice and ideas for the choral conductor; reviews of books, recorded sound, and choral works by choral experts; and editorials from association leadership. The January issue previews each year's regional or national conference offerings. Articles from the *Choral Journal* can be found in the following online databases: JSTOR (Arts & Sciences XI Collection); ProQuest (International Index to Music Periodicals); University Microfilms International; NaPublishing; RILM (Répertoire International de Littérature Musicale); EBSCO music index; and WorldCat. Advertising options are available for members and nonmembers. Cover art by Efrain Guerrero. Interior art by Tammy Brummell. Musical examples by Tunesmith Music <www.Tunesmithmusic.com>.

FEATURES

ARTICLES

HALLELUJAH, AMEN!

A section focused on Music in Worship

NEWS

REVIEWS

EDITORIAL

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ADVOCACY STATEMENT

Whereas the human spirit is elevated to a broader understanding of itself through study and performance in the aesthetic arts; and

Whereas serious cutbacks in funding and support have steadily eroded state institutions and their programs throughout the country;

Be it resolved that all citizens of the United States of America actively voice affirmative and collective support for necessary funding at the local, state, and national levels of education and government to ensure the survival of arts programs for this and future generations.

From the EXECUTIVE DIRECTOR

Tim Sharp

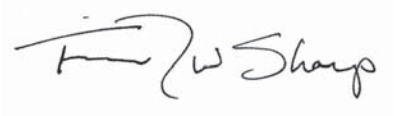
One of the great joys of my position is the opportunity to work with our leadership across the country. Every day I have the pleasure of working with the best minds and the finest choral leaders throughout the nation as we strive to advance ACDA's mission of inspiring choral music excellence. Each summer we convene our National Leadership to govern, plan, dream, and make decisions that will improve the work of choral educators, performers, composers, and advocates in every conceivable choral leadership position in the country. Our leaders take this task seriously, and devote time and energy to the mission.

This summer ACDA's Leadership Board made important decisions to continue to reform our Constitution and Bylaws toward new governance issues, International ACDA Chapters, improved language, and nuanced descriptions of leadership jobs and duties. This fall, our entire membership will have the opportunity to vote on this new language as together we look to the future and our desire for increased effectiveness and value.

What began as "big ideas" a couple of years ago have been beta tested, documented, and reviewed, and now our leadership has endorsed these ideas as new, association-wide programs to be rolled out in the coming months. You will begin seeing and reading about ChorTransform and NextDirection. Both of these original programs are directed toward new choral work and leadership training for the future. There is funding available to launch these programs in the coming year, and both of these initiatives have the promise of moving ACDA closer to being grant-ready and development-ready for future giving and philanthropy. Stay tuned to the *Choral Journal* and our electronic media outlets for full descriptions and opportunities to engage in these programs in the coming year.

Our Leadership Board endorsed the work of our new Standing Committees, who also met during our summer conference time. These seven committees each now have full staffing and a full agenda. The work of these committees will begin showing up in these pages and through their own communication efforts. I have never been more excited about the future of ACDA than I am right now as I see our program committees move to action. The areas of Diversity, Advocacy, Collaboration, Education, Communication, Research, Publications, International Activities, Repertoire and Resources, and Composition are in the hands of great people. The charge to each of these committees is to work for large-scale engagement of our membership throughout the association. I look forward to what each of our state ACDA chapters are inspired to do as we share the mission of each of these Standing Committees.

And while budget planning, staffing, building maintenance, conference planning, publication schedules, and many other operational tasks may sound mundane and business as usual, our membership should know that business as usual is very good. ACDA continues to build a sound financial foundation, and we benefit from the work of our past national treasurer and our new national secretary-treasurer, a position that sits on ACDA's Executive Committee. As is always the case at our leadership events, we said goodbye and "thank you" to retiring leaders, and we welcomed our newly elected leadership.



sharp@acda.org

The 12 Purposes of ACDA

- To foster and promote choral singing, which will provide artistic, cultural, and spiritual experiences for the participants.
- To foster and promote the finest types of choral music to make these experiences possible.
- To foster and encourage rehearsal procedures conducive to attaining the highest possible level of musicianship and artistic performance.
- To foster and promote the organization and development of choral groups of all types in schools and colleges.
- To foster and promote the development of choral music in the church and synagogue.
- To foster and promote the organization and development of choral societies in cities and communities.
- To foster and promote the understanding of choral music as an important medium of contemporary artistic expression.
- To foster and promote significant research in the field of choral music.
- To foster and encourage choral composition of superior quality.
- To cooperate with all organizations dedicated to the development of musical culture in America.
- To foster and promote international exchange programs involving performing groups, conductors, and composers.
- To disseminate professional news and information about choral music.

—ACDA Constitution and Bylaws

Executive Director's Log

What's on Tim's Daytimer?

Aug 1-4 Henan University, Zhongzhou, China

Aug 5-12 Kaili International Folk Choral Festival, Kaili, China

Aug 13-19 Inner Mongolia Choral Festival, Inner Mongolia, China

Aug 19-22 Foro Coral Americano, San Juan, Argentina

Aug 26 Innovation Workshop, Atlanta, GA

What's on Tim's Ipad?

You Are Here Thich Nhat Hanh

Papal Music and Musicians Richard Sherr

What's Tim's Latest App?

Genius-Song Lyrics and More

What's Tim Listening to?

Requiem
Bernat Vivancos
Latvian Radio Choir

Robert Shaw: Man of Many Voices
KWWorks, LLC

Die himmlische Vorsicht der ewigen Gute
J.S. Bach
Bach Collegium Japan

Hear more at <www.acda.org>.
Log in and click on the First Listen icon

NATIONAL OFFICERS

From the PRESIDENT

Tom Shelton

As I write my first column for the *Choral Journal*, I want to honor Mary Hopper for the extraordinary work she has done as president of our organization over the past two years. Simply stated, Mary is an amazing leader. She is organized, collaborative, a great communicator, a wonderful listener, and if you have to attend a three-day, thirty-six hour meeting, she's fun to be with! Thank you, Mary, for your outstanding service to ACDA.

The 2017 National ACDA Conference was held in Minneapolis, MN, March 8–11. The president-elect serves as the Conference Chair and works with the conference committee for over two years to bring this event to fruition. I am indebted to each person on the committee for the remarkable work they did to make this a meaningful experience for our constituents. An enormous "Thank You" goes out to all the performing choirs, conductors, interest session presenters, and exhibitors that enriched our lives over those four days. Thank you to the national office staff for their incredible work. I would be remiss if I did not publicly thank Craig Gregory from the national office. He truly made this conference happen.

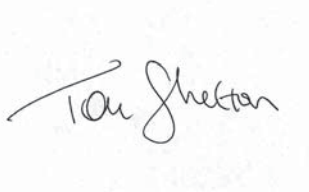
The theme of the conference was "A Life of Song." I selected this theme to honor every singer—no matter your age—from birth to 100+ years old. Singing is something we can do our entire lives! No matter what group I'm working with, whether it's the preschool choir at church or a choir of older adults, I want them to experience the joy and emotional release that music brings to our lives. When I taught middle school choral music, my goal was always that they would love music for life. I wanted every one of them to continue singing in their high school choir, collegiate choir, community choirs, church/synagogue choirs, retirement center choirs, etc... I do not expect them all to be music majors; however, I do expect them to be music supporters and advocates. My role as their conductor and music teacher is to instill in them a love and passion for music.

"A Life of Song" also honors every conductor, no matter the age of the singers in your choir. The preschool choir conductor is every bit as important as the symphony chorale conductor. They both do amazing work that impacts the community and world at large.

In closing, I am reminded of this meaningful quote by Cheryl Lavendar:

> "The fact that children make beautiful music is less significant than the fact that music can make beautiful children."

Every day, the work that you do makes a tremendous impact on the lives of many. In a world of turmoil and suffering, you are making the world a kinder and more beautiful place. Thank you for your dedication to our profession. Blessings on your journey!



From the EDITOR

Amanda Bumgarner

This August issue of *Choral Journal* represents the first issue of Volume 58. It is exciting to look ahead on the editorial calendar and see the focus issue and feature article topics that are already scheduled or in progress for the coming volume year. As always, feel free to contact me at abumgarner@acda.org with proposals, abstracts, and completed articles for review through the *Choral Journal* editorial board.

Our *Choral Journal* cover article this month is "The Decline of the American Tune Book" by David Music. The tune book served as the chief source for choral and vocal ensemble music in America for approximately 150 years (1721-1875). This article identifies and describes the principal factors that went into the decline of this method of publishing choral music in the late nineteenth century and will be an interesting and useful historical reference for readers.

Edward Lundergan's article, "Nationalism and Reference to the Past in Penderecki's *Polish Requiem*," discusses Krzysztof Penderecki's *Polish Requiem.* The work's nationalistic and patriotic orientation is clear from the circumstances of its creation and the dedications of many of its component movements. However, these references acquire greater resonance and significance when the *Requiem* is considered in light of a work that stands in many ways as its model, the *Manzoni Requiem* of Verdi, and other works in the Requiem tradition.

This August issue also features another installment of Hallelujah, Amen, the quarterly section of *Choral Journal* devoted to sacred music. Readers will find sacred music reviews and an article written by Zebulon Highben on the Lutheran chorale in this, the 500th year since the beginning of the Protestant Reformation.

Along with book and recorded sound reviews, Philip Copeland shares part 1 of a series of articles on "New Technologies for the Choral Musician" for the Technology Column. Finally, *Choral Journal* is reprinting an article from *Illinois Music Educators Journal* on "Hugo Distler's *Mörike-Chorliederbuch,* op. 19" written by Brad Pierson.

Looking ahead to the remainder of 2017, *Choral Journal* will feature, among others, a focus on Diversity, guest edited by Eugene Rogers, chair of ACDA's standing committee; a tribute to Weston Noble; another installment of Hallelujah, Amen; and an article on repertoire.

For those who have interest in research reports, ACDA's *International Choral of Research in Choral Singing* is now accepting submissions for review. IJRCS is edited by Steven Demorest and welcomes manuscripts that reflect well-executed research employing quantitative, philosophical, historical, or qualitative methodologies. Submissions can be sent to ijrcs@acda.org. Find more information, including submission guidelines, at https://acda.org/IJRCS.asp.

International Calendar of **CHORAL EVENTS**

International Choral Composition Competition Alberto Grau, Caracas, Venezuela, Aug 25, 2017. Tribute to the trajectory of famous composer, arranger and condutor Alberto Grau, who will turn 80 in November 2017. A competition to promote the creation of choral music, to encourage the growth, renewal and diffusion of repertoire written in Spanish for mixed and equal voices in the 21st century. The International jury is: Robert Sund (Sweden), Javier Busto (Spain), Zimfira Poloz (Kazakhstan-Canada), César Alejandro Carrillo (Venezuela), Ana María Raga (Venezuela). Contact: Aequalis Foundation,
Email: info@ciccag.org
Website: www.ciccag.org/en/

9th European Academy for Choral Conductors, Fano, Italy, Sep 3-10, 2017. Lecturer: Ragnar Rasmussen (Norway). Theme: Wonder and Reflection in choral music. Programme: *Miserere* (J. McMillan), *Warum ist das Licht* (J. Brahms), *O sacrum convivium* (O. Messiaen), *Agnus Dei* (S. Barber), *Songs of Ariel* (F. Martin), *And death shall have no dominion* (S. Bergh), *Miserere* (G. Allegri). Contact: FENIARCO,
Email: info@feniarco.it
Website: www.feniarco.it

18th EUROTREFF 2017, Wolfenbüttel, Germany, Sep 6-10, 2017. Concerts and ateliers for children's, girls' and mixed youth choirs. Possibility of regional meeting with a German choir before or after the festival. Ateliers for children's choirs with Josep Vila Jover (Spain), Robert Göstl and Frank-Steffen Elster (Germany). Ateliers for girls choirs with Aira Birziņa (Latvia) and Merel Martens (Netherlands). Ateliers for mixed youth choirs with Victoria Ely (Australia) and Panda van Proosdij (Netherlands). Contact: Arbeitskreis Musik in der Jugend AMJ,
Email: info@amj-musik.de
Website:
www.amj-musik.de/eurotreff2017

chor.com Convention for Choral Music, Dortmund, Germany, Sep 14-17, 2017. Biennal convention including more than 150 workshops, masterclasses, symposia on social and political topics, exhibition, concerts. Contact: Deutscher Chorverband e.V.,
Email:
info@deutscher-chorverband.de
Website:
https://www.chor.com/english/

9th Choral Singing Contest of South American Folk and Popular Music, La Plata, Argentina, Oct 6-9, 2017. Three categories: mixed choirs, mixed vocal ensembles and equal voices choirs (male or female) with two compulsory works for each category and self-selected works. Selected choirs will participate in the competitions, where an international Adjudicating Panel will judge their performances. Competitions, concerts and social activities in La Plata area. Contact: Asociación Argentina para la Música Coral,
Email: aamcantlp@ciudad.com.ar
Website: www.aamcant.org.ar

Let the Peoples Sing Competition, Helsinki, Finland, Oct 14-15, 2017. Open to amateur vocal ensembles in three choral categories: Children and Youth, Adult and Open (i.e. a specific musical style or genre). LTPS will take place in Helsinki's architecturally stunning Musiikkitalo (Music Centre) Contact: Eur(o)radio Operated by EBU,
Email: robineau@ebu.ch
Website:
www.ebu.ch/let-the-peoples-sing

13th International Warsaw Choir Festival Varsovia Cantat, Poland, Oct 20-22, 2017. For a cappella choirs. Choirs can compete in one of 5 categories for statuettes of Golden Lyre and Special Romuald Twardowski Prize. Festival takes place in Porczynski & Chopin Halls. Additional concerts in Warsaw churches. Contact: MELODY & Polonia Cantat,
Email: info@varsoviacantat.pl
Website: www.varsoviacantat.pl

City of Derry International Choral Festival, Ireland, Oct 25-29, 2017. Competitive and non-competitive participation for singers across a wide range of styles, ensembles and ages. Performances from Mixed Voice to Equal-Voice choirs, Youth to Chamber choirs and from Church Music to Light, Popular and Jazz. Contact: Fiona Crosbie, festival manager,
Email: info@codichoral.com
Website: http://derrychoirfest.com/

International Choir Competition of Tolosa, Spain, Nov 1-5, 2017. Its aim is to bring together the best choirs in the world: exchange of styles, interpretation, choral literature, vocal education and ways

of each country and information about the musical and cultural traditions of the Basque Country. Contact: Centro de Iniciativas de Tolosa, Email: cit@cittolosa.com Website: www.cittolosa.com

International Choir Festival Corearte Brazil 2017, Caxias do Sul, Brazil, Nov 13-19, 2017. Non-competitive event open to choirs of various backgrounds from all over the world. Workshops with Pablo Trindade (Brazil) and Fernanda Novoa (Uruguay). Apply before May 30, 2017. Contact: Festival Internacional de Coros Corearte Barcelona, Email: Info@corearte.es Website: www.corearte.es

Sligo International Choral Festival, Ireland, Nov 17-19, 2017. Competitive and non-competitive events for mixed choirs, male voice, female voice, youth folksong, madrigals, sacred music, gospel choirs and barbershop. Contact: Sligo International Choral Festival, Email: info@sligochoralfest.com Website: www.sligochoralfest.com/

27th International Festival of Advent and Christmas Music with Petr Eben Prize, Prague, Czech Republic, Dec 1-2, 2017. Competition open to amateur female, male, youth, mixed and children´s choirs. Contact: OR-FEA Festival and Organisational Agency, Email: incoming@orfea.cz Website: www.or-fea.cz

2017 China (Qiandongnan) International Folk Song Choral Festival and IFCM World Voices Conference August 8-13, 2017 Kaili, Guizhou Province, China

The folk song heritage will be heard by the world. You will discover that popular songs from neighboring villages can be quite different in the Dong community. Since travel to the Dong villages is not easy, this is the perfect opportunity for international folk choral music lovers, and culture explorers to explore this interesting and unique heritage.

The International Federation for Choral Music is proud to present this year's World Voices Conference in conjunction with the 2017 China (Qiandongnan) International Folk Song Choral Festival. During this festival, as delegates learn about the Miao and Dong people, they will also discover other folk cultures from around the world. As part of the IFCM World Voices Conference, the Barents Ensemble (Lapland), Voz en Punto (Mexico), Dalinda Vocal Group (Sweden), Kentucky Harmony (USA) and The Chuck Nation Band (USA) will perform concerts to promote the importance of folk culture exchange and education. Participants will observe lectures given by world-renowned ethnomusicologists including Márta Sebestyen (Hungary), Katarina Barruk (Sweden), Karen Brunssen (USA), Allen Henderson (USA), Samir Bahajin (Morocco), and Sylvie Le Bomin (Benin). Assisting Philip Brunelle, Co-Artistic Director for this Festival, is Gan Lin, Co-Artistic Director, and representatives from IFCM's Founding Members, Gábor Móczár from the European Choral Association-Europa Cantat (ECA-EC), Tim Sharp from the American Choral Directors Association (ACDA), and Thierry Thiébaut of Coeur Joie International (ACI).

Experience the rich culture of Qiandongnan, and join us this August 2017 for a journey to experience folk music from around the world.

Stayed tuned on www.ifcm.net as more details are provided!

World Choral Day 2017 December 9, 2017

Choirs from all over the world joining in the celebration of World Choral Day will be the 2nd Sunday in December. Thousands of singers across the globe involved in the World Choral Day concerts, festivals, sing-alongs, choral seminars, Days of Friendship and other events. www.ifcm.net or www.worldchoralday.org/

The Decline of the American Tune Book

DAVID W. MUSIC

For approximately a century and a half, from 1721 to about 1875, the landscape of church, educational, and other choral music in the United States was dominated by the tune book. Typically oblong in format and containing an introductory section devoted to the "rudiments of music," the American tune book included a collection of strophic tunes that were essentially congregational in orientation, plus a number of choral items such as fuging tunes, anthems, and set pieces.

Despite its long history in the United States, the last quarter of the nineteenth century saw a precipitous decline in the publication of tune books, so much so that by the end of the century, publication of vocal music in this format was almost defunct. The chief exception to this decline was the southern shape-note tune book, but even here the volumes were mainly continuations or revisions of existing titles rather than newly compiled ones.[1]

This article traces the principal factors that resulted in the decline of the tune book in the United States and opened the way for other choral music formats that ultimately became standard in the twentieth century. It also notes some contemporary factors similar to those that influenced the displacement of the tune book in the nineteenth century, factors that will likely impact the delivery of choral music in the twenty-first century.

David W. Music
Professor of Church Music
Baylor University, Waco, TX
david_music@baylor.edu

The Origin and Development of the American Tune Book

The earliest American tune books—John Tufts's *An Introduction to the Singing of Psalm Tunes* and Thomas Walter's *The Grounds and Rules of Musick Explained* (both first published in 1721)—were designed to fulfill two interrelated functions.[2] Their immediate objective was to teach people the elements of reading musical notation, but this was in order to fulfill the second function: to enable them to participate fully and accurately in the congregational singing of the church.

Tune books were seldom used in actual congregational singing. Instead, these volumes found their home in another institution that was also designed to improve the singing of the religious assembly: the singing school, the development of which coincided largely with the publication of the first tune books.[3] Typically, a local or itinerant teacher advertised an intention to offer a singing school. When enough people had signed up to make the event financially viable, the school opened, usually meeting several evenings a week for a month or more, or perhaps less often over a more extended period. Using a tune book as the primary resource, the teacher taught the pupils the basics of musical notation and singing. The singing school often concluded with a concert in which the students demonstrated their newfound skills and a local minister delivered a sermon on sacred music. Singing schools became the chief form of music education in the United States until well into the nineteenth century.

Of course, the popularity of the singing school was due not only to the musical training it provided. Attendees tended to be young people, and the singing school gave them an opportunity to interact with members of the opposite sex in an approved social environment, though the chaperoning must often have been lax, as seen in the following extract from a 1782 letter by a Yale undergraduate.

> … I am almost sick of the World & were it not for the Hopes of going to singing-meeting tonight & indulging myself a little in some of the carnal Delights of the Flesh, such as kissing, squeezing &c. &c. I should willingly leave it now, before 10 o'clock & exchange it for a better.[4]

Their interrelated social, musical education, and (indirectly) worship functions were catalysts for the enormous impact the singing school and its associated tune book had on American cultural life for a very long time. The tune book was aimed particularly at the singing school but with the church service always in the background.

Of course, tune books were not homogenous during the long period of their dominance. The collections by Tufts and Walter were little more than pamphlets containing mostly British psalm tunes. Beginning with collections such as James Lyon's *Urania* (1761) and Josiah Flagg's *A Collection of the Best Psalm Tunes* (1764), the tune book turned into a substantial volume that typically contained both old and new music (the latter sometimes by the compiler himself). The repertory expanded from psalm tunes to include larger works such as anthems and set pieces; indeed, some collections, such as Flagg's *Sixteen Anthems* (1766), consisted primarily of these longer items. William Billings's *The New-England Psalm-Singer* (1770) was a watershed moment in that the book contained all original music by the compiler, a procedure Billings continued in four later collections.[5] Other compilers adopted both models—the single-composer collection or the eclectic tune book—and by the end of the eighteenth century the tune book had become a pervasive part of musical life in the United States and provided the principal publication outlet for the compositional creativity of Americans.

By the beginning of the nineteenth century, the singing school impacted the development of another musical organization, the church choir, particularly in Protestant groups that had previously rejected the use of choral singing in worship.[6] Composed principally of persons who had attended a singing school, the church choir became another target of the tune book, though the principal market was still the singing school.

The early decades of the nineteenth century saw two new developments in tune book production: the shape-note tune book and the reform tune book. In addition to adopting a new form of notation, the shape-note collections often contained larger amounts of eighteenth-century American tunes from the Billings school than their reform counterparts, plus generous helpings of folk hymn tunes or pieces written in folk idioms. Though folk hymns and shape-notes were used in both the north

and the south, these stylistic and notational forms were eventually forced mainly into the south and west by the reform movement.

Largely associated today with the names of Lowell Mason and Thomas Hastings—but including a host of other persons and organizations with the same goals—the reform tune book became the repository of music that was "scientific" and "correct" according to contemporary European canons of harmonic practice and taste. Another goal of the reform tune book was to return to the purpose for which the tune book was invented: to enhance the singing of the congregation. In the view of the reformers, the late eighteenth-century American composers and compilers had written and published music that was too difficult or inappropriate for the congregation to sing or understand, so a new emphasis was placed upon simplicity in melody, harmony, and rhythm. Despite its renewed congregational focus, the reform tune book continued to include a generous helping of anthems and other choral music.

The primary target for the reform tune book was still the singing school, but a new venue also arose, the "musical convention." Unlike the singing school, in which a teacher might travel to where the likely pupils were, in the musical convention the pupils came to the teacher(s). The convention often took the form of a "normal school," a school that was designed to teach teachers how to teach; in the case of the musical normal, of course, the emphasis was on how to teach music.

In the hands of the reformers, the tune book from about 1840 on often became a massive volume that not only incorporated the usual psalm and hymn tunes, anthems, and set pieces but also Anglican chants and sometimes even entire cantatas. Another important development was the exponential growth of the "rudiments of music" section from a mere outline of the principles of musical notation and a few exercises to these features plus a large opening section of secular and patriotic music for instruction, practice, and concert use. For example, Theodore E. Perkins's *The Mount Zion* (1869) included thirty pages of theoretical introduction, twenty-one pages of "Singing School Exercises," another twenty-one pages of secular "Quartets, Glees, and Choruses," and a secular cantata (*The Excursion*) covering thirty-one pages; the beginning of the tune book proper does not occur until page 109. That the religious music was still considered to be the backbone of the book is evident from the repetition of the title of the collection on the first page of the "sacred" section, as if to say, "Here begins the tune book." The incorporation of so much practice and secular music perhaps resulted partly from objections to the use of sacred music for purposes other than worship (such as musical instruction) or it might have been a recognition that the tune book needed to provide music for a wider range of occasions. Whatever the reason, the presence of so much secular music marked a significant change in the content and purpose of the tune book.

Despite the long tradition of the tune book, the growth in its size and scope, and its obvious adaptability, the late nineteenth century witnessed a significant decline of the important position such volumes had enjoyed in America for the past 150 years.

Changes in Music Education

An important moment in the history of the tune book came in 1838 when Lowell Mason was appointed the first music teacher in the Boston public schools.[7] Mason had a conviction that music in American churches would not improve until everyone had instruction in music reading and singing. By giving every child instruction in music, the reform he sought would eventually work its way into the worship of the churches as the children grew up and became congregants themselves or took positions of leadership.

Ironically, it was through this effort that Mason, a prolific tune book compiler himself, became one of the most influential figures in the decline of such publications, though he probably did not recognize it at the time. The action of the Boston public school board in hiring him as a music teacher began a shift of emphasis in music instruction away from the singing school to the public school. The teaching of music in the public schools took some time to percolate throughout the country, but, as Edward Bailey Birge observed, during "the period immediately following the Civil War, … music took its place by general acceptance in the public schools, and that systematic, graded work from the first grade to the high school began in this period."[8] As music teaching in the public schools expanded, it also lost Mason's original

goal of being a means to impact church music and became an end in itself: music should be taught for its own sake and to provide an artistic outlet and education for the student. Since music education was now available to most young people through the public schools, there was little need for singing schools to teach the rudiments of music and, by extension, little need for the tune books that were associated with them. What was now in demand was the music textbook, which was not merely a miscellaneous collection of music like the tune book but a graded series of songs and instructional material; authors and compilers supplied these items at a steady rate.

The second half of the nineteenth century also saw a burgeoning of private music instruction, particularly after the Civil War. For example, *The Boston Almanac for the Year 1851* listed sixty-eight music teachers, including several who were well known as tune book compilers; just twenty years later, *The Boston Almanac and Business Directory for the Year 1872* gave the names of nearly two hundred private teachers.[9] Also symbolic of this growth was the founding of the Music Teachers National Association in 1876. A pupil who was, for example, receiving vocal music instruction in the public school and also taking private lessons in violin, piano, or trumpet would have little need of a singing school or its associated tune book. Thus the growth of music education in both the public schools and in private lessons was a major factor in the abandonment of the tune book, since the singing school was no longer considered to be relevant.

Changes in Church Hymnals and Choral Programs

Another development that influenced the viability of the tune book was the publication of the church hymnal with music. Until about the middle of the nineteenth century, American hymnals generally contained only texts; for the music, one had to go to the tune book, which served primarily as a source for the song leader and choir.[10]

In 1851, Darius E. Jones, the music director at Henry Ward Beecher's Plymouth [Congregational] Church in Brooklyn, New York, published *Temple Melodies: a collection of about two hundred popular tunes, adapted to nearly five hundred favorite hymns, selected with special reference to public, social, and private worship,* which went through a number of reprints in succeeding years. This was a pioneering volume that was upright in shape like a hymnal, rather than oblong like a tune book, and that provided full texts along with tunes on the same page.

Though Jones's *Temple Melodies* was issued with the encouragement of his pastor, who valued congregational singing, Beecher was not satisfied with the volume, and in 1855 he put forth his own *Plymouth Collection of Hymns and Tunes; for the use of Christian congregations,* assisted by his brother, Charles Beecher, and his organist, John Zundel.[11] This was a landmark book not only because it allowed the choir and congregation to be on the same page (literally), obviating the need to use two books for the congregational singing, but also because of the popularity it achieved.

The "hymn and tune book" idea caught on quickly. Though tune books and words-only hymnals continued to be issued throughout the nineteenth century, by the mid-1870s it was quite common for congregational books to include music. Thus, the choir no longer needed a tune book for the music of the hymns (which typically made up the bulk of the volume). The traditional tune book began to give way to published collections of anthems such as W. A. Ogden's *The Anthem Choir* (1872) or H. R. Palmer's *Palmer's Edition of Standard Concert Choruses* (1873).

The increasing use of quartet choirs, particularly in urban churches, also lessened the need for tune books. Quartet choirs comprised four soloists (one for each part) who, together with an organist, provided all the choral and solo pieces in the service. An 1861 survey of more than 130 New York churches revealed that over half had a quartet choir.[12] The repertory for these ensembles often consisted of operatic excerpts that were contrafacted with sacred texts or anthems written specifically with quartet choir in mind. Even if such a group continued to use a tune book (which was probably seldom), it would need only four or five copies.

Changes in the Music Publishing Industry

Another important factor in the decline of the tune book was the introduction of octavo publishing of choral music. This was largely the invention of the British

firm of Novello and Company. In 1811, Vincent Novello began issuing music in a "cheap" format (cheap in price, not in the quality of the music or physical appearance). In 1844 the company began publishing a magazine, *The Musical Times,* in octavo format, each issue including a piece of music that could also be obtained separately. Individual items from the firm's editions of oratorios and Masses were extracted for a series of "Novello's Octavo Choruses," and in 1876 a sequence of "Novello's Octavo Anthems" began publication. In 1852 the Boston publishing house of Oliver Ditson began serving as Novello's American agent; and in 1876 started its own octavo choral publications, an example that was soon followed by other US publishers such as G. Schirmer.[13]

The implications of this innovation were significant, for it meant that a choral conductor or choir could purchase the exact pieces desired rather than a bulky tune book that was expensive and might contain much unwanted repertory. The smaller size and weight of the individual octavo also meant that the music was easier to hold, could be held at a higher level for a longer period (thus allowing for greater attention to the conductor), and created less tension in the singer's body.[14]

Growth of Choral Societies

Another factor in the decline of the tune book was the growth of choral societies that were devoted principally to the performance of larger works such as oratorios, cantatas, and Masses. As noted previously, some nineteenth-century tune books included complete cantatas and similar works. However, this practice does not appear to have been widespread, and even in some of these instances the cantata was later removed for separate publication and its place in the tune book taken by other material.[15]

As American choral groups, orchestras, and audiences became more sophisticated, interest in the performance of large works by European and American composers increased, particularly in urban areas.[16] Certainly, a few tune books reflected the growing sophistication of American choirs and audiences, such as A. N. Johnson's *The Handel Collection of Church Music* (1854), which printed "an abridged arrangement of Handel's Oratorio of Samson" (title page) that contained eleven arias and choruses. However, though collections of this sort undoubtedly filled a need for some occasions and groups, they were not satisfactory for ensembles that wanted to perform complete major works, particularly with orchestra. The tune book, which had once served as the basic repertory for American groups devoted to the public performance of choral music, was replaced by scores of *Messiah, The Creation, Elijah,* and other large works both sacred and secular.

A Slow Decline

Naturally, the oblong tune book as it had been known since 1721 did not immediately disappear as all the factors discussed above came into play. It was, instead, a gradual process in which progressively fewer such collections were issued each year. As noted previously, however, in some places and traditions the tune book has never gone out of fashion—particularly the four- and seven-shape heritage represented by *The Southern Harmony, Sacred Harp, The Christian Harmony, The New Harp of Columbia,* and similar volumes.

Exactly when the "last" of the non-shape shape-note American tune books was published is nearly impossible to determine, but it appears that the number of newly published collections dropped off sharply in the 1880s, and by 1890 the tradition was largely defunct. Illustrative of this trend are the works of two late nineteenth-century compilers, William O. Perkins (1831-1902) and H. R. Palmer (1834-1907). During the decade 1870-1879, both compilers issued at least six publications that fit the traditional design and format of a tune book.[17] In the following decade, Perkins compiled three such volumes[18] and Palmer apparently edited none. No tune books from either compiler appear to have been published after 1890, though both men continued to issue music in other formats and genres. While these two compilers obviously do not represent the complete picture, they do reveal the general trend of the times.

The Delivery of Choral Music Today

The tune book filled an important role in the social, musical, religious, and educational cultures of the Unit-

ed States. As changes in these cultures led to the decline of the tune book, the way was opened for the delivery of choral music in forms that were both less expensive and more convenient for choirs and conductors; this, in turn, helped spread the choral art far beyond the singing school to encompass many different areas of American musical life.

In recent years, the tune book appears to be making a bit of a comeback, albeit a modest one, and one that is restricted mainly to the shape-note tradition. Singings using recent editions of *The Sacred Harp* have spread throughout the United States and in Great Britain and on the European continent. Several newly compiled oblong shape-note tune books have been published in the last several decades, including *Northern Harmony* (5th ed., 2012), *An American Christmas Harp* (1994), *An Eclectic Harmony* (1999), *Oberlin Harmony* (2002), *The Norumbega Harmony* (2003), *High Desert Harmony* (2004), *The Georgian Harmony* (2010), and *The Shenandoah Harmony* (2012). Most of these books are associated with a particular singing or regional constituency. Some volumes are available in hardback, some in spiral-bound softback, and a few are also available as digital downloads.[19]

The mention of digital downloads leads to additional considerations for the future of choral music. Just as changes in music education, church music, the publishing industry, and the choral society helped spell the decline of the tune book, current developments in some of these same institutions and venues may well affect the future and format of choral music in the United States. Budget cuts for music education in the public schools have the potential to reverse the work of Lowell Mason and his contemporaries and followers in the development of stand-alone school choral programs. The replacement of hymnals and choirs in many churches by overhead projection and pop music ensembles (essentially new forms of the words-only hymnal and quartet choir) has impacted the number of choirs and their role in worship. Just as the publication of octavo music contributed to the decline of the tune book, downloadable music is affecting the way choral music is delivered to conductors and choirs. Choral music will certainly survive these changes and continue to thrive—just as it did without the tune book—but it will potentially have a new look and different resources at its disposal. It will be interesting to see just how this look and those resources develop.

NOTES

[1] For example, William Walker's *Southern Harmony* (1835) and *The Christian Harmony* (1867), and B. F. White and E. J. King's *The Sacred Harp* (1844) all continued in use during the late nineteenth century and throughout the twentieth century, either in reprints, revised editions, or offshoots from the original. However, new volumes of this type were seldom (if ever) issued until late in the twentieth century. For recent discussion on the history of shape notes in the United States, see: Derrick Fox, "African American Practice of Shape-Note Singing in the United States" *Choral Journal* 56, no. 5 (December 2015): 38-51.

[2] The surviving early editions of the Tufts collection are upright rather than oblong in shape, perhaps suggesting that they were designed to be bound with words-only psalters. The Walter volume had the oblong shape that was to become typical for American tune books.

[3] A few singing school teachers were active in America before 1721, including James Ivers, a Bostonian who advertised himself in 1714 as a teacher of "all Sorts of Needle-Work, also Filigrew, Painting upon Glass, Writing, Arithmetick, and Singing Psalm Tunes." See Robert Francis Seybolt, *The Private Schools of Colonial Boston* (Cambridge: Harvard University Press, 1935), 13.

[4] Quoted in Irving Lowens, *Music and Musicians in Early America* (New York: W. W. Norton & Company, 1964), 282.

[5] A sixth Billings title, *Music in Miniature* (1779), included tunes by other composers and was in the nature of a tune supplement to be bound up with a psalter or hymnal.

[6] This statement relates particularly to churches from the Calvinist tradition, including Congregationalists, Presbyterians, and Baptists. Anglicans/Episcopalians had never rejected choirs, but it was still through the agency of the singing school that choirs were introduced into many American churches of this denomination. Roman Catholics and Lutherans were less affected by the singing school except as part of the general cultural milieu.

[7] See: Edward Bailey Birge, *History of Public School Music in the United States,* new and augmented edition (Boston: Oliver

Ditson Company, 1937), 49-55.

[8] Ibid., 111. For more recent (and more general) studies of music education in the United States see Michael L. Mark and Charles L. Gary, *A History of American Music Education* (New York: Schirmer Books, 1992), and James A. Keene, *A History of Music Education in the United States,* 2nd ed. (Centennial, CO: Glenbridge Publishing, 2009).

[9] *The Boston Almanac for the Year 1851* (Boston: B. B. Mussey & Co., 1850), 94-95; among the prolific tune book compilers named as music teachers were B. F. Baker, A. N. Johnson, Leonard Marshall, Lowell Mason, and George J. Webb. *The Boston Almanac and Business Directory for the Year 1872* (Boston: Sampson, Davenport, & Co., 1871), 346-348.

[10] A few early psalters and hymnals (such as the 1698 ninth edition of the Bay Psalm Book) included a section of tunes, but these were usually grouped together in the back of the book, making their use somewhat inconvenient. Some revival songbooks of the 1830s and 1840s began including both texts and tunes, but these were designed primarily for "social worship" (informal services such as revivals, prayer meetings, etc.), not for the regular worship of the churches.

[11] On *Temple Melodies* and the *Plymouth Collection* see Louis F. Benson, *The English Hymn* (New York: George H. Doran, 1915), 473-474; and William J. Reynolds, "Henry Ward Beecher's Significant Hymnal," *The Hymn* 52, no. 2 (April 2001): 17-24.

[12] *The American Musical Directory 1861* (New York: Thomas Hutchinson, 1861), as summarized in John Ogasapian and N. Lee Orr, *Music of the Gilded Age* (Westport, CT: Greenwood Press, 2007), 79.

[13] See: *A Short History of Cheap Music as exemplified in the records of the house of Novello, Ewer & Co.* (London: Novello, Ewer and Co., 1887), especially pp. 33 and 117; *The Musical Times* 5, no. 110 (July 1, 1853), 222; *Novello's Catalogues, No. 2b: Anthems* (London: Novello and Company, n.d.), 46-53; William Arms Fisher, *One Hundred and Fifty Years of Music Publishing in the United States* (Boston: Oliver Ditson Company, 1933), 60.

[14] The oblong shape of the tune book was so it would lie open on the lap during long periods of sitting in the singing school, but this made it inconvenient for holding while standing.

[15] For example, early printings of William B. Bradbury's *The Jubilee* (1858) contained his cantata *Esther, the Beautiful Queen.* In later printings, the cantata was removed and published separately, being replaced by a section of "additional anthems, opening and closing pieces, etc."

[16] Ogasapian and Orr, *Music of the Gilded Age,* 113: "The last half of the [nineteenth] century saw the formation of choral societies in nearly every large city organized specifically to perform large-scale choral works with orchestra."

[17] Perkins: *The Chorister* (1870), *The Church Welcome* (1873), *Perkins' Singing School* (1875), *The Zion* (1875), *The Herald* (1877), *The Temple* (1879); Palmer: *The Song King* (1871), *The Standard* (1872), *The Song Monarch* (1874), *The Leader* (1874), *The Song Herald* (1876), *The Sovereign* (1879).

[18] *The Peerless* (1882), *The Choral Choir* (1882), *The Model Singer* (1884); note that these were all published during the first half of the decade.

[19] For additional information on these and other currently available shape-note tune books see "Tunebooks, Music Books, and Hymnals" at http://home.olemiss.edu/~mudws/resource/. The pioneering study of shape-note folk hymnody—the one that was most responsible for bringing the whole genre to the attention of the musical world at large—was George Pullen Jackson's *White Spirituals in the Southern Uplands* (Chapel Hill: University of North Carolina Press, 1933). Another classic study is Harry Eskew, "Shape-Note Hymnody in the Shenandoah Valley, 1816-1860" (Ph.D. dissertation, Tulane University, 1966). For a brief overview of the southern shape-note tradition before the Civil War see David W. Music and Paul Westermeyer, *Church Music in the United States 1760-1901* (Saint Louis, MO: MorningStar Music, 2014), 43-56. Several of the most widely used shape-note tune books have been the subject of recent studies, including David Warren Steel with Richard H. Hulan, *The Makers of the Sacred Harp* (Urbana: University of Illinois Press, 2010); Marion J. Hatchett, *A Companion to The New Harp of Columbia* (Knoxville: University of Tennessee Press, 2003); and Harry Eskew, "*Christian Harmony* Singing in Alabama: Its Adaptation and Survival," in Harry Eskew, David W. Music, and Paul A. Richardson, *Singing Baptists: Studies in Baptist Hymnody in America* (Nashville: Church Street Press, 1994), 165-175.

Nationalism and Reference to the Past in Penderecki's *Polish Requiem*

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Since its first performance in 1984, the *Polish Requiem* of Krzysztof Penderecki (b. 1933) has been received as an expression of Polish nationalism in its struggles against first Nazi and then Soviet domination over the course of the twentieth century. In an article in the *Choral Journal* from 1985, shortly after its premiere,[1] Ray Robinson pointed out many of the nationalistic features of the work, including the dedication of several movements of the piece to individuals or events associated with twentieth-century Polish history, and the quotation of a Polish hymn in the "Dies Irae" movement. These references acquire an even deeper richness and resonance, however, if we consider the *Polish Requiem* in reference to a work that stands in many ways as a model for it, the *Manzoni Requiem* of Giuseppe Verdi. From the large-scale structure to details of voicing and text-setting, there are abundant similarities between the two works. Indeed, Penderecki seems to court the comparison with Verdi, translating many of his gestures into a twentieth-century avant-garde idiom, while maintaining the nationalist orientation and direct emotional appeal of the earlier work.

Verdi's *Requiem* began as a memorial to Rossini and grew into a commemoration of the poet and novelist Alessandro Manzoni, a hero of the Italian nationalist movement. Verdi's music, and the composer himself, already had a long association with the *Risorgimento* (literally, "rising again"), the struggle to unify the various small kingdoms and principalities of the Italian peninsula in the course of the nineteenth century. The chorus "Va pensiero" from his early opera *Nabucco,* a lament of the captive Israelites for their lost homeland, gained great popularity as an expression of the Italian yearning for freedom from foreign (mostly Austrian) domination. Verdi took a seat in the first Italian national Parliament, and his name became an acronym (Vittorio Emanuele Re D'Italia) for the first king of the unified nation. In this context, the association of the *Requiem* with cultural heroes of Italian music and literature gained a deeper nationalistic significance.

Poland, too, struggled to establish itself as a nation in the face of domination by larger and more powerful neighbors. In the late eighteenth century it was wiped off the map and divided among the Austrian, Prussian, and Russian empires. In the nineteenth century, language and culture, rather than political unity, became the principal sources of national identity, much as was the case in Italy. Poland regained its independence after World War I but was again caught between Nazi Germany in the west and the Soviet Union in the east, and was invaded by both countries at the outset of World War II.

The devastation of the war was followed by decades of subservience to the USSR during the Cold War. The Catholic Church played a crucial part in supporting the Polish resistance to Soviet domination in this period, adding another layer of symbolic meaning to the choice of the Requiem text. (In contrast, the *Risorgimento* was largely a secular movement and was opposed by the church, primarily out of concern for maintaining the independence of the Papal States.)

In evoking cultural heroes from the Italian musical and literary worlds. Verdi was part of a long line of composers who found the Requiem text, or portions of it, an apt vehicle for nationalist or political statements. He was preceded by Cherubini, whose Requiem (1817) was composed in memory of the execution of Louis XVI; and Berlioz, whose *Grande Messe des Morts* (1837) commemorated French sol-

diers killed in the Revolution of 1830. Composers who followed Verdi include John Foulds, whose *A World Requiem* (1919-21) was written in memory of those of all nations who died in World War I; Vaughan Williams, whose *Dona nobis pacem* (1936) sets a wide selection of texts, including Civil War poetry of Walt Whitman, as an antiwar statement; and Britten, who incorporated the World War I poetry of Wilfred Owen in his *War Requiem* (1962). Of these, Verdi and, to a lesser extent, Britten served as the most important models for Penderecki.

The *Polish Requiem* draws on both traditional and avant-garde musical languages, reflecting the composer's long and complex stylistic evolution. He began his career under the influence of socialist realism, the prevailing official style in Poland in the late 1950s. Though it was somewhat less oppressively maintained than had been the case in the Stalinist era, Penderecki found this style confining and unproductive, and soon turned toward avant-garde modernism. The piece that made his international reputation, the *Threnody for the Victims of Hiroshima* (1960), nearly abandons traditional notation, using tone clusters, microtonal glissandi, and other extended string techniques and notating musical time in minutes and seconds rather than measures. However, Penderecki soon began to sense the limitations of this style as well.

> The avant-garde gave one an illusion of universalism. The musical world of Stockhausen, Nono, Boulez and Cage was for us, the young—hemmed in by the aesthetics of socialist realism, then the official canon in our country—a liberation...I was quick to realise however, that this novelty, this experimentation and formal speculation, is more destructive than constructive; I realised the Utopian quality of its Promethean tone.[2]

Penderecki concluded that he was "saved from the avant-garde snare" of formalism by a return to tradition.[3]

In the course of the 1960s he turned back to conventional notation, employing references to music of the past and mixing advanced techniques with more traditional language. A landmark in this evolution was the *Stabat mater* (1962), which features long dissonant chromatic vocal lines that unexpectedly converge on a final D major triad, and which was later incorporated into the *St. Luke Passion* (1963-66). This work is overtly modeled on the Bach Passions, presenting a narrative-dramatic retelling of the Passion story. As with Bach, a narrator (a speaking role in this case) takes the part of the Evangelist; soloists portray the characters in the drama and also reflect on the action in extended arias; and the chorus at times comments on the action and at other times takes the role of the crowd.

From this time on, Christian tradition and sacred music of past eras became frequent points of reference in Penderecki's music. As he described it in 1988:

> My art stems from profoundly Christian roots and aims at reconstructing a human metaphysical universe shattered by the cataclysm of the 20th century. The restoration of the sacred dimension of reality is the only way to save humanity. Art should be the source of difficult hope.[4]

The juxtaposition of avant-garde and traditional stylistic elements was seen as a betrayal by many in the modernist camp, but for Penderecki it was a means to a fruitful synthesis of old and new, and became a prominent feature of his works in the ensuing decades. Looking back on this period in his career in 1998, the composer described his relationship to a wider musical and cultural heritage: "You cannot tear yourself away either from the musical past in the strict sense or, even less so, from the cultural heritage in the broadest sense."[5]

The *Polish Requiem* took shape during the years 1980-1984, appearing in segments, one movement at a time, often in response to particular events or anniversaries. The first movement to appear, in 1980, was the "Lacrimosa," commissioned by the trade union Solidarity to commemorate the tenth anniversary of the Gdansk shipyard strike. It was followed the next year by the "Agnus Dei," written for the funeral of Stefan Cardinal Wyszynski, the longtime Primate of Poland and a symbol of anti-Communist resistance. The "Recordare" was composed in 1982 for the beatification of Fr. Maximilian Kolbe, who gave his life to save another prisoner at Auschwitz. The year 1984 saw the premiere of the *Requiem,* which included, in addition to the movements given above, the "Introitus," "Kyrie," "Dies irae" (written in memory of the 1944 Warsaw uprising and not

to be confused with Penderecki's 1967 oratorio of the same title), "Lux aeterna," and "Libera me" (dedicated to the victims of the 1940 Katyn Forest massacre). The *Requiem* concludes with an Offertorium (removed from its usual position after the "Dies irae"), linked to a Finale and incorporating references to earlier movements. Penderecki continued to expand the scope of the work after its premiere, adding a Sanctus in 1993 and a Ciaconna for string orchestra in memory of Pope John Paul II in 2005.

The text of the *Requiem* closely follows the selections made by Verdi, including the "Libera me," which properly belongs to the Burial Service, along with the texts of the Requiem Mass itself. Penderecki, however, makes several additions and changes. He quotes the melody and words of a traditional Polish hymn, "Święty Boze" in the "Recordare," and reuses it in the Offertorium along with lines from two of the Penitential Psalms: Psalm 6 and

Psalm 108. (Quotation of a preexisting melody is an unusual procedure for Penderecki, and its use here may be an indication of the significance that he attached to the hymn melody.) He omits the "Domine Jesu Christe" and "Hostias" texts, which customarily appear after the Dies Irae sequence. However, one line from each of these texts appears in the Finale.

The musical language of the *Requiem* ranges from triadic harmony through microtonal glissandi, whispers, and shouted tone clusters but lies mainly in a non-tonal idiom making use of all twelve chromatic pitch classes. Even in the triadic, diatonic sections of the work there is little or no suggestion of traditional harmonic progression, while other sections are based on twelve-tone and nearly twelve-tone sets without any suggestion of serial ordering. At climactic moments Penderecki makes frequent use of "wedge" motives, in which dissonant contrapuntal lines converge on a single pitch in unison or octaves.

The *Polish Requiem* alludes to the *Manzoni Requiem* frequently and on many levels. On the largest scale, the reference is to the esthetic ends and affective functions of the work. Like its nineteenth-century predecessors, it is written not for a specialized audience of musicians but for the public at large. The treatment of the text and the disposition of soloists, chorus, and orchestra recreate a familiar rhetorical pattern and help to shape and guide the listeners' expectations. On the level of musical language, Penderecki moves freely between nineteenth- and twentieth-century vocabularies; but on the structural level, the framework established by Verdi is a constant, though not always obvious, presence. Though Penderecki's sound vocabulary in the *Requiem* represents in many ways a retreat from that of his earlier works, nevertheless the most strikingly neo-Romantic aspect of the piece is not musical language but form. The choice

of Verdi as a model is significant first of all for what it accomplishes on the extramusical, affective level; the audible references on the levels of structure and surface detail are used in the service of Pendercki's identification with Verdi's esthetic purpose.

Table 1 shows a listing of the most evident references to, and borrowings from, other works in the *Polish Requiem.* Immediately audible allusions to Verdi appear at the very outset of the piece in the setting of the words "Requiem aeternam." The slow tempo, the first unison cello line, the dynamic level, and above all the rhythm and text-setting of the first choral entrance are as direct a reference as one could ask for, short of literal quotation (Figure 1). (This description applies also in large part to the opening of Britten's *War Requiem*, which in its own way is deeply indebted to Verdi, and which car-

Table 1. References and Borrowings in the *Polish Requiem*

Penderecki	Others
Introit and Kyrie	
Requiem aeternam: chanted on single pitch or pair of pitches; rhythm 𝅗𝅥 𝅘𝅥𝅮 𝅘𝅥𝅮 𝅗𝅥 (Fig. 1A)	Verdi (Fig. 1B), Britten
Te decet hymnus; orchestra doubles voices colla parte (Fig. 2A)	Verdi (Fig. 2B)
Bells at "ómnis caro veniet"	Britten
Dies irae	
Return of "Dies irae" as a refrain in course of Sequence	Verdi, Britten
Dies Irae: rapid descending chromatic lines over hammered fortissimo chords (Fig. 4A,B)	Verdi (Fig. 4C)
Tuba mirum: Bass solo, wide leaps	Mozart
Liber scriptus: return of "Dies irae" refrain	Verdi
Święty Boze: Eb-D-B-C (permutation of D-E♭-C-B [D-S-C-H])	Shostakovich (?)
Ingemisco: orchestra has elements of "Dies irae" refrain	Verdi
Statuens in parte dextra: soaring solo tenor (Fig. 5A)	Verdi (Fig. 5B)
Cor contritum: pitches dissolve into glissandi (Fig. 7A)	Mozart (Fig. 7B)
Lacrimosa: B♭ minor tonality (Fig. 6A)	Verdi (Fig. 6B), Britten
Sanctus	
Bells at opening	Britten
Agnus Dei	
Unaccompanied women's voices, descending-third motive (Fig. 3A)	Verdi (Fig. 3B)
Libera me	
Quasi *parlando* chorus, dramatic soprano	Verdi

ries its own aesthetic and moral reference when considered as a model for Penderecki.) The unaccompanied imitative choral entrances at "Te decet hymnus" (Figure 2) provide another point of resemblance (though Penderecki doubles the voices *colla parte*), and the return of the opening choral statement just before the "Kyrie" serves to confirm the identification. Another directly audible reference is the opening of the "Agnus Dei," with unaccompanied female voices (solo in Verdi, choral in Penderecki) and a motive of a descending third (Figure 3).

In other cases, the references to Verdi are accomplished not by direct allusion but by using similar voicing or instrumentation at a corresponding point in the text. In the "Dies irae" sequence, for example, the references are more a matter of scoring and disposition of musical forces than of immediately audible citation. In both works the solo quartet carries much of the expressive weight in a series of operatic, emotion-laden arias alternating with choral responses. Verdi uses an orchestral explosion on the words "Dies irae" as a refrain, bringing it back twice in the course of the sequence. Penderecki also repeats his "Dies irae" music twice, once at the same point in the text as Verdi, the other time only slightly earlier. The refrains themselves show a clear kinship, with hammered fortissimo chords and rapid sixteenth-note figurations in the orchestra, and descending chromatic choral lines in octaves, breaking into triplet rhythms (Figure 4).

Both composers set the text "Statuens in parte dextra" (Figure 5), to a soaring tenor solo line, rising to B♭ for Verdi and B♮ for Penderecki, over minimal or nonexistent orchestral accompaniment. In the "Lacrimosa," the B♭ minor tonality and the F-D♭ span of the opening solo line—alto in Verdi, soprano in Penderecki, but spanning

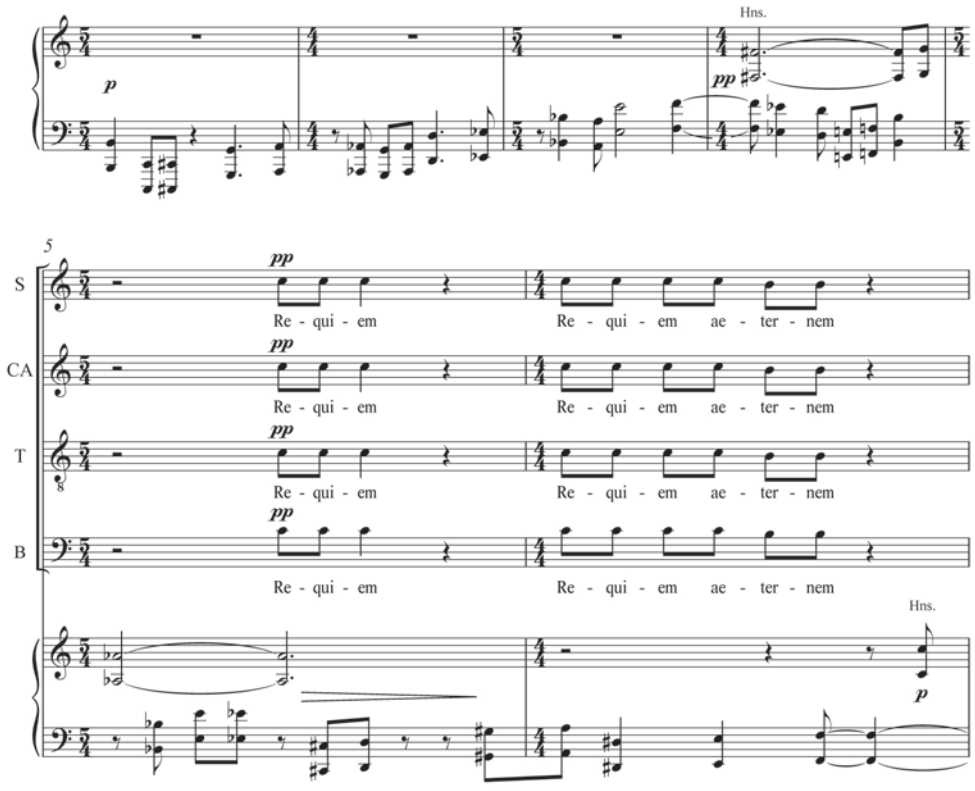

Figure 1A. Krzysztof Penderecki, *Polish Requiem,* "Introitus," mm. 1–6.

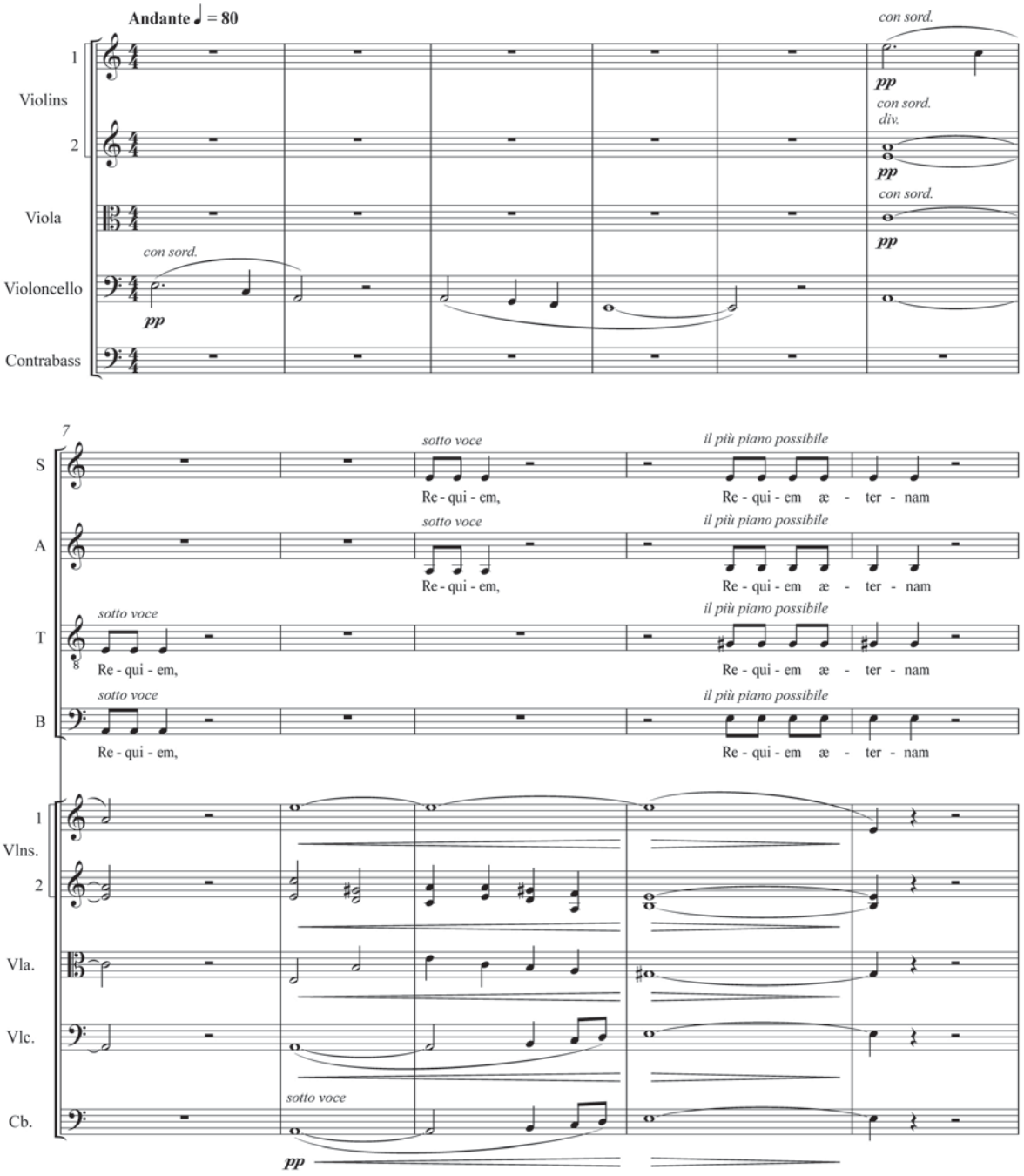

Figure 1B. Giuseppe Verdi, *Manzoni Requiem,* "Introit," mm. 1–11.

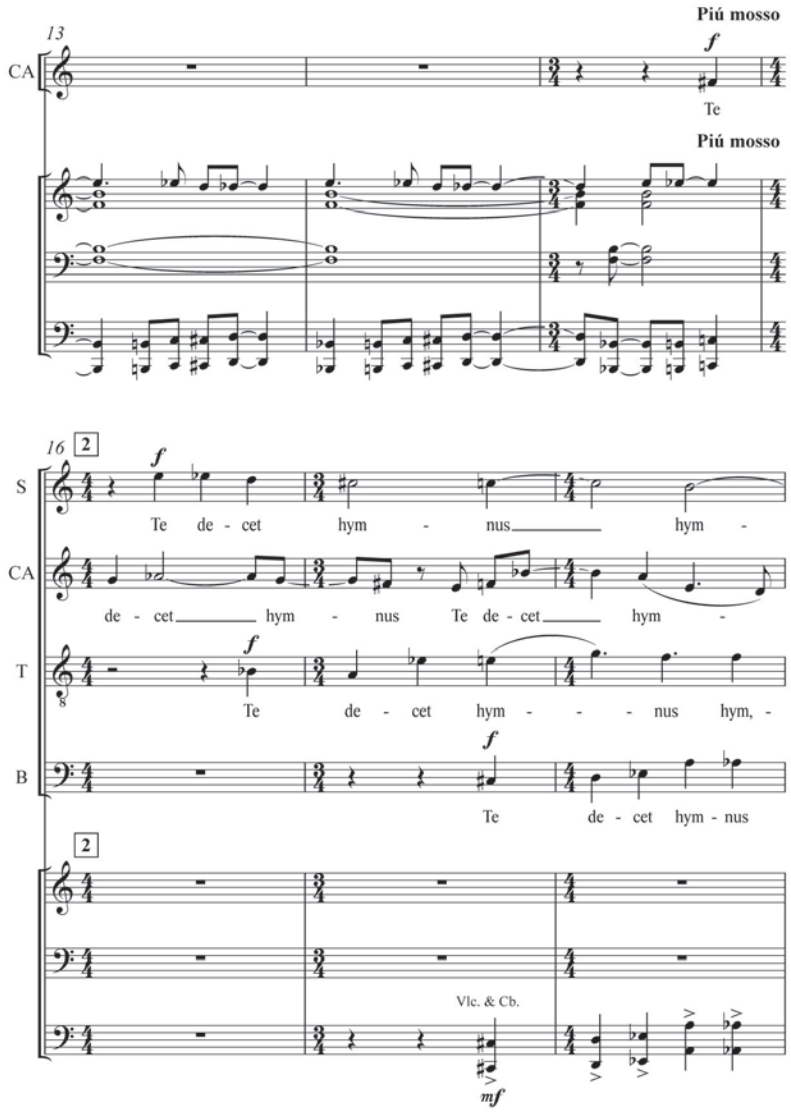

Figure 2A. Krzysztof Penderecki, *Polish Requiem,* "Introitus," mm. 13–18.

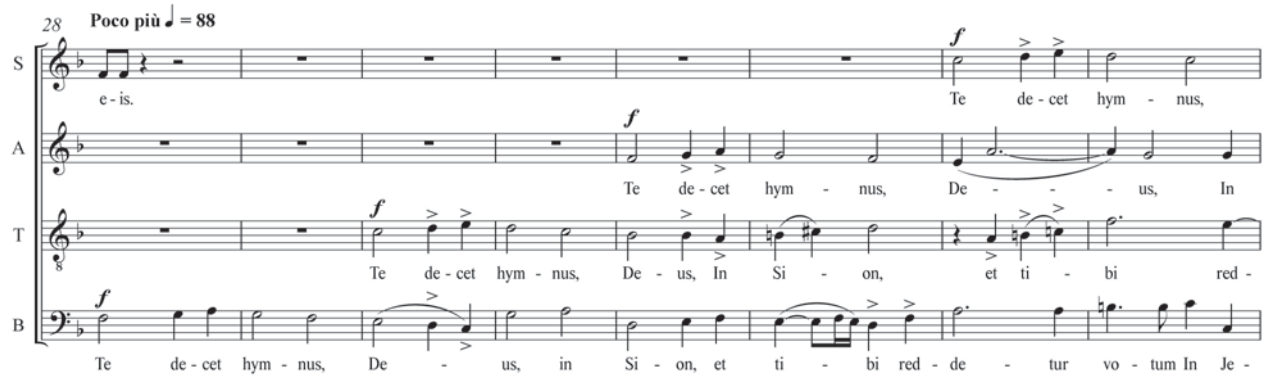

Figure 2B. Giuseppe Verdi, *Manzoni Requiem,* "Introit," mm. 28–35.

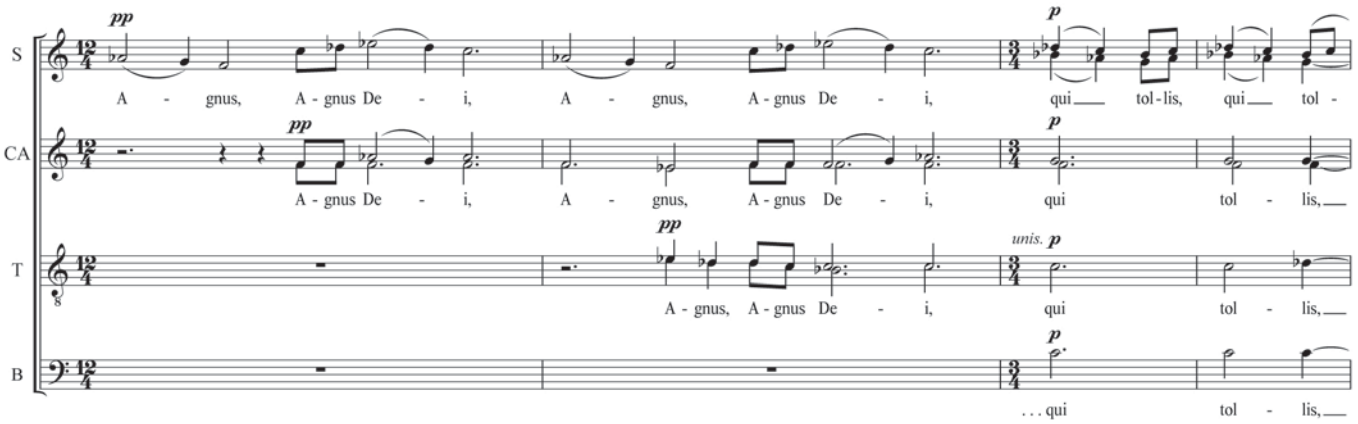

Figure 3A. Krzysztof Penderecki, *Polish Requiem,* "Agnus Dei," mm. 1–4.

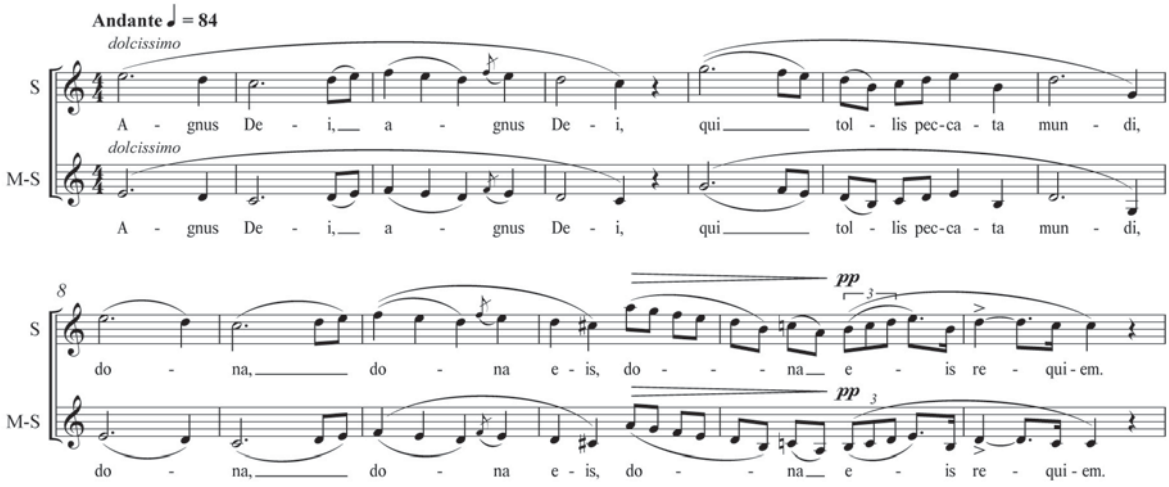

Figure 3B. Giuseppe Verdi, *Manzoni Requiem,* "Introit," mm. 1–13.

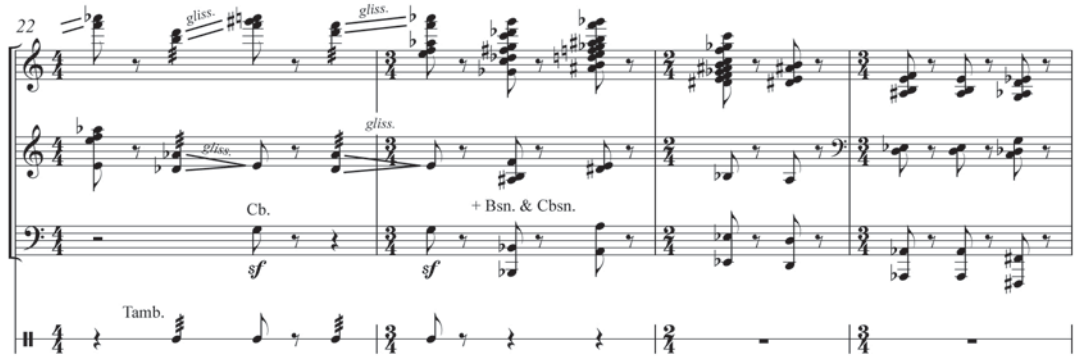

Figure 4A. Krzysztof Penderecki, *Polish Requiem,* "Dies Irae," mm. 22–25.

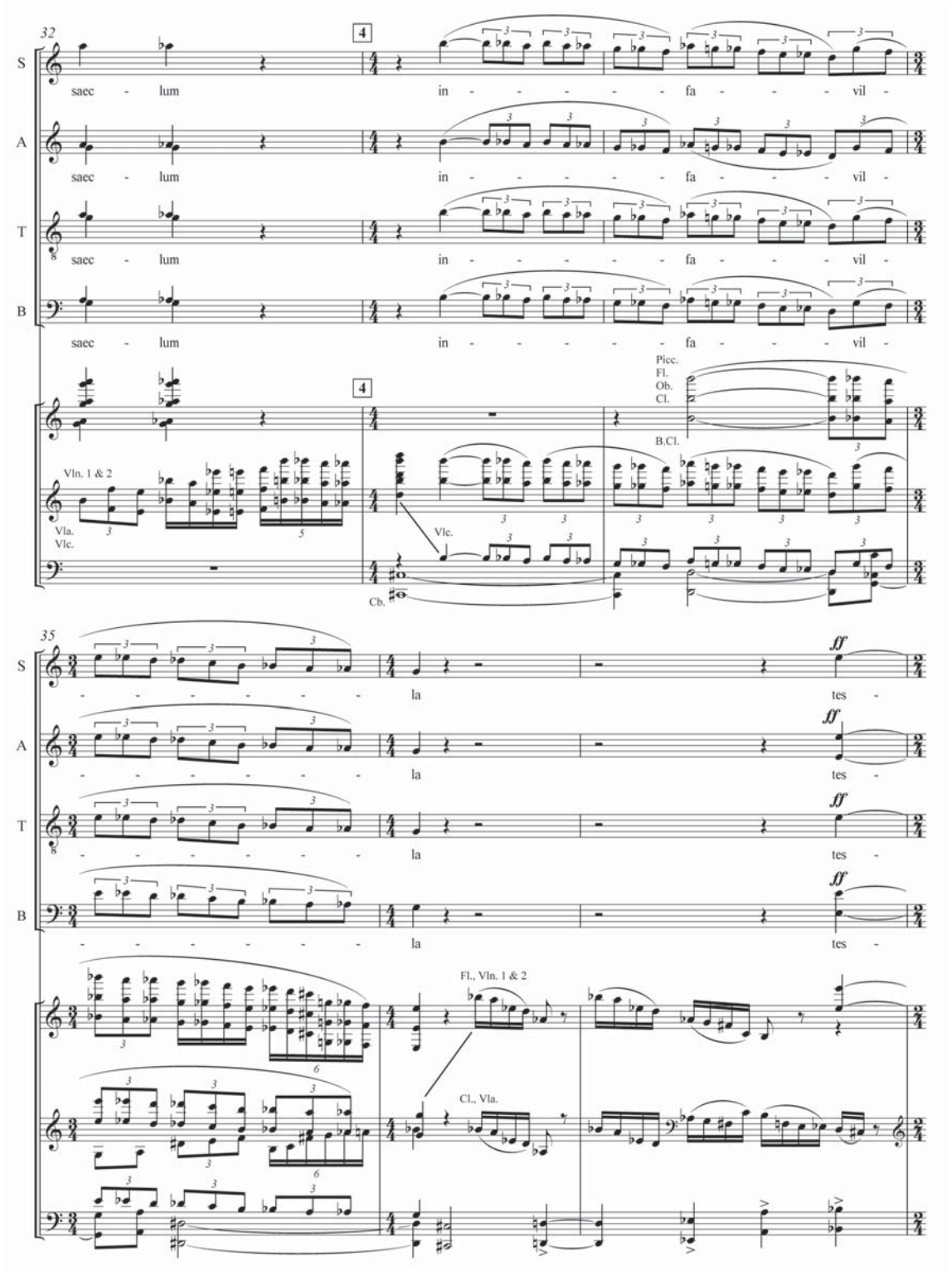

Figure 4B. Krzysztof Penderecki, *Polish Requiem,* "Dies Irae," mm. 32–37.

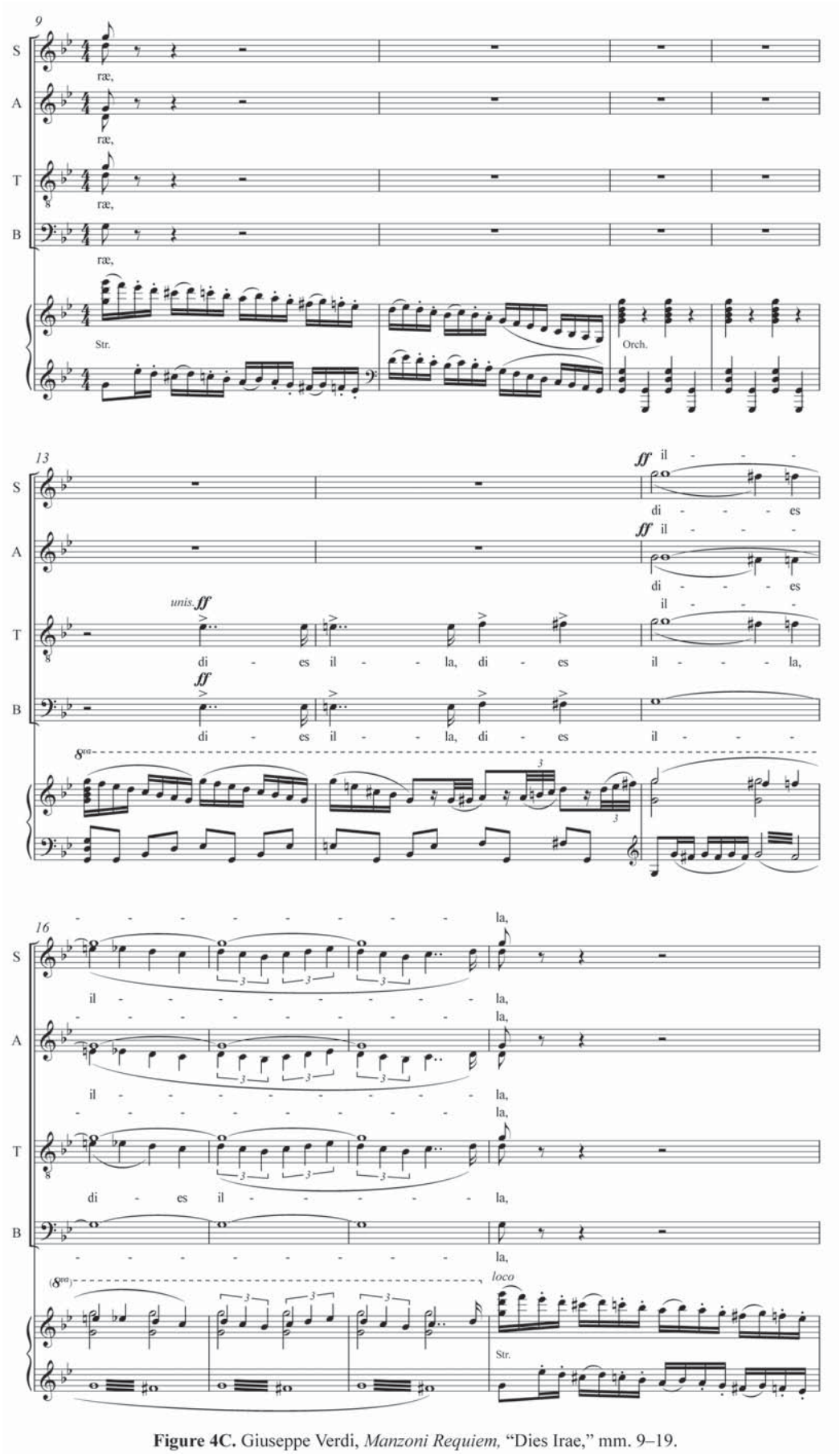

Figure 4C. Giuseppe Verdi, *Manzoni Requiem,* "Dies Irae," mm. 9–19.

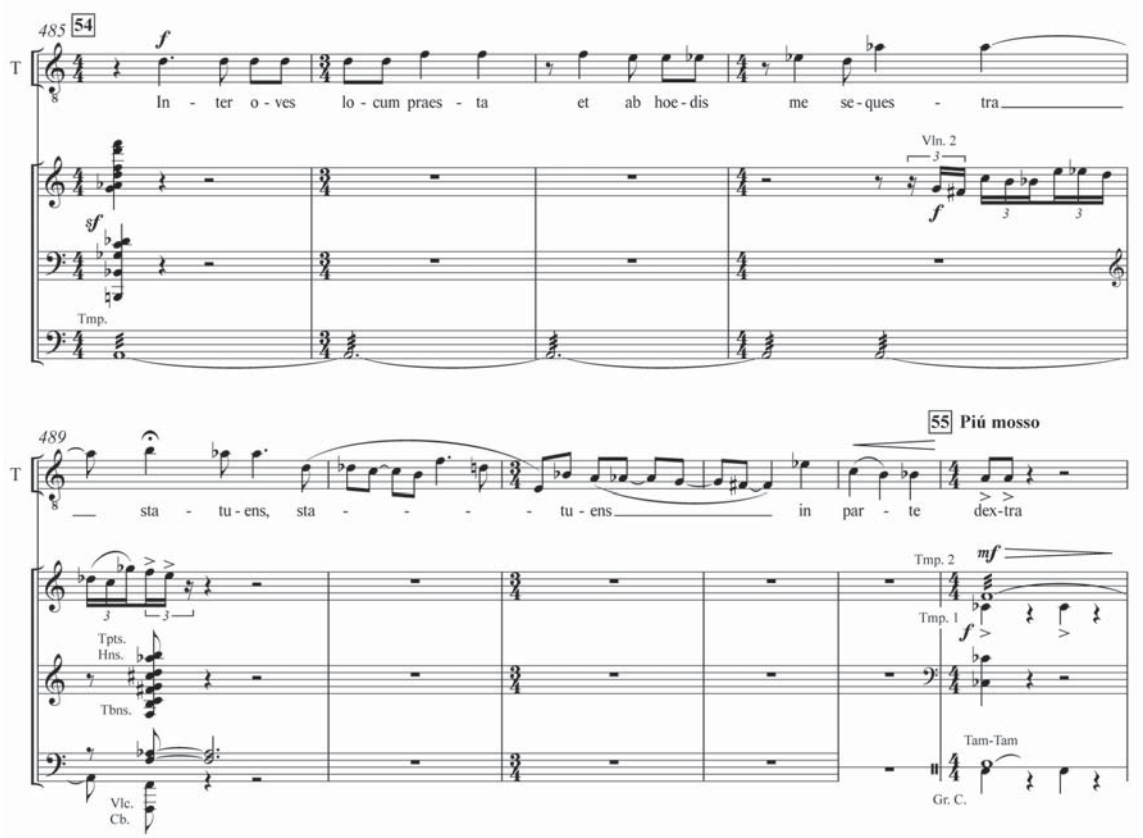

Figure 5A. Krzysztof Penderecki, *Polish Requiem,* "Ingemisco tanquam reus," mm. 485–494.

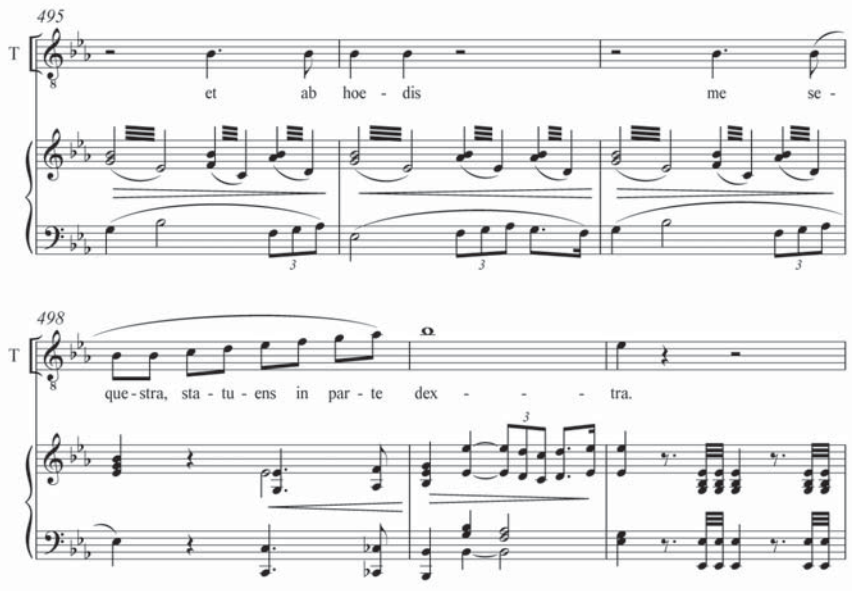

Figure 5B. Giuseppe Verdi, *Manzoni Requiem,* "Dies Irae," mm. 495–500.

the same vocal range—may be heard as more than a coincidental resemblance (Figure 6, again with a resemblance to Britten). The "Libera me" in both Penderecki and Verdi features a dramatic, declamatory solo soprano over *parlando* chorus. Verdi closes his "Libera me" movement with another return of the "Dies irae" music, followed by a quiet ending on the words "Libera me" in triplets on a static harmony. Penderecki does the same, though this movement is not the close of the entire work as it is in Verdi; Penderecki's Offertorium and Finale, combining melodic and textual ideas from previous movements, suggest a cyclic form that recalls Romantic practice, though not Verdi specifically.

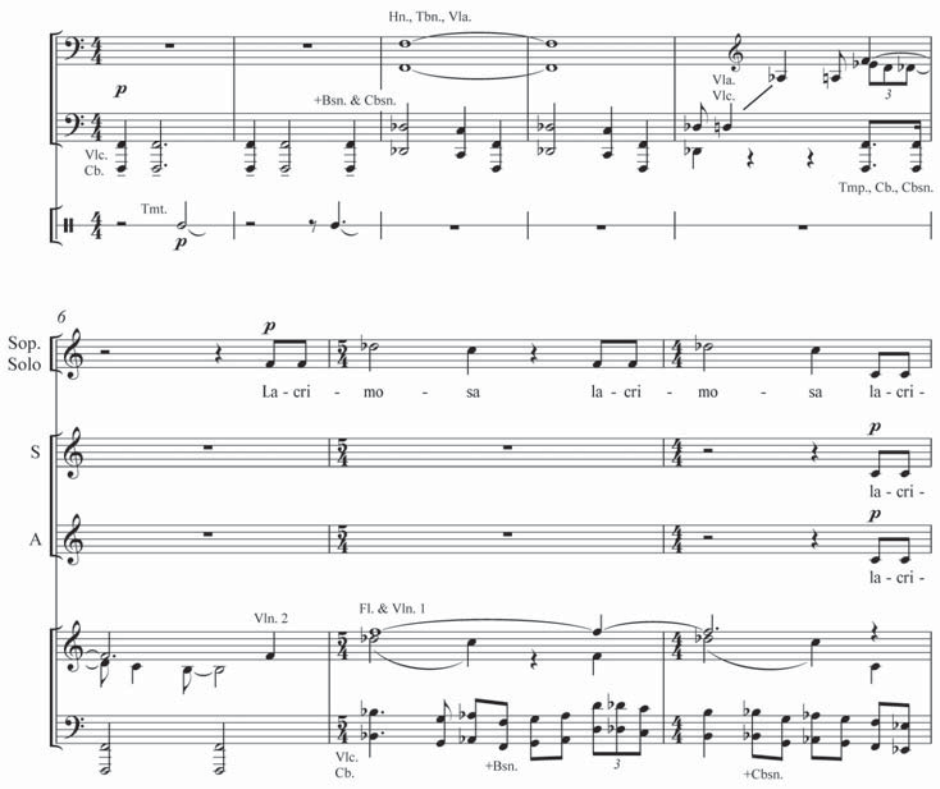

Figure 6A. Krzysztof Penderecki, *Polish Requiem,* "Lacrimosa," mm. 1–8.

In addition to Verdi, other masterworks in the Requiem tradition find echoes in the *Polish Requiem.* Penderecki's setting of the "Tuba mirum" for bass solo with wide-ranging vocal leaps recalls Mozart's treatment of the same text, while his use of orchestral bells at the opening of the Sanctus and at the text "omnis caro veniet" in the Introit parallels Britten's *War Requiem.* In the context of these fairly evident references, other more speculative connections begin to suggest themselves. In the Mozart *Requiem,* at the conclusion of the "Confutatis," the tonality seems to dissolve into an ambiguous chain of diminished seventh chords. At the corresponding place in the *Polish Requiem,* the pitches in the chorus and orchestra melt into long microtonal glissandi, creating a

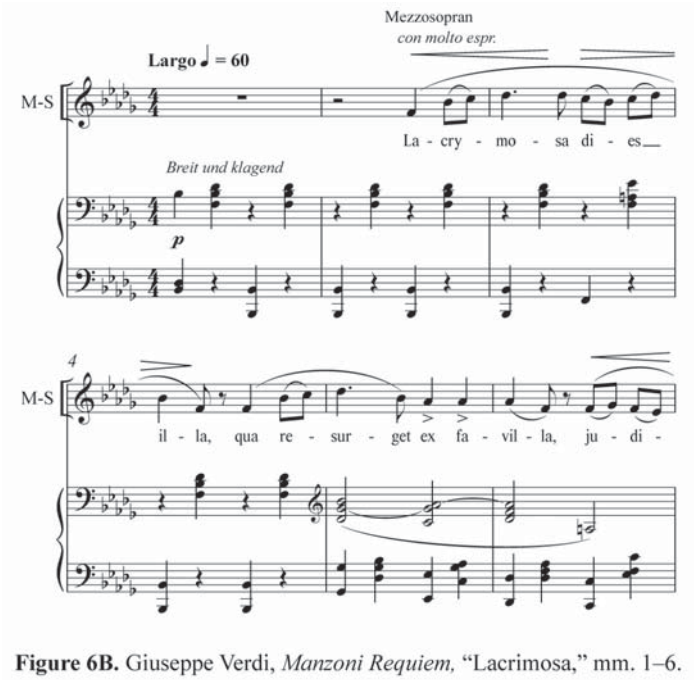

Figure 6B. Giuseppe Verdi, *Manzoni Requiem,* "Lacrimosa," mm. 1–6.

similar effect of tonal disorientation (Figure 7).

We might also consider the first four pitches of the "Święty Boze" melody, E♭-D-B-C, as a permutation of the motto or signature motive D-E♭-C-B that often appears in Shostakovich's works, perhaps an homage to another composer who had to contend with interference from Communist authorities.[6] The intervallic content of the melody is of course determined by the original hymn, but the choice of this particular pitch level suggests the allusion to Shostakovich.

The connection with Verdi seems to have elicited very little comment in the literature on the *Polish Requiem.* Most commentators stress the nationalistic orientation of the work, and one article mentions Verdi's "theatrical, operatic style" as one influence in a long list of Requiem composers.[7] Yet Penderecki's references, both overt and disguised, to the *Manzoni Requiem* and to other works in the same tradition play an important role in establishing a larger context in which to experience the work. Any twentieth- or twenty-first-century composer who ventures to write a large-scale choral-orchestral setting of the Requiem must reckon with the ghosts of (among others) Mozart, Berlioz, and Verdi. Composers of the current era have been compelled to take into account a well-established repertory of works from previous centuries, to create music that lives up to this repertory's standards of internal coherence and expressive power while at the same time asserting independence from its models. In following a path marked out by Verdi, Penderecki reinterprets the Requiem tradition in a manner that pays homage to its model while speaking to the concerns of his own time and place. CJ

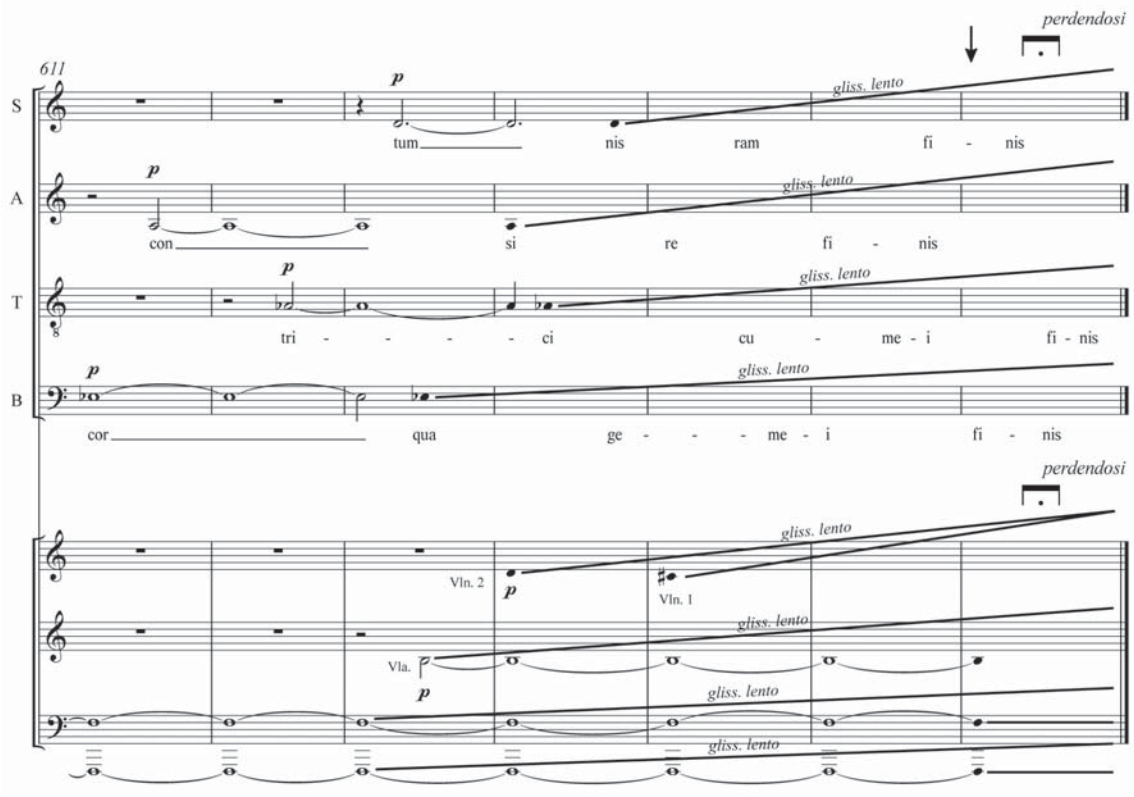

Figure 7A. Krzysztof Penderecki, *Polish Requiem,* "Ingemisco tanquam reus," mm. 611–617.

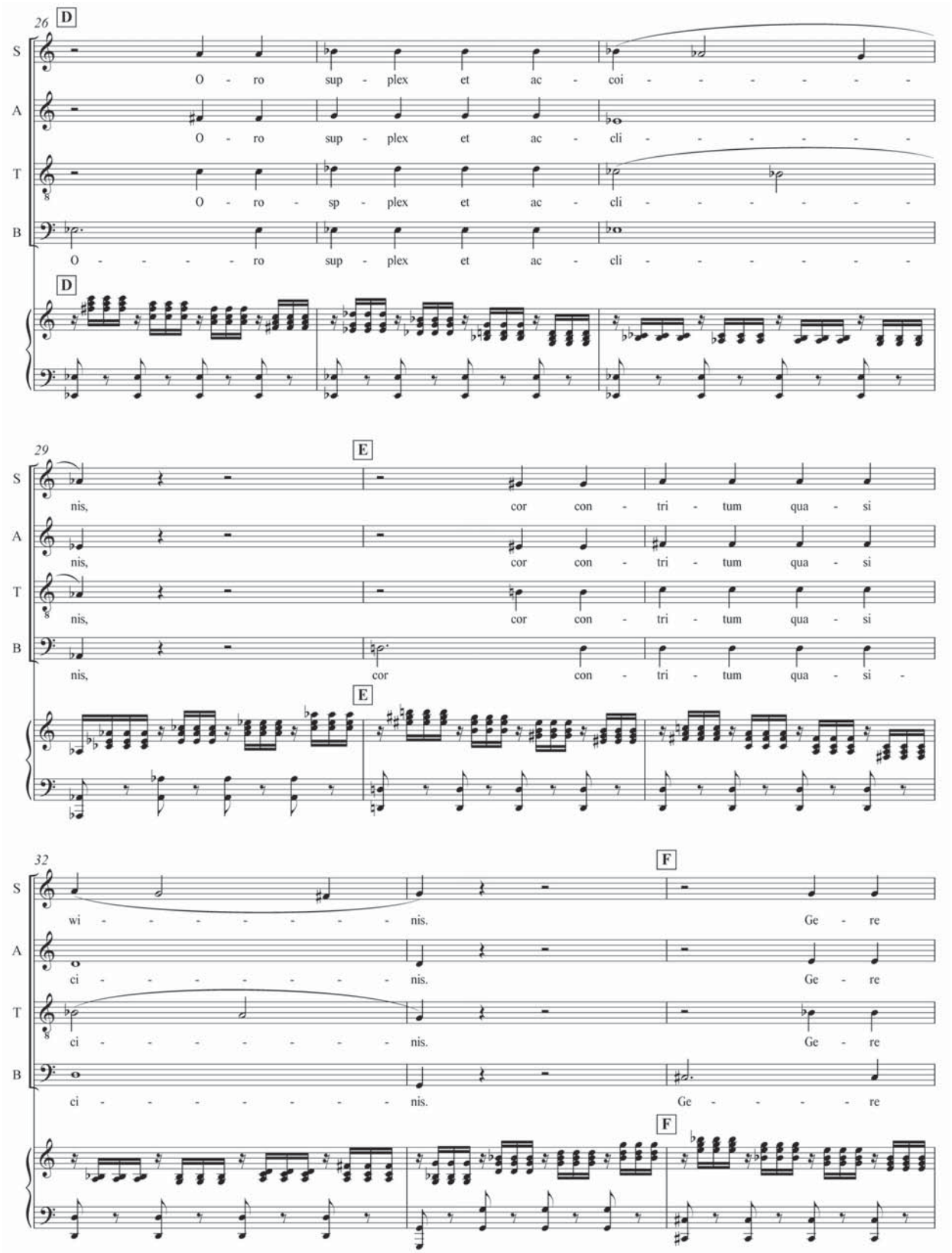

Figure 7B. W. A.Mozart, *Requiem,* "Confutatis," mm. 26–40.

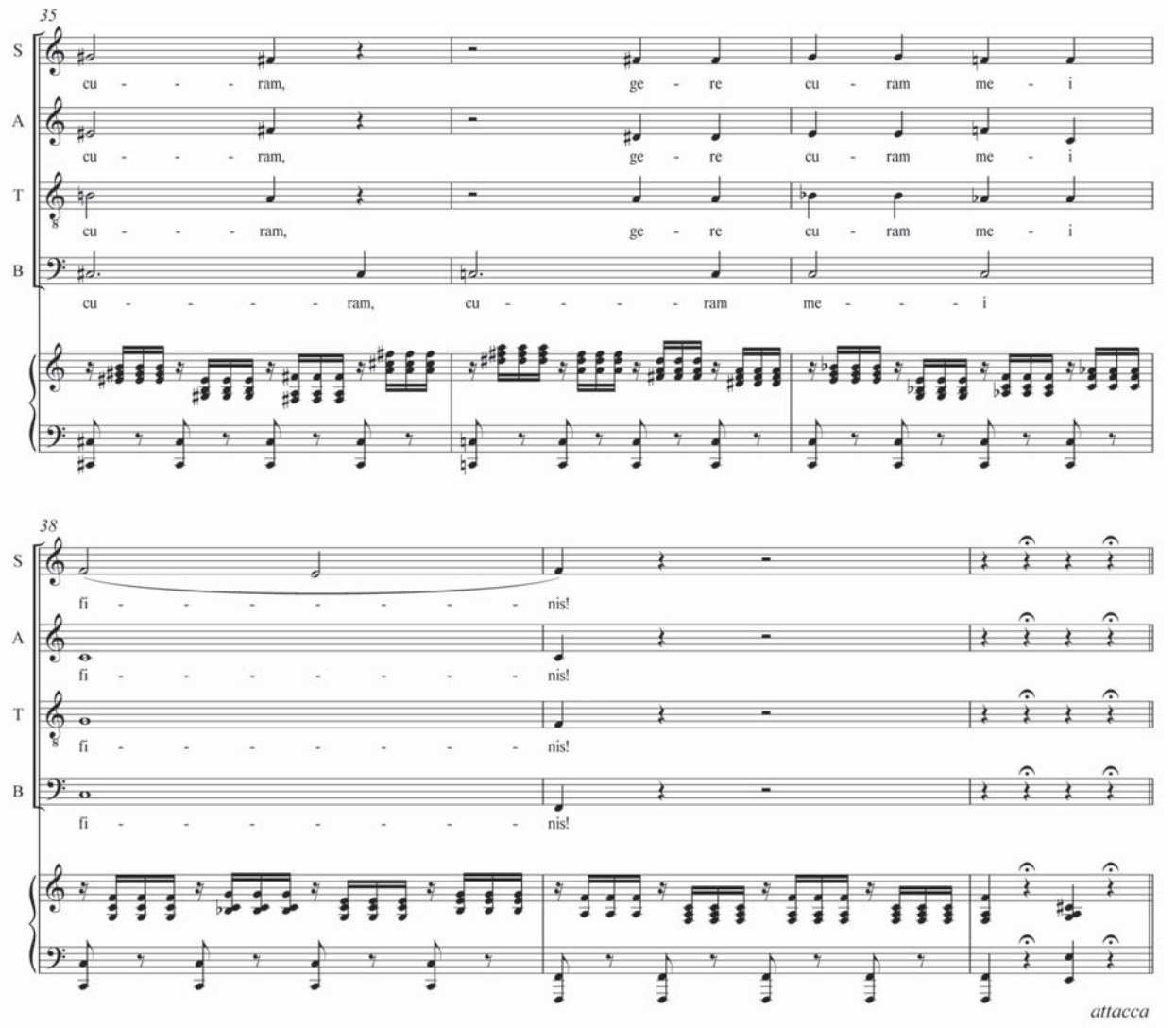

Figure 7B. (cont.) W. A.Mozart, *Requiem,* "Confutatis," mm. 26–40.

NOTES

[1] Ray Robinson, "The Polish Requiem by Krzysztof Penderecki," *Choral Journal* November 1985, 6-11.

[2] Mieczyslaw Tomaszewski, Notes to Naxos recording 8.554491 (2000), *Penderecki Orchestral Works* Vol. 1.

[3] Ibid.

[4] Krzysztof Penderecki, "Kultorotwórcza moc chrześcijaństwa," *Tygodnik Powszechny* 1 (1988), 3, quoted in Mieczyslaw Tomaszewski, "Penderecki's Dialogs and Games With Time and Place on the Earth" in Ray Robinson (ed.), *Studies in Penderecki,* Vol. 1 (Princeton: Prestige Publications, 1998), 21.

[5] Conversation with Anna and Zbigniew Baran," Passio artis et vitae" [Passion for art and life], *Dekada Literacka* 1:11/12, May/June 1992, 4, quoted in Tomaszewski, op. cit., 16.

[6] In the German musical alphabet, where E♭ is written as Es, or S, and H stands for B♮, the four-note motive D-E♭-C-B becomes D-S-C-H, an abbreviation of the German transliteration of Shostakovich's name.

[7] Regina Chłopicka, "Polish Requiem" in Mieczyslaw Tomaszewski (ed.), *The Music of Krzysztof Penderecki: Poetics and Reception* (Kraków: Akademia Muzyczna, 1995), 31.

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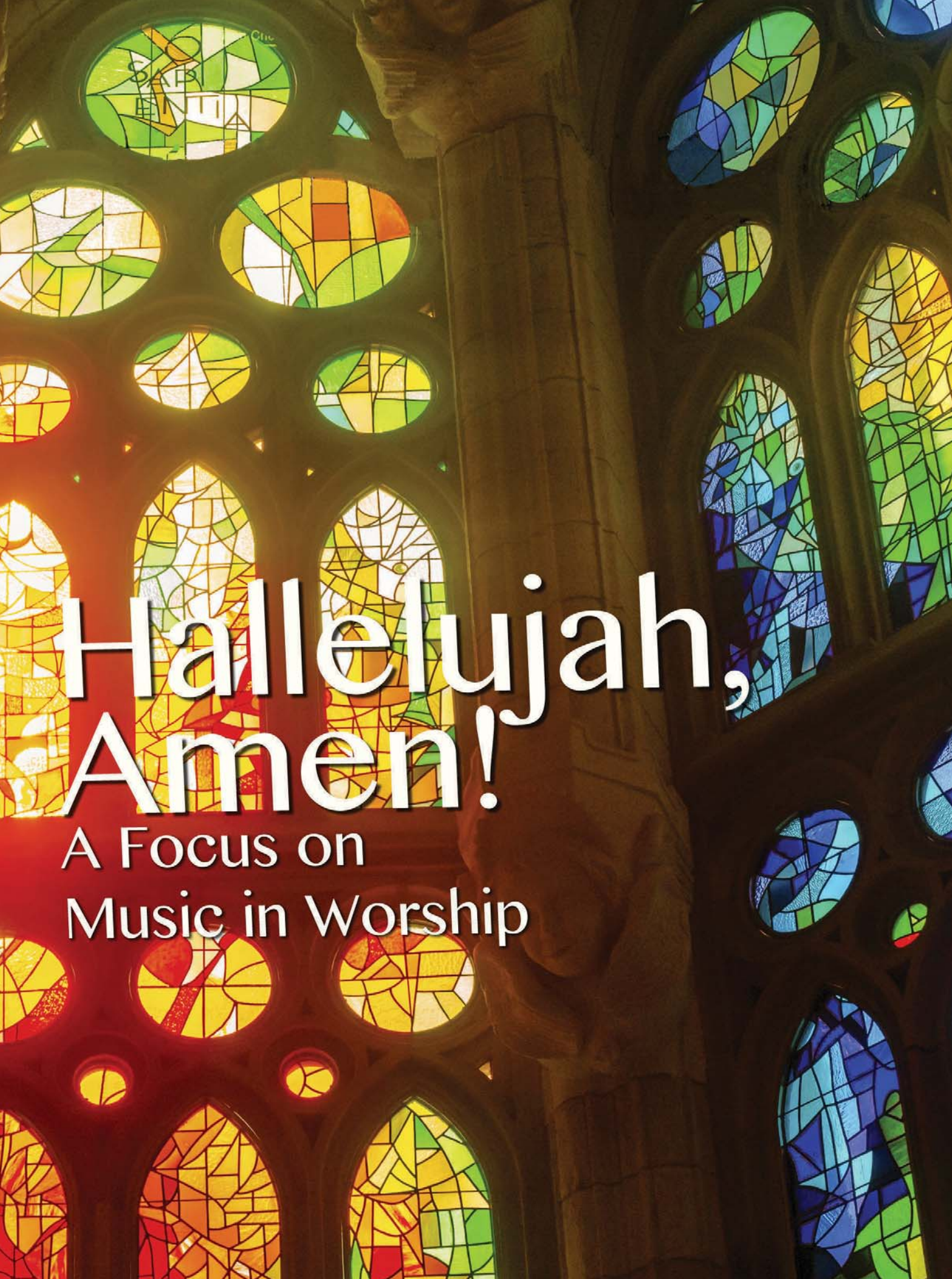

Hallelujah, Amen!

A Focus on Music in Worship

REVIVING SACRED SONG
500 YEARS OF THE LUTHERAN CHORALE IN ITS CONGREGATIONAL AND CHORAL CONTEXTS

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In the autumn of 1517 at the University of Wittenberg, Germany, the professor and Augustinian priest Martin Luther (1483-1546) prepared a list of ninety-five theological postulates intended for academic debate. Five hundred years later, we mark that event as the genesis of the Protestant Reformation, an era that transformed the theological, cultural, literary, and socio-political trajectory of Western civilization.

Among the developments that arose during the Reformation were musical ones that had enormous impact on Western music, especially sacred song. Luther's love of singing and his conviction that music was a vehicle for evangelical proclamation gave birth to a new genre of church music: the chorale. Chorales (and the *alternatim* performance practice associated with them) heralded the style characteristics of the Baroque period and provided source material for generations of composers who crafted motets, cantatas, concertos, and other pieces based upon them.

REVIVING SACRED SONG 500 YEARS OF THE LUTHERAN

Luther and Music

Martin Luther was immersed in music from an early age. As a child, his mother sang to him, and his formal education at the Latin school in Mansfeld (his parents moved there from his birthplace, Eisleben, in 1484) included both vocal instruction and choral singing for masses and other services.[1] Luther's musical education continued in Magdeburg and Eisenach and later at the University of Erfurt (1501-1505). Here the curriculum followed the standard medieval structure of *trivium*—rhetoric, grammar, and logic—and *quadrivium*—arithmetic, geometry, astronomy, and music.[2] Musical study at Erfurt was not purely the *musica speculativa* of the middle ages but also a practical art; facility with instruments and skillful singing were encouraged among the students, if not explicitly part of the curriculum.[3] Luther was both a talented singer and lutenist.[4]

Luther's adult life was equally full of music. In the Augustinian monastic communities of Erfurt and Wittenberg, he and the other monks chanted psalms and canticles every three hours as they prayed the seven daily Offices.[5] After Luther was ordained in 1507, "his experience of the chants of the Mass was intensified" because he was now required to perform all the parts of the Mass chanted by the presiding priest.[6] Years later during his tenure on the Wittenberg faculty, meals around the Luther family table regularly included hymns and songs with Luther himself accompanying on the lute, and polyphonic works sung joyfully if not always perfectly:

> We sing as well as we can here at table and afterward. If we make a few blunders, it is really not [the composers'] fault but our ability, which is still very slight even if we have sung [the piece] over two or three times….Therefore you composers must pardon us if we make blunders in your songs, for we would much rather do them well than badly.[7]

Luther was particularly fond of the music of Josquin (c.1450/55-1521) and described his compositions as flowing "freely, gently, and cheerfully," likening them to "the song of the finch."[8] Luther was also a composer himself, penning several chorale tunes and at least one polyphonic motet.[9]

A Theology of Sound

Luther believed that music was not of human creation but a *donum Dei,* a gift of God. He marveled at the omnipresence of music in the natural world, "instilled and implanted in all creatures," and even present in the sound of the wind.[10] But it was the sound of the human voice that most captivated and astonished him:

> Philosophers have labored to explain the marvelous instrument of the human voice: How can the air projected by a light movement of the tongue and an even lighter movement of the throat produce such an infinite variety and articulation of the voice and of words? And how can the voice, at the direction of the will, sound forth so powerfully and vehemently that it cannot only be heard by everyone over a wide area, but also be understood? Philosophers for all their labor cannot find the explanation…[11]

This sense of wonder at the capacity of the human voice had a direct relationship to Luther's theological understanding of the generative power of speech. In Genesis, God spoke the world into being; in worship, Luther held, the oral proclamation of the gospel had the power to transform the hearts and lives of those who (aurally) heard it. And if speech held such potency, so too did song:

> I am not satisfied with him who despises music, as all fanatics do; for music is an endowment and gift of God, not a human gift. It also drives away the devil and makes people cheerful; one forgets all anger, unchasteness, pride, and other vices. And we see how David and all saints put their pious thoughts into verse, rhyme, and song.[12]

> After all, the gift of language combined with the gift of song was only given to man to let him know that he should praise God with both word and music, namely, by proclaiming [the word of God] through music and by providing sweet melodies with words.[13]

In other words, both preaching and singing could bear

CHORALE IN ITS CONGREGATIONAL AND CHORAL CONTEXTS

the word of God and proclaim the gospel. Or as Mark Bangert has written, "[Luther's] fidelity to the word of God as 'sounded act' led him to understand music as partner in the oral/aural process."[14]

Luther's conviction that music was a gift of God and useful for teaching and preaching separated him from other sixteenth-century reformers such as John Calvin and Ulrich Zwingli. These theologians viewed music as a suspicious (if pleasurable) human creation with limited or no appropriate use in communal worship.[15] But Luther reinforced and expanded the presence of music in the worship life of the church. In Wittenberg he advocated for the establishment of daily services for the laity (adapted from the monastic offices of Matins and Vespers) that included chanting, psalm singing, scripture readings, and preaching.[16] And both his Latin and German Mass orders were filled with singing:

> Except for the canon of the Mass, [Luther] kept the whole communion liturgy with its chant in Latin and its metrical forms in German. Both the Latin *Formuale Missae* of 1523 and the German *Deutsche Messe* of 1526 were sung services; lessons, prayers, the ordinary and the propers of the Mass in their Gregorian and German hymnic versions plus new hymns all were sung by the people and the choir.[17]

Though in some places vernacular hymns were already being sung, with these two worship orders Luther gave German hymns their first prominent and fixed place in worship. These hymns were chorales, first written by Luther and his colleagues in 1523 and 1524.[18]

Crafting the Chorales

The term "chorale" comes from the German word *Choral,* meaning Gregorian chant. It may also be derived from the Latin *choraliter,* a word related to the unison, unaccompanied manner in which chants were sung.[19] The term is somewhat ambiguous and can refer to text and tune together, tune alone, or sometimes text alone.[20]

Textually, chorales were congregational hymns written in the vernacular (German) language. Their content was pedagogical, intended to help instruct a largely illiterate populace in biblical content and theological concepts. They "functioned not only as worship songs, expressing the response of faith to be sung within a liturgical context, but also as theological songs, declaring the substance of the faith to be sung with catechetical intentions."[21] The chorale texts wedded proclamation to praise and celebrated Christ's victory over sin and death.[22]

Some texts paraphrased and expanded upon the ordinary of the Mass and could be used as congregational responses to or substitutions for the Latin chants. Others were connected to specific liturgical seasons or feast days, like *Christ lag in Todesbanden* ("Christ Jesus Lay in Death's Strong Bands") at Easter. Still others illuminated theological concepts of particular significance to the reformers, such as *Es ist das Heil uns kommen her* ("Salvation Unto Us Has Come"), which explained the doctrine of justification by grace through faith.

The chorale tunes were energetically rhythmic, well matched to the bold and declamatory texts they bore. Some chorale tunes were original compositions, while others (especially the sixteenth-century melodies) were carefully adapted from or inspired by Gregorian chants, medieval *Leisen,* and *cantiones.*[23] Though chorale tunes shared musical characteristics with German folk and art songs, Luther and his contemporaries did not appropriate drinking songs or other popular styles for worship use.[24]

The disparate sources of the tunes make it difficult to summarize common musical attributes, though some broad characteristics are observable when the melodies are grouped by origin. Tunes with roots in chant or *Leisen* tended to be through-composed, with smoother melodic contours and only occasional skips larger than a third or fourth. These tunes include many of those that could replace or respond to portions of the Mass, such as *Kyrie, Gott Vater; Christe, du Lamm Gottes;* and *Nun bitten wir.* Tunes that were original compositions tended to have a more disjunct character, with frequent leaps by fourth and fifth, and were more likely to be cast in bar form.

Bar form is a ternary musical structure in which two identical sections of a tune are followed by a contrasting third section, A-A-B. This basic form appears in many musical genres and can be traced back to ancient Grecian odes, but it was prominent in medieval Germany

largely through the Renaissance repertoire of the Minnesingers and Meistersingers.[25] In German bar form, the first half of the tune is called the *Aufgesang* ("toward song"), each portion of which is a *Stollen* ("stanza"). The B section or *Abgesang* ("from song" or "swansong") is often as long or longer than the *Aufgesang.* In rounded bar form, the *Abgesang* borrows material from the ending of the *Aufgesang.* Bar form probably contributed to the popularity and durability of the chorale tunes because, as Paul Westermeyer points out, the form "works very well for congregational singing, not only because it is a satisfying musical form on its own, but because it teaches itself. Once you know A, you know the repeat of A as well."[26] Figure 1 is an example of a chorale in rounded bar form, a tune attributed to Luther that accompanied his paraphrase of Psalm 130.

The metrical dimension of the chorale tunes also illustrates their connection to Renaissance music. The tunes are rhythmically active to match the syllabic stress and rhyme schemes of their texts, but this activity presumes a constant *tactus* with which the rhythms interact (Figure 1). This characteristic comes less from the chorales' monophonic source material—such as chant, which did not necessarily require a constant pulse—than from their polyphonic choral settings, which are as old as the tunes themselves.

Choral Settings and Performance Practice

The first Reformation-era hymnal was published in 1524 and contained eight chorale texts and four monophonic tunes.[27] That same year, the *Geistliche Ge-*

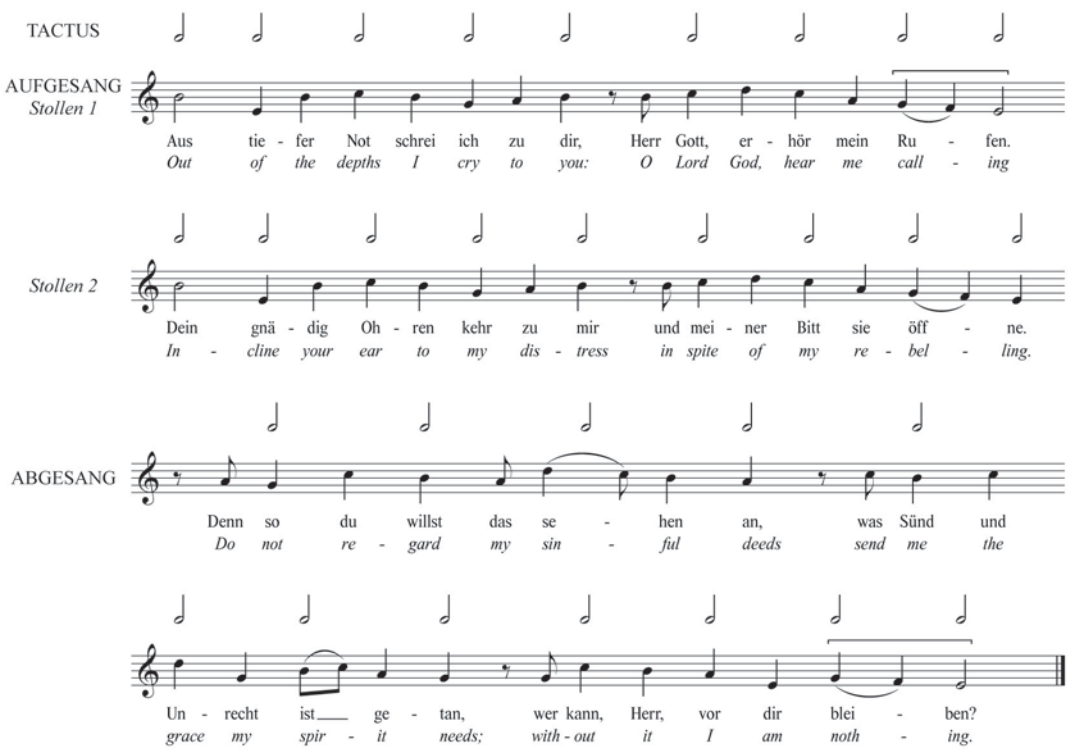


Figure 1. *Aus tiefer Not schrei ich zu dir* ("Out of The Depths I Cry to You").
German paraphrase of Psalm 130 by Martin Luther, 1524.
Tune attributed to Luther, from Walter's *Geistliche Gesangbüchlein,* 1524.
English version by Gracia Grindal, alt., © Augsburg Fortress. Used by permission.

CHORALE IN ITS CONGREGATIONAL AND CHORAL CONTEXTS

sangbüchlein was published in Wittenberg. It contained forty-three polyphonic choral works by Johann Walter (1496-1570), a close friend and colleague of Luther, all scored for three to five voices.[28] Five of the pieces were in Latin but the remainder were in German, and most of those were settings of chorales.[29] Luther himself wrote the preface to the collection, reiterating his position on the role of music in worship and education:

> That it is good and God-pleasing to sing hymns is, I think, known to every Christian; for everyone is aware not only of the example of the prophets and kings in the Old Testament who praised God with song and sound, with poetry and psaltery, but also of the common and ancient custom of the Christian church to sing psalms...
>
> And [the songs in this collection] were arranged in four parts to give the young—who should at any rate be trained in music and other fine arts—something to wean them away from love ballads and carnal pleasures and to teach them something of value in their place, thus combining the good with the pleasing... But I would like to see all the arts, especially music, used in the service of him who gave and made them.[30]

Luther's preface to this collection highlights two aspects of his liturgical reforms that bear repeating: Firstly, he did not abandon Latin in worship for German but assumed its continued use. Secondly, Luther's encouragement of vernacular hymn singing for the congregation did not mean removing Gregorian chant, polyphonic motets, or the other "sacred art music" associated with

the Mass. On the contrary: Luther and his followers saw an important connection between sacred art music and congregational hymnody best illustrated in the choral settings of the chorales and their use in worship.

Early choral settings of chorales were archetypical *cantus firmus* Renaissance motets. The chorale melody was presented unadorned in one voice, usually the tenor, and often in augmentation.[31] The other voices moved contrapuntally around it, sometimes in polyphonic imitation depending on the complexity of the setting. If the chorale tune was in bar form the motets would be as well, setting the A section identically both times. (See Figure 2 for an excerpt of Walter's setting of *Es ist das Heil uns kommen her* from his *Geistliche Gesangbüchlein.*)

Though these chorale motets could be performed with multiples stanzas sung sequentially, their primary function was to support and enrich the congregation's singing. Carl Schalk explains that "a common practice was for the congregation, choir, and sometimes the organ to alternate in the singing of a chorale. The congregation sang its stanzas in unison, unaccompanied, while the stanzas sung by the choir and those 'sung' by the organ were presented in any of the many polyphonic settings which were written for just this purpose."[32] For example: The organ might introduce the chorale tune,

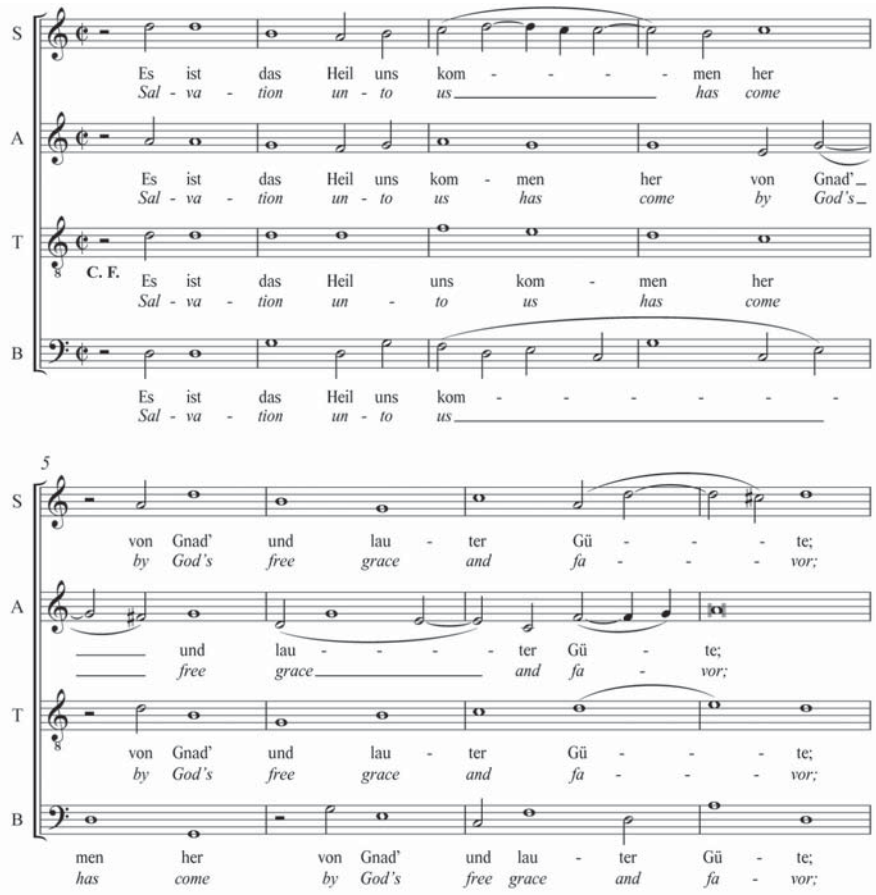


Figure 2. First Stollen of *Es ist das Heil uns kommen her* ("Salvation unto Us Has Come").
Text by Paul Speratus, tune anonymous, from *Etlich christlich Lieder,* 1524.
Setting by Johann Walter, *Geistliche Gesangbüchlein,* 1524/1525.
English translation and edition © Augsburg Fortress. Used by permission.

followed by the congregation singing stanza 1 in unison, followed by a polyphonic setting of stanza 2 sung by the choir, then the congregation in unison on stanza 3, then an organ interpretation of stanza 4, et cetera.[33] Such *alternatim* practice had a long history in the church but was particularly necessary in chorale singing; because many of the texts had numerous stanzas, it was impractical for the congregation to sing all of them on their own.

Baroque Developments

As the chorale repertoire expanded throughout the sixteenth century, so did the number and complexity of the choral settings. Lutheran cantors like Michael Praetorius (1571-1621) composed multiple settings of the same chorale tunes, in varying levels of difficulty, for forces ranging from two to eight or more voices. In his massive, nine-volume *Musae Sioniae* (1605-1610) Praetorius compiled more than 1,200 of his chorale settings, which he classified and grouped by the method used to present the chorale tune—"cantus firmus-wise," "motet-wise," or "madrigal-wise."[34] Such classifications illustrate the diversity already present in Lutheran choral music by 1610 and the growing influence of the new Italian style.

In 1584, Hans Leo Hassler (1564-1612) became the first of many German composers to travel to Italy to further his musical study. As a student of Andrea Gabrieli, principal organist at St. Mark's Basilica in Venice, Hassler was exposed to the *cori spezzati* style, which used the architecture of the basilica and the careful placement of different choirs of voices and instruments to emphasize timbral and dynamic contrasts in Gabrieli's compositions.[35] When Hassler returned to Germany, accepting a position in the cosmopolitan city of Augsburg, he brought these and other Italian techniques with him.[36] Since musical contrast was a de facto characteristic of the *alternatim* performance practice used for chorales, these new techniques gave Lutheran composers additional tools for enriching chorale singing in worship. The new Italian style quickly rooted and spread.

Lutheran composers in the generation after Hassler—such as Johann Staden (1581-1634), Johann Hermann Schein (1586-1630), Samuel Scheidt (1587-1654), and Heinrich Schütz (1585-1672)—regularly employed polychoral writing, independent instrumental parts, and basso continuo in their sacred music.[37] Though they still wrote in the older Renaissance styles, a new genre of chorale-based composition had been born: the chorale concerto (or concertato). As the chorale concerto evolved, composers borrowed more innovations from Italian music, including recitatives and arias, and the use of libretti that incorporated chorale texts but interspersed them with other, newer texts. Composers still wrote chorale motets according to the older *prima prattica*, with Renaissance-style polyphony and limited use of instruments, but this genre had expanded: Side by side with individual *alternatim* chorale settings were "through- composed" motets in which all stanzas of the text were independently set. In these works, congregational participation was not required.

Other Baroque developments altered the chorale tunes themselves. The movement toward major/minor duality and away from the Renaissance modal system preferenced harmonic structure over melody-driven polyphony. Chorale tunes, with their rugged rhythms and dependence on the Renaissance concept of *tactus*, were difficult to harmonize and subjugate to structural forms like the fugue. Gradually, the tunes were modified to accommodate increasingly complex harmonizations.[38] Rhythms were simplified, durations were normalized, and passing tones were added (Figure 3).

These isometric versions of the chorale tunes appear in choral works of the later seventeenth century, including those by Dietrich Buxtehude (c.1637-1707) and Johann Pachelbel (1653-1706). By the era of Johann Sebastian Bach (1685-1750), the greatest of the Lutheran cantor-composers, the isometric versions of the chorale tunes had all but replaced the original rhythmic versions (see Figure 3 on page 44). Bach inherited the isometric chorales, harmonized them creatively, and used them liberally in his motets, cantatas, and passions.[39] In these large-scale works, chorales represented a body of common knowledge: texts and tunes that were familiar to worshipers and carried implicit liturgical, musical, and theological associations. Bach could freely quote, manipulate, or allude to the chorales whether or not he employed them outright. In this context, the chorales enhanced the exegetical genius of Bach's music—par-

ticularly the cantatas, which deftly fulfilled the proclamatory function that Luther had envisioned for German church music.

Beyond the Baroque

By the late-eighteenth and nineteenth centuries, congregational singing in German Lutheranism was not as robust as it had previously been. The growth of a middle-class consumer culture and theological infighting between pietism and scholastic orthodoxy contributed to a rising preference for sentimentality over proclamation and "created a culture of listening rather than singing" in worship.[40] But chorales lived on in new choral works by composers such as Felix Mendelssohn (1809-1847) and Johannes Brahms (1833-1897). Mendelssohn used chorales frequently, especially in his oratorios and his chorale cantatas inspired by Bach, whose *St. Matthew Passion* he famously revived. Brahms composed chorale motets like *O Heiland, reiss die Himmel auf* (Op. 74, No. 2), revisiting Renaissance and Baroque techniques and treating each stanza of the text as a new opportunity for text painting, as Lutheran cantors had done in the generations before him.

Various reform movements in the late nineteenth and twentieth centuries sought to restore Luther's liturgical orders, improve congregational singing, and revive the original rhythmic versions of the chorales. Central to these efforts were composers like Ernst Pepping (1901-1981) and Hugo Distler (1908-1942). Pepping was a leader in the liturgical reform movement, taught at the Kirchenmusikschule in Berlin-Spandau and the Hoch-

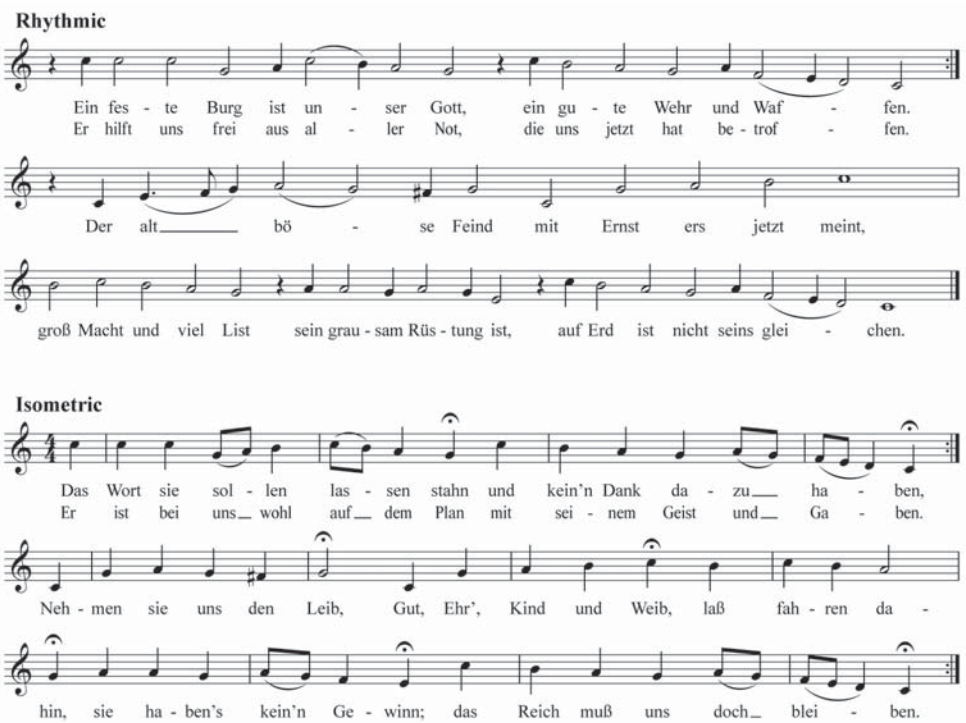


Figure 3. *Ein feste Burg* ("A Mighty Fortress").
Original rhythmic versus Bach's isometric version.
Text and tune by Martin Luther, 1520s.
Rhythmic version text is stanza 1; Isometric version text is stanza 4.
Isometric version from BWV 80, No. 8 (transposed from D major for comparison).

schule für Musik in Berlin, and wrote motets and other sacred choral works.[41] Distler's many chorale-based compositions included *Der Jahrkreis* (Op. 5), an anthology of two- and three-voice *alternatim* settings, not unlike Praetorius's *Musae Sioniae* three hundred years earlier.

Today the Lutheran chorale tradition thrives in Germany and around the world. Chorale tunes appear in myriad hymnals across denominations and cultures with their texts translated into numerous languages (and sometimes paired with new texts in those languages). Composers continue to draw on the chorales as inspiration for new motets, cantatas, and anthems—from the simple to the elaborately complex, from works intended for the concert hall to those meant for the church sanctuary. Sacred art music and congregational song continue to stand side-by-side, enriching each other in the context of worship. The "sweet melodies with words"[42] that Luther envisioned five hundred years ago continue to preach the gospel through song. CJ

NOTES

[1] Carl Schalk, *Luther on Music: Paradigms of Praise* (St. Louis: Concordia Publishing House, 1988), 11-12.

[2] Robin A. Leaver, *Luther's Liturgical Music: Principles and Implications* (Grand Rapids, MI: Eerdmans Publishing Company, 2007), 27.

[3] Ibid., 27-29.

[4] Ibid., 30.

[5] Luther was part of the "Black Cloister" (the nickname for an Augustinian priory) at Erfurt from 1505 to 1508 and at Wittenberg from 1508 and onward.

[6] Ibid., 30-32. See also Schalk, *Luther on Music,* 15-17.

[7] Quoted in Schalk, *Luther on Music,* 20.

[8] Ibid., 21.

[9] *Non moriar, sed vidam* ("I Shall Not Die, But Live") was a four-voice setting of Psalm 118:17. See Leaver, *Luther's Liturgical Music,* 57-60; or Ulrich S. Leopold, ed., *Luther's Works, Volume 53: Liturgy and Hymns* (Philadelphia: Fortress Press, 1965), 335-341.

[10] Martin Luther, "Preface to Georg Rhau's Symphoniae iucundae," in *Luther's Works,* Vol. 53, 322.

[11] Ibid.

[12] Quoted in Leaver, *Luther's Liturgical Music,* 100.

[13] Luther, "Preface to Georg Rhau's Symphoniae iucundae," in *Luther's Works,* Vol. 53, 323-324.

[14] Mark P. Bangert, "Luther, Martin," in *Worship Music: A Concise Dictionary* (Collegeville, MN: The Liturgical Press, 2000), 183.

[15] John Calvin saw the power music had to give pleasure but worried about its ability to distract and therefore severely restricted its use in worship. Ulrich Zwingli and others were iconoclasts who believed music and art had no purpose in worship and banned them outright. The perspectives Luther, Calvin, and Zwingli represent about music and art were not new with the Reformation and can be traced back to Ambrose, Augustine, and Pambo, and possibly even earlier. For further discussion of this history, see Paul Westermeyer, *Te Deum: The Church and Music* (Minneapolis: Fortress Press, 1998), 59-89, 141-198.

[16] See: Martin Luther, "Concerning the Order of Public Worship (1523)," in *Luther's Works,* Vol. 53, 9-14. Luther's advocacy for daily services of the Word in Wittenberg was a reaction against a colleague who had abolished daily Masses in Wittenberg and left nothing in their place.

[17] Westermeyer, *Te Deum,* 147-148.

[18] Leaver, *Luther's Liturgical Music,* 108-109.

[19] See: Paul Westermeyer, "Chorale," in *Hymnal Companion to Evangelical Lutheran Worship* (Minneapolis: Augsburg Fortress, 2010), 792-793.

[20] For an example of this ambiguity, examine the slightly different definitions of the term and its origins in *Grove Music Online* versus the *Oxford Companion to Music* at *Oxford Music Online* <www.oxfordmusiconline.org>. Westermeyer, Leaver, and most sources say the term "chorale" refers to text and tune together or tune alone, but since the tunes were composed to accompany specific texts and took their names from those texts, "chorale" is occasionally—though perhaps erroneously—also used to refer to the texts. For example, see Ulrich Leopold's introductions to the hymns in *Luther's Works,* Vol. 53.

[21] Leaver, *Luther's Liturgical Music,* 107-108.

[22] See: Schalk, *Luther on Music,* p. 33ff.; Westermeyer, *Te Deum,* 141-149.

[23] *Leisen* were German spiritual songs from the Middle Ages that ended with some form of the Greek liturgical phrase *Kyrieleis,* "Lord, have mercy." They were sung

congregationally in worship, but their usage was heavily circumscribed. *Cantiones* were non-liturgical sacred Latin songs from the same era. See Robert L. Marshall and Robin A. Leaver, "Chorale," in *Grove Music Online, Oxford Music Online,* Oxford University Press, accessed 13 April 2017.

[24] Luther also never said or wrote, "Why should the devil have all the best tunes?" These oft-repeated misconceptions have been thoroughly debunked. See, for example, Paul Westermeyer, *Let the People Sing: Hymn Tunes in Perspective* (Chicago: GIA Publications, 2005), 51-52; Leaver, *Luther's Liturgical Music,* 12-18; Erik Routley, *The Music of Christian Hymns* (Chicago: GIA Publications, 1981), 21. Only once did Luther use a *contrafactum* for a chorale, writing his children's Christmas hymn *Vom himmel hoch* based upon the first line of a children's ring dance and using the associated tune. After time, however, he composed a new melody to accompany that text. See Westermeyer, *Hymnal Companion to Evangelical Lutheran Worship,* 42; Leaver, *Luther's Liturgical Music,* 17-18.

[25] Horst Brunner, "Bar form," in *Grove Music Online, Oxford Music Online,* Oxford University Press, accessed 13 April 13 2017.

[26] Westermeyer, "Bar form," *Hymnal Companion to Evangelical Lutheran Worship,* 790.

[27] The hymnal was the *Etlich* christliche *Lieder,* published in Augsburg and Nuremberg. The eight texts it collected had been published as individual broadsides in Wittenberg in 1523 and 1524. See Leaver, *Luther's Liturgical Music,* 13; Westermeyer, *Hymnal Companion to Evangelical Lutheran Worship,* 265, 796.

[28] Carl Schalk, *Music in Early Lutheranism: Shaping the Tradition (1524-1672)* (St. Louis: Concordia Publishing House, 2001), 9.

[29] Ibid., 31.

[30] Martin Luther, "Preface to the Wittenberg Hymnal," in *Luther's Works,* Vol. 53, 318. Ulrich Leopold points out Luther's error: Though he says "arranged in four parts," most of the pieces in the *Geistliche Gesangbüchlein* were for five voices.

[31] The presence of the melody in the tenor also recalls the *tenorlieder,* another connection to the traditions of the Minnesingers and Meistersingers.

[32] Schalk, *Music in Early Lutheranism,* 22.

[33] Westermeyer and others point out that Luther did not write much about the use of the organ but did not oppose it, though some later Lutheran church orders did. In most other contexts, the organ and organist gradually took on the same sort of artistic and interpretative functions that the choir had, but the organ did not accompany the congregation's singing in the way that it does today. See Westermeyer, *Let the People Sing,* 67-68.

[34] Schalk, *Music in Early Lutheranism,* 95-100.

[35] Ibid., 76.

[36] Ibid.

[37] Of these composers, Johann Staden probably needs some introduction. He was court organist at Bayreuth and later cantor at St. Sebaldus Church in Nuremberg. He founded the "Nuremberg School" of composition whose pupils included Pachelbel. Some of the first sacred concertos with independent voices and instruments published in Germany were in his *Kirchenmusik* of 1625-1626. See Denis Arnold and Basil Smallman, "Staden, Johann" in *The Oxford Companion to Music,* ed. Alison Latham, *Oxford Music Online,* accessed 13 April 2017. Schütz, like Hassler before him, also traveled to Venice to study at St. Mark's but with Giovanni Gabrieli, Andrea's nephew.

[38] For a helpful summary of the evolution of Lutheran church music in relationship to musical characteristics of the Renaissance and Baroque eras, see Schalk, *Music in Early Lutheranism,* 15-28.

[39] Bach has become so closely associated with chorales that the four-part *cantionale* settings with which he concluded his church cantatas are often referred to simply as "Bach chorales." Outside of musicological and Lutheran church music circles, these settings are often assumed to be the most "authentic" versions of the chorale tunes because of Bach's importance to the Lutheran tradition. Such an assumption is incorrect.

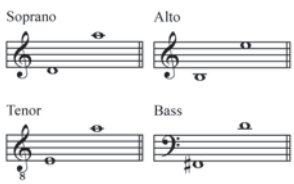
[40] Westermeyer, *Let The People Sing,* 152-155.

[41] Klaus Kirchberg, "Pepping, Ernst" in *Grove Music Online,* Oxford Music Online, Oxford University Press, accessed 13 April 2017.

[42] Luther, "Preface to Georg Rhau's Symphoniae iucundae," in *Luther's Works,* Volume 53, 323-324.

Sacred Music Choral Reviews

Veni, Veni Emmanuel
Michael John Trotta (1978: 2015)
Text: Psalteriolum Cantionum Catholicarum (1710)
SATB with div., (SSAA version available), optional Percussion (3:35)
Carl Fischer CM9418
e-address:
http://www.carlfischer.com



The summer may as well be Advent and Christmas for the church musician, and Michael John Trotta's *Veni, Veni Emmanuel* explodes on the listener with modern twenty-first-century suspended harmonies and hip-hop inspired percussion rhythms to create a fascinating, infectious setting for these ancient and beloved Advent antiphons.

The piece exists on the edge of what may be possible for the average church ensemble, but repetition throughout, limited Latin text in the accompanying voices, and homophonic textures in the syncopated vocal accompaniment make the piece deceptively easier. Additionally, the publisher provides free, downloadable, voice-specific practice tracks and live recordings on the product page (listed below), which are a valuable learning resource! The upper voices are in three-part *divisi*, but the S1 voice could be given to a small group of soloists, particularly when it functions in counterpoint to the choral ostinato. The lower voices divide during the second half of the piece.

Trotta treats the upper S1 voice antiphonally with the rest of the choir, particularly during the "Gaude!" climaxes. In other spots, the S1 acts as a descant in echo to the chant. His stated purpose is to present the music as a "dialogue between supplicants and the Creator, a combination of old and new." The hip-hop percussion, in partnership with the vocal syncopations and harmonies, effectively carries out that dialogue between the ancient Latin chant and the modern listener, entering and exiting the texture with impeccable timing, providing moments of musical tension and release.

Performance demonstration (including free practice tracks):
http://www.carlfischer.com/shop/veni-veni-emmanuel-103360.html

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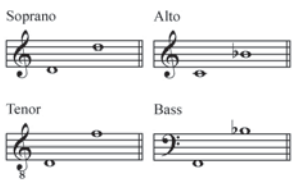
The Beatitudes
Benedict Sheehan (b. 1980: 2014)
Text: Matthew 5:3-12
Unaccompanied (2:42)
Musica Russica OMP-RBS001
e-address: www.musicrussica.com



Benedict Sheehan's *Beatitudes* embodies a deliberately conservative harmonic and melodic vocabulary, in keeping with the restrained character of traditional Russian Orthodox music. However, within those constraints, Sheehan's music successfully creates an aura of deep mystery and devotion.

Based on *znamenny* chant, but using English, *The Beatitudes* functions within the Orthodox Liturgy to accompany the clergy's entrance into the altar carrying the ornate book of the four gospels. It opens with a unison plea to "remember us, O Lord, when Thou comest in Thy Kingdom," quoting the thief on the cross. This traditional opening ushers in the words from Jesus's Sermon on the Mount.

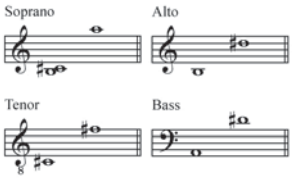
Sheehan alternately introduces each phrase with a pedal in one

voice accompanying a *d minor* chant sung by the voices in tertian harmony, which cadences modally. Sheehan alternates with voices singing homophonically in *g minor* as a way to create clever Trinitarian structural ratios, providing a framework for the climactic relative major statement on "Rejoice, and be exceedingly glad."

Sheehan's setting benefits from subtle syncopation throughout and a gentle blending of an almost early American harmonic language, which pairs very well with the *znamenny* chant material to create a deeply moving, meditative setting of this text that is appropriate throughout the year.

Performance demonstration:
https://www.youtube.com/watch?v=vbVWS4OtmLQ

As it is in Heaven
Dale Trumbore (b. 1987: 2016)
Text: Leo Tolstoy (1828-1910: 1902)
SATB, organ (6:40)
MusicSpoke
e-address: www.MusicSpoke.com



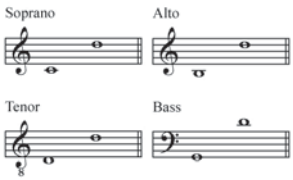
Dale Trumbore's moving *As it is in Heaven* was commissioned for and premiered at the 2016 National AGO convention. As such, it naturally features a lush organ accompaniment underpinning lucid choral writing. The text is a choral-friendly biblical commentary by Leo Tolstoy in which the famous author explains his prayer technique of interspersing lines of biblical text into each line of the Lord's Prayer. The opening, "Our Father, who art in Heaven," becomes a recurring musical litany throughout.

Trumbore sets the text homophonically, with each section introduced by a soloist in quasi-recitative style over slow-moving organ harmony. The hymn-like passages for each scripture or prose passage display syllabic rhythms necessitating changes of meters throughout. Quarter triplets, in particular, drive the musical energy forward. The organ harmony provides colorful chord clusters at important moments in the text—the composer displaying a deft and creative hand.

Trumbore sets up a stirring climax with staggered canonical entrances on the text "Not my will, but Thine," which lilts through the melody, low for the words "my will" and soaring up for "but Thine." The final return of the "Our Father" litany is sparkling and sensual, with a stunning organ cadenza under the choir's fortissimo chord that seems almost painted onto the page.

Performance demonstration:
http://www.daletrumbore.com/asitisinheaven

O Dayspring
Karen Marrolli (1975: 2014)
Text: Karen Marrolli and J. M. Neale (1818-1866: 1851)
SATB, piano (3:00)
MorningStar MSM-50-0150
e-address:
http://www.morningstarmusic.com/



Continuing with the theme of planning appropriate music for Advent and Christmas in mid-summer, Karen Marrolli's *O Dayspring* incorporates fragments of the music and the English translation from *Veni Emmanuel* with newly written text and music. Marrolli opens with a violin (fiddle) solo on the chant, which appears in descant to the voices and also echoes Marrolli's new melody. The use of tasteful "hammer-like" grace notes in the violin, occasional glimpses of *dorian* mode, and open harmonies in the keyboard lend the piece a Celtic feel.

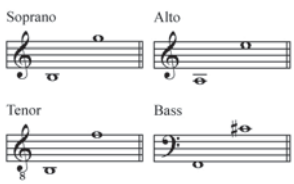
The piece grows in intensity throughout and is particularly effective when "death dark shadows put to flight" tickles the ear with brief dissonance before launching into a strong choral unison on the final stanza.

The vocal range is limited, making this piece extremely accessible to the church ensemble. The quality of the writing, however, provides accomplished choirs a solid addition to the repertoire. Similarly, the violin solo is easily playable by beginning

musicians but could easily act as a template for more extensive improvisation and ornamentation by an accomplished professional. The allusion to *Veni Emmanuel*—it is never sung by the voices—is a welcome artistic choice. Providing a slight hint of the familiar serves to highlight the new text and tune, while placing it all solidly within the liturgical season.

Performance demonstration:
http://www.canticledistributing.com/o-dayspring.html

For the Beauty of the Earth
Kevin A. Memley (1971: 2016)
Text: Folliott S. Pierpoint (1835-1917: 1864)
SATB, piano (3:47)
GIA Publications G-9038
e-address:
https://www.giamusic.com



Kevin Memley creates a beautiful new setting of *For the Beauty of the Earth,* with an original melody that dances in the ear, taking permanent root. Memley writes the music in tribute to John Rutter's famous setting. Like Rutter's piece, the music is defined by its most endearing quality: in this case a cascading eighth-note pattern that defines the second half of each phrase, and well-written key changes throughout.

After the first verse and refrain, the second verse opens with "for the joy of ear and eye," but Memley appropriately changes the melody. The sopranos then stretch over the barline on the word "heart," which is the piece's best moment, leading to a warm entrance in the tenor and the bass and the first key change.

The voices answer one another antiphonally throughout, joining back together in well-crafted harmony. The setting is nostalgic and gentle, sensitively appropriate for the Thanksgiving season, communion services, and general use. Its nostalgia is never maudlin, however, and Memley's melodic gestures provide opportunities for creative counterpoint and vocal interest between each verse.

Performance demonstration:
http://www.kevinmemley.com/Kevin_Memley_Website/kevinmemley.com.html

Timothy Michael Powell,
Atlanta, GA

The Purposes of ACDA

according to the ACDA Constitution and Bylaws

To foster and promote ...

Choral singing, which will provide artistic, cultural, and spiritual experiences for the participants.

The finest types of choral music to make these experiences possible.

The organization and development of choral groups of all types in schools and colleges.

The development of choral music in the church and synagogue.

The organization and development of choral societies in cities and communities.

The understanding of choral music as an important medium of contemporary artistic expression.

Significant research in the field of choral music.

International exchange programs involving performing groups, conductors, and composers.

To foster and encourage ...

Choral composition of superior quality.

Rehearsal procedures conducive to attaining the highest possible level of musicianship and artistic performance.

To ...

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Disseminate professional news and information about choral music.

A Song for Every Choir: Hugo Distler's *Mörike-Chorliederbuch*, op. 19

By Brad Pierson

Editor's note: A version of this article was originally published in the Illinois Music Educators Journal, volume 75, no. 3: 60-64.[1]

Hugo Distler is considered by many to be one of the most influential composers of the twentieth century. Alongside contemporaries such as Ernst Pepping and Johann Nepomuk David, Distler helped usher in a new era of music known as the New German Church Music. Motets from his op. 12 (e.g., S*inget dem Herrn ein neues Lied, Wachet auf ruft uns die Stimme*) remain favorites among choirs around the world, and larger works such as *Die Weihnachtsgeschichte,* op 10, and *Choralpassion,* op. 7, are widely recognized for their contribution to the choral canon. Distler's reputation as a composer is so strongly associated with these pieces that many of his smaller works, especially his secular music, are relatively unknown outside of his native Germany.

The music of Hugo Distler is not immediately associated with accessibility. The pieces that rank among his most popular can be quite difficult, even for more experienced ensembles. Further, the immediate association with sacred music may deter public school teachers from considering Distler's *oeuvre* as a resource. This article aims to introduce the *Mörike-Chorliederbuch,* op. 19 (published by Bärenreiter, BA1515) to choral conductors and to highlight several pieces representative of the collection. A complete table of titles and voicings is also provided.

High Quality and Accessible

Among the most enduring and important musical contributions of Hugo Distler are the forty-eight motets of the *Mörike-Chorliederbuch.* These secular works remain highly popular in Germany to this day and, for American choral conductors, represent a vast array of under-performed but wonderful pieces. The music of this set includes pieces for male, female, and mixed choirs with a range from unison to eight-part voicing, and the collection has been referred to as Distler's "most beautiful and liberated work."[2] Pieces such as *Wanderlied* sound similar to the English madrigals of the late sixteenth century, and it is precisely this sort of rhythmic movement within the text and its connections to German folk music that drew Distler to the poetry of Eduard Mörike:

> As a choral composer, what attracted me to Mörike is that he was the first within the 19th century, and in modern times is the only one to use such unexampled rhythmic power and freedom of movement, and … the old German folk song …[which] can combine well with the intimate subjectivity and full character imprint in each case.[3]

The pursuit of high-quality repertoire is a constant concern among conductors and music educators. Reading sessions at conventions that cater to specific ensembles or age groups demonstrate the demand among teachers for new ideas about music that suits their ensembles. For many directors, the challenge of finding repertoire that is both challenging and representative of varied musical eras is very real. This is especially true for those conducting at the junior high level, those with smaller or unbalanced choirs, and those with non-auditioned ensembles. The music of Distler's op. 19 provides an excellent resource for ensembles of all types. Through both text and com-

positional techniques, connections can be made to a wide variety of already popular musical styles and composers, making these selections versatile pieces to program.

Whether one conducts a select, auditioned SATB choir; has a smaller, unbalanced SAB high school ensemble; or directs a men's or women's choir, the *Mörike-Chorliederbuch* offers a piece that will suit any ensemble well. The three books in the collection contain pieces in a range of voicings (Table 1). A complete table of the pieces included in the *Mörike-Chorliederbuch* can be found at the end of this column. Not only are the pieces appropriate for specific voicings, they are accessible to choirs with less experience. This is not to say that the pieces are easy or without challenge; however, these challenges become much simpler when viewed through a more informed lens.

Table 1
Vocings in the *Mörike-Chorliederbuch*

Voicing	Frequency
SA	4
SAA	1
SAB	4
SATB	10
SSA	2
SSAA	5
SSAATB	2
SSATB	4
SSATTB	1
TB	3
TBB	1
TTB	2
TTBB	6
Unison (Canon)	3

Der Gärtner (*The Gardner*)

One major point of appeal of the works of op. 19 is the huge variety within the collection. Not only is there great musical diversity, which allows for a vast array of moods and sounds, but there are also opportunities for ensembles of nearly any size and experience level. Conductors often find themselves in a position where they have choirs that are unbalanced, of low experience, or simply small in number. These teachers may struggle to find music suitable for their ensemble while maintaining musical integrity and challenging their singers. *Der Gärtner* is one of the many unison pieces included in op. 19. Its brevity allows for it to be shown here in its entirety (Figure 1).

The music, only encompassing the range of an octave, is quite simple. In typical Distler fashion, bar lines do not go through the staff and so do not obscure the poetic or musical intention. In this way, this small piece can serve as a good introduction to reading Distler's music. The instructions indicate that the piece should be sung as a canon, and because of this, it can be a nice introduction to harmony for younger singers. While the description indicates that the canon is sung by soprano, alto, tenor, and bass voices, Distler includes several caveats in the foreword to the work that allow for flexible realization.[4] He suggests, for example, that transposition of the pieces is possible when necessary (although he does state that it should only be used in "exceptional cases" so as not to affect the character of the piece).[5] He also advises that in most cases, equal voice parts can be used rather than those voices indicated.[6] The simple pastoral poetry of *Der Gartner* is well suited to singers of any age, and while the additional challenge of singing in a foreign language may be daunting to some singers, the straight-forward nature of the piece makes it quite accessible. It should be further noted that despite its simplicity, the beauty of the melody makes this a nice inclusion for choirs of advanced skill levels. Several other similar unison

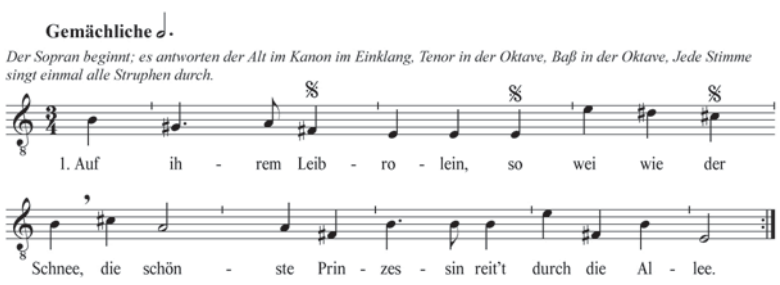

Figure 1. Hugo Distler, *Der Gärtner,* Op. 19, mm. 1–8.
Bärenreiter, 1939. BA 1516 Public Domain

pieces are featured in the collection, including *Auf dem Spaziergang* (*On the Walk*) and *Suschens Vogel* (*Darling Bird*).

Wanderlied (*Wandering Song*)

The work of the madrigalists of the Renaissance has become standard repertoire for choirs in America. In fact, many high schools even feature madrigal ensembles of which this music is the hallmark. Conductors seem to be drawn to the simple harmonies and basic polyphony that these pieces offer. "Fa-la-la" sections present fun, rhythmic music that students greatly enjoy, and *Wanderlied* appears to be Distler's ode to this style.

This piece is written for SAB. The tessitura for the sopranos and altos lies comfortably within their range, with the altos never singing lower than middle C and the sopranos never higher than the F, top line of the treble staff. The baritone range extends from C3 to D4. The text is set as two verses, each followed by a section of "fa-la-la," a short "chorus," and a final "fa-la-la" section. The opening of the verses is set homophonically and primarily in 2/2 time. The basic outlining of the B♭ major tonality is quite straightforward (Figure 2).

Meter changes throughout compositions are typical of Distler, and here that includes bars of 3/2 within the verse and a move to 3/4 for the chorus section. This provides added challenge for the singers but is not dissimilar to meter changes in modern editions of Renaissance pieces (such as in *Since Robin Hood* by Thomas Weelkes and *El Grillo* by Josquin des Prez). The intervals of the "fa-la-la" sections are made simpler by having the female voices simply outline an F major triad and the baritones similarly either outline this chord or move in stepwise motion (Figure 3).

The simplicity of the piece makes it readily accessible to middle school choirs or to those high school choirs struggling with small men's sections and/or balance challenges. The challenge of learning German is mitigated by Distler's treatment of the text. As in all of his work, the close relationship between text and music is ever present, and the language is set such that important

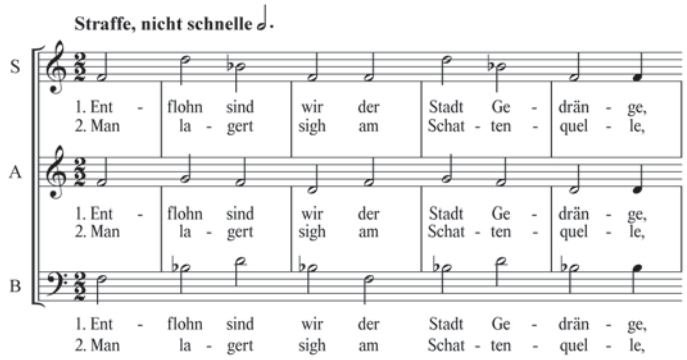

Figure 2. Hugo Distler, *Mörike-Chorliederbuch: Wanderlied,* mm. 1–5.

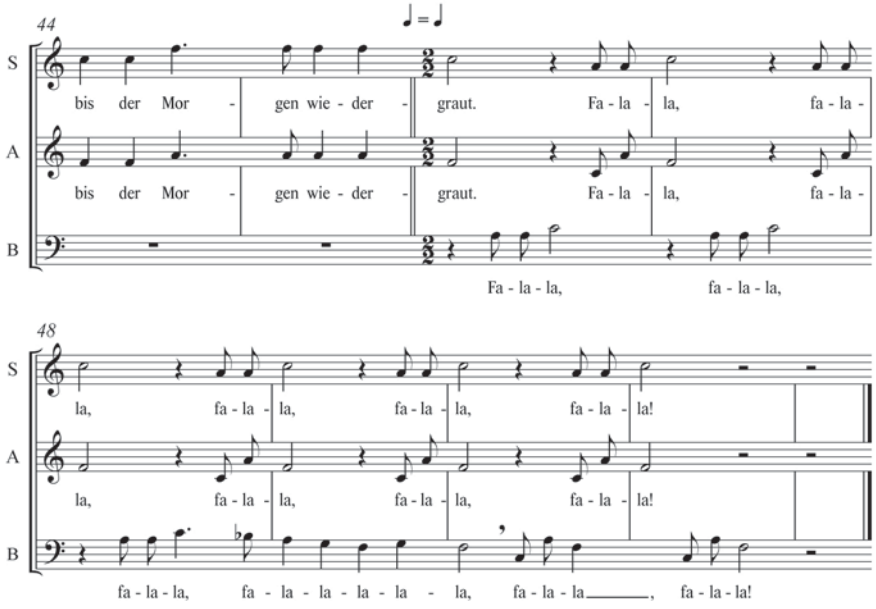

Figure 3. Hugo Distler, *Mörike-Chorliederbuch: Wanderlied,* mm. 44–50.

words or syllables naturally fall on stressed beats or longer note values. It has been suggested that this is a "direct result of word-painting,"[7] a reflection of the Renaissance influence. Its clear relation to madrigals makes for simple programming, as it would pair well with many similar sounding pieces. Within the collection, *Handwerkerlied* also includes "fa-la-las" and *Schön Rotraut* similarly includes "ha-ha-has." *Vorspruch* offers a similar feel in its "*musikanten*" section and would be a challenge for more advanced groups. The constant repetition of words in this section, similar to the Renaissance "fa-la-las," is a hallmark of Distler's works, and he utilizes this technique to create intense rhythmic activity without obscuring text.

Der Feuerreiter (*The Fire Rider*)

For choirs who are able to tackle more challenging repertoire, one of the most exciting pieces offered in the collection is *Der Feuerreiter.* Distler masterfully crafts a haunting sound to pair with Mörike's poem about the "hellish light" of the fire at the mill and the Fire-rider as he gallops furiously through the town. While the harmonic language of this piece is significantly more challenging than that of those previously discussed, it does feature several aspects that make it quite teachable. First, each verse begins with all voices in octaves. The effect of this unison becomes increasingly powerful as the story unfolds (Figure 4). As the location of the action is revealed, the back and forth of "*hinterm Berg*" ("beyond the hill") works similarly to the "fa-la-las" previously discussed, albeit with a much darker and more ominous aesthetic (Figure 5).

In considering these portions of the music, one has a clear roadmap for presenting the work to singers in a way that makes the challenging harmonic language of the music more readily accessible. Splitting at times

into six parts, this is certainly one of the more difficult pieces in the collection but one that is sure to excite singers. The piece would work well both as an opener and as a closer for a program and will bring a wonderful sense of drama to a concert.

This collection also contains several more challenging pieces that work well for larger or more experienced ensembles. A director looking for a piece that would be fitting for a larger choir that can sing in eight-part voicing but has a less experienced men's section might consider *Lebewohl.* This work includes beautiful lyric lines and close harmonies within the women's voices while limiting the men to a repeated chordal statement well within the grasp of the average high school ensemble. *Die Tochter der Heide* features several "ha-ha" sections and familiar madrigal-like rhythms, but in addition to a six-part split, it also extends the bass range to a low E. These pieces will push ensembles toward more difficult repertoire through their challenging harmonies and intricate rhythmic relationships.

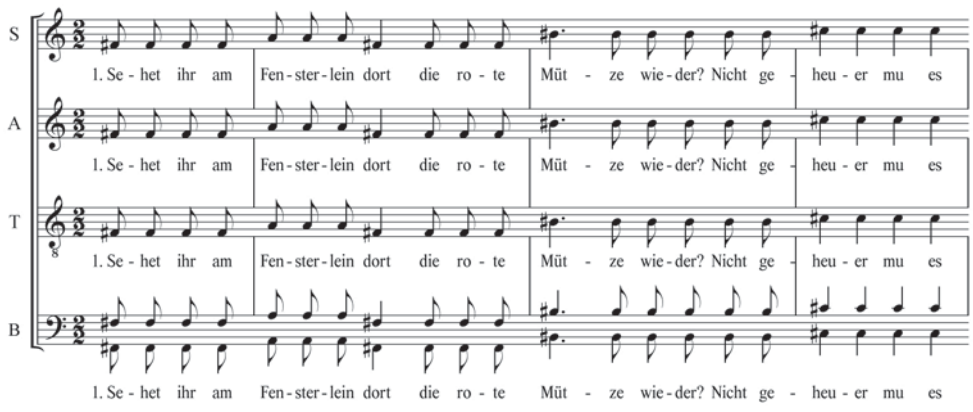

Figure 4. Hugo Distler, *Mörike-Chorliederbuch: Der Feuerreiter,* mm. 1–4.

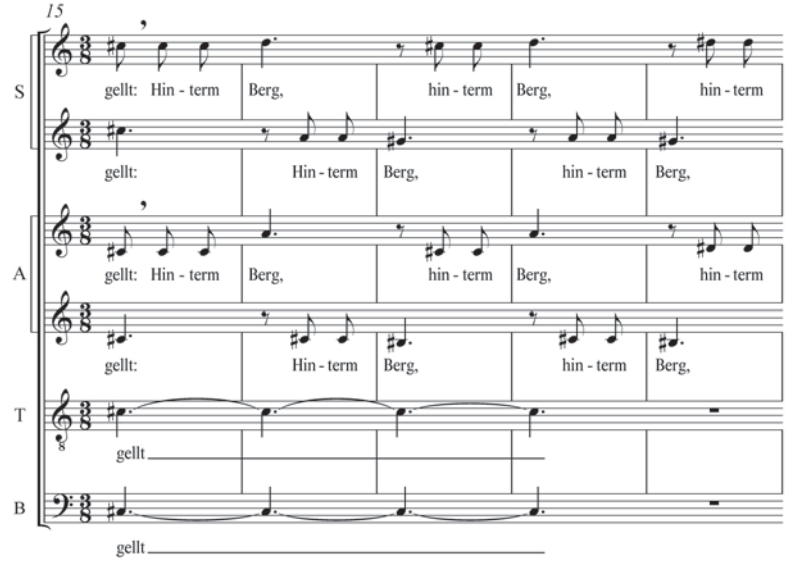

Figure 5. Hugo Distler, *Mörike-Chorliederbuch: Der Feuerreiter,* mm. 15–19.

Conclusion

The music of Hugo Distler stands out for its rhythmic tenacity and unique harmonic language. Though much of his music is quite challenging and might only be considered for advanced choirs, his *Mörike-Chorliederbuch* provides us with an outstanding collection of secular music that is accessible to a wide variety of ensembles. The quality of the poetry, having also been famously set for solo voice by Hugo Wolf (*Mörike-Lieder*), is well established. While some of the music shares similarities with madrigals of the Renaissance, the harmony will set it well apart from the music of that era. Distler's allowance for changing keys or substituting voice parts when possible gives the conductor a great deal of freedom in making this music suitable for his or her ensemble. The sheer number and variety of works makes it

an excellent choice for the developing choral program. CJ

Brad Pierson is director of choral activities at the University of Toledo. He is the founder of whateverandeveramen, a project-based choral ensemble focused on breaking down the traditional audience/performer paradigm by creating unique and non-traditional performance events.

NOTES

[1] This article was also published in the Ohio Choral Directors Association Bulletin, *OCDA: News,* Vol 36, no. 1 (Fall 2016): 13-18, under the title "Repertoire for Developing Groups: Hugo Distler's *Mörike Chorliederbuch,* op. 19." Additional translation work of the German translation was provided by Tim Cloeter, editor of *OCDA: News.*

[2] George Edward Damp, "The Achievement of Hugo Distler (1908-1942) with Emphasis Upon the *Mörike-Chorliederbuch*" (master's thesis, Cornell University, 1966), 7.

[3] Hugo Distler, *Mörike-Chorliederbuch—Erster Teil: für gemischten Chor,* Kassel, Germany: Bärenreiter-Verlag, 1961.

[4] A translation of the foreword is available in Brad Pierson, "Hugo Distler (1908-1942): Recontextualizing Distler's Music for Performance in the Twenty-First Century" (doctoral thesis, University of Washington, 2014), goo.gl/8EX7fg.

[5] Ibid.

[6] Ibid.

[7] John M. Cantanzaro, "A Study of the Schütz *Saint Matthew Passion* and the Distler *ChoralPassion*" (master's thesis, California State University-Fullerton, 1979), 19.

Complete List of Works in *Mörike-Chorliederbuch,* op. 19

Title	Voicing	Book
Agnes	TB	3
An Philomele	TBB + Soloist	3
Auf de, Spaziergang	Unison/Canon	1
Das verlassene Mägdlein	SSAA	2
Denk' es, o Seele	SATB	1
Der Feuerreiter	SSAATB	1
Der Gärtner	SSAA	2
Der Gärtner	TTB	3
Der Gärtner	Unison/Canon	1
Der Knabe und das Immelein	SATB	1
Der Liebhaber	TB	3
Der Tambour	TTBB	3
Die Soldatenbraut	SSAA	2
Die Tochter der Heide	SSA	2
Die Tochter der Heide	SSAATB	1
Die traurige Krönung	SATB	1
Ein Stündlein wohl vor Tag	SATB	1

Complete List of Works in *Mörike-Chorliederbuch,* op. 19 (continued)		
Er ist's	SA	2
Erstes Liebeslied eines Mädchens	SSAA	2
Frage und Antwort	SATB	1
Frage und Antwort	TB	3
Gebet	SA	2
Gebet	SSA	2
Handwerkerlied	SSATB + Soloist(s)	1
Jägerlied	SAA	2
Jägerlied	TTBB	3
Jedem das Seine	SATB	1
Jung Volker (Gesang der Räuber)	TTBB	3
Jung Volkers Lied	TTBB	3
Kinderlied für Agnes	SATB	1
Lammwirts Klagelied	TTB	3
Lebewohl	SSATTBB	1
Lieb in den Tod	SSATB	1
Lied eines Verliebten	TTBB	3
Lied vom Winde	SSAA	2
Mausfallensprüchlein	SA	2
Nimmersatte Liebe	SSATB	1
Ritterliche Werbung	SATB + Two Soloists (Either T or B and S or A)	1
Schön Rohtraut	SAB	1
Sehnsucht	SAB	1
Storchenbotschaft	SATB	1
Suschens Vogel	SATB	1
Suschens Vogel	Unison/Canon	1
Um Mitternacht	SAB	1
Verborgenheit	SA	2
Verborgenheit	TTBB	3
Vorspruch	SSATB	1
Wanderlied	SAB	1

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- Created as a service-learning project especially for ACDA Student Chapters
- Could be a Fall 2017 or Spring 2018 program

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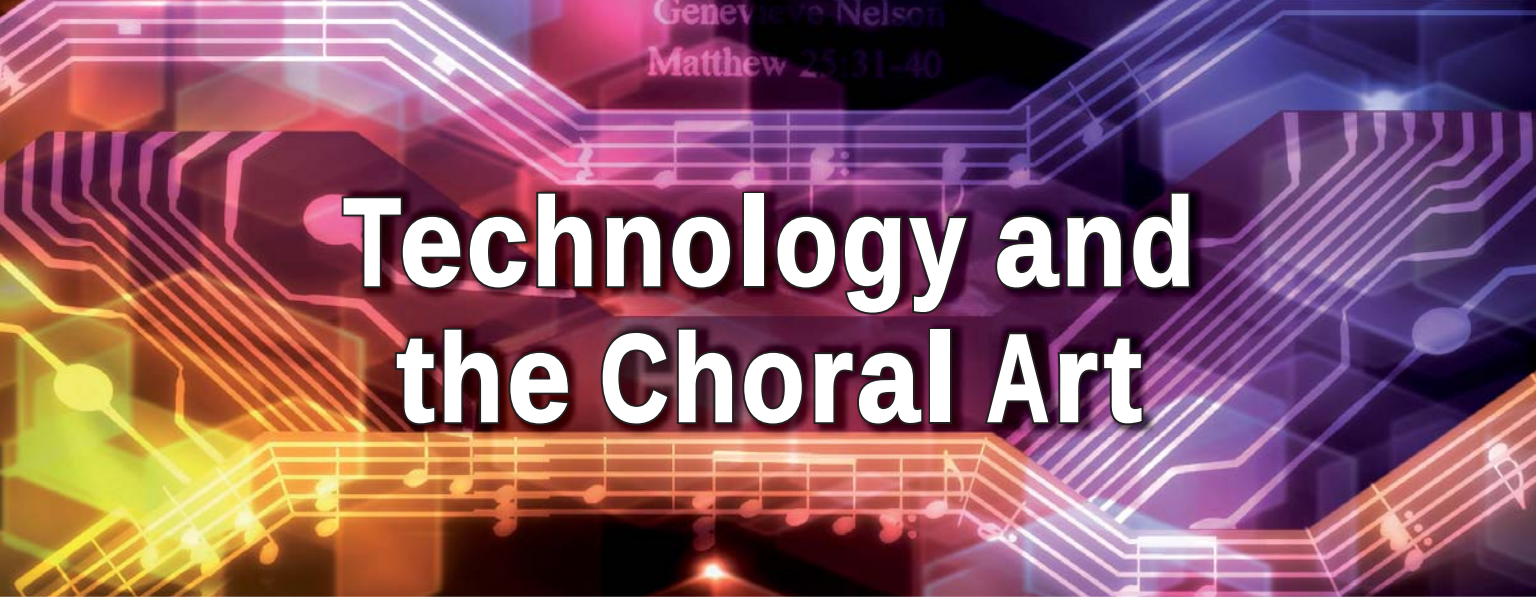
Contact the ACDA National Office (Sundra Flansburg - sflansburg@acda.org) and ask for the ChorTransform Toolkit, which describes program requirements and provides template agreements and other documents.



Technology and the Choral Art

New Technologies for the Choral Musician: Inspiration and Communication

by Philip Copeland

Exploring the latest technology in the field of choral music is a fantastic reminder of how complex the task of choral music is. No matter the venue (school, church, community/professional chorus), the task is complex. On one hand, there is the task of creating the music; we teach choral compositions to people after learning it ourselves. On the other hand, there is the management of all of those singers in their respective choirs and attending to the infinite number of details involved with instructing crowds of people, coordinating various spaces, and producing concerts of a varying number of musical works in different languages, differing meters, and instrumental forces that range from a pitch pipe to a large symphony orchestra.

Often we find ourselves in the role of Chief Executive Officer of a small (or large) company with only a few assistants and fewer funds. Occasionally, we are reminded that our primary task is not the management of details but art and beauty. Through our incredible art, we have the potential to change the lives of people and influence the world; it is a powerful responsibility. We must make efforts to be the best conductor and music educator that we can be because our art demands it. Coming up to speed with some of the latest technological tools will not only make us more efficient and enable us to work more effectively, it may also allow us to rediscover aesthetic aspects of life that we have forgotten or never knew.

For the purpose of this article, I "crowd-sourced" the ACDA Facebook page. In other words, I enlisted the help of friends and colleagues to create the following list of resources to help us all accomplish the important tasks in front of us every day. To their suggestions I have added my own opinions and grouped them in a way that makes sense to me. As the Facebook suggestions increased, it became clear that a multi-part article was the best way to capture their advice. The article, then, will be broken down into several parts:

Part 1: Inspiration and Communication

Part 2: Musical Scores and Score Study

Part 3: Effective Teaching Strategies Using Technology

Part 4: Music Publishing

Apps and Websites that Offer Inspiration

One of the things we need most in the world of choral music is a source of repeated inspiration. We are a special kind of artist; we create beauty with groups of people. It is important to remember that one of our primary tasks is to stay in close task with the aesthetics of life, whether that is poetry, painting, or music. In this list, I remind my fellow choral directors that they can find inspiration in poetry, scripture, and through podcasts.

To that end, here are some resources you can find online or ac-

cessible by your smartphone or computer:

Scripture. Pray As You Go (pray-as-you-go.org)

This website and smartphone app for both iPhone and Android features a daily prayer session produced by Jesuit Media Initiatives that is based in Ignatian spirituality. Lasting only about ten to thirteen minutes, this almost-daily podcast features music, silence, and a brief scripture reading and offers questions for reflection. Although there is not a tremendous variation to format and only a small amount of original content, I find the entire experience to be meaningful and occasionally profound.

Poetry

As important as text is to choral music, we often ignore the huge world of poetry unless it is set by a composer and programmed for one of our concerts. In choral methods classes, we preach the importance of the text, but we don't fully appreciate it as its own original art form. In recent months, I've engaged in more poetry reading than ever before and found it to be a completely restorative process. To that end, I encourage you to look online for Garrison Keillor's three collections of poetry and immerse yourself in the pleasure of the written word. His anthologies are accessible and inexpensive; reading through them as a part of my choral conducting class has been an important part of my recent teaching in conducting. Keillor also participates in a podcast titled "The Writer's Almanac," a daily production that highlights the day of history and features a poem or two read by Keillor, produced by Prairie Home Productions and presented by American Public Media.

Podcasts

One of the easiest ways to find inspiration is to regularly listen to podcasts. Podcasting became popular in 2004, and a variety of apps enable a person to listen to podcasts or subscribe to a program. The most popular podcasts are shows from

National Public Radio (NPR). Some of these shows delve into the world of choral music, including "On Being," a show that features interviews by Krista Tippet. Recently, Tippet completed a compelling interview with Alice Parker, a well-loved figure in our profession. The show purports to animate the questions at the center of human life, so it is noteworthy to have such an important interview of one of our best ambassadors in this prominent show.

There are podcasts dedicated to the choral music profession, but busy choral musicians rarely have the opportunity to sustain the energy to produce a high-quality show over a sustained period of time. Some notable choral podcasts include productions from Joshua Bronfman (Choral History), Omar Crook (Living with a Genius), Ryan Guth (Find Your Forte), John Hughes (Choir Chat), and Tesfa Wondemagegnehu (various).

There are many apps that can be used to download or stream podcasts. Favorites include Stitcher (for streaming) and Overcast (for downloading).

Communicating with Choir Members

How did anyone communicate with their choirs before texting, cell phones, and email? One of our chief technological needs is to get important information to our choir members quickly, and a variety of applications specialize in that:

Twitter

I continue to use Twitter as a quick means of getting word to my choir. Although the members have to go through a quick process of "subscribing" to tweets, this method is quick and a one-way communication from choir director to choir. This direct form of communication lacks the ability to hold a dialogue, but I find that more of a positive than a negative. To subscribe to a twitter account, simply send the words "follow [insert name of twitter account]" to the number 40404.

GroupMe

Under the "Skype" umbrella of communication, this app brings you the ability to have group text messages with large numbers of people. Tim Glascock, who first suggested this app, writes that he uses a GroupMe "for each choir" for the purpose of communicating "about assignments, meeting times, and anything that could use a reminder." One of the best things about GroupMe is the ability to communicate with both iPhone and Android devices at the same time. Cross-platform apps and platforms enable the director to better reach their entire ensemble.

Remind

Formerly known as Remind101, this platform is a one-way communication device often used by choir directors and teachers. Promoted via Facebook by conductors Jeffrey Scott and Jennifer Davis, this app can be used for short messages to the ensemble or a reminder to check email for a longer and more involved message. One of the special features of Remind is the ability to proactively set up messages for ensembles (i.e., messages can be scheduled ahead of time for a concert reminder that will happen in the future).

SnapChat

SnapChat is different from the previously mentioned tools. Instead of text, the Snapchat app allows us-

ers to take short videos from their device's camera and broadcast to their followers. Although it is often used by some users for non-choral related activities, some teachers use the app to push learning outside of the classroom.

Writing on Facebook, Jeff Wall, Director of Choral Activities at Northeastern State University, said that he uses Snapchat primarily for "recruiting efforts." By involving himself with his student's frequent social device for communication, he effectively recruits by promoting his choral program in a number of ways:

- Photographs and videos of rehearsals
- Brief recordings of students working in practice rooms
- A tour of the building
- Pictures of concert posters
- Video snippets of recitals and masterclasses

He also noted that Snapchat gives insight into the lives of his students; it helps him gauge their stress level from other courses and activities. With this knowledge, he can plan rehearsals more effectively. CJ

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- Some self-publish. Some work within a composer collective. Some are traditionally published. Many fit all three of these categories.
- Some write in what might be considered an "edgy" style; others write very tonally.

What we have found is that even composers who are heavily in demand have a favorite piece or two that has not yet made its way into the choral canon. Perhaps a unique scoring, idiosyncratic text, or particular performance challenge means a composition simply has not yet had a means of being discovered following its premiere. We have even seen a few composers who primarily write in other genres come forward with their singular choral gem. You will find all of the above, and more, within the PROJECT : ENCORE Catalog. There simply are no norms!

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Ivo Antognini (b.1963; Locarno, Switzerland) started his career as a jazz pianist and composer of music for television and film. Upon hearing his first choral concert in 2006, his world changed! Today, he is a widely published and awarded composer of choral music, and is performed internationally.

A professor at the Conservatorio della Svizzera Italiana in Lugano, Ivo refers to himself as a "pajama composer," composing between 5:30 and 7:00 each morning, when he can find the solitude and silence that, for him, gives birth to inspiration. In an interview with Nathan Windt (IFCM Magazine, April 2015), Ivo shared some of what is important to him in writing choral music: "It must be beautiful . . . and tell something important to our souls. I always try to write music with my heart . . . "

"It must be beautiful . . . and tell something important to our souls. I always try to write music with my heart . . . "

When I asked Ivo which of his pieces is the most performed, he replied, "'O Magnum Mysterium' for sure!" "O Magnum Mysterium" was a P:E composition prior to its publication by Alliance. Other popular favorites include "O Filii et Filiae" and "There Will Come Soft Rains" (P:E composition).

Asked about his own favorites among his compositions, in addition to those above, he mentioned "Lux Aeterna," "O Gloriosa Domina," "Jubilate Deo," and "Ubi Caritas."

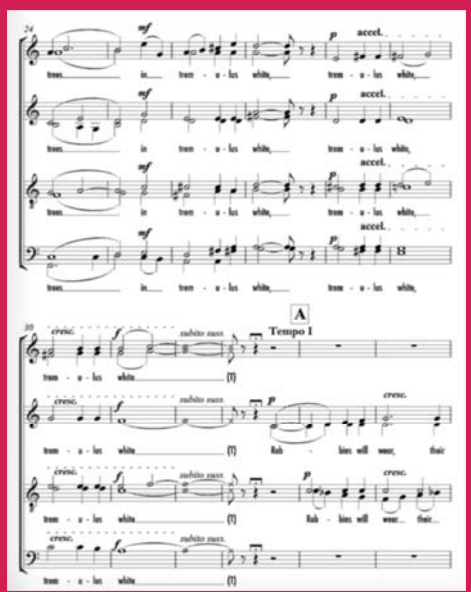
Ivo confesses to particular delight in dense harmonies, and in experimenting with different sonoric mixes – sometimes whistled lines; sometimes non-vocalized aspirations.

Explore Ivo's full output on his website:
ivoantognini.com

For immediate access to his style, look and listen to his six PROJECT : ENCORE compositions: http://projectencore.org/ivo-antognini

"I love writing choral music, it's my passion. I love working with choirs, feeling the emotions that the singers have when they sing a piece, it's magic and unique." (Windt interview)

IVO ANTOGNINI



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Book Reviews

Gregory Pysh, editor gpysh@fpcmid.org

***Innovative Warm-Ups for the Volunteer Choir: Creative Concepts to Improve Choral Sound* (*Director's Edition*)**
Michael Kemp
Chicago: GIA, 2014
66 pages
ISBN 978-1-62277-095-3
paper, $17.95
(Singer's Edition, $6.25)

Michael Kemp is the son of Helen Kemp, whose legacy continues through him. She wrote the Foreword to this compact guide, which is full of information and vocalises for the volunteer choir. She states at the outset: "Every vocalize, warm-up, or voice developer should have several specific purposes: (1) to vitalize and energize the body; (2) to activate and focus the mind; (3) to develop good breathing habits; (4) to sensitize the mind to pitch accuracy; (5) to develop a concept of vocal tone quality; (6) to develop a consciousness of vocal line; (7) to expand vocal range; (8) to build diction skills; (9) to develop a uniformity of vowel sounds; and (10) to increase enjoyment and release the singing spirit" (x). This is what Michael Kemp seeks to do throughout this effective book.

In the preface, "Why Bother Changing," the author challenges the choral musician to new horizons of innovation with warm-ups, stating: "When warm-ups are carefully chosen and well-sung, the majority of the most common vocal problems never need to be dealt with" (xi). He goes on to say problems of pitch, vocal fatigue, flexibility, diction, and lack of focus can be overcome, and supplies the exercises and concepts to do so in subsequent chapters.

In "Characteristics of Effective Warm-Ups," Kemp refutes the idea of the staccato vocalise, stating the initial onset must be the set-up for a musical line. This kind of phrasing and its soft and easy progression should be what constitutes warming up, and leads to skill and sensitivity in choral singing. He correlates warming up for singing to tennis (3-4), with spinal awareness, "buoyancy," and feeling the natural curve of the spine. The Bernoulli Effect for airflow, pharyngeal space, and the schwa position are also essential concepts. Additional material presented includes moving the pitch, singing in unison and chorally, and adapting warm-ups to one's conducting.

Exercises are then broken down into categories—two-part and four-part starters. If one did nothing but these exercises, they would go a long way to improve choral sound. Each exercise has carefully crafted combinations of vowels, consonants, harmonies, rhythms, and meters, with a high incidence of closed vowel usage. These are also adaptable to other literature one is rehearsing.

The latter sections of the book are: "Rev Up and Cool Down Canons" (each with a paragraph of guidance, like all exercises in this book), including several traditional canons; and "Skill Teaching Procedures" (open throat, proportional sensitivity, staggered breathing, articulation styles, agogic delays, singing with expression, and adjusting vowels and consonants). Parts of the book are adaptable to high school and collegiate choirs and are full of common sense, no-nonsense choral pedagogy. Like the author's earlier *Choral Challenge: Practical Paths to Solving Problems* (GIA, 2009), this book should become a standard for conductors of volunteer choirs.

Donald Callen Freed
Alpine, Texas

Benigno Zerafa and the Neapolitan Galant Style
Frederick Aquilina
Woodbridge: Boydell Press, 2016
335 pp., Hardback, $115.00
ISBN: 9781783270866

In *Benigno Zerafa and the Neapolitan Galant Style,* Frederick Aquilina provides a consummate resource for biographical and musicological

information about Zerafa, sacred music in Malta, and the associated Neapolitan Galant Style. With intricate detail, musical examples, and citations for further research, Aquilina's book is the definitive text on Benigno Zerafa.

Born in Rabat, Malta, Benigno Zerafa (1726-1804) is considered the "leading Maltese composer of sacred music of the mid-eighteenth century." At the age of eleven he was appointed to the *cappella musicale* of the Cathedral of Malta at Mdina, where he sang as a boy soprano under *maestro di cappella* Pietro Gristi.

Following the path of his former director, Zerafa matriculated at the Conservatorio dei Poveri di Gesù Cristo. Eighteenth-century Naples, with a wealth of successful musical conservatories, was considered the leading Italian city for musical instruction.

After six years of study, Zerafa was appointed *maestro di cappella* of the Cathedral of Mdina in 1744 and contracted to conduct the choir and orchestra, teach music to the clergy and choirboys, and compose music for liturgical and extra-liturgical functions. He died in Valetta, Malta, in 1804.

In addition to tracing Zerafa's life, Aquilina's text presents the development of sacred music in Malta. Around 60 AD, Paul, emissary of the Christian faith, was shipwrecked off the Maltese coast. To this day a national feast is held at every church on February 10 in Paul's honor, who is regarded as the patron saint of the island. With this longstanding and unique connection to the Christian faith and close proximity to the musical influence of Italy, sacred music rose to great prominence in Malta. In fact, congregants often attended church primarily for the enjoyment of hearing the musical presentations. This notion, "*piu per la musica che per pregare*" (more for the music than for prayer), exemplifies the quality of sacred musical performance in eigh-

teenth-century Malta.

The concentration of music study, composition, and performance engendered a musical style referred to as the Neapolitan Galant. This transitional style, leaving the Late Baroque and venturing toward the Classical, is known for its directness and elegant simplicity.

Neapolitan Galant music centered on the importance of melody. In contrast to the Late Baroque, Neapolitan Galant melodies avoided challenging intervals—a nod to the importance of simplicity. The composers of this style also wrote phrases with more balanced and symmetrical melodies than the standards of the Late Baroque. In addition to the sprightliness created by the use of triplets, the melodies often featured syncopation and a variety of long and short notes. Further, composers developed a fondness for the use of parallel thirds and sixths between voices, free doubling of instruments with vocal parts, and a slower harmonic rhythm.

In addition to biographical information about Zerafa, a historical perspective of sacred music in Malta, and discussion of Naples as a center of musical development, Aquilina provides detailed chapters on Zerafa's compositions, classified by the vocal forces required. The text also contains appendices that catalogue Zerafa's known oeuvre alphabetically, chronologically, and by vocal scoring and instrumentation. The book includes a bibliography and index for reference purposes.

The author is a senior lecturer in music studies at the University of Malta and holds degrees from the University of Malta and the University of Liverpool. Filled with bounteous historical and musical information, Aquilina's text serves as the definitive resource on the life and work of Benigno Zerafa, the Neapolitan Galant style, and Maltese sacred music. For anyone pursuing further knowledge in these areas, this text comes highly recommended.

Brian C. Murray
Carrollton, Texas

Singing and Wellbeing: Ancient Wisdom, Modern Proof
by Kay Norton
New York: Routledge 2016
202 pages
Paperback $44.95
Kindle Edition $31.69

If more of us sang, would more of us live longer and happier lives? Those who teach, perform, and advocate for music and the vocal arts tend to shy away from such claims, much as we discounted evidence a decade or so ago of a "Mozart Effect" (i.e., that listening to classical music might raise a child's academic performance). We would prefer to focus on the aesthetic value of singing: good singing is a beautiful art and we should teach others to love the art for art's stake. Indeed, one of the leading textbooks for aspiring music educators, Charles Hoffer's *Introduction to Music Education*, specifically advises music teachers to avoid talking about "nonmusical benefits" such as better SAT scores when making a philosophical or advocacy case for music. To do otherwise might "divert attention from the fact that music merits serious study" (Hoffer, 12).

Kay Norton's *Singing and Wellbeing: Ancient Wisdom, Modern Proof* offers a thought-provoking case for allowing our musical attentions to divert, or at least become more holistic, toward the "nonmusical benefits" of singing. Norton takes the reader on a multi-disciplinary journey through "serious study" in fields such as the neurosciences and medicine on the health and wellness benefits of singing. Her thesis is that singing has "tremendous power to improve wellness…Evidence appears all around, once we are alerted to this possibility" (xix).

Much of the source information Norton draws upon comes from international journals and investigators and perhaps deserves to be more well known in the United States. For example, she notes the findings of the Karolinska Institute in Stockholm showing that serum oxytocin levels rise significantly before and after singing lessons. Like dopamine and serotonin, oxytocin aids individuals in regulating stress and social behavior. Another research team in Germany has found choir singing significantly increases salivary immunoglobulin A levels, which also help reduce stress and infection. Through these studies and others, according to Norton, "singing has joined the therapeutic toolkit for chronic respiratory disease/COPD, combative and/or disoriented dementia patients, and amnesia to name a few examples" (23).

Is it too soon to draw sweeping conclusions? Perhaps. But musicians, clinicians, and caregivers will also find in this book heartwarming case examples of patients with

severe dementia or other losses of brain function who respond positively to singing as music therapy. In the book's most powerful chapter, "Loss of Brain Function: How Singing Helps," we meet Jackie, a church musician in her fifties suffering the severe effects of early-onset Alzheimer's disease. Jackie has lost much of her communication and cognitive functions and is normally only able to speak in single words or short phrases. Working with a musical therapist, Jackie experiences the ability to sing and harmonize the complex lyrics of songs. The satisfaction from doing this brings Jackie into a visible sense of peace and reconnects her with her past even though her condition is deteriorating.

A further value to Norton's discussion of singing for those with loss of brain function is that her models and guidelines need not be administered by music therapists alone. Indeed, the growth in dementia patients is outpacing the number of music therapists who could provide help for them. Far easier to replicate are layperson-led initiatives such as Singing for the Brain (SFTB), a group singing program developed by the Alzheimer's Society of the United Kingdom. While thoughtful planning on appropriate music selection and format is important, singing is a (relatively) risk-free way "to have a connected moment with a dementia sufferer" (91). As Lisa, an SFTB participant, notes, "This is when I meet 'old Mum'…these moments are very important for me" (125).

For her part, Norton is cautious enough to note the research she cites is still new and admits her own background is in musicology not neurophysiology. Unfortunately, this contributes to a vital weakness of the book: the lack of a concluding chapter to provide guidance for the musician or health practitioner who would like to apply the ideas more strategically in their communities. The final chapter takes a somewhat off-track turn into the comparative uses and traditions of singing across world religions. These are notable and worthy of their own study but contribute little to the larger and more compelling thesis on the health and wellness benefits of singing.

Nevertheless, readers will recognize there is much more we as musicians can and should be learning about the connections between singing and lifelong health. *Singing and Wellbeing* concisely provides us a primer to support and continue investigating what Sweet Honey and the Rock singer Bernice Johnson Reagon noted: "You cannot sing a song and not change your condition" (164).

William F. Tell
Washington DC

The Creative Choir: A Holistic Approach to Working with Singers
James Neilson Graham
Forest Row, Great Britain:
Temple Lodge Publishers, 2015
174 pages $31.00

The Creative Choir combines multiple areas of choral pedagogy, movement, and social insights into a thoughtful approach that reads like an interesting conversation with the author. James Neilson Graham's British roots are apparent in the syntax, and his vocation as journalist and writer is invaluable in sharing

his ideas with the reader. Additional comments, observances, and quirky remarks make for a thorough read that does not feel like a pedagogical tome but is a thoughtful sharing of mixed approaches.

The sixteen chapters are constructed carefully and include "The Rehearsal as Workshop," "The Role of Movement," "On Intonation," "The Phenomenology of Singing," and "Performance." Each chapter progresses from an idea into practical applications with over seventy drawings, musical examples, charts, and occasional pictures. Conductors and choral managers will find merit in this approach to the art of choral conducting that places considerable emphasis on the needs of singers. Graham states his two main influences for writing come from Emile Jacques-Dalcroze regarding movement, and Valborg Werbeck-Svärdström in relation to the voice.

This reviewer was drawn into the unique format, simplicity, writing style, and conversational tone, which includes scientific theory but encourages thinking about singing and conducting from several perspectives. The positive outlook does not seek to identify and remedy specific problems but rather addresses areas to explore and discover.

The author writes, "This book is an attempt to steer a path, perhaps a novel path, through the maze that is choral conducting… If you attend to the human and musical needs of the singers (vs. stubbornly going for a purely musical result), you may be surprised by the result. Letting go of the goal can sometimes be the key to finding one's way. It is all about thinking outside the box" (1-2). Further, he identifies that: "The aim (of the conductor/leader/teacher/manager) is to get things working smoothly together. My aim is to try to convey something of the texture, warp and woof of creative choir work and along the way draw out the threads that make up the garment, highlighting the patterns that give form to the material. The style mimics the reality" (5).

At the conclusion, Graham reveals his pathway iwnto and through singing experiences by way of several private and group vocal studies in Europe in his late thirties, which occurred after his initial work as a journalist and writer of short stories. His "eclectic array of influences" brought him to eventually writing about his observances with wisdom and humor, much of it self-effacing. The book bears a thorough reading and inclusion in an eclectic library for choral conductors and singers.

Susan Wilkes
Manchester, New Hampshire

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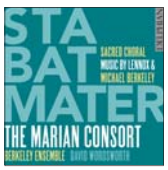
Recorded Sound Reviews

David Puderbaugh, Editor david-puderbaugh@uiowa.edu

Stabat Mater
The Marion Consort
Berkeley Ensemble
David Wordsworth, conductor
Delphian DCD34180 (2016; 60:59)

This CD features four separate compositions, three by Lennox Berkeley (1903–1989) and one by his son, Michael (b. 1948). It is interesting music crafted by a fine musical mind, whether by father or son. Lennox composed the bulk of the music—*Stabat Mater, Mass for Five Voices,* and *Judica me,* a setting of Psalm 43. Michael's contribution, *Touch Light,* was composed on a commission for the 2005 Tetbury Festival and in honor of a marriage.



The centerpiece of the CD is the ten-movement *Stabat Mater.* Composed for a unique combination of six solo voices and twelve instrumentalists, it was requested by Benjamin Britten, who wanted to take it on the 1948 tour of his operas *The Rape of Lucretia* and *Albert Herring.* It enjoyed several performances over the next few years then was forgotten until the late 1970s. It has rarely been reviewed, and this is its first CD recording. Although most movements are slow, the composer creates great interest by the repetition and sequencing of motives, some of which recur in several of the movements. The soprano solo, *Fac me plagis vulnerari* [Make me to be wounded], has the quickest tempo and one of the fullest accompaniments. There are three other solo movements for countertenor, tenor, and baritone, and the countertenor solo is particularly moving. While nothing resembles traditional harmony, this highly expressive, sometimes beautiful music is completely tonal. Emotional content of the text is conveyed without a hint of overstatement.

The other two works by the older Berkeley are from the last years of his life and are a bit more accessible for the average listener. Both excitement, as in the Gloria, and beauty, found in the Kyrie and Sanctus, mark the *Mass for Five Voices.* Both the *Mass* and *Judica me* have passages that remind one of the choral writing of Poulenc, who was instrumental in Berkeley pursuing composition as a career. The *Judica me,* the shortest work on the CD at seven minutes and nineteen seconds, is a fine work that would be accessible for many choirs.

Michael Berkeley's *Touch Light* is a celebratory duet for soprano and countertenor with string quartet. With a text by the composer, it features an often angular melody and an operatic climax. The singing of the Marian Consort is excellent and always in tune. Polyphonic lines come through cleanly and close harmonies are executed flawlessly. The Berkeley Ensemble plays its role without ever overpowering the voices.

This collection of seldom-recorded music comes highly recommended especially for conductors of advanced high school choirs, college, community, and church choirs.

Bob Chambers
Maryville, Tennessee

Helper and Protector: Italian Maestri in Poland
The Sixteen
Eamonn Dougan, conductor
CORO 16141 (2016; 67:32)

This intriguing recording highlights the little-known contributions of Italian Renaissance composers to the musical life of Poland, focusing specifically on music written by Italians serving Sigismund III Vasa's court in Kraków: Luca Marenzio (1553/4–1599), Asprilio Pacelli (1569/70–1623), and Vincenzo Bertolusi (c. 1550–1608), each of whom led the court ensemble at various points during Sigismund's reign

(1587–1632).

An ardent supporter of the Counter-Reformation, Sigismund began bringing Italian musicians to his court in 1594. Marenzio arrived in 1595 as *maestro di cappella* and served there until 1598. During his time in Poland, Marenzio composed a parody Mass for double choir, *Missa super Iniquos odio habui,* based on one of his own eight-part motets. Interestingly, in this polychoral Mass setting, each choir has the entire text, with the second choir echoing the first. Marenzio himself led a performance of this Mass in Warsaw on October 13, 1596. The Credo, Sanctus, Benedictus, and Agnus Dei movements were missing after World War II but were found after the fall of the Berlin Wall. This is the premiere recording of the complete work and includes a performance of the motet that served as the model for the parody Mass. This disc does an important service to the choral repertory by highlighting the output from an often-overlooked portion of Marenzio's career.

The other composers represented on this album may be less known than Marenzio, but their music is worthy of acclaim. After singing as a choirboy under Palestrina in Rome and later leading the Cappella Guilia, Pacelli moved to Kraków in 1602 to become *maestro di cappella* of Sigismund's court. He served in this capacity until his death in 1623. The album contains works from late in Pacelli's career, and each uses polychoral techniques. *Gaudent in caelis, Beatis estis,* and *Media nocte* call for three four-part choirs and organ, and *Christus resurgens* is for four-part choirs and organ. The third composer, Bertolusi, came to Poland with Marenzio in 1595 and stayed until 1607. Like the other composers, Bertolusi used polychoral technique. His settings of *Timor Domini, Sancta Maria, succurre miseris, Peccantem me quotidie,* and *Ave verum corpus* demonstrate impressive polyphonic technique in their long, seamless lines. For more about Pacelli and Bertolusi, consult the second album in The Sixteen's recording series featuring Polish choral music, *The Blossoming Vine: Italian Maestri in Poland* (CORO 16123, 2014), which contains additional works by these two composers.

Helper and Protector contains stunningly beautiful performances of this little-known repertoire. Eamonn Dougan, associate conductor of The Sixteen, led the ensemble for this recording. As one has come to expect from The Sixteen, this outstanding choir sings every piece with purity and musicality. It is also obvious that this entire project was well researched. Dougan worked closely throughout the process with scholar Barbara Przybyszewska-Jarmińska, one of the authors of the exhaustive *History of Music in Poland* (Warsaw: Sutkowski Edition Warsaw, 2001). She discovered the missing movements of Marenzio's *Missa super Iniquos odio habui* and completed the modern edition of the Mass used by The Sixteen. She also wrote the album's CD notes, which served as the basis of much of this review. Przybyszewska-Jarmińska's commentary is informative and much appreciated given how obscure this music is. The research that went into this project and the beauty with which the literature is performed combine to make this a highly desirable album.

John C. Hughes
Ripon, Wisconsin

Monteverdi: Vespro della Beata Vergine [DVD & Blu-Ray]
Monteverdi Choir
English Baroque Soloists
John Eliot Gardiner
Alpha Classics 705 (2014; 1:43:00)

In 1964, when Sir John Eliot Gardiner was an undergraduate student at King's College in Cambridge, he planned and conducted his first performance of Monteverdi's *Vespro della Beata Vergine.* Over the next fifty years of his distinguished career, he has continued to study, rehearse, and perform this monumental work. This 2014 live concert recording of the *Vespers* was performed at the Chapelle Royale de Versailles and features the Monteverdi Choir and the English Baroque Soloists, both ensembles having been founded by the celebrated conductor.

The soloists and instrumentalists alike present highly polished and appealing interpretations of their parts. The expressive performances by the soloists, many of whom perform their solos from memory, hint at the drama present in Monteverdi's operas. Intonation, clarity, crispness, and period-appropriate contrasts from the choral and period-instrument ensembles are incredibly refined and polished. Even spatial consider-

ations are made throughout the performance—several solo movements are performed from a variety of balconies throughout the concert hall. The cinematography is stunning: close-ups of soloists and instrumentalists, frontal views of Gardiner, and sweeps of the venue's architecture and artwork make the visual component of the performance highly engaging.

One of the benefits of DVD and BluRay discs is the variety of choices in the menu options. Unfortunately, that is where this collection fails to meet expectations. Both discs have very limited menu options: to play the performance in its entirety, to select individual movements, and to select audio options. With such a stunning location, it would have been nice to have an introduction or informative video tour of the venue. Given the amount of research Gardiner dedicated to the *Vespers,* a lecture on his studies would have been a fascinating inclusion. While the translations of each movement are included in the program booklet, it would also have been nice to have the option of subtitles throughout the performance. The cinematography and visual aspect of the performance is so beautiful and engaging that reading from the program booklet takes from the viewing and listening experience.

The program booklet provides much of the information that is lacking from the disc menu. Information is given regarding the history of the performance venue and Gardiner provides a narrative on his study of the *Vespers.* While the first language for the booklet is French, most information is translated into both English and German. Unfortunately, some information about the staff of the Center for Baroque Music of Versailles and the production crew is not translated from the original French.

When it comes to sound options, there are three: stereo, Dolby 5.1, and binaural. The program booklet heralds the use of a specialized recording system that gives the video a more realistic sound. Listeners are supposed to able to experience a more realistic performance experience, including delays of sound that would naturally occur in the performance venue when listening to the performance on standard headphones. After listening to the same segment multiple times using different headphones and changing the disc's sound options, it was difficult to discern a significant sonic difference. Overall, the sound quality is so high that even the stereo setting is crisp and clear. The one drawback for sound throughout the recording is the antiphonal soloists; the sound is muffled and lacks the same clarity the rest of the recording possesses.

Overall, this DVD and BluRay set is a must-have for not only those who intend to study the *Vespers* or who enjoy early Baroque choral music but for all choral conductors, performers, and lovers of choral music.

Jennifer Adam
Bowling Green, Kentucky

La Gloria di Primavera
Philharmonia Baroque Orchestra & Chorale
Nicholas McGegan, conductor
Philharmonia Baroque Productions
PBP-09 (2016; 2:18:36)

Most readers are likely unfamiliar with Alessandro Scarlatti's serenata, *La Gloria di Primavera* (The Glory of Spring). In his detailed CD notes, Bruce Lamott, the conductor of the Philharmonia Chorale, notes that the work, composed to celebrate the birth of Archduke Leopold, heir of the Hapsburg Empire, was critically

acclaimed at its premiere, but the unfortunate death of the infant Leopold just a few short months after his birth relegated the work to obscurity, and it has been rarely performed since then. This new recording—the only commercial recording available of the work—assembles a terrific solo cast, reduced forces of the Philharmonia Chorale (a quintet taken from their usual twenty-four singers), and the Philharmonia Baroque Orchestra playing on period instruments, led by Nicholas McGegan in a musically polished and stylistic addition to Scarlatti discography.

The plot centers around five characters: the Seasons, who are celebrating the arrival of the new ruler but cannot agree which should receive the most credit for his birth, and Jove, who is brought to judge which season is due the most credit for the birth of the new royal. Scarlatti's *serenata*—essentially an opera seria written to commemorate a specific event, such as a royal birthday—employs almost exclusively *da capo* arias throughout, sung by the five main characters. There are no weak links among any of the soloists, and most of the singing is superb. Mezzo-soprano Diane Moore (Spring) sings with musical versatility and style. Her "tempest" aria ("La tempesta già si desta,") is a highlight: her flashy, storm-filled coloratura is sung with brilliant clarity and sureness of voice, with inventive embellishments in the *da capo* sections.

Soprano Suzana Ograjenšek (Summer) displays a silvery brilliance both in her coloratura arias and those with a more lyric, tender style. Countertenor Clint van der Linde (Autumn) sings with mellow richness. His coloratura aria, "Corre l'onda vagabonda," is a spectacular display vocally and instrumentally, with the orchestra and Linde more than capable of meeting Scarlatti's

textual demands: "the wandering waves rush, fleeing the shore, and constantly return to increase the waters of the sea." Rising American tenor Nicholas Phan (Winter) performs with appropriate bluster, especially in "Gran Padre delle stelle," with brilliant *coloratura* throughout the aria. His most beautiful singing, however, occurs in the second-act aria, "Sull'orme de' grand'Avi," where Phan combines fluid lyricism with long, ornate melismas sung elegantly. Bass-baritone Douglas Williams (Jove) displays impressive range throughout, especially on his first aria in Part II ("Voglio in perpetua calma"), where he quickly ranges from F♯4 to F♯2 without losing any of the necessary vocal strength for his character.

The Philharmonia Chorus plays a supplementary role in this recording, joining the principal characters in selected choruses throughout. Out of the approximately sixty tracks, only eight are sung by this ensemble, and it is a testament to McGegan's sense of clarity and impeccable balance that the soloists and their quintet counterparts are never overmatched by the orchestra. At times, the Chorus members are used with the soloists in a *tutti/ripieno* style ("Pieno è già d'almo diletto"), where the Chorus interjects short, homophonic textures amidst the soloists' melismatic passages. The final chorus, "Ò bell'età dell'oro," is the only time throughout the piece that the full vocal and instrumental forces are employed, and it is a brilliant musical display regrettable only in its brevity relative to the entire *serenata.*

This recording will appeal most strongly to Scarlatti scholars and Baroque-period performance enthusiasts. Despite superb solo performances, the abundance of *da capo* arias and very few full ensemble pieces—without staging and other compelling visual elements to enhance the experience—makes this disc a bit tiring to hear repeatedly. Nevertheless, the attention to musical detail put into this recording by McGegan and Lamott, along with the high quality of singing from both the soloists and Philharmonia Chorus quintet, makes this a quality contribution to Scarlatti's recorded output.

Nathan Windt
Davenport, Iowa

Heinrich Schütz: Johannespassion
Dresdner Kammerchor
Hans-Christoph Rademann, conductor
Carus 83.270 (2016; 56:16)

This disc, the thirteenth volume in the Dresdner Kammerchor's complete works of Heinrich Schütz, features a new recording of his extended unaccompanied *Johannespassion* and three smaller works, two of which are world-premiere recordings.

Schütz's Passion settings provide a link between the Renaissance Passion settings of Byrd, de Rore, and Victoria, and the later Baroque Passions of Telemann, Handel, and J. S. Bach. Musically they split the difference between the two: more narrative and musically through-composed than the Renaissance settings but without the emotional drama, melodic arias, or extensive instrumental accompaniment of the late Baroque works. In Schütz's *Johannespassion,* individual voices present the narration and direct speech of the Passion characters in chant-like monody interspersed with short turba choruses setting the words of the various groups (the crowd, the Jews, and the chief priests). Rather than relying on harmonic progressions and emotional setting of the text to move the action and engage the listener, Schütz uses pitch relationships between the various sections of chant (especially the relationships between starting pitch, reciting pitch, and cadential points) and a careful focus on text setting

to highlight important points in the story and command the attention of the congregation. The result is a work of austere beauty, demanding and rewarding the listener's careful attention.

An extended unaccompanied work like the *Johannespassion,* and especially one so reliant on solo voices, brings practical issues to the fore. In this case, a tenor who can shine in the Evangelist role is essential. This singer must be able to conversationally perform that much chant and possess an excellent ear, keeping the work in tune and on pitch throughout. They must also maintain the work's emotional core, and Jan Kobow does a fine job of this on the recording. The turba choruses, while not technically difficult, require extensive work on the transitions into and out of the solo chanting, and the chorus needs the ability to maintain focus during long periods when it is not singing.

The performance by the Dresdner Kammerchor, under Hans-Christoph Rademann, is superb. Diction is crisp, and great attention is paid to Schütz's careful text setting. The various solo voices clearly relate the narrative, while the choruses project just the right amount of intensity, letting text repetition, word stress, and phrasing carry the story and meaning of the words.

As with most St. John settings, the issue of the anti-Semitism of the text hovers in the background throughout. Oliver Geisler mostly ignores this detail in his CD notes, going so far as to mention the "perfidious strategies" of the Jews and describing their first choral entrance as "conspiratorial" and "serpentine." Public performance of the work will benefit from a more thorough examination of the historical context of these texts, and careful consideration of how we as conductors and performers can present them to our communities in a responsible and thoughtful way.

The recording's additional works are of note as well. A complete setting of Martin Luther's Deutsche Litanei (1529), and the gospel dialog *Ach Herr, du Sohn Davids* are newly attributed to Schütz and are recorded here for the first time. The third piece, the communion motet *Unser Herr Jesus Christus in der Nacht,* is a lovely example of Schütz's unaccompanied double-choir writing.

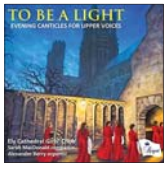
This is a fine recording of a compelling and rarely performed or recorded work. That the choir is from Dresden, where Schütz worked for over forty years, only strengthens the connection between the singers and the music.

Marc Falk
Iowa City, Iowa

To Be a Light: Evening Canticles for Upper Voices
Ely Cathedral Girls' Choir
Sarah MacDonald, conductor
Alexander Berry, organist
Regent Records REGCD477
(2016; 79:39)

This disc is the latest addition to Canadian-born conductor Sarah MacDonald's prolific discography and a notable addition to the available recordings by the Ely Cathedral Girls' Choir. This recording captures the iconic English choral sound in a unique sonic package—that of eighteen 9- to 13-year-old girls who manage to sound like a robust choir of 40.

Included on this recording are eleven settings of the Anglican evening canticles (Magnificat and Nunc dimittis) in a range of compositional styles. Given that most of the works are by living composers, there is a welcome freshness to the music included here. Among the contemporary settings, those by Malcolm Archer, Cecilia McDowall, Wayne Marshall, and Peter Aston are highlights. The choir also offers sonorous, fine-tuned performances of more traditional settings by English composers William Henry Harris, Herbert Howells, and Bernard Rose.



MacDonald's selections fit this choir well, as they allow the ensemble to demonstrate a remarkable degree of vocal and musical sophistication. Their tone is both strong and flexible throughout the recording. Admirably, MacDonald has not simply assembled a collection of transposed settings of services intended for male choirs; rather, she includes works composed specifically for girls' choirs. This choice allows the listener to hear the nuances of the ensemble's tonal palate (and, thankfully, the utter absence of an unpleasant vocal quality).

One particularly adventurous choice on MacDonald's part is the

setting by Wayne Marshall, an English composer strongly influenced by American jazz. The organ takes on a jazz piano-like groove, while the choir enjoys Ellington-esque melodic lines and chord progressions. The result is both cognitive dissonance and fascination, making it hard not to imagine hearing the piece in the formal context of an Anglican Evensong. While the choir could perform this setting with even more expressive freedom—especially at moments intended to sound improvisatory—the jazz harmonies shimmer and show an entirely different side of the ensemble. The exuberant spirit of the young singers on this recording leaves one wanting to hear more and to see Sarah MacDonald in action.

Laura Wiebe
Columbia, Missouri

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