

CHORAL JOURNAL

MAY 2015

Notes for Success: Advice for the First-Year Choral Teacher

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Engagement!

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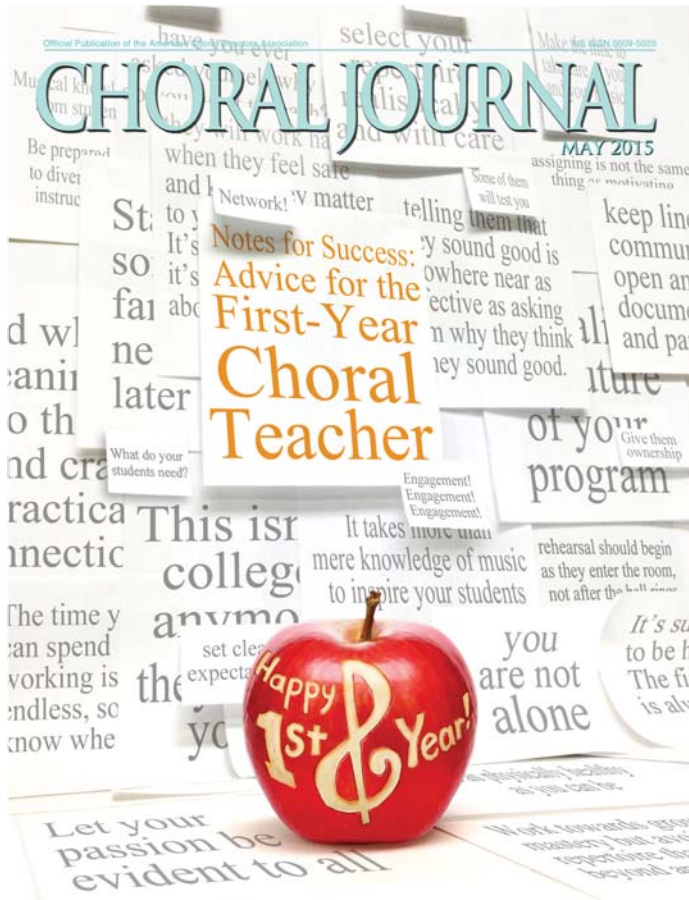
Frank Ticheli 2014

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On the Cover This cover displays an apple—the traditional symbol of a teacher—as the center image. The apple is a small object that is vibrant, optimistic, and visually dwarfed by an endless bulletin board full of sage advice.

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FROM THE EXECUTIVE DIRECTOR



Tim Sharp

a significant contribution to the cause of the choral art in America through teaching, conducting, and leadership.

The 2015 recipient of the Robert Shaw Choral Award is H. Royce Saltzman, a person who embodies the definition of generativity. Our honoree has distinguished himself as a teacher, choral conductor, and world leader of the choral art. He has been recognized in the past as a president of ACDA, and his leadership ushered in a new world of international relationships for ACDA due to his diplomacy and leadership on the choral world stage as a founding member of the International Federation for Choral Music. He served as the IFCM president from 1985 to 1993. He is as familiar and admired by international choral leaders as he is to those of us in the United States. Following are the words of acceptance and inspiration by H. Royce Saltzman, delivered upon receiving the Robert Shaw Choral Award at the ACDA National Conference in Salt Lake City on Friday, February 27, 2015:



H. Royce Saltzman

Thank you, ACDA, for this award. I am honored to be a small part of the Robert Shaw legacy. At this conference...with choirs from seven countries and North America...it is a reminder that we share a global language like no other—the choral art. Singing crosses the barriers of political ideology, spoken language, religious beliefs, and cultural differences. And Robert Shaw was surely one of the great interpreters of this language.

Singing is an expression of the spirit. A language of the soul. Whether political or religious, joyous or melancholy, this expression is capable of interpreting the uniqueness of a nation's history and culture. While the rhythms, text, and vocal production of singers may vary from country to country, there is little doubt about their ability to convey the subtle nuances of a culture through the language of singing.

Singing makes a difference in the lives of people and in the quality of their day-to-day existence. We espouse to the premise that an education prepares students for life in a complex and changing world. Let us not

The American Choral Directors Association

Robert Shaw Choral Award

“Generativity” is the term coined by psychoanalyst Erik Erikson to denote a concern for establishing and guiding the next generation. The motivation for generativity is the desire of the individual to give back, to make a difference, to take care of others, and to take care of the community. This attribute is at the heart of ACDA's Robert Shaw Choral Award—given every two years to a choral leader who has made unusual contributions to the art of choral music, selected from a list of nominees presented to our Past President's Council. The recipient is an individual of great distinction who has made

forget that the one language understood universally in this changing world is singing. A commonality of appreciation and participation becomes the global vocabulary of artistic expression when people sing together.

In this technological age we marvel at the power of the Internet where with a few clicks we build bridges to vast resources of knowledge. But can it even begin to compare with the force for change that is inherent in our choral art? In the ability of singing to build a bridge that brings harmony to dissonance, joy to despair, hope to melancholy?

So hearing choirs at this conference—from our own country and abroad—and meeting colleagues from other nations, let us not forget that because of this international language of singing, we really are neighbors without the need of passports.

Thank you, Royce, for your pioneering leadership and for your generativity. We, the American Choral Directors Association, honor ourselves as we present the Robert Shaw Choral Award to you.



 TimothySharp

 American Choral Directors Association

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

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WHAT'S ON TIM'S DAYTIMER?

- May 1 *Lux Aeterna/Lauridsen*
Tulsa, OK
- May 3 *High Lonesome Mass*
Kansas City, MO
- May 10 *Gloria/Nivaldi*
NY, NY
- May 12 Casady Arts Evening
OKC, OK
- May 14 -16 Maine ACDA
Portland, ME
- May 17 *High Lonesome Mass*
Naperville, IL
- May 22 *High Lonesome Mass*
NY, NY

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The Ultimate Survival Guide Chris McNab
The Internet is NOT the Answer Andrew Keen

WHAT'S TIM'S LATEST APP?

SmartNews

WHAT'S TIM LISTENING TO?

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Chilcott
Wells Cathedral Choir
Kotikaipaus
Sibelius
Estonian Philharmonic Chamber Choir
Hear more at <www.acda.org>.
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The mission of the American Choral Directors Association is to inspire excellence in choral music through education, performance, composition, and advocacy.

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FROM THE PRESIDENT



Karen Fulmer

Congratulations to all graduating ACDA student members and young conductors who are joining the job market and designing their professional “road map” for a successful

career in choral music education and performance. While May is a month to celebrate accomplishments, life in the working world will make new demands on personal time and require changes to fit the obligations expected of a professional. In mentoring student teachers, I have found that most individuals do not have a realistic picture of how vast the job requirements of an educator/conductor

are going to be, and finding strategies to manage all aspects of professional life can be overwhelming. While this edition of *Choral Journal* offers advice from seasoned professionals, here are a few suggestions of my own:

1. Everyone likes to receive praise, but the smartest young adults actively seek constructive criticism. Learn from these suggestions and do not be too hard on yourself if it takes multiple attempts to refine how to teach a lesson well, manage students, or artistically conduct a piece of music. Trial and error are part of the journey.
2. There is no such thing as an overnight success. However, people who do “break through” tend to start their days while others are still asleep. Put in the time to make thorough lesson plans and be as organized as possible for each day. Expect to spend part of your weekend preparing for the week ahead.
3. The ability to follow through on assignments can take you from a twenty-two-year-old newbie to an essential team member. Ask more experienced conductors about their career path, be open to learn from their suggestions, and build a support network.
4. The days of a college syllabus are long gone. If you are waiting for someone to give you direction, you will be there for a while. Take the initiative to ask questions, collect resources, use ACDA offerings to find assistance, and become resourceful.
5. Write thank-you notes. Show appreciation for the acts of kindness others do for you.
6. Reasonably involve yourself in extracurricular activities; community performing groups, recreational activities, clubs, and organizations are terrific places to network.

If you are in your mid-twenties, you are halfway through the most formative decade of your life. You do not need all the answers, but you must keep asking questions. Start with: *what is something new that I can learn right now?* Begin building your professional road map one destination at a time, and stay engaged in building the future of ACDA. Welcome to the profession!

Karen P. Fulmer

FROM THE EDITOR



Amanda Bumgarner

This issue's cover article, "Notes for Success: Advice for the First-Year Choral Teacher," is something I started working on in August 2014. It occurred to me that there have not been many articles published in the *Choral Journal* specifically for choral teachers at the beginning of their careers. I wanted the article to include advice from current teachers—some just coming out of the first few years of teaching and others who had decades of experience under their batons. All of the interviewees are ACDA members

who teach at elementary schools, middle schools, high schools, and colleges/universities from coast to coast.

The following people need to be thanked for their help in the initial brainstorming stages as I compiled the list of choral teachers to interview and the questions they would answer: Amanda Quist, Aubrey Ross, Bob Demaree, Elizabeth McFarland, Hilary Apfelstadt, Janet Galvan, Jason Paulk, Karen Fulmer, Leanne Defrancis, Lucas Ensign, Michael Murphy, Michele Holt, Rebecca Raber, Sally Schneider, Scott Dorsey, Sundra Flansburg, and Tyler Boyle.

Miles Fish's article on the rediscovery of Antonio Vivaldi will be interesting to teachers and scholars of the history of choral music. Vivaldi's *Gloria* is recognized worldwide as one of the foundations of the choral repertory, but many may not know that until the 1950s, Vivaldi and his music were virtually unknown to the concert-going public. Supplemented by the author's personal photographs from his trips to the Vivaldi archives in Turin, this article's unique narrative format will take you on a remarkable journey that spans centuries.

In this issue's third feature article, Sean Burton shares an interview he conducted with Ann Howard Jones in December 2013. Jones received ACDA's Robert Shaw Award in 2011 and has served as the director of choral activities at Boston University since 1993. She will retire at the close of the 2014-2015 academic year. In this fascinating interview, she discusses her childhood formation as a musician, thoughts on the conducting gesture, career highlights, and perceptions concerning gender in the world of choral conducting.

Also in this issue, along with a number of regular columns, is an article by Sally Schneider specifically for choral student teachers written in conjunction with the article for first-year teachers. Currently retired after thirty-three years of teaching, Schneider offers advice for those about to enter their student teaching semester on how best to use their experience to prepare for leading their own choral classroom.

Finally, on page 41 you will find answers to the *Choral Journal* survey, which was available to members in the fall of 2014. The full survey answers can also be viewed on the ACDA website at <http://acda.org/cj.asp?ID=1707>.

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LETTERS TO THE EDITOR



Editor,

Thanks very much for the "Rehearsal Break" item by Jeffrey Wall in the March issue. I've always thought (and taught) that the rebound should be the most expressive part of the conducting gesture. The most serious problem I've had with students in this regard (and, I regret to say, with a few professional orchestral conductors) is that the ictus manages to usurp the space needed for the rebound. This seems to me a special problem when the ictus of the upbeat focuses up. When it does that,

there's no way the conductor can show expressively the ongoing motion from one measure to the next.

Richard Cox
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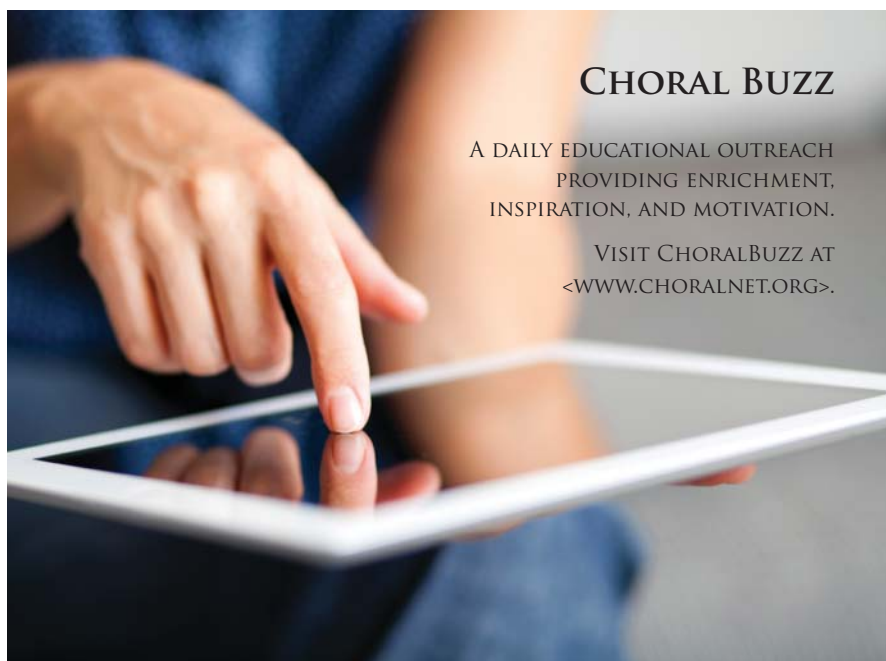
This letter is a response to the March 2015 *Choral Journal* article "Music of Value: An Interview with Vytautas Miškinis" by Vance D. Wolverton. As a graduate of the Zoltán Kodály Pedagogical Institute of Music in Kecskemét, Hungary, I have personally benefitted from the perspectives of conductors from different cultural backgrounds and am grateful both for Dr. Wolverton's work on the topic and to *Choral Journal* for publishing his series of interviews. However, Dr. Wolverton's question, posed on p. 27: "Are you aware of any difficulties that women conductors may have in a male-oriented profession?" is, in itself, problematic. If

either the interviewer (as in the original model for this interview) or the interviewee were female, this question might be understandable. However, one man asking another man how women experience a "male-oriented profession" seems odd at best and reads as a form of dismissiveness toward the opinions and voices of women conductors themselves.

Mr. Miškinis's response begins with a recognition that women are successful conductors but then meanders down an unfortunate path, culminating in the assertion that "she must balance career with being a wife and mother." Are we then to assume that the family obligations of men are nonexistent or that women are universally responsible for all domestic duties? It is striking that a refereed scholarly publication in 2015 would publish this without even a disclaimer.

There is intrinsic value in understanding the perspectives of conductors from diverse national origins, which is the stated goal of Wolverton's series of interviews. However, when the quest for such understanding includes a blanket dismissal of people (women) who likely comprise half, if not more, of The Choral Journal's readership, it raises questions about our profession's sensitivity to the assignment of gender roles on and off the podium.

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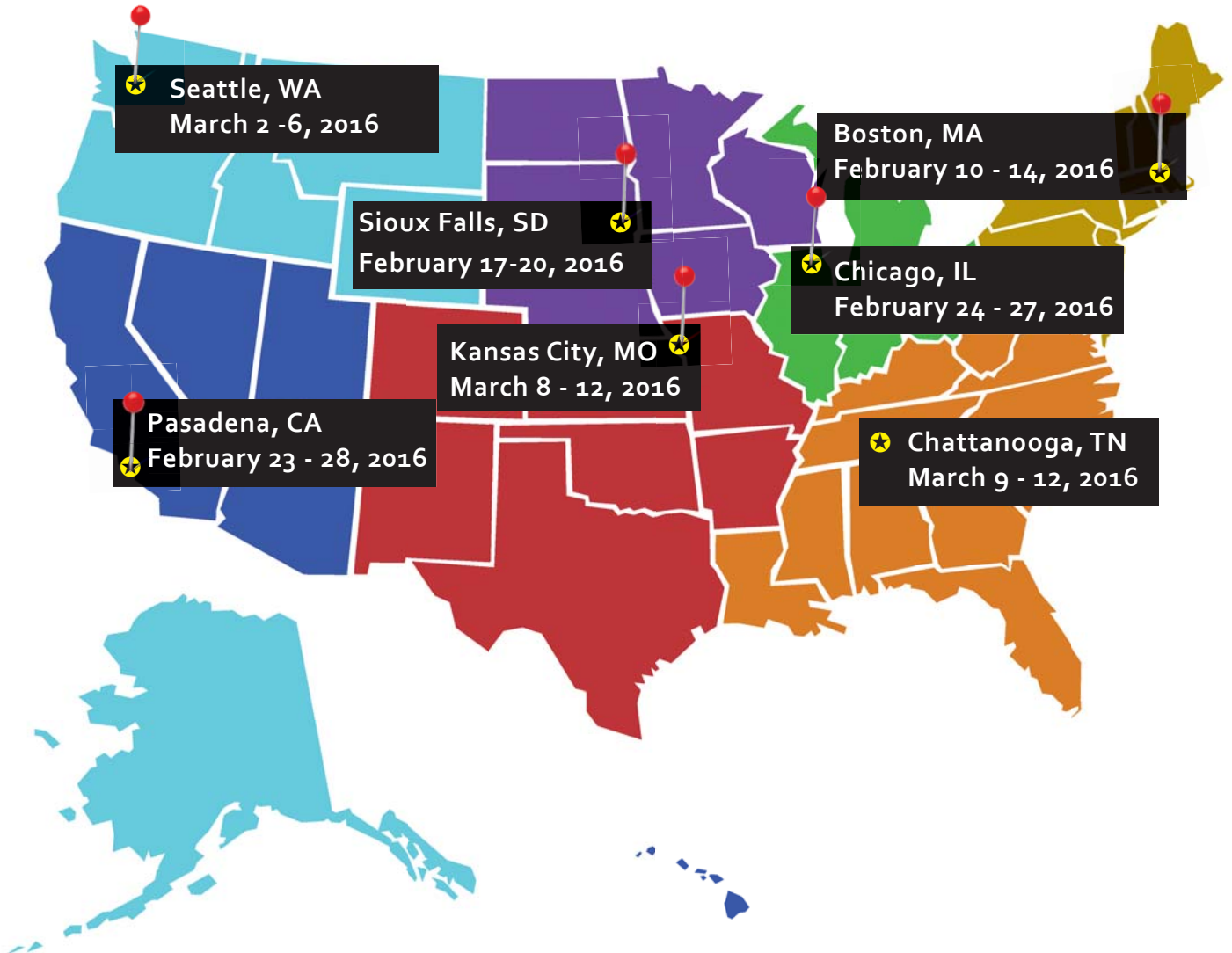


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NOTES FOR SUCCESS (PART 1)

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Compiled by
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*“It is the supreme art of the teacher to awaken
joy in creative expression and knowledge.”*

—Albert Einstein



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NOTES FOR SUCCESS (PART 1)

After many years of school and at least one semester of student teaching, choral education majors make the transition from student to fulltime teacher of their own choral classroom. As the excitement and anticipation of a new school year intersect with the fear of all the unknowns for the months ahead, it can be easy to feel overwhelmed. This three-part article is a first for the *Choral Journal*: eleven choral teachers with decades of teaching experience between them answer ten questions on topics geared specifically to the concerns of a first-year teacher. Each question has answers from at least four and no more than six respondents, and answers are listed in alphabetical order by last name.

Part one will answer the following questions:

#1: Setting Expectations

How do I set realistic expectations for my first year of teaching? What do I tackle first?

#2: Classroom Management and Structuring Rehearsals

What do I do with my students? How do I handle difficult classroom situations?

#3: Balance

How do I balance my personal life and the stress of a new job? How do I balance the roles of educator and musician?

It is the editor's hope that this article is encouraging, inspiring, and most importantly helpful to *Choral Journal* readers who are in their first few years of teaching. Of course, educators with a decade or more of experience will likely still enjoy reading the comments of their colleagues and perhaps even be inspired and encouraged themselves. Part two will present answers to questions four, five, and six and will appear in the August 2015 issue.

QUESTION #1:

Setting Expectations

How do I set realistic expectations for my first year of teaching? What do I tackle first?



David Burton

Your first year of teaching is a whirlwind. No matter how well prepared you are coming out of your collegiate program and no matter how well your student teaching experience went, you will find that there are so many things that you cannot prepare for as a teacher and must learn as you go. Do not feel like you have to be teacher of the year in the first year. If you get to the end of it and still want to come back next year, it was a success. With all of this being said, here are a few things I suggest you give more attention to in the first year.

First, becoming a master at classroom management is vital. It does not matter what music you have selected, how extensive your musical knowledge is, or how well planned your rehearsals are. If you do not know how to get students focused and engaged on task, you will not be able to do anything. Second, let your students, colleagues, and administrators see the joy you find in teaching and feel the love you have for making music. This will set the tone for every interaction you will have for the remainder of your career. Third, start networking. The very best music educators became the very best because they have a vast network of colleagues that they can call on when questions come up. Fourth, establish your expectations and vision for the type of choral program you are seeking to build during your tenure. Set the standard for the quality of literature you will study, the

expectations for rehearsal decorum, the level of effort and work you expect from students, and other related items that guide the students, school, and community into your vision for the future of the program.

Of course, as you are doing these things you will be teaching music and performing concerts and all of the other commitments that are a part of what we do. The first year is your best opportunity to establish the climate, expectations, and vision that will guide all of the music making that will happen for many years to come.



Darla Eshelman

Care, communication, and conscientious repertoire selection are essential for addressing immediately in any new teaching position. First on my list of realistic expectations would be to better understand the truth found in Theodore Roosevelt's statement, "Students don't care what you know until they know that you care." It took a while to realize that the choir in front of me was not the choir I sang with in college. My students did not care to focus on what I knew from being a music major or performer; their level of trust and engaged interaction was always more directly correlated with how much they felt I cared about them. It has been thirty years since my first teaching job, and Roosevelt's statement continues to ring true through my current students' comments, body language, dispositions, and rehearsal responses. When students feel safe, cared about, and know you are truly investing in them as musicians and as people, it is then that they will work the hardest and make the most advances in choral singing.

Good communication with administrators, colleagues, parents, and students is another important component to

ADVICE FOR THE FIRST-YEAR CHORAL TEACHER

tackle from the first day. Avoid conflicts by keeping everyone informed of your goals, plans, activities, and performances for the year in a timely and positive manner. All major events should be approved and listed on the school calendar and available at the beginning of the year. When there are changes, make sure the information reaches everyone involved. Further, communicate to your principal that you believe choral music is essential to the curriculum. For many administrators, words are not enough to convince them that your program is worthwhile. Dedication to the students, enthusiasm toward your program, and careful organization are important keys for maintaining good communication and support. It will be an added bonus if your administrator's own children become involved in your program. It is often through this connection that uninformed administrators develop a deeper and more sustaining relation with your choral program.

Setting up a yearly cycle of conscientious repertoire selection is another important task. Having an ideal choral sound and advanced music to work toward is essential; however, if repertoire choices are consistently beyond the ensemble's ability level, this becomes frustrating and counterproductive. Challenge is indeed a critical component of the choral teaching and learning process, but this should be carefully balanced with the realistic level and needs of each individual group. The voicings you select for your middle school or high school ensembles could be anywhere from unison to eight-part. It all depends on the level of the group in front of you and the number of males and females involved. The most recent and impressionable choral sound in a young teacher's musical mind is typically that of their college ensemble and recordings of prestigious and reputable choirs. While an advanced and challenging level of choral singing is desirable, a more tailored approach to

each individual school setting is essential for success with repertoire selection, program planning, and ultimately to student growth. Remember that prior musical training, literacy, and skill levels vary widely; therefore, selecting literature should include a carefully thought out process of meeting the students where they are and challenging them to grow to a higher level of choral singing.



Elizabeth McFarland

There are so many small details that will become necessary for your daily life as a choral director, but one first-year task often pushed to the back burner is potentially one of the most productive.

Take time to set big goals by answering some very important questions:

1. Why do I teach music?
2. What is special/important about choral music?
3. What do I want my students to remember upon leaving the classroom?
4. What do my students need from me? From choir? From the world?

Once you have answered these questions, think about how you will convey that purpose every day in your classroom. This will inform how you structure your rehearsal, what kind of literature



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you select, how you deal with discipline challenges, and who you become as a teacher. It is challenging to set aside time for this important way of envisioning your future as an educator and music leader, but doing so impacts everything else you will do.



Jacob Truby

If you have entered a vocal music position that does not appear to accommodate student and teacher needs, do not hesitate to ask why that could be and what could be done to fix it! It became quickly apparent during my first few weeks of teaching at Beloit Memorial High School that the makeup of choirs

at the school was not accommodating to the developing voice and the growing musician. As a result, our 1,800-person high school only had about 110 students in choir. At the time of my arrival, the school offered three mixed choirs and a treble choir. This caused many moments of frustration among the students and myself. Members of the treble choir, for example, were the unfortunate bearers of negative connotations and were perceived as being in the "weak" or "bad" choir. It was, however, clear to me that every student in every ensemble was frustrated with the speed with which we were learning and creating music. Skilled singers were frustrated that they were in choirs with students who could not match pitch. Beginning singers were frustrated because they could not navi-

gate through choral scores as quickly as others. Very early on, I realized that a total revamping of the department was necessary.

Just two months in, I pitched a choir program to the school board that consisted of four choirs, three of them being gender specific (two women's choirs and a men's chorus), with only the top choir being mixed. This was approved, and as a result our numbers grew from 110 to over 250 two years later (and we have since added two more choirs). It became safer to learn how to sing! It was a delicate process explaining the new choir makeup to the students in the spring, but I have heard nothing but positive things from students and how much more they enjoy the environment of the new ensemble.

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ADVICE FOR THE FIRST-YEAR CHORAL TEACHER

It was that first year of teaching that was the hardest for me, where I was working with choirs of vastly different student abilities and interest levels, oftentimes in the same choir. The band director at my high school kept my hopes up by repeating to me throughout the year, "It takes at least three years to see major change in a program." Do not stress if things are challenging in the beginning—it could be why the job was open in the first place. However, even if you are a new teacher, do not be afraid to get to the root of the problem and make change happen.

QUESTION #2:

Structuring Rehearsals and Classroom Management

What do I do with my students?
How do I handle difficult classroom situations?



Elizabeth Batey

Come up with a plan before day one of class starts. Know how you want rehearsal to flow and why in that order. Sometimes you will have problems with the rehearsal or your classroom management, so do not be afraid to ask a colleague or administrator to come observe your class; you can also videotape yourself, as I have done many times. At one school where I taught, I only had thirty-five minutes to teach my sixth-grade choir, which I felt was not enough time to properly warm-up and rehearse all of their songs. After a week or so of careful time analysis, I noticed that it took my students close to five minutes every day to walk to the risers and get settled for warm-ups. I formulated a plan where I began warm-

ups from the piano as the bell rang, and the students sang while they walked into the room and onto the risers. Not only did warm-ups begin faster, but we became more efficient and effective with our time.

In the realm of classroom management, you will come across the student who will test you. Above all else, it is important to remember two things: First, you have a plan, which we will talk about shortly. Second, you are the adult in the situation, and you have options when it comes to dealing with students who deliberately put you in tough situations. Here is what I suggest you do for your plan: talk to your administrator and have a system in place for when students demonstrate inappropriate behavior. I give a warning the first time, phone and e-mail home the second time, and the third time I repeat the contacts home and involve the administration. All of the actions I take are written down in a student behavior log to protect myself and the student should we need to revisit those behaviors at a later date. Keep those lines of communication open between parents and administration, and you should not have any problems.



Desiree Bondley

I always begin the year with my expectations known and a high standard for my classroom. When it comes to rehearsals, I like to get started right away, even before the bell rings. A few years ago, I started requiring my students to begin a music journal. I write music-related writing prompts on the board for students to reflect on the minute they get into the classroom. This gets them thinking about music before we even sing the first note, and it allows me time to take attendance and answer any questions individually.

I have a little book that has music

prompts (*Music Journal Topics* by Peggy Neal Klein Morton). I have also found several prompts online and made up some of my own. There are times when I will play a song or video for them and let them reflect. I also give them "Free Write Fridays" to allow them to write whatever they would like. Here are a couple examples of some prompts I've used: "Tell me about a song that reminds you of your parents." "If you could meet any musician, dead or alive, who would you want to meet? What would you ask them?" I will also throw in music theory questions from time to time, especially if it is something we will be covering in choir that day. There are expectations for the journals as well: each entry must have the date and prompt, the student must write two or more complete sentences per entry, and journal entries must be legible and organized.

A few times a semester, I take the time to read each journal. It is time-consuming, but the benefits far outweigh the time I put into reading them. For one, I have a large class, and it can be very difficult to go around the room and get to know my students individually. Through their writing, students get to share things about themselves that they might not otherwise share out loud in the class. I make comments in their journals as I read them. Sometimes it might just be a general comment like "fun!" Other times, when necessary, I will give them some words of encouragement.

Through the journals, I also get to see the role music plays in my students' lives; I learn their musical interests and what they already may or may not know about music. Later, in conversations with the students, I can refer back to what is going on in their lives to see how things are going or how an event turned out that they were excited about. In this way, the journals open up communication. Sometimes I will allow them the opportunity to share what they wrote with the class. If they have reflected on

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a particular music video, we may take some time during the beginning of class to discuss. I find it so important in middle school to give them these opportunities to share. We obviously cannot do it every day, but if the class is actively and respectfully participating in the discussion, we grow as a group. Then, when it is time to work together musically, the connection is already there. I have been doing this for a few years now and have been so happy with the outcome. I know my students better, and they know I am invested in their lives.



Jennifer Sengin

I address difficult classroom situations by having a very specific plan in place that keeps students engaged throughout the rehearsal. Incorporating an introductory assignment at the beginning of class provides students with immediate instruction when they arrive to the rehearsal. In addition to students retrieving their folders at the

beginning of class, they are required to do a short assignment that will relate to the material for the class period. For example, students may be asked to look over a sight-reading example, prepare to chant a rhythmic passage, or review for a performance assessment. All of these activities correlate directly to rehearsal objectives and encourage students to engage in the class activities even before the rehearsal begins.

Immediately following the introductory assignment, I begin with a physical warm-up to address alignment, followed by warm-ups that address vocal technique. It is important to have an understanding of vocal pedagogy and to develop warm-ups that meet the needs of the students. After the vocal technique exercises, we sing warm-ups that address ear-training and the needs of the repertoire. For example, if the repertoire has a challenging interval, one might design a warm-up that incorporates this interval. If the repertoire includes chromatic motion, one can teach chromatic solfège syllables and incorporate this exercise into the

warm-up routine.

After warm-ups, begin the rehearsal with something familiar in order to have students experience success immediately. Next, move on to new material. Develop strategies to teach each component of the piece and be prepared to break down difficult passages. Throughout the rehearsal, make sure the students have opportunities to feel successful. Toward the end of the rehearsal, try to provide some relief by rehearsing a piece students can sing with ease or review something they have accomplished. You want the students to leave your room singing the repertoire from the class; this can be one of the best advertising tools for your program.

Questioning and discussion can be a great rehearsal strategy to engage students in their own learning. For example, you can ask students, "What did we work on at the last rehearsal?" "How can we improve that phrase?" "How might we solve this musical challenge?" "What do you think we need to work on?" Ask students to review their own rehearsals and performances and the performances of others. These reviews can be in the form of a written prompt or in class discussion. A class discussion allows bold students to share their opinions, whereas a written prompt encourages all students to share. In addition to the benefits in the classroom, questioning and discussion techniques are frequently included as a category in teacher evaluations.

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Philip Silvey

One of the most important skills you will need to develop as a teacher is the ability to motivate your students. You can increase the likelihood that your students will want to do something by creating the right conditions where they will be more motivated to participate,

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learn, and excel. But it gets even more complicated when you realize you may need to do more than just inspire disengaged learners. You may have obstinate or contrary students or even classes that include students who are required to attend but do not wish to be there and do not think they can sing.

We want our students to apply their best effort by their own choice, doing so because they want to learn and succeed. We can help this occur by 1) only asking students to do meaningful work—that is, work that has recognizable value to them and their future; 2) encouraging autonomy or ownership by teaching students transferrable skills and providing opportunities for them to put these skills into practice (i.e., allowing students to be responsible for their own learning and progress); and 3) reinforcing student efforts by praising the inherent value of the improvement (rather than complimenting the student for complying or pleasing you, highlight how the action is beneficial to the student). Students want to be part of something excellent, but they also need space to try and fail, to think about their own learning, and to formulate their own ideas. The best way to engage students is to ask questions, allow time for them to talk, and keep them active.

For rehearsals, some say the attention span of the learner, calculated in minutes, correlates with the students' age in years (i.e., a class of seven-year-olds needs to change activities every seven minutes). Keep the rehearsal pace brisk, with a general sense of urgency, changing positions (sitting to standing), rotating repertoire (two or three pieces per hour of rehearsal), and keeping the students as active as possible (minimize teacher talk through nonverbal cues and word directives or questions concisely).

Editor's note: ChorTeach volume 7, no. 2, contains an article on the topic of classroom management that might be of

interest to readers: "Communicating with Parents—Help for Music Teachers" by Susan Dill. ChorTeach is available online at: <http://acda.org/page.asp?page=chorteach>

QUESTION #3:

Balance

How do I balance my personal life and the stress of a new job?

How do I balance the roles of educator and musician?



Elizabeth Batey

Balancing the personal life and the professional life has been the hardest part of my career. I think having children makes it even more complicated. Every day when I wake up, I make a choice, and it is not about having it all. I have found through years of trial and error that I need my family at times, I need to teach at times, I need to perform at times, I need to meditate at times, I need to rest at times, I need to do nothing at times, and I need to exercise at times. All of these things balance me, and a balanced me is a happy me. Are there times that I drop the ball? Absolutely! I used to take papers home with me to grade on the weekends, but it ruined my weekends, and I took it out on my kids. I finally figured out that the work needed to stay at work. Do I occasionally get behind on my grading? Yes! Does the world end? No!

I think it is important as choral directors that we continue to hone our craft. For about an eight-year span, I stopped singing. I told myself it was because I was too busy with family. I was singing at work with my students, and that was enough. I was wrong. There is a reason I became a choral educator. My voice

is connected to my soul in a way that no one, outside of another singer, can understand. Singing feeds me spiritually in a way that I cannot find anywhere else. Last year, I started singing again with a local auditioned group. Suddenly, I remember why I go to work every day. What we do is so important; we are feeding our students through music. Do not forget to feed yourself.

Finally, when it comes to taking a break, take a break. Enjoy your time off. Do not answer your phone or check your e-mail. If you need a sick day, take it. We are terrible at taking care of ourselves because we know that there is no substitute for us in the classroom. However, if you need a day to recover, is it not worth a day of chaos at school for you to feel rejuvenated? Running yourself into the ground will only make you feel worse and resent your students. In that situation, no one wins.



Darla Eshelman

Effectively balancing the dual role of educator and musician depends largely on recognizing each as dependent upon and inseparable from the other. I tell my college students they are essentially earning a "double-major" in both music and education. Functioning at a high-quality level of musicianship is expected from new choral teachers, along with competence in the knowledge, skills, and dispositions that are critical to the teaching process. This includes application of learning theories, growth, and developmental characteristics of children and teenagers, teaching methodologies, strategies, and daily lesson plans, along with the ever-increasing demand to implement valid assessment techniques. The foundation of an exemplary choral music teacher begins with thorough academic musical knowledge. This must be interwoven with vocal skills worthy

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of your students' modeling, piano skills to enhance your teaching, and artistic sensitivity as both a listener and performer. Further, skills such as open score reading, playing one part and singing another, modeling a quality vocal sound, and careful score study should be continually honed. In short, to be effective you must continue to develop a wide variety of musical multitasking. On the other side of the coin, yet directly imbedded in your musicianship, should be a solid grasp of how to communicate all of the above and more as an educator: Stellar performers and knowledgeable musicians do not always go hand in hand with being an effective educator. It will be a unique combination of both musicianship and teaching that builds and sustains a successful program.

Earlier in my teaching, I observed four master teachers whom I had the privilege of studying and writing about for my dissertation. Veteran teacher Sandra Knudson conveyed that both musicianship and educatorship are equally important in the classroom and rehearsal:

"If push comes to shove, I would have to say that I'm a musician first, because in actuality, the teaching did not come first—my musical life came first. I believe that you cannot be an effective music educator without both sides developed.... and there are many people who are good educators and understand working on self-esteem of the students, all those kinds of things, and yet are very mediocre musicians. I don't think that's a partnership we can have. It has to be full musicianship and full educatorship."

A helpful reminder to my continual development as a teacher and a musician is to think about what a mentor conductor would identify as prominent strengths in my choral classroom. I hope they would see that my musical ear is accurate, that I can sing beautifully and correctly, and that if the students make errors, I am able to detect those and not just go on. As a new teacher, it is often difficult to catch every mistake. Consider creative ways to refine these skills such as listening to an array of choirs that can easily be accessed on YouTube. These performances can be productively utilized for practicing choral error detection skills. In addition, take the time to consistently record yourself conducting rehearsals. Utilize this tool to critique and improve your ability for "fine tuning" the choral sound. Effective choral teachers have to be able to hear inaccuracies, pinpoint exactly what needs to be fixed, find a way to communicate that clearly, and motivate the students to make application of what is communicated.



Elizabeth McFarland

Make time to care for yourself, especially if you are the primary caregiver in your family or if you are single and live alone. Things like eating healthy, making time to be active, seeing friends and family, and drinking enough water are vitally important. You are a better teacher for your students when you are happy and healthy. Find one way to continue making music where you are not in charge that fulfills your need to be creative. You are worthy of care! Because you are worthy of care, learn to employ the "noble no" when a request won't fit into your school and life schedule. People will learn to respect your forethought and follow-through when you only take on what you can manage.



Jacob Truby

While still in college, a recent graduate and teacher returned to speak to our university's student chapter of ACDA to talk about her first year of teaching. Paraphrasing, she said, "If you wanted to work twenty-four hours a day during your first year, you could." This resonated with me, as I can often be one who wants to work until everything is finished. I learned to become comfortable with walking away from a project at the end of the day even if it was not completed. Music teachers have to think about so much all the time: lesson plans for the next day, repertoire selections for next week, field trip logistics for next month, course selections for next year. There will never be a time when everything is completed. The sooner you can be comfortable with this, the easier it will be to take some much needed personal time for yourself.

I have been fortunate enough to live within an hour of my old college

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roommates, also music teachers. During our first year, we made a pact to meet for dinner at least once a month on a Wednesday, right in the middle of the week when, by all accounts, it was probably the least convenient for all of us to get out of town. These dinners together were so incredibly helpful in helping us

stay rejuvenated and excited to teach! We would vent, share ideas, talk about things outside of teaching, and anything else that helped us relax and get ready for the following Thursday.

Finally, find a hobby, something that does not have to do with singing. In so many ways our profession is our hobby;

we choose to lead choirs because of our love for singing. It is devastating to watch music teachers lose that love for singing, and we need to be sure we are as well rounded as our students. This is easier said than done, but extra hobbies or passions outside of singing will go a long way, especially in your first year. 

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DISCOVERING THE REDISCOVERY
OF
ANTONIO VIVALDI

MILES DAYTON FISH

Miles Dayton Fish
Professor of Music
Northwest Arkansas Community College
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With more than two thousand recordings¹ and myriad conductors programming his music worldwide, Antonio Vivaldi (1678-1741) is one of the most performed composers in music history. A violinist, concertmaster, and teacher himself, Vivaldi composed many instrumental works, most notably *The Four Seasons*, and was a major contributor to the development of the concerto. His many sacred and secular works include the *Stabat Mater*, *Magnificat*, and *Gloria*,² arguably his most famous choral work. It is hard to believe that until the 1950s, Vivaldi and his music were virtually unknown to the concert-going public.

This article recounts the true story of the rediscovery of Vivaldi—from the uncovering of hundreds of compositions once thought lost to the quest to bring those compositions to the forefront of classical repertoire. Contained in the following pages are the author's personal photographs, including images from the Italian National University Library in Turin where the Vivaldi Turin manuscripts are located and images from the library archives of the Accademia Musicale Chigiana in Siena. It is the author's hope that scholars of choral music will enjoy rediscovering Vivaldi in this unique narrative format that begins with an accidental discovery that was two hundred years in the making.

DISCOVERING THE REDISCOVERY OF ANTONIO VIVALDI

An Accidental Discovery— Turin, 1926

In 1926, Alberto Gentili, professor of music history at the University of Turin, was contacted by Luigi Torri, director of the Turin National University Library (*Biblioteca Nazionale Universitaria di Torino*), concerning volumes of old music manuscripts that had been recently discovered at the San Carlo Salesian Monastery in Monferrato near Turin. The monastery was considering selling the manuscripts to antique dealers, and the rector, Monsignore Federico Emanuel, solicited the Turin Library to assist in estimating their worth. Crates of the monastery's manuscripts were shipped to Professor Gentili for his evaluation.

In the fall of 1926, the crates arrived. Upon opening, Gentili found hundreds of Vivaldi manuscripts in bound volumes filled with concertos, operas, sonatas, and sacred choral works. This included an abundance of Vivaldi autographs. (Photo 1) Up until that time, Vivaldi's works appeared to have mostly disappeared after his death in 1741. In addition to the Vivaldi cache, there were works by Tuscan composer Alessandro Stradella (1639-1682) and manuscripts, printed music, and autographs from the

sixteenth, seventeenth, and eighteenth centuries. The monks had unknowingly sent Gentili one of the greatest musical discoveries of all time.

Historical Background— Setting the Vivaldi Stage

At the height of his career in the 1720s, Antonio Vivaldi was the archetype of a successful Venetian musician entrepreneur. Born in a low station, he became a priest and advanced his and his family's standing in Venice—a cultural epicenter that was one of the world's wealthiest, most powerful, and most visited cities.³ He remained a priest all of his life, although a non-practicing one, and he carried his priestly "red hair" nickname "Il Prete Rosso." It is believed that his musician father, Giovanni Battista Vivaldi, was also a redhead nicknamed "Battista Rossi"⁴; since Vivaldi and his father remained close throughout their lifetimes, the shared nickname seems especially endearing. Vivaldi was also a successful musician, composer, teacher, opera impresario, and, for a while at least, an astute businessman.⁵

Economic conditions in 1730s Venice, however, were in a state of continuing

decline, and Venetian musical tastes were rapidly changing. By the mid-1730s, Vivaldi was out of money. His operas had ceased to attract Italian audiences; his music was not in style and therefore no longer in demand, so concerto sales to wealthy European visitors were not the prime income source they had once been. His twenty-five-year affiliation with Teatro Sant'Angelo, the opera house on the Grand Canal near the Rialto Bridge, ended. In 1740, his contract with Venice's prestigious Ospedale della Pietà—where he had taught, conducted, and composed on and off for almost forty years—was not renewed. In addition to professional devastations, there occurred a personal tragedy that was even greater: Vivaldi's father—his first music teacher, sometime copyist, mentor, traveling companion, and avid supporter—died of unknown causes on May 14, 1736.⁶

Vivaldi's artistic and financial prospects were bleak in Venice, and in 1740 he moved to Vienna. Possibly he relocated to regain the patronage of Emperor Charles VI; however, he most likely moved to reestablish his career in opera.⁷ Soon after Vivaldi arrived in Vienna, Charles VI died an untimely death from eating poisonous mushrooms,⁸



Photo 1. Gloria manuscript autograph. All photos in this article credit Miles Dayton Fish.

and Vivaldi's chances for royal patronage died with him. More adverse to Vivaldi's career than the emperor's death was the official royal mourning observance: opera performance was banned for a year. Thus, when Charles VI was buried, Vivaldi's chance to jumpstart his opera career was also buried. In 1741, just a year after arriving in Vienna, Vivaldi died at the age of sixty-three. He received a modest funeral at St. Stephen's Cathedral and was interred in the nearby

hospital burial ground.⁹ After his death, some private collectors possessed a few Vivaldi instrumental works that had been published during his lifetime, including *The Four Seasons*, but it was believed that the main body of work that had been Vivaldi's was forever lost.

A century later, however, a sizable collection of Vivaldi manuscripts was discovered in a once-forgotten cabinet at the Hofkirche Cathedral in Dresden, Germany. On an extended trip to Ven-

ice in 1716-1717 while accompanying Prince-Elector Friedrich Augustus II of Saxony and Poland, Johann Georg Pisendel—Dresden court violinist and future court concertmaster—met Antonio Vivaldi. Pisendel was in Venice off and on for almost two years, and he and Vivaldi established a strong student-teacher relationship during that time.¹⁰ Pisendel took violin and composition lessons from Vivaldi, and some Pisendel manuscript pages show markings in Viv-

Vivaldi Article Timeline

1678 - Vivaldi born

1716 - Vivaldi meets Dresden violinist Johann Georg Pisendel in Venice

1717 - Pisendel returns to Dresden with more than 40 Vivaldi instrumental works

1741 - Vivaldi dies and his personal manuscripts are sold to Venetian collector Jacopo Soranzo

1755 - Pisendel dies and his library is stored in a large cabinet at Dresden's Catholic Hofkirche

1761 - Jacopo Soranzo dies and his collection of Vivaldi manuscripts is divided

Late 1700s - Abbot Matteo Luigi Canonici reassembles the Vivaldi manuscripts and sells the collection to Count Giacomo Durazzo

1794 - Count Durazzo dies, and the Vivaldi manuscripts are moved from Venice to the Durazzo villa in Genoa

1860 - Pisendel's Vivaldi orchestral manuscripts are discovered in Dresden and moved to the SLUB Dresden

1893 - The Durazzo collection is divided between two Durazzo brothers

1922 - Marcello Durazzo dies and leaves his collection to the Turin Monastery

1926 - Monks at the Turin Monastery send Vivaldi manuscripts to Professor Alberto Gentili

1927 - Roberto Foà purchases and donates Vivaldi Turin manuscripts to the Turin Library in memory of his deceased infant son, Mauro

1927 - The second half of the Durazzo Vivaldi manuscripts are discovered in the possession of Giuseppe Maria Durazzo

1930 - Giuseppe Maria gives permission to sell his manuscripts to the Turin Library

1930 - Filippo Giordano purchases Durazzo manuscripts and donates the collection to the Turin Library

October 30, 1930 - The Vivaldi collection is complete

1933 - Olga Rudge begins working for Count Guido Chigi Saracini at the Accademia Musicale Chigiana

1935-1936 - Olga Rudge travels to Turin to examine and catalogue the Vivaldi manuscripts

1938 - The Durazzo stipulation of "no practice/no performance" is lifted

1938 - Ezra Pound transcribes microfilms of the Vivaldi manuscripts from the Dresden library for performance at Rapallo concerts

1938 - Olga Rudge establishes Centro di Studi Vivaldiani

September 16-21, 1939 - Vivaldi Festival Week in Siena

September 27, 1939 - Warsaw surrenders to Germany in WWII

June 1940 - The Turin Library is damaged in air raids

December 1942-April 1943 - Historical documents and music manuscripts are moved from the Turin Library to the Castle of Montiglio d'Asti

1945 - Manuscripts at the Castle of Montiglio d'Asti are returned to the Turin Library

1945 - Dresden is bombed and some Vivaldi manuscripts are damaged

1947 - Italian Antonio Vivaldi Institute is founded in Venice by Antonio Fanna

December 31, 1947 - Louis Kaufman debuts a portion of Vivaldi's *Four Seasons* at Carnegie Hall

1951 - Kaufman launches a series of all-Vivaldi concerts

2015 - Vivaldi continues to be one of the most performed and recorded composers in history

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aldi's hand. When Pisendel returned to Dresden in 1717, he brought with him more than forty Vivaldi instrumental works, many of which are copied in Pisendel's handwriting. During the 1720s and '30s, Vivaldi sent works to Pisendel; a few vocal and choral works also made their way to Dresden, but as Pisendel's realm was exclusively instrumental, there is no evidence the vocal works were performed.

When Pisendel died in 1755, his private library was stored, along with other private libraries, in a large cabinet marked "II" and placed behind the organ at Dresden's Hofkirche Cathedral Court Chapel, where remarkably it remained unopened for a century. After the discovery circa 1860, the collections were moved to the Royal Public Library, which is now the Saxon State and University Library, better known as SLUB Dresden. (Photo 2) Despite the known existence of some published Vivaldi works and the newsworthy Dresden discovery, Vivaldi's compositions remained largely unknown. (Today, because of the Pisendel/Vivaldi connection, the SLUB Dresden holds the largest number of Vivaldi manuscripts outside of Italy.¹¹)

The Mauro Foà Collection— Turin, 1927

After the 1926 monastery discovery near Turin, it would seem that Vivaldi's centuries of obscurity would soon end. However, the journey of rediscovery was only beginning. Turin National University Library Director Torri and Turin University Professor Gentili wanted the manuscripts to remain in Turin, but library finances would not support such a purchase and alternate options to secure the manuscripts were limited. Gentili was skeptical to involve the Italian government, which a year earlier had dissolved parliament and made Benito Mussolini dictator; the government

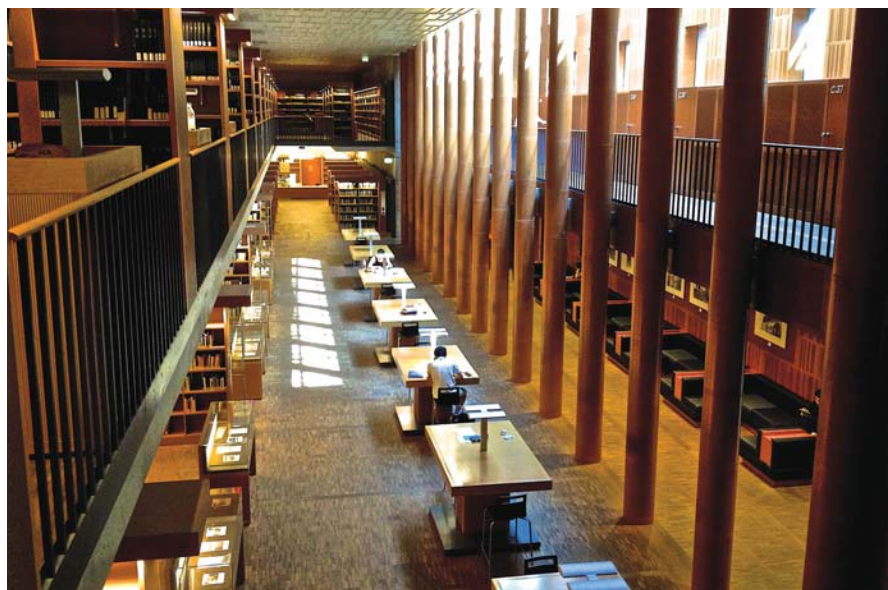


Photo 2. SLUB Dresden today—Saxon State and University Library in Dresden, Germany.

could impound Vivaldi's manuscripts and relocate them to another Italian city, and it seems likely that Torri and Gentili preferred that the manuscripts they had worked so hard to obtain remain the property of their university library.¹² Another concern was antique dealers who might purchase the manuscripts from the monastery and divide the collection into parcels, selling them to the highest bidders. If that happened, the manuscripts could disappear into the private sector as quickly as they had appeared from the monastery. It was decided that the library's evaluation of the manuscripts would be kept secret until the Turin Library could explore a way to secure funds to purchase them.¹³

Gentili immediately began searching for a benefactor and soon found Roberto Foà, a Turinese banker. In 1927, Foà purchased and subsequently donated the manuscripts to the Turin Library, and the collection was named Mauro Foà Collection in memory of Foà's deceased infant son.¹⁴ (Photo 3) Further examination of the Foà Collection, however, brought an alarming discovery: there were a substantial number of missing pages throughout the collection. Many

of the manuscripts were bound into volumes and numbered in pairs, and often a pair lacked an even- or an odd-numbered volume. Occasionally, the last portion of a manuscript or a complete act of an opera was missing. It was apparent that at one time the collection had been haphazardly divided, and it was believed that the Foà Collection was part of a much larger collection. Gentili began the nearly impossible task of finding the missing portions. Once again, he worked in secrecy, this time for fear that the Italian government or wealthy private collectors might compete against him in the search for the missing manuscripts.

The Renzo Giordano Collection— Genoa, 1930

Early on in the new search, Dr. Faustino Curlo—an expert archivist and genealogist whose family was well connected with Genoa's aristocracy—was brought on board to assist in investigating a lead involving an eighteenth-century count named Giacomo Durazzo of Genoa. Durazzo had been



Photo 3. Inside cover of the Foà Collection.



Photo 4. Inside cover of the Giordano Collection.

an ambassador to Vienna (1749-1752) and later the Viennese ambassador to Venice (1764-1784).¹⁵ Gentili's search led him to suspect that after Vivaldi's death in Vienna, members of the Vivaldi family sold Vivaldi's personal cache of manuscripts to Venetian senator and collector Jacopo Soranzo.¹⁶ When Soranzo died in 1761 without a direct heir, his surviving family divided his collections. Retired Jesuit and Venetian collector Abbot Matteo Luigi Canonici acquired part of the collection—including the Vivaldi manuscripts—possibly from the remaining Soranzo family relatives. He later reassembled the collection and sold it to Count Giacomo Durazzo in the late 1700s.¹⁷ After the Count's death in 1794, his nephew moved the manuscripts from Venice to the Durazzo villa in Genoa and remained there for the next hundred years.

By 1893 the volumes of manuscripts had been divided equally between the two remaining Durazzo brothers, Marcello and Flavio Ignatius.¹⁸ Marcello died in 1922 and left his part of the collection to the San Carlo Salesian Monastery in Monferrato near Turin;¹⁹ these were the manuscripts the National Library in

Turin acquired and named the Foà Collection. Through his connections with the Genoa aristocracy, his knowledge of the area's ecclesiastical hierarchy, and friends in the local police, archivist Faustino Curlo tracked down the last living Durazzo heir in hopes that he possessed the missing portion of the Turin manuscripts. That heir was Giuseppe Maria Durazzo of Genoa, the elderly son of Flavio Ignatius and nephew of Marcello Durazzo.²⁰ Giuseppe reportedly had a private music manuscript collection that he guarded with such pathologically obsessive zeal that not even his domestic servants were allowed near it.²¹ Finding Giuseppe Maria Durazzo, it turned out, was less difficult than dealing with him.

Little information is available concerning the exact transactions that transpired between Durazzo and the Turin group, but the last Durazzo was reputed to be arrogant, irrational, and extraordinarily erratic.²² To make matters even more difficult for Professor Gentili and the Turin group, Durazzo was aware of the Foà Collection purchase and was angry that portions of his family's manuscripts were now in the possession of the Turin National University Library. According to

Durazzo, the monks had no legal right to sell his family's property. In 1930, after three years of tedious negotiations, Giuseppe Maria Durazzo gave his written permission to sell the manuscripts and, not surprisingly, included several eccentric stipulations. Most notable were stipulations that prohibited both publication and performance of Vivaldi's compositions.²³ Due to the haphazard way the manuscripts had been divided, these stipulations affected both of the Turin Vivaldi collections. In addition, Durazzo demanded 100,000 lire (over \$70,000 today)²⁴ for his manuscripts.

Gentili once again was compelled to locate a benefactor and soon found Filippo Giordano, an Italian textile manufacturer, who provided funds to purchase the manuscripts from Durazzo.²⁵ In similar fashion as the Roberto Foà family, the manuscripts were presented to the National University Library in Turin in memory of Filippo Giordano's deceased infant son, Renzo. (Photo 4) Against nearly impossible odds, Professor Gentili, Dr. Curlo, and the Turin library staff persevered, and the Vivaldi manuscripts became once again complete on October 30, 1930. Today,

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the Foà and Giordano Collections are known collectively as the Turin manuscripts and remain at the Turin National University Library and represent over 90 percent of Vivaldi's known autographs. (Photo 5)

Obstacles Remain—1930s

It seemed likely that the discovery of the Turin manuscripts would be the event to launch Antonio Vivaldi's music back into the concert halls. But again it was not to be. The discovery of Vivaldi's manuscripts may have been one of music history's more spectacular finds, but in the years that immediately followed the discovery, little progress was made by the library or Gentili to promote Vivaldi's music. There was a local Vivaldi recital after the Foà collection was purchased, but during the years following the addition of the Giordano collection, only a trickle of transcriptions made their way out of the Turin Library.

One reason for this was the aforementioned Durazzo stipulations of "no publication/no performance." After six years of legal maneuvering and civil litigation, the stipulations were laid aside by 1938.²⁶ (Durazzo, however, fought until the day he died to have the clause upheld.²⁷) A second obstacle that was neither as immediate nor as obvious was Italy's movement toward alignment



Photo 5. Vivaldi Turin manuscript.

with Nazi Germany. In 1936, six years after the Vivaldi Turin collection was complete, Italy and Germany signed a treaty of friendship and announced the Rome-Berlin Axis. In another two years the Fascist Party passed anti-Jewish legislation that prohibited: marriage between Jews and Aryans; Jews from serving in the army; Jews from employing Aryan servants; and Jews from working in the government, municipal service, or any other public institution. Furthermore, the legislation allowed for the confiscation of Jewish property. Professor Alberto Gentili was a Jew, as were benefactors Foà and Giordano. By 1938, due to Italy's anti-Jewish laws, Gentili was forced out of public life and was no longer overseer of the under-promoted Vivaldi Turin manuscripts. He was also forced to leave his teaching position at the university, and little is known of his personal or professional life except that he spent most of the war years in hiding.²⁸ Gentili died in Milan in 1954.

The Introduction of Ezra Pound and Olga Rudge—Siena and Rapallo, 1930s

After Gentili's forced departure from the university, distinguished American poet Ezra Pound and his mistress, Olga Rudge, a concert violinist, became two important players in Antonio Vivaldi's rediscovery. Ezra Pound was not only a poet but a music composer, having scored two operas and solo pieces for violin, and he held a genuine interest in classical music, especially Baroque. Olga Rudge was a concert violinist born in Youngstown, Ohio, and raised in London and Paris. She was twenty-six when she met thirty-six-year-old Pound in Paris in 1922. Shortly after meeting, they began a fifty-year love affair that would last until Pound's death in Venice in 1972, despite the fact that he remained married to the American artist Dorothy (Shakespeare) Pound.

In the 1930s, the worldwide great depression deepened, and earning a living from concertizing in Europe became increasingly difficult. To supplement her performance income, in 1933 Olga Rudge began working as a secretary for Count Guido Chigi Saracini at the Acca-



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Photo 6. Accademia Chigiana.

Accademia Musicale Chigiana in Siena, Italy.²⁹ (Photo 6) With the exception of the war years, Rudge remained executive secretary of the Accademia Chigiana for thirty-two years.³⁰ Count Saracini founded the conservatory for advanced musical studies in 1932, and thanks in part to Rudge's talents as a musician and a musicologist and the leadership and support of Alfredo Casella (1883-1947), Accademia Chigiana soon enjoyed international success.

Casella was an Italian cultural nationalist with an international reputation as a gifted composer, conductor, and pianist.³¹ Known for embracing both new and old music, Casella was a promoter of Monteverdi and Schoenberg, and he was instrumental in bringing Bartók and Hindemith to Italy.³² As a Fascist sympathizer, although his wife was a French Jew, he remained in good standing with Mussolini's government then later with the Allied government, all the while continuing his connection with Accademia Chigiana in Siena throughout the war.

In 1935, Olga Rudge traveled to Turin to examine the Vivaldi collection. A year later she laid out a catalogue of the Vivaldi Turin manuscripts, making a preliminary

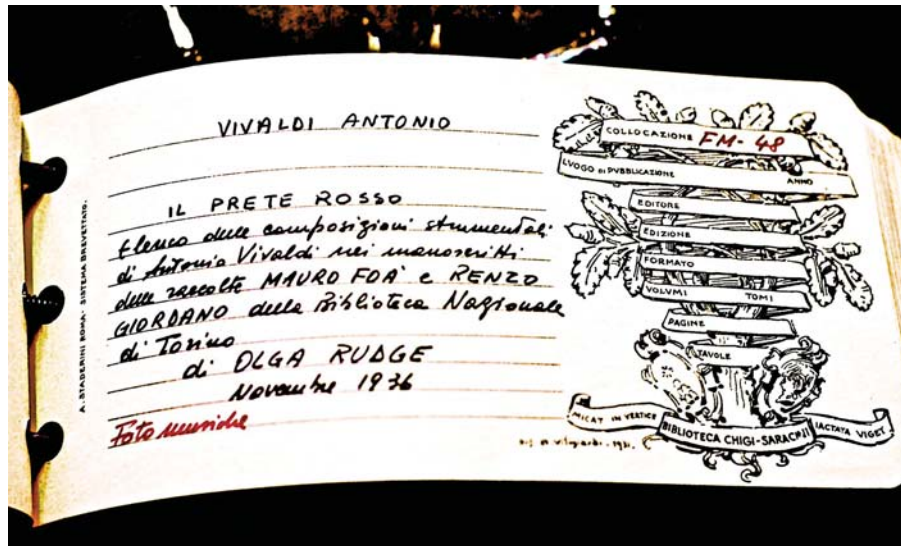


Photo 7. Olga Rudge entry from a 1936 card catalogue at Accademia Chigiana's library.



Photo 8. A 1950 print of a 1938 SLUB Dresden Vivaldi microfilm.

survey possible. (Photo 7) In 1938 she founded the *Centro di Studi Vivaldiani* and served as the first director.³³ That same year, Pound requested copies of Vivaldi manuscripts microfilms from the SLUB Dresden. (Photo 8) His transcriptions of some of the microfilmed Vivaldi works were performed in Rapallo³⁴ in February 1938 with the help of Olga Rudge and Pound's wife, Dorothy. More importantly, Pound passed some of

these microfilmed Dresden manuscripts to Count Guido Chigi Saracini at the Accademia Chigiana.

Pound requested the National University Library in Turin send him microfilm of their Vivaldi manuscripts, as SLUB Dresden had done. When the library refused to cooperate, he phoned Giuseppe Bottai, Mussolini's Minister of Education, who reportedly commanded the Turin Library personnel to "dig out

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Vivaldi”³⁵ for Pound. After these events, Ezra Pound’s role in the ongoing Vivaldi revival shifted to the less active role of supporting and encouraging Olga Rudge’s Vivaldi research and her involvement with the Accademia Chigiana. Pound did, however, remain active in organizing Rapallo concerts until 1940.³⁶

Vivaldi Week—Siena, 1939

Alfredo Casella was instrumental in developing the idea of a weeklong Accademia Chigiana music festival devoted exclusively to promoting the rediscovered Antonio Vivaldi. Both he and Count Guido Chigi Saracini believed Vivaldi to be one of Italy’s greatest least-known composers. No doubt Casella also realized the international impact the event could have for Italy and for himself. He became chief organizer and artistic director of the first *Settimana Musicale Senese*, and the date for the Vivaldi Festival Week was set for September 16-21, 1939. (Photos 9, 10) Olga Rudge assisted and possibly led Casella in organizing the week. Pound, no doubt a little jealous that Rudge and Casella

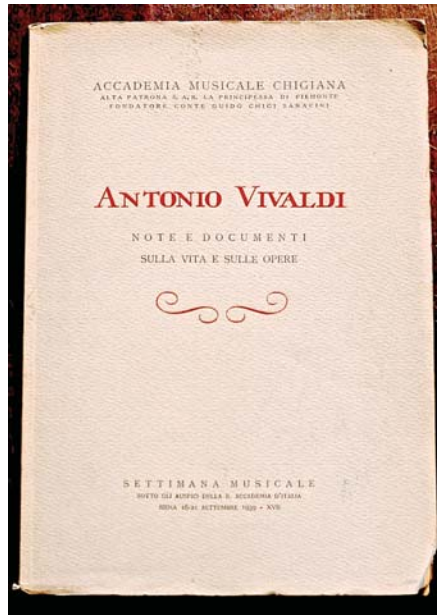


Photo 9. Printed program for festival week.



Photo 10. 1939 Vivaldi festival program.

were now at the center of a possible international Vivaldi event, took consolation in the fact that he had transcribed and presented Vivaldi’s music in Rapallo a year and a half before *Settimana Musicale Senese* presented Vivaldi’s music in Siena. Pound would later mention Rapallo and his own personal importance in rediscovering Vivaldi in a news article

for *The Japan Times and Mail*. (Photo 11) In 1939, Rudge’s entry on Vivaldi was published in *Grove’s Dictionary of Music and Musicians* and included an acknowledgment of thanks to her from the editor.

The weeklong festival programs included Vivaldi instrumental selections and a Bach transcription. More importantly, perhaps, Casella chose to feature Vivaldi’s unpublished vocal music, including several choral works and an opera. In addition to instrumental manuscripts, the Turin manuscripts contained a wealth of secular and religious arias and choral works that had not been sung since Vivaldi’s day. Casella’s Vivaldi Festival Week program included the *Credo* (RV 591), *Gloria* (RV 589) (Photo 12), *Stabat Mater* (RV 621), and the complete opera *L’Olimpiade*, which was performed on two separate occasions.

In August and in the first half of September 1939, there was a notable amount of pre-event publicity on both sides of the Atlantic. (Photo 13) But just as the Turin manuscripts discoveries of the 1920s failed to sustain worldwide interest in Vivaldi, Chigiana’s Vivaldi Festival



Photo 11. Ezra Pound’s article about Vivaldi that appeared in the *Japan Times* in 1940.

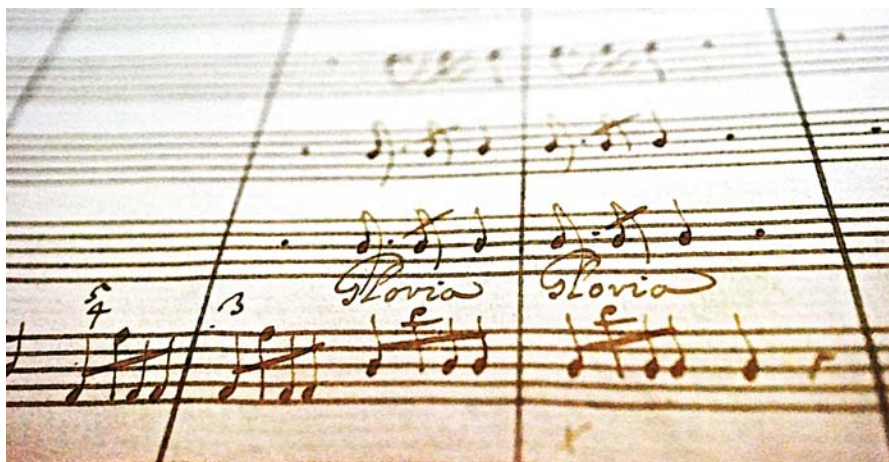


Photo 12. A page from the Gloria autograph written in Vivaldi's hand.

Week met a similar fate. On September 27, one week after the festival ended, Warsaw surrendered to Germany. World War II had begun, and Antonio Vivaldi was no longer news.

The War Years, 1939-1945

Because of its industrial importance with factories such as Fiat, which manufactured autos, tanks, and aircraft for the Axis, Turin was the first and the most-often bombed city in Italy.³⁷ The Allies (mostly Royal Air Force) first raided Turin in June of 1940 and continued the air raids until April of 1945. The Turin Library was one of the first structures damaged, and about 150,000 volumes, including rare ones, were lost. Miraculously, the Vivaldi Turin manuscripts was not among the treasures that were destroyed in the initial bombings. Between December 1942 and April 1943, historical documents and music manuscripts were moved from the library to the Castle of Montiglio d'Asti, about twenty miles from Turin, and returned to the Library in 1945.³⁸

During the last months of the War, the Allies firebombed Dresden, Germany. Vivaldi manuscripts at the wartime SLUB Dresden did not fare as well as those at the wartime National Library in

Turin. Although the SLUB Dresden had placed many of their important documents in the library security vault, the incendiary bombs were so intense that some documents were damaged, including Vivaldi manuscripts. It is fortuitous that Pound had transcribed Dresden microfilms in 1938 and passed them on to Count Chigi Saracini at the Accademia Chigiana. Consequently, the best copies in existence of some of Vivaldi's Dresden works are not in Dresden; they are in Siena's Accademia Chigiana Library, thanks to Ezra Pound.³⁹

Both Alfredo Casella and Ezra Pound officially supported the Fascist government of the Axis Powers, and both remained in Italy for the duration of the war. From 1941 until 1943 the profoundly anti-Semitic Pound wrote and delivered approximately 125 pro-Fascist, anti-American military speeches via radio broadcasts.⁴⁰ Mussolini paid him an average sum of about \$18 per broadcast (worth about \$300 USD per message today). At the war's beginning, Pound had invested his wife's inheritance, their only substantial source of income, in Mussolini's government, and early on that was all lost. During the war years, the broadcast payments were his only source of income, as publishing royalty transfers from the United States were forbidden.⁴¹ After Siena's *Settimana Mu-*

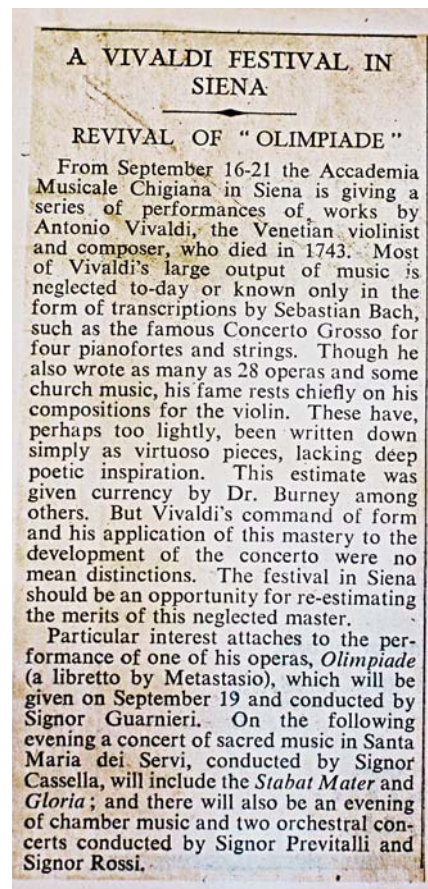


Photo 13. Clipping from the Times articles. This states Vivaldi died in 1743 as was believed at that time, but we now know it was 1741.

sicale Senese Vivaldi Festival and during the years following the war, Olga Rudge became less active in promoting Vivaldi. It is probable that this was due in part to her commitment to Pound in post-WWII events.

Alfredo Casella was diagnosed with cancer in 1942 but continued to compose and conduct in Italy throughout the war. He remained associated with the Accademia Chigiana in Siena, where *Settimana Musicale Senese* future events promoted little-known (at the time) Italian composers such as Domenico Scarlatti, Giovanni Pergolesi, and Antonio Salieri; and promote lesser-known works by Gioachino Rossini, Gaetano Donizetti, and Luigi Cherubini.

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Casella also continued to promote the new music of composers such as Arnold Schoenberg, a Jew who had fled Berlin in 1933 for Paris then the United States, even though Hitler banned Schoenberg's music in German territories. In the 1920s, the Italian Fascist government was not rooted in anti-Semitic doctrine and did not intentionally create problems for personal or professional alliances between Jews and non-Jews. In fact, Fascism in the beginning enjoyed a somewhat strong Jewish following. It wasn't until the mid-1930s, as Mussolini continued to admire and emulate Adolf Hitler, that anti-Semitism became an active part of Italian Fascism.⁴² Casella who was a part of Mussolini's dream of restoring a second artistic Italian

Renaissance, was apparently not directly affected by Mussolini's Italian anti-Semitism. Pound seems to have been empowered by it.

After the War

After the devastations of World War II, Europe began the long journey of recovery and reconstruction. The rediscovering of Antonio Vivaldi became a part of that journey. Two years after the war's end, Antonio Fanna founded the Italian Antonio Vivaldi Institute (*Istituto Italiano Antonio Vivaldi*) in Venice in 1947 for the purpose of promoting Antonio Vivaldi. Under the editorship and collaboration of Venetian composer Gian

Francesco Malipiero, Fanna, along with Ricordi Publishing in Milan, undertook publishing a comprehensive edition of Vivaldi's music. By the end of the war, the overseers of Vivaldi's future had been passed from Siena's Accademia Musicale Chigiana to Venice's *Istituto Italiano Antonio Vivaldi* and Ricordi Publishing.

On the United States side of the post WWII Atlantic, American violist Louis Kaufman (1905-1994), similar to Casella and Count Chigi Saracini in Siena, was a champion of underperformed and undiscovered music.⁴³ He was one of the first Americans to perform works by Antonio Vivaldi in the twentieth century.⁴⁴ In addition to being a concertizing classical violinist, Kaufman was also a Hollywood soundtrack vet-

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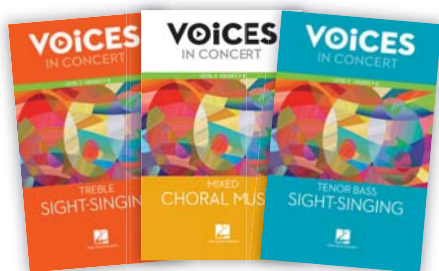
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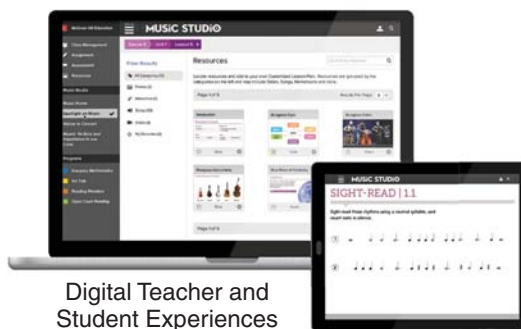
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eran who served as concertmaster and soloist for movies such as *Gone with the Wind*, *Showboat*, and *Casablanca*. On December 31, 1947, he “debuted” a portion of Vivaldi’s *Four Seasons* in a recorded-live performance at Carnegie Hall with members of the New York Philharmonic just hours before a musicians’ strike would end recorded music performance in NYC for a year.⁴⁵ Only a portion of *Seasons* was performed, because the whereabouts of a complete *Four Seasons* score was unknown at that post WWII time, although a recording had been made in Rome in 1942.

Not long after the 1947 *Seasons* recording at Carnegie Hall, Kaufman became disenchanted with the Hollywood music business, and he and his wife moved to Europe.⁴⁶ While there, they searched for clues that might lead them to a complete Vivaldi *Seasons* score. They met with Olga Rudge and Count Chigi Saracini at the Accademia Chigiana in Siena then traveled to the Italian home of Gian Francesco Malipiero of Venice’s *Istituto Italiano Antonio Vivaldi*.

Seasons had been published in Amsterdam in 1725 by Estienne Roger and was not part of the Turin or Dresden manuscripts collections. Upon Malipiero’s advice, Kaufman journeyed north to Brussels to the Royal Music Conservatory library, where he located a complete *Seasons* score. He departed Brussels with a microfilm of the work, and in 1950 in Zurich, Switzerland, Kaufman completed his recording of the entire Vivaldi *Four Seasons*.⁴⁷ That same year, Kaufman’s Concert Hall Society Label recording of the work won the Grand Prix du Disque, an award for outstanding recording established in France in 1938; the recording would later be inducted into the Grammy Hall of Fame. Antonio Vivaldi was now an award-winning composer, but he was still largely unknown to the world. That was about to change.



Photo 14. Image of the *Gloria* title page. See note 48 for information about the monogram figure at the top of the autograph.

A *Gloria* Premiere

While in Paris, Kaufman and his wife met at a local cafe with friend and newspaper correspondent Diana Gibbins and told her of their search for the complete *Four Seasons*. The next morning, Gibbins ran their story in the *Continental Daily Mail*, an English language newspaper in Paris. Other newspapers on both sides of the Atlantic picked up the story, as did *Time Magazine*. After the Vivaldi press notoriety and the Grand Prix du Disque award, Kaufman launched a series of all-Vivaldi concerts that included performances in New York, London, and Paris. Vivaldi’s music was not only thrust into the concert halls but also, due to the ever-expanding recording industry, moved to the forefront of international popular music culture.

In 1957, Vivaldi’s original version of *Gloria* (RV 589) was finally published—Casella had presented his arrangement of *Gloria* in 1939 Siena—and this authentic Vivaldi *Gloria* made its world premiere in the United States at Brooklyn College’s first Festival of Baroque Choral Music in 1957.⁴⁹ It quickly became one

of the foundations of choral repertory. (Photo 14)

In the mid-twentieth century, after two centuries of failed attempts to bring worldwide recognition, Vivaldi’s music took on a life of its own, and he took his place as one of the most performed and recorded composers in history. Antonio Vivaldi’s story stands as one of music history’s more fascinating narratives. Although we still know little of his personal life, we now know Vivaldi’s music and the remarkable history of his rediscovery. Furthermore, we are reminded of the often long-term realities involved in discovery, acceptance, and recognition of the music we conduct and perform and the delicate balance involved in achieving all three. C

NOTES

¹ See <http://www.arkivmusic.com/classical/Name/Antonio-Vivaldi/Composer/12652-1#drilldown_recordings> for a complete list of 2,178 recordings. “Antonio Vivaldi,” ArkivMusic, accessed June 20, 2014.

DISCOVERING THE REDISCOVERY OF ANTONIO VIVALDI

² There are two Vivaldi *Glorias*, both in D major: RV588 and RV589, the latter being the most performed.

³ "Historical Context, Geography, Biographical Notes," Baroque Composers and Musicians, last modified 1/1/2014 (accessed June 5, 2014), <<http://www.baroquemusic.org/barcomp.html>>.

⁴ Michael Talbot, *The Vivaldi Compendium* (Suffolk, UK: Boydell & Brewer Ltd, 2011), 148.

⁵ Susan Adams, *Vivaldi: Red Priest of Venice*

(Oxford: Lion UK, 2010), 129-135.

⁶ Talbot, *The Vivaldi Compendium*, 195.

⁷ "Antonio Vivaldi's Bones," April 1, 2011 (accessed June 21, 2014), <<http://www.viennareview.net/on-the-town/city-life/scenes-of-vienna/antonio-vivaldis-bones>>.

⁸ H. C. Robbins Landon, *Vivaldi: Voice of the Baroque* (University of Chicago Press, 1996), 165.

⁹ Vivaldi is buried near where Mozart would be buried fifty years later.

¹⁰ Karl Heller, *Antonio Vivaldi: The Red Priest of Venice* (Portland: Amadeus Press, 1997), 228-229.

¹¹ "Music of the Augustan Age," Classical Net, David Charlton, last modified 2000, accessed June 21, 2014, <<http://www.classical.net/music/comp.lst/articles/dresden/outside.php>>.

¹² "Antonio Vivaldi: His Music Rediscovered," Baroque Composers and Musicians, last modified 1/1/2014 (accessed June 10, 2014), <<http://www.baroquemusic.org/>>



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Application Deadline: October 1, 2015.

- barcomp.html>.
- ¹³ Ibid.
- ¹⁴ Heller, *Antonio Vivaldi*, 17.
- ¹⁵ Michael Talbot, *Vivaldi* (London: Orion House, 1993), 6.
- ¹⁶ Michael Talbot, *The Chamber Cantatas of Antonio Vivaldi* (Suffolk, UK: Boydell & Brewer, 2006), 14.
- ¹⁷ Ibid.
- ¹⁸ "The Unknown Vivaldi," My Visualpedia, accessed December 1, 2014, <http://www.myvisualpedia.org/AntonioVivaldi/image.php?id=331&db=PF_vivaldiantonio&tp=pf_vivaldiantonio&tb=C&ws=http://www.myvisualpedia.org/AntonioVivaldi&ln=logo.gif>; Walter Kolneder, *Antonio Vivaldi His Life and Work* (Oakland, University of California Press, 1970), 5.
- ¹⁹ Heller, *Antonio Vivaldi*, 17.
- ²⁰ Many sources mention the relationship between Giuseppe Maria Durazzo and Marcello Durazzo as that of nephew and uncle. See: Walter Kolneder, *Antonio Vivaldi: His Life and Work* (Oakland, University of California Press, 1970), 5; Heller, *Antonio Vivaldi*, 17.
- ²¹ Kolneder, *Antonio Vivaldi*, 5.
- ²² Heller, *Antonio Vivaldi*, 17.
- ²³ Kolneder, *Antonio Vivaldi*, 5.
- ²⁴ Calculations from DollarTimes.com <<http://www.dollartimes.com/calculators/inflation.htm>>. 100,000 Lira= \$5,238.34 USD in 1930. \$5,238.34 USD in 1930 adjusted for inflation is \$70,976.16 in 2014.
- ²⁵ Ibid.
- ²⁶ Adams, *Vivaldi*, 177.
- ²⁷ Kolneder, *Antonio Vivaldi His Life and Work*, 6.
- ²⁸ "The 'Aryanization' of Italian Musical Life," by Gregorio Nardi, The OREL Foundation, accessed July 4, 2014, <http://orelfoundation.org/index.php/journal/journalArticle/the_147aryanization148_of_italian_musical_life/>.
- ²⁹ Diane J. Ducharme, *Olga Rudge Papers* (New Haven: Yale University Library, Beinecke Rare Book and Manuscript Library, Yale Collection of American Literature, 2010), accessed June 25, 2014, <<http://drs.library.yale.edu/HLTransformer/HLTransServlet?stylename=yul.lead2002.xhtml.xsl&pid=beinecke:olgafin&que>
- ry=music&clear-stylesheet-cache=yes&hlon=yes&big=&adv=&filter=fgs.collection:%22Beinecke%20Library%22&hitPageStart=51&sortFields=&view=all>.
- ³⁰ Anne Canover, *What Thou Lovest Well...* (New Haven: Yale University Press, 2001), 284.
- ³¹ A student of Gabriel Fauré, Casella studied at the Conservatoire de Paris from 1896-1914, made his North American debut in 1921, and served as conductor of the Boston Pops from 1927 to 1929 just prior to Arthur Fiedler's half-century tenure there.
- ³² Catherine Paul, "Ezra Pound, Alfredo Casella, and the fascist cultural nationalism of the Vivaldi revival," *Quaderni di Palazzo Serra* 15 (2008).
- ³³ J. J. Wilhelm, *Ezra Pound: The Tragic Years, 1925-1972* (University Park: The Pennsylvania State University Press, 1994), 111.
- ³⁴ Rapallo was a coastal town near Genoa, Italy, favored by artists, writers, and musicians. The Pounds had moved there from Paris in 1924, and Olga Rudge rented an apartment near Rapallo in 1930.
- ³⁵ Canover, *What Thou Lovest Well...*, 130.
- ³⁶ Ibid., 139.
- ³⁷ "Turin," Aerial bombings in Italy during WWII, last modified 8 July, 2014 (accessed June 18, 2014), <http://en.metapedia.org/wiki/Aerial_bombings_in_Italy_during_WWII>.
- ³⁸ This historical information comes directly from Dr. Franca Porticelli, head of historical archives in Turin. The author is unaware of an online source reference that contains this information.
- ³⁹ On May 24, 1945, Ezra Pound was arrested on suspicion of committing criminal offenses against the Allies. At a hearing before his impending trial, it was reported that Ezra Pound stated "I saved Vivaldi... I saved Vivaldi." See: J. J. Wilhelm, *Ezra Pound: The Tragic Years, 1925-1972* (University Park: The Pennsylvania State University Press, 1994), 111.
- ⁴⁰ David Ten Eyck, *Ezra Pound's Adams Cantos* (New York: Bloomsbury Publishing Plc, 2012), 5.
- ⁴¹ From 1944 to 1945, Ezra and Dorothy Pound lived with Olga Rudge in her Rapallo apartment.
- ⁴² "The Italian Holocaust: The Story of an Assimilated Jewish Community," The American Council for Judaism, Fall 2003 (accessed June 21, 2014), <http://www.acjna.org/acjna/articles_detail.aspx?id=300>.
- ⁴³ According to the U.S. Library of Congress website, Kaufman's correspondence includes many composers he befriended, promoted, and often premiered. They include Samuel Barber, Robert Russell Bennett, Leonard Bernstein, Aaron Copland, Jascha Heifetz, Francesco Malipiero, Darius Milhaud, Walter Piston, Francis Poulenc, Richard Rodgers, and William Grant Still, <<http://l.usa.gov/1BMB2GY>>.
- ⁴⁴ Kaufman was among the first to perform works by Robert Russell Bennett and William Grant Still. As a friend of Barber, Copland, Milhaud, and Poulenc, Kaufman promoted and premiered many of their works. See: Jon Burlingame, "He was first, from Vivaldi's *Four Seasons* to *Casablanca*," *Los Angeles Times*, August 21, 2003 (accessed June 21, 2014), <<http://articles.latimes.com/2003/aug/21/news/wk-music21>>.
- ⁴⁵ The Vivaldi/Carnegie performance had been scheduled for later that following year, but after learning of the strike slated for January 1, 1948, Kaufman rescheduled Carnegie Hall for December 31, 1947, and recorded Vivaldi just hours before the strike.
- ⁴⁶ Louis Kaufman, *A Fiddler's Tale: How Hollywood and Vivaldi Discovered Me* (University of Wisconsin Press, 2003).
- ⁴⁷ Ibid., 224.
- ⁴⁸ The monogram figure at the top of the autograph appears on many Vivaldi manuscripts. The meaning is unknown but has been speculated to represent: L(aus) D(eo) B(eataeque) M(ariae) D(eiparae) A(men)—"Praise be to God and Mary the blessed Mother of God, Amen."
- ⁴⁹ "Vivaldi's Gloria," Artemusica, accessed December 1, 2014, <<http://www.artemusica.us/repertoire/vivaldis-gloria/>>.

About the Music

AN INTERVIEW WITH ANN HOWARD JONES

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Ann Howard Jones enjoys a reputation of distinction, earned by hard work, as a leading practitioner and pedagogue of conducting. She began her teaching career in 1966,¹ has served as the director of choral activities at Boston University since 1993, and will retire from that position at the conclusion of the 2014-2015 academic year. Her responsibilities at Boston University include conducting the Symphonic and Chamber choruses, supervising student conductors with the Concert Chorus and Women's Chorale, administering the master's and doctoral programs in Choral Conducting, teaching advanced conducting, and conducting the Boston University Tanglewood Institute Young Artists' Chorus—an auditioned ensemble of high school students in residency at Tanglewood during the summer.

Ensembles under Jones's direction have appeared at regional and national ACDA conferences, including a performance of Benjamin Britten's *War Requiem*, Op. 66, at the 2004 Eastern ACDA Division Conference in Boston and Giuseppe Verdi's *Requiem* at the 2012 Eastern Division Conference in Providence. In addition, she was selected to conduct the world premiere of Dominick Argento's *Cenotaph* at the 2009 ACDA National Conference in Oklahoma City. As a Fulbright Senior Lecturer in Brazil, she consulted on the formation of a university choral program and lectured on choral and vocal pedagogy. Her guest conducting engagements have ranged from the Buffalo Philharmonic Orchestra, Carnegie Hall Choral Workshop, and Mormon Tabernacle Choir to more than twenty all-state choruses. She has been featured as a presenter at national conferences of ACDA, Chorus America, Choristers Guild, the National Association for Music Education, and the International Federation for Choral Music Symposium. She has also enjoyed numerous distinguished artist residencies at colleges and universities throughout the United States, and for institutes, master classes, and workshops in Europe, South America, Canada, and Asia.

From 1984 to 1998, Jones served as assistant conductor for choruses for the Atlanta Symphony Orchestra, working closely with the late Robert Shaw. She sang in the alto section, assisted with the Robert Shaw Festival Singers, was one of the principal organizers of the Robert Shaw Institute, and conducted the Robert Shaw Tribute Singers at the 2001 National ACDA Conference

in San Antonio and the 2000 Southern ACDA Division Conference in Orlando after Shaw's death in 1999. No interview with Ann Howard Jones would be complete without a fresh synthesis of her experiences collaborating with Robert Shaw in Atlanta, but the primary focus will remain on Jones's background and contributions to the profession.²

A life member of ACDA, Jones received the organization's highest honor in 2011 when she was awarded the Robert Shaw Award.³ In the proclamation for her Robert Shaw Award, one selection committee member stated: "As a teacher of conducting, she has influenced a generation of choral conductors in the United States. Her baton technique, emphasis on scholarship, and expert rehearsal procedures have been passed on to hundreds of conductors through her lectures, articles, and book contributions. She has truly set a standard for conducting pedagogy."⁴ Other awards include Boston University's Metcalf Award for Excellence in Teaching, a Lily Foundation Lectureship, and Chorus America's Distinguished Service Award, given by Chorus America to a member whose long-term service to the choral field is judged to have significantly furthered the organization's mission of building a dynamic and inclusive choral community.⁵

This author had the distinct honor of studying with Ann Howard Jones from 2002 to 2004 while completing a master's degree in conducting under her tutelage at Boston University. Some of the essential knowledge gleaned during those years included application of advanced conducting and analytical techniques. Other memorable experiences ensued from an exploration of extraordinary choral literature through performance and study. However, as I reflect upon the experience a decade later, it was not only her elegant conducting gesture, unique ability to turn a musical phrase, and outstanding musicianship that inspired me. Significant learning also transpired while observing her human characteristics, especially her sturdiness of character, sense of humor, and integrity.

At the time of this writing, a full-length interview with Ann Howard Jones has not yet been published in the *Choral Journal*, and the broader ACDA membership deserves an opportunity to learn more about her. The following interview occurred in person on December 4, 2013, at the Boston University College of Fine Arts.

About the Music

What was your childhood formation as a musician?

I was surrounded by music from as early as I can remember. It was an era when most households had a piano whether it was played or not, and while my mother could play a little, her mother was an active church organist and singer. One of my first memories was begging to go to my grandmother's church to watch rehearsal. I don't know why exactly, but I was fascinated by what was going on. On the other side of the family, everyone was playing instruments by ear. It used to amaze me how they could do that so well. My grandfather would sit at the piano and improvise songs for us on Sunday afternoons. I am not sure what kind of impact that ultimately made, but it certainly was not unusual for music to be constantly present in our household.

Remember, I grew up in the small town of Cresco on the far reaches of eastern Iowa, and much of the music making was in the home. Because of programs like Community Concerts, we heard the Robert Shaw Chorale, the Roger Wagner Chorale, and other groups of that level on tour, but mostly the music we experienced was that which we made.

When did your formal studies in music begin?

I started taking piano lessons at the age of seven and learned quickly by ear, just like my grandfather. However, I soon discovered that was not the right path! I also played the French horn in band, which is where I learned about making music at a high level, especially the concept of articulation. There was an exceptional quality of music going on where I grew up, and like many small communities, we did everything. We sang in choir, played in band, wrote for the school newspaper, and acted in plays.



Photo credit Michael Lutch

By high school, I was singing with multiple choirs, and when I wasn't singing, as in the boy's glee club, I was accompanying. I went to summer music camps at the University of Iowa and was so encouraged by the high level of music making all around me that I wound up going there and majoring in music, having no idea what I would actually be in for; but like my prior experiences, I just forged ahead. Ultimately I wound up earning my bachelor's, master's, and doctoral degrees from the University of Iowa.

As someone who dedicated a number of years to her own education and teaches teachers, what are some concepts you think we need to focus on in order to train musicians fundamentally?

I think you have to care about making wonderful music more than you care about just about anything else.

Somehow we have to get students who are interested in music to care more deeply about making music. But then there is the harsh reality beyond the passion. Skill development is critical. One needs to develop a keen ear, high standards, and be excellent with at least one kind of music making whether it is singing, playing an instrument, composing, or something else. The world is so competitive that the highest quality of music making is essential. One needs to surround oneself with exceptional experiences. I think we need to get into a situation that's above the normal. It is not always possible, but something has to drive us to keep going, and we have to engage fully in the opportunities that are presented.

Self-motivation is absolutely necessary. I am not sure we can train that. Just like I am not too sure we can develop it in young teachers or young conductors. It is essential that there is understanding

AN INTERVIEW WITH ANN HOWARD JONES

that those people sitting in front of you matter as much or even more than you do. In order to be effective, there has to be an understanding of what is actually going on right in front of you. Some individuals are so self-involved that they cannot figure out how to respond to what is actually happening. Yes, they can do the work, but to elevate it to excellent work requires talent, skill, personality, passion, and a big dose of empathy.

Would you share some thoughts on how you train conductors?

It is important that every student be very well-informed historically and analytically, so there is a significant emphasis on advanced studies in music history and theory here at Boston University. The platform from which we come merits study, and to be credible artistic leaders, we must know it thoroughly. We have to know how the music is constructed and its context in order to reveal the composer's intent. The more well-informed, historically grounded, and analytically secure a conductor can be, the stronger they can lead.

Conducting students should always participate in ensembles, because they have to know not only how to lead ensembles but how to be in ensembles. In terms of how we teach teachers, I think the conductor should establish some basic disciplines then strive to attain that which may seem unattainable by encouraging ownership from the musicians from day one. Let's not forget there is also the need to be able to express oneself. We lean heavily on the ability to speak articulately and how to utilize gesture effectively and appropriately.

How does personality factor into the rehearsal?

I think it is very important that the personality of the conductor not be

completely aggravating to everybody in the room! If you as a conductor do not have a sense of how people in the room are reacting to you then this is not the right business for you. We're all in this together. People will sing or play for you no matter what, but they will make better music if they know you care for them. This is a collegial environment, and we must all help each other.

Let me clarify one point about personality. The personality should come through the music, not the other way around. The personality is not the *entrée*; music is. Insightful rehearsing results from learning and knowing the score and then sharing those discoveries with others.⁶ A genuine sense of humor is

helpful too as part of a natural tension and release throughout the rehearsal.

What are your thoughts on how the conducting gesture itself is most effective?

The conducting gesture is best if it can show as much musical information as possible in the least flamboyant way. I try to discourage mannerisms, because they can interfere with communication. If we are intentional with what we do with our arms and our bodies, we are more able to create efficiencies with our rehearsal time. The rehearsal is for music making, not for talk. Poise is likewise a critical element when it comes to the

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About the Music

gesture. The understanding of the score needs to get into your being, into your musculature in the most effective way possible. We all need a varied vocabulary and a repertoire of gestures.

I believe that most music is horizontal, not vertical, and this is one of the concepts I would like students to be able to show. The gesture does not always go up and down; often it moves more from side to side. When it does go up and down, the most important elements are the preparation and the

rebound. If one prepares accurately and rebounds appropriately, the next musical event will be prepared. The principle is that the conducting gesture is a series of preparations. I am certainly not the only one to teach that. The shaping of a line, to me, is far more important than the direction of a beat in a pattern, which is merely a principle of organizing information.

The repertoire is a factor as well. Conductors also need to understand that the quality of repertoire with which they are engaged can have a big influence on how effectively they teach. If conductors can manage a choral masterwork that requires a large chorus and full symphonic orchestra, they can probably handle a two-minute unaccompanied piece. The larger works demand a level of sophistication, penetration, and concentration that is different from that required of a smaller work. One is not easier than the other; it is just different.

What are some career highlights in terms of repertoire you have conducted?

There have been many. Certainly, Verdi's *Requiem* would be at the top of the list. If I had to choose just a few, the *Requiem* settings of Berlioz, Britten, Brahms, Duruflé, Fauré, and Mozart; and works such as Bach's *B Minor Mass* and *St. John Passion*, Handel's *Messiah*, Haydn's *Creation*, Mendelssohn's *Elijah*, Mozart's *C Minor Mass*, Orff's *Carmina Burana*, Poulenc's *Gloria*, and Vaughan Williams's *Dona Nobis Pacem* were all gratifying experiences.

Conducting a premiere is always a challenging and stimulating experience. Dominick Argento's *Cenotaph* was a real highlight, especially as he observed the work taking shape in rehearsal. I have loved conducting the music of composers who hear the performance. Most recently, works of Julian Wachner, Stephen Feigenbaum and Nico Muhly have been

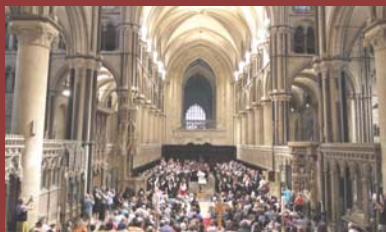
challenging. And, singing a piece by Tarik O'Regan or Stephen Paulus with each of them in the audience is stimulating! On the occasion of the celebration of Robert Shaw's life at an ACDA conference, I was invited to conduct a group of singers who had worked with Mr. Shaw in a performance of Duruflé's *Requiem*. It was a thrill unlike any other. The rehearsals were full of remembrances and comments from our shared experiences with Robert Shaw. That performance was a very special highlight for me.

In terms of your direct experiences working with Robert Shaw, would you comment on some of the ideas you may have assimilated from that time, especially now that a number of years have passed since his death?

Robert Shaw started as a conductor of primarily unaccompanied music with the Robert Shaw Chorale. He then developed symphonic organizations in San Diego, Cleveland, and Atlanta, and ended his career with the Robert Shaw Institute in France—more unaccompanied music. He was not a flamboyant conductor. His was a very strong podium presence, to be sure, and he never relinquished an inch of control but endeavored to discipline the musical materials in a very particular way. The basic elements of music making would be iterated to the point that there was little chance for inadequacy. He was about ensuring that the individual composer's expression not be encumbered with a conductor's individual idiosyncrasies. He worked assiduously to try to find the composer's musical voice. His score markings were very specific and very carefully inserted to affect rhythm, diction, articulation, and balance. I always thought that he cared about every single note, and he marked most of them!

Shaw's mantra, "The right note at the wrong time is the wrong note," is one

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April 7, 2014 Photo credit Michael Lutch

idea I will never, ever forget. The lackluster singing that is tolerated in some ensembles was not acceptable to him. His ear was very keen to detect nuances of pitch, rhythm, phrasing, and text delivery, and as age crept up on him, he became less tolerant of pitch fluctuation. His early recordings sound quite different than those produced toward the latter years of his life.

There is also something else about Robert Shaw that is without peer. He could verbalize, more eloquently than anyone I have heard, ideas that would cause us to think very deeply about what we were doing. He was a lofty thinker, and as much as I appreciated his music making and musicianship, I also marveled at his intellect. No one has expressed loftier ideas more eloquently than he in our profession. In short, I admired his intellectual approach,

his passionate insistence on accurate rhythm, his understandings of texts, and his dogged approach to rehearsal. I hope I have carried on in some of the same ways.

What are some of the most important contributions you have made during your career, especially your tenure at Boston University?

As a result of early support from the administration of the university, it has been possible for me to develop a program of high academic and musical standards at this institution and to send many young people of great promise into the conducting profession. These are people that are going to change the profession for the better. Are they going to be facile in the “virtual” choral world? Are they going to be versatile in

every style? Who can know? However, I hope that they will be predisposed to the highest quality of music making and creative activity.

When it comes to our profession, what perceptions and assumptions concerning gender might be barriers or contributing factors to advancement opportunities for conductors?

Perhaps because I have had some success, gender discrimination has not been as debilitating for me as it has been for some. Early in my education, it was not unusual for me to see a woman conducting. My high school choral conductor was a woman, and the inimitable Margaret Hillis conducted the first Dorian Festival (Luther College) I ever sang in. When I got to the university, there were women on the faculty, but

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all the conductors were men. I had no sense of gender issues then, but I should have been smarter as I looked around and found that I was the only woman in the advanced conducting classes. Despite my naiveté, I never felt discouraged or held back because of my gender. I wish I could say that there have never been any constraints, but in a career that has spanned nearly fifty years, there have been some unfortunate situations that are painful to recall. Here are a few:

"I don't think we are ready for a woman to conduct this choir." (I was making an application for a collegiate position in the 1970s.)

"Look, honey, you don't need this job." (My husband was an administrator at the same university at the time.)

"What is with your resume? It looks like you have been following a husband around." (I had.)

"I've been asked to call you to conduct our high school All-State, but I am not comfortable... I'm just not sure [a woman] can handle it."

The most powerful of all was a comment from Robert Shaw, who invited me to assist him with the symphony choruses in Atlanta and with the Robert Shaw Institute in France. After watching me work, he told me that it "was too bad I was a woman." The experience with him was the real springboard for me and for my career. His trust in me was validation. Years of experience and a doctoral degree notwithstanding, when he said I was okay, others accepted that.

It is hard to forget that it is a man's world, but I believe that I have been hired because of my ability, not because of my gender. Even though I think opportunities are opening up a little, women have a lot of ground to make up. We have to figure out how to help young women build networks, earn equal pay for equal work, and retain their self-esteem through the middle school years when it is so often lost.



Ann Howard Jones with a choral class in 2005

Success requires positive sense of self, confidence, and a feeling of comfort in one's own skin. An upbeat attitude and Eleanor Roosevelt-like energy are required. And finally, and importantly, the dilemma of motherhood and work has to be resolved happily.

I feel a responsibility to help the next generations of women sort some of these things out and successfully navigate the deep waters toward career success. Sometimes I have a powerful opportunity to do just that, especially in my own teaching and conducting. Two specific examples: in the summer of 2013, one of the very talented young women in the chorus of high school students that I conducted at Tanglewood told me that she wanted not only to do what I do, but she wanted to be in the same position I am some day. When I conducted the Mormon Tabernacle Choir for the first time in 2003, a young woman waited a long time outside of my dressing room to speak to me. When she finally did, she said that I had changed her life because she never knew that a woman could do what I had just done. I feel privileged and humbled and also encouraged by the opportunities awaiting today's young


women conductors because a few of us have helped lead the way.

Do you have any final thoughts to share with the ACDA membership?

I am grateful for the opportunities I have been given and will hope to be supportive of our work together for a long time. It was my good fortune to participate in one of the early conductor exchanges, and that is a wonderful program to continue. I hope that future students of conducting will be encouraged by ACDA to prepare their choirs at the highest level and to continue to present their work to the rest of us at conferences. It is also important that conductors contribute to the scholarship in the field through publications and the Julius Herford Dissertation Prize, sponsored by Classical Movements, Inc.

Concern for the highest quality repertoire is paramount—not just the most recent works, but the standard repertoire in fresh and excellent performances. How are we going to address the problems of learning about unpublished works that merit our attention? We have to solve the problem of cost

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for choirs appearing at national conferences, and we have to continue to work on standards for excellent conducting. But I hope we will never abandon the conference, where we gather to celebrate one another and great music made by our talented singers. 

NOTES

- ¹ Susan Seligson "Singing the Praises of Ann Howard Jones: National award; rousing *Elijah* at Symphony Hall," *BU Today* April 4, 2011, accessed September 1, 2014, <http://www.bu.edu/today/2011/singing-the-praises-of-ann-howard-jones>.
- ² Readers might enjoy Jones's earlier reflections on Robert Shaw in: Ann Howard Jones, "Shaw: Simply and Clearly

the Best," *Choral Journal* 36, no. 9 (1996): 19-20.

- ³ Past recipients of this award include such notable choral legends as Charles Hirt, Colleen Kirk, Howard Swan, Harold A. Decker, Weston Noble, Paul Salamunovich, Dale Warland, and Gene Brooks" from "2011 Robert Shaw Award—Ann Howard Jones," accessed September 1, 2014, *ChoralNet*: <http://www.choralnet.org/281937>.

⁴ *Ibid.*

- ⁵ "Chorus America Distinguished Service Award," accessed September 1, 2014 <https://www.chorusamerica.org/awards/chorus-america-distinguished-service-award>. The Chorus America YouTube video celebrating Jones's selection for this award can be viewed at the following link: <http://www.youtube.com/watch?v=D2NSATWK-JY>.

- ⁶ Consult Ann Howard Jones, "A Point of Departure for Rehearsal Preparation and Planning," in *The Cambridge Companion to Choral Music* (Cambridge: Cambridge University Press, 2012); Ann Howard Jones with Sarah Deveau and Timothy Westerhaus, "Analyzing the Choral-Orchestral Score," in *Wisdom, Wit, and Will: Women Choral Conductors On Their Art* (Chicago: GIA Publications, Inc., 2009); and Ann Howard Jones, "Preparing the Chorus for Performance with Orchestral Accompaniment," in *Teaching Music Through Performance in Choir Volume 2* (Chicago: GIA Publications, Inc. 2007) for additional insights regarding score preparation.



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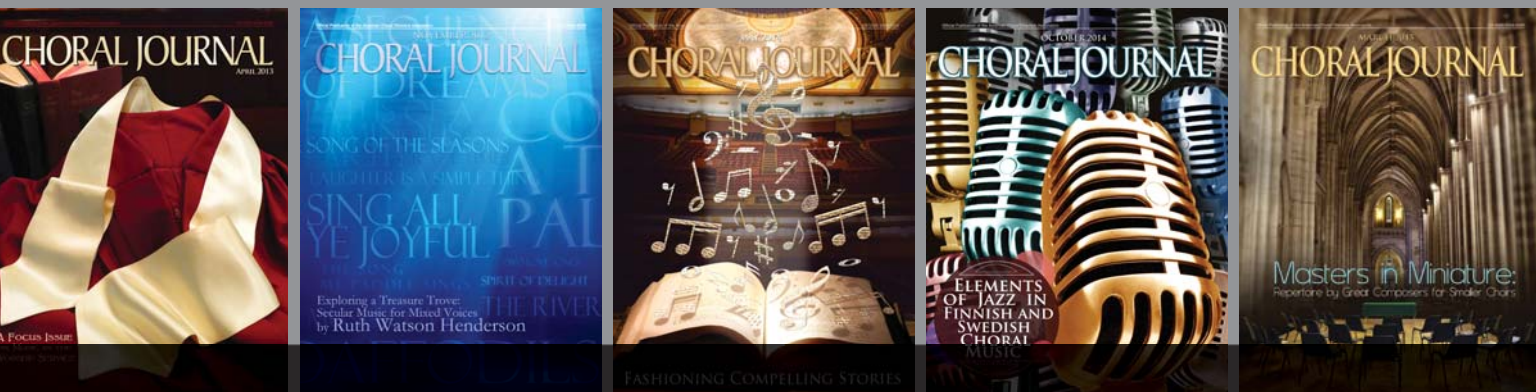
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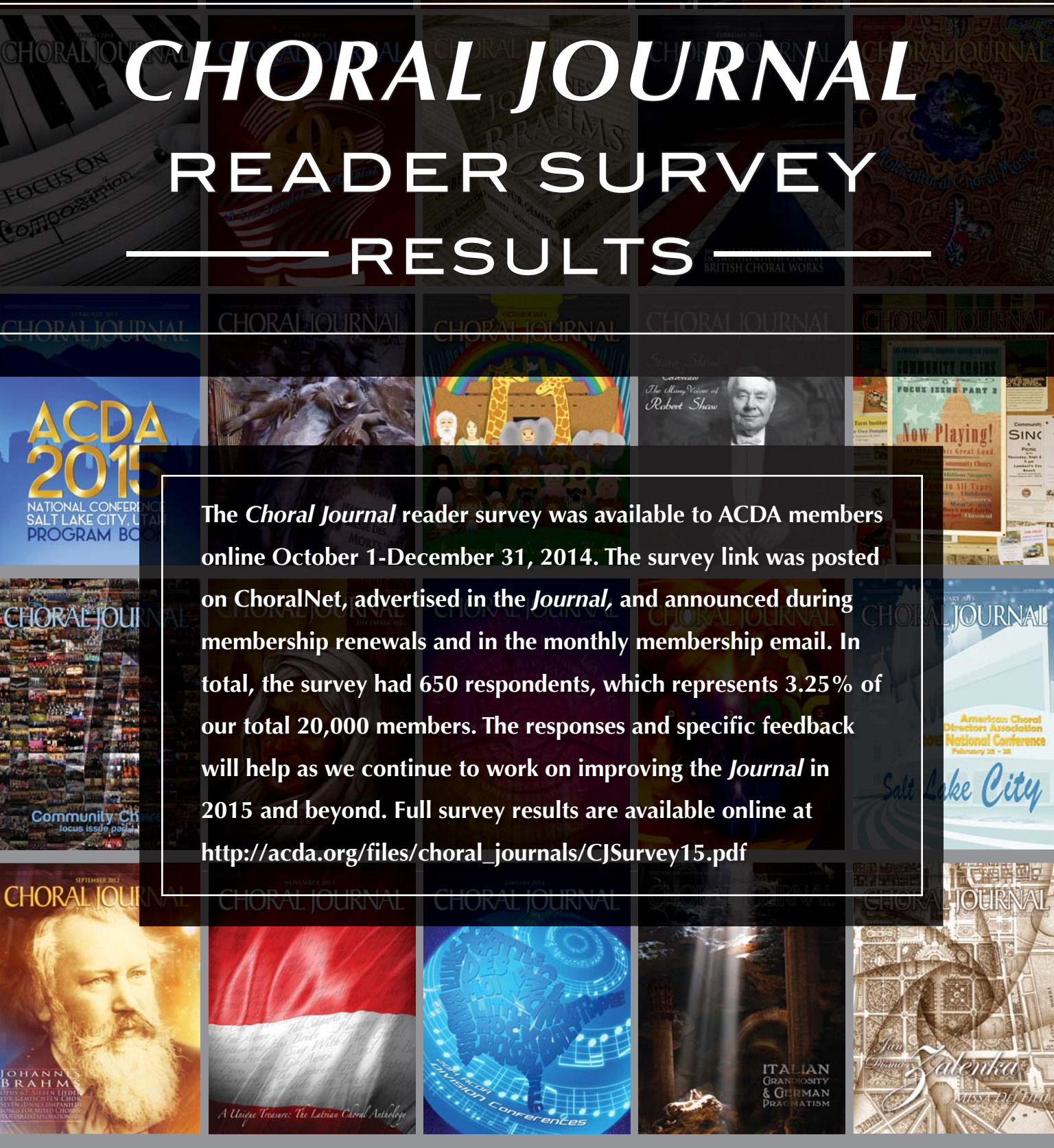


CHORAL JOURNAL

READER SURVEY

RESULTS

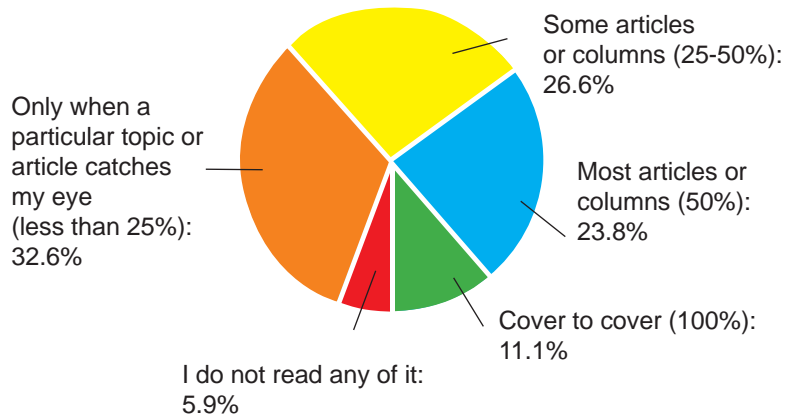
The *Choral Journal* reader survey was available to ACDA members online October 1-December 31, 2014. The survey link was posted on ChoralNet, advertised in the *Journal*, and announced during membership renewals and in the monthly membership email. In total, the survey had 650 respondents, which represents 3.25% of our total 20,000 members. The responses and specific feedback will help as we continue to work on improving the *Journal* in 2015 and beyond. Full survey results are available online at http://acda.org/files/choral_journals/CJSurvey15.pdf



CHORAL JOURNAL

On average, how much of each issue of *Choral Journal* do you read?

The *Choral Journal* publishes articles on a variety of topics, from elementary concepts to advanced analysis of large-scale choral works. Thus, it is not surprising that approximately 60% of members read only select articles. There are a minority who do not read the *Journal* at all. The hope would be that everyone can find something of interest, but the editor understands that this will not always be the case.



Which of the following columns do you read?
(From the executive director, president, editor)

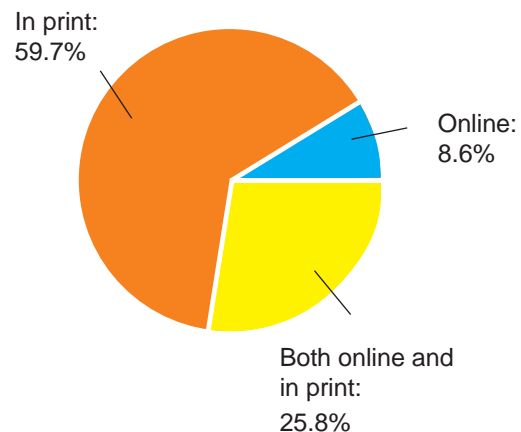
The majority of comments on this question stated that these columns are read if and when there is time or if there is a particular topic of interest. These monthly columns are printed so that readers can hear from the leadership of ACDA and stay involved in what is happening in our organization on a larger scale. See a breakdown of the responses in the full results: acda.org/files/choral_journals/CJSurvey15.

In which of the following topics do you have moderate to high interest? (check all that apply)

This question was designed to see what topics most interest our membership. The top three categories received 70% or more votes: repertoire suggestions; the voice (vocal technique, vocal production, tone); and rehearsal. A complete list of topics with percentages is available at acda.org/files/choral_journals/CJSurvey15.

Do you prefer to read the *Choral Journal*: online, in print, both online and in print?

Overwhelmingly, readers enjoy the *Choral Journal* better in print than online. At this time, there are no plans to move to an online-only publication, but we did want feedback on how the *Journal* is currently read by members. There were a few questions from respondents about how to get the *Choral Journal* as a print publication instead of only online. The answer is: it depends on your membership category. Active and retired members receive a *Journal* in print; student, associate, and international members only receive access to the online version of *Choral Journal* and do not receive a monthly print publication. If you would like to start receiving a print copy, contact Leane Defrancis <ldefrancis@acda.org> for information.



READER SURVEY RESULTS

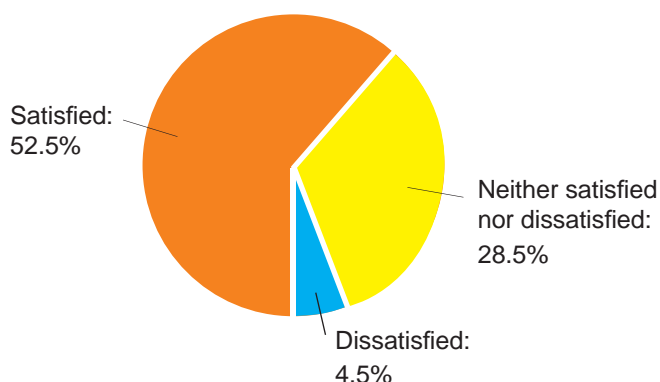
List any topics you would like to see more coverage of in *Choral Journal*.

Many suggestions for article topics were offered, so thank you to everyone who commented. Consider that the editor can only review and publish the articles that are submitted to the *Journal*. If there is a topic you would like to see in the *Choral Journal*, consider writing an article on it

yourself! If you do not have the knowledge, desire, or time, try to think of someone you could ask to write an article. There are many creative and intelligent choral scholars who have material that would make an excellent feature or column article.

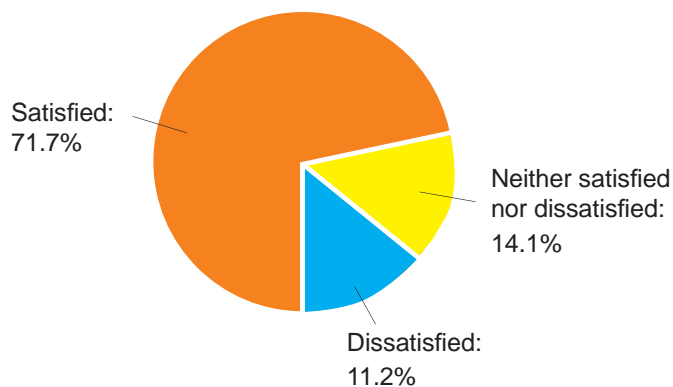
Rate your satisfaction level with the advertising that appears in the *Choral Journal*.

This question was attempting to gauge how satisfied readers are with the advertising. It is positive that over half are satisfied, and it is our hope that readers find the ads helpful for everything from finding repertoire to learning about upcoming workshops and festivals. Anyone interested in advertising in the *Choral Journal* should contact Chris Lawrence <lawrence@acda.org>.



Rate your overall satisfaction with the *Choral Journal*.

The overall satisfaction/dissatisfaction percentages seem to be consistent with the answers given in the earlier questions. When considering layout and design, advertising, editorials, and article topics, 71% of respondents were satisfied with the *Choral Journal*. Less than a quarter marked "dissatisfied," which was either feeling "not very satisfied" or "not satisfied at all." Comments were open on this question, and the feedback was helpful in hearing from those who feel dissatisfied with this publication as a whole. One of the main complaints was that there are too many research-related articles and not enough material of practical value for those "in the trenches," namely choral educators at the K-12 levels. On the opposite side of the spectrum were those who expressed dissatisfaction in the level of scholarly writing, stating that the quality is low overall and the content is lacking. As you may realize, this is a difficult balance. The *Choral Journal* has a long history as a scholarly, peer-reviewed publication. Choral music majors and current teachers and professors do use publication of an article on their resume to get a job or for their tenure committee. There are those who value

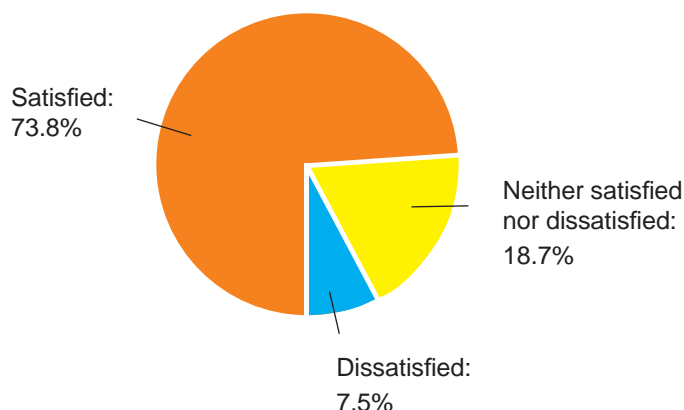


the scholarship and enjoy reading these articles. There is, however, a need for practical material that is applicable to choral conductors of the younger grades. Although often these are less research based, they still do need to maintain a high quality of writing that fits with the tone of the *Journal*. Anyone who is interested in writing a practical article for publication consideration should contact the editor:

READER SURVEY RESULTS

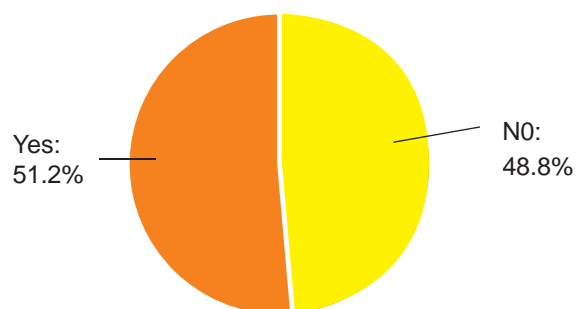
Rate your satisfaction level with the design and layout of the *Choral Journal*.

The layout of the *Choral Journal* has changed through the years as technology has improved and designs have become more modern. It was positive to see that the majority of survey respondents are satisfied with the formatting and layout. Over the past year and a half, there have been a number of small changes made, such as an updated Table of Contents page, an updated font on the Repertoire & Standards header, and simplified article layout with author bios at the end of each column. There were additional reader comments on this question, which will help as we continue to look for ways to improve the *Journal* in the months to come.



Are you aware that ACDA also publishes *ChorTeach*, a quarterly online journal that contains practical teaching ideas specifically for choral directors and music educators?

Those members who desire advice on the practical level that they are not finding in this publication are urged to read *ChorTeach*—ACDA's quarterly online publication specifically for educators at the amateur levels. According to the survey results, approximately half of the survey respondents have not heard of *ChorTeach* even though we have attempted to advertise it. Each quarter when the new issue is available, a notice is posted on ChoralNet and our ACDA Facebook page; mention is also included in the monthly membership email. Further, a preview of the articles is printed in the *Choral Journal*. Terry Barham, who is also part of the *Choral Journal* editorial board, is the editor of this publication. *ChorTeach* is available to ACDA members online at: <<http://acda.org/page.asp?page=chorteach>>.



1. To access ChorTeach go to acda.org.
2. Click the publications tab on the homepage.
3. Click on the ChorTeach graphic to be taken to the list of issues and articles.

Your Colleague Connection

Erica Colter grew up in a musical family. Her earliest memories include attending rehearsals with her father, who was also a choral director. When Erica was old enough to choose a career, music was the obvious answer. ACDA has been with her every step of the way, even now that she's an accomplished choir director.

"ACDA has been amazing for me professionally. The support I have received through other directors I've met through ICDA has really been invaluable. I always learn and grow through the conferences, but it is really those personal relationships that have pushed me to become the best director I can be."

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Reasons Why You Should Join ACDA:

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Children's Choir

Super Singers in Elementary School Choirs

By Marguerite McCormick

As a first- or second-year music specialist in elementary school, chances are you have identified students in your classes who really love to sing. Consider offering these children a special opportunity to develop their vocal musicianship and to grow in artistry by starting a school-based choir for your students who love to sing! Participating in a school choir can encourage elementary students to expand their musical horizons as they learn the basics of choral singing. Serving as the conductor of your Super Singers will provide you with a rich experience that moves beyond the general music classroom.

First things: The school administration must be involved in the initial planning; this support is crucial to moving forward with your project, especially pertaining to the budget. Determine the organizational structure of your choir. Plans will include where and how often rehearsals are held: Once a week? Before or after school? In your classroom or in another space on campus? Which grades or ages of students will be included? Will students audition, or is the choir open to all who want to join?

Planning rehearsals: Whatever the location of your rehearsals, try to approximate a "choir room" setting. Whether you have the use of risers or chairs, try to arrange your singers in a formation, perhaps semicircular, that enables them to hear one another. Most likely you will

use a piano or good keyboard; if you do not have an accompanist, place this instrument where you and the singers have eye contact. As the children are encouraged to develop musicianship through the use of their vocal instrument, your voice as model and a pitch-accurate acoustic instrument when needed will help them reach that goal. Singing to recorded accompaniments is not the optimal choice. Learning and practicing good vocal production and producing a beautiful and healthy tone require concentration and aural and physical awareness. As young singers are learning the foundational elements, they are also being introduced to musical artistry. In the shortest phrase, in a single word, singers are given the opportunity to experience creating artistry in their very first rehearsal.

Establish a warm-up routine and follow it at every rehearsal. Include physical and breathing exercises along with vocal warm-ups appropriate to the repertoire you will cover in rehearsal. Even if the warm-up period is brief, a thoughtful warm-up that is planned well is essential to teaching vocal technique. Sometimes a melody or excerpt from one of the pieces you will rehearse can be incorporated into the warm-up.

Score study and detailed rehearsal planning are vital to setting and accomplishing the goals of each rehearsal. Starting and ending each rehearsal on time teaches your singers punctuality, responsibility, and respect for your time

and theirs.

Planning concerts: Look at the calendar for the academic year. You may already have programs involving your regular music classes scheduled for various occasions such as PTA meetings and patriotic holidays. In the early years of establishing a special choir, it may be a good idea to focus on one concert per semester. Such a schedule will allow you time to learn your way around the new choir's rehearsals, observe how long it will take your singers to prepare the music, and deal with any other elements particular to your school situation. Of course, the types of concerts you plan will help to determine styles and themes in the music you choose, though there is plenty of room for creative expansion of a theme. Celebrate children's literature by presenting songs with texts by well-known poets such as Robert Louis Stevenson, Emily Dickinson, or other writers whose works may be familiar to your students. Highlight a period of history such as the settling of your town or state; include not only American folk songs popular at that time but also music of the settlers' native cultures. Concerts by your school choir have the potential to be unique and performed at a high level of artistry.

Repertoire, the heart of your choral program: Choosing music for the choir is the most important element in the plan to provide exceptional choral music

Children's Choir

experiences for young singers. It is not always easy to find repertoire that is skill-level appropriate, offers opportunity for substantive growth in musicianship, and is interesting to an elementary school student! If you have started to compile a list of titles that you would like to use in a choir "some day," begin with that list. Perhaps you have found some publishing companies that offer the quality of music you would like to teach and conduct. Have you discovered certain composers whose work consistently appeals to your ideas of good music for the young singer? Use of the internet for various searches is always helpful, but ideas for repertoire may also be found through other sources. Attend children's choir concerts in your area or at music conferences; seek advice from a mentor or colleague. The longer you teach and conduct young singers, the more familiar

you will become with repertoire that works well for them.

The repertoire guides both rehearsals and performances. You will take into account how many rehearsals are scheduled before the concert and the ability level and performing experience of your singers. A trusted axiom is to place quality over quantity; your choir singing five pieces musically with enjoyment and understanding is preferred over ten pieces performed with only minimal mastery. Engage the services of a collaborative accompanist for the concert and at least several rehearsals prior to it. If you do not have an accompanist, consider programming unaccompanied songs and using the occasional wind instrument (flute or recorder, for example) or percussion instruments compatible with your repertoire. Some composers or arrangers offer the op-

tion to sing their music in unison or two parts. Do not hesitate to use the unison option if your children are still struggling with two-part singing. If movement or hand motions are included with a piece, concentrate on learning the music first. In performance you may decide to minimize the amount of extra-musical elements in the piece.

Suggested categories and titles of repertoire for a beginning children's choir are listed on the next page. These are intended only as a starting point and a guide to your own repertoire investigation and planning. Searching for repertoire can be challenging and exciting. Keep both short- and long-term goals in mind. There is nothing quite like the delight on a young singer's face as artistic creativity is discovered through singing. The short-term goal is that sharing music with an audience is

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the communication of that artistry. The long-term goal is that your young artists will fall in love with choral singing and continue this wondrous form of music making throughout their lives! 

Marguerite McCormick has over thirty years of teaching experience in the choral classroom from preschool through the high school levels. She is the founder and artistic director emeritus

of the Children's Chorus of San Antonio and an educational consultant for the San Antonio Symphony Young Peoples Concerts. mmccormick@childrenschorussa.org

REPERTOIRE FOR A BEGINNING CHILDREN'S CHOIR

MOSTLY MELODY

<i>Child of Tomorrow</i>	Mark Patterson	BriLee Music	unison/optional descant
<i>How Can I Keep From Singing?</i>	arr. Denise Bacon	Alliance Music Publications, Inc.	unison
<i>O Music</i>	Lowell Mason, arr./ed. Rao	Boosey & Hawkes	unison/3-pt. canon
<i>The Song That Nature Sings</i>	Ruth Elaine Schram	BriLee Music	unison
<i>There Is A Melody</i>	Dave and Jean Perry	Alfred Publishing Co, Inc.	2-part

LITERATURE-BASED TEXTS

<i>Laughing Song</i> (Text-William Blake)	Mark Patterson	Hal Leonard	2-part
<i>Windy Nights</i> (Text-Robert Louis Stevenson)	Mark Patterson	Boosey & Hawkes	2-part

CLASSICAL CHORAL LITERATURE

<i>How Brightly Shines the Morning Star</i> Chorale from Cantata No. 1	J. S. Bach, ed. Rao	Boosey & Hawkes	unison
<i>Linden Lea</i>	R. Vaughan Williams	Boosey & Hawkes	unison
<i>A New Year Carol</i>	Benjamin Britten	Boosey & Hawkes	unison

AMERICAN FOLK SONGS AND SPIRITUALS

<i>American Game Song Medley</i>	arr. Earlene Rentz	Shawnee Press, Inc.	2-part
<i>Hand Me Down My Silver Trumpet</i>	Joy Webb	Hinshaw Music, Inc.	2-part
<i>Home On the Range</i>	arr. Mark Hierholzer	Boosey & Hawkes	2-part

FOLK SONGS FROM AROUND THE WORLD

<i>Alouette</i> (French-Canadian)	arr. Andy Beck	Alfred Music Publishing Co, Inc.	2-part
<i>Funga Alafia</i> (Traditional African)	arr. Jill Gallina	Shawnee Press	2-part
<i>Manx Lullaby</i> (Manx)	arr. Lori-Anne Dolloff	Boosey & Hawkes	unison
<i>Three Dominican Folk Songs</i>	trans./arr. Francisco J. Nuñez	Boosey & Hawkes	unison/opt. pt. 2
<i>Wee Willie Winkie</i> (Scottish)	arr. Mandy Miller	Boosey & Hawkes	2-part

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<i>150 Rounds</i>	For Singing and Teaching	Edward Bolkovac and Judith Johnson	Boosey & Hawkes
<i>Firsts & Seconds</i>	An introduction to two-part singing	William Appleby and Frederick Fowler	Oxford University Press
<i>rounds for everyone from everywhere</i>		compiled/ed. Salli Terri	Lawson Gould Music Pub., Inc.
<i>Simply Sung</i>	Folk Songs Arranged in Three Parts for Young Singers	Mary Goetze	Schott Music Corporation

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CH Monday, January 18

The Music of Karl Jenkins



K. Jenkins

Jenkins: **The Armed Man: A Mass for Peace** and **Songs of Sanctuary** (featuring *Adiemus*) (For treble voices)

Jonathan Griffith, DCINY Artistic Director and Principal Conductor
Karl Jenkins, Composer-in-Residence

CH Tuesday, January 19

The Music of Dan Forrest



J. Scheibe

James M. Meaders, DCINY Conductor
Jo-Michael Scheibe, DCINY Guest Conductor
Dan Forrest, Visiting Composer

CH Monday, January 25

Mortals & Angels: A Bluegrass Te Deum



Chamberlain & Barnett

Barnett: **Mortals & Angels: A Bluegrass Te Deum** (World Premiere)
Carol Barnett, Composer and Marisha Chamberlain, Librettist

Jonathan Griffith, DCINY Artistic Director and Principal Conductor

Special appearance by Dailey & Vincent

CH Monday, February 15

Mozart: Requiem



V. George

Vance George, Conductor Laureate
The Music of Joseph Martin
Joseph Martin, Composer/Conductor

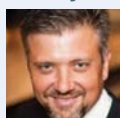
LC Sunday, March 6

Bevan: Nou Goth Sonne Under Wode

Richard Sparks, Guest Conductor

CH Monday, March 7

Ola Gjeilo: Sunrise Mass



J. Meaders

James M. Meaders, DCINY Conductor
Tom Shelton: Music for Mixed Middle School Voices

Tom Shelton, Guest Conductor

CH Sunday, March 20

Total Vocal II With Deke Sharon



D. Sharon

Contemporary a cappella featuring music from *The SingOff!* and *Pitch Perfect*

LC Tuesday, March 22

Vocal Colors

The Music of Ivo Antognini

Jerry McCoy, Director

LC Sunday, April 3

The Music of Christopher Tin

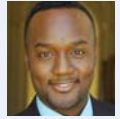


C. Tin

Jonathan Griffith, DCINY Artistic Director and Principal Conductor
Christopher Tin, Composer-in-Residence

LC Sunday, April 3

Vocal Colors



S. Guillaume

Sydney Guillaume, Director
Jake Runestad, Director

CH Sunday, April 17

Misatango: A Tango Mass



M. Palmeri

Palmeri: **Misa A Buenos Aires** (Misatango) **20th Anniversary**
Martin Palmeri, Composer/Conductor

LC Saturday, May 7



G. Boers

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LC Sunday, May 8

Wilberg: The Prodigal



M. Wilberg

Mack Wilberg, Composer/Conductor
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Robert Harris, Guest Conductor

Mozart: **Mass in C Major, K. 317** (Coronation Mass)
Jefferson Johnson, Guest Conductor

LC Sunday, May 22

I Hear America Singing

Guest Conductors Anton Armstrong and André Thomas

CH Sunday, May 29



J. Griffith

Beethoven **9th Symphony**
Jonathan Griffith, DCINY Artistic Director and Principal Conductor

CH Sunday, June 12

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C. Grases

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PREPARING FOR CLASSROOM SUCCESS: ADVICE FOR CHORAL STUDENT TEACHERS

BY SALLY SCHNEIDER

How can a student teacher make a positive first impression with the cooperating teacher?

Student teaching should represent the culmination of professional and artistic skill development for the music education major. To maximize your experience, the student teaching term should be preceded by several key steps:

- Research of available school sites for placement
- Multiple observations at those sites
- Interviews with the teachers at those sites

It is important for the student teacher to take ownership of school placement by being proactive and communicative with your education supervisor well in advance of any deadline. The cooperating teacher will respect the extraordinary efforts you took to regularly visit and learn more about the culture of the classroom and the school. If you are unable to facilitate a relationship with your cooperating teacher in advance of your placement, take great steps to meet with the teacher several times before your first day. This will allow you to become familiar with logistics, procedures, policies, and to talk openly about the amount of teaching load and artistic control your cooperating teacher is planning to share. This last area can be especially challenging if you have been placed with a bit of a control freak.

(Most teachers are. It is a necessity at times.) Do not despair. Continue to be clear and passionate about what you hope to accomplish to prepare for independence and satisfy myriad assessment criteria for certification. Your supervising director should also be able to help dovetail your needs with the agenda of the cooperating teacher.

Accepting a student teacher is a conscious decision made by the cooperating teacher and puts additional demands on teachers in so many ways. They must regularly articulate their methodology, explain concepts of classroom management, how to develop personas, discipline strategies, rehearsal pacing... The list is long. They must also be willing to relinquish some control of rehearsals/classes while maintaining performance expectations from the school and community. They need to devote time to help you reflect and reposition. In the end, this should be an enlightening, rewarding process for both the student and the cooperating teacher!

What are some manageable goals for the student teacher?

I always insist that my student teachers have a full opportunity to plan and execute a concert from start to finish. Nothing builds confidence more than knowing that you can successfully take raw material/concepts and create a professional, meaningful event for all involved (students, parents, community, administrators). Every student teacher should be encouraged to aspire for this

enormous responsibility. There are so many real-world challenges to conquer when planning a public concert. A disciplined, respectful, artistic culture must be developed in the classroom. Repertoire must "stretch" each ensemble but still allow time for mastery and artistry. The program must responsibly expose students and audience to a variety of high-quality literature. Pacing of each rehearsal must be tempered by the reality that there will be many moments lost to testing, drills, assemblies, professional development, and illnesses. Lastly, audience satisfaction is directly related to a professional delivery with details well thought out and rehearsed.

What steps should be taken before student teaching to ensure preparation for the first teaching assignment?

Effective teaching is composed of 50 percent people skills and 50 percent musical skills. Excellence in your art form is crucial but not exclusive to your effectiveness. Prior to student teaching, search for any opportunity to work with/manage *groups* of people in a productive setting (one that realizes some sort of goal). This could be managing a shift in retail or food service, supervising at a camp, executing leadership demands in professional societies/clubs, directing a church choir/community chorus, etc. Look for any chance to be responsible for facilitating multiple personalities to accomplish a common goal. This will capitalize your "people" strengths and allow you to address your

PREPARING FOR CLASSROOM SUCCESS

"people" weaknesses well before time in front of a class.


Maybe you have great ideas but cannot articulate them in an understandable, sequential order. Maybe you need more experiences to develop a "thicker" skin. Maybe you need to find commonalities that unite people. Either way, get out of the conservatory and into the schools. Look for all the potential disconnects between theory and actual practice and plan how you would address them when you student teach. Finally, spend the money and the time to regularly attend professional conferences. The networking and immersion is essential to personal growth just as the "people" skills are essential to success as a teacher/director.

How can a student teacher recharge after a frustrating day in the classroom/rehearsal?

Teaching music K-12 is physically and mentally draining because you are dealing with thirty plus personalities while multitasking on your feet. (And so is nursing, working retail, construction, etc....so keep it in perspective with the rest of the world!) Take good care of your body by getting quality sleep, eating healthy, and making time to exercise and get outdoors. Feed your soul by taking a moment to write things down, talk through you aspirations and fears with a colleague, and make time to do something you enjoy. Do not sabotage yourself by being unorganized or waiting

until the last minute to fulfill personal obligations (e.g., pay bills, get gas, prepare wardrobe). There are things we cannot control, but there are many things we *can* control to ensure our happiness and productivity. Remember that you will have frustrating moments for the remainder of your career. Frustration means that you care about your impact on the educational and musical process.

How can the student teacher be perceived as an authority figure despite the potentially small gap in age with the classroom students?

Once again, practice leadership roles and strategies *in advance* so you are comfortable and authentic the first moment you enter the classroom. There are obvious steps to take to address the age gap issue. Maintain a professional demeanor during school hours and when out in public. Refrain from trying to fit in by talking too subjectively with students. Dress like a professional. Do not engage in social media with students, and consider purging anything from your social media that could reflect on you in an unprofessional light. Being a teacher means being a public figure paid by community tax dollars or tuition. Your presence and influence extends well beyond the classroom. Have your "ducks in order." Students will respect you when you show that you have goals, plans for their success, and that you are a master in the subject matter! 

Sally Schneider is the special projects teacher for the Akron School for the Arts at Firestone High School, part of the Akron Public Schools, Akron, Ohio. She is recently retired after thirty-three years of teaching, including overseeing over twenty student teachers.

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ICEP Application Deadline: July 10, 2015

To apply online, go to <www.acda.org> or visit the ICEP Choralnet Community at <<http://choralnet.org/home/280632>>

ICEP OBJECTIVES

- To create connections between potential leaders of the US choral community with counterparts across the globe.
- To forge stronger relationships between the American Choral Directors Association and choral associations around the world.
- To raise the visibility and leadership role of the American Choral Directors Association in the global choral community.

SELECTION CRITERIA FOR EMERGING CONDUCTORS

The ACDA International Conductors Exchange Program Review Committee is charged with the selection of emerging leaders of the choral profession who **1)** have not previously had international conducting experience and **2)** reflect a high level of excellence as well as a wide diversity of interests. The ICEP Review Committee has developed the following list of criteria.

1) Is a current member of ACDA; **2)** Is an active choral conductor in a professional (remunerative) position; **3)** Has completed at least a master's degree; **4)** Has served in an elected position at the state level; **5)** Has served as a volunteer at the state, regional, or national level of ACDA; **6)** Their choirs have demonstrated a level of choral excellence worthy of representing ACDA in an international setting, and one that is at least approaching the standard of choirs customarily heard at ACDA division conferences; **7)** While not required, the applicant had demonstrated facility in learning a foreign language and a willingness to undertake at least a rudimentary study; **8)** Exhibits some level of human understanding, tact, and cross-cultural sensitivity; **9)** Minimum of 3 years in their current position and a maximum of 15 years as full time in the profession; **10)** The candidates should reflect a wide diversity of interests and accomplishments (church, high school, community, elementary et. al.). The ICEP Review Committee will consider a diversity of conductors (e.g., not all from one setting, such as higher education).





2016 ACDA INTERNATIONAL CONDUCTORS' EXCHANGE PROGRAM APPLICATION FORM

APPLICATION DEADLINE – JULY 10, 2015

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SUPPORTING DOCUMENTS

1. Statement of Purpose: A forecast of how this experience may impact your work as a conductor and educator.
2. Curriculum Vitae
3. Two Letters of Recommendation

[Continued on next page]





VIDEO SUBMISSION GUIDELINES

YouTube Video Submission (Video must be uploaded by 11:59pm, July 10, 2015)

VIDEO LENGTH Recording of Rehearsal of 12-minute minimum to 15-minute maximum

REPERTOIRE

1. Two selections from different periods.
2. Selections should represent two different languages.
3. Selections should be in contrasting tempo and style.

REHEARSAL

1. The applicant should rehearse the choir in such a way as to focus on gestural communication, rehearsal technique, and the development of the musical product (in much the same manner as a guest conductor in a festival setting).
2. The ICEP Review Committee will place primary value on gestural language and rehearsal technique.
3. The ICEP Review Committee will also place value on mastery of interpretation, appropriate use of language (metaphor, simile, analogy, etc.), and the use of imagination.

CAMERA ANGLE

1. The camera angle will show a full frontal view of the applicant and all conducting movements.
2. The choral sound and comments of the applicant must be clearly audible on the video recording.
3. The applicant will begin each selection by announcing the title and composer of the work to be presented.

FORMAT & DURATION

1. The video recorded selections will be presented consecutively without stopping between selections.
2. The video recording will not be edited in any manner.
3. The video recording will show the applicant conducting and rehearsing for a minimum of twelve minutes and a maximum of fifteen minutes.
4. The time should be divided equally between the two selections.





URL of the uploaded audition video: _____
(It is the applicant's responsibility to ensure the accuracy of this information.)

VIDEO SUBMISSION INFORMATION

Date of taping _____ Location: _____

Name of Choir _____

Composition 1

Composer _____

Title _____

Notes _____

Composition 2

Composer _____

Title _____

Notes _____

With my signature below, I certify that I have read, understand fully, and accept the regulations for participation in the ACDA International Conductors' Exchange Program and that all statements made on this form are factual.

Signature _____

Date _____

ICEP Application Form must be completed by Friday, July 10, 2015.

Hard copies of the Application Form, Two Letters of Reference, Statement of Purpose, and CV must be postmarked by Friday, July 10, 2015. Please send to:

T. J. Harper, Director, ACDA International Conductors' Exchange Program,
Department of Music, Providence College, 1 Cunningham Sq., Providence, RI, 02918





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Ethnic & Multicultural Perspectives



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National R&S Chair
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Cultural Appropriation and Choral Music: A Conversation That Can Make Both Our Music and Community Better

By Ryan Cho

“Choral music is all about relationships,” someone recently told me. He was right; singing is something that we rarely do in isolation. We often make music within a community of singers and musicians. Likewise, the art we create never exists in a vacuum; it is always made within the context of history, culture, and social truths.

In Canada, the world in which choirs find themselves making music is vastly different than it was fifty years ago. The information revolution and the rise of the digital age have made it easier to seek out new music and discover new repertoire than ever before. At the same time, cultural influences previously not a part of the country's mainstream are creeping into the fabric of our artistic vocabulary. The face of our country is changing; in my home of metro Vancouver, people of European descent, after being an overwhelming majority in the region until the 1980s, are predicted to become a distinct visible minority in less than twenty years, with Chinese, South Asians (such as Indians and Pakistanis), Filipinos, Koreans, and West Asians (such

as Iranians) set to become a greater part of the region's population.¹

It is both an exciting and scary time to be a choral singer. The variety of creative material available to choirs is unprecedented. At the same time, there are concerns about shrinking and aging audiences for classical and choral music,² and arts groups are actively seeking out ways to connect with new people and emerging audiences. This often means trying to engage young people absent from traditional choral circles or reaching out to the increasing number of people of non-western heritage who make Canada their home. Some choral groups are trying to do this by seeking new repertoire and programming from cultures and influences outside of the traditional choral canon, which is often Euro-centric and drawn from Judeo-Christian religious traditions.

Working with non-western or indigenous music, however, can be a real challenge for choral directors. Most have dedicated years of their lives and huge amounts of education to studying and thinking about choral music, yet the overwhelming focus in schools of music is on the music of Europe, resulting in gaps in even basic knowledge of the music of Asian, African, South American, or Indigenous traditions. This issue is compounded by the fact that, overwhelmingly, people in positions of influence and power in Canada's choral world (including, but not limited to conductors,³ board members,⁴ and major donors) come from predominantly white backgrounds and therefore do not really reflect the cultural and ethnic diversity of the country. This demographic makeup is also echoed within singer membership.⁵ This is not a criti-

cism of the people who have dedicated countless hours and given so much of themselves to the people and art that they love. It is, however, a statement of fact that affects both the artistic decisions and diversity of musical knowledge within Canadian choirs and within US choirs as well.

At the same time that vocal groups seek to diversify the music that they share and perform, discussions about cultural appropriation are more and more common in the cultural mainstream.⁶ Prominent pop artists are even exploring the topic lyrically in the music they create.⁷

For those new to the concept, cultural appropriation happens when people from a more powerful culture adopt the art, symbols, or elements of a less powerful culture without understanding or respecting the context or history of that material. One negative result of this can be that elements of an appropriated culture are (intentionally or unintentionally) distorted and/or used as a gimmick or a costume when normally they would be treated with some respect or reverence. As opposed to cultural exchange, where there is a sense of reciprocity or mutual respect, cultural appropriation reproduces or exacerbates an exploitative power dynamic that already exists between groups of people in society. Since this is a topic of great depth and nuance, three sentences don't really do it justice. If it is a topic that is new to you, some great resources for understanding what it is, what it isn't, and why people care about it are “The Difference Between Cultural Exchange and Cultural Appropriation”⁸ and “Defining and Identifying Cultural Appropriation.”⁹

REPERTOIRE & STANDARDS

One would think that discussions about cultural appropriation would be an engaging and relevant one for choral groups. After all, working with music from different cultures is a central part of the choral music experience. A deficit of knowledge about some of the new music being explored exists, and study after study shows that inequity connected to ethnicity and race continues to be a pressing issue both in Canada and around the world.¹⁰ More often than not, however, this topic is talked about in hushed tones (choir pun intended) if it is even discussed at all.

But cultural appropriation can be an uncomfortable subject, especially for people who traditionally have benefited from cultural or racial power and privilege. They may feel that the topic places their artistic choices under scrutiny, even when they are driven more by a love of music and a desire to explore new things than anything else. Some may feel singled out on this topic because of a legacy of advantage over which they have no control. Others question whether this is worth discussing in the first place, as they don't recognize that different power dynamics exist between cultures, despite consistent evidence to the contrary.¹¹ Because of these factors, there is a kind of tacit understanding among established choirs that if you bring this subject up, you do so at your own risk.

Most people in our choral communities have big hearts and good intentions; this is true even when cultural appropriation issues arise. Likewise, when their friends or fellow singers voice concerns about appropriative actions or choices, it usually is not about criticizing a specific person or group but asking people to recognize "a centuries' old pattern of taking, stealing, exploiting, and misunderstanding the history and symbols that are meaningful to people of marginalized cultures"¹² that may be invisible to them (privilege is hard to see for those who

have it) and then to try charting a better way forward.

But by not talking about this, we've lost opportunities to deepen our understanding of the music we sing, and we hold ourselves back from the benefits of deep cultural exchanges that broaden our communities and strengthen our relationships. We've also perpetuated misunderstandings about something in our practice that affects our choral communities whether we talk about it or not.

For me, there is no question that this is a subject worth talking about. I have been a singer, teacher/conductor, and organizer involved in BC choral music for almost two decades. Throughout that time, I have had friends quietly leave arts organizations over this issue. I have had private conversations with fellow singers of colour who wanted to discuss this topic as it emerged from the music they were exploring but who hesitated to speak for fear of being misunderstood because of their status as one of only a few ethnic minorities in their group. I have struggled with this issue in my own choral leadership; as a second-generation Chinese Canadian, I have programmed arrangements of traditional Coast-Salish songs for my choirs, not realizing at the time that in local Indigenous traditions, such songs belong to the person or tribe that inherits them and therefore must be gifted to someone in order to be shared.

Exploring the music of different cultures is a valuable part of what choirs do, and it should continue to be so. Not all cultural music demands the same kind of care to address appropriation issues (e.g., a folk song has different demands of decorum than a religious piece), and many choral groups do their due diligence when attempting to perform music from a legacy with which they are not familiar. Because we live in a multicultural world rich in the fruits of cultural cross-pollination, seeking out greater diversity in repertoire is something that

choirs in Canada should actively pursue. I want people to push the boundaries of their artistic comfort levels; safe art is often not great art. However, the challenge of modern multiculturalism is to consider how to do this in ways that are responsible and honor the sources.

Fortunately, there are things choral groups can do that not only help to address these issues but also foster new relationships and *make their music better*.

- **Make sure you know the history and context of the music you sing and the elements you mix into it.** For many musicians, this may seem obvious (just good artistic practice), but this can get lost in the excitement of actually singing or working with new music in rehearsal. People often venture into issues of appropriation though a mixture of unseen privilege and neglecting to have a meaningful relationship with the music beyond its surface esthetics. Paying special attention to this as part of the artistic process will not only help to identify possible appropriation issues early on and fill in gaps in knowledge but also enable you to perform the piece at a higher musical level.
- **If you are uncertain about the performance practice for a piece, or question if it is appropriate for you to perform, ask the community from which it comes for their opinion.** This is not only an opportunity to deepen your understanding of the music you want to perform but also a chance to have a dialogue with members of that community in a way that honors the wealth of knowledge they have on the topic and that approaches their culture from a place of respect. For those cultural groups that are consistently disrespected or marginalized in things like the traditional

media or mainstream art and film, having an organization from outside of their ethnic circles seek out their opinion in a way that values and respects their heritage could be something they seldom experience and therefore very powerful. At its core, addressing cultural appropriation is not about cultural “sensitivity”; it is about cultural respect. This kind of authentic conversation can also engage people with your music who would not normally be a part of your audience in a way that hearing a single piece from their childhood never could.

- **Don't use culture as a gimmick.** Recognize that you don't have the same

right to someone else's culture that you do to your own. When you borrow a piece of someone else's identity, you have the luxury of interacting only with parts of it that suit your needs for as long as it benefits you. For the people whose culture you are borrowing, they do not have this option and must live with both the positive and negative aspects associated with their ethnicity, which may include things like systemic discrimination and racialized oppression. If you are exploring cultural music that isn't yours, remember that the draw should be that you are doing that music well, not just that you are doing that music.

- **Recognize and acknowledge your relative privilege and realize that your group may have a greater responsibility to show respect when borrowing elements of a less powerful culture than they have when exploring yours.** Power is relative, and with greater power comes greater responsibility (Spiderman sang in a barbershop quartet, right?). Likewise, if you are an arts organization with a lot of prestige, influence, and resources, you have a greater responsibility for diligence than if you are a smaller community choir with fewer resources and less power. Recognizing this will make it easier to build bridges between cultural communities if exploring

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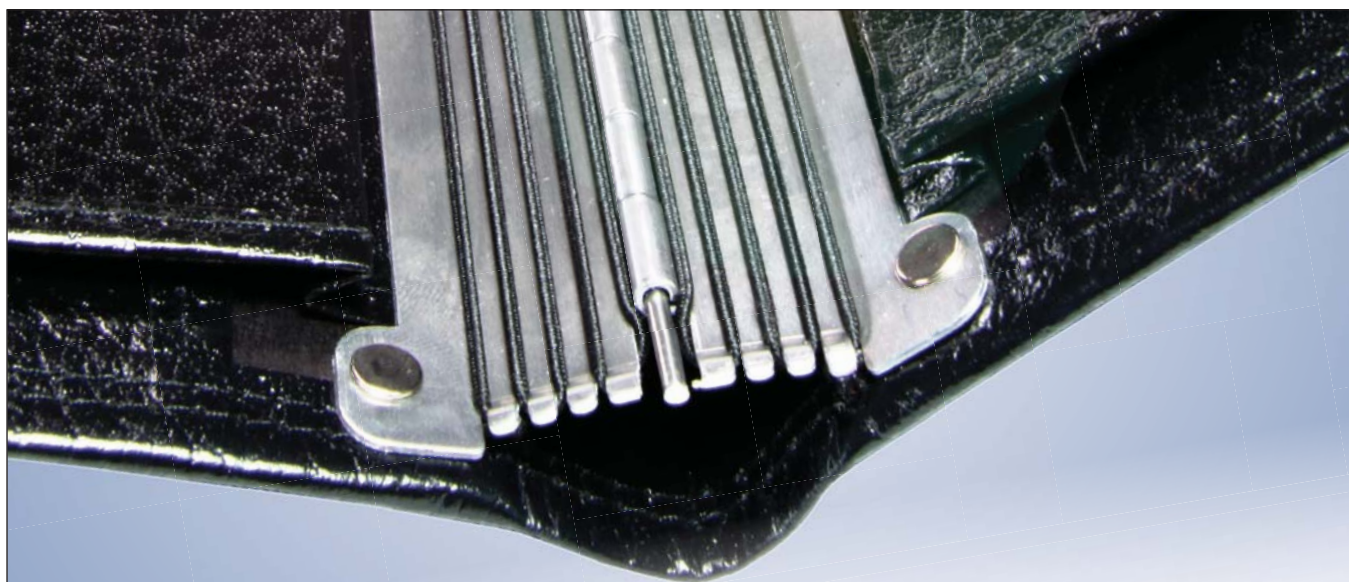
REPERTOIRE & STANDARDS

non-western music is something you want to continue to pursue in the long term.

- **Make a point to support the cultural communities from which you borrow when they need support.** Wouldn't it be amazing if every

church or choir in the United States that sang African American spirituals or gospel music made a point of offering support to the black community or engaging in meaningful dialogue about the state of racial inequity in their country?

- **Commit to performing the music well (or as well as you can).** This is one of the best ways to honor the culture from which you are borrowing. Invest the time and intention to give the music the respect it deserves.



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There is no magic bullet to guarantee that appropriation issues will not arise when you experiment with new cultural repertoire. Cultural communities are diverse in their opinions, and therefore what is or is not cultural appropriation is not cut and dried. You may do your best to address these topics in the music that you sing, and people may still both raise concerns about your choices and praise your efforts. Other choirs may totally ignore this as an issue when they perform cultural music and also hear the same. You are never going to please everyone. At the end of the day, the most compelling reason to reflect on cultural appropriation in your practice is not fear of criticism but to know that you have pursued musical excellence in ways that build meaningful relationships and stewards respect among cultural communities. After all, choral music is all about relationships.

Ryan Cho is a high school music and special education teacher on the unceded Coast-Salish territories, also called metro Vancouver. He has a music degree from the University of Victoria and is a baritone singer with the Chor Leoni Mens' Choir. He would love to hear your thoughts on this topic. Reach him at ryanacho@gmail.com.

NOTES

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Updates from ACDA Student Chapters

Lipscomb University (TN)

The Lipscomb University ACDA chapter in Nashville, Tennessee, read a new choral work on February 16. The piece, "Here Am I Send Me," was written by freshman composition major Isaac Horn. Horn met with composer Dan Gawthrop for suggestions about his piece. Gawthrop was on campus for our Men's Choral Festival that premiered his new piece, "We Wait on Thee," which was commissioned for the festival. Ten members of the chapter attended the 2015 ACDA National Conference in Salt Lake City. Two of the members, Justin Bowen and Jordan Smith, received conference registration scholarships from ACDA to attend.

Is your student chapter doing interesting activities? Email news updates and photos to sflansburg@acda.org. Updates should be 250 words or fewer. Include the name and email address for the person we should contact if there are questions on the information, as well as the name of your college or university and the city and state in which you are located. Space is limited, but we will publish as much as possible with a preference given to submissions that are interesting, creative, and relevant to other student chapters and the wider ACDA.

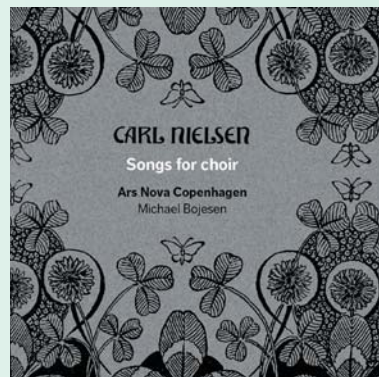
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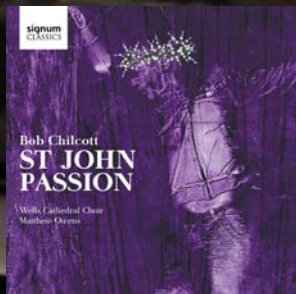
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Rehearsal Break

Taking Our Rehearsal Temperature

By Hilary Apfelstadt

Editor's note: This article originally appeared in the Canadian Music Educator, issue 55 (1), 2013. It is reproduced here with permission of the Canadian Music Educators' Association.

While observing choral educators, I look for several characteristics in their teaching and have developed a kind of rubric to help me focus. This rubric applies primarily to learning music with notation but can relate generally to any type of choral learning experience. Following is an outline of the key points. To take your temperature, ask yourself the question in italics after each of the following six statements.

1. Effective rehearsals are organized around a “whole to part to whole” structure. *Does your rehearsal follow this model?*

The first “whole” comprises an overview of the music. This can be accomplished in a number of ways. For example, one might play a recording of the music to introduce the piece or, if the ensemble's skill level allows, have the group sight-read the piece

on a neutral syllable or with the words. One of my university teachers always had us sing new short pieces on “loo” while he played the parts on the piano in order that we would have a sense of the music's shape and structure. While one could quibble about the fact that we were not really sight-reading but rather following along with the piano, it was a strategy that always resulted in our having a sense of the whole piece. (Later I came to regard this approach as “spoon feeding” because it did not make us independent of the piano or make us accountable for our own rhythm and pitch but understood that it was one approach to getting a sense of an entire short piece.)

The “part” comprises the detailed work that leads from accuracy (getting the rhythm and pitch correct, along with other musical details) to artistry (conveying the expressive intent of the music). Here we use teaching strategies developed according to our analysis of the music. For example, if the composition has repeated dotted rhythms, we might present those initially in the warm-ups and then help the singers find them in the music as they listen or as they scan it visually. If the music is based on

a minor scale, we might sing that scale prior to the detailed rehearsal to get the tonality established and give singers a chance to tune their ears and voices to that minor mode.

The final “whole” is putting back together all of the parts into a cohesive unit that is artistic and expressive. It might take one rehearsal or many rehearsals to accomplish this, but each rehearsal should offer some sense of whole. Perhaps it is only the A section that is really accurate by the end of the allotted time, but before leaving that piece to go to something else, we can have the singers perform it as best they can to experience a sense of musical closure for the moment.

In planning for a rehearsal in this whole-part-whole paradigm, the teacher needs to do several things: analyze the music, discern its teachable elements, develop appropriate teaching strategies, implement them, and finally, evaluate them.

2. Effective rehearsals offer a logical sequence of strategies. *Do your teaching strategies flow in a logical order?*

Where do we start now that the



Rehearsal Break

read-through or introduction is accomplished? Most fundamental are the elements of rhythm and pitch, in that order. If the rhythm is difficult, it may be best tackled by speaking the text without pitch. Perhaps we can isolate it so that singers see it on a Smart board where we can help them track it visually. Then we take it to the score and review it. Tricky passages can be prepared in the warm-ups at the aural level and then related to the notation.

Teaching pitch when notation is involved can take several paths. The quickest route may be to teach by rote, and this is a natural way of learning. We all do it; that is how we learned to talk:

by hearing aural examples. If, however, we are trying to build notation recognition skills, we need a system to do it. The system we choose is not as significant as the consistency with which we apply it. Whether using solfège syllables or note names, whether moveable doh or fixed doh, the key is that we commit to and reinforce a system consistently.

Once those basic elements are taught, then we can move to more expressive aspects of the music, such as articulation, dynamics, and so on. Indeed, we can reinforce those things as we go along and not teach them in isolation.

3. Effective rehearsals incorporate clear strategies. Do you say what to do and then help the singers figure out how to do it?

It is vital to clarify what to do and how to do it. The less experienced the singers, the more essential it is to abide by this principle. Singers with minimal experience are not likely to read our minds and figure out how to fix things themselves. They can learn how to do that as we give them a vocabulary of strategies, but initially they need our guidance.

As teachers, it is up to us to hear what needs to change in our quest for

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artistic excellence, but we can involve the singers in the process of making those changes. Sometimes it is appropriate to give two options and try both approaches, deciding collectively which is more effective. Other times, we may offer only one option.

William Weinert, Director of Choral Activities at the Eastman School of Music, suggests that sometimes it is appropriate to simply give people a second chance to correct things without specifying how. "Sing it again" may work well with a group of experienced musicians who know their own mistakes and can fix them without being told how. Less experienced singers, however, often need to know what and how to improve. Most of us work with amateur singers who benefit from specific guidance.

Imagine, for example, that an interval is wrong. Saying "That is wrong" or "Fix that mistake" will not help most people correct the error. What if they do not realize the error, much less know how to rectify it? Saying something like, "Let's check that interval; it looks like a fifth but we are singing a fourth. The top note is doh; let's find the fah below, not soh." Then singing down the scale stepwise, stopping on the appropriate pitch, gives the singers a strategy for finding the right note.

4. Effective rehearsals use appropriate strategies. Do your rehearsal techniques relate to the musician's needs and readiness level? Do you match strategies to the age level of the group?

What is appropriate in one context is not necessarily so in another. The strategies we plan to use in teaching must fit the needs of the people involved in the learning process. Be sure that the strate-

gies match the experience level of the group. While using solfège to conquer a difficult passage can work with singers adept at using the syllables, it will not be helpful to people who do not know the system. First they must know it, and only then can they apply it effectively.

The language we use must also match the level of the group. If we use words, images, or gestures that the group has experienced, we are more likely to be successful in getting the point across than if they are unfamiliar with our strategies. Inexperienced singers will not respond well to highly technical terms, whereas more sophisticated singers will understand them. Finally, strategies need to fit the music. It can be tempting to find "things that work" and try to apply them to multiple situations. A "one size fits all" approach, however, does not work. I have observed young conductors enamored with a teaching technique they have learned from a respected mentor and wondered why it did not work the first time they used it, not realizing it wasn't a good fit. For example, count singing (i.e., using numbers to delineate pulse in a "one-and-two-and" kind of pattern) may be very effective in a straightforward context, but if the music is more complicated with a variety of patterns, count singing might make things even more difficult. In that case, reading the rhythm on a neutral syllable might be more effective because it is simpler to do so.

5. Effective rehearsals develop musicianship skills. Do your strategies help the singers become better readers, listeners, and thinkers?

One of my personal teaching goals is that every rehearsal should help develop participants' musicianship and lead

them toward musical independence. That obligates me to develop strategies that help the singers become better music readers, more astute listeners, and



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more discriminating thinkers. That goal can be met beginning with warm-ups. For example, instead of using the piano to give pitches, I can teach the singers to pre-hear half-steps and whole-steps and learn to transpose vocalizes themselves. They can learn to move patterns up and down by various intervals by gradually being weaned away from the piano. We can sing warm-ups in minor keys, not just in major. We can learn to sing various forms of the minor scale, and chromatic scales, in order to refine pitch sense and help accuracy in a variety of modalities.

Musical independence allows musicians to learn on their own, and to function well without depending on someone else to teach them. The ability to read music is central to musical independence. Solfège syllables are a useful tool, so when we encounter challenging passages, we sing them on a solfège to help singers identify patterns and perform them accurately.

In terms of independent thinking, we can encourage ensemble members to make interpretative decisions by reflecting on, for example, text in rehearsal. Hearing several singers read the poetry in their own way and then comparing the versions and discussing which seem more appropriate to the music setting is one way of engaging singers in the creative process. The interpretation does not rely, then, on only the conductor's viewpoint as the singers become fully engaged in the expressive process. Understanding how musical decisions are made and the effects of various decisions is a valuable lesson that singers can apply to solo repertoire, thus transferring their skills to another context. The ability to transfer thinking is yet another sign of musical independence.

My graduate advisor in music educa-

tion was fond of telling her students that the best thing she could do for us was to make herself obsolete. Knowing that we have empowered our students empowers us. It is not unlike parents launching their offspring. What a good feeling that is!

6. Effective rehearsals encourage singers and help them enjoy making music. Do your strategies result in positive experiences for the singers?


Making music can be hard work but should not be drudgery. Expending effort for the reward of a satisfying musical experience is worthwhile. Sometimes it is tempting for us to be so focused on the product that we forget to make the process enjoyable. Being sensitive to participants' attention levels, to the possibility of fatigue setting in, to their state of mind, is all part of the choral conductor's job. It takes flexibility on our part to meet their needs and balance those with our musical goals. If we become so intense that we forget to take the singers into account, we can turn a potentially enjoyable experience into a tedious one.

Using humor to deflect tension or to simply break the routine is one way of making rehearsals enjoyable but must never be used at the singers' expense, of course. Sometimes we can keep singers on their toes by changing the pace of activity or incorporating a novel element into rehearsal. It can be as simple as a change of seating plan (use name cards on the seats or risers to help singers find new placements). It might be a matter of sequencing the rehearsal so that we alternate easier segments of familiar pieces among sections of a very challenging one, rather than stick-

ing to the hardest music until we have conquered it.

Some of these strategies can be planned in advance; some might be developed on the spot as we remain alert to the group's "temperature" or mood. An element of surprise can keep the energy level high and ward off boredom or nonchalance. Leaving a rehearsal with more energy than we started is a good indicator that it has been a positive experience.

Summary

Most of us work with amateur singers and for relatively little time each week. We want to optimize the results, to make the time well spent for everyone. Taking our rehearsal temperature is a good way to hold ourselves accountable. Are we being as effective as we could be? Are we providing the kinds of experiences that will have a long-lasting impact on the singers we teach? Will we make them lifelong learners by inspiring them to want to continue making music after they leave us? If we can answer "yes" to these questions, we can be sure that we are contributing positively to our students' experiences, now and for the future. 

Hilary Apfelstadt is professor and director of choral activities at the University of Toronto, where she holds the Elmer Iseler Chair in Conducting. She is also artistic director of Exultate Chamber Singers in Toronto. She taught in the United States for many years and served ACDA as national president from 2007 to 2009.

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Book Reviews

Stephen Town, Editor
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Deep River:

The Life and Music of Robert Shaw

Keith C. Burris

(Chicago, IL: GIA Publications, 2013)

631 pp. and accompanying CD

ISBN: 9781579999759

G-7814 (\$45.00).

www.giamusic.com/search_details.cfm?title_id=11048

After Joseph Mussulman's *Dear People* (Hinshaw, 1996), Dean Robert Blocker's *Robert Shaw Reader* (Yale University Press, 2004), multiple articles by various authors, and six dissertations discussing Robert Shaw's tours, approach to rhythm and phrasing, score markings, leadership, influence, and collaborative arrangements, *Deep River* by Keith Burris is the latest piece of writing to put Robert Shaw under the spotlight. While Shaw the conductor is well known to generations of singers, conductors, and concert goers, his personal dramas were, by and large, hidden from public view. *Deep River* is an attempt to unveil previously unknown sides of Shaw's life and look not only at his work as a successful musician but also at the highs and lows of his personal life.

It is clear that Keith Burris is fascinated by the legendary conductor and his charisma. After finishing his book *No-Fault Politics* (Crown Publishing, 1998), Burris spent over a decade researching and collecting materials about Robert Shaw for this massive book, which is divided into six parts preceded by a preface and a prologue. An author's note, acknowledgements, appendices, and index follow

the text, and an accompanying CD of a rehearsal gives a glimpse of Shaw in his most natural environment. While loosely following a general chronology, the book is also based around accounts of influential people and important events in Shaw's life.

Part one, "Roots," takes the reader through Shaw's formative years and his first conducting experiences. Separate chapters describe Shaw's parents and siblings. This part takes the reader through Shaw's college years and his meeting with Fred Waring, the first seriously influential person in his life and who, in 1937, offered the young man a job on his radio show in New York. For this show, Shaw formed Waring's Glee Club—a choir of professionally trained singers. In so doing he adopted Waring's concepts of precision and clarity of text articulation and enforced them until the last day of his career. The reader will find an interesting and important detail here: the precise timing of the radio broadcasts fired Shaw's lifelong obsession with time management and precision. Due to his "Waring years" (from 1938 to 1945), Shaw became a famous conductor at the age of twenty-eight but felt a sense of pressure rather than pride.

The narrative about Shaw's Russian tour with his Robert Shaw Chorale is based on the conductor's own comments on the tour and his memories of conversations with his Russian guide, "Petrov." However, this reviewer felt that including quotes from the Russian press that reflect the tour would represent the event from a different angle and thus

make a better treatment.

In "The Healing Incident" and the chapters that follow it, the reader will discover that organized religion was a serious issue in Shaw's life. In spite of growing up in a priest's family, he gradually turned away from organized religion. He associated war and religion with shadows (his brother Jim was killed in WWII), but song with light and love (93). Burris writes that Shaw "was by nature a believer, but by conviction a skeptic" (97) who "fully embraced the secular world" with his move to New York (98). He turned the arts into his credo and music into his theology (98), scores becoming his sacred texts, and performance the sacrament (109).

Part two, "Formation," discusses the two conductors who had greatest impact on Shaw as a conductor and professional. From Toscanini, Shaw learned musical intensity, concentration and "forward motion" (181), efficiency, and much about Verdi and opera. The two conductors collaborated on eleven recordings. Shaw himself described Toscanini's influence in one sentence: "Toscanini pulled me up out of popular music" (58). In contrast, working with George Szell as an associate conductor at the Cleveland Orchestra was a strenuous task, but Shaw was there to learn.

Part three is headed "Mission" and is focused on Shaw's years in Atlanta, where he conducted the Atlanta Symphony Orchestra and founded the Atlanta Symphony Chorus. The author gives a detailed account of the conductor's seemingly strange career choice,



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summarizing that “He tended to pick the unknown and rocky over the safe path” (264).

Part four, “Heritage,” focuses on Shaw’s Telarc recordings and on his choral festival in Southern France—a big and happy innovative project. The festival’s “school curriculum” included score study, rehearsal technique, rehearsals, and performances. The fifth part, “Toward Purity,” brings a discussion of Shaw’s preferred composers. While he mostly performed Bach, Mozart, Brahms, and Beethoven, he commissioned twentieth-century composers and tirelessly promoted Britten, Ives, Poulenc, and Hindemith. Finally, part six “M=L=G,” (which in short demonstrates Shaw’s credo that music is love, and God is love), follows the last days of Robert Shaw and last music he made—the Christmas portion of Handel’s *Messiah* and Bach’s *Magnificat*, leaving many projects unfinished.

This reviewer found particularly interesting the information on how Shaw prepared his scores, adding detailed markings. Chapter 39, “Clarity, Energy and Devotion,” gives specifics about the unique “Shaw sound,” which is described as “healthy, robust.” It “builds on a strong bass line,” is “warm and round, never thin-like or brittle” and has the “unanimity of sound” observed in his later choirs (461-2). So what exactly did Shaw do to get this sound? He worked on clarity, filled the music with energy, and showed devotion to his work. We learn more on Shaw’s methods in chapter 40.

Choral conductors will be intrigued by chapter 26, “Disciplines and Necessities,” which summarizes Shaw’s fundamental philosophy of choral music making and provides a glimpse into his rehearsal process, procedures and priorities, his obsession with time and rhythm, choral discipline, clarity, and crispness of sound. I was relieved to find confirmation that Shaw dis-

proved of others simply copying his methods, and to learn that he continuously modified his own methods as needed. Conversely, it was surprising to read that, for him, rehearsals were a very private and intimate matter—the place where he drilled choral skills and gave life to each musical composition.

In this reviewer’s opinion, the book gives rather too many details about Shaw’s personal life—his family issues, his shortcomings as a father and husband, and the roles of each of his wives. And in fact it leads to a presentation of the ups and downs of Shaw’s life on a rather over-large and over-dramatic scale. Chapter 16, “Demons,” lists some of Shaw’s problems. The conductor’s demons are discussed again in chapter 28 in a more elaborate form.

The appendices list some of Shaw’s writings, provide quick references on his recordings, tours, commissions, and premiere performances, and list his Choral Workshop video recordings. Appendix XV outlines the composers and compositions Shaw commissioned or premiered. For the accompanying CD, Burris has selected one of Shaw’s most performed pieces, *Ein deutsches Requiem*.

While the book is interesting and loaded with information, at times it was often repetitive and over explanatory and would benefit from more concise language. Adding a bibliography (to include all sources used) would be an improvement, and making more extensive use of footnotes, thus supporting statements with more fact and documentation. Interviewees are often only mentioned by name, with no further details about the interview or material mentioned/quoted. It would be helpful to have quotations from newspaper reviews organized as a bibliography so as to guide the interested reader to supplemental reading. In addition, this reviewer would have preferred more direct

quotes by Robert Shaw than extensive paraphrases and explanations by the author. Finally, readers would appreciate an appendix showing Shaw’s unique method of marking up musical scores.

The book is aimed at a large audience, including choral music professionals but also music lovers, choristers, and their relatives. Burris’s book will surely find its place in many community and university libraries, and in the homes of musicians and concert goers fascinated by Shaw’s persona.

Nelly Matova
Urbana, Illinois

Nineteenth-Century Choral Music

Donna M. Di Grazia (editor)

New York and London:
Routledge Press, 2013

A handsomely curated resource such as this has been missing from our personal collections and libraries. In *Nineteenth-Century Choral Music*, editor and author Donna Di Grazia, choral conductor and musicologist at Pomona College, has gathered together twenty-five scholars to contribute over thirty varied and engaging chapters. Included are fresh inquiries into the social motivations and benefits of choral singing, a thorough discussion of symphonies with voices (the century’s new genre) and a detailed review of opera choruses. The geographical reach and diversity of repertoire discussed extends far beyond the usual composers and centers of Western Europe. Standard choral-orchestral repertoire and fascinating little-known works are highlighted, contextualized, and, in some cases, closely analyzed. Every choral conductor will discover excellent music and outstanding resources for further investigation—all of which, of course, serves to bolster more engaging and

meaningful performances.

The book is divided into three parts: I. Cultural Influences; II. Selected Masterworks from the Choral-Orchestral Repertoire; and III. Choral Repertoire Large and Small. Of the three articles in Part I, "The Building of Community through Choral Singing" is most intriguing. Cecilia Applegate asks the question, "Why do people make music together?" and observes that the motive is not merely a love of music. Rather, it is "behavioral synchrony," that is, the desire to keep together in time. The social bond generated by singing together animates us and dispels boundaries, she suggests, increasing our capacity for cooperative existence.

Applegate cites industrialization and the frequency of wars among the salient influences leading to the massive choral proportions of the nineteenth century. By the 1830s, singing was one of the most important outlets for a public whose political activism was virtually shut down by censorship laws and bans on political organizations. In America after the Civil War, large-scale festivals became popular, and mass choral performances and competitions were staged at international exhibition festivals: 1876 in Philadelphia, 1893 in Chicago, 1901 in Buffalo, 1904 in St. Louis, and 1915 in San Francisco. With this evidence in mind, one could conjecture that participation in choral singing was

at its highest level in history.

In "Vox Humana: Choral Voices in the Nineteenth-Century Symphony," D. Kern Holoman deftly contextualizes repertory, including Beethoven's *Ninth Symphony*, Berlioz's *Roméo et Juliette*, and works by Schumann, Gounod, Mendelssohn, Liszt, Mahler, Rachmaninoff, Vaughan Williams, Holst, Bristow, Debussy, Ravel, and Stravinsky. The final sentence of the chapter likely resonates with every musician: "In the end bringing the chorus to the orchestra made concert music more human."

Closing Part I, Steven Huebner investigates the context of choruses in nineteenth-century operas, providing fascinating detail about the level of mu-

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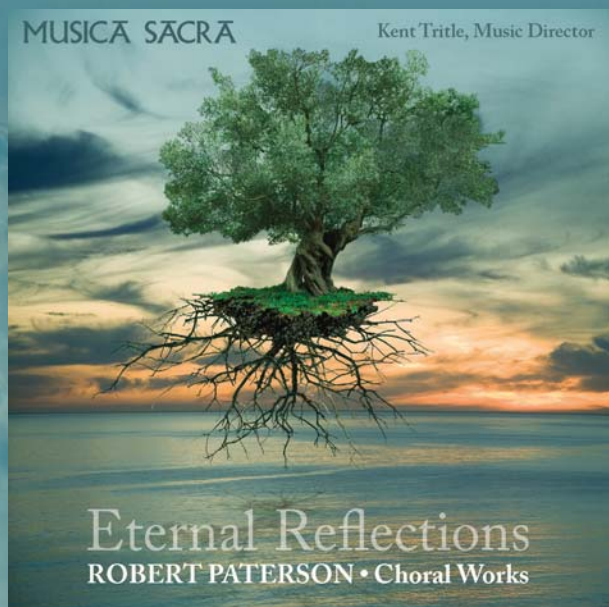
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sicianship, number of singers, their status and professionalization, the textures and styles of the music sung, and more. He explores various roles the chorus fulfills on stage, revealing that often the chorus was integral to depicting political realities cleverly masked in allegory or to projecting elements of nationalism.

In Part II: Selected Masterworks, which is twice as long as Part I, Holoman provides insightful historical perspective and analysis of selected standard extended choral-orchestral masterworks. Works considered are: Beethoven's *Missa solemnis*, Berlioz's *Grande messe des morts* and *La damnation de Faust*, Brahms's *Ein deutsches Requiem*, Dvořák's *Stabat Mater*, Elgar's *Dream of Gerontius*, Fauré's *Requiem*, Mahler's *Symphony No. 8*, Mendelssohn's *Elijah*, and Verdi's *Messa da Requiem*. For each, Holoman relates process and conditions of composition, overall structure of the music, circumstances of performances, publication, and he comments on editions and performance considerations. Holoman's chapter is a concise and highly practical resource for musicians preparing to listen to, sing, or

conduct these works.

Part III: The Choral Repertoire Large and Small could easily stand alone as a separate volume—it is nearly four times as long as the first two parts combined. All twenty-six fascinating chapters present recent scholarship on topics directly pertinent to choral conductors, providing expert perspective and in some cases detailed examination of exceptionally promising repertoire. Chapters are organized into seven regions: Germany and Austria, France, Italy, Northern Europe, Eastern Europe, the Iberian world (including Philippines, Latin America, and Spain), and North America. Most sections begin with a chapter contextualizing the music and history of the region; subsequent chapters hone in on individual composers. As the section title indicates, extended works and short octavos (plus works in between) are included. Why Canadian composers are absent is not explained, and more on Latin American choral music would have been welcome.

Introducing the section on France, Clair Rowden offers a fascinating article referencing constantly shifting political

regimes, concert societies and series, the revival of early music, and socio-musical movements such as the Saint-Simonians and the Orphéonists. Excellent chapters follow on Luigi Cherubini and Augusta Holmès, Hector Berlioz, Camille Saint-Saëns, and Gabriel Fauré. The narratives on Berlioz and Fauré, written by Di Grazia and Caballero respectively, are especially illuminating for thoroughness of scope, close descriptions of selected titles, frankness of assessment, and the empathy with which the music is described. We learn about Fauré's professional church choir at La Madeleine in Paris, where he wrote mostly utilitarian music intended to please the congregation and could easily be learned on rehearsal. Caballero's endnotes are particularly helpful, including, for example, information on an excellent new edition of almost all of Fauré's religious music, edited by Jean-Michel Nectoux (Stuttgart: Carus, 2005).

Also in the section on France, Rowden writes on Félicien David, Charles Gounod and Jules Massenet, composers whose names are easily recognized but whose choral works are little known. *Près du fleuve étranger* (Psalm 137, "By the waters of Babylon") by David, is a recommended five-minute work for concert or church; it was often performed but has disappeared from our repertoire today. Gounod's setting of *La Cigale et la fourmi* (TTBB unaccompanied), about a hungry grasshopper and an ant, is in the style of Janequin, the most popular Renaissance composer during nineteenth-century France's early music revival. It has remained a favorite of men's choruses in France. Massenet's sacred drama *Marie-Magdeleine* (1873), more operatic in style, contains duets between Mary Magdalene and Jesus, which "tread a fine, ambiguous line between chaste intimacy and open passion." Why works such as these, so enticingly described, are not in current use remains unanswered by the author.

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In the Iberian section, Walter A. Clark's chapter on the Philippines relates the heart-breaking fact that the 1945 American bombing of Japanese-occupied Manila appears to have resulted in the complete loss of all the nineteenth-century choral music from Manila's active and vibrant music scene. In Barbara Milewski's brief overview of Eastern Europe, it becomes clear that political and cultural repression, shifting national boundaries, multiethnic empires, language barriers, and limited scholarly exchange all contributed to modest and haphazard development of music in the region.

R. Larry Todd's chapter on Fanny Hensel (Felix Mendelssohn Bartholdy's sister) prompts a keen desire to hear

her choral masterpiece of 1831, *Cholera Musik*, and to explore more of her works. This is in contrast to the chapter on Beethoven, which provides generic descriptions in some cases. Paul A. Bertagnolli's thorough and fascinating chapter on Franz Liszt's music imparts little-known information about his 113 choral works, which include vast varieties of durations and a leaning toward men's voices. Bertagnolli offers valuable information about Liszt's different styles and compositional techniques, stating they are "one of the nineteenth century's most opulent yet sorely neglected choral legacies."

In N. Lee Orr's chapter on the United States, we are reminded of our country's vibrant and wonderfully varied immi-

grant roots. Choral music helped newcomers assimilate into their new home while preserving their ethnic and cultural identities. Singing was an expression of democracy where people could sing what they wanted, where they wanted, and with whom; and as such it became a vibrant, socially binding experience. Orr provides the reader with a densely packed historical and cultural history lesson; he highlights early church choirs, community singing societies, regional trends, and institutions.

Choral music claims but a small percentage of space and airtime in our music history and literature courses. We may have the idea that nineteenth-century choral music consists primarily of extended choral-orchestral works by



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Book Reviews

standard composers to be performed only by massive forces. There is so much more, and the field is wide open. With the invaluable research represented in this volume and new editions available, a great deal of fine music may be performed with revitalized perspective. It is time for a revival of all varieties of nineteenth-century choral music, not unlike the recent revelatory performances of Baroque oratorios and operas.

Nineteenth-Century Choral Music provides conductors with a fantastic start: important socio-political contextualization, analyses of standard repertoire, ideas for new repertoire, and authoritative recent resources in endnotes and selected bibliographies. Clearly many of the twenty-five scholar authors, like Di Grazia, have sung, conducted, or played in performances of the music about which they have gracefully and authoritatively written. Without question, the immense pleasure and satisfaction gained from Di Grazia's wonderful resource is in its inclusive scope so beautifully balanced with insightful detail.

Melinda O'Neal
Dartmouth College

From Words to Music – A User's Guide to Text for Choral Musicians

Gerald Custer and Blake Henson
(Chicago, IL:
GIA Publications, Inc., 2014).
239 pp.
\$18.95.
ISBN: 978-1-62277-078-6 (Softcover)
www.giamusic.com

Why do you sing? Do you remember your first choral experience? What is it about choral music that keeps you, at your core, continually coming back for more?

In his thoughtful foreword to *From Words to Music*, Charles Anthony Silvestri spins a tale of his maiden voyage

into the sea of choral music. He shares a story of beloved director Paul Salamunovich attempting to convey to the choristers the gravity of the meaning of their work's text, from Mozart's *Requiem*. During a rehearsal, the maestro urged the musicians to communicate the text...not the notes. As directors often do, Salamunovich resorted to great lengths to break through to the musicians, showing them what an acting out of the text's true meaning might look like...practically scaring them...breaking down barriers to the text's true emotional meaning then saying, "Now sing it like that."

In *From Words to Music*, Gerald Custer and Blake Henson (also co-authors of *The Composer's Craft: A Practical Guide for Students and Teachers*, GIA 2013) lead the reader through a disciplined and invigorating conversation about our art. The result is an affirming and empowering "pep talk," serving as a reminder of what the choral art is all about, and providing clear and concise exercises, references, and context to spur a rededication to our craft.

This new book is versatile with a variety of applications. Just as with their previous offering, *From Words to Music* is organized as a series of topical dialogues. While reading, one gets the impression of sitting around a table with colleagues and participating in a discussion about all that our art can and should be. The book is designed to be pragmatic more than dogmatic. As the cowriters offer more than once in the book: "Reminder: There are no 'right' answers here. The real value comes from thinking about them."

The book can easily function as a source text for conducting and composition students, as there are exercises and suggestions for further study at the end of each chapter. How often have we approached a new musical setting of a classic poem only to find that the composer has not paid attention to the

text's structure, its rhetorical meaning, or its oratorical advantages? These approaches to analysis and exercises for cultivation of skill are included to address such issues. Even if the reader is a practicing or professional conductor, composer, or singer, the concepts are laid out topically (with an extensive table of contents) and can serve as a quick reference or compendium.

As Silvestri says in the book's foreword, "The marriage of words and music is, of course, the whole reason for the choral art." The issue for many active in choral music is that, although trained in the language of music, we are likely not as equally trained in the mechanics of poetry or prose. Sadly, our formal curriculums tend to not allow much room for exploration in these disciplines. Thankfully, Custer and Henson recognize that the reader may not be an expert in poetic meter, in rhyme schemes, or even in IPA. As a result, the book addresses specifically this gap, offering the right balance between context, example, and hard data (allowing the reader further options for study if desired according to the suggested references.)

Throughout the book's dialogue, some of the authors' own music is included as examples. Also included are insightful conversations about approaches to analyzing texts. From front to back, the reader is called to remember why text is important and learn why analyzing text is just as vital as analyzing harmonic structures. There is a reason why the music of certain choral composers tends to continually rise to the top of repertoire lists. Take a composer like Morten Lauridsen. He has often been heard speaking of his love for poetry and of his daily attention to it. His music is a clear reminder of the depth of musical expression that can be attained in the hands of a gifted composer who understands and adheres to every aspect of the text's meaning and structure.

Both authors share a common edu-

cational and musical bond: they attended Westminster Choir College of Rider University in Princeton, NJ. Interestingly enough, both had the fortunate opportunity to work with maestro Joseph Flummerfelt. (Custer arrived at Westminster the same year Flummerfelt began his tenure, and Henson sang under Flummerfelt in his last seasons at Westminster.) As the book concludes, Custer recounts a powerful story of his first weeks on the Westminster campus. Custer recalls an early rehearsal of Beethoven's *Ninth Symphony*, when Flummerfelt paused and said (in his trademark calm but powerful manner):

People, there's no such thing as an ideal choral sound. There's good vocalism—that's not negotiable, ever—but the only choral sound that's appropriate is the one that keeps faith with the demands of the text. When you proclaim Freude, Freude! you need one color; but when you intone *ihr stürzt nieder*,

Millionen, something altogether different is required. Whatever is right for the text is the right vocal sound.

From Words to Music is a call to composers to treat text with more deliberation. It is a call to conductors to attend more closely to text during rehearsals and performance. It is a call to singers, reminding them of their role as bearers of meaning to all who listen. Early on in the dialogue, the essence of speech is put forth as someone first deciding what they want to say and then saying it in a way that is meaningful and deliberate. The authors encourage not just speech but conversation, with each other and with our audiences, which involves extra steps: listening deeply and considering what has been heard. With these extra steps, whether taken by composers, conductors, or singers, we can begin to create connection with the text, with each other, with poets and composers

of the past, with an audience member in need of meaning in an uncertain time—spinning a bit of choral magic. It's the pursuit of this magic that, for many of us, answers that question of why we commit ourselves to the art of texted music.

The reason why this book works is due to the inherent humility of the authors. Custer and Henson show remarkable grasp of our art, but they offer their words from a point of vulnerability, feeling safe enough to admit shortcomings and mistakes, allowing us into the learning process, and making our own shortcomings and mistakes fit into the whole as we all strive to make art worthy of our calling.

R. Douglas Helvering
Composer,
Adjunct Assistant Professor
Westminster Choir College
of Rider University

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Greg Hobbs
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Recorded Sound Reviews

Wondrous Cross: Sacred choral music by Alan Bullard

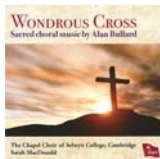
The Chapel Choir of Selwyn College, Cambridge
Sarah McDonald, conductor
Oliver Hancock and Timothy Parsons, organists
Regent REGCD 404 (2012; 74'49")

Wondrous Cross contains a varied compilation of choral music by British composer Alan Bullard, known for his choral music for church and classroom. The album begins gently with a *Magnificat* and *Nunc Dimittis* (2012), dedicated to the students of the performing ensemble, followed by six motets and Bullard's *Dover Te Deum* for choir and organ. *Wondrous Cross—A meditation based on the 'Seven Last Words' of Jesus Christ*, the album's title, is one of Bullard's Passiontide cantatas. Lasting about thirty-five minutes, it is a compilation of fifteen small motets, both newly composed and adaptations of preexisting chorale settings.

The CD notes address the cantata's structure, noting, "It is certainly true that the work suggests, and integrates, different musical styles—almost unavoidable in a work which includes eighteenth-century hymns and an American spiritual—and the choice of texts and translations too suggests a timeless sense of tradition." In a YouTube interview, Bullard states that his aim of *Wondrous Cross* was to create music for the church service that did not require large amounts of rehearsal or extended forces. The young voices of the Chapel Choir of Selwyn College in Cambridge

offer a sensitive and artistic rendition of the composer's works, providing a wonderful example of the music's use in the worship service. Much of the works presented on this album call for organ accompaniment, and intonation issues between organ and voices are evident throughout. While the choir as a whole sings with a rich tone, a vocal maturity discrepancy between the upper and lower voice parts clearly exists. However, those looking for accessible sacred music in a simple yet unique English style should consider the works of Alan Bullard and this recording. Selwyn's performance in *Wondrous Cross* beautifully exhibits their true charm and reverence.

Thomas Lerew
Tucson, Arizona



James MacMillan: Alpha & Omega

Cappella Nova
James MacMillan & Alan Tavener, directors
Madeleine Mitchell, violinist
Linn CKD 439 (2013; 66'41")

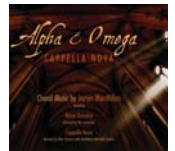
In Cappella Nova's third CD of the sacred music of James MacMillan (following 2007's *Tenebrae* and 2011's *Who Are These Angels?*), the ensemble furthers their reputation for well-executed performances of the music of Scotland. This recording features James MacMillan himself conducting his *Missa Dunelmi*, and in the CD notes there is a lengthy interview between MacMillan and cofounder of Cappella Nova, Rebecca Tavener. Like all of MacMillan's more recent music, the *Missa Dunelmi* avoids the serialism that began his compositional career. Rather,

it utilizes lush harmonies that sometimes derive from canonic structure. These sweet dissonances combine with homages to Scotland's history (as is evident in the Celtic ornamentation of his music) to form the essence of MacMillan's sacred choral sound. MacMillan is also able to write a strong melody above these harmonies that contrasts with much of the current harmonically rich writing of others. Also on the recording are four Marian pieces, of which *I am your Mother* is extremely memorable.

In this work, MacMillan uses Notre Dame polyphony's long-abandoned technique of harmonizing against the tenor line. This voice part holds extended notes of a melody while the higher voices sing more quickly moving melodies above. The gentleness achieved by the singers at moments in this piece is very touching. The recording's title track ends the CD. Here, the singers utilize sharp dynamic shifts in the large melodic jumps to enhance the drama of the work.

Throughout the entire recording, the performers sing with a bright, ringing quality that is so vibrant that the overtones are truly audible to the listener. While the brilliant sound of the singers is surprising at first, the total sonority benefits from the ringing overtones above. This works well for the repertoire and serves to make MacMillan's rich chords even more stirring.

Jacob Finkle
Niskayuna, New York



Bach: Cantatas, Vol. 54-Cantatas 14, 100, 197, 197a

Bach Collegium Japan

Masaaki Suzuki, conductor

Hana Blažiková, soprano; Damien Guillon, alto; Gerd Türk, tenor; Peter Kooij, bass

BIS BIS-2021 (2013; 75'40")

In this penultimate volume of the complete Bach cantatas by Masaaki Suzuki and the Bach Collegium Japan, the label and artists are to be congratulated in completing such a momentous project. Other labels have abandoned this undertaking, so BIS is truly the hero by not only completing the series but for making it an enormous commercial success; the releases have outsold much of the BIS catalogue. The public has come to trust the expert musicianship of Suzuki and his period instrumentalists and knows every minute of this recording is the result of careful scholarship that produces a clarity of sound and communicates the sacred message embedded in Bach's chosen texts.



This volume contains three complete cantatas from 1734-c.1736 and one fragment from a Christmas cantata assumedly composed in 1728. *Was Gott tut, das ist wohlgetan*, BWV 100, opens with a buoyant, festive movement that effectively contrasts the orchestral colors of natural horns with a sparkling dialogue between the transverse flute and *oboe d'amore*. These skilled instrumentalists shine in many moments of the CD, but the aria on verse three of this chorale cantata stands out for the transverse flautist's virtuosity. It may appear that the natural horns do not handle their virtuosic part flawlessly in the final chorale, but it supports Bach's genius for orchestrating the *affect* of the text, "Need, death, and suffering drive

me." Suzuki should be applauded for maintaining a tempo that best reflects Bach's desired mood, despite the challenges presented to the horns.

The second cantata, *Wär Gott nicht mit uns diese Zeit*, BWV 14, contains the most convincing music from the choir of sixteen voices. Their diction, articulation, and nuance of style provide a satisfyingly sustained expansion through each of the counter-fugues leading to the instrumental *cantus firmus*. It is the fine balance of momentum and energy in this rather complex counterpoint that prevents the ear from tiring and creates the grand arch of expression heard through the movement. Suzuki elucidates Bach's structural design in this masterful counterpoint and places the instrumental *cantus firmus* hovering above, in just the right timbre and balance against the choir.

Suzuki's aesthetic often favors the muffled tonal spectrum in both choir and solo voices. This suppressed shimmer is exemplified by the bass, Peter Kooij, who has been in the project from the first volume and is rarely excluded within the collection. The choir is likewise veiled in general; however, it presents a beautiful luminosity to match the brightness of the trumpets in the wedding cantata *Gott ist unsre Zuversicht*. Damien Guillon, a French countertenor, stands out in this cantata with a lullaby aria in the third movement. Guillon's flexible dynamics and consistent color throughout his vocal range is remarkable. Suzuki masterfully distinguishes the middle section with a contrasting continuo group to represent God's waking eyes. This is truly a highlight of the solo work in this recording.

Ryan Ellis
Seattle, Washington

Bach Matthäus-Passion

Chor des Bayerischen Rundfunks

Regenburger Domspatzen

Concerto Köln

Peter Dijkstra, conductor

BR Klassik 900509 (2013; 168")

This DVD performance was recorded live in February 2013 in the Herkulesaal Residence in Munich, the residence of the Bavarian dukes until 1918. Its majestic backdrop was used to great effect, particularly in the use of lighting. Throughout the performance, the lighting is a mellow yet distant blue-green hue until the *turba* chorus, "Wahrlich, dieser ist Gottes Sohn," where the lighting changes to a warm golden glow upon the realization of the unfolding events. The hall's acoustic supports the performing forces well without ever getting so reverberant as to wash the music into an unintended blur. An added feature of the DVD is the inclusion of relevant artwork at moments of particular poignancy to the text. While not a part of the live performance, their inclusion on the DVD is quite striking. One example is the use of Marx Reichlich's painting "Das letzte Abendmal" ("The Last Supper"). During the *turba* chorus where the disciples are asking if they are the ones who betrayed Jesus, "Herr, bin ichs?", the camera quickly pans to each disciple in the painting. Because this production does not rely on the use of the paintings throughout, it heightens the dramatic affect when they are utilized.



Musically, this recording is consistently a triumph. Peter Dijkstra's conducting is confident yet measured, with moments of insightful emotional reach, including a brief yet expressive pause at the end of the bass aria, "Komm, süßes Kreuz," before the final instrumental ritornello

as if to symbolize the soloist taking the cross from Jesus. The choral forces demonstrate a mastery of Bach's score throughout the performance—a tribute in part to Dijkstra's tempo choices. The Regensburger Domspatzen boys choir sings the chorale melodies of the opening and closing choruses of Part I with great beauty and authority, and the Chor des Bayerischen Rundfunks sings with a rich, robust tone throughout, though never at the expense of nimble vocal agility and precision. One of the highlights of the choral singing has to be the thunder-and-lightning chorus, "Sind Blitze, sind Donner," sung with fiery vigor and staggering clarity. The choir's emotional versatility is also on full display, moving from stinging trial and crucifixion *turbas* to the tearful aftermath and haunting beauty often realized in the subsequent chorales.

Julius Prégardien, a renowned interpreter of Bach, sings the Evangelist with crystalline clarity, conveying the emotional impact of the story, even if he does seem to vocally tire near the end of the performance. Karl-Magnus Fredriksson, who portrays Jesus, sings with authority and emotional conviction, particularly in the crucifixion scene. Michael Nagy sings as Pilate and the bass soloist, sounding particularly lustrous and regal in Pilate's relatively brief musical moments. Maximilian Schmitt displays a brilliant tone in the tenor solos and sensitive intelligence at moments pleading for patience ("Geduld, geduld"). Gerhild Romberger sings with golden warmth, though occasionally husky tone, in the mezzo-soprano arias. The standout performance from the soloists is perhaps soprano Karina Gauvin's "Aus Liebe will mein Heiland sterben," sung with a translucent shimmer despite the emotionally wrenching text. The period-instrument orchestra always complements the choral and solo forces, neither overshadowing nor

demurring to their vocal counterparts. Frequently, unique orchestral combinations add a fresh interpretation of solo selections, wonderfully complementing Bach's obbligato instruments, such as the use of lute and bassoon as continuo instruments with the *oboe d'amore* duet in the soprano aria, "Ich will dir mein Herze schenken."

The only complaints this reviewer has are with some of the production decisions. While the CD notes are in English, French, and German, the libretto itself is only in German, and the DVD includes no options for English subtitles. There is also a brief introduction about the history of the Passion, but again, it is spoken completely in German with no subtitle option. Furthermore, the choice

of dividing discs 1 and 2 between the alto recitative, "Erbarmes Gott," and the subsequent aria, "Können Tränen," is quite disruptive. Given the short duration of the recitative, it should have been put with the aria on the second disc. Despite these technical production flaws, this DVD set (also available as a three-CD set) is a terrific performance for anyone wishing to find a convincing interpretation of one of Bach's greatest compositions.

Nathan Windt
Davenport, Iowa

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Beethoven: Missa Solemnis

Monteverdi Choir

Orchestre Révolutionnaire et Romantique

Sir John Eliot Gardiner; conductor
Soli Deo Gloria SDG718 (2013; 2 discs 69'58")

Led by Sir John Eliot Gardiner, the Monteverdi Choir and the Orchestre Révolutionnaire et Romantique have produced a truly unique recording of Beethoven's great *Missa solemnis*, Op. 123. Recorded live in 2012 at the Barbican Hall in London, this performance excites the listener by exploring the realm of tempi. It is no secret that Maestro Gardiner is a highly spirited conductor who often takes tempi to their

extremes, creating a new experience for the listener. This recording is certainly successful in that regard.

The drama of these tempi is clearly seen when one looks at the length of the recording. While famous conductors have created exceptional musical experiences of the work, none have approached the speed of this performance. The length of Gardiner's recording is significantly faster, almost ten minutes faster than its nearest competitor, the 1966 recording by Otto Klemperer. It is also almost two minutes faster than Gardiner's own 1990 performance. The Monteverdi Choir does a remarkable job with impeccable diction throughout this performance, especially when one considers the tempi. Masterfully balanced, the Orchestre Révolutionnaire et Romantique plays with exceptional sensitivity, never overbalancing the choir and adding to the dramatic power of this performance.

Also noteworthy is the element of dynamic unity in this recording. As in much of Beethoven's music, dynamic variance plays a large role in this dramatic masterpiece. Almost as though one simply turned up or down the volume on a sound system, this ensemble crescendos and diminuendos in perfect balance. The passion that is evident in Beethoven's composition of this work is beautifully captured in this inspiring performance. Sir John Eliot Gardiner's latest recording of Beethoven's *Missa solemnis* is a wonderful addition to the choral-orchestral lover's collection.

Kevin Dibble
Houghton, New York

Heinrich Schütz: Auferstehungshistorie

Dresdner Kammerchor

Hans-Christoph Rademann, conductor

The Sirius Viols

Instrumental Musica

Carus 83.256 (2014; 60')

The Dresdner Kammerchor, under the superb conductor Hans-Christoph Rademann, presents an excellent recording of *Auferstehungshistorie* [The Resurrection], SWV 50 and five other motets by Heinrich Schütz. The excellent CD notes by Dr. Oliver Geisler, translated into English by Elizabeth Robinson, provide the history of each of the works recorded. An added bonus is the listing of the names of each member of the choir and the instrumental ensembles along with a picture of the entire performing force on stage. The CD notes are extremely well done in every aspect, including English translations of each piece recorded. According to them, this recording is part of a seven-year project to record all of Schütz's music.

The title work of the recording actually features only a few choral movements, as is common in Schütz's larger works. It tells the story of Christ's Resurrection through the fine singing of the Evangelist, sung with great expression by Georg Poplutz, and each of the other biblical characters. While all of the soloists sing well, the blind soprano, Gerlinde Sämann, is perhaps the finest. Her voice is clear and extremely supple. It can be sweet or strong and is especially beautiful in melismatic passages. Baritone Felix Rumpf also does an admirable job singing the role of Jesus.

The period instruments, including various gambas, a lute, and trombones, are all played excellently and in fine Baroque style. Together with the opening and closing choruses, the many solo and ensemble sections cover a compilation of the Resurrection narrative from the four Gospels, with the words of the final chorus coming from I Corinthi-



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by
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Author of
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ans 15:57 and an added Easter call of "Victoria." Despite the rare instance when a trombone in the upper register briefly overpowers a soloist, the balance between instruments and singers is superb. The choral tone and balance are particularly appropriate and moving in the final movement.

Each of the other works recorded here have more work for the chorus and represent various periods of Schütz's life and use five-part choir (*Ich weiss, das mein Erlöser lebet* SWV 457), soloists and double mixed choir (*Christ ist erstanden* SWV 470), double chorus (*Cantate Domino canticum novum* SWV 463), five soloists and double choir (*Surrexit pastor bonus* SWV 469), and SSTB soloists and SSTB choir (*Es gingen zweene Menschen hinauf* SWV 444). Each is accompanied by bass continuo. *Christ ist erstanden* is a refashioning of a *Symphoniae sacrae* motet by Giovanni Gabrieli, Schütz's mentor. While there are some similarities of style between these works, each has its own unique flavor. They are all fine works done extremely well. If you are interested in the music of Heinrich Schütz, early Baroque music in general, want to learn more about proper Baroque singing style, or just want to hear some fine music for the Easter season, this recording is highly recommended.

Bob Chambers
Maryville, Tennessee

Heinrich Schütz: Lukaspassion and Die sieben Worte

Dresdner Kammerchor
Hans-Christoph Rademann, conductor
Carus 83.253 (2013; 71'06")

In recent years the notable Dresdner Kammerchor, led by founder/direc-

tor Hans-Christoph Rademann, have recorded five albums dedicated to the music of the important seventeenth-century composer Heinrich Schütz. This most recent recording brings to life two of Schütz's larger works that are less known to the choral community in general: *Lukaspassion* and *Die Sieben Worte*. *The Saint Luke Passion* makes up the largest portion of the recording, with long periods of recitative interspersed with declamations from the chorus. The entire piece is unaccompanied, which can make for a rather monotonous musical piece. This is often averted through the musicality of the singers, most particularly tenor Jan Kobow (Evangelist) and baritone Felix Rumpf (Jesus), upon whose shoulders the majority of the piece rests. Their treatment of the vast text is both efficient and beautifully interpreted.

Seven Last Words juxtaposes the musical style found in his motets and psalm settings with the narrative style associated with a *historie* and is accompanied throughout by strings and continuo. The interaction of vocalists and instrumentalists make for a very compelling presentation. Schütz's setting allows for variety as well, with several voices taking on the role of Evangelist at different times. Soprano Ulrike Hofbauer and basso Felix Schwandtke are particularly effective as the thieves on either side of the crucified Christ. Hofbauer also shines as the soloist in the motet *Erbaum dich mein*, featured between the two larger works on the recording.

The choral ensemble presents the choral portions of each piece with clear, resonant tones appropriate to, yet not restrained by, the style of the period. The lower-voiced singers are particularly well matched for the ensemble sound and have remarkably similar timbre, while the treble singers are more varied in sound

and style. In all, this album is a welcome addition to the series of Schütz recordings by the Dresdner Kammerchor and a must for all enthusiasts of seventeenth-century chamber music.

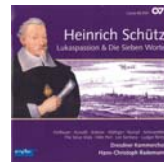
Michael Lister
Albany, New York

Louis Vierne, Jean Langlais: Messe solennelle

The Choir of Southwell Minster
Paul Hale, Director
Simon Hogan, Hilary Punnett, organists
Regent REGCD 425 (2013; 73'19")

This important disc contains not one but two *tour de force* settings of the *messe solennelle* by two of the most significant liturgical composers of the twentieth century: Louis Vierne and Jean Langlais. This recording features English organists making music of the highest caliber at a French cathedral on two Aristide Cavaille-Coll organs—a rare feat today! This disc follows the customary arrangements of large churches in France, where the choir and a smaller chamber-style organ was situated near or on the high altar and the large organ was located in the gallery at the west end of the church. This recording features the vast resources of the large instrument, while the smaller organ provides a more intimate accompaniment for the choir. Climaxes in the music are achieved when the choir and chamber organ are joined by the large gallery organ—truly a thrilling sound!

The Vierne *Messe solennelle* begins with mighty organ sounds that shift to soft and serene for the Kyrie, making the case for prayers to the Almighty for forgiveness. The Gloria begins and concludes with exuberant praise to God, while the middle section contrasts



moods and dynamics. The Sanctus begins with almost pleading restraint but quickly changes with rhythms that were heard in the opening of the *Messe*. The end searches for peace and rest and is extremely tranquil. The Langlais *Messe solennelle* is quite different in style from the Vierne. Langlais utilizes both modal and dissonant harmonies to accomplish his vision for the *Messe*. The Kyrie is a series of beginnings and stops and possesses an urgent choral sound. The Gloria begins with the chant and unaccompanied choral singing in a fugal style. The organ, pointed and direct, soon interrupts the choral singing. This section ends with a major chord, which makes for a satisfactory ending.

The Sanctus has declamatory, fugue-like choral statements interspersed with organ passages. Mysterious singing and playing dominate the Sanctus, with the exception of the ending when the Hosanna, complete with dramatic organ playing and singing, returns. The Agnus Dei is a piece of reserved emotion, until the exciting return of "dona nobis pacem," which concludes this section. The remainder of this disc includes two virtuosic organ pieces of the period: *Prélude, Adagio et Choral varié sur le theme du "Veni Creator,"* Opus 4 by Maurice Duruflé and *Te Deum, Op. 11* by Jeanne Demessieux.

The recording contains first-rate choral singing with refined and nuanced

sound. This reviewer was impressed with the color and the dynamic ranges of the choir and how they sounded at home with the acoustics of Sées Cathedral. The choral singing, focused and with rhythmic vitality, keeps the music moving forward. The choir, organs, and acoustics were perfectly matched for the task at hand. The combination of music composed for two organs and choir, coupled with the organs that would have performed them, makes this disc a must-have.

Steven R. Gibson
Franklin, Virginia

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Choral Reviews

Steven Grives, Editor <smgrives@gmail.com>

In this column: a review of *The Motet Book*, a significant repertoire resource for church choir directors.

The Motet Book

Zebulon M. Highben,
general editor (2013)
Robert Buckley Farlee and
Mark Weiler, editors

Varied voicings, a cappella and piano
Augsburg Fortress, ED018754, \$18.95
<http://store.augsburgfortress.org/store/product/17395/Augsburg-Motet-Book?c=285662>

The Motet Book (2013) is the latest companion edition to a collection of anthologies by Augsburg Fortress based in Minneapolis. The two previous publications are the *Chantry Choirbook* (2000) and *Bach for All Seasons* (1999). Like these earlier compilations, the present edition is assembled primarily as a liturgical-minded resource presenting choral works for the entire church year. And while church musicians will find great value in this collection by Highben, there is enough repertoire variety that directors in school settings will also find unique and quality pieces—ones that aren't necessarily in the front of the sheet music racks at retailers and convention exhibits. Many of these include lesser-known gems by great historical and contemporary composers, including Schütz, Haydn, Mozart, Distler, Randall Thompson, Kurt Nystedt, and Jean Berger. The collection also presents new works never before published.

The Motet Book contains thirty-six short works in English, Latin, German, and French. Nearly all of them set biblical prose or biblically inspired texts. Also included are a handful of settings that draw on psalm paraphrases. Optional English translations are provided for the Latin, German, and French pieces. While one would be strongly encouraged to perform these works in their original language when possible, the translations are very tastefully done and maintain the appropriate syllabic stresses when sung. Most of the works represented in this collection are works composed in the twentieth century. This is closely followed by several Renaissance settings, a lesser number of twenty-first-century works, and rounded out with some Baroque, Classical, and Romantic period selections. The difficulty level of the music in this anthology is wholly accessible for a small church choir with eight works for three mixed voices (SAT/B) and the remainder for SATB with minimal *divisi*. These include accompanied and unaccompanied selections all with keyboard reductions. The early music works in the collection are clean editions that appropriately lack the notational clutter one occasionally encounters in performance editions, leaving performance decisions up to the conductor. Similarly, the engraving and formatting is attractive and very easy to read.

Of particular note within the present collection is that each piece includes a well-written and concise paragraph description offering a mix of suggested performance notes and interesting historical information. The valuable appendix material includes a practical

lectionary index and contents sorted separately by topical index, text source, and hymn tune usage.

Like the previous two editions in the anthology, Highben's *Motet Book* is a highly recommended resource for church musicians and conductors in other settings looking to broaden their choirs' repertoire base.

Contents:

I Will Praise Thee, O Lord
Knut Nystedt

Who May Abide
Ronald A. Nelson

Stars in the Sky Proclaim
(*Die Himmel künden*)
Rudolf de Lassus

My Shepherd Is the Living Lord
Jeremiah Clarke

O Taste and See
Ralph Vaughan Williams

God Is Our Refuge
Wolfgang Amadeus Mozart

The Lord, the Almighty Monarch, Spake
Franz Josef Haydn

Through Every Age, Eternal God
Franz Josef Haydn

How Beautiful and Lovely
(*Wie sehr lieblich und schöne*)
Heinrich Schütz

Choral Reviews

Sing to the Lord a New Song
(*Singet dem Herrn ein neues Lied*)
Heinrich Schütz

All You That Dwell upon the Earth
(*Vous tous qui la terre habités*)
Claude le Jeune

Unto the Lord Lift Thankful Voices
Ryan Kelly

Not unto Us, O Lord
(*Non nobis, Domine*) anonymous,
attr: William Byrd

Teach Me, O Lord
Thomas Attwood

Blessed Be the Lord, My Rock
Abbie Betinis

The Eyes of All
Jean Berger

Arise, Shine
Randall Thompson

The Path of the Just
Randall Thompson

Our Father, Who in Heaven Art
William Billings

Come unto Me
Larry L. Fleming

Hosanna to the Son of David
(*Osanna filii David*)
Franz Schubert

The Children of the Hebrews
(*Pueri Hebraeorum*)
Franz Schubert

Then Mary Said to the Angel
(*Dixit Maria ad angelorum*)
Hans Leo Hassler

The Glory of the Father
Egil Hovland

God So Loved the World
John Goss

Bread of God, Bread of Life
Carolyn Jennings

They Follow Me
Leland Sateren

Peace I Leave with You
Walter L. Pelz

Christ Humbled Himself
(*Christus factus est*)
Giovanni Francesco Anerio

Blessed Are the Dead
Carl F. Schalk

Lord, for Thy Tender Mercy's Sake
Richard Farrant or John Hilton

Love One Another
Anne Krentz Organ

O Lord, Give Thy Holy Spirit
Thomas Tallis

Grant Peace, We Pray
(*Verleih uns Frieden*)
Hugo Distler

Almighty and Everlasting God
Orlando Gibbons

Called to Ventures
Robert Buckley Farlee

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Bach for All Seasons,
arr: Richard Erickson (1999),
Augsburg Fortress, ED003943, \$17.95

Chantry Choirbook, eds. Frank Stoldt,
Carol Carver, et al. (2000), Augsburg
Fortress, ED003871, \$20.95

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