

# **BENJAMIN BRITTEN'S *NOYE'S FLUDDE***

## An Intergenerational Experience for Church Music Programs



Joshua Hawkins Nannestad

Joshua Hawkins Nannestad is a doctoral student of choral conducting at Boston University. He teaches music to students aged five to eighty-five in central Massachusetts. <nannestad@gmail.com>

I certainly write music for human beings, directly and deliberately. I consider their voices, the range, the power, the subtlety, and the colour potentialities of them all. I consider the instruments they play, their most expressive and suitable individual sonorities, and where I may be said to have invented an instrument (such as the Slung Mugs of Noye's Fludde), I have borne in mind the pleasure the young performers will have in playing it. I also take note of the human



circumstances of music, of its environment and conventions. I believe, you see, in occasional music. Almost every piece of music I have ever written has been composed with a certain occasion in mind, usually for definite performers, and certainly always human ones.<sup>1</sup>

The Britten centennial year provides a little-needed excuse to program beloved works by the English master. No doubt huge-scale productions of *War Requiem* will be mounted, *Jubilate Deo in C* will resonate in church choir lofts, and *Rejoice in the Lamb* will continue to occupy conducting syllabi everywhere. One hopes that young singers will delight in *Old Abram Brown* at the same time that *The Ballad of Little Musgrave and Lady Barnard* inspires a new crop of young men in high school and college choirs. Each one of these works was an "occasional" piece, written for a specific event, ensemble, or venue

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(and sometimes all three). When he accepted the Aspen Prize in 1964 (Photo 1), Britten's speech detailed his process:

When I am asked to compose a work for an occasion, great or small, I want to know in some detail the conditions of the place where it will be performed, the size and acoustics, what instruments or singers will be available and suitable, the kind of people who will hear it, and what language they understand—and even sometimes the age of the listeners and performers.<sup>2</sup>

A lesser-known but strikingly original occasional work may see a renaissance in the United States, thanks to last year's quirky film *Moonrise Kingdom*. Director Wes Anderson uses the opera *Noye's Fludde* as both soundtrack and setting in his film, reflecting a musical experience of his youth. "My older brother and I were actually in a production of that when I was ten or eleven, and that music was something I have always remembered, and it made a very strong impression on me. It is the color of the movie in a way."<sup>3</sup>

At the Festival of Britain in 1951, the composer witnessed the revival of the medieval Chester Mystery Plays, which were biblical stories with decidedly secular bits of comic relief and obvious anachronisms, acted out by individual trade guilds on carts that were pulled around town. This fascinating community ritual motivated Britten to adapt the segment about Noah's ark to create a genre-blurring work—a one-act opera/pageant that is meant to be sung in a church, yet is not exactly church music—as a musical experience for scores of



Photo 1 - Benjamin Britten received the Robert O. Anderson Aspen Award in 1964.

English schoolchildren. It was premiered at Orford Church as part of his beloved Aldeburgh Festival in 1958. Although initial plans to record the opera for television did not materialize, new productions became a common musical experience of many English children. A 1963 article cited more than 100 performances per year.<sup>4</sup> By 1981 another critic declared, "It is a Britten work that has proved accessible to virtually any English community and as such has been given over and over again, becoming an institution like *Messiah*, and one that is arguably still more involving, and more personal."<sup>5</sup> This vital educational function did not diminish its substantial artistic merit, or the impact of witnessing the energy of children operating at a high

level with professional mentors. Michael Kennedy gives an apt summation of this most unusual audience experience:

The work is a masterpiece by any standard... in *Noye's Fludde*, which is easily his most lovable work, he makes an assault on the listener's emotions by inspired inventive imagery of the simplest kind, by the integration into the score of three of the finest and most evocative hymns of the Anglican tradition, and by the disarmingly touching blend of the amateur and the professional. Strong men have been known to weep unashamedly at the sound of the bugles [that] precede the animals' march and at the appearance of the rainbow, but let it not be thought that this is in any way a sentimental work. If our response tends to be sentimental, that is not Britten's fault... a work which may unhesitatingly be called sublime.<sup>6</sup>

This author does not claim that *Noye's Fludde* has lacked for American performances. After the American premiere was given at Union Theological Seminary, the opera found an early champion in Jack Langstaff, founder of the Revels organization. The Los Angeles Opera has given free public performances, and children's choir or university-sponsored performances can be found. The First Congregational Church of Greenwich, Connecticut has a splendid tradition of performing *Noye's Fludde* quadrennially. However, it never became a piece of core repertoire as in England. *Moonrise Kingdom* and the Britten centennial may encourage more frequent American performances, particularly as leaders of church music programs recognize the unique value of *Noye's Fludde*.

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## Scoring and Casting

The astounding creativity of Benjamin Britten is evident from the very first page, not the start of the score, but rather the description of performing forces. The orchestra contains a core of professional instrumentalists: piano four hands, organ, string quintet, timpani, bugle, and recorder. Except for the keyboardists, each instrumentalist also leads a section of children. These instruments, along with the handbell choir that appears in the closing moments, were present in typical English school life in 1958. The entire opera is scored in this master/apprentice model so that the professionals form a type of *concertino* group with a young *ripieno* section alongside them. Britten cleverly scores for their technical limitations. The *ripieno* violins, for example, are divided into three parts: the firsts do not go above third position, the seconds mostly remain in first position, and the thirds play largely on the open strings. Thus, Britten created an opportunity for even the youngest violinists who can successfully count measures, follow the leader, and sit still for the requisite time, to play in the ensemble of this opera.

This master/apprentice or teacher/student model carries through in the vocal casting, as well. Three professional adult roles (baritone, alto, and speaking) are complemented by scores of children as the animal pairs process in to "Kyrie Eleison" and out to "Alleluia." The self-imposed technical limitations exist for the young vocalists, too. The "Kyrie" contains only two pitches (Figure 1), and the antiphonal "Alleluia" has a narrow range (Figure 2). Both tunes are repeated exactly and extensively. The orchestra provides increasingly crafty harmonic and rhythmic variation. In between the professionals and the youngest children is a comic ensemble of older teen girls



**Figure 1.** Benjamin Britten, *Noye's Fludde*, "Kyrie eleison," rehearsal 36. Contains only two notes

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**Figure 2.** Benjamin Britten, *Noye's Fludde*, "Alleluia," two measures after rehearsal 108. This narrow-ranged melody is sung antiphonally by the animal chorus

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(Mrs. Noye's gossips) and six roles for what Britten once termed "professional children"<sup>8</sup> (Noye's children). Noye's three sons and their respective wives all sing treble, with an accommodation made for one tenor son, if necessary. They operate as soloists within a small ensemble framework, appearing one by one to add their tools to the construction and convincing the reticent Mrs. Noye to board the ark. Each leads a portion of the company when the opera ends with the glorious unspooling of an eight-part canon.

## Hymns as Structural Elements

That concluding canon is one of three hymns that the congregation and cast sing together. The blurring of sacred and secular extends to the spectators, who act as both opera audience and church congregation. In *Noye's Fludde*, Britten created an experience that was English to the core, taking its inspiration from medieval Chester, the central role of the sea, and the scoring for the instruments from English student life.

Therefore his choices of hymn tunes and texts also reflect the Victorian era, the Tudor era, and English translation of classical texts. Fortunately, these hymns are still relatively well known, and the tunes or texts appear in many current American hymnals: Southwell ("Lord Jesus, Think on Me"), Melita ("Eternal Father, Strong to Save"), and Tallis Canon ("The Spacious Firmament on High").

The hymns are architectonic pillars of the work, sung at the beginning, the ending, and the central moment of highest drama. Each hymn tune holds significant

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ertheless	Tom Campbell	C 6 files	edit
y You	Jim Kahike	Bb 6 files	edit
oom	Dave Briner	F 10 files	edit
Drinking Gourd / Lonesome Tra...	Bob Jones	Bb 8 files	edit

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influence over its third of the opera. Southwell's first phrase—an ascending minor third, returning via step—becomes a leitmotif signifying the impending doom of the flood, and it permeates the construction of the ark, the comic hesitation of Noye's wife, and the family's fearful prayers as the ark finally takes to the water (Figure 3).

Both Americans and Britons recognize Melita as the Navy Hymn, and Britten extrapolates its mild Victorian chromaticism within the key of C major to the entire storm sequence. His masterful storm passacaglia features a four-measure ground bass (low strings, piano, organ) that moves through all twelve tones of the scale but remains audibly in C (Figure 4).

The ground swells persistently and proceeds methodically over thirteen statements without alteration. Over the churning waters of the ground bass, Britten writes programmatic phrases for upper strings, piano, percussion,



Figure 3a. William Daman, *Southwell*, Hymn tune, Opening phrase. Ascending minor third becomes a leitmotif



Figure 3b. Benjamin Britten, *Noye's Fludde*, two measures before rehearsal 19. Minor third permeates construction and launching of the ark.

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Figure 4. Benjamin Britten, *Noye's Fludde*, "Storm," rehearsal 67. Ground Bass

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and recorders that evoke raindrops, waves of increasing intensity, wind, lightning, thunder, and flapping rigging. The fourteenth variation finally inverts the ground bass, shifting the repeated note from G to C in a passage labeled "the panic of the animals." At the apex of the storm, the cast breaks out into "Eternal Father, Strong to Save." The ground bass continues to swell until the third stanza of the hymn, when the orchestra suddenly falls silent. The congregation is accompanied by organ alone, with treble descant. The "churchiest" mo-

ment of the opera signals the survival of the storm. The ground bass returns and the elements of the storm reappear in reverse order, revealing a palindromic construction. As the storm recedes, however, the elements are weaker and less organized. Where they previously began and ended in time with the bass repetitions, they now peter out early as the upper strings play snatches of Melita and steal the ground bass line to play in inversion and augmentation. Britten created a dramatic, yet familiar storm experience. The beginning is more heav-

ily weighted with assembling elements, the fear and dread creating the illusory advance of rank after rank of a perfectly ordered storm. When God "bids the angry tumult cease," the retreating storm becomes fragmentary, disorderly, and far less worrisome. The menagerie is still afloat, though. First the raven and then the dove are sent to find dry land, and the petitions of Melita appear once more, hidden in the asymmetrical flying tune of the raven (Figure 5).

The young Benjamin Britten delighted in canons, and the mature composer

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constructed so many memorable ones: "This Little Babe" from *A Ceremony of Carols* and "Old Abram Brown" from *Friday Afternoons*. The famous tune Tallis Canon is the third hymn of *Noye's Fludde*. Four stanzas are presented in unison or two-voice canons, and the fifth invites the participation of the congregation in standard four-part harmonization. The sixth and final stanza finally utilizes the tune's potential, and the eight-part canon is accompanied by a magical texture: a gamelan-like stratification<sup>10</sup> with one colorful and polytonal measure repeated nineteen times. Instrumental lines of G Mixolydian and B<sup>b</sup> pentatonic gracefully and mysteriously counter the G-major canon. Thus, Britten achieves the difficult task of giving this unique work a fittingly singular ending (Figure 6).

## Creativity for Children

For it is futile to offer children music by which they are bored, or that makes them feel inadequate or frustrated, which may set them against music forever; and it is insulting to address anyone in a language that they do not understand.<sup>11</sup>

As should be evident by now, Britten was not writing down to his young performers, but embracing the challenge of writing music that was artistically satisfying to the listener and exciting to the young performers while not exceeding their technical limitations. Evidence of this craftsmanship is scattered throughout *Noye's Fludde*, with a subtlety that is further testimony to his skill. The percussion section includes an invented instrument known

as "slung mugs." Creating the row of suspended mugs in the properly pitched order harnesses the creativity of young percussionists. Striking the mugs in unison with the piano provides a raindrop effect. The animals are instructed to sing their "Kyries" in the character voice of their animals, with mice and birds squeaking in the higher octave. Throughout, the young singers' vocal lines are engagingly syncopated yet repetitive,

keeping the children's interest without causing them to struggle.

These minor, affecting touches are built on large-scale compositional decisions that take the same educational motivation. The scoring of the violins, detailed earlier, has long-term implications for key centers (e.g., when the third violins play on open strings for more than eighty measures during the building of the ark) (Figure 7). His



Figure 5a. John Dykes, *Melita*, Hymn tune, Third phrase.

Figure 5b. Benjamin Britten, *Noye's Fludde*, "Flight of the Raven," eight measures after rehearsal 97.

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The image shows a page of a musical score for Benjamin Britten's *Noye's Fludde*, specifically the "Recessional" section, two measures before rehearsal 118. The score is written in 4/4 time and features a variety of instruments and voices. The parts include:

- Bugles:** Two staves, with dynamics  $1. f$  and  $2. f$ .
- Rec. (Recorder):** Two staves, with trills and dynamics  $f$ .
- Timp. (Timpani):** One staff, with dynamics  $f$ .
- Slung Mugs:** One staff, with dynamics  $f$ .
- Perc. 1:** One staff, with dynamics  $Tri. ff$  and  $Cym. f$ .
- Perc. 2:** One staff, with dynamics  $f$ .
- Hand Bells:** One staff, with dynamics  $f$ .
- Pno. 1 (Piano 1):** Two staves, with dynamics  $f$ .
- Pno. 2 (Piano 2):** Two staves, with dynamics  $ff$ .
- Org. (Organ):** Three staves, with dynamics  $ff$ .
- Voices:** One staff, with dynamics  $Noye & Con ff$ .
- Vln. 1 & 2 (Violins 1 & 2):** Two staves, with dynamics  $ff$ .
- Vla. (Viola):** One staff, with dynamics  $ff$ .
- Vlc. Cb. (Violoncello & Contrabass):** One staff, with dynamics  $ff$ .
- Rip. Str. (Ripieno Strings):** Two staves, with dynamics  $ff$ .

Figure 6. Benjamin Britten, *Noye's Fludde*, "Recessional," two measures before rehearsal 118.

Orchestral ostinato underpins eight-voice canon

Here the animals, divided into their original groups, each group led by one of the children or Mrs. Noye walk slowly out in procession.

118

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Bugles:** Melodic line with a forte (*f*) dynamic.
- Rec. (Recessional):** Two staves of rhythmic accompaniment.
- Timp. (Timpani):** Bass clef, providing harmonic support.
- Slung Mugs:** Treble clef, rhythmic accompaniment.
- Perc. 1:** Includes Triangles (Tri.) and Cymbals (Cym.).
- Perc. 2:** Includes Bass Drum (B.D.) and Tam-Tam.
- Hand Bells:** Treble clef, rhythmic accompaniment.
- Pno. 1 (Piano 1):** Treble clef, harmonic accompaniment.
- Pno. 2 (Piano 2):** Bass clef, harmonic accompaniment.
- Org. (Organ):** Treble and Bass clefs, harmonic accompaniment.
- Voices:** Treble clef, with lyrics: "rea - son's ear SEM - Gp. 7 they all re - joice, Mrs. S - Gp. 6 And".
- Vln. 1 & 2 (Violins 1 & 2):** Treble clef, *Soli*.
- Vla. (Viola):** Bass clef, *Solo*.
- Vlc. (Violoncello):** Bass clef, *Soli*.
- Rip. Str. (Ripieno Strings):** Includes Violins 1, 2, & 3; Viola; Violoncello; and Contrabass (Cb.).

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favoring of repetitive forms (passacaglia, canon, theme and variations) could be making an allowance for the young instrumentalists trying to learn a great deal of music. The flutter-tongued recorder passage that depicts the departure of the dove—all 34 measures of it—is played backward for the dove's return, providing a memorable illustration of retrograde. Finally, and sneakily, the sublime "Alleluia" section flirts with the Lydian mode. However, the antiphonal melody uses only a few scale degrees,

reserving the difficult raised fourths for the professionals and more advanced child soloists.

## Other Performance Models

Britten created this sparkling work for a huge ensemble consisting of fourteen adult professionals and dozens or hundreds of children. At the premiere in Orford Church, the animal chorus alone numbered thirty-five pairs! Participants

came from a number of schools around the region, and Britten visited some to assist in their preparation. Britten and friends (partner Peter Pears, musical assistant Imogen Holst, and the stage director Colin Graham) gathered around the piano in his drawing room to make a demo record of the handwritten score for distribution to the classrooms, providing a charming forerunner of a now-standard practice.

Some contemporary organizations certainly do produce this opera to

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**19 a little more movement**

Timp. *p*

One player (wooden sticks)  
Tri.

Perc. Cym. *p*  
Tam-Tam *p*

Pno. 1

Pno. 2 *p*

Noye's Chldn. fludde.

Noye fludde. *mf* The bor - des he are now

**19 a little more movement**

Vln. 1 *pizz.* *p*

Vln. 2 *Soli* *p*

Vla. *Solo* *p*

Cb. *Solo* *p*

Vln. 1, 2, 3 *pizz.* *p*

Rip. Str. Vlc. 1 & Cb. (8vb) *pizz.* *p heavy*

Figure 7. Benjamin Britten, *Noye's Fludde*, rehearsal 19.

Ripieno Violins play open strings

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Britten's specifications: the students and teachers of a middle school, afterschool arts organization, or a summer camp can make effective use of the teacher/student model. Opera companies and community orchestras accomplish this work by bringing in a children's choir. However, most churches that could produce a company of sixty children are likely to have an even larger number of adults in the music ministry (greater than the three singers and eleven instrumentalists specified in the score, certainly). An average church that wished to undertake an intergenerational production would likely have too many adults and too few children.

The next section of this discussion is uncomfortable territory for some, and likely to uncover some philosophical differences. Could contemporary productions adapt Britten's scoring for their own purposes today? This seems like the same old question musicians often face: Can we sing Handel with a modern piano? How about this Bach cantata in English? However, a singular work such as *Noye's Fludde* has a few extra "wrinkles" that may sway some purists. We return to Britten's Aspen speech:

During the act of composition, one

is continually referring back to the conditions of performance...such questions occupy one's attention continuously, and certainly affect the stuff of the music, and in my experience are not only a restriction, but [also] a challenge, an inspiration. Music does not exist in a vacuum, it does not exist until it is performed, and performance imposes conditions. It is the easiest thing in the world to write a piece virtually or totally impossible to perform—but oddly enough that is not what I prefer to do; I prefer to study the conditions of performance and shape my music to them.<sup>12</sup>

But we shouldn't worry too much about the so-called 'permanent' value of our occasional music. A lot of it cannot make much sense after its first performance, and it is quite a good thing to please people, even if only for today. That is what we should aim at—pleasing people today as seriously as we can, and letting the future look after itself.<sup>13</sup>

These passages not only reflect his accepting of the challenge of technical limitations, but also a surprising "live in the moment" philosophy. Of course, this modern composer cared about his specific choices forever preserved in the score, but he also cared deeply that music lived in performance with an appropriate audience.

The experience will be that much more intense and rewarding if the circumstances correspond to what the composer intended. If the *Saint Matthew Passion* is performed on Good Friday, in a church, to a congregation of Christians; if the *Winterreise* is performed in a room, or in a small hall with truly intimate character to a circle of friends; if *Don Giovanni* is played to an audience [that] understands the texts and appreciates the musical allusions.

The further one departs from these circumstances, the less true and more diluted is the experience likely to be.<sup>14</sup>

Challenging examples, indeed, as such performances are probably a distinct minority for each of the works he cited! Each new production of *Noye's Fludde* is an alteration of Britten's original conditions. In the proper setting, can we not make extraordinary efforts to revive this work rather than settling for a children's musical of questionable value and limited mentoring opportunity?

What of Britten's orchestral parts for children? Imagine adult amateurs dusting off their seldom-used instruments and joining children in the *ripieno* sections. Does this circumstance raise more hackles than adding adults to the children's singing roles? When the purist in each of us objects, what is the root of the objection? Is it a slavish devotion to the printed score, a philosophical discomfort with allowing music for children to be stolen by adults, or merely a matter of vocal tone?

Looking at two other Britten works may be an instructive digression. *Saint Nicolas* is a cantata written a decade before *Noye's Fludde*, and the two works share the unusual traits of congregational hymns and scoring for young players, although the cantata's instrumentation is not as extensive or as stratified as the opera's. Britten wrote all of the parts with some technical limitations in mind, and while there is a professional core of strings and percussionist suggested, there is no *concertino/ripieno* structure.<sup>15</sup> The choral parts, too, were written for a large SATB choir of adolescent boys. An antiphonal SA ensemble, called the "gallery choir," was intended by Britten to be sung by girls.

American performances of *Saint Nicolas* by all or mostly adult perform-



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ers are common today. The gallery choir is sometimes sung by a children's choir, but not always. Laying aside the nagging worry that music written for English teenagers in the 1950s is now a worthy challenge for American adult choral societies. Few, if any, controversies are stirred by the lack of young players or singers.

The cantata is a lesser-known Britten work, so let us examine one of his most popular, *A Ceremony of Carols*.<sup>16</sup> This delightful composition for treble voices and harp has justly become a repertoire staple, even for medium-size church choirs. Britten had been working toward a harp concerto when, crossing the Atlantic in 1942, he wrote the *Ceremony* with adult women's voices in mind. It was premiered by women in 1942, but given again by a boys' choir in 1943. Britten expressed preference for the version with young singers, but it has become standard repertoire for both types of ensemble. This type of uncertainty would happen again with the solo alto part of his canticle *Abraham and Isaac*.<sup>17</sup>

So, one must decide, can a women's choir appropriately perform *Ceremony of Carols*? Should a mixed choir sing the SATB version that was created without Britten's apparent blessing?<sup>18</sup> For that matter, if harp is unavailable, is piano an acceptable substitute?

Most conductors will have found their defining line in the previous questions, motivated by individual blends of philosophy and pragmatism. Britten's Aspen speech leads one to believe that, were he to weigh in on this subject, he would first suggest the commission of a new work from a living composer. Failing that, however, his work with adaptations suits a specific need in this author's church: an intergenerational work that involves the entire musical community in an artful and satisfying musical experience.



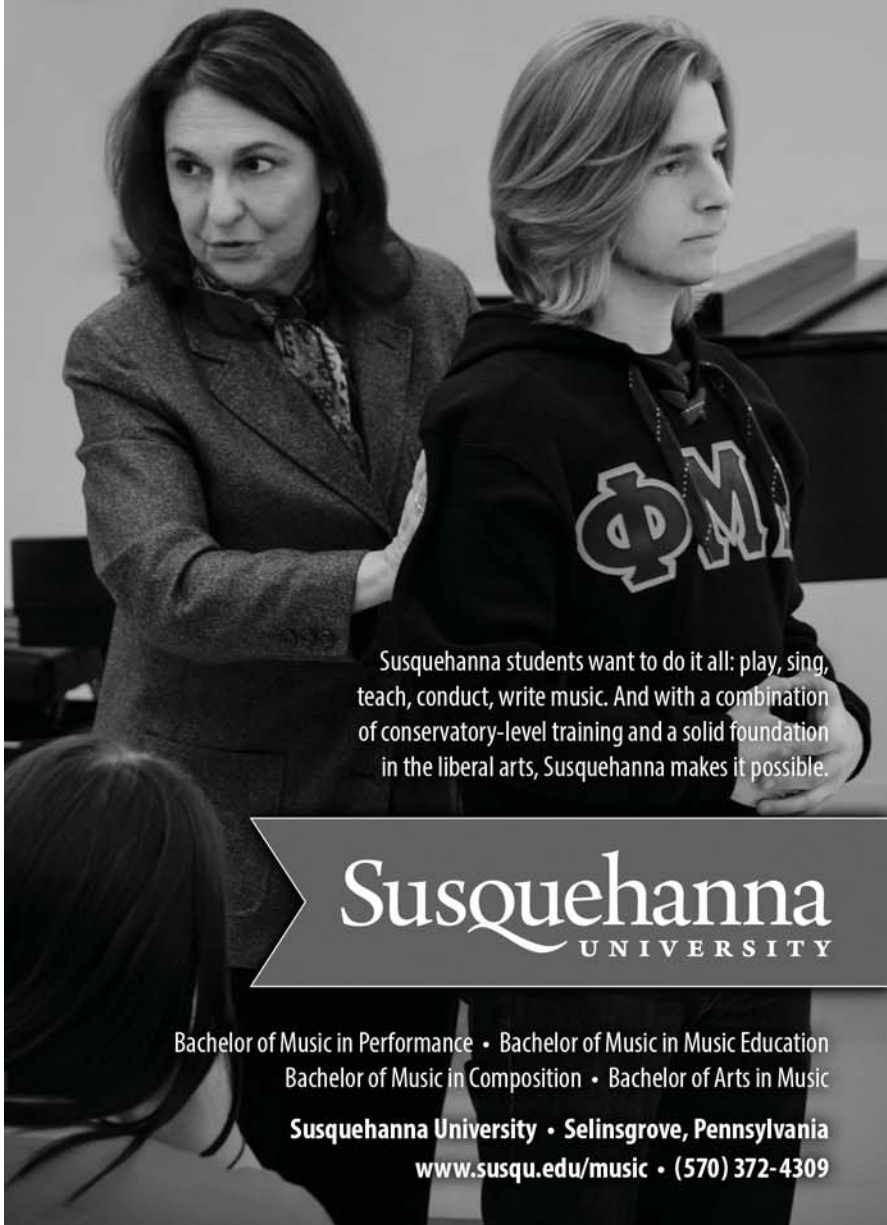
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## Possible Adaptations

The simplest and least intrusive route is to cast the animal chorus with both adults and children. Thus, the members of the adult choir have a defined role in this production. When, in addition, the orchestra parts are opened up to amateurs of all ages, the production is truly intergenerational.

Noye's children are also roles that may be adjusted. In fact, Britten had to make a quick change at the premiere. Remember that the sons and their

wives are written as trebles, with one tenor *ossia*. The roles are challenging but not insurmountable for young singers, provided the institution has six capable treble soloists. Many recent productions have substituted adults or changed voice teens in some or all of these roles. If women sing all six roles, including the sons, the soloists share the same vocal register throughout. If the sons are portrayed by men, they must transpose their parts into the lower octave. This latter option is, of course, more intrusive

to the ensemble sound, and directors must make their own choices carefully. Incidentally, the origin of Britten's *ossia* part for a tenor Jaffett is a familiar situation tinged with celebrity. The young singer chosen to play Jaffett began to experience a precipitous voice break, throwing his ability to play the role in doubt. Britten quickly made the necessary alterations, which remain in the score today, and Michael Crawford, later a Broadway star, retained his role in the premiere.<sup>19</sup>

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EMORY

# An Intergenerational Experience for Church Music Programs

The chorus of the gossips is specified in the front matter of the score as "older girls with strong voices, in their lower register; and chosen for their dramatic capabilities."<sup>20</sup> These are Mrs. Noye's friends, with whom she would rather drink and mock the others than board the ark. This ensemble can be a blessing to cast. Most church music directors have a few older adolescent singers who, although musically advanced, may hesitate to be involved in any program that seems to be "for kids" or "beneath them." The gossips are separate from the large ensemble; they may rehearse on their own, and they get to express scorn to the cast. Perfect! One intergenerational adaption is, if there are older female singers with mobility problems, they may join the girls as gossips and thus avoid the processional required of the animals.

## Conclusion

Efforts to provide appropriate education and worship opportunities for youth sometimes result in the stratification of the congregation. Events such as Youth Sunday and the children's musical, while creating an activity for a specific age group, relegate the other age groups to passive spectators. When Sunday school instruction is offered during adult worship, each group operates as a separate entity. *Noye's Fludde*, more than any other work in the narrow repertoire of one-act church opera, is a cooperative endeavor for musicians of every age and skill level along with congregants who can make offerings of dance, costume creation, and stage construction. An organ and a bell choir, essential to the sound world of the opera, are readily available in many churches. The memorization skills required of the cast are progressive: a large task for the profes-

sional roles, but only three hymns and two choral sections for the volunteers of the animal chorus. Its fifty-minute duration allows the work to be presented in the same time frame as worship. The opera is sung in English with the strangest medieval words mostly reserved for the soloists. It is not restricted to a particular season. The narrative is familiar enough to easily facilitate an ecumenical multi-church event. The church that can muster a performance of *Noye's Fludde* holds a key to a truly intergenerational experience.

## NOTES

- <sup>1</sup> Benjamin Britten, *On Receiving the First Aspen Award* (London: Faber and Faber, 1964), 10–11.
- <sup>2</sup> *Ibid.*, 12.
- <sup>3</sup> Britten-Pears Foundation, "Moonrise Kingdom," <<http://www.brittenpears.org/page.php?pageid=771>> (accessed Dec. 29, 2012).
- <sup>4</sup> John Andrewes, "The Composer as a Young Person's Guide," *Tempo* new series 66–67 (1963): 38.
- <sup>5</sup> Christopher Headington, *Britten* (London: Eyre Methuen, 1981), 119.
- <sup>6</sup> Michael Kennedy, *Britten* (Oxford: Oxford University Press, 1993), 201.
- <sup>7</sup> Britten, *Noye's Fludde*, op. 59 (London:

Boosey & Hawkes, 1958).

- <sup>8</sup> Philip Reed, Mervyn Cooke, and Donald Mitchell, ed., *Letters from a Life: The Selected Letters of Benjamin Britten, Volume Four* (Woodbridge, Suffolk: Boydell Press, 2008), 579–581.
- <sup>9</sup> John Bridcut, *Britten's Children* (London: Faber and Faber, 2006), 22–23.
- <sup>10</sup> Philip Ernst Rupprecht, "Tonal Stratification and Conflict in the Music of Benjamin Britten" (PhD diss., Yale University, 1993).
- <sup>11</sup> Britten, *Aspen Award*, 12.
- <sup>12</sup> *Ibid.*, 13.
- <sup>13</sup> *Ibid.*, 16.
- <sup>14</sup> *Ibid.*, 19.
- <sup>15</sup> Benjamin Britten, *Saint Nicolas*, Op. 42 (London: Boosey & Hawkes, 1949).
- <sup>16</sup> Britten, *A Ceremony of Carols*, op. 28 (London: Boosey & Hawkes, 1943).
- <sup>17</sup> Bridcut, *Britten's Children*, 211–213.
- <sup>18</sup> Dennis Shrock, *Choral Repertoire* (Oxford: Oxford University Press, 2009), 698.
- <sup>19</sup> Bridcut, *Britten's Children*, 236.
- <sup>20</sup> Britten, *Noye's Fludde*, front matter.



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