



Betty Bertaux

*A Conversation with Composer,  
Teacher and Conductor  
Betty Bertaux*

Mairee Pantzer

Betty Bertaux is a well-known composer of choral music for elementary, middle, and junior high school.

Mairee Pantzer was the artistic director of the Children's Chorus of Maryland for five years. She completed her MME (choral concentration) at the University of St. Thomas in May of 2011. [maireedee@gmail.com](mailto:maireedee@gmail.com)

## Introduction

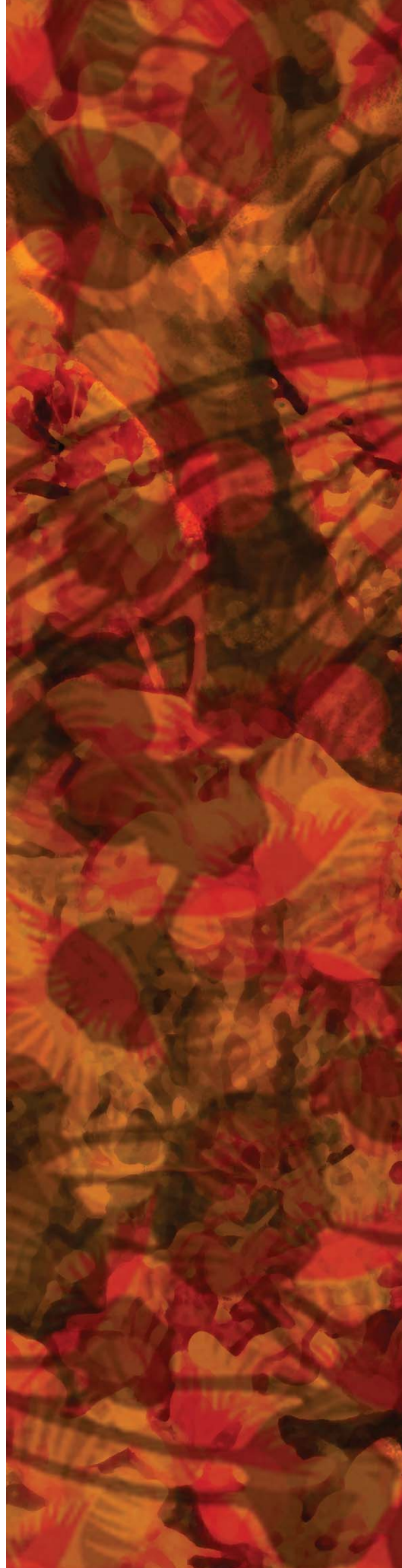
Known both nationally and internationally as a composer, Betty Bertaux has generously contributed to the fields of choral music and music education for thirty years. One of the many long-lasting gifts she has given to the profession is a wealth of distinctive choral literature—music that reflects the heart of an educator and a deeply expressive musician. In agreement with Kodály’s ideology that “only the best is good enough for a child,”<sup>1</sup> Bertaux has made significant contributions to age-appropriate, high-quality literature easily used to develop music literacy and part-singing without sacrificing ingenuity, beauty, or expression. She has gained a reputation for inventive instrumentation, imaginative word painting, and creative combinations of compositional devices. Frequently commissioned as a composer, Bertaux is also the editor of *The Betty Bertaux Series* published by Boosey & Hawkes (New York, NY) in which her works and those of other selected composers are featured.

## Bertaux’s Early Professional Years

Betty began composing

music for her students primarily out of necessity. A young elementary music educator in the 1960s, she found that the choral repertoire available for her students was severely limited. What was available was not ideal: much of it was either too difficult for students to read independently or too bland to provide musical enjoyment. Often, the music was written in inappropriate keys, included large leaps, and employed extensive ranges that were unsuitable for children’s voices. Many of the chosen texts were trite, undervaluing children’s capabilities to feel and communicate deep emotion. Overall, much of the repertoire was poorly crafted, and it lacked musical creativity and expression. Betty determined to compose choral literature that would meet the needs of her students both educationally and artistically.

During her graduate studies at Holy Names College in 1975–76, Betty was inspired by her teacher, Lois Choksy, to arrange American folk songs. Choksy reflected that there were very few suitable arrangements of American folk songs; many of the folk-song arrangements being used by teachers were Kodály’s arrangements of Hungarian folk songs sung with English translations.







# A Conversation with Composer, Teacher,

Betty recalled:

One day in class, after reading through one of the Kodály publications, Lois looked up at us and said, 'Someone should start making arrangements of American folk songs!' I took that as a personal challenge. I chose *Shady Grove*, because it was the first one that popped into my head, and it was one of my favorite tunes.<sup>2</sup>

The *Betty Bertaux Series* was birthed just six years later: Children's Chorus of Maryland (CCM) performed Betty's arrangement of *Who Killed Cock Robin?* at the Third OAKE Conference in Baltimore, and Michael Murray, from the publishing company Boosey & Hawkes, was in the audience. Elated with the arrangement, he encouraged her to send him everything she had. Betty remembers: "Murray realized the importance of providing good quality choral music for children,

which was very limited at that time. His mission for Boosey & Hawkes was to develop a treble series so he started with mine; he added materials from Mary Goetze. Several years later, Doreen Rao was gathering materials."

Studying Bertaux's repertoire, one will quickly realize that her musical style is difficult to classify. However, there are certain characteristics that are evident in all of her music:

- she exhibits significant strengths in writing for the child voice;
- she is led by the text;
- her approach to melody, rhythm, and harmony is well constructed;
- her notation is meticulous;
- her accompaniments are intentionally composed for either professional

players or, in contrast, student performers; and

- she continually seeks to keep things "fresh."

## Writing for the Child Voice

Repeatedly, Betty's colleagues have noted her unique ability to write well for children's voices. Amy Huggins, Director of the American Kodály Institute, noted: "Betty's knowledge of the child voice makes her treble choral music a valuable addition to the library of any children's choir."<sup>3</sup> Her repertoire showcases a depth of knowledge and years of experience working with young singers.

One of the ways this knowledge and experience is demonstrated is in her selection of appropriate ranges for children to sing. For example, most of her pieces do not exceed an F<sup>5</sup> and many of them have a *tessitura* that centers at an E<sup>5</sup>. Likewise, it is uncommon for her to extend the voice lower than a B<sup>3</sup>. Bertaux also carefully selects keys that lend themselves to healthy singing for children so the children are not forced to overextend their voices. Many of her pieces include almost identical ranges for all voice parts. Often noting the parts as Treble I and II, Betty guides teachers away from the tendency to prematurely label a child a "soprano" or an "alto."

Placing a high value on unison singing for children, Betty's repertoire includes at least nine unison pieces. She comments, "Unison singing feeds into what children do naturally. It begins early in childhood as children learn by imitating others."<sup>4</sup> Unison singing allows students to focus on developing many other facets of music-making such as performing complex rhythms, perfecting intonation, singing expressively, and following a conductor. Examples of pieces that feature unison singing include *He is Born*,<sup>5</sup> *Seasons*,<sup>6</sup> *Coulter's Candy*,<sup>7</sup> *Esa Noche Yo Baila*,<sup>8</sup> *This is the Truth*,<sup>9</sup> *Jesus Loves Me*,<sup>10</sup> *I Think of Rain*,<sup>11</sup> *Chatter with the Angels*,<sup>12</sup> and *Cornish Wassail*.<sup>13</sup> Moreover, many of her other pieces include large sections in unison.

## YOU. CULTURES. AUDIENCES. EXPERIENCES.



### CONNECT

Your choir with unforgettable venues, exciting destinations, and international cultures



### CONNECT

With Witte and together we will develop a custom-designed concert tour based on your performing and sightseeing goals



### CONNECT

With the leader in performance tours for over 35 years



Performance  
TOUR DIVISION

800-GO WITTE  
groups@wittetravel.com  
wittetours.com

# and Conductor Betty Bertaux

Bertaux's choral collection also includes a wealth of pieces suitable for students who are developing part-singing skills. She notes, "Linear parts (i.e., independent vocal lines) rather than homophonic harmonies, such as parallel thirds, are the most successful way to teach part-singing for children."<sup>14</sup> With pieces applicable to all stages of part-singing development, the series contains pieces that include *ostinati* patterns, canons, quodlibets (i.e., partner songs), counter-melodies, and unison songs with descant.

Melodic *ostinato* patterns are the simplest linear lines to perform because "they allow the child to develop the ability to concentrate on singing the same independent melody repeatedly against the melody while hearing how they fit harmonically. This lays the foundation for other types of easy independent, linear harmony such as imitation (i.e., easy canons and rounds) and partner songs or counter-melodies."<sup>15</sup> One of Bertaux's most famous arrangements, *S'Vivon*,<sup>16</sup> is a prime example of the use of this compositional technique, incorporating four voice parts. Additionally, many of her percussion parts consist of simple *ostinati* patterns, for example: *This is the Truth, Hine Ma Tov*,<sup>17</sup> *Esa Noche Yo Baila*, and *Chatter with the Angels*.

Performing canons and quodlibets are part of the part-singing skill sequence. Bertaux's repertoire includes six pieces with all or at least large sections of the piece set in canon; two of them are *Thank You for the World So Sweet*<sup>18</sup> and *Hine Ma Tov*. Bertaux's arrangement of *Ah Poor Bird* includes a canon and a partner song (*Beaux Yeux*).


Finally, counter-melodies and unison singing with descant are also represented in Bertaux's repertoire. *I Had a Little Nut Tree*, *Chatter with the Angels*, *Hine Ma Tov*, and *Who Killed Cock Robin?* include simple counter-melodies ideal for this stage of a child's vocal development. Her well-known arrangement, *To Music*,<sup>19</sup> includes a unison melody with a soaring soprano descant.

## Let the Words Be My Guide

One of Bertaux's most striking compositional traits is the importance she places

on text. This is evident in her extensive text painting—some of it overt, others rather subtle. Her repertoire provides examples

using musical idioms, expressive and dynamic markings, rests and changing time signatures, thick chords, and ascending melodic lines—



*Listen closely and  
you will hear the future*

Since its founding by Charles Hirt in 1946, the USC Thornton Department of Choral and Sacred Music has blazed a trail in choral music and conducting. Our faculty sets the global standard for choral conducting, literature and composition:

**Jo-Michael Scheibe**, clinician at more than 40 all-state festivals and president of the American Choral Directors Association

**Nick Strimple**, respected author and lecturer whose publications have transformed the study of 19th and 20th century choral literature

**Cristian Grases**, prominent international conductor, composer, and member of the International Federation for Choral Music board of directors

**Morten Lauridsen**, recipient of the 2007 National Medal of Arts and the country's most celebrated composer of choral music

**Donald Brinegar**, national and international performer as a tenor soloist, conductor, clinician, and master teacher.

**Mary Mattei**, choral voice specialist and member of the National Association of Teachers of Singing.



**Suzi Digby**, conductor and has performed in some of London's most prestigious concert venues. Her expertise is in great demand as a judge at choral festivals and competitions.

**Acclaimed Alumni**

- Jerry Blackstone
- Donald Brinegar
- William Dehning
- David Dickau
- Paul French
- Grant Gershon
- Lisa Graham
- William D. Hall
- Robert M. Istad
- Larry Kaptein
- Ronald Kean
- James Kim
- Iris Levine
- Leo Nestor
- Royce Salzman
- Ethan Sperry
- Ronald Staheli
- James Vail
- Dale Warland
- Mack Wilberg
- Hanan Yaqub

USC THORNTON  
SCHOOL OF MUSIC

Deadline for Admissions is December 1, 2011  
For More Information please contact Erin Winchester at 213-821-5756  
uschoral@usc.edu • www.usc.edu/music/go/acda





# A Conversation with Composer, Teacher,

anything to communicate the text effectively! Baltimore poet Mary Azrael sees examples of her word painting expertise in the set *Three Riddles*.

*Gone for Good*, the second riddle in the set, presents a poem about a skeleton! The first six lines of the poem are as follows:

Gone for good  
 He's left behind the fled cave  
 Empty cage,  
 Cold saddle,  
 Flutes and rattles,  
 Beads more beads.

With a twinkle in her eye, Betty paints the first three words of the riddle. She noted:

I enjoyed the joke I made for myself with the first three notes. 'Gone for good' is a statement that is so final! By using a perfect cadence, I-V-I (do-so-do) I illustrated not only an open 'skeleton-esque' introduction but also created a 'song' that illustrated the 'born, lived, died' thing with a beginning, middle, and end—all in three notes: short and sweet; here and gone<sup>20</sup> (Figure 1).

Continuing with text painting, Betty



**Figure 1.** Betty Bertaux, *Three Riddles*, "Gone for Good," mm. 1–2.

Gone for Good by Betty Bertaux, words by Mary Azrael  
 © Copyright 1985 by Boosey and Hawkes, Inc.  
 Reprinted by permission

depicted "empty cage" (i.e., rib cage) by interspersing the word "empty" with eighth rests and shortening it with *staccato* markings (Figure 2).

Azrael used the words "flutes and rattles" to refer to dangling hollow arms and legs. Betty then painted "flutes" with a figure commonly seen in flute music: ascending sixteenth-note parallel thirds (Figure 3).

Referring to the spinal column of the skeleton, "beads" is set with four descending entrances separated by eighth rests to represent each stacking vertebra. Betty then contrasts the texture and emphasizes the word "more" by incorporating a thick ho-



**Figure 2.** Betty Bertaux, *Three Riddles*, "Gone for Good," mm. 7–8.  
 Text-painting for "empty cage"

Gone for Good by Betty Bertaux, words by Mary Azrael  
 © Copyright 1985 by Boosey and Hawkes, Inc.  
 Reprinted by permission

mophonous four-voice chord. Finally, she stacks the pitches again using ascending individual entrances on the word "beads" (Figure 4).

## Movement and Modes

Bertaux's approach to rhythm is carefully considered. Several compositional characteristics repeatedly surface in her music: variety of rhythmic activity, thought-out meter selection, and employment of mixed meter. The first characteristic is best expressed in a phrase she often recounts: "When one part is moving the other one should be standing still!"<sup>21</sup> That is, when one part is sustained, the other one is rhythmically active and



**Figure 3.** Betty Bertaux, *Three Riddles*, "Gone for Good," mm. 11–12.  
 Text-painting for "flutes and rattles"

Gone for Good by Betty Bertaux, words by Mary Azrael  
 © Copyright 1985 by Boosey and Hawkes, Inc.  
 Reprinted by permission

## I'm Gonna Sing Here.

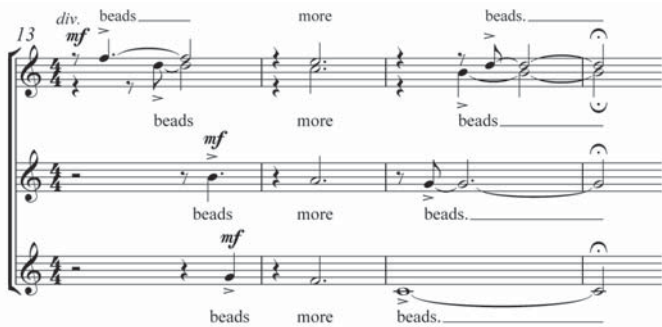
Imagine singing on the very stage once occupied by a great composer, or performing in the charming village where Mozart penned his first score. Our tour venues will inspire you. The appreciative audiences will ignite your very soul.

**CULTURAL TOUR**  
CONSULTANTS

All the world's a stage - Let us put your choir on it.  
[CulturalTourConsultants.com](http://CulturalTourConsultants.com) • Toll Free 866.499.3799



# and Conductor Betty Bertaux



**Figure 4.** Betty Bertaux, *Three Riddles*, “Gone for Good,” mm. 13 – 15.  
Text-painting for “flutes and rattles”

Gone for Good by Betty Bertaux, words by Mary Azrael  
© Copyright 1985 by Boosey and Hawkes, Inc.  
Reprinted by permission

vice versa. Used to create rhythmic variety, this technique also provides the music with compositional freshness.

Another distinctive trait is Bertaux’s conscientious approach to time signatures. She commented on the impact a time signature has on the performer:

There are many different ways to express the meter. You can’t just mark a tempo or a metronome mark. What it appears on the page impacts psychologically on the performer. Notation is limited. For example, the composer is faced with the question of whether to write something in 4/4 or 2/2 time signature. Most of the time, it is a very important decision! The 4/4 time signature appears slower—a more plod-like tempo; 2/2 is slow but light. While they might look similar on the page, they are not the same. If you write it in 4/4, it will look more like a march, for example. But if you write it in 2/2, it will look more elegant.<sup>22</sup>

As seen in Bertaux’s arrangements of *Personet Hodie*,<sup>23</sup> *Hine Ma Tov*, and *Wondrous Love*, she carefully considers which meter to use in order to communicate the mood of the piece.

Many of Bertaux’s compositions demon-

strate her propensity for changing the meter. Evident in her more advanced repertoire such as *Sing On!*, *This Old Man Variations*, and *The Web*, this tendency is also seen in her arrangements for young singers such as *Cock-a-doodle-doo!*, *I Had a Little Nut Tree*, and *I Think of Rain*, and many others. Bertaux commented:

Changing time signatures creates rhythmic interest and opens up more compositional options. It’s great not to feel locked into one meter. Just as an actor can extract different expressive meanings from a line, I enjoy doing a similar thing musically with meter and rhythm. I listen carefully to the text, how it is flowing or how it might flow if I read it. I come up with various ways to express it rhythmically, and then I decide on one. Other times I use a time signature change as a way to write out a fermata.<sup>24</sup>

Additionally, Betty frequently uses asymmetrical meters to create rhythmic interest as heard in *This Old Man Variations* and *Cock-a-doodle-doo!*

Harmonically, many of Bertaux’s pieces are modal. This characteristic is due to her extensive exposure to folk songs in her studies of Kodály methodology, in addition to her constant search for a fresh sound. *This*

*is the Truth* and *Drunken Sailor* are both arrangements of Dorian melodies; *An Apple with its Seeds* is a composition based on a

## Music at Augustana

**A distinguished history of music and the liberal arts**

**Scholarships for talented musicians of any major**

### Campus Auditions 2012

Honors Music Scholarship  
Weekend Feb 3-4

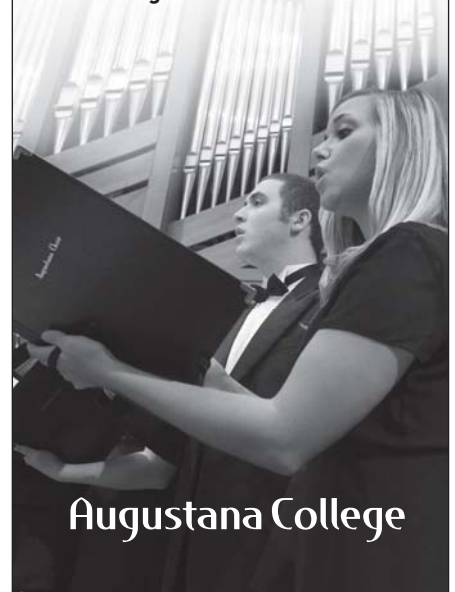
General Music Scholarships  
Jan. 14, Feb. 11, March 10

Carl B. Nelson Music Education  
Bonus Scholarships

**Augustana College  
Department of Music**

639 38th Street  
Rock Island, IL 61201-2296

**800.798.8100 x7233  
www.augustana.edu**



**Augustana College**



# A Conversation with Composer, Teacher,

Dorian scale, and, though the folk song is originally in natural minor, Bertaux's arrangement of *Shady Grove* includes two sections in which the harmonies draw from Dorian modality. *Seasons* and *The Web* are both modal compositions: Mixolydian and Lydian respectively.

## Accompaniment

Bertaux's accompaniments range from elementary to the advanced. In the program notes of *Gift of Song*, she comments, "The composer recommends using professional instrumentalists whenever possible"<sup>25</sup>—and she means it! An admirer of Benjamin Britten,

Bertaux reflects: "Britten wrote so well for children. He commented about his accompaniments in such works as *Friday Afternoons*, *Noye's Fludde*, and *The Golden Vanity*. He said that he kept the parts for the amateurs simple and left the challenging parts for the professionals."<sup>26</sup> Bertaux goes on to describe how this approach to accompaniment benefits the children.

Britten's approach fits well with my Kodály-inspired philosophy of exposing children to the very best in music to include the best in accompanists. Most of my accompaniments require professional players. This provides the children

an opportunity to experience the music by performing with master instrumentalists. How better to learn about the instruments as they are intended to be played than to hear them live as part of one's own performance?<sup>27</sup>

Through the years, Bertaux's repertoire has included a variety of challenging accompaniments. Her arrangement of *Ah Poor Bird* with complex rhythms and numerous chromatics includes demanding instrumental parts for flute and oboe. *The Gift of Song* requires a professional trumpet trio, and *Sing On!*, *The Web*, and *This Old Man Variations* call for a skilled pianist. *Esa Noche Yo Baila* and

## COME SING AT THE UNIVERSITY OF MARYLAND

*A World Class Voice Faculty*

CARMEN BALTHROP      MARTHA RANDALL  
DOMINIC COSSA      GRAN WILSON  
LINDA MABBS      DELORES ZIEGLER  
LEON MAJOR

EDWARD MACLARY  
*Director of Choral Activities*



UNIVERSITY OF MARYLAND CHAMBER SINGERS

## 2011 FLORILÈGE VOCAL DE TOURS

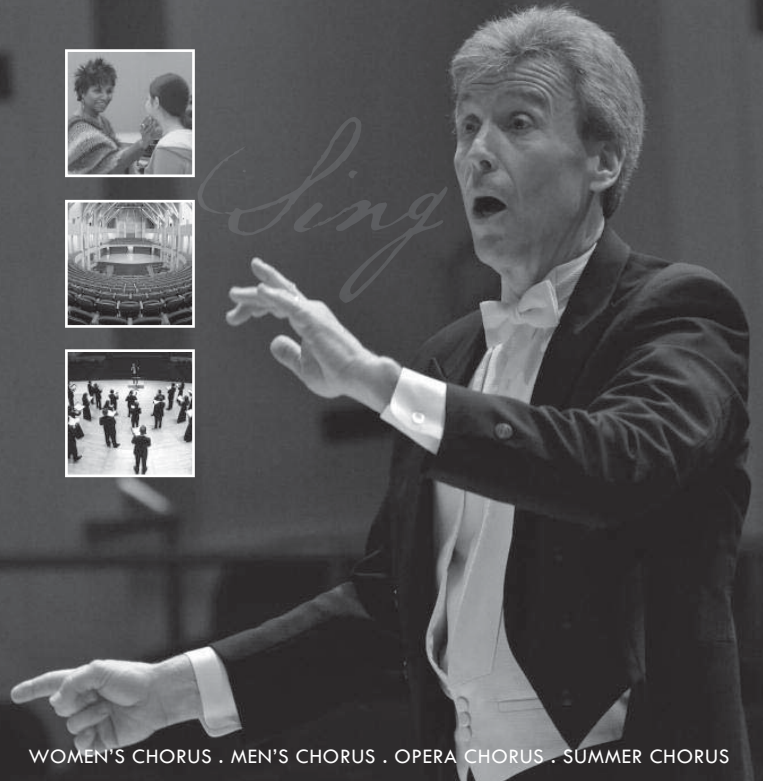
PREMIER PRIX – MIXED CHOIRS  
PRIX "RONSARD" – RENAISSANCE CHOIRS  
PRIX "CHEF DE CHOEUR" – EDWARD MACLARY

*The University of Maryland Chamber Singers triumphed in their summer tour of France with acclaimed concerts in Paris, Orléans, Nantes, Chartres and Monpazier in addition to their awards at one of Europe's most prestigious international competitions.*

UNIVERSITY CHORALE . CHAMBER SINGERS . CONCERT CHOIR



*Sing*



WOMEN'S CHORUS . MEN'S CHORUS . OPERA CHORUS . SUMMER CHORUS



DEGREE APPLICATIONS DUE NOVEMBER 1 . [www.music.umd.edu](http://www.music.umd.edu)

# and Conductor Betty Bertaux

*Song in the Imperative Mood* both feature lengthy instrumental sections.

In contrast, Bertaux's work is not limited only to professionals; she is also intentional about writing accompaniments that students can successfully perform. In pieces such as *Chatter with the Angels*, *I Had a Little Nut Tree*, *I'll Give My Love an Apple*, *This is the Truth*, and *Hine Ma Tov*, percussion parts were written with students in mind. A first grade student with exceptionally high rhythmic aptitude inspired the percussion part for *He is Born*. To highlight his rhythmic gift, Bertaux composed a simple *ostinato* part on the hand drum. Additionally, the violin and flute parts for the arrangement were composed for a seventh grade violinist and an eighth grade flute player.

## Notation

Another stylistic trait found in Bertaux's music is the thoroughness with which she notates the score. Dynamic and expression markings, time signatures, and certain textual elements are emphasized in order for her to communicate most effectively with the performer.

Dynamic markings are significant to the aural image she has of the music. For example, in the twenty-nine measures of *Unborn Baby*, Bertaux notated nineteen dynamic markings. Moreover, numerous dynamic markings pervade her most recent composition, *Sing On!* With over thirty-five *crescendi* marked in this four-minute piece, (she has given performers significant numbers of dynamic suggestions). The plethora of markings act as a guide to the performer, indicating how she would hope the piece would be performed.

Likewise, some of Bertaux's music demonstrates meticulous expressive markings. Wanting to communicate as effectively as possible with the performer, she hopes that each *staccato*, *legato*, *tenuto*, and phrase mark will act as a guide. She observed, "Music is about more than melody, rhythm, and harmony; just as plays are about more than words, art is about more than colors and shapes, and dance is about more than

movement. The expressive marks reflect how I heard the music and hoped it would be performed."<sup>28</sup>

Especially evident in her choice of time signatures, Bertaux's experience as a conductor has also largely influenced how she notates music. She commented,

Has being a conductor influenced how I compose? I would say that has probably been truer than the other. For example, if I have two or three or four options about how to compose two measures, looking at it as a conductor, I might ask, "How am I going to notate this so that a conductor is going to understand what I want to happen?" For example, I just finished a piece and I wrote the introduction in 7/4 meter. When it was performed, I realized that both the accompanist and the conductor, who were absolutely marvelous musicians, had a little bit of pause at the end of each measure. I asked, 'If I wrote this in three plus four as opposed to seven, would that be clearer?' and they both agreed that it would be clearer.<sup>29</sup>

## Keep it Fresh

One of Bertaux's aspirations as a composer is to uphold compositional innovation in a work. As she writes, she looks for ways to create the unexpected—to present something novel in order to continually keep the listener engaged. She likens her work to that of a hostess.

Within a composition, I want to give something fresh. Instead of putting all of the food on the table at once, I serve some courses. Let's have a little bite of this and then something else. This applies especially when it is a unison melody! How can I keep this moving and keep it fresh? How can I keep it from becoming weighed down?<sup>30</sup>

Bertaux encourages composers to employ musical elements that are not commonly used in children's choral music. "If you find that you are in a formulaic situation—one of your pieces sounds just like the next piece—I challenge you to be more creative. Don't be afraid of combining strange harmonies. Don't be afraid of mixed meters and



**Concept Tours**  
*A bridge to the world*

Great venues  
Concerts  
Festivals  
Joint concerts  
Culture  
Sightseeing

800-300-8841  
[www.concept-tours.com](http://www.concept-tours.com)





# A Conversation with Composer, Teacher,

unusual rhythms."<sup>31</sup>

She encourages young composers to develop their knowledge of theory so they will have the tools they need to solve compositional problems and keep the music interesting.

It is necessary to have theoretical knowledge when you run into compositional knotholes. And you're always going to run into knotholes, unless you want to do the same thing over and over. You have to have a balance of unity and variety. Too much variety and nobody is going to be able to follow a thing. Too much unity and the audience will go to sleep. You want to find ways to keep it fresh and invigorating and moving.<sup>32</sup>

## Summary

Bertaux has made significant contributions to the children's choral repertoire. Beginning when the field of children's choral music was rather bleak, over the past thirty years, Bertaux has provided choral conductors and music educators a wealth of folk-song arrangements and original compositions. Bertaux's repertoire demonstrates inventive instrumentation, creative word painting, and imaginative combinations of compositional techniques, and though her exact style is difficult to "pin down," we can affirm that, as former CCM teacher Emily Hines commented, "It's challenging and play-

ful with excellent choices of melodies and texts—just plain fun to learn!"<sup>33</sup>

## NOTES

- <sup>1</sup> Kodály, Zoltán. *The Selected Writings of Zoltán Kodály*, trans. Halapy, Lili and Macnicol, Fred. (New York: Boosey & Hawkes, 1974), 148.
- <sup>2</sup> Bertaux, Betty. E-mail interview, September 22, 2010.
- <sup>3</sup> Huggins, Amy. E-mail interview, September 23, 2010.
- <sup>4</sup> Bertaux, Betty. E-mail interview, January 30, 2011.
- <sup>5</sup> Bertaux, Betty. *He is Born* (New York: Boosey & Hawkes, 1998).
- <sup>6</sup> Bertaux, Betty. *Seasons* (New York: Boosey & Hawkes, 1996).
- <sup>7</sup> Bertaux, Betty. *Coulter's Candy* (New York: Boosey & Hawkes, 1988).
- <sup>8</sup> Bertaux, Betty. *Esa Noche Yo Baila* (Houston: Alliance, 2000).
- <sup>9</sup> Bertaux, Betty. *This is the Truth* (New York: Boosey & Hawkes, 1998).
- <sup>10</sup> Bertaux, Betty. *Jesus Loves Me* (New York: Boosey & Hawkes, 1992).
- <sup>11</sup> Bertaux, Betty. *I Think of Rain* (New York: Boosey & Hawkes, 1991).
- <sup>12</sup> Bertaux, Betty. *Chatter with the Angels* (New York: Boosey & Hawkes, 2008).
- <sup>13</sup> Bertaux, Betty. *Cornish Wassail* (New York: Boosey & Hawkes, 2008).
- <sup>14</sup> Bertaux, Betty. E-mail interview, January 30, 2011.
- <sup>15</sup> Bertaux, Betty. E-mail interview, January 30, 2011.
- <sup>16</sup> Bertaux, Betty. *S'Vivon* (New York: Boosey & Hawkes, 1985).
- <sup>17</sup> Bertaux, Betty. *Hine Ma Tov* (New York: Boosey & Hawkes, 2008).

<sup>18</sup> Bertaux, Betty. *Thank You for the World So Sweet* (New York: Boosey & Hawkes, 1992).

<sup>19</sup> Bertaux, Betty. *To Music* (New York: Boosey & Hawkes, 1989).

<sup>20</sup> Bertaux, Betty. E-mail interview, September 17, 2010.

<sup>21</sup> Betty learned this concept from Arthur Gottschalk, her counterpoint teacher at The Shepherd School of Music at Rice University.

<sup>22</sup> Bertaux, Betty. Interview with author; digital recording, Towson, Maryland, December 30, 2010.

<sup>23</sup> Bertaux, Betty. *Personet Hodie* (New York: Boosey & Hawkes, 2007).

<sup>24</sup> Bertaux, Betty. E-mail interview, January 7, 2011.

<sup>25</sup> Bertaux, Betty. *The Gift of Song* (New York: Boosey & Hawkes, 2001).

<sup>26</sup> Bertaux, Betty. E-mail interview, January 7, 2011.

<sup>27</sup> Ibid.

<sup>28</sup> Bertaux, Betty. E-mail interview, January 7, 2010.

<sup>29</sup> Mills, Melissa. "Betty Bertaux;" manuscript (2009), 2.

<sup>30</sup> Bertaux, Betty. Interview with author; digital recording, Timonium, Maryland, December 14, 2010.

<sup>31</sup> Mills, Melissa. "Betty Bertaux;" manuscript (2009), 1.

<sup>32</sup> Bertaux, Betty. Interview with author; Timonium, Maryland, December 14, 2010.

<sup>33</sup> Hines, Emily. E-mail interview, January 8, 2011.



## List of Works

Date	Title	Publisher	Voicing	Instrumentation
1980	<i>Drunken Sailor</i> (American Folk Song)	Boosey & Hawkes	5-pt Treble	A cappella
1980	<i>Rejoice, My Friends</i> (American Folk Song)	Boosey & Hawkes	3-pt Treble	Piano Flute
1981	<i>Shady Grove</i> (American Folk Song)	Boosey & Hawkes	3-pt Treble	A cappella
1981	<i>Who Killed Cock Robin?</i> (American Folk Song)	Boosey & Hawkes	SSA	Piano

# and Conductor Betty Bertaux

1981	<i>I Think of Rain</i>	Boosey & Hawkes	Unison	Piano
1981	<i>I Think of Rain</i>	Boosey & Hawkes	SSA	Piano
1981	<i>A Cloud</i>	Boosey & Hawkes	4-pt Treble	A cappella
1985	"Unborn Baby" (from <i>Three Riddles</i> )	Boosey & Hawkes	SSA	A cappella
1985	"Gone for Good" (from <i>Three Riddles</i> )	Boosey & Hawkes	SSA	A cappella
1985	"An Apple with Its Seeds" (from <i>Three Riddles</i> )	Boosey & Hawkes	4-pt Treble	A cappella
1985	<i>Pick a Bale of Cotton</i> (American Folk Song)	Boosey & Hawkes	2-pt Treble	Piano
1985	<i>Before Rain</i>	Boosey & Hawkes	3-pt Treble	A cappella
1987	<i>The May Day Carol</i> (English Folk Song)	Boosey & Hawkes	3-pt Treble	Piano
1987	<i>The Holly and the Ivy</i> (Christmas Carol)	Boosey & Hawkes	3-pt Treble	A cappella
1987	<i>Nachtlied</i> (Ludwig Van Beethoven)	Boosey & Hawkes	3-pt Treble	A cappella
1987	<i>Abbé Stadler</i> (Ludwig Van Beethoven)	Boosey & Hawkes	3-pt Treble	A cappella
1987	<i>I'll Give My Love an Apple</i>	Boosey & Hawkes	3-pt Treble	Finger Cymbals
1987	<i>Lullay, Lullow</i> (15th Century English Carol)	Boosey & Hawkes	2-pt Treble	A cappella
1987	<i>To Music</i>	Boosey & Hawkes	SSA	A cappella
1988	<i>I Had a Little Nut Tree</i> (English Folk Song)	Boosey & Hawkes	2-pt Treble	Piano, Triangle, Finger Cymbals
1988	<i>Coulter's Candy</i> (Scottish Folk Song)	Boosey & Hawkes	Unison Treble	Piano
1988	<i>Cock-a-doodle-doo!</i> (English Folk Song)	Boosey & Hawkes	2-pt Treble	Piano
1989	<i>To Music</i> (16th Century Melody)	Boosey & Hawkes	Unison & descant Opt. Strings	Piano
1991	"Now I Lay Me Down to Sleep" (from <i>Three Church Songs</i> )	Boosey & Hawkes	3-pt Treble	Piano, Opt. Instrumental
1992	"Jesus Loves Me" (from <i>Three Church Songs</i> )	Boosey & Hawkes	Unison Treble	Piano, Opt. Strings
1992	"Thank You for the World So Sweet" (from <i>Three Church Songs</i> )	Boosey & Hawkes	2-pt Treble	Piano, Opt. Instrumental
1993	<i>This Old Man Variations</i> (American Folk Song)	Boosey & Hawkes	3-pt Treble	Piano
1995	<i>Ah, Poor Bird/Beaux Yeux</i> (Traditional Round/French Round)	Boosey & Hawkes	2-pt Treble (div.)	Flute, Oboe
1995	<i>S'Vivon</i> (Hebrew Song)	Boosey & Hawkes	4-pt Treble	A cappella

(Continued on next page)



# A Conversation with Betty Bertaux

1996	<i>Blossoms</i>	Boosey & Hawkes	2-pt Treble	Piano
1996	<i>Seasons</i>	Boosey & Hawkes	Unison Treble	Piano
1998	<i>He Is Born</i> (French Carol)	Boosey & Hawkes	Unison Treble	Piano, Flute, Violin, Hand Drum
1998	<i>This is the Truth</i> (English Carol)	Boosey & Hawkes	Unison Treble	Piano, Percussion, Opt. Strings
2000	<i>Esa Noche Yo Baila</i> (17th Century Bolivian)	Alliance (Opt. 2-pt)	Unison Treble	2 Trumpets, Percussion, Guitar
2000	<i>The Web</i>	Boosey & Hawkes	2-pt Treble	Piano
2001	<i>The Gift of Song</i>	Boosey & Hawkes	3-pt Treble	Piano, 3 Trumpets, Opt. Orchestral
2001	<i>Komm Nun, Weinachlicher Geist</i> (Come Now, Christmas Spirit)	Boosey & Hawkes	3 or 4-pt Mixed	A cappella
2002	<i>All Things Bright and Beautiful</i> (English Melody)	Boosey & Hawkes	2-pt Treble	Piano or Organ
2003	<i>America the Beautiful</i> (Samuel A. Ward)	Boosey & Hawkes	Unison Treble Opt. 2-part	Piano, Opt. Orchestral
2005	<i>Song in the Imperative Mood</i>	Boosey & Hawkes	2-pt Treble	Piano, Clarinet, Bassoon
2005	<i>Wondrous Love</i> (Appalachian Folk Song)	Boosey & Hawkes	SSA	A Cappella
2007	<i>Personet Hodie</i> (14th Century German)	Boosey & Hawkes	Unison Treble Opt. 2-part	Piano, Flute, Hand bells, Tambourine, Triangle
2008	<i>Cornish Wassail</i> (English Carol)	Boosey & Hawkes	Unison Treble	Piano
2008	<i>Chatter with the Angels</i> (American Folk Song)	Boosey & Hawkes	Unison Treble Opt. 2-part	Piano, Sand blocks
2008	<i>Hine Ma Tov</i> (Israeli Folk Song)	Boosey & Hawkes	Unison Treble Opt. 2-part	Piano, Tambourine, Hand Drum, Finger Cymbals
2009	<i>Jubilate Deo</i> (Michael Praetorius)	Boosey & Hawkes	6-pt Treble	Flute, Horn, Cello, Harp or Piano, Percussion
2010	<i>Sing On!</i>	C. F. Peters	SSA or SATB	Piano

## In Production

	<i>How Far is it to Bethlehem</i>	Boosey & Hawkes	3-pt Treble	A cappella
	<i>Sing Me a Song</i>	Boosey & Hawkes	SSAB	A cappella
	<i>Nollaig</i> (Jennifer Barker)	Boosey & Hawkes	SA	Organ, Flute, Celtic Harp, Vibraphone, Percussion
	<i>Esa Noche Yo Baila</i> (17th Century Bolivian)	Boosey & Hawkes	Unison Treble (Opt. 2-pt)	2 Trumpets, Percussion, Guitar