Official Publication of the American Choral Directors Association

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CHORAL JOURNAL

JUNE & JULY 2018



Beyond the Repertoire: Incorporating Contemporary A Cappella Process into the Secondary Choir

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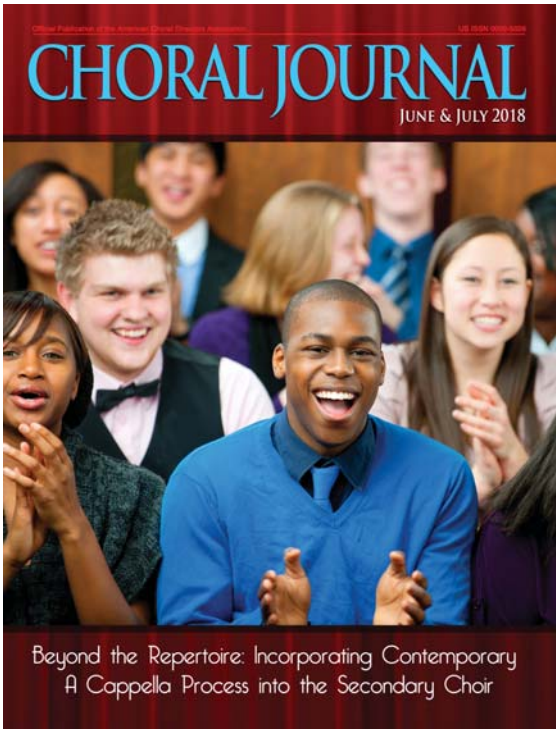
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On the Cover This month's cover represents the use of contemporary a cappella in the classroom and performance, which often comprises smaller numbers and shows students being active.

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

The *Choral Journal* (US ISSN 0009-5028) is issued monthly except for July by the American Choral Directors Association. Periodicals postage paid at Oklahoma City, Oklahoma, and additional mailing office.

POSTMASTER: Send address changes to Choral Journal, 545 Couch Drive, Oklahoma City, Oklahoma 73102.

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>. Copyright 2018

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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

All Day ACDA

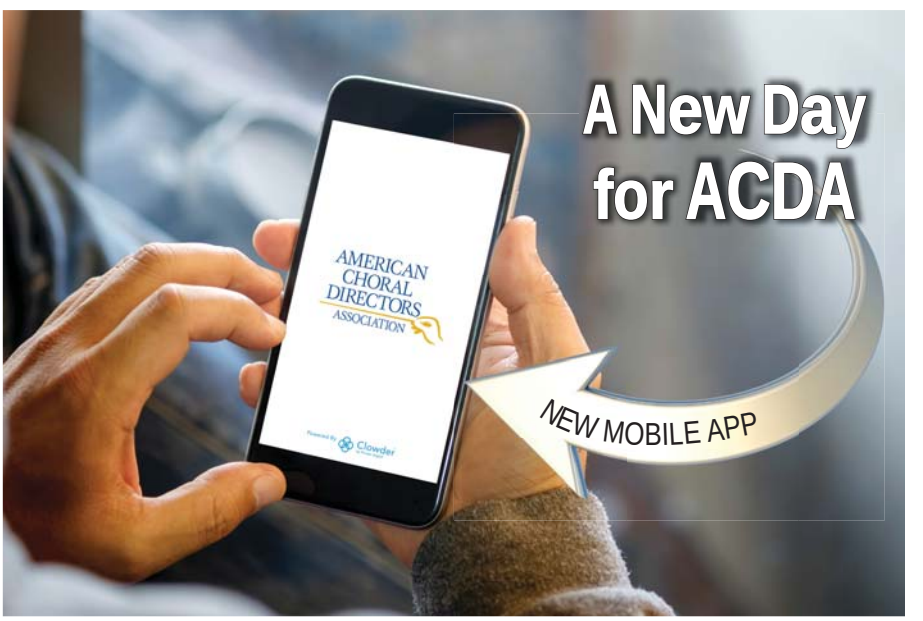
For years it has been my hope to bring the resources of ACDA to our membership on a routine, even daily, basis. The hundreds of articles, interest sessions, opinion pieces, commentaries, recordings, research documents, job boards, mentoring opportunities, concert opportunities, publications, and archival holdings curated by the American Choral Directors Association call for a wider audience.

ACDA's purposes have this as a goal: "To disseminate professional news and information about choral music"; for decades, conferences and publications helped us fulfill that purpose. The advent of websites, followed by social media platforms, opened new possibilities for distributing professional choral information.

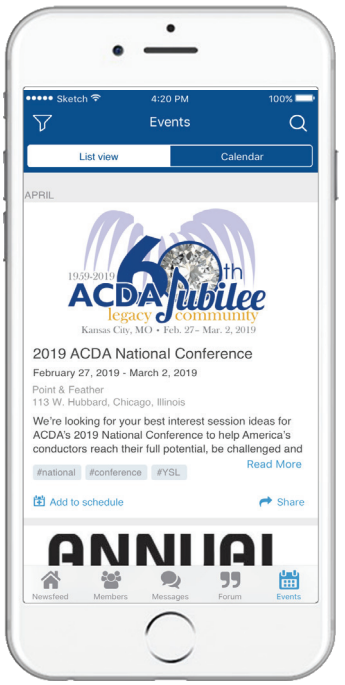
Now, a new day has arrived for ACDA and for our membership. This is the vision:

> ACDA will keep you in the know on all things choral. You will receive the latest choral news, be inspired by insightful choral blogs, you can post your concert on the ACDA calendar and find others in your area, you can browse conference offerings, and you can create your personal event schedule. And, within the safe environment of ACDA membership, you can interact with other conductors.

Does all of this sound interesting to you? It is now possible through your smartphone. **ACDA's new mobile app has just been released**, and I am certain you will want to go now to the Apple Store or Google Play Store and download it for free. We have started from scratch with this app and de-



signed it based on the issues that you have told us are important to you—and, of course, industry best practices in apps and internet safety. Here is what you will find:



- Get a curated newsfeed with the latest choral news, updated constantly.
- You can "like," bookmark, comment on, and share news posts.
- Be the first to learn of new ACDA events and offerings.
- Post your concerts on an event calendar and find performances by date and place.
- Review ACDA conference offerings and create your own personal schedule.
- Interact with other conductors and choral students in topic-based conversations and private messaging.

(continued on the next page)

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

Top 5 Strategic Iniatives for June & July



1. Leadership Conference Planning and Training on IMIS Database
2. Planning for 2019 60th Anniversary National Conference/Kansas City
3. Summer Conferences (ACDA, Montreat, IFCM)
4. New ACDA mobile app implementation
5. Overhaul of membership renewal process

What's on Tim's iPad?



Killers of the Flower Moon
David Grann

A Counterintuitive Approach to Living a Good Life
Mark Manson

What's Tim's Latest App?



American Choral Directors Association app (new)

What's Tim Listening to?



Peter Warlock
As Dew in Aprylle
Gabrieli Consort; Paul McCreesh

Bohuslav Martinu
4 Písně o Marii (4 Songs of Mary), H. 235
Danish National Vocal Ensemble, Marcus Creed

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

From the EXECUTIVE DIRECTOR

(continued from the previous page)

- Filter your member directory by chapter or region.
- Renew your ACDA membership from the convenience of your phone.

Finally, we have a way to help you access what you are interested in when you need it! With this new tool, we are working with Clowder, a state-of-the-art, proven app developer that offers more than conference information and support; it takes the best of ACDA news, information, and benefits and brings them to your fingertips.

Newsfeed. From news to inspirational choral ideas, you can greet each day—each choir break—with information tailored especially for choral professionals.

Find Your Peers and Communicate. You can easily find, communicate, and engage with other ACDA members in topic-focused forums or private message.

Performance and Festival Calendar. You can list your performances on the event calendar and find choral concerts in your area or by date.

Conference App. Have all of the benefits of conference programs, creating your personal schedule, and live streaming.

Manage Your ACDA Membership. You will be able to check and update your membership information and profile and renew your membership all inside the app.

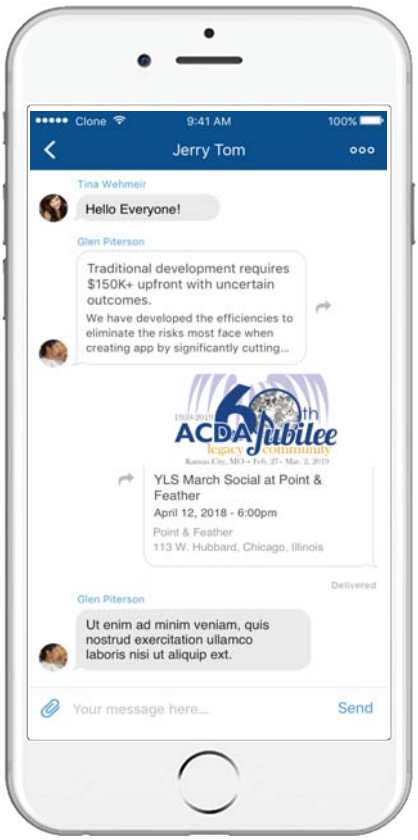
Ready? Visit your app store and download this free app. It is ACDA, brought to you all day, every day.

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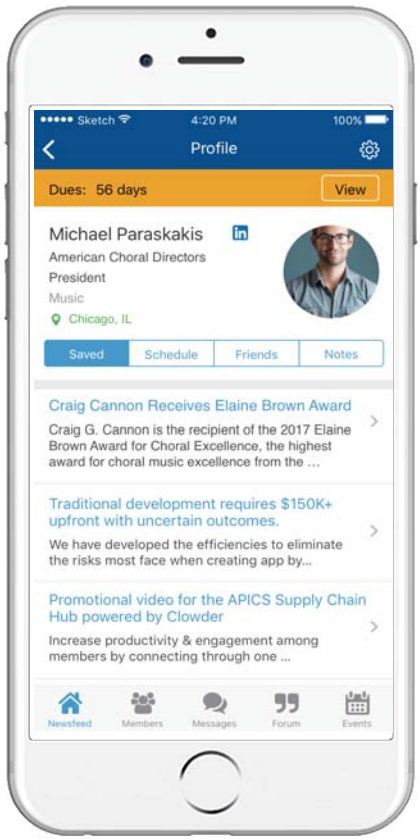
Newsfeed



Member-to-Member Communication



Manage Membership



From the ADVOCACY AND COLLABORATION STANDING COMMITTEE CHAIR



Robyn Lana

ACDA is putting new energy into the future of our organization with the establishment of seven standing committees, comprising 4-5 members who are regularly working to serve our membership. The Advocacy and Collaboration Standing Committee is focused on two areas that must be a daily part of a choral director's life and are essential to choral programs' continued existence in our schools, churches, and communities.

Arts have great impact on our communities financially and culturally. Advocacy is an essential part of our craft and must not be left to someone else. It is every day, elevator speeches, and focused projects. Defined as speaking or writing in favor of something, supporting by argument, and recommending publicly, who better to live a life of advocacy but the choral educator?

Collaboration is less daunting by definition: to work, one with another; to cooperate. Choral art, at its best, is highly collaborative. The obvious is simply within group singing, but collaboration goes beyond that to sharing with other ensembles, musical artists, visual artists and dance, soloists, guest conductors, sharing unique stages, and experiences all using our most personal instrument. Extending collaboration further, choirs are collaborating with service organizations, exploring diversity through collaboration, supporting others in need often through project specific work.

ACDA collaborates with NAfME, Barbershop Harmony Society, and many other organizations. ACDA's Advocacy and Collaboration Committee has specific projects with Chorus America and Opera America, which will serve the members of ACDA and the choral community at large.

Do you have an advocacy or a collaborative project that worked well? Tell us your story. Connect with the Advocacy and Collaboration Committee through our private Facebook page, "ACDA Advocacy and Collaboration," or by emailing me directly: rrlana@cincinnatichoir.org. Watch for columns to appear in the *Choral Journal.* Together, we will continue to keep choral arts a vibrant part of the American culture.

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Karen Bruno (Lawrence Academy of Music Girl Choir, Appleton, WI)
Emmy Williams Burch (RISE Choraliers, Savannah, GA)
Joe Cerutti (Barbershop Harmony Society, Alexandria, VA)
Anthony Trecek-King (Boston Children's Chorus, Boston, MA)

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From the EDITOR


Amanda Bumgarner

The current June-July issue you are reading completes Volume 58 of *Choral Journal*. I would like to especially thank Scott Dorsey for his continued work on the *Choral Journal* index. The single-year index for Volume 58 is printed on pages 78-87 of this issue. The full annotated index is a resource I use daily and recommend to anyone searching the archives of *Choral Journal*; you can find the index in its entirety online at acda.org/choraljournal. There is a wealth of information and scholarship available, and I hope to highlight some of that for you over the coming 2019 ACDA anniversary year with special "throwback" sections of each issue.

This June-July issue contains another installment from Hallelujah, Amen!, our section focused on Music in Worship. This is a quarterly section that appeared for the first time as a focus issue in the June/July 2016 issue. Contact Terre Johnson (tjohnson@hbu.edu) with questions or submission information for this area.

The article in the Rehearsal Break column will likely be of interest to many of our readers. Chris Maunu, high school R&R chair for Colorado ACDA and finalist for the 2018 Grammy Music Educator Award, shares on the topic of choral elitism: what it is and what we should do about it. He writes in the introduction: "We spend a great deal of time listening to great recordings and performances to shape our personal understanding of what constitutes high artistry. At the core, this is not a negative thing… Elitism shows up in what we say to each other or about one another, how we assess each other's work, how we view the various levels of musical education, and our general attitude and arrogance about the various aspects of our profession." I would love to hear from readers on this topic as "Letters to the Editor" should you have feedback or stories to share on this timely and important topic.

There are a number of association-related events and ads in this issue, including a call for nominations for the Robert Shaw Award (page 8), honor choir audition information for the 2019 ACDA National Conference (pages 54-56), and information on the Julius Herford Prize (page 57). Please also note a call for *Choral Journal* Editorial Board Members is on the next page. Over the next two years, we will have several openings on the board. Please consider submitting an application for this position and email me at abumgarner@acda.org with any questions.





Call for *Choral Journal* Editorial Board Members

Over the next two years, there will be openings on the *Choral Journal* staff for Editorial Board members. Editorial Board members are responsible for reviewing article submissions while offering input and suggestions for the workings of *Choral Journal.*

Criteria

Editorial Board members must have strong research skills and knowledge of a variety of topics related to choral conducting and pedagogy, music history and theory, vocal pedagogy, choral music education, world music, conducting performance, choral repertoire, and rehearsal techniques. A member need not have expertise in all of these topics but must have a wide range of knowledge. Editorial Board members will communicate directly with the *Choral Journal* editor and will meet every other year at the ACDA National Conference.

Choral Journal Editorial Board members are volunteers recommended for a four-year term and may be reappointed once, for a maximum of eight years.

A letter of application, including a vision statement and resume, are due by **June 30** to Amanda Bumgarner, ACDA Publications Editor, abumgarner@acda.org. There will be a review of applicants by the Publications Editor and our current editorial board. Recommendations will be given to the Executive Committee for overview.



Letters to the **EDITOR**



In response to the Executive Director column in the February 2018 *Choral Journal*:

I am a retired public school choral director, having worked for 33 years in the St. Mary's County (Md.) Public Schools. I retired in 2003 but maintained my job as choral director at a church. Several years ago I resigned that position but still worked as music director for the St. Mary's Co. summer stock theater program. Last summer I resigned from that position that I had held for 19 summers. I decided it was time for me to sit back and rest.

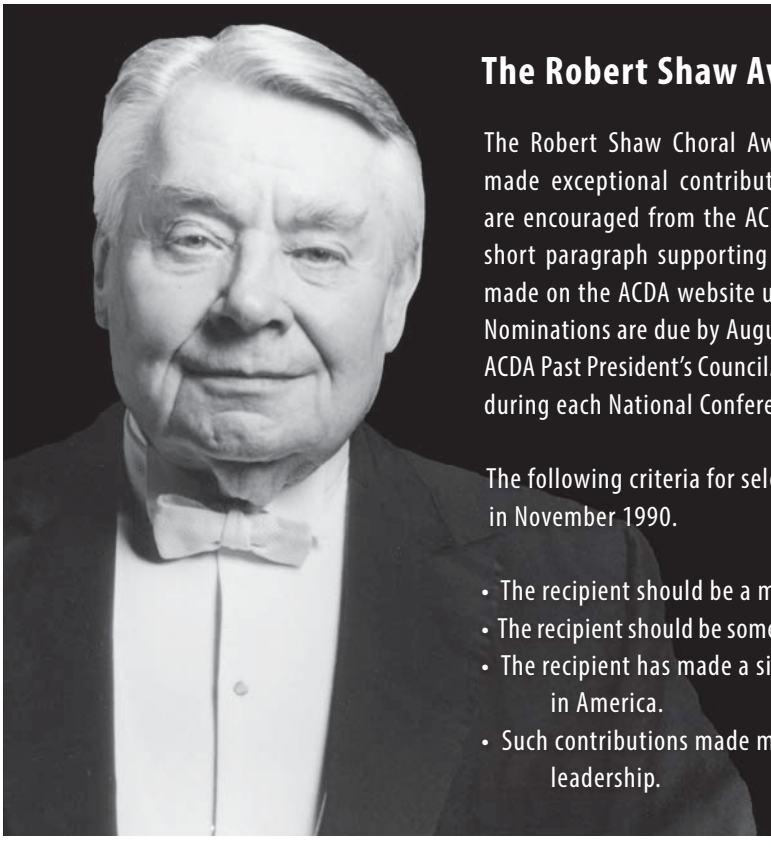
Then I received an invitation to conduct an Encore Chorale in Southern Maryland. Encore is a choral program for older adults aged 55 or older. There are Encore chorales throughout the DMV region. There are chorales in Denver, Chicago, and recently our newest chorale started in NYC. Last May we celebrated the tenth anniversary of Encore by filling the stage at Constitution Hall in Washington D.C. to present a gala concert. In December 2018 the chorales combined to put on a wonderful concert at the John f. Kennedy Center.

As I mentioned earlier, I came out of my self-imposed retirement to conduct this group in So. Md. and it has been a pleasure. In your article you mentioned a taxi driver who said you worked in "an ancient art." I feel exactly like you said in your article, "Can we also be grateful for those who give people something to live for by bringing beauty and meaning for living?" As I grow older and stop the frantic schedule I once kept, several people have asked me if I ever regretted choosing choral music as my profession. I can answer with an emphatic, "No regrets!"

Just as I always had an encore in my pocket when I worked in the schools and churches, I feel the Encore organization is providing an encore for singers to continue to participate in choral music for as long as they desire.

Thanks for writing your article. I really appreciate the *Journal*. If you get a free minute, please check out the Encore website www.encorecreativity.org. It is all due to our founder and artistic director, Jeanne Kelly.

Thank you,
Stanley Hoopengardner
Hollywood, MD



The Robert Shaw Award Call for Nominations

The Robert Shaw Choral Award will be given to a choral leader who has made exceptional contributions to the art of choral music. Nominations are encouraged from the ACDA membership. Nominations should include a short paragraph supporting the nominated candidate. Nominations can be made on the ACDA website under "About" and "Awards & Competitions." The Nominations are due by August 31, 2018. The recipient shall be chosen by the ACDA Past President's Council. The Robert Shaw Choral Award will be presented during each National Conference.

The following criteria for selection were approved by the Past President's Council in November 1990.

- The recipient should be a member of ACDA (though there may be exceptions).
- The recipient should be someone whose primary career is/was in the United States.
- The recipient has made a significant contribution to the cause of the choral art in America.
- Such contributions made may have been through teaching, conducting, or leadership.

PERFORMANCES

Kansas City Chorale
Seraphic Fire
Lorelei Ensemble
Voz en Punto (Mexico)
Nairobi Chamber Chorus (Kenya)
Incheon City Chorale (S. Korea)
St. Stanislaw Girls' Choir (Slovenia)
Tallahassee Community Chorus
Kansas City Symphony &
Symphony Chorus
...and many more!

HONOR CHOIRS

Children's
Emily Ellsworth, conductor

MS/JH SATB
Derrick Fox, condcutor

HS/Collegiate SSAA
Sandra Snow, conductor

HS/Collegiate TTBB
Jefferson Johnson, conductor

AND MORE!

Legacy Directors Chorus

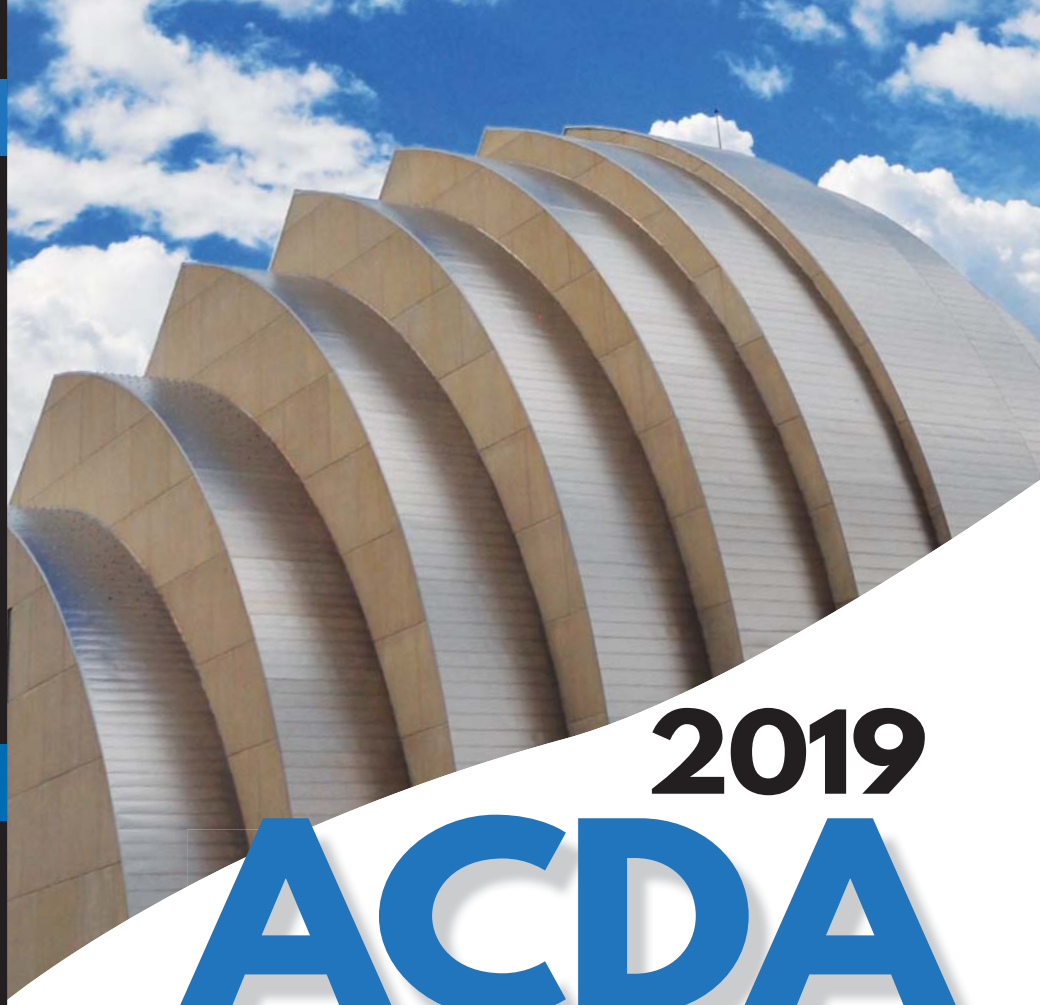
"A Journey Through ACDA History"

Pre-Conference "Welcome to KC" event
on Tuesday evening featuring:
Kansas City BBQ
Allegro Choirs of KC
Heartland Men's Chorus
Kantorei

Interest Sessions & Exhibits

Conference Hotel:
Kansas City Marriott Downtown

The Kauffman Center
The Folly Theatre
Cathedral of the Immaculate Conception
Grace and Holy Trinity Cathedral



2019 ACDA National Conference






KANSAS CITY, MISSOURI

FEBRUARY 27 - MARCH 2

1959-2019 60th ACDA Jubilee
legacy community
Kansas City, MO • Feb. 27– Mar. 2, 2019

WWW.ACDA.ORG

BEYOND THE REPERTOIRE:
INCORPORATING CONTEMPORARY A CAPPELLA PROCESS INTO THE SECONDARY CHOIR

JACOB BERGLIN

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PhD Candidate, Music Education
Northwestern University
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Photo Credit: Katherine Hennessy, Kate and Company

In the past decade, contemporary a cappella music has shown an increased and steady popularity in our choral classrooms. Due, no doubt, to the influence of shows and movies such as *Glee, Pitch Perfect,* and *The Sing-Off,* a quick search through your preferred sheet music website will demonstrate the demand for popular music arranged in a choral style. Despite this demand, and the benefits of a cappella choral singing in a variety of styles,[1] research indicates that college faculty hold a somewhat negative opinion of contemporary a cappella singing.[2] This opinion is not shared by college students, many of whom leave curricular choir after high school, choosing instead to join collegiate a cappella ensembles.

While programming commercial contemporary a cappella repertoire in the secondary choral classroom can be a successful way to encourage student engagement, does beginning and ending at repertoire selection do justice to the contemporary a cappella style? More importantly, by programming, rehearsing, and performing these songs exactly like we might rehearse a renaissance motet, are we missing an opportunity to develop skills in our students that might contribute to lifelong music making? Could we, instead, use the collegiate contemporary a cappella ensemble not simply as a place to find repertoire, but a place to find skills that might transfer to the secondary choral classroom?

In the secondary classroom, there is room for contemporary a cappella as both a product *and* a process. Contemporary a cappella comes from a long tradition of musical styles that are rigorous, musically independent, heartfelt—and yes, fun—and incorporating these traditions into the choral classroom can help develop singers who are stronger, more engaged musicians. High school students who explore contemporary a cappella beyond simply singing the pop a cappella chosen by their directors—who transcribe and arrange, who choose repertoire, who lead rehearsals, and more—will be more prepared for future music making, with and without a director. The skills students gain from rehearsing contemporary a cappella in an authentic way can transfer to a variety of choral styles and may increase the likelihood that students continue to sing after high school. What follows is a plan for incorporating the *process* of contemporary a cappella into the high school choral experience. First, though, it might be helpful to provide a brief background on the roots of the contemporary a cappella phenomenon.

Why Contemporary A Cappella? A Brief History

While contemporary a cappella differs in many ways from secondary school-based choral music, examining the foundations of the style and how it has developed offers a blueprint for its use in school choral spaces. Though contemporary a cappella may seem like a recent phenomenon,[3] the roots of the tradition stretch back more than a hundred years. Originating in the men's glee clubs of the Ivy League colleges in the 1850s,[4] individual choice was always an important factor, as well as the combination of musical and social goals—small, self-selected groups of peers would meet after the large group rehearsal finished and, often in a bar or other social setting, continue singing together. These groups would become more permanent over time and, in the case of groups like the Yale Whiffenpoofs, exist in some form or another to this day. Other groups were less permanent, springing up and fading away as founding members graduated from college.

While these collegiate social singing groups did perform classical repertoire, a focus on the popular music styles of the day helped to develop the Barbershop style popular beginning in the 1920s—a style preserved by organizations like the Barbershop Harmony Society and the Sweet Adelines.[5] The popularity of doo-wop in the 1950s and '60s brought with it a resurgence of collegiate ensembles, as groups like the University of Michigan Friars and the Tufts Beelzebubs formed and continued the tradition of combining classical and contemporary music in a peer-led music-making style.

It is difficult to pinpoint exactly how many contemporary collegiate ensembles exist at any one time, but what *is* clear is that the rising popularity of the internet in the 1990s contributed heavily to an a cappella "boom" that continues to this day. The work of Deke Sharon—member and music director of the Beelzebubs in the early 1990s—and his contemporaries, and the advent of resources such as the Contemporary A Cappella Society (CASA) website and the Recorded A Cappella Review Board (RARB) forums allowed groups to share recordings and arrangements virtually, instead of relying solely on traveling to each other's campuses—and the US Postal Service—as a way to learn what other groups were doing. By one count, there are as many as 900 a cappella groups operating at any one time in the United States, all making music without a permanent "director" who chooses the repertoire and runs the rehearsal.[6]

The few research studies into current contemporary a cappella that exist focus similarly on the collegiate a cappella ensemble and primarily use ethnography to describe the experiences of one ensemble at one school at one time. Still, there are lessons to be learned about the value of a cappella to the members of the ensemble. One author observed the "Accafellows," uncovering the ways in which culture, fraternity, and other concepts manifested to create a group that valued both the social *and* the musical aspects of participation in an ensemble.[7]

> **"Building an aural vocabulary through transcribing by ear is an important skill to develop on the way to becoming a more fluent arranger.**

In a similar case study of "Significant Others," a women's a cappella ensemble at Northwestern University, I observed a democratic leadership structure that stressed accountability to each member of the ensemble.[8] The group made nearly every decision, and, in fact, eleven out of the sixteen members of the ensemble held an elected leadership position, from president and music director to publicity and social "chairs." Even in studies focused on high school a cappella groups, members reflected on their experiences in a variety of a cappella settings, from curricular to extracurricular offerings.[9] They stressed similar themes of individual talent and group bonds, and the combination of social and musical elements—a balance that may be easier struck in contemporary a cappella ensembles than in traditional choral groups[10]—into a product that allows for each member to contribute their unique skills for the good of the group.

Sadly, students with extensive contemporary a cappella experience in secondary school are the exception. Outside of performing commercially arranged contemporary works, many choral music students graduate high school with very little experience choosing repertoire, arranging music, identifying and addressing errors in rehearsal, and other music-making skills. Out of the six-

teen members of Significant Others, only one member had experience arranging prior to entering college. At colleges with strong traditions of campus singing, however, there may be more students participating in this contemporary a cappella music making than there are enrolled in curricular choral offerings. Students at these schools, for one reason or another, choose to stop participating in one form of choral singing and continue in another. They are organizing, they are arranging, and they are rehearsing without an older, permanent leader. They are identifying as musicians despite not pursuing music as a career path.[11] Secondary choral educators have an opportunity to cultivate opportunities for students that will develop skills like arranging, choosing repertoire, and rehearsing, and connect these skills to the multiple ways students choose to make music after high school. This exploration of the contemporary a cappella can begin with becoming more comfortable with arranging ourselves.

Step 1: Arranging For Your Choir

While it is beyond the scope of this article to offer a complete introductory course in arranging contemporary a cappella for school choirs, the practical section of this essay begins with a brief overview of how—and why—you should consider arranging popular songs in contemporary a cappella style for your choirs. There are quite a few resources available that will provide music theory, written and audio examples, and other tips for those looking for more information on arranging,[12] but briefly, arranging in a contemporary style is often broken down into these three methods:

Transcription

In much the same way a student saxophonist learning to solo in a jazz style might listen to and notate a John Coltrane solo, many great arrangers first become more comfortable with arranging contemporary a cappella by listening to and notating pre-existing arrangements. Often educators might be tempted to skip this step, choosing instead to go right to a pre-arranged sheet-music site, or to attempt a full arrangement from an original recording or piano-vocal score. To be sure, many of the reasons for avoiding aural transcription are completely valid. The process can be time-consuming and music teachers are often juggling a variety of responsibilities. While aural transcription is a part of many collegiate musicianship/aural skills classes, it isn't a commonly practiced talent—many teachers may not have stretched these muscles in some time. There is real benefit, however, to building an aural vocabulary and getting comfortable with the contemporary a cappella style in your notation software of choice.

There are numerous high-quality arrangements on a variety of streaming video and audio sites: to begin, find something that piques your interest—or a song your students choose—and begin listening. Each time you listen to an arrangement provides another opportunity to hear more of the intricate details, so repeated listening is recommended. You might choose to listen to the song multiple times over the course of a long weekend, or "live with" the song by listening to it once or twice every morning on the way to school. As you listen, it might be helpful to sketch a structure for the arrangement: which part sings what, when? How are the voices grouped? What gets cut from the original? What gets added? Once the arrangement is "in your ear," begin notating the arrangement as you hear it. Frequently with aural transcription, the ear might hear the outer voices most prominently—start by notating the entire melody or bass line, or by working in sections. Often, the inner voices are the most difficult to hear. Think horizontally, grabbing onto the timbre of a particular singer's voice—college a cappella groups and professional contemporary ensembles often feature one member per part. As an alternative, think vertically—given the outer voices and the quality of the chord, what are the other notes *likely* to be? A combination of horizontal (part-by-part) and vertical (chordal) thinking will often provide the best chance at success in transcribing. Building an aural vocabulary through transcribing by ear is an important skill to develop on the way to becoming a more fluent arranger. Even choosing a small section of an existing a cappella arrangement to explore in this way can strengthen one's ability to arrange in a contemporary style.

Adaptation

While there are a variety of names for this intermediate step, from adaptation to hybrid names like "transanging," the concept remains the same: working from

an existing a cappella arrangement and changing certain elements to fit your ensemble. The possibilities for adaptation are numerous: an arrangement originally written for a TTBB ensemble might be adapted for a mixed group, parts might be simplified, or entire new sections might be added. The important distinction here is that, as with transcription, the arranger is working from a pre-existing a cappella arrangement rather than from the original song. This pre-existing arrangement might be one that you've transcribed using the suggestions in the previous section or one you've acquired in sheet music form. Many professional arrangers will grant access to their "back catalog" of previous arrangements, and most are willing to permit changes to the original arrangement, provided they are given attribution. This can be another way for busy choral teachers to begin to explore contemporary a cappella arranging without having to devote hours of time to creating a song from scratch.

Contemporary a cappella arrangements of current pop songs are most often arranged for—and by—student-run collegiate musicians with more developed voices, so one of the most frequent first steps will be to adjust the key so lower bass (or alto) voices can sing the original part as written. Obviously, this may create range issues in other parts, so the task of adjusting the range of the piece may be more difficult than simply transposing it upward. Other ideas to explore in the adaptation stage include distributing the melody among the voices in the choir (collegiate arrangements often feature individual soloists) or featuring sections of the choir (soprano/alto, or tenor/bass). The listening process can be an opportunity to identify the necessary changes to adapt the arrangement to fit your ensemble.

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Arranging

In the final method—the full arrangement—the arranger works from the original song rather than from a pre-existing contemporary a cappella arrangement. Again, this process begins with focused listening over a period of time. Julie Davis, the choral teacher at Maple Street Magnet School for the Arts in Kalamazoo, MI, performs a contemporary a cappella arrangement with her combined, 200+ voice choirs each spring. For her, the song selection and listening process begins in the fall, as she works with students to identify a song with a fun, positive message that will work for her ensembles. She begins listening, as time permits, over the course of the fall and winter, and then starts to compile the arrangement for rehearsal in the spring.

As you listen to the original, you may find a particular section of the song, or a particular lyric, sparks an idea. Begin by sketching these structural ideas, and then work aurally—or from the piano/vocal score if one exists—to begin arranging. Ms. Davis first uses a Song Map (Table 1) to visualize the structure of the original song and to write down initial arranging ideas. For instance, while collegiate a cappella arrangements often feature one soloist singing over a background harmony, it can be more effective—not to mention more interesting for middle and high school musicians—if the melody moves from part to part throughout the song. Popular vocal groups like Pentatonix and Home Free even manage to feature bass section soloists, to great effect. Using a Voicing Map like the example provided in Table 2 on page 16 can help organize your ideas as you begin arranging, providing a visual way of making sure the arrangement is fresh and interesting.

Many contemporary a cappella arrangements also feature vocal percussion. While it is possible to notate a vocal percussion part, this can be an extremely challenging endeavor. Instead, notes in the score about the type of vocal percussion ("Steady Rock Beat") or entrances and exits ("VP Out Here") can simplify the process for the arranger and for the student vocal percussionist. Asking choir members to identify peers (or members of

Table 1. Contemporary A Cappella Song Map *Created by Julie Davis. Blank template available upon request.*

Song Title: "Thunder" by Imagine Dragons (Key of C) Voicing for Arrangement: SATB

Section/ Time on Recording	Measures	Notes on Original	Ideas for Arrangement
Verse 1 0:00	1-8	-snaps -simple bass line -unison melody -some instructional melody	-add an intro? Start with just beatbox? -let melody jump around among voice parts -oh or dm for bass line
Chorus 1 0:22	9-16	-treble first with echoes -then choral with echo -louder bass line	-double bass line at octave? Tenors? -high voices only on "thunder" for first 4 measures -second 4 measures: big chord on "thunder" -3 stomps on risers x2
Transition 0:46	17-18	-thunder on chord x2 -faint bass line -faint thunder	-repeat the chord on the chorus twice, fading the second time -bass line goes back to sustained dm
Verse 2 0:51	19-26	-same basic structure as verse 1, but with new words -some new harmonies -builds ah at the end of this verse	-start unison SAT -move to harmonies on "Who do you think you are," including bass -jump melody around among voice parts at "say you're basic" -bass gets melody on "now you're clapping in the nosebleeds" and SAT builds on ah leading into chorus
Chorus 2 1:14	27-34	-exact same as chorus 1	-repeat chorus 1 exactly -perhaps write a more active bass line for this chorus?
Bridge 1:37	35-42	-guitar (?) distortion -pretty melody x2 (builds at end)	-start quietly, treble on oooh, bass on ooh
Chorus 3 2:00	43-52	-first 2 m. drop bass and percussion -more ohs -very faint "never give up" in the background	-first 2 m.: drop beat box, SATB on the "Thunder" chord from chorus 1 -add ah in background -add "never give up" - maybe each voice part gets to perfrom it once?
Outro 2:28	53-end	-first 4 m.: guitar + first half of chorus 1 -second 4 m: same as usual chorus + ohs building to end	-find a way to shorten the outro? -maybe just build the oh at the end of part of chorus 3?

the school community) who can do vocal percussion (or "beatbox") may be the quickest way to filling that need—and may lead to the discovery of new talent inside *and* outside the choir. Using written guides[13] and consulting video resources, and letting students experiment with vocal percussion sounds can also provide an opportunity for students to explore vocal percussion. In my experience observing college students learn and practice a vocal percussion part, however, I noticed a process that was surprisingly solitary. Beatboxers often stepped away from rehearsals at the beginning stages of note-learning and began to work out authentic drum sounds while following the arranger's basic markings, accompanied with the original track and a pair of headphones.

In a full arrangement, you are only limited by your imagination and the constraints of the human voice. (Those constraints are fewer than one might think, as demonstrated by vocal ensembles like Roomful of Teeth or vocal-only albums by popular musicians such as Billy Joel, Todd Rundgren, Bobby McFerrin, and Björk.) This flexibility allows for memorable, enjoyable, and challenging repertoire that students will look forward to rehearsing and audiences will enjoy. As you get more comfortable arranging contemporary a cappella for the

Table 2. Sample Voice Mapping for *Thunder* by Imagine Dragons

Created by Julie Davis. Blank template available upon request.

	Verse 1 m. 1-8	Chorus 1 m. 9-16	Transition m. 17-18	Verse 2 m. 19-26	Chorus 2 m. 27-34	Bridge m. 35-42	Chorus 3 m. 43-52	Outro m. 53-end
Soprano	m. 1-4: snaps only m. 5-8: add light oh, doubled at octave	m. 9-12: echoes m. 13-16: split into chord, soprano on top 2 notes						
Alto	melody in m.1, 2; rest 3, 4 melody in m. 5, 6; rest m. 7, 8 thunder pickup to m. 9	m. 9-12: melody m.13-16: split into chord, also on middle notes						
Tenor	rest in m. 1, 2; melody m. 3, 4 rest m. 5, 6; rest m. 7, 8	m. 9-12: double bass? m. 13-16; split into chord, tenor on bottom notes						
Bass	on 'dm': Do for 2 m. Fa for 2 m. X2	Double at octave, add some rhythm Do do la fa x2						

school choral setting, involving students in the arranging process is the next step to developing strong, independent musicians versed in a variety of musical activities.

A Note about Copyright

As contemporary arrangements move from transcription to adaptation and beyond, it is worth nothing that copyright law generally only protects the direct transcription of copyrighted materials—where the instrumentation and voicing might change but the lyrics, chord structure, and overall structure of the original work remain. School music programs can often perform these transcriptions without additional copyright permissions, especially in instances where the intended performance venue may already have secured a "blanket license" from the three performing rights organizations—ASCAP, BMI, and SESAC. If the work is transformed—what some legal scholars refer to as a "contributive arrangement"—it is recommended that an educator secure written permission from the copyright holder,[14] in addition to any mechanical rights necessary in order to record and distribute the arrangement. While "educational use" may protect in-class arranging activities, nearly all contemporary popular music is under some type of copyright, so it is important to check.[15] This permission can often be requested through a simple online form, and while there is not always a monetary requirement to secure written permission for performance, a licensing fee is sometimes required.

Step 2: Arranging With Your Choir

Beyond purchasing pre-existing pop a cappella arrangements or arranging *for* your groups, arranging *with* students can increase student buy-in, develop listening skills, and provide a project-based source of music theory skill development. In my middle- and high-school ensembles, involving students in the arranging process began first with engaging students in the listening and structural decision-making process. As a large group, students were tasked with identifying the overall form, tonal center, and chords of the original song—which they had chosen by popular vote—and then students suggested changes, additions, and other structural features. We would work aurally from the piano, and then I would notate their suggestions over a weekend. This structure afforded each student the ability to participate, regardless of experience reading notation.

Another option would be to use the process detailed in Step 1 to arrange in a hybrid large-group/small-group setting. After selecting a pre-existing contemporary a cappella arrangement to transcribe, the educator can model the transcription process in a large-group setting, asking ensemble members to listen closely to individual parts, transcribe melodies, or identify inner voices using the horizontal and vertical listening described above. An easy extension, then, would be to move to the adaptation level. Again, involving ensemble members in the decision-making process—what changes need to be made to the existing arrangement to make it work for our group?—develops ownership of both the process and the final product. Students will develop aural skills, critical thinking ability, and learn that an a cappella arrangement is a *living document*—unlike some choral music, the intent of the composer is more fluid because *they* are the composers!

This process is suitable for small- and large-group settings. An ensemble teacher might consider assigning the transcription of the tenor part to the tenors, the alto part to the altos, and so on. Small groups of three or four singers can work together to identify form and harmony or develop adaptation ideas and then present them back to the large group. Like many skills common to the choral classroom, such as sight-reading, vocal range, or musical expression, these concepts should be modeled and reinforced before expecting students to demonstrate mastery without the assistance of the teacher. Once students begin to develop their confidence—in transcription, adaptation, and arranging—it is possible to "let go" and to turn over the entire process of contemporary a cappella arranging to them.

Step 3: Letting Go: Student-Led A Cappella

In order to truly move toward both the product and process of collegiate contemporary a cappella, and toward strong, independent music making, the choral educator should ultimately step away and allow students the

space to control the entire arranging process from start to finish. This transition can be gradual, as the ensemble teacher entrusts students with more responsibilities traditionally left to the director—responsibilities such as repertoire selection, rehearsal preparation, and performance.[16]

Since no one knows the ensemble teacher's classroom better than that ensemble teacher, how that transition takes place, and under what circumstances, will vary from school to school—and, most likely, from class to class. For some, a large-group transcription/arranging project leading to a small-group arranging project might be the most successful. For others, distinct and permanent contemporary a cappella groups might form within the ensemble. In this model, students would be responsible not only for song selection and arranging but for all elements of the rehearsal and performance process. Like many collegiate groups, students can express interests and strengths—in arranging and music direction, but also in advertisement, facilitating, and planning group events—and decide among themselves what tasks each member will be responsible for. Larger ensembles may be split into smaller groups—either by affinity, self-selection, or by the teacher to balance strengths. As this concept develops beyond arranging and into other positive qualities of collegiate a cappella, such as developing individual strengths[17] and blending social and musical aspects into a final product,[18] the educator becomes more "facilitator" than "director."

The transition to facilitation is not without its pitfalls. Even seasoned music educators, especially those used to leading the group toward a polished final product, can have difficulty adjusting to serving as a facilitator of peer-led small groups. This might mean taking a more hands-on approach at the beginning of the year and slowly turning more of the rehearsal process over to the students. It is important to provide students with the skills to be successful in peer-led settings, but it is just as important to allow students space to struggle through inter-personal issues that might arise in that rehearsal.[19]

Many strong choral programs are already exploring these facilitation ideas, giving students the opportunity to conduct, review and choose repertoire, and rehearse without accompaniment. These skills take time to develop, and the final product may take a back seat as directors teach students how not to need a director. This is not to say that student-led contemporary a cappella must remain focused solely on process and not achieve a strong finished product. Many of the ensembles featured on the Best of High School A Cappella (BOHSA) CDs—produced by Varsity Vocals beginning in 2001 to compliment the Best of College A Cappella (BOCA) releases—operate with varying levels of autonomy and often feature student arrangements. Still, a choral educator wishing to incorporate contemporary a cappella process into the choral classroom should evaluate the relationship between group autonomy and a polished finished product.

Conclusion

Ultimately, the avenues for ensemble-based performance after high school are limited. While some students may join curricular choral ensembles in college or sing in church settings, others stop making music entirely. For this reason, music education researchers have explored the idea of independent, ensemble-based music making. Could teaching—or allowing for—more peer-led opportunities increase the likelihood that students continue interacting with music performance after school-based music ends? It would not be surprising to discover a college or university with a strong contemporary a cappella "scene" where more students choose to perform in these ensembles than in curricular choirs. Some collegiate programs have begun offering contemporary a cappella ensembles for credit, bridging the gap between musical and rehearsal styles.[20]

Though popular music researchers[21] have examined the song-learning process of garage-bands and noted the strengths of a peer-led rehearsal model, this work has largely done little to "open" traditional ensembles to student-led practices, which, though not necessarily the bastions of authoritarian control they once were, still leave many music-making decisions in the hands of the ensemble teacher. One reason for this may be the separation between these creative projects and the music that is otherwise performed over the course of a year of programming for traditional ensemble growth and evaluation. I would argue, however, that the connection between contemporary a cappella and other choral styles is more direct than, say, garage bands and marching bands and that choral directors are uniquely positioned

to make this connection in their classrooms.[22] The skills developed through the contemporary a cappella model not only have the potential to reinforce sought-after traits within the school ensemble space but also encourage participation in singing through high school, into college, and beyond. CJ

NOTES

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LA MADELEINE'S REQUIEM FAITH IN A FORGIVING GOD

JEFFREY FAUX AND DAVID RAYL

The imposing L'église de St-Marie-Madeleine in Paris, with its fifty-two Corinthian columns surrounding the entire building, looks more like a Roman temple than a Catholic church. The eight columns that form the front façade support *The Last Judgment,* an impressive pediment sculpture looming over the entrance of the church, created by Phillippe Joseph Henri Lemaire in 1829 (see photo to the right). For centuries, the subject of the Last Judgment was a common motif for artists. It is also one of the central themes of the Catholic Requiem liturgy, which has received countless musical settings beginning with Ockeghem's in the late fifteenth century and continuing to the present day. When the attendees of the funeral of Joseph Lesoufaché, on January 16, 1888, walked beneath the pediment and into La Madeleine, little did they realize that the work they were about to hear, Gabriel Fauré's setting of the Requiem, would express a theology directly at odds with that of Lemaire's pediment and, more importantly, that of the Roman Catholic Church.



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The L'église de St-Marie-Madeleine in Paris

The typical Last Judgment scene depicts the return of Christ as described in Revelation 20:11-12:

> Then I saw a great white throne and him who was seated on it. The earth and the heavens fled from his presence, and there was no place for them. And I saw the dead, great and small, standing before the throne, and books were opened. Another book was opened, which is the book of life. The dead were judged according to what they had done as recorded in the books.[1]

Orthodox Catholic theology of the nineteenth century taught that the Last Judgment—the second coming of Christ—is the moment the faithful are sanctified, while unbelievers are punished to eternal hell. Judgment is rendered according to the deeds performed during one's time on earth. The Lemaire sculpture at La Madeleine captures this moment, with the faithful at the right hand of Christ and those damned to hell at his left, along with the archangel Michael, clasping the sword of justice. On Christ's right, the archangel Gabriel holds a trumpet with which he will announce—or perhaps already has announced—the terrible day of judgment. We know from the passage in Revelation that the determination of who enters heaven is made "according to what they had done as recorded in the books."

This scene features prominently in the traditional Catholic Requiem Mass, most famously in the sequence, Dies irae, where the moment of judgment is vividly described in frightening poetry intended to remind the faithful of the necessity of good works. Lemaire's sculpture, expressing the Catholic teaching of the time, represents one side of a theological spectrum in which earthly deeds and final judgment go hand in hand. At the far opposite end of the spectrum, one might place the atheists and those who have no belief in a deity or in any kind of afterlife and, therefore, no interest in the Last Judgment. The choral conductor preparing for a performance of the Requiem should ask where Fauré's personal beliefs fit on this spectrum and how those beliefs are manifest in his Requiem.

Much has been written about this beloved work and its connection to Fauré's faith or lack thereof. For example, Émile Vuillermoz and Steven Smolian, writing in *Gabriel Fauré,* state unequivocally that "Fauré was not a religious man . . . his agnosticism was complete."[2] They go on to call the Requiem "the work of a disbeliever who respects the belief of others. One need not have faith to accompany with contemplation and emotion one of his own to a final resting place."[3]

In contrast, the composer's son, Philippe Fauré-Fremiet, insisted that his father was not a skeptic, although admitting he was not devout. According to Norman Suckling, the younger Fauré "was anxious to claim the work as imbued with a sense of mystery and full of faith in a forgiving God."[4] He quotes Philippe, writing in the late 1920s: "It comes about that Fauré, unwilling to describe heaven, yet gives us a glimpse of it, because…he has eliminated from prayer its passionate element—that is, terror."[5] Perhaps the most balanced and perceptive view comes from the contemporary scholar Carlos Caballero,[6] who emphatically points out that Fauré's faith evolved over the course of his lifetime: "He was raised and educated in Catholicism, the traditional theism of his society, moved through free-thought and pantheism, and then seems to have approached atheism the last fourteen years of his life."[7]

Like Fauré's son, a number of authors have recognized the composer's conscious decision to eschew images of terror and judgment for sins. In 1922, Nadia Boulanger, who studied with Fauré and served as his assistant in his position of organist at La Madeleine, wrote: "The Church may judge and condemn; the master has never expounded this view, any more than he has striven to follow the dogmatism of the text."[8] More recently, in *Regarding Fauré,* Tom Gordon maintains: "From the beginning, Fauré's Requiem stood out for its choice of liturgical texts and its deviations from conventional Christian views of death and judgment."[9]

And yet most authors go no further than recognizing that Fauré "begins by abandoning the nightmarish representation of the *Dies irae*"[10] or that the work comes "from deep within, from Faure's own attitude to death and an afterlife."[11] No scholar has made any attempt to delve deeper to find clues in Fauré's compositional choices that help elucidate his theological or philosophical perspective. Neither those who knew him nor leading scholars of our time speak of the music itself in any specificity, falling back on only the most vague generalities. For example, Vuillermoz and Smolian write: "Fauré could look death in the face without flinching and make the neces-

sary adjustments to accept the modest place he had to occupy in life… There is no crying out, no common fright, no romantic outbursts."[12] They also speak of the "customary ease" of his music.[13] Koechlin and Orrey express similar sentiments: "Particularly in the *Requiem*…it is quite understandable that the indulgent and fundamentally good nature of the master had as far as possible to turn from the implacable dogma of eternal punishment… The only concern is the beauty of his music."[14] And finally, Suckling opines that "his music was intended to convey a meaning inherent in its own form, and not any extraneous message, not even—or least of all—personal confidences from the world of his own passions and sentiments."[15]



Photo 1. Carlo Marochetti, Mary Magdalene Exalted by Angels, 1841, marble, Church of La Madeleine (Paris)

This article posits the argument that Fauré, by his very specific textual and musical choices, expresses a theological perspective of the human soul's journey to the afterlife. His point of view stands in direct conflict with Roman Catholic dogma as represented by Lemaire's sculpture, but neither does he side with some of his contemporaries—the atheists and agnostics who held no belief in the afterlife. Moreover, the article will present evidence from the score and early performances of the work strongly suggesting that Fauré's theological perspective is best represented by another artwork from La Madeleine, the statue of Mary Magdalene over the high altar (Photo 1).

Does Fauré's *Requiem* illustrate one waypoint in his elusive religious evolution? Fauré said as much when he wrote: "Everything I managed to entertain by way of religious illusion I put into my *Requiem,* which moreover is dominated from beginning to end by a very human feeling of faith in eternal rest."[16] He himself offered perhaps the clearest insight into the connection between this iconic work and his own faith: "It has been said that my *Requiem* does not express the fear of death and someone has called it a lullaby of death. But it is thus that I see death: as a happy deliverance, an aspiration toward happiness above, rather than as a painful experience."[17] Fauré, speaking so plainly about his view of death and relating that view to his Requiem, encourages conductors to look more deeply to see how his view of death is intentionally represented in his own, very personal, depiction of the Last Judgment, his Requiem.

The melody associated with the text "Te decet hymnus" in the first movement can be seen to generate the entire work. It recurs in a developed version in the Hostias and the Sanctus, and its treatment in those initial three movements provides the compositional springboard from which the final movement, In Paradisum, is generated. This article will demonstrate how Fauré's use of this theme as a unifying thread through the work, along with other consciously employed compositional techniques and his conspicuous omission of certain key phrases of the liturgical text, seem to point directly to a theological view less concerned with the condemnation of the Last Judgment and more attuned to a universalist theology popular with many of his contemporaries.

Fauré's sketchbooks provide additional evidence of his intent to provide a specific theological point of view in the Requiem. In his biography of Fauré, Jean-Michel Nectoux observes that "the few Fauré sketch books we possess contain various ideas for the Pie Jesu, the 'Te decet' from the Introit and Kyrie and the baritone solo 'Hostias'"[18] Fauré's compositional choices in these three movements form the central argument of this article. The fact that the composer labored over these movements—seemingly more than others—presents one more reason for the analysis that follows.

"Te decet" theme

The "Te decet" theme, the generating agent for the entire work, is the only melodic idea repeated and developed throughout the Requiem (Figure 1). While the opening seventeen measures of the Introit are quoted later in the work (out of liturgical necessity), that quotation can be seen as a simple restatement of the opening. In contrast, the "Te decet" theme is developed with each of its recurrences. An examination of where Fauré placed these recurrences in relation to the text and the musical choices he made with each recurrence demonstrates that he used this theme to highlight the central message of the Requiem: Salvation comes by God's grace rather than by God's judgment.

The eight-measure theme, which first appears in the soprano line at m. 42 of the Introit, can be interpreted as being in F mixolydian, whose defining characteristic is the flatted seventh. Fauré then develops the first half of this theme in the Offertory, initially in the organ in m. 53 and then in the baritone solo in m. 57 (Figure 2). By starting the "Te decet" theme on the fifth scale degree each time it is presented, Fauré is able to maintain the mixolydian character of the melody. This is the same technique he uses when the theme appears again in the



Figure 1. Gabriel Fauré, *Requiem,* "Introit et Kyrie," mm. 42–49.
Te decet



Figure 2. Gabriel Fauré, *Requiem,* "Offertory," mm. 53–61.

solo violin in the Sanctus at m. 5.

While the melodic content of the theme itself never returns after the Sanctus, the compositional techniques used to highlight the theme reappear clearly in the final movement, In Paradisum, providing a link to the first three movements and revealing what the authors believe to be Fauré's expression of his personal theology of death. Register deployment, the use of the mixolydian mode, and other compositional techniques combine to reference previous movements and texts. The unifying elements that lead from the Introit to In paradisum are illustrated in the flow chart in Table 1.

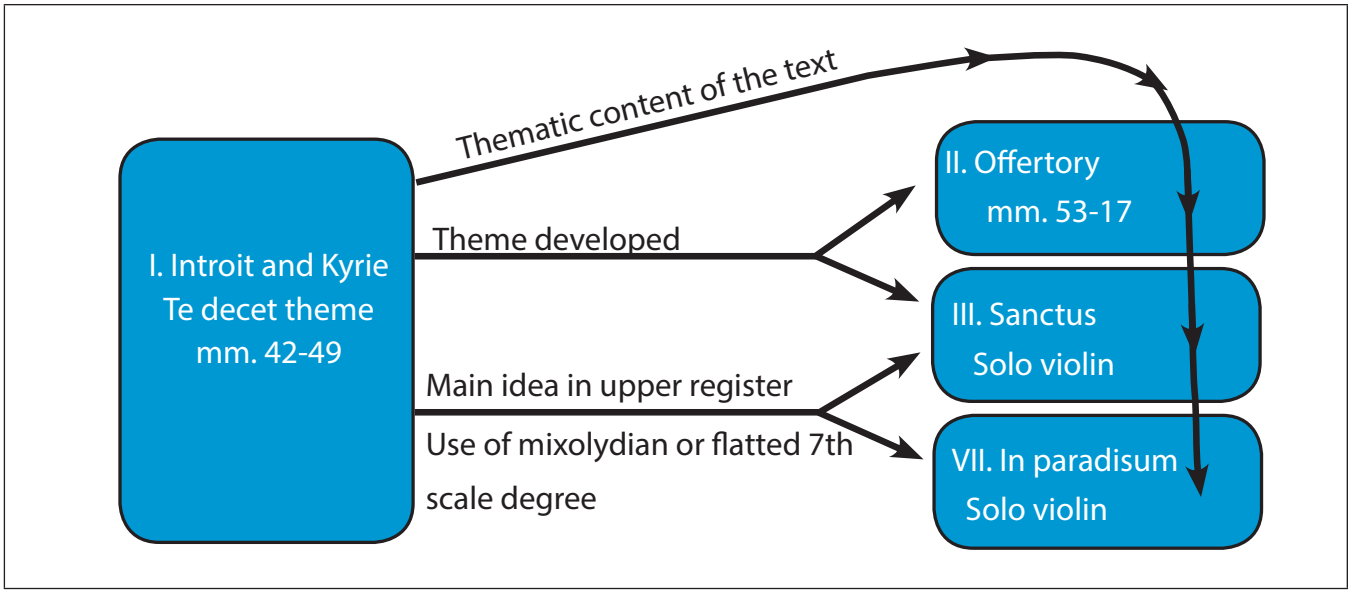
Introit

In the Introit, the sopranos sing the opening of Psalm 65, set to the first iteration of the "Te decet" theme: "Te decet hymnus Deus, in Sion, et tibi reddetur votum in Jerusalem." The first four verses appear below in their original context within the psalm.

> 1 Praise [a hymn] awaits you, our God, in Zion;
> to you our vows will be fulfilled [in Jerusalem].
>
> 2 You who answer prayer,
> to you all people will come.
>
> 3 When we were overwhelmed by sins,
> you forgave our transgressions.
>
> 4 Blessed are those you choose
> and bring near to live in your courts!
> We are filled with the good things of your house,
> of your holy temple.[19]

Psalm 65 celebrates the return to Jerusalem of those held captive in exile. The psalmist looks forward to the day when, in the presence of God at the temple, his song of praise—the fulfillment of a promise made to God—will be heard. In the Old Testament, the words "Zion" and "Jerusalem" refer to those places specifically, but in the Catholic Requiem mass they become a metaphor for heaven. The opening words of Psalm 65 and Lemaire's *The Last Judgment* present the same scene: The souls of the righteous are placed on the right of Christ singing a song of praise and thanksgiving. But, unlike Lemaire's sculpture, Psalm 65 expresses no sense of judgment but rather emphasizes forgiveness. By pairing this text with the one musical theme that he will develop as the work unfolds, Fauré offers a clear signal of his central message: This Requiem will emphasize forgiveness and eternal life, rather than the adjudication of the departed based on their good works in life.

Table 1. The unifying elements that lead from the Introit to In paradisum.



In Fauré's setting the appearance of these words and this melody provides a shift in character relative to what has come before in the Introit. In contrast to the very dark, low-pitched setting of the words "Requiem aeternam" and the lyrical minor tune sung by the tenors that follows, Fauré now places the melody in the higher voices of the sopranos. This creates a shimmering contrast to and provides relief from the opening measures and, most importantly, highlights this very significant text.

As with much of the melodic material in this work, the "Te decet" melody, although Fauré's original creation, seems to derive from his extensive study of Gregorian chant.[20] Nectoux writes: "With Fauré the curves of the vocal line are not far from those of the Gregorian archetypes taught by the monks of Solesmes in their simplicity and meandering expansiveness."[21]

Both the melodic shape of the chant lines and their modal character seem to have influenced Fauré. Not only does the "Te decet" theme, with its prominent flatted seventh, strongly suggest the mixolydian mode, he also employs the flatted seventh scale degree in the opening measures of the movement: the orchestra begins with a unison D, followed by a unison C. Significantly, the In paradisum chant of the Gregorian Requiem is also in the mixolydian mode. Fauré's intentional use of this mode, with its flatted seventh, proffers an important unifying compositional thread that stretches throughout the work and connects the opening with the final movement.

Offertory

Fauré makes two significant alterations to the text of the first verse of the Offertory. The original reads: "Domine Jesu Christe, Rex gloriae, libera animas omnium fidelium defunctorum" (Lord Jesus Christ, King of glory, liberate the souls of all the faithful departed). Fauré eliminates the words "omnium fidelium" (of all the faithful) and adds the exclamation "O" (O Lord Jesus Christ). His removal of the only reference to "the faithful" in the entire text of his Requiem points to a theology at odds with Catholic dogma. His more universal view would seem to assert that Paradise is not won by the deeds of the faithful but is promised to all. His addition of "O" makes this text more personal, as if sung by a single supplicant. The discussion below of the Pie Jesu and its connection to Mary Magdalene will demonstrate that Fauré's addition of this monosyllable is intentional and significant.

The "Te decet" theme returns for a second time in the work at m. 53, played by the organ (see Figure 2). This recurrence subtly leads the listener's ear to the baritone soloist's words, "Fac eas, Domine, de morte transire ad vitam" (Let them, O Lord, pass over from death to life), and asks the listener to recall the "Te decet" text from the first movement. As shown below, if one inserted that text at this point, it would seem perfectly appropriate and would make even more obvious the connection that Fauré intends by quoting the "Te decet" theme.

Offertory Text mm. 34-76

Hostias et preces tibi, Domine,
laudis offerimus;

tu suscipe pro animabus illis,
quarum hodie memoriam facimus.

"Te decet" theme in the organ

(Te decet hymnus Deus, in Sion,
et tibi reddetur votum in Jerusalem)

Fac eas, Domine, de morte transire ad vitam.
Quam olim Abrahæ promisisti et semini eius.

O Lord, we offer You
sacrifices and prayers of praise;

accept them on behalf of those
souls whom we remember today.

(A hymn awaits (or is due) you, O
God, in Zion,
and to you shall a vow be repaid
in Jerusalem.)

Let them, O Lord, pass over from
death to life,
as you once promised to Abraham
and his seed.

At m. 66 Fauré places a rhythmically and melodically altered version of the "Te decet" theme in the first violas and first cellos and gives it a very special (and rare, for this work) marking: *dolce espressivo* (Figure 3). Significantly, here it introduces the baritone intoning the word "promisisti" (as he promised). He sings on a single pitch, allowing the theme in the violas and cellos to be more present.

By highlighting this moment, Fauré makes a clear connection between the vow the departed made in the Introit to sing God's praises and the promise God made to Abraham and his future generations.[22] It is this promise that Fauré claims as the basis for his view of death: Eternal life is granted by covenant and God's mercy, not by the good deeds of the faithful or God's judgment.



Figure 3. Gabriel Fauré, *Requiem,* "Offertory," mm. 64–72.

Fauré now omits a large portion of the Offertory text: "Sed signifer sanctus Michael repræsentet eas in lucem sanctam, quam olim Abrahæ promisisti et semini eius" (But may the standard-bearer, Saint Michael, lead them into the holy light, which you once promised to Abraham and his seed). Recall that in the Lemaire pediment on pages 20-21, the archangel Michael stands to the left of Christ. Although often depicted holding scales to represent his judgment of departed souls, here he holds the sword of justice. In Catholic tradition St. Michael is the gatekeeper to paradise. By eliminating this couplet and its reference to St. Michael's role in the judgment of the dead, Fauré metaphorically removes yet another barrier to the entry of the soul into heaven. Once more we see that through his careful text editing, he eradicates all reference to judgment.

Sanctus

The text of the Sanctus comes from the sixth chapter of Isaiah, in which the prophet describes a moment where he is in the presence of God:

> 1 In the year that King Uzziah died, I saw the Lord, high and exalted, seated on a throne; and the train of his robe filled the temple.
>
> 2 Above him were seraphim, each with six wings: With two wings they covered their faces, with two they covered their feet, and with two they were flying.
>
> 3 And they were calling to one another: "Holy, holy, holy is the Lord Almighty; the whole earth is full of his glory."
>
> 4 At the sound of their voices the doorposts and thresholds shook and the temple was filled with smoke.
>
> 5 "Woe to me!" I cried. "I am ruined! For I am a man of unclean lips, and I live among a people of unclean lips, and my eyes have seen the King, the Lord Almighty."
>
> 6 Then one of the seraphim (angels) flew to me with a live coal in his hand, which he had taken with tongs from the altar.
>
> 7 With it he touched my mouth and said, "See, this has touched your lips; your guilt is taken away and your sin atoned for."[23]

In the Sanctus, Fauré, through a variety of compositional choices, illustrates a picture of heaven itself. For example, the harp, the instrument closely associated with angels, appears for the first time in the work (Figure 4). At m. 5 the solo violin appears, also for the first time, not as the lead voice of the orchestra but in a spotlighted solo role, playing *con sordino* and in a very high register. The use of the muted violin in a range not heard in any instrument up to this point in the work makes for a stunning celestial effect that stands in stark contrast to the low-pitched, earthbound accompaniment of the Requiem. Suckling compares the violin's entrance to "a gentle spirit going to its rest,"[24] while Duchen says that "it is as if the roof suddenly opens over the Madeleine's gloomy interior, with its dark wood, cool marble and scarcely glimmering gold, to admit shafts of blue and silver light from another world."[25] Fauré himself acknowledged this effect in an October 1900 letter to the Belgian violinist, Eugène Ysaÿe: "You'll see, after all those violas, how angelic the violins[26] sound in the Sanctus!!!"[27] But the clearest evidence of Fauré's intention to illustrate the presence of God and angels can be heard in what the solo violin plays: the "Te decet" theme, again with its characteristic flatted seventh evoking the mixolydian mode. With this compositional choice, Fauré connects the first movement's idea of singing a hymn of praise to God in heaven with Isaiah's experience of being in the presence of God, described above.

Fauré uses a number of other compositional techniques to reinforce an ethereal, timeless image of heaven. He eliminates any sense of meter, despite the notation in 3/4, by giving the two viola parts a figure that would be better notated in 2/4. In addition, the two parts have natural accents that oppose each other so that even a 2/4 meter is difficult to discern. The harp plays a repeated figure without any natural accent, while beneath the orchestra the organ plays long sustained chords. Thus



Figure 4. Gabriel Fauré, *Requiem,* "Sanctus," mm. 3–11.

Fauré creates a meterless cloud upon which the chorus enters, singing the word "Sanctus" in a hemiola-like rhythm that suggests 3/2 superimposed over the written 3/4. Using inverted chords and avoiding root position harmonies, he makes it difficult for the listener to feel anchored in the key of E flat. The combination of these musical choices creates a feeling of exquisite otherworldliness.

But within this scene of paradise, tensions occur. With each phrase, the singers seem to strive to reach higher and higher as if grasping for heaven, only to fall back at the end of the phrase. This melodic striving highlights the distance separating the vocal lines and the viola accompaniment from the angelic solo violin. The lower voices strive to join the violin, but, at least in this movement, they never meet. The solo violin, playing *con sordino* in a range that is inaccessible to the viola, reminds the listener of the great gulf between heaven and the world of the living. This will be important to remember when the solo violin returns in the In Paradisum.

From the beginning of the movement the vocal parts have hinted at the mixolydian mode by introducing the flatted seventh scale degree. The tension created by the modal oscillation between the bass voices and the treble voices (D natural vs D flat) makes the dramatic and unambiguous tonal statement of "Hosanna in excelsis" at m. 42 all the more thrilling. In this grand and majestic moment—the loudest of the work to this point—Fauré seems to illustrate a picture of the gates of heaven opening up. However, the picture is short lived, and the music returns quickly to the ethereal, out-of-reach glimpse of heaven. This modal shift and dramatic move to major tonality foreshadows the return of the solo violin at the climax of the In paradisum, a moment fraught with metaphorical meaning.

Pie Jesu

The Pie Jesu occupies a central place in Fauré's Requiem, and, as we will demonstrate below, contains the theological focus of the work. Nectoux observes: "Everything radiates from [the Pie Jesu], which is present in the earliest sketches and forms in some sense the nucleus for the development of the whole work."[28]

Many writers have commented upon the significance of Fauré's omission of the Dies irae and its language of the last judgment, which would have appeared following the Kyrie in a traditional Requiem mass. Vuillermoz, for example, posits that "[Verdi and Berlioz] created the atmosphere of fear. Their main purpose was to solemnly remind the faithful of the eternal torture which awaits them if they die in a state of sin. . . . This view of divine justice evidently did not suit Fauré. His music played a more compassionate role. Fauré thus begins by abandoning the nightmarish representation of the Dies irae."[29]

But the text of the Dies irae sequence is not entirely absent in the Requiem. Fauré provides a sublime setting of its last couplet, "Pie Jesu Domine, dona eis requiem" (Merciful Lord Jesus, grant them rest), to which he added the extra-liturgical "sempiternam" (everlasting) to amplify his meaning. While the couplet can certainly stand on its own as a statement on the simplicity of mercy and grace, it can also be seen as a gentle but powerful prayer that has whispered away the terrors of the judgment day represented in the rest of the sequence.

The Pie Jesu serves as a functional surrogate for the Benedictus, which normally would follow the Sanctus in the Requiem mass. Caballero asserts that "[i]n Paris, and at La Madeleine in particular, the 'Pie Jesu' could stand in place of the Benedictus in a Requiem Mass. Thus Fauré's omission of the Benedictus was not a lapse, and in Parisian use, the Pie Jesu was in its proper place as a song for the Elevation [of the bread and wine]."[30]

The Pie Jesu immediately follows the Sanctus, which provided a glimpse of the glory of heaven. While the latter reflects the expanse of heaven by using the full forces of the orchestra and chorus at "Hosanna in excelsis," the former is strikingly personal, sung by a solo voice and at first accompanied only by the organ offering a single chord as an introduction. Recall that Fauré's insertion of the word "O" into the text of the Offertory also made for a more personal prayer.

As demonstrated above, the Sanctus, by the structure of its vocal lines and the inclusion of the "Te decet" theme in the solo violin in a high register, presents an image of all of humanity striving to reach for heaven. The quiet, intimate soprano solo of the Pie Jesu stands in opposition to that image and instead presents the perfect plea to a good and perfect Christ. Fauré seems to suggest that our eternal rest is not based on how faithfully we reach for heaven as in the Sanctus, but on how confidently we place our trust and faith in a merciful God as

represented in the Pie Jesu.

The use of an adult soprano soloist rather than a boy treble for this movement has been the subject of some debate. In her biography Duchen says that, although a choirboy sang the Pie Jesu at La Madeleine, "Fauré preferred to employ a female singer whenever he could."[31] This minor detail may actually provide further evidence of Fauré's theological point of view. His preference for a woman's voice in the Pie Jesu may reflect his association of that text with Mary Magdalene.

Consider again the pediment sculpture at the entrance to La Madeleine. The smallest figure is Mary Magdalene, the namesake of the church, clearly pleading to Christ for mercy. She is also the subject of *Mary Magdalene Exalted by Angels,* the large sculpture on the high altar in La Madeleine, in which angels raise her to heaven (Photo 1). This scene will have greater significance in the In paradisum, but Fauré's inclusion of the Pie Jesu text and his preference for an adult female to sing it suggest that Mary Magdalene's presence in La Madeleine, where the Requiem was first performed, may well be reflected in the work itself.

Libera me

Up to this point, Fauré has avoided the texts in the traditional Latin Requiem referring to the terrors of judgment day, but he could not completely avoid the theme of judgment. One can hear the reluctant inevitability in the march-like rhythm of the lower strings and organ at the opening of the Libera Me. The setting of the text "Dies irae" at m. 54 is dramatic to be sure, but Fauré still manages to keep a sense of emotional distance between his singers and the judgment day's trumpet call. Whereas Lemaire's pediment depicts Gabriel with a trumpet announcing the day of judgment, Fauré uses the more diffuse horns rather than trumpets, softening the impact of the announcement. Additionally, the chorus sings in a strong 6/4 meter, while the horns play a rhythmic figure better suited to 3/2. This metrical overlay serves to distance the listener from the day of wrath, making it less immediate and less menacing. In the end, the chorus never yields to the horns but returns to the opening "Requiem aeternam" text again, this time with much greater urgency than in the first movement.

In paradisum

While the inclusion of a self-contained Pie Jesu may not have been remarkable in Fauré's time, the use of In paradisum as part of the Requiem mass proper was distinctive. It is not part of the Requiem mass itself but part of the Rite of Committal, a graveside ritual. Caballero notes:

> [In paradisum] was a marginal text in the history of religious music; before Fauré there are almost no polyphonic settings. Fauré not only took up a little-known text but used it to end his Requiem in an unforgettable atmosphere of stillness and light. By ending with this text, Fauré endowed his work with a unique circularity; it begins and ends with the same word, requiem.[32]

The opening of the In paradisum sounds like the opening of the Sanctus, because Fauré creates a similar musical effect. Here he offers another view of heaven, but the differences from the Sanctus are important in understanding his conclusion to the work. The picture of paradise created in the final movement is more accessible to the listener because of its more clearly defined meter and simpler orchestration. Significantly, the tessitura of the vocal melody is much higher than that of the Sanctus, indeed higher than any other movement. Although the voices in the Sanctus never approached the range of the violin solo, the higher-pitched sopranos of In paradisum hover in their upper register.

Throughout this work Fauré seems to have attached a metaphorical meaning to his use of the mixolydian mode. Every reference to humankind looking forward to eternity has been marked by a musical gesture in mixolydian. In the Sanctus, Fauré creates a contrast between human striving for eternity and the actual presence of God by modulating from the mixolydian mode to a major key at "Hosanna in excelsis."

In paradisum fuses these ideas together in a final statement that the authors believe sums up his theological point of view. Consider the following: The first sixteen measures are tonally static. There is no leading tone or dominant functioning chord to affirm the key of D. The absence of a leading tone and the use of inverted harmonies creates an ethereal effect similar to the opening section of the Sanctus. The seventh degree of the

scale is avoided until m. 15, where a flatted seventh—the defining pitch of the mixolydian scale—is introduced. (The concurrent C and D pitches may serve as a subtle reminder of the opening of the Introit where D and C natural—a flatted seventh—serve as the foundational pitches.) The first true major tonality cadence occurs in mm. 20–21, where a DMm7 serves as V7 of G. Significantly, at this moment the full chorus enters singing the word "Jerusalem," which, as pointed out previously, refers to heaven. But this still does not affirm the key of D major.

Through the next four measures the chorus continues to sing the word "Jerusalem" over harmonies that build in intensity to the only forte marking in the movement in m. 25 (Figure 5 on page 33). At that moment a solo viola rises out of the orchestration, harmonized by a D major chord followed by an F major chord in m. 26. These two chords again serve as a reminder of the opening of the Introit, with the flatted seventh degree highlighted. This leads to the first authentic cadence, and the key of D is finally established at m. 29.

This moment is extremely significant as several things happen concurrently. The solo viola, representing humankind, reaches up one octave from the previous measure and is joined in a stunning unison by the *con sordino* solo violin, reappearing for the first time since the Sanctus and representing the realm of the divine. The violin, unreachable in the Sanctus, comes down to form a transcendent moment of union with the viola, representing the passing of the soul from this life to the next. At this moment, the harp also makes its first appearance since the Sanctus. That the opening melodic offering and the harmonic shifts that lead to this significant D major cadence seem effortless, in contrast to the striving vocal parts in the Sanctus, bolsters an interpretation that Fauré is expressing a theology of universal salvation over a final judgment based on deeds.

The viola and violin continue in unison while the choir sings, "In paradisum deducant te Angeli; in tuo adventu suscipiant te martyres, et perducant te in civitatem sanctam Jerusalem" (May angels lead you into paradise. At your coming may martyrs receive you, and may they lead you into the Holy City, Jerusalem). The soul has arrived home.

The obvious avoidance of the leading tone and the introduction of the flatted seventh to begin the In paradisum bear a striking resemblance to the Sanctus, where the initial use of the flatted seventh, mixolydian mode, and unstable harmonies leads directly to an authentic cadence at "Hosanna in excelsis" that represents the gates of heaven opening. In this final movement Fauré carefully crafts the moment at which the promise of eternity, represented by the flatted seventh, is fulfilled by the soul's arrival in heaven, represented by the shift to





Figure 5. Gabriel Fauré, *Requiem,* "In paradisum," mm. 25–30.

the major mode. The chorus concludes by singing the opening "Requiem aeternam" theme, but in D major, satisfying his goal of representing death as a happy deliverance, an aspiration towards happiness above, rather than as a painful experience.

Interestingly, and perhaps significantly, Fauré's musical setting of In paradisum creates a striking image that seems to parallel the artworks on and above the high altar of La Madeleine, where the composer had been employed since 1874. The fresco on the dome above the high altar, *The History of Christianity,* depicts a vast collection of religious saints and political figures in heaven. Just below is a tile mosaic by Charles-Joseph Lemaire that features Christ, with Mary Magdalene and several important saints and bishops (Photo 2). And below that stands *The Rapture of the Madeleine.* When viewed as a single entity, the fresco, the mosaic, and the sculpture below bring to life the opening lines of In paradisum: "May the angels lead you into paradise."

Fauré's inclusion of In paradisum was a conscious choice, reflecting his deeply felt view of the soul's journey to paradise. Rather than relegating it to the graveside Rite of Committal, he offered it in the presence of Mary Magdalene as she is raised up to heaven and brought into the presence of God.



Photo 2. Jules-Claude Ziegler, The History of Christianity, 1835-38, mural (upper), and Charles-Joseph Lameire, Christ and Those who evangelized Gaul, mosaic (lower), Church of La Madeleine (Paris)

Conclusion

Returning to *The Last Judgment* pediment by Lemaire, one cannot help but ponder the contrast between this stone-chiseled sculpture, whose message most closely relates to the terrifying text of the Dies irae discarded by Fauré, and the open invitation to eternity so eloquently expressed in his Requiem. These two works of art coexisted at La Madeleine, expressing very different views about eternity yet reflecting the religious debates at the time of the Requiem's composition.

If we consider the Requiem to be an aural image of The Last Judgment, we see an approach to this central Christian theme that differs significantly from Lemaire's. Fauré has dealt with Michael, the sword-wielding archangel, by completely eliminating the reference to him in the Offertory. He has negated the blaring trumpet of Gabriel in his aural representation of the Final Judgment through the use of horns, whose meter seems to soften the message of the "Day of wrath."

At the feet of Christ, to his left, Mary Magdalene, the namesake of L'église de St-Marie-Madeleine, kneels among the damned, bypassing Michael's judgment. The smallest character in Lemaire's sculpture, she personally pleads to Jesus. But in Fauré's musical representation, she quietly takes center stage for the singing of the Pie Jesu. Her hand raised as she sings the last three rising notes, she is not pleading for herself but for all in need of the mercy of Christ, whose right hand reaches down to her, creating a perfect unison, carrying her and all in need of forgiveness to paradise.

Contrary to the view of many scholars that Fauré was a nonbeliever or an agnostic, this article seeks to provide convincing evidence that the composer's Requiem for L'église de St-Marie-Madeleine articulated his own very personal view of death and the hereafter. Through the

texts that he included and eliminated and the compositional choices he made, he created a work that rejects the theology of Lemaire's pediment sculpture of *The Last Judgment* and embraces La Madeleine's "full faith in a forgiving God." He provides a "glimpse of heaven" whose inhabitants have gained entry not because of God's judgment but, like Mary Magdalene, because of God's mercy. CJ

NOTES

[1] Holy Bible, New International Version®, NIV® Copyright ©1973, 1978, 1984, 2011 by Biblica, Inc.® Used by permission. All rights reserved worldwide.

[2] Émile Vuillermoz and Steven Smolian, trans. Kenneth Shapin, *Gabriel Fauré* (Philadelphia: Chilton Book Co, 1969), 74.

[3] Ibid.

[4] Norman Suckling, *Fauré* (London: J.M. Dent, 1946), 177.

[5] Ibid.

[6] Religious debate during Fauré's lifetime investigated a wide range of theological possibilities. In his book *Fauré and French Musical Aesthetics,* Carlo Caballero describes the mid- to late-nineteenth century in France as "a period between declining religion and the unknown ideological paradigms of the future." For Fauré's generation the religious organization of French society was marked by disunity and fragmentation. Sainte-Beuve, in a speech before the French Senate described those who had rejected the confines of organized religion as comprising "an immense diocese … counting innumerable deists, spiritualists, disciples of so-called natural religion, pantheists, positivists, realists, … skeptics, seekers of every kind, virtuosos of common sense and votaries of pure science." As Caballero aptly summarizes the situation: "This rough inventory shows how many terms there were by 1868, already needed to describe the fragmenting French spiritual 'diocese' and to distinguish shades of belief within it from one another." Carlo Caballero, *Fauré and French Musical Aesthetics* (Cambridge: Cambridge University Press, 2001), 170.

[7] Ibid., 175-176.

[8] Charles Kœchlin, translated by Leslie Orrey, *Gabriel Fauré* (1845-1924) (London: D. Dobson, 1946), 28.

[9] Tom Gordon, *Regarding Fauré* (Amsterdam: Gordon and Breach, 1999), 300.

[10] Vuillermoz and Smolian, *Gabriel Fauré,* 75.

[11] Jessica Duchen, *Gabriel Fauré* (London: Phaidon, 2000), 81.

[12] Vuillermoz and Smolian, *Gabriel Fauré,* 77.

[13] Ibid.

[14] Kœchlin and Orrey., *Gabriel Fauré* (1845-1924), 28.

[15] Suckling, *Fauré,* 198-199.

[16] Michael Steinberg, *Gabriel Fauré: Requiem,* Op. 48, *Choral Masterworks: A Listener's Guide* (Oxford: Oxford University Press, 2005), 132-133.

[17] Robert Orledge, *Gabriel Fauré* (London: Eulenburg Book, 2005), 115.

[18] Jean-Michel Nectoux, *Gabriel Fauré: A Musical Life* (Cambridge: Cambridge University Press, 1991), 116

[19] Holy Bible, New International Version®, NIV® Copyright ©1973, 1978, 1984, 2011 by Biblica, Inc.® Used by permission. All rights reserved worldwide.

[20] Jessica Duchen maintains that "Fauré's own austere preference was in fact for plainsong—in a later interview he declared that in his opinion the church should have no music but plainsong." Duchen, *Gabriel Fauré,* 80.

[21] Nectoux, *Gabriel Fauré: A Musical Life,* 121.

[22] The idea of a promise, or covenant, between God and humankind is a fundamental tenet of the Judeo-Christian faith.

[23] Holy Bible, New International Version®, NIV® Copyright ©1973, 1978, 1984, 2011 by Biblica, Inc.® Used by permission. All rights reserved worldwide.

[24] Suckling, *Fauré,* 174.

[25] Duchen, *Gabriel Fauré,* 82.

[26] The Requiem underwent several revisions by Fauré. This analysis relies on the work of John Rutter, whose edition published by Hinshaw in 1984 closely represents the original 1888 orchestration. In early performances, a solo violin was employed in the Sanctus. Later versions made use of a full violin section to which Fauré refers in this quote.

[27] Gabriel Fauré and Jean-Michel Nectoux, *Gabriel Fauré, His Life Through Letters* (London: M. Boyars, 1984), 249.

[28] Nectoux, *Gabriel Fauré: A Musical Life,* 120.

[29] Vuillermoz and Smolian, *Gabriel Fauré,* 75.

[30] Caballero, *Fauré and French Musical Aesthetics,* 186.

[31] Duchen, *Gabriel Fauré,* 82.

[32] Caballero, *Fauré and French Musical Aesthetics,* 187.

JAMES MULHOLLAND'S *Missa Romantica*

AN INTERVIEW WITH THE COMPOSER

Vaughn Roste

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With over 600 compositions, James Quitman Mulholland (b.1935) has established himself as one of America's foremost contemporary composers. James Spillane, in his doctoral dissertation examining music selected by high school honor choirs, found that Mulholland was one of five most-programmed composers, along with Handel, Brahms, Mendelssohn, and Mozart.[1] Another measure of his compositional success might be sales; Mulholland's *A Red, Red Rose* has continuously been Schott music's best-selling octavo in the country since its publication in 1979.[2] Drew Collins, the Repertoire Forum Editor of the *Choral Director Magazine,* said, "Mulholland is one of the most prolific choral composers operating today, and many of his settings of texts are embedded in choral repertory."[3] Other well-known best sellers include *Think On Me, Life Has Loveliness to Sell,* and *Heart We Will Forget Him!* More recently, *If Love Should Count You Worthy* and *Fare Thee Well Love* are best sellers in the Colla Voce catalog.[4]

James Mulholland's individual compositions appear on countless recordings, but there are four CDs devoted solely to his music.[5] Mulholland says: "A composer is paid a great compliment to have his music performed. During my career of over sixty years, I have been so very honored by all the performances I have received."[6] Mulholland's *oeuvre* has itself been the subject of three doctoral dissertations.[7] He maintains a full schedule as a commissioned composer, as a clinician, and as an artist in residence, in addition to his continuing responsibilities as a devoted educator. In the fall of 2017, Professor Mulholland commenced his fifty-fifth year as professor of music (teaching composition, choral arranging, and music history) at Butler University in Indianapolis.

Given that Mulholland is one of the most-performed contemporary American composers, it is perhaps surprising how little scholarly attention has been devoted to his work. Dennis Schrock's *Choral Repertoire,* for example, does not mention Mulholland, despite including biographical information on forty-nine other twentieth-century American composers. Nick Strimple's *Choral Music in the Twentieth Century* devotes only part of a sentence to him, including Mulholland in a list of "prominent educational composers at century's end."[8] Even the *Choral Journal* has only devoted two pages to the composer in the past twenty years.[9] He was the Raymond W. Brock Commission composer in 1996 and the driving force to initiate the ACDA student commission, which he chaired for the first six years.

Mulholland has also received numerous awards: the state of Indiana's highest award, being named to the Council of The Sagamores of the Wabash; the School of Music Alumnus of the Year in 1994 for Louisiana State University; and Butler's highest honor, the Butler University Medal of Distinction. Other accolades come from individuals: Charles K. Smith, former Professor of Music and Director of Choral Activities at Michigan State University until his retirement in 2002, stated, "His music is well crafted for singers, keyboard, and instrumental forces and is beautifully expressive of the well-chosen texts…. I believe James Mulholland is a national treasure, that his talent is rare, that his music is superb."[10] Tom Wine, Chair of Music Education and Director of Choirs at Wichita State University, said: "When I was given the responsibility to write the book *Composers on Composing for Choirs,* it afforded me the responsibility of identifying ten composers who have shaped the contemporary choral landscape. Clearly, James Mulholland, with over 600 compositions, fits this criteria."[11]



James Mulholland with Magnolia Blossom (Maggie) and Montgomery (Monty).

I had the opportunity to sit down with James Mulholland with the primary intention of discussing one of his major works, *Missa Romantica.* While most of Mulholland's compositions are intended to stand alone in performance, *Missa Romantica* is a multi-movement work for orchestra (or chamber orchestra) with a liturgical (not poetic) text and as such is unique among Mulholland's output. As John Flanery says in his dissertation about *Missa Romantica,* "The work stands as a monumental composition amongst Mulholland's pieces due to its scope, length, and performing forces."[12] The bulk of Mulholland's compositions are written or commissioned for *a cappella* choir, choir accompanied by piano, or choir accompanied by piano and one instrument, most often the French horn or the oboe, instruments Mulholland prefers due to their timbres. Our conversation follows below:

Roste: *Missa Romantica* has five movements: "Kyrie," "Gloria," "Sanctus," "Benedictus & Hosanna," and "Agnus Dei." Why is there no Credo?

Mulholland: I wasn't looking to make an oratorio-length work. I wanted *Missa Romantica* to be one half or one third of a program. The Credo is so wordy, and I was looking for concise. If I had included a Credo, the work would have become forty or fifty minutes long instead of twenty-two minutes. I feel I would have to add solos and small ensembles if I had added the Credo. Historically, the Credo serves as a creed of Catholicism: Bach's four *Missa Brevi* include only the Kyrie and Gloria; no Credo (or Sanctus or Agnus Dei) was typically included in the shorter Masses. This was the typical Lutheran manner to treat the Missa Brevis text in the day; others such as Buxtehude did the same thing. The only time Bach included the Credo was in his *B Minor Mass,* which is nearly two hours in length and not ever conceived for worship purposes. In Mozart's and Haydn's Masses, the music used to set the Kyrie often returns in the Agnus Dei—specifically at the end with the Dona Nobis Pacem text. Some liturgical scholars might frown, but I omitted the Credo for two reasons: 1) brevity and 2) I am an Irish Protestant!

Roste: So the *Missa Romantica* is complete, and you're not going to add a Credo movement in the future?

Mulholland: No. *Missa Romantica* is done. Take it or leave it!

Roste: The Mass text has been set by thousands of composers over the last thousand years, so it must be a daunting genre in which to add your personal contribution. Was that legacy intimidating?

Mulholland: Somewhat. It seems that every composer who has ever lived has set at least one movement of the mass. I said I would never write a mass because everyone has done one, but then I thought it's been done so many ways, I just wanted to be different and add my own personal color. For instance, I don't know how anyone could ever set the Kyrie in anything other than 5/4. The scansion of the text dictates the meter. The reason I titled it *Missa Romantica* is because the tonal language I used is neo-Romantic. In the spirit of many Romantic composers, I was striving for my own unique sound. *Vivre Romanticism!*

Roste: What were your motivations in writing this piece? Was there a specific inspiration?

Mulholland: Inspiration comes from deadline, the greatest inspiration of all. More seriously, the motivation came when Butler University commissioned me to write a larger work for choir and orchestra to celebrate my fortieth anniversary. Butler wanted a larger work to perform, and my mass was conceived with that possibility in mind. The Kyrie already existed in *a cappella* form; it had been commissioned in celebration of the fiftieth anniversary of the North Carolina Summer Institute of Choral Art in 2002. I dedicated it to my dear friend and colleague Paul Salamunovich. I had already commenced an *a cappella* Gloria,[13] so extrapolating those two works seemed like a natural possibility.

Roste: Your Kyrie does not have clean sections such as A – Kyrie, B – *Christe,* and A – Kyrie again, but mixes up the text, going back and forth liberally between them. What was your reasoning behind that?

Mulholland: I want to have freedom with a text, whether it is secular or sacred. I like for it to dictate tempo, rhythm, counterpoint, melody, and form. I once got permission to set a text from a copyright holder that I had been waiting to set for decades, but they denied me permission to repeat words or sentences that were not repeated in the original. I declined to set that text; the composer needs more freedom than that. For contrapuntal, rhythmic, or melodic reasons, to emphasize a line or word in a text, personal creativity often requires text to be repeated. If we followed that tenet, "Kyrie eleison" or "Gloria" could only be quoted once!

Roste: *Missa Romantica* is published in versions for full orchestra, chamber orchestra, and solo keyboard. Which version is your preferred sound concept?

Mulholland: I prefer the full orchestration, which is my ideal sound. That's why the majority of my compositions are available with full orchestra or instrumental ensembles. There are just so many other timbres and colors you are able to add. But the multiple versions acknowledges that not everyone can get a full orchestra to accompany their choir. There's also an *a cappella* version that has been recorded by Greg Fuller at the University of Southern Mississippi. In addition, if desired, each movement stands well enough when performed alone. This is why each individual movement is also published separately.

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Roste: Your *Missa Romantica* makes the bold musical decision to end on a *Hosanna* instead of concluding with the *Agnus Dei* (Table 1). Do you know of any other historical precedents for recapitulating earlier music at the end of the entire Mass?

Mulholland: Most editions of Mozart's *Requiem Mass* [K. 626] conclude the work with the same music[14] and Brahms took many textual liberties in his *Ein Deutches Requiem.* Off the top of my head, Haydn also did this in his *Missa Sancti Nicolai.* In fact, Haydn didn't even write out the *Dona Nobis Pacem*: he simply wrote "*Dona ut Kyrie,*" which means to use the same music from the *Kyrie* for the *Dona Nobis Pacem.* Years later he eventually did write the music out, but it is still identical to the opening movement. I'm sure many other composers have taken such liberties. As for my ending with the *Hosanna* instead of the *Agnus Dei,* as I stated before, I'm Irish and when I go, I want to go out with a "bang!" Liturgical scholars, forgive me!

Roste: It sounds like the music comes to a full stop at the end of measure 43 in the *Agnus Dei,* and then you pick up again with an instrumental interlude and recapitulation of the *Hosanna* to conclude the work. But did you consider ending the work with just the *Agnus Dei* and stopping there at the *pianissimo*? It felt like the final *Hosanna* was a coda.

Mulholland: That's a good way of labelling it. I feel fairly strongly that there are three artists in a choral performance—poet, composer, and conductor—and all three should have equal artistic latitude. The podium has to speak. Conductors need to have the freedom to interpret a work and make it their own. They have to make their own musical decisions depending on a number of factors, such as the abilities of the ensemble, the performance space, and the instrumental forces available. Metaphorically, the poet provides the picture, the composer provides the frame, and the conductor decides on the right light and where to hang it.

Roste: In a similar vein, are there any historical precedents to your knowledge of juxtaposing two different movements' texts using the same hemiola structure of the *Sanctus* and the *Gloria*? Has this ever been done before?

Mulholland: Not to my knowledge. I was explicitly trying to give the text dramatic interpretation. As I said before, I approach the composition and ask myself how I would like to have these texts presented with respect to their contrapuntal, melodic, and rhythmic organization. Then I group them accordingly, rather than just following any previous traditional designs.

Roste: The score credits the gorgeous melody used in the *Benedictus* as being "based on an Appalachian melody." Can you identify the source more specifically?

Mulholland: I'm actually not sure. I learned this melody as a boy. My father was a philosopher and my mother a school teacher. Both of my parents were from a direct heritage of Ireland, and reciting poetry and singing was part of our everyday activity, especially folk songs. As a child I probably learned 200-300 poems and songs by rote, and these were engrained in my memory. But while I may remember the melodies and some of the text, I don't necessarily know their titles. I just set the melodies the way I remember them. Of course they have to perfectly mirror the use of the text. Here in the *Benedictus* I tried to acknowledge the source, if not the exact title.

Roste: *Missa Romantica* has five movements, and this seems to be longer than most of your compositions. Is it in fact your longest? Would you describe this piece as your *magnum opus*?

Mulholland: My *Mementos of Millay*[15] is longer, both in terms of time to perform—28 minutes—and in number of movements: it has six. While I have several sets of three and four songs, this set of six is my longest. I work better on smaller forms of music, especially vocal music. I'm comfortable setting a sonnet by Shakespeare but not an entire act of one of his plays.

Roste: John Flanery in his dissertation about *Missa Romantica* points out that the text "*Qui sedes ad dexteram Patris*" is missing from the *Gloria.*[16] Is this an intentional textual omission, such as Schubert did in his mass settings?

Mulholland: I wish I could say it was, but no. Where it lies in the *Gloria* is a bit repetitive, and I was just trying to utilize brevity where I could.

Table 1: James Mulholland's *Missa Romantica*[17]

Movement	Measures	Sub-section	Key(s)	Meter(s)	Comments
Kyrie	1-31	n/a[18]	G+	Mostly in 5/4, with a few cadential bars in 6/4	Uses a five-, sometimes six-part choir (B and A *divisi*). Men have melody while women have ostinato in middle part.
Gloria	1-78	A	B+	Hemiola pattern, alternating imperfectly between 6/8 and 3/4, with some 2/4 and 5/8 as dictated by the text	21-bar instrumental introduction on a pedal B major chord. Choir is again generally five or six parts.
	79-103	B	b-	5/8 and 3/4	Slower middle section
	104-152	A	B+	Mostly the hemiola of 6/8 and 3/4, with one bar in 9/8	21-bar instrumental interlude mirrors the introduction and introduces the recapitulation with different text; six-bar coda at end.
Sanctus	1-66	C[19]	Gb	Continued hemiola of 6/8 and 3/4, with a few bars of 2/4 mixed in	Four-bar pedal point instrumental introduction followed by melody in unison (tenors in falsetto), then two parts; SATBB repetition of the same melody at bar 22, ten-bar instrumental interlude, then the same melody again in six parts, with the sopranos up an octave, in bar 50.
	67-91	A			Re-introduction of Gloria text and melody from previous movement
	92-120	CA	G+		Simultaneous presentation of Sanctus and Gloria texts (!)
Benedictus and Hosanna	1-18	D1	F+	6/4, with one penultimate bar of 3/4 in each repetition (one bar of 4/4)	Soprano solo after three-bar introduction
	19-35	D2			Soprano soloist accompanied by five–part choir on same melody
	36-53	D3	Gb+		Hosanna text on the same melody; orchestral textures much thicker
Agnus Dei	1-22	E1	Db+	4/4	SATB with no *divisi*
	23-43	E2			Repetition of same words and melody
	44-69	D4	Gb+	4/4, then 6/4; two 7/4 bars near and at end	Ten-bar instrumental interlude modulates to the ending key of the previous movement; return of the soprano soloist accompanied by six-part choir singing "Hosanna"

Roste: The *Sanctus* starts in G♭, which sounds fine when we hear it after the conclusion of the *Gloria* (which ends in B major) because we hear it as the dominant F♯. Did you consider writing the *Sanctus* using six sharps instead of six flats?

Mulholland: No, because I don't want instrumentalists to hate me! Seriously, D flat and G flat are two of my favorite keys, a la Puccini. I tend to favor flat keys because to me they give a "mellower" vocal sound, especially in high dramatic tessitura. But that is another entire interview.

Roste: We talked earlier about your greatest compositional "hits," but which of your other works do you think have been the most neglected and deserve more attention?

Mulholland: All of them! It's like asking a parent which is their favorite child. Recently I was informed that Jon Talbeg selected my *Highland Mary* in his presentation to the California ACDA on Selective Titles: *Poetry and Music Finding Our Collective Voice* (after going through over 2,000 works), which I wrote over forty years ago. My compositions give me personal joy, as they serve as a "road map" of my life. Most of the folk melodies or poems that I have used go all the way back to my childhood. They are, for better or worse, who I am. Some of them I waited years to set. When I would finally decide to set them, it presented me with a daunting task to measure up to the esteem I have for them. They represent me. You just get one shot at them, and it has to be exactly what you want. My works represent my life!

When I hear one of them performed, it takes me back to the place I first heard them, what I was doing, where I was, and who and what they were for. Sometimes, it emotionally causes me to almost hyperventilate. Like a melody you hear from a movie that you saw years ago or a song you sang in high school that you have not heard for years ("*déjà vu*")—emotionally you experience that time in your life. I love my music. It's exactly what I want. It is mine! If others like it, that is wonderful… My father taught me that "Happiness is not having what you want but wanting what you have." I am so very happy! CJ

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NOTES

[1] This sentence appeared first in "51 Years and Counting: Mulholland Still Makes Sweet Music" (Marc Allen, online Newroom publication by Butler University, April 7, 2016, https://www.butler.edu/magazine/spring-16/mulholland, accessed February 27, 2017), which succinctly summarizes Spillane's research. See James David Spillane, "All-State Choral Music: A Comprehensive Study of the Music for the High School All-State Choirs of the Fifty States from 1995-2000" (DMA Dissertation, University of Arizona, 2004).

[2] Norman D. Ryan, Vice President of Composers & Repertoire for Schott Music Corp, email to the author, March 25, 2017.

[3] Quoted in a Butler University School of Music publication "Celebrating James Q. Mulholland," March 2009.

Reconfirmed and adapted for *Choral Journal* by Drew Collins in an email to Mulholland, March 17, 2017.

[4] Fred Hatfield, owner of Colla Voce Music LLC, confirmed in an email to the author, March 25, 2017.

[5] There is a Colla Voce CD recorded by the Kansas City Chorale conducted by Charles Bruffy, one by the University of Wisconsin Eau Claire, conducted by Gary Schwartzhoff, one by the Camerata Singers conducted by Floyd Farmer, and one featuring The Southern Chorale from the University of Southern Mississippi, conducted by Gregory Fuller. The latter CD is reviewed by Michael Porter in NCCO's Choral Scholar Vol. 5 No. 2, where Porter correctly points out that this is the first recording of the *a cappella* version of *Missa Romantica.*

[6] Mulholland, interview with the author, which took place in James Mulholland's studio at Butler University in Indianapolis on Wednesday, June 29, 2016.

[7] See: John Flanery, "An analytical and compositional techniques study of James Mulholland's 'Mementos of Millay' and 'Missa Romantica,'" DMA diss., University of Kentucky, 2010; Peter J. Durow, "The Choral Music of James Mulholland: An Analytical Study of Style" DMA diss., Florida State University, 2007; and Tony Thornton, "The Influence of Poetry Upon James Mulholland's Compositional Process and Musical Style" DMA diss., University of Arizona, 2008.

[8] Nick Strimple, "Choral Music in the Twentieth Century," (Portland Oregon, Amadeus Press, 2002), 261.

[9] Barton Tyner's "James Quitman Mulholland's Romance with the Written Word" appeared on pages 9-10 of the *Choral Journal* in January 1996.

[10] Quoted in a Butler University School of Music publication "Celebrating James Q. Mulholland," March 2009.

[11] Ibid. See also: James Mulholland, "Composers on Composing for Choir," Tom Wine, ed. (Chicago: GIA Publications Inc., 2007), 128.

[12] John Flanery, "An analytical and compositional techniques study of James Mulholland's 'Mementos of Millay' and 'Missa Romantica'" (DMA dissertation, University of Kentucky, 2010), 4.

[13] Durow writes that the Gloria was "first composed as an *a cappella* version commissioned by the Western Branch High School Varsity Singers in Chesapeake, Virginia, in honor of James D. Moyer, their teacher and friend." Peter J. Durow, "The Choral Music of James Mulholland: An Analytical Study of Style" (DMA dissertation, Florida State University, 2007), 134.

[14] While it is true that his Requiem was not completed by Mozart before his own death and therefore the similarity of music could be the result of the editors, to what extent those editors reflected the original desires of Mozart to complete the Mass that way is a topic for another article.

[15] Edna St. Vincent Millay (1892-1950) was an American poet who won the Pulitzer Prize for Poetry in 1923.

[16] Flanery, 54. John Flannery conducted the European premiere of *Missa Romantica* on June 21, 2017, in Vienna with the New Mexico State University Choral Ensemble, professional orchestra, and soloists.

[17] This chart is indebted to Flanery's charts from his dissertation. Numbers may vary from that document, as this chart reports the measure numbers from the chamber orchestral edition. See Flanery, pp. 103-115.

[18] I agree with Flanery's assessment: "The *'Kyrie'* movement of the Mass is usually set in ABA form owing to the structure of the text, *'Kyrie eleison, Christe eleison, Kyrie eleison.'* Mulholland's setting, however, does not conform to this design and should be considered in one section. The entire thirty-one-measure movement is in G major, so key change is not a formal determination in form analysis. The use of the *'Kyrie'* and *'Christe'* texts often overlap, and these texts occur in no specific pattern. Hence, the movement cannot be broken up into sections based on text. The meters and orchestral texture are also not indicators. Therefore the sectionalizing of this short movement is futile; it needs to be considered all in one section." Flanery, p. 105.

[19] Again, Flanery's assessment merits citation at length: "The *'Sanctus'* movement can be considered in two different ways in regards to form. As a single movement, it could be understood as an AB followed by these two sections, A and B, overlapping simultaneously. This approach works if someone chooses to perform this movement alone taken out of the entire work. Alternatively, the *'Sanctus'* can be viewed as a continuation of the previous movement, the *'Gloria.'* This option has the *'Gloria'* being ABA, followed by the *'Sanctus'* being CA, followed by two sections, C and A, simultaneously occurring. The overall form, then, of the two collective movements is [a rondo] ABACA, followed by C and A combined." Flanery, p. 108.



Hallelujah, Amen!

A Focus on Music in Worship


Terre Johnson

Everyone who takes the responsibility of conducting a choir and teaching its singers knows the feeling of stress. One of the primary values of membership in ACDA is its presentation of interest sessions that help us all function better and, hopefully, create less stressful work situations. Another offering that helps members alleviate stress is the presentation of transformative performances in the concert sessions at our conferences. We all benefit from every opportunity to relax in the presence of our art at its most profound. But there is no doubt that we all work in a profession that includes great stresses, sometimes hurtful criticism, and infrequent periods of rest and quiet.

In 2009, CNN identified church musicians as among the "most stressed and least paid" professionals. While that report from nine years ago did not surprise any working church musician with whom I spoke, it did point out that our ability to handle the stresses of our profession has a direct impact on every part of our lives.

Several people who help lead ACDA's Music in Worship Repertoire and Resources area have been privileged to attend an "Interlude" retreat in recent years. It is designed specifically to help church musicians identify and cope with the stresses of their profession. Its impact on its participants has been great and has led to a realization of the need for rest, quiet, and contemplative space among the resource offerings of ACDA. Consequently, our National R&R Chair for Music in Worship, Bryan Black, has employed that need as a theme for the Ecumenical Worship Service that will be offered at our 2019 National Conference in Kansas City.

As we discussed that idea, I thought our membership would benefit from knowing about the "Interlude" retreat program in which Bryan and I have both participated. I asked Bryan to write the following article, in which he describes the retreat and its founding and gives all of us a sense that in our stress we don't have to feel isolated.

I am writing this column two days after Easter, and, like most other church musicians, I also have another stressful job. From this vantage point, it is apparent to me that along with the many resourceful offerings ACDA provides, it is important to consider rest and quiet resourceful. I hope you will read Bryan's description of "Interlude" with interest and find your own way to quietly replenish.

Sometimes you are with the right people at the right time and a conversation unfolds. The listening is deep because you are among friends who share the same work. You recognize them as traveling companions who receive your story without question. They believe in you and you believe in them. Trust abounds. Grace is shared.

A conversation like this unfolded in 2008 among close friends and has kept unfolding beyond itself in unimagined ways. Ken Medema (a widely known sacred composer and performer), Sid Davis (a church musician from Houston, Texas) and Matt Greer (conductor of Quintessence and church musician from Albuquerque, New Mexico) recognized and discussed the need to care for others in sacred music who were often "overworked, weary, underpaid, and burned out." In 2009 they created the first Interlude retreat and invited a handful of musicians by word of mouth to share three days together at the Prince Conference Center in Grand Rapids, Michigan to "rest, renew, and re-imagine." This pilot event combined Ken and Sid's musical experience with Beverly Vander Molen (Ken's business manager and longtime "visual navigator") and Paula D'Arcy (noted author, psychotherapist, and retreat leader), who provided the critical elements of hospitality and spiritual direction.

Sixteen participants were led into a transformational experience by these wise teachers and charged to "pass it on" to other colleagues who attended the following summer. After a number of successful sessions, the organizers established "Interlude" as a 501c3 in 2013 and will host the retreat's tenth annual session at Mercer University in 2018—a testimony to their vision and the essential need for self-care specific to church musicians. Through strategic planning and support of donors, the retreats are offered at no cost to participants.

Mary Hopper, ACDA past president and director of performance studies at Wheaton College, attended the 2015 session of Interlude. She recalls being somewhat uncertain about what to expect but quickly formed lasting friendships with her small discussion group, which has remained connected through monthly "check-in" emails. At Ken Medema's invitation, each participant is asked to share a personal story, which he then echoes back as an improvised song at the piano. Hopper told of going through her mother's music (who was also a church musician), and Medema sang a song to the group about the heritage that sustains her calling. These improvised songs shared in community are a hallmark of the composer's genius and training as a music therapist; they also leave a lasting impression on those who share stories at Interlude.

PLEASE OBSERVE THE REST: SELF-CARE FOR THE CHURCH MUSICIAN

BRYAN F. BLACK



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PLEASE OBSERVE THE REST:

So how does a conversation among friends manage to expand and unfold across ten years and hundreds of lives? Clues can be found in a poem by Judy Brown that has become the unofficial creed for Interlude:

"Fire"
by Judy Brown
from *The Art and Spirit of Leadership*
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What makes a fire burn
is space between the logs,
a breathing space.
Too much of a good thing,
too many logs packed in too tight
can douse the flames
almost as surely as a pail of water would.

So building fires requires attention to the spaces
in between, as much as to the wood.
When we are able to build open spaces
in the same way we have learned to pile on the
logs,
then we can come to see how it is fuel,
and the absence of fuel together, that make fire
possible.
We only need to lay a log lightly from time to
time.
A fire grows simply because the space is there,
with openings in which the flame that knows
just how it wants to burn
can find its way.

Thanks to overseeing countless logistical details during the retreats, Beverly Vander Molen has also witnessed participants receive the gift of being honored guests. She recalls: "Choir members single us out asking, 'We don't know what you did at the retreat, but you gave us a new choir director!' Directors who have been abruptly dismissed credit Interlude for allowing them to see the situation as a gift. Participants with sharply different opinions learn to choose love instead of certainty. An introverted director waits until the last day then shares a life changing event she had never spoken out loud. Because of the clarification and healing it brings to participant's lives, I consider this a clear vocation. I am grateful and thankful for this very holy work."

Interlude was originally conceived for the mid-career church musician. In recent years, the successful format has also been reimagined as "Prelude" and hosted by Dr. David Keith for graduate students in the Townsend School of Music at Mercer University in Macon, Georgia. The students benefit from time away before classes begin to focus on core values and how life can be approached from that center. Not surprisingly, Medema recently chose Mercer as the recipient of his personal archive, owing to many years of close association with the school and Keith's support of Interlude and its ideals.

Tending Open Spaces

As the musical terms suggest, Prelude and Interlude retreats are analogous to their compositional functions as gateways for interior reflection. These names intentionally draw attention to specific anticipatory roles: a *prelude* to the opening theme or an *interlude* between movements. While they are necessary for a coherent understanding of musical form, casual audiences might mistake the prelude and interlude as disposable time for whispering or dashing to the lobby for snacks. One may still arrive in time for the main theme, but the "open space" for sensitive listening has been neglected.

Teaching conductors the art of tending "open spaces" has been Paula D'Arcy's gift to participants at both the Prelude and Interlude retreats. I had the chance to speak with her via phone to explain what this phrase means to her. She commented: "Self-care and allowing time and space to be with yourself is absolutely necessary. Remind yourself of its importance and focus on its place in your daily life. It is simply not optional. Our knee-jerk reaction is to pile on more fuel, but you cannot stay busy 24/7 without relationships and work being negatively affected."

No one would question her insights; they ring true at an existential level. However, the alarmingly high rate of burnout and isolation across many helping professions suggests we have not observed the rest that our body, mind, and spirit require. This is especially tragic within the collaborative arts, which depend on vital relation-

SELF-CARE FOR THE CHURCH MUSICIAN

ships between conductor and ensemble. A leader who overlooks his or her own well-being simultaneously risks the well-being of those whom they lead.

Nearly all musicians mingle performance and teaching to a greater or lesser degree. They invest personal practice time to achieve technical mastery and study pedagogical methods that facilitate learning. In the collaborative arts, this dual dynamic is intensified by the sheer number of participants, which often evokes deeply emotional responses within the ensemble. Conductors who may be confident in their hybrid role as performer/educator can be entirely unprepared to negotiate the emotional, relational, and spiritual dimensions that collectively represent the pastoral and psychological needs of a choir. Ironically, the very conductors who are predisposed to assist and serve others are at high risk of incapacitation if their own self-care is not tended. D'Arcy observes: "Airline safety briefings always provide a great reminder to me. In an emergency, the flight crew instructs us to put our own oxygen mask on *first* before attempting to help children or others who require assistance. The instructions are counter intuitive and run against instinct but, in fact, actually save lives."

Prelude (the retreat offered for those beginning graduate study at Mercer) is an uncommon effort to prepare a third, rather elusive aspect in young conductors. The first two aspects—performer and educator—are more easily named than the third. That third aspect might be termed "pastoral" or "spiritual" but clearly transcends any particular religious sensibilities or perceived boundaries between sacred and secular. Providing a framework and vocabulary for self-care early in the students' education sends them into professional life with a distinct advantage. In contrast, mid-career conductors who attend Interlude often find themselves telling stories and processing emotions that have accumulated over decades with little or no opportunity to be acknowledged or reconciled. D'Arcy draws parallels from a friend who trains rigorously for marathons; the training, among other things, requires thorough hydration well before the race begins in anticipation of the body's needs. Once thirst is felt, it may already be too late for recovery. Prelude is an ambitious effort to place self-care in the minds of young professionals well before their career demands become overwhelming.

Observing Stillness and Silence

Just as an overabundance of fuel would surely choke a fire, so sound without silence blurs into noise. Musicians understand this interplay better than most and scrupulously notate the presence and absence of sound with notes and rests. Such a common example invites the musician to also physically embody the presence and absence of sound through intentional encounters with silence. Call it prayer or mindfulness or meditation or simply taking a moment's rest. Regardless of name, without a return to silence and stillness, the noise of life drowns out presence. Worse yet, we become deaf to manifestations of God's creative work in our lives and those we lead. Henri Nouwen refers to this condition in his book *Making All Things New*:

> "Our lives have become absurd. In the word absurd, we find the Latin word *surdus* which means 'deaf.' A spiritual life requires discipline because we need to learn to listen to God, who constantly speaks but whom we seldom hear. When, however, we learn to listen, our lives become obedient lives. The word *obedient* comes from the Latin word *audire,* which means 'listening.'"

Both Nouwen and D'Arcy insist that a certain discipline is necessary for any self-care to take root. Sporadic efforts yield sporadic results. Consistency of practice in the long run is of more importance than the particular way in which we choose to observe stillness and silence. Extended retreats such as Interlude provide an immersive experience that is transformative, but ultimately any insights realized on the mountaintop must survive the daily challenges of the valley should they have any meaning for ourselves or others.

The daily practice can be elaborate or simple:

- Arrive ten minutes early at work and sit in the car before going inside.

- Look for a nearby congregation that offers a contemplative service and attend as an anonymous visitor with no responsibilities other than your attention toward the holy.

PLEASE OBSERVE THE REST

- Allow time for being in nature with no agenda, taking in the smells and scenes without an internal dialogue that labels and describes.

- Assert frequently that self-care is in no way self-indulgent. On the contrary, it is an act of supreme generosity honoring your intrinsic worth and all with whom you share work.

- Make friends with change. Whether your daily agenda is altered by an annoying phone call or a life-altering event, D'Arcy reminds us: "In avoiding the passage, we avoid the growth and the deepening as well."

- Robert Shaw said, "The only crescendo of any importance is the crescendo of the human heart." Take care of yours first.

Although Interlude provides a format that mirrors the specific personalities, ages, and gifts of its creators, it is by no means a closed model. The leadership is eager to support others who might establish similar retreats that share its vocation of sharing, affirmation, and care. With intentional gatherings and supportive networks, we can anticipate the next generation of leaders willing to sustain the church's song that comes before us, sings through us, and goes beyond us. To learn more about Interlude, visit www.interluderetreats.com

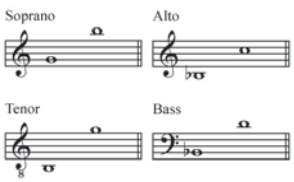
Sometimes conversations happen with the right people at the right time, and yet Frederick Buechner says: "All other days have either disappeared into darkness and oblivion or not yet emerged from them. Today is the only day there is." The creators of Interlude have consecrated time to live out Ken Medema's imperative that "God's song is alive everywhere and our delight—our task—is to recognize it, point it out, and say, 'We can help you find the first note.'"

Recognizing and honoring God's song in our life and others might rarely take the form of improvised music while in a dedicated retreat setting with professional leadership. Admittedly, such outward skills and resources are uncommon, but deep listening—the discipline upon which all else depends—and regard for the practice of self-care is available to everyone in equal measure and without price. That abundance is the true wonder of grace and a song always worth sharing.



Sacred Music Choral Reviews

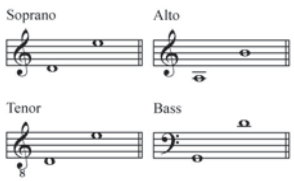
Shout for Joy
André Thomas (b. 1952: 2017)
Text: Traditional Spiritual SATB with div, optional Tambourine part (free download) (2:45)
Heritage Music 15/3469H
www.lorenz.com
Performance demonstration: youtube.com/watch?v=eE5mJo9hGdI
Also available:
Performance/Accompaniment CD (99/3792H)



Andre Thomas's "Shout for Joy" was written for the 2016 St. Olaf Christmas Festival, and as is typical of an Anton Armstrong commission, this spiritual arrangement of the traditional "Mary Had a Baby" is highly accessible for a good church choir. The arrangement begins and ends with a festive gospel fanfare featuring a juxtaposition between high-tessitura acclamations and earthy, bluesy unison utterances in the lower voices. These sections of the piece also feature an energetic piano accompaniment and an active tambourine part that floods the piece with character.

The verses are primarily led by the bass voices with a quiet but rhythmic urgency while the other sections provide support. Each verse is punctuated by proclamations of prophecy from Isaiah (Mighty Counselor, Prince of Peace). The choral writing is intuitive and rich harmonically with limited *divisi* (mostly for the sopranos). For a choir that does not regularly sing gospel or spiritual music, one will find that this arrangement encourages the appropriate style very naturally and comfortably.

When Memory Fades
Jayne Southwick Cool
(b. 1947: 2002)
Arr. Eric Nelson (b. 1959: 2016)
Text: Mary Louise Bringle
SATB, piano (4:53)
Morning Star MSM-50-8914
www.morningstarmusic.com
Performance demonstration: youtube.com/watch?v=V_djkVTjdX8

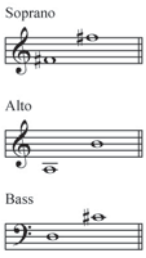


In an age where modern hymnody seeks to provide solace and comfort to all, Jayne Southwick Cool's *When Memory Fades* serves victims of a specific hardship: sufferers of dementia and Alzheimer's disease. The beautiful text is coupled with an equally tender melody that allows its message to be illumined without clutter or complexity.

In this wonderful choral setting, Eric Nelson stays true to the intention of the original hymn, offering the melody either in unison or in a declamatory four-part setting. The piano part is subtle but supportive and allows the choral parts to predominate. The SATB writing is particularly artful, presenting just enough musical interest to engage the listener while remaining subservient to the text and its message. One of the most meaningful moments of the setting occurs near its conclusion as the basses and tenors recall the first moments of the piece only to be interrupted by a brief silence, suggesting the very interruption of memory that makes this hymn necessary and worshipful. The vocal ranges are limited and highly accessible to most choirs but especially to singers of advanced-age for whom the message of the text might hold an even deeper meaning.

Sacred Music Choral Reviews

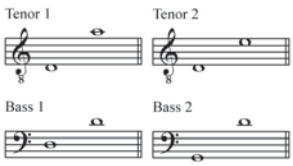
Who Was and Is and Is to Come
Timothy Michael Powell
(b. 1975: 2014)
Text: Revelation 4:8b; 5:13b; 21:1-6; adapted by Timothy Michael Powell
SAB, piano (or organ), optional handbells or handchimes (4:52)
MorningStar MSM 50-8817
www.MorningStarMusic.com
Performance demonstration: www.canticledistributing.com/audioplayer.php?n=50-8817.mp3



Quality SAB repertoire, either for adult choir or youth choir, is a precious commodity in church music. *Who Was and Is and Is to Come* by Timothy Michael Powell fills that need for choirs of any age. Setting the Revelation text "And I Saw a New Heaven," the three-part texture is complimented by a simple, flowing keyboard accompaniment and also by handbells or handchimes that quote the tune NICAEA ("Holy, Holy, Holy"). The combination of textual references makes the piece appropriate for many different celebrations throughout the church year.

The predominate texture is homophonic and declamatory, although enough contrapuntal elements are employed to maintain variety for the listener, the most effective being a quasi-canonic interplay between the three voices on the text "To the thirsty I will give water." The piece flows effortlessly between unison and three-part textures employing conjunct melodic writing in all voices. The range of each part is small and approachable for choirs of all ages, but the resulting harmonic palette is rich and varied. Careful detail is provided to encourage the most musical interpretation of this highly accessible piece.

Our Father
Craig Courtney (b. 1948: 2017)
Text: Matthew 6: 9-13 (Traditional Lord's Prayer)
TTBB, piano, opt. string quartet or orchestra (3:12)
Also available SATB and SSAA
Beckenhorst Press BP2147-2
www.beckenhorstpress.com
Performance demonstration: www.beckenhorstpress.com/our-father-ttbb/



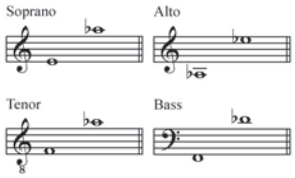
Musical settings of the Lord's Prayer are common, although only a handful have earned their way into the canon of commonly programmed church music. This new setting by Craig Courtney should be strongly considered by those wishing to introduce a modern setting of this most traditional text. Though multiple voicings are available, the original TTBB setting provides the most satisfying color combination with the piano and optional string quartet. Though the piece is satisfying with piano alone, the string quartet really helps to amplify the most beautiful elements of the work.

The piece achieves a richness and opulence of harmonic texture without a single chromatic alteration. The writing is *cantabile* throughout and the vocal ranges are attainable for most male adult singers. When the piece reaches its climax on the word "glory," a brief *divisi* results in seven voices, thus requiring an ensemble of sufficient size and musical independence. The dramatic arch



of the piece is natural and predictable but is spiritually very fulfilling if paced properly.

Abun D'Bash'maiyo
Traditional Syriac Hymn
Arr. Mark D. Templeton
(b. 1974: 2013)
Text: Lord's Prayer in the Syriac dialect of Aramaic
SATB divisi, a cappella (5:21)
MusicSpoke MTN 002
www.musicspoke.com
Performance demonstration: https://soundcloud.com/mark-d-templeton/abun-dbashmaiyo-composed-by



For a church choir that embraces world music and unique languages, this piece comes highly recommended. When Mark Templeton created this arrangement for his Compline setting, he decided to present the Lord's Prayer in Aramaic, the language that most scholars believe Jesus would have spoken. The melody chosen by Templeton comes directly from the *Beth Gazo*, a collection of chants and hymns from the Eastern Syrian Orthodox Church, the roots of which reach back to the second century. The text is presented in extensive performance notes with the original Syriac, transliteration, IPA, and translation.

The text "Abun d'bash'maiyo" is used as an intonation between verses, and is presented first by tenors, then treble voices, lower voices, and finally with the full choir in eight parts. Each verse uses basically the same four-part treatment to allow the singers to focus on the pronunciation of the text. The concluding "amen" echoes the repeating intonation but adds a harmonic twist through characteristic mixed modality and a subtle trill in the alto voices.

G. Britt Cooper
North Canton, OH





2019 NATIONAL ACDA HONOR CHOIRS





KANSAS CITY, MISSOURI
February 27 - March 2

Auditions Accepted September 1-30, 2018

Children's Honor Choir	MS/JH SATB Honor Choir	SSAA Honor Choir	TTBB Honor Choir
Grades 5-9	Grades 7-9	HS/Collegiate	HS/Collegiate
			
EMILY ELLSWORTH	**DERRICK FOX**	**SANDRA SNOW**	**JEFFERSON JOHNSON**
Anima-Young Singers of Greater Chicago	University of Nebraska - Omaha	Michigan State University	University of Kentucky

Go to acda.org for audition materials beginning July 1st.

2019 ACDA NATIONAL HONOR CHOIRS

Wednesday, February 27th - Saturday, March 2nd
Kansas City, Missouri

Singing in an ACDA National Honor Choir is life changing! Through our honor choirs, the finest choral musicians from all over the country will meet in Kansas City to rehearse with master conductors and perform choral music at the very highest level.

All singers must be sponsored by an ACDA member to audition and participate. Singers may choose to audition for one choir from the following:

Children's Honor Choir
Grades 5-9, unchanged treble voices.
Conductor: Emily Ellsworth

Middle School/Junior High SATB Honor Choir
Grades 6-9, treble, changed, and changing voices.
Conductor: Derrick Fox

HS/Collegiate SSAA Honor Choir
Grades 10-12 and undergraduate collegiate voices.
Conductor: Sandra Snow

HS/Collegiate TTBB Honor Choir
Grades 10-12 and undergraduate collegiate voices.
Conductor: Jefferson Johnson



AUDITIONS

Audition materials will be available on acda.org beginning July 1, 2018.

All auditions will consist of:
- **Ascending and descending scale on "ah"**
- **Prepared excerpt performed with provided accompaniment**
- **60-seconds of a vocal solo of your choice, a cappella or accompanied**

TIMELINE

September 1-30, 2018: Online audition window. Go to www.acda.org, follow Honor Choir link. ACDA sponsor registers singers and submits recordings online. Audition fee: $30 per audition, non-refundable. Paid by debit or credit card online through secured server.

November 15, 2018: Audition results posted online and emailed. Reserve designated hotels immediately.

December 10, 2018: Due date for required forms and $135 registration fee submitted online. Once submitted, music will be mailed to the singer's home address.

February 27, 2019: On-site registration begins at noon in Kansas City, MO

March 2, 2019: Final concerts for all choirs

2019 ACDA NATIONAL HONOR CHOIRS

Wednesday, February 27th - Saturday, March 2nd
Kansas City, Missouri

SINGER STATEMENT OF OBLIGATION

As part of the application process, singers and parents must agree to the following:

- Singers and chaperones agree to stay in their designated honor choir hotel.
- Singers must submit all necessary forms online and pay registration fee by December 10, 2018.
- Music and part-learning materials will be provided to singers. Singers will arrive to the first rehearsal with their music fully prepared. There will be a part check at the first rehearsal.
- Singers who are unprepared, tardy, and/or miss a rehearsal will be labeled an "auditor" and will not be able to sing with the choir.
- ACDA will provide supervision for singers during posted rehearsal times. Singers are under parent/chaperone supervision at all other times.
- A curfew of 11:00 pm will be in place for all singers in grades 5-12 OR one hour after the end of the evening performance, if attended.
- Singers will follow the guidelines set forth by their school district in regards to student conduct, housing assignments, and hotel room visitations. Failure to comply will result in the dismissal from the choir.
- Singers will be respectful of other hotel guests and abide by hotel rules as posted and as stipulated by their choir coordinator, ACDA member sponsor, or chaperone.
- Singers will not engage in illegal activity, including the use of alcohol, tobacco, or other controlled substance, or they will be immediately removed from the ACDA Honor Choirs and sent home at their own or the parent/guardian's expense.

FINANCIAL COMMITTMENTS

All transportation, meals, Honor Choir Hotel reservation and local expenses will be secured and paid for by honor choir participants. ACDA assumes no financial responsibility for travel, hotel costs, or meals.

Upon notification of acceptance on November 15, immediately call the hotel listed and make your room reservation. The ACDA conference rate will begin at $129 per night, on a first-come first-served basis. Hotel reservations must be made in the Honor Choir Hotel assigned to your choir by December 10, 2018.

In addition, the following items must be submitted online by midnight on December 10, 2018.
- $135 non-refundable participation fee
- Registration Form & Code of Conduct Contract
- Notarized Medical Release Form
- Photo/Video Release & Liability Waiver

Julius Herford Prize

Sponsored by Classical Movements, Inc.

2017

Call for Nominations

The Julius Herford Dissertation Prize: Each year the Julius Herford Prize Subcommittee of the Research and Publications Committee accepts nominations for the outstanding doctoral terminal research project in choral music. Projects are eligible if they comprise the principal research component of the degree requirements, whether the institution defines the project as a "dissertation," "document," "thesis," or "treatise," etc.

When a dissertation may be nominated: The prize **name's date** (above) indicates the year in which the relevant doctoral degree was conferred. Dissertations must be **nominated** in the calendar year following the year in which the degree was conferred. The prize is **awarded** in the calendar year following the year of nomination. Thus, the dissertation of a student with a 2017 degree can be nominated between January 1 and June 1, 2018; the prize will be awarded in 2019 (at the relevant ACDA conference).

The award: The winner will be awarded a $1000 cash prize and a plaque. The committee reserves the right to award two prizes or no prizes in any given year.

Nomination Requirements and Procedure:

1. An institution may submit only one document for that year's prize. In the event that there are two nominations of equal merit from one school, the letter from the Dean, Director or Chair of the music school (described below) must justify the additional nomination. The submitting faculty member, institution and/or the writer must be currently a member of ACDA in good standing.

2. To nominate a dissertation send, by US mail:

A) A **signed** letter **from the Dean, Director, or Chair of the music school** recommending that the dissertation be considered for the Herford prize. (Letters from the Chair of the Choral area are **not** acceptable.) The letter must include the following information: the name of the student, the year in which that student's degree was granted, and the full title of the dissertation

B) An **abstract** of the dissertation, from which any material identifying the student or institution has been removed.

C) An **unbound copy** of the dissertation (it may be double-sided). Excepting the title page, any material that identifies the student or the institution **must** be excised from the document **before** it is submitted.

D) The full name, title and **contact information** for the area faculty member making the submission and the full name, current position(s) and contact information for the dissertation's author (USPS address, email address and phone number(s)).

3. The dissertation and accompanying materials must be **received** at the national office (address below) by the date announced below (and in the *Choral Journal* and on the website). Faxed material will not be accepted.

4. All materials must be submitted together in **one envelope.**

If one or more of these requirements is not met, the dissertation will be eliminated from consideration.
Nominations for the 2017 Julius Herford Dissertation Prize must be received between Jan 1 and June 1, 2018.

Mail applications to: Sundra Flansburg, ACDA National Office, 545 Couch Drive, Oklahoma City, OK 73102-2207
phone: 405/232-8161-5328; e-mail: sflansburg@acda.org

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AMERICAN CHORAL DIRECTORS ASSOCIATION

The Doug and Jackie Nielsen Bakken Choral Residency Fund



Choral Elitism is Real: What It Is and What We Should Do about It

By Chris Maunu

I have been a high school choral director for over eleven years. The last decade has been filled with so many beautiful moments, wonderful music, and students who have learned a few things about music and even life. My life has been enriched beyond what I could have ever imagined. I owe so much to the field of choral music for so many of the blessings I've experienced in my life.

As I look back through the years, however, there has been an ever-increasing awareness of something else—something that presents itself in a less-than-overt manner. Many of my years have been spent second-guessing myself, wondering if I'm good enough, comparing myself to others, and suffering from imposter syndrome. Much of my journey in working to get over that in recent years has involved recognizing my own innate insecurities as a conductor. It even took some time in therapy to get to the heart of something else going on in the choral landscape of the United States that I've come to recognize as a significant contributing factor to those issues: choral elitism. I couldn't put my finger on it in those early years, but as I look back on it, choral elitism was at the core of a lot of my anxieties as a conductor.

What is Choral Elitism?

Oxford Dictionary defines elitism as the belief that a system should be led by an elite group. I believe choral elitism is deeply rooted in the culture of our profession. It stems partially from the comparative aspects of what we do. We can all agree that excellence is valued highly in any artistic medium, but because there is no one universally accepted definition of what a great choir sounds like, the only way we can assess our own level of achievement is by comparing it to other work that has already been presented.

We spend a great deal of time listening to great recordings and performances to shape our personal understanding of what constitutes high artistry. At the core, this is not a negative thing. We need to be pushed by one another to reach greater heights of musicianship. Elitism shows up in what we say to each other or about one another, how we assess each other's work, how we view the various levels of musical education, and our general attitude and arrogance about the various aspects of our profession. Here are some things that I felt and observed in my career:

"I'm better than you because my choir is performing at this level and your choir is not." I'm sure very few have actually come out and said this, but it's felt in the underpinning of a comment, body language, or facial expression. It's in a simple statement like, "You'll get there."

"If you are not as experienced or your choir isn't performing at a certain level, you aren't as valuable to the profession." A colleague of mine shared a story about

performing at a state conference for the first time. One of her students came up to her and asked, "Are we supposed to be here?" Confused, the conductor inquired what the student was talking about, and he explained, "I overheard someone say we didn't deserve to be here because you're such a new teacher." My colleague was mortified that (a) a music teacher thought that and (b) had the nerve to say it aloud in front of students.

"If you aren't the best, you are nothing." Another colleague shared with me about going to contest his second year as a high school director. Being in a strong program, there was an extremely high expectation that his school receive stellar scores. Although they did well, they did not receive the top superior ranking. As a young twenty-seven-year-old teacher, he began to seriously consider that he joined the wrong profession. Thankfully, a mentor talked him down from edge, and he stayed in the field and is today a renowned conductor.

"When are you going to 'move up' to teaching college?" As a high school director who's been blessed with some success and recognition in recent years, I've had to answer this question dozens of times. It hurts every time. I graciously shrug it off and offer my reasons for wanting to stay a "lowly" high school director, but those conversations always leave me feeling invalidated and undervalued. I imagine it is even worse for those who teach middle and elementary school. The idea that their only job is to "feed" the next level is elitist to the core. Somehow we've decided that age determines how much value a student has on the choral music education totem pole. I would argue that it should be the opposite, if anything. Elementary- and middle-level students are in many ways the foundation of the entire choral ecosystem.

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Steven Sametz, director
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Aaron Jay Kernis
Guest Composer-mentor
Pulitzer Prize Winner

Perhaps I will be dismissed as just being an overly sensitive director. However, I have overheard and even been a part of the post-performance reactions and discussions at concerts, festivals, and conferences. I am not immune. I have been just as guilty as anyone else by engaging in negative discussions about other conductors' work. What is said often comes from an elitist perspective. There is no denying it. This is a real thing that has been going on for a long time in our field and is unfortunately passed down from one generation of choral directors to the next. I believe two questions should be addressed:

1) What is the problem with choral elitism?

2) What do we do about it?

What is the Problem with Choral Elitism?

Singing and conducting are astonishingly vulnerable. We need to feel valued and affirmed, particularly in our formative years, but elitism breaks that down. The choral community we have is as important to maintain amongst conductors as it is with our singers. If we serve our egos over the community, we are in trouble.

Vulnerability

Singing is perhaps the most vulnerable activity we do as human beings. We create sound from within our bodies and open ourselves up to the world. As both conductors and singers, we have to put ourselves out there in order to grow our programs and improve our craft. Yes, we should receive authentic feedback from trusted professionals as often as possible, self-evaluate performance videos and recordings, and soak up as much knowledge as we can from experts in the field and shape those tools to best fit our teaching personality. The problem is that putting our singers out there in front of our colleagues is scary. Sharing our work is scary. If a conductor walks out on stage feeling as if their work is not valued, it not only harms the director, it harms the students.

Community

While we should always strive for the highest level of artistry, we should ask ourselves: "Are we living up to the values we advertise as virtues in our profession?" What are the virtues of our field that we all hold dear? I think most of us first think of community: *Music brings people together. Music unites us.* Our profession should uplift not only our singers but one another. If we are not lifting each other up, it can destroy the confidence needed for young or inexperienced conductors and teachers to truly hit their stride. It's already hard to feel valued when we are constantly surrounded by something better. How many artists leave the profession early because they have not been given a chance to




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fully find themselves as conductors?

Modeling

We as conductors have such an immense responsibility to shape our singers as human beings. Music may be the best tool for this. What we are modeling for our singers, especially those of us who teach students in the educational system? They pick up on elitism as much as adults, but their self-confidence is even more fragile. If their self-confidence isn't hurt as a result of an elitist mind-set, they will pick up on and develop those ways of thinking, and the generational cycle will continue. At all educational levels, elitism can inadvertently color mentoring, leaving many young people entering our field with a view that risks perpetuating the problem. We can miss out on an opportunity to teach young people how to be authentic, loving human beings.



What Can We Do About It?

I can't pretend to have the tools to single-handedly solve a deeply embedded problem, but I think there are some simple things to reframe our mind-set.

Make room for everyone

There is room for greatness from all of us in the field! We don't have to be threatened by someone else's success. Our colleagues' work should always be celebrated. Because we always seem to measure our success against others, it's hard not to engage in scarcity mentality (the idea that there is only a certain amount of success out there, and if others have it, it's harder for us to attain). Hearing a choir performing at a high level doesn't diminish the work we are doing. Seeing that someone has earned an award for their hard work does not discount all you've accomplished. Success in choral music is measured in so many different ways, and we need to make room for more of it!

Listen for the good

What do we focus on when we listen to a performance? An elitist mentality would encourage us to try to listen for every possible flaw so that we have something to gossip about after the performance. It's easy to get swept up in the current of a negative conversation. Admittedly, it's happened to me more times than I wish. Allow yourself to listen with a critical ear, but keep a mind out for things that are being done well. I would much prefer to hear an authentic performance with flaws than a perfect performance that lacks human authenticity.

We should sing to provide inspiration, not solely to impress one another. We can listen for joy, beauty, and community, as well as pain and struggle. We can watch singers pour their hearts out for each other, their director, and their audience. That is what is so beautiful about our art. We can put our egos aside and enjoy a truly human experience. You can end an elitist conversation by being bold enough to say something positive about a fellow conductor or performance. Theodore Roosevelt famously said in 1910:

> "It is not the critic who counts; not the man who points out how the strong man stumbles, or where the doer of deeds could have done them better. The credit belongs to the man who is actually in the arena, whose face is marred by dust and sweat and blood; who strives valiantly; who errs … who at the best knows in the end the triumph of high achievement, and who at the worst, if he fails, at least fails while daring greatly."

Compliment your colleagues

If you observe a performance at a festival, conference, or traditional concert, approach the conductor

after and highlight what you liked. Thank them for their hard work. If not right after the performance, send them an email or tag them in a social media post. Conductors truly appreciate feedback from their colleagues more than anyone else because they know it's coming from a well-informed audience member.

When talking with your colleague, bring up authentic positive elements of the performance. Chances are they are well aware of what didn't go well. Let's not deny it: we all need to hear some positive reinforcement when we put ourselves out there. Strength-based feedback can help a choir or conductor grow even more than just focusing on improvements.

Offer constructive criticism

While we can practice listening to a performance with a mind-set of positivity about what is being done well, there are going to be flaws and things a conductor or singers could have done better. With that in mind, there should be freedom for constructive critique with the goal of sharing wisdom and offering suggestions for improvement. Judgmental criticism comes from a place of negative comparison, envy, and scarcity and is what we want to avoid. Constructive criticism, meanwhile, is grounded in honoring and respecting the integrity of the ensemble while giving supportive and helpful feedback. It's assuming the best in the performers and conductor and being willing to acknowledge that to err is human.

Share

Our world needs to know what we are doing in our field. SHARE SHARE SHARE…all of it! Share videos and recordings of your choirs on social media. Share videos and recordings of other choirs also. Post successes of all kinds. This does not have to be an award; it can be a beautiful letter a choir member wrote to you, a celebratory com-



ment about a great concert, or even getting everyone in your freshmen men's chorus to match pitch for the first time! And don't forget to make a positive comment when you see someone has shared something. It was likely quite vulnerable for them to do it, and they need to be lifted up and given affirmation.

Choir is a beautiful thing. It may be one of the most beautiful things we have. We need to do everything we can to keep it a safe refuge from all of the negative in our world. CJ

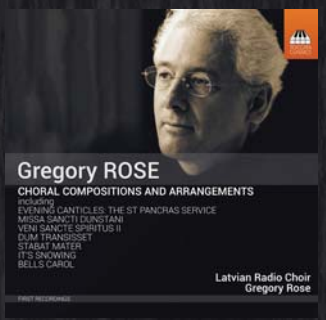
Chris Maunu is the High School R&R Chair for Colorado ACDA. His choir from Arvada West High School performed at the 2017 National ACDA Conference. He was one of 10 finalists selected for the 2018 Grammy Music Educator Award.



GREGORY ROSE

COMPOSITIONS & ARRANGEMENTS

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Gregory Rose (b. 1948) absorbed the English choral tradition from his father, the Oxford conductor and composer Bernard Rose, expanding that inheritance with the techniques of European and American modernism, acquired in part during his own conducting career. This conspectus of over four decades of choral music presents a vivid combination of original compositions and agreeable arrangements, sung here with exultant virtuosity by one of Europe's leading choirs, conducted by Gregory Rose himself.

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Student Times

Jason Paulk, Editor <jason.paulk@enmu.edu>

Developing Drive + Recommended Reading

by Jason Paulk

What type of book do you pick up when you wander into your school library? Do you look at the latest music titles? Fiction? Biographies? Business topics? How to retire early? I have always been drawn to leadership, motivation, and entrepreneurial topics. So, when I'm not being inspired by new music books—or studying scores (one can only do that for so long)—I often enjoy reading these books from outside my discipline because they enhance my understanding of effective leadership.

Recently, I enjoyed reading a great book on the topic of motivation by Daniel Pink. *Drive* (Riverhead Books, 2009) covers a lot of information, much of which conductors already understand about being good leaders. However, every ensemble director—from the community to church to professional ensemble—has scratched their head and bitten their fingernails over the subject of motivating their choirs to achieve excellence.

Pink reminds readers of the importance of developing intrinsic motivation in individual members of large organizations. External motivators, including rewards, coercion techniques, and other "carrot-and-stick" motivators do not work and often harm individuals' long-term potential to achieve excellence. His thesis can be condensed to three major points of developing individuals in an organization: 1) Autonomy—let individuals direct some of the learning process; 2) Mastery—urge and coach your membership to achieve constant improvement; 3) Purpose—instill in your membership a desire to do something or be part of something larger than the individual.

In the daily grind of teaching, I have been guilty of many of the mistakes the author illustrates as "no-no's" in his book. Long-term development of the individuals in our ensembles needs to support the philosophical groundwork for our daily routines, not simply the advancement of ensemble and group progress. We teach people and individual students—not choirs. Assisting each of our singers in their quest to become more autonomous, masterful, and dedicated to purposeful music-making will enrich their lives and ours, too. Good luck in your quest to continually develop "drive" in your ensemble members.

Here are a few other non-music books you might enjoy reading: *Talent is Overrated: What Really Separates World-Class Performers from Everybody Else* by Geoff Colvin, *Flow: The Psychology of Optimal Experience* by Mihaly Csikszentmihalyi, *Mindset: The New Psychology of Success* by Carol Dweck, *Outliers: The Story of Success* by Malcolm Gladwell, *Punished by Rewards: The Trouble with Gold Starts, Incentive Plans, A's, Praise and Other Bribes* by Alfie Kohn, and *Multiple Intelligences* by Howard Gardner.

Call for Writers/Articles

The Student Times column is a space for student members of ACDA to work with a member of the *Choral Journal* staff and gain publication experience by having their work appear in *Choral Journal*. Contact Jason Paulk for more information: jason.paulk@enmu.edu

Call for Papers for Edited Collection

Sound Pedagogy: Radical Care & Social Justice for Students in Music

Alarming rates of student anxiety and depression, a proven so-called "empathy deficit" among youth, and rising tensions across various identity lines call for interventions in post-secondary education. A variety of powerful and effective curricular innovations have arisen in response to social movements such as Black Lives Matter, #metoo, and The Slow Movement, suggesting that the post-secondary classroom has the potential to function as an active forum for transformative social justice. Music pedagogues are ideally situated to respond and animate students with a caring, conscious, diverse, and equitable approach to post-secondary education, and while several have, these efforts remain largely undocumented and unexamined. Bonnie Gordon's "Why We Matter" (2015) which addresses the value of music pedagogy in light of continued acts of violence against women, and Will Cheng's Just Vibrations: The Purpose of Sounding Good (2016), a call for a reparative approach to musicology, are recent exceptions. These models have inspired the present volume, in particular Cheng's call for an illumination of "currencies of caring," a concept through which pedagogy might be understood and redirected. Sara Ahmed similarly speaks of the need to be inventive and open new spaces for those who have traditionally not been accommodated in the academy, bell hooks of hope and renewal in arts education, Paulo Freire of a liberating and liberated pedagogy, and Parker Palmer of compassion and care in pedagogy and leadership contexts. The time to interpret the music classroom as a space of care and respect—even reparation and healing—is now.

In this collection, we seek to explore the multiple dimensions of a care-based pedagogical approach in the higher education music classroom in particular. We want to position the music classroom, broadly conceived, as offering particularly fruitful and powerful opportunities for this work. We consider care pedagogy as a radical concept, functioning under the umbrella of social justice, as a crucial aspect of work in the academy. We ask: what special opportunities do music classes offer to care for students and to care for ourselves as music educators? What can recent revelations in pedagogy, universal design, disability studies, queer studies, etc. teach us about our work in music pedagogy? How can we conceive of the music classroom as a place of unique opportunity where fresh and crucial ideas in caring approaches to pedagogy can be advanced? How can voices traditionally relegated to the periphery resonate more powerfully in the context of a music course?

Potential topics include, but are certainly not limited to:

• Disability studies in music • Universal design in music • Group dynamics and care/ equity • Teaching critical approaches to race, gender, etc. • Music and ethics in contemporary or historical contexts • The destabilizing of oppressive forces in music pedagogy • Care of instructors/ professors, including mental and physical health • Teaching nontraditional populations • Negotiating (in)justices in the academy • Widening the reach of music education (community music, etc) • Music's potential for critical engagement, empowerment, etc. • Sound studies and social justice • Sound as instigator/ prompter/ motivator • Music and politics • Music and listening skills

We invite proposals for chapters from music history or theory scholars, artists, ensemble and/or studio teachers, music educators, industry experts, and scholar practitioners. We encourage first and foremost contributions from underrepresented or marginalized voices which are critical to these conversations, and welcome a range of research subjects and approaches, including those that might unsettle the discursive norms of academic publishing.

Please submit a 300-word abstract proposal along with a 100-word bio to the co-editors, Colleen Renihan (Queen's University), John D. Spilker (Nebraska Wesleyan University), and Trudi Wright (Regis University) at carepedagogyinmusic@gmail.com by May 31, 2018.



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Dr. Deborah Simpkin King is a conductor, new music advocate, educator, and program builder who deeply believes in the power of music to affect the human spirit and enrich communities.

She is Director and Founder of PROJECT : ENCORE™, and of Schola Cantorum on Hudson, its sponsoring choral arts organization, also the home of the Ember Ensemble based in NYC and northern New Jersey. Ember is widely recognized for its focus on working with living composers and on social awareness, full-season theme programming.

Dr. King also serves as Director of Music at Crescent Avenue Presbyterian Church in Plainfield, NJ, and as Artistic Director of the church-sponsored Crescent Concerts, a multi-disciplinary concert series in northern New Jersey. In this capacity she also conducts the Crescent Choral Society and the Crescent Singers.

A leader in the choral community, Dr. King serves as Chair of the New York Choral Consortium and as Co-Coordinator of the NJ-ACDA HS Choral Festival, having served as Coordinator since 1994. Her degrees are in musicology (PhD, University of North Texas), music education/conducting (MMus, North Texas State University, vocal performance (Texas Christian University).

http://DeborahSKing.com

Creating meaningful programming is surely one of our biggest challenges as conductors.

Creating meaningful programming is surely one of our biggest challenges as conductors. It can also be one of our greatest joys! Whether selecting music for an upper elementary school chorus, a non-auditioned community treble choir, a university or advanced high school ensemble, finding music that successfully threads the needle with just the right level of challenge, interest and meaning, sometimes also needing to support a thematic direction, is one of the most time-consuming parts of our job.

It can also be one of our greatest joys!

PROJECT : ENCORE can be a helpful tool in your research tool kit, through use of its substantial search engine, and because of its immediate online score and sound file presentation. As you know, P:E is an online catalog created to be a bridge between active composers of substance, and conductors seeking fresh and creative programming options. PROJECT : ENCORE's greatest value is that it presents music that has been critically evaluated and endorsed by a panel of high-level conductors with a strong commitment to new music.

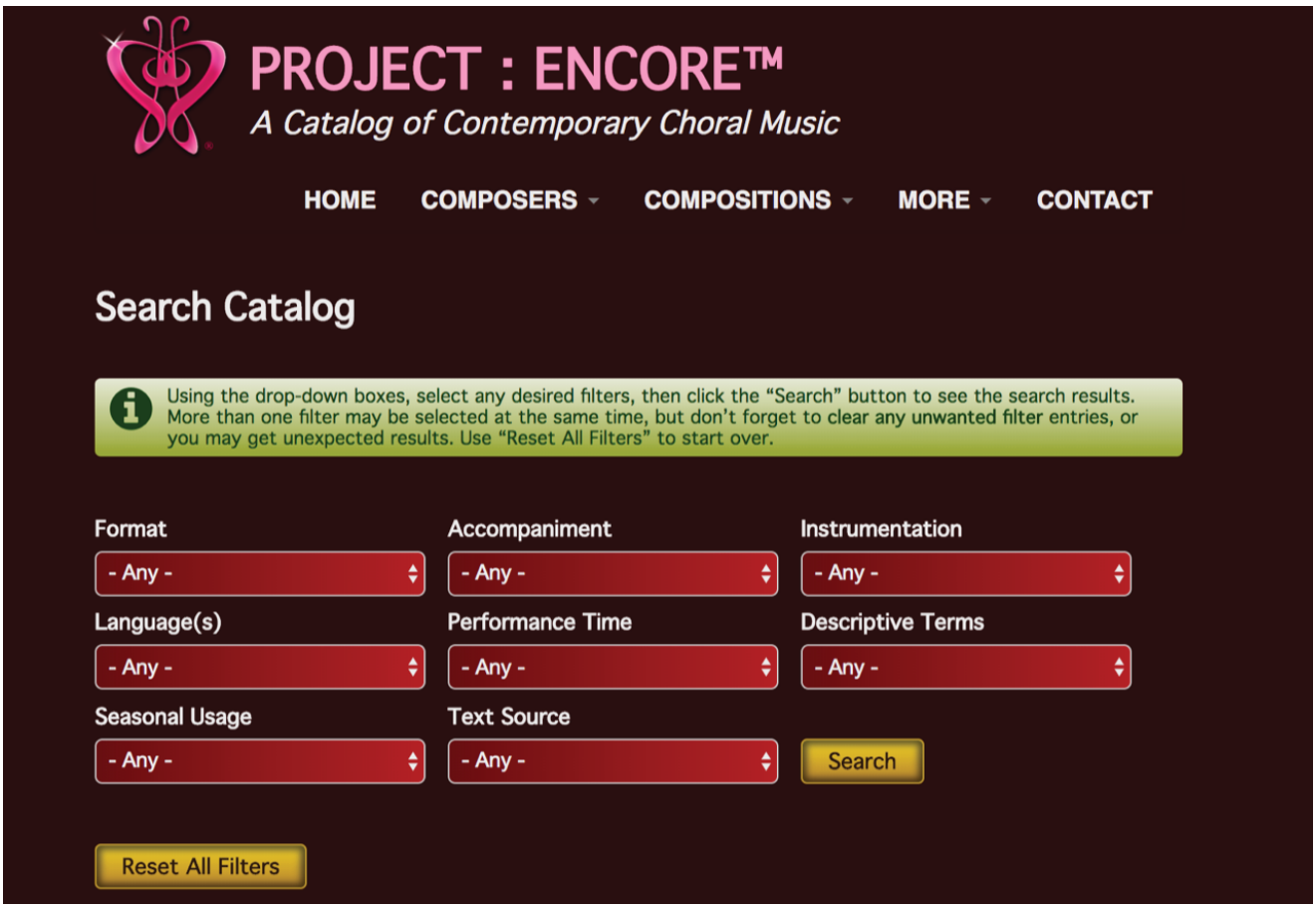
PROJECT : ENCORE's greatest value is that it only presents music that has been critically evaluated and endorsed . . .

There are several ways in which to find appropriate repertoire both in and through the P:E Catalog. While listings of composers, composition titles, even reverse chronology of quarterly endorsements are all easily found, potentially the most helpful tool is the "Search Catalog" category (see graphic). Let's try out some possible scenarios.

Scenario #1: I'd like a selection for children's choir on poetry of some substance. "Format" takes us straight to voicing; could try "treble" as well, but let's check out Unison/2-part first. Click "Search." Several options investigated . . . wow, Teasdale for children: John S. Dixon's stunning "So Much Majesty"

Scenario #2: I happen to have a student harpist whom I would like to feature with my high school choir. Select Mixed Choir under Format; select Harp under Instrumentation; Search . . . several options; Laurie Betts Hughes' "The Wind that Shakes the Barley" is just the thing!

ACDA embraces monthly PROJECT : ENCORE™ News as an ongoing part of its mission to promote composers and their work.



Scenario #3: We have a dignitary from Japan scheduled to visit this year.
Select Japanese under Languages. Jason Heald's "Sakura" uses hand percussion, which I also have.

You get the idea. Looking for something on a text by Martin Luther King, Emily Dickinson, Hildegard von Bingen, Rabindranath Tagore, Dylan Thomas . . . "Text Source."

A curious conductor will look at the composer's bio once an interesting work has been found; probably even go to the composer's website to see what else he/she may have written. What is their history with that genre? What else might they have written for that voicing? Composer bio and website are right there on the P:E page!

Every sound file is downloadable from the P:E site, giving you a built-in rehearsal tool for every selection!

I do hope you find some actual time off this summer (if in-between reading through hundreds of scores), as that, too, is necessary re-fueling for the coming season. Happy programming!

DEBORAH SIMPKIN KING, PHD.
Conductor
P:E Director and Founder
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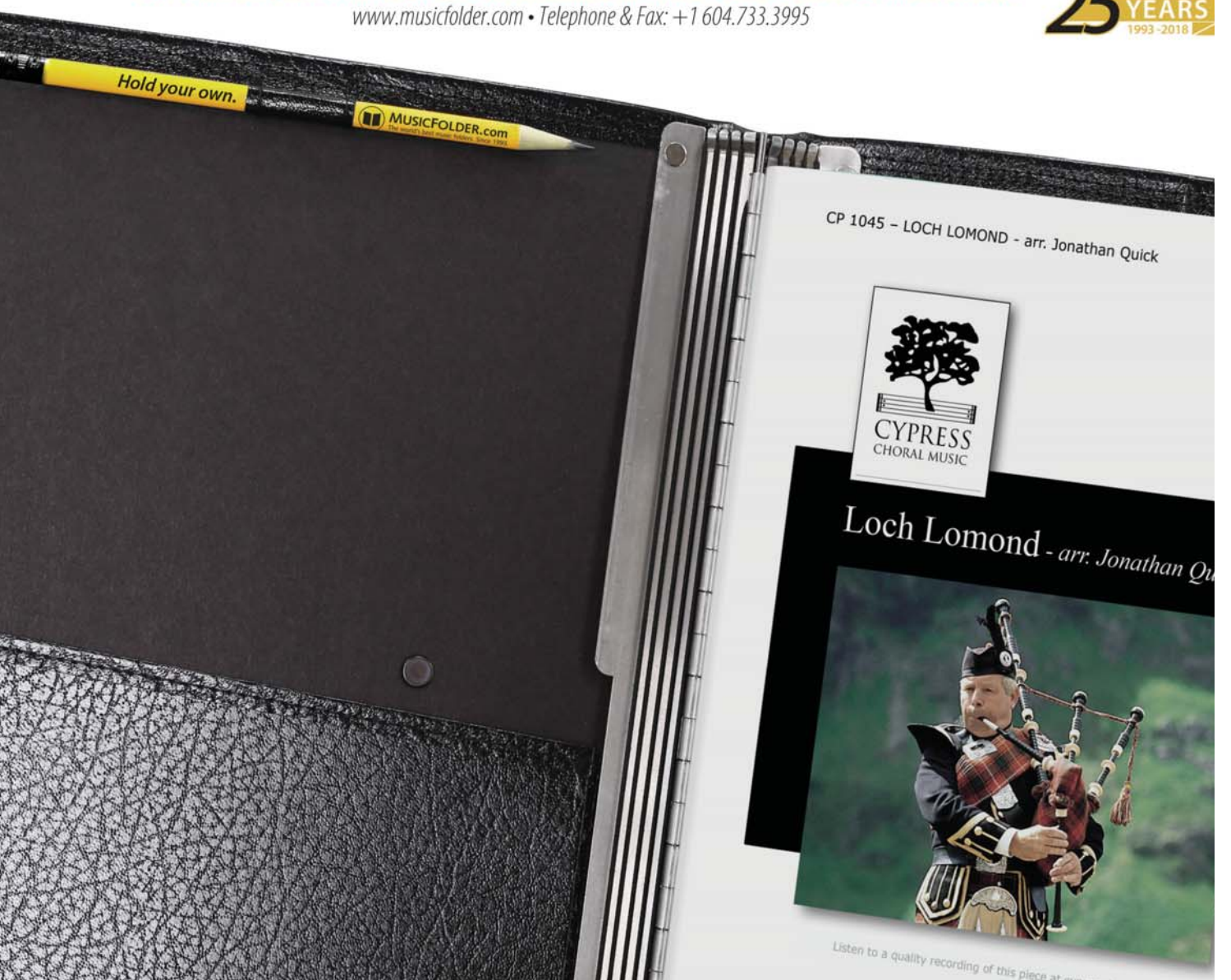
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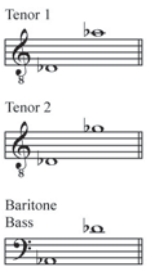
25 CELEBRATING YEARS 1993 -2018



Choral Reviews

Kevin Dibble, editor kevin.dibble11@houghton.edu

The Water is Wide
Arr. Shelly Marshall Armstrong (b. 1977) & Matthew Armstrong (b. 1974); (© 2015)
Text: secular, English; Traditional (O Waly, Waly)
TTBB, piano (4' 40")
Santa Barbara Music Publishing, Inc., SBMP 1314 [Peter A. Ecklund Choral Series]
Piano accompaniment
Performance link:
https://www.youtube.com/watch?v=pr4WZCfS29k



This arrangement of the traditional Scottish folk song, *The Water is Wide,* is a simple and effective setting for men's voices with keyboard accompaniment. Belonging to the Peter Eklund Choral Series, and bearing a dedication to Dr. Eklund and the University of Nebraska-Lincoln Varsity Men's Chorus, the work is well suited for a variety of ensembles, from capable high school groups through advanced collegiate choirs. The familiar tune is prominently featured throughout the work and, in turn, all voice parts are featured singing the strong and lyrical melody. Solid chordal writing and expressive dissonances provide some fine dramatic moments, as well as good opportunities for tuning work in rehearsals.

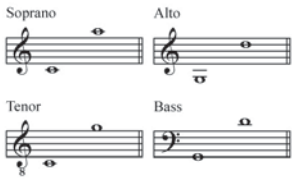
The melody (also known as *O Waly, Waly*) that serves as the basis of the work is undoubtedly one of the most familiar folksongs to have come out of the British Isles. This durable tune has enjoyed broad popularity for generations and has appeared in countless vocal and instrumental settings over the years—including recorded performances by popular musicians as diverse as Pete Seeger and U2. The standard text used in this arrangement was first published in its present form by historian Cecil Sharp in his collection, *Folk Songs from Somerset* (1906).

The uncomplicated piano part complements the choral writing and should prove to be quite accessible for student accompanists. Appropriate vocal ranges, generally falling within the span of an octave, and comfortable tessituras will promote quick success and healthy singing with younger ensembles. A single low D♭ for the basses in the final measure could easily be transposed.

Arrangers Shelly and Matthew Armstrong are active music educators working in Lincoln, Nebraska. *The Water is Wide* is one of two arrangements for men's chorus written by the pair that have been issued by Santa Barbara Music Publishing, the second being a four-part arrangement of *Shenandoah* (SMBP 1386), featuring an obbligato cello solo.

Michael Rosewall
De Pere, WI

The Shadows of War
Paul Mealor (b. 1975: 2016)
Text: Mass Settings with additional poetry by Graham Davies
SATB, timpani, percussion and strings
Novello & Company Limited
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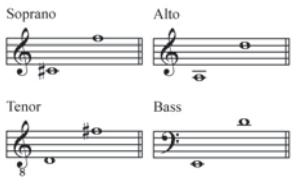
Paul Mealor sets the Ordinary of

Mass with three additional movements using the poetry of Grahame Davies and statements of the Requiem Mass in the final movement. This piece was composed to commemorate the centenary of the Battle of the Somme. However, the text lends itself to be a call to peaceful resolution and hope for those who have fallen and survived battle as well for those who remember the strife.

The piece opens with pedal tones and the familiar sound of chant, yet the temporary personal devotion turns to a proclamation of prayer of the Kyrie. The Gloria commences with a rhythmic dance but is contrasted with accessible and mid-range tenor, bass, and soprano solos. Appropriately interjected is an English poem setting pleading for peace and lessons learned from the experience of war. A gentle "sanctus" with grand statements of "osanna" incorporating soprano and alto solos leads us to the benedictus followed by a poetic benediction to those who experienced war. This twenty-minute work concludes with a short but strong statement of the Agnus Dei and a soprano prayer leading to the final movement using the eerie color of wine glasses and pedal tones in an English poem and a Requiem for the fallen.

Gene Peterson
St. Paul, MN

The Lake Isle of Innisfree
Ron Kean (b. 1951: 2016)
Text: William Butler Yeats
SATB, flute
Pavane Publishing P1551



This delightful setting of the well-known Yeats text offers significant storytelling roles to both the flute and the choir. The listener is immediately transported to Ireland by the flute's lilting song with the choir's first statement of text in a joyous 6/8 meter. Then arises the sound and style of mouth music, which allows for the choral sound palette to change and a fun way to tell the story. The text leads to a still, slow 3 but creatively text paints into the return of the lilting song. While the piece has little divisi, there is much opportunity for the choir and flutist to find storytelling nuance, color, and dance. It is a wonderful way to explore the beauty and grandeur of the emerald isle, its music, and its poetry.

Gene Peterson
St. Paul, MN

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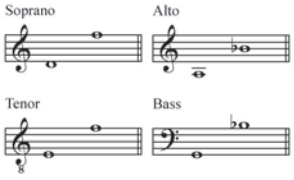
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Invictus
Music: Andrew Marshall
Text: William Ernest Henley



A native of Jamaica, Andrew Marshall has given us an original, a cappella setting of the poem *Invictus* by nineteenth-century English poet William Ernest Henley (1849-1903). Hinshaw Music has published this work from 2016 in the Dan Davison choral series. Marshall's compositional catalog includes spirituals, hymn arrangements, and a variety of extended works: three symphonies, a Jamaican opera, a Reggae mass, a revivalist suite, and a suite of settings of the Beatitudes from the Jamaican Bible.

Choirs will find that *Invictus* strikes a reasonable balance of accessibility and difficulty; this piece is appropriate for high school and community groups. Perhaps even a fortunate middle school choir director would introduce this piece to his/her advanced choir. Voiced for SSATB, Marshall seems to be mindful that choirs often have more women than men. The sopranos divide for the third stanza and most of the fourth stanza, yet the basses divide only on the final chord. Overall, the tessitura of the work lies in a comfortable range for all voice parts, landing mainly in the middle of the keyboard. In a gesture that harkens back to this liturgical plainsong tradition, Marshall frequently sets the tenors and basses in parallel fifths. From a rehearsal and educational perspective, this is also advantageous for choirs who have less experienced male singers.

In the piece's program notes, Marshall provides the following insight on the text: "I found this poem in a random book of 101 favorite



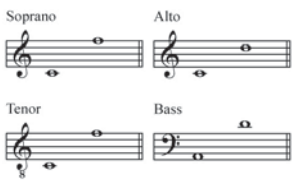
poems. I had no idea how famous it was. It just spoke to me. Arranged in four stanzas, Marshall sets the music to match this arrangement. The first stanza employs a unison texture. Stanza two uses the same musical material from stanza one but expands harmonically into a four-part texture. Stanza three functions as the contrasting section, showcasing a significant rise and fall to the vocal line. Finally, stanza four begins in a unison texture then moves to a chordal texture for the remainder of the piece.

Marshall does an acceptable job of reflecting the sadness and despair through the use of the haunting and hollow chant texture. In keeping with this style, the rhythms are quasi speech-like as if to convey that the author is speaking the text to himself. Marshall does a fine job of aligning musical line with the important syllables and significant words. From a rehearsal standpoint, the homorhythmic nature of the work makes it more manageable. While we don't find text painting on specific words, certain phrases receive special treatment in an effort to accentuate their meaning. The homorhythmic aspect also poses a challenge for choirs: uniformity of diction. Even for the best choirs, aligning consonants and vowels is a recurring challenge, and this piece provides a much-needed opportunity for singers to practice proper English diction. Harmonically, the DNA of the piece will be familiar for the audience and singers, using diatonic material/chords. There are some unique harmonies through the use of superimposed major chords on top of one another, but arriving at those chords is often quite easy through the parallel, step-wise motion of the vocal line.

Perhaps the most challenging aspects of the piece are the length of phrases required at such a slow tempo and difficulty of maintaining accurate intonation. Tuning the open fifths in the tenor and bass lines and landing securely on chords at cadence points (especially major chords) with vowel agreement will be crucial to preserving good intonation. For the school or community choir director, *Invictus* would fit well on most programs as an educational opportunity to connect the singers and audience to a high-quality poet from another country and time period. Simultaneously, the work is an opportunity to develop and display the choir's a cappella singing prowess.

Jonathan Rodgers
Cleveland, TN

Jenny Jenkins
John Wykoff (b. 1982)
Text: Traditional American Song



At the hand of John Wykoff folk-based literature receives the highest quality of care. Wykoff has given us a set, *Five American Songs,* of which we will examine "Jenny Jenkins." The set comes from a group of works written for the Tennessee Chamber Chorus in 2015, formerly under the direction of Cameron LaBarr (Wykoff's friend and colleague). From Walton Music, this

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piece is in the Amanda Quist choral series, and their website provides both a score and audio recording of the work.

While Wykoff has a preference for "historically conscious" writing, his style remains original and refined. In the fall of 2014, Wykoff attended a composition conference at the home of Alice Parker, where he became more affiliated with her style of composition, especially her interest and sensitivity to melody. He remarked in personal conversation how Parker prefers to use the phrase "tasteful curation" rather than "arrangement" when working with folk-based music.

Wykoff's curation of "Jenny Jenkins" preserves not only the text and tune but also its spirit. In the notes of the piece, Wykoff remarks: "The song is a playful improvisation game of mock courtship. One child asks, 'Will you wear green?' or any color he can name, and the other child always responds 'no,' making up a rhyme to go with the color." This SATB a cappella setting communicates the fun and joy imbedded in such a game. It presents seven stanzas, each with refrain, and the question is always presented by the male voice and answered by the female voice. Wykoff uses the refrain "I'll buy me a tally fallyizer…" as an opportunity to explore a variety of polyphonic elaborations.

Though originally written for a chamber chorus of advanced forces, this piece is quite accessible for amateur groups. The range of the tune itself stays inside an octave, although Wykoff's counterpoint opens up the ranges slightly. With the exception of a few quick notes, the tessitura is quite comfortable throughout, resting in the middle of the voice. In fact, the tenor and bass parts lie in just about the ideal range for a "new baritone" voice and a changing tenor voice, making the piece even possible for middle school/changing voice ensembles.

The absence of divisi also makes the piece more accessible for groups of varying size and ability. A moderate size ensemble of 20-40 singers will deliver this piece most effectively. It maintains an active, rhythmic quality throughout; precision with the interchange of phrases is essential but delicate. An excessively large group, if not disciplined, may damage the clarity and lively character of the piece.

Pedagogically, this piece will enable directors to utilize various rehearsal strategies. First, the piece is set in the key of F, which often causes intonation problems. To help singers avoid common intonation problems, the writer would recommend rehearsing and singing the piece in G♭. Also, the melody is repeated throughout the piece and maintains its integrity, so once it receives the necessary finesse and polish, those subtleties can apply throughout the work. The repetition of the refrain allows for practicing the clarity of diction. The individual lines function independently, so rehearsing in circles in the early learning stage would help solidify parts. The rhythmic interchange of the parts can be challenging as the piece evolves. In later stages of polishing the piece, it would be helpful to assemble SATB quartets or octets to help singers assimilate the differing vocal lines. To make this work come alive, it will be important for singers to understand the text, enjoy its playful, even silly, nature, and recapture a sense of childlike innocence. When those things fuse together, it promises to be a fun musical experience for everyone.

Readers may be interested to know that GIA Publications, Inc., the parent company of Walton Music, has also published an illustrated children's book on this folk song by John M. Feierabend. A short bio on the book with background on the folksong is available at http://www.giamusic.com/jennie.

John Wykoff is associate professor of theory and composition at Lee University in Cleveland, TN (east of Chattanooga), where he was been on faculty since the fall of 2011. His compositional catalog includes music not only for choral ensemble but also solo voice, piano, organ, orchestra, and chamber ensemble, and he does so in a wide range of styles. In 2016 he was commissioned by the Missouri State University Choral department and Cameron LaBarr to write a piece for the presidential inauguration, "Now We Belong."

Jonathan Rodgers
Cleveland, TN



The *Choral Journal*: An Index to Volume Fifty-Eight

by Scott W. Dorsey

Subject Classification

The classification numbers used below correspond to subject headings in all ACDA monographs utilizing bibliographic format, particularly *The Choral Journal: An Index to Volumes 1-18* (Monograph No. 3) by Gordon Paine, and *The Choral Journal: An Index to Volumes 19-32* (Monograph No. 7) by Scott W. Dorsey. Subject classifications with no entries for this volume year have been omitted from the listing. "REP." "BIB." and "DISC." are abbreviations for repertoire, bibliography, and discography. A comprehensive index with appropriate annotations and cross-references of all *Choral Journal* articles from 1979 to 2017 is available to ACDA members online at www.acda.org/choraljournal.

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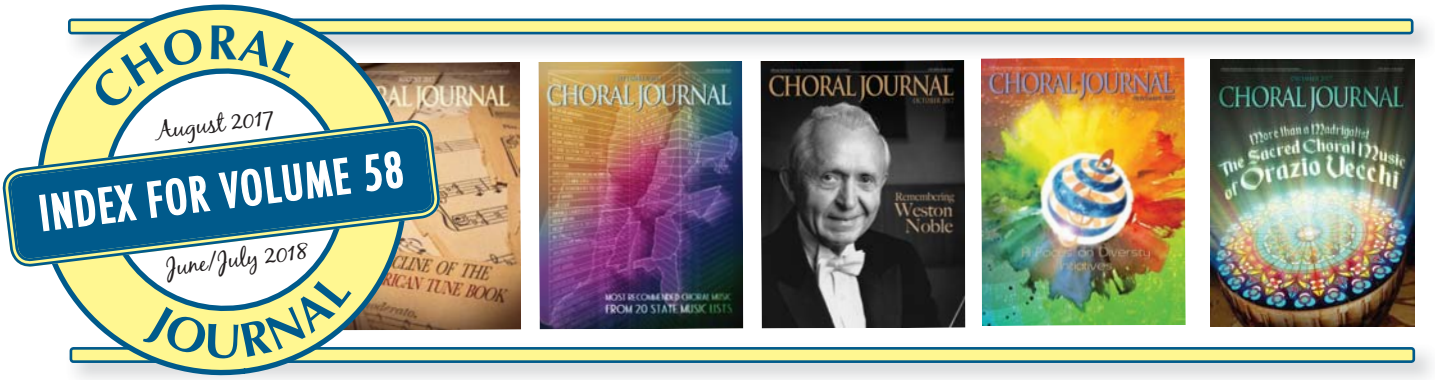
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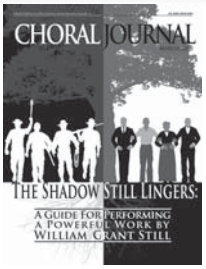
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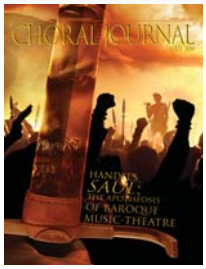
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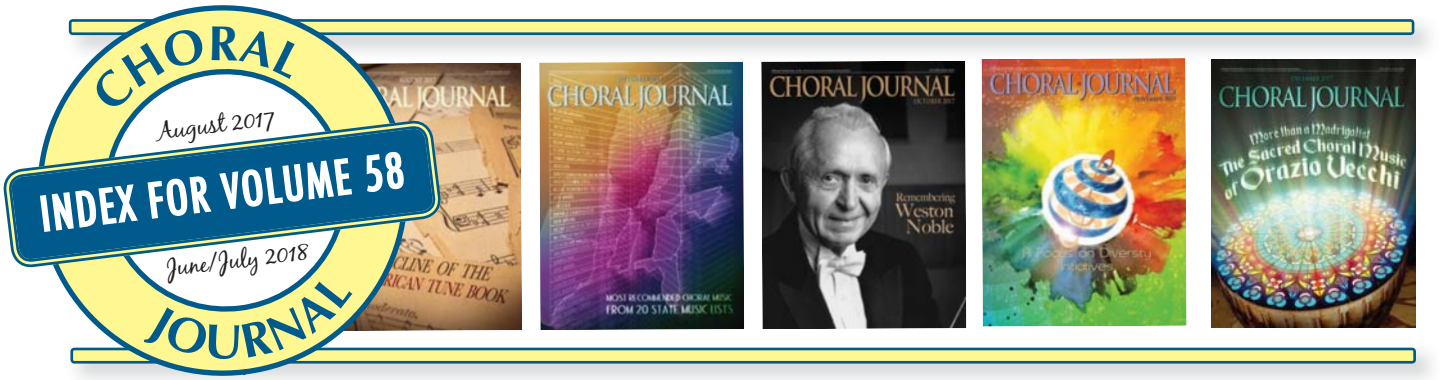
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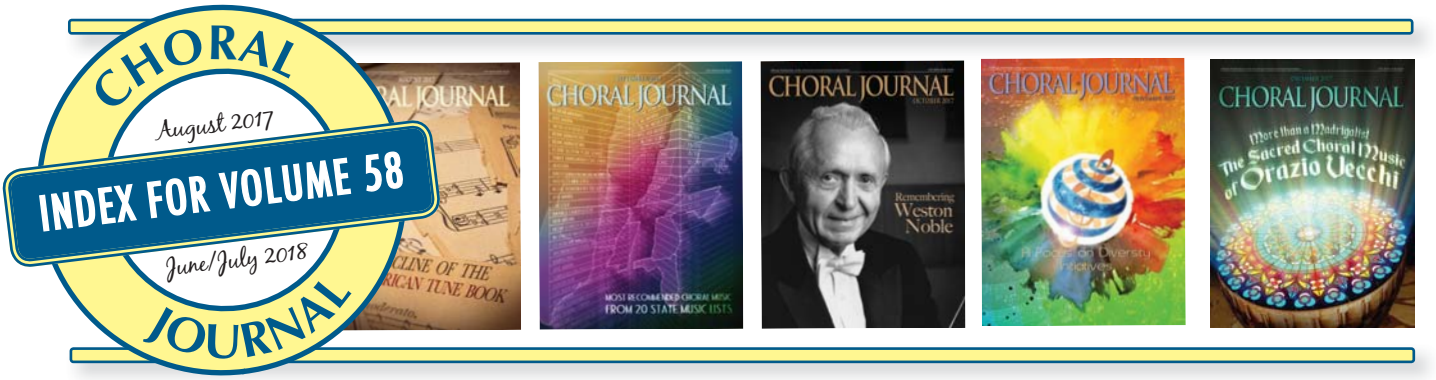
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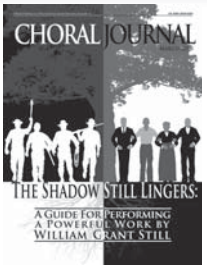
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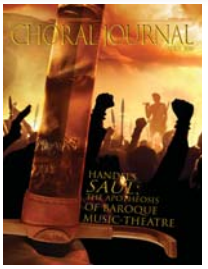
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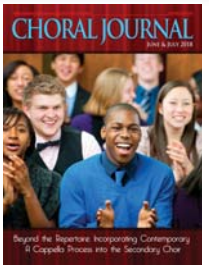












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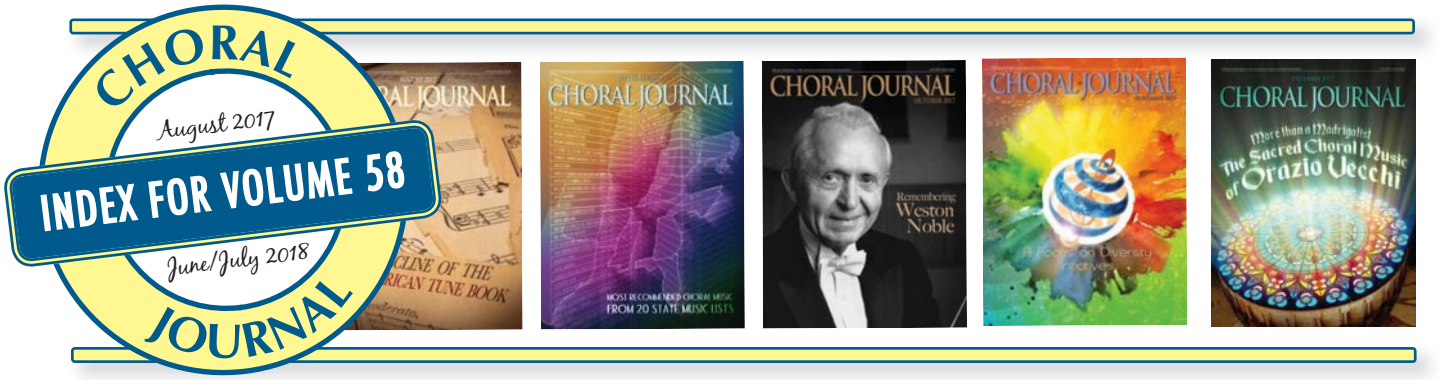
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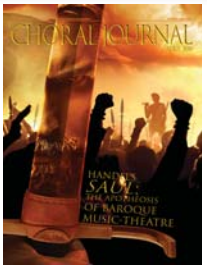
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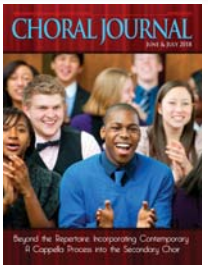












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