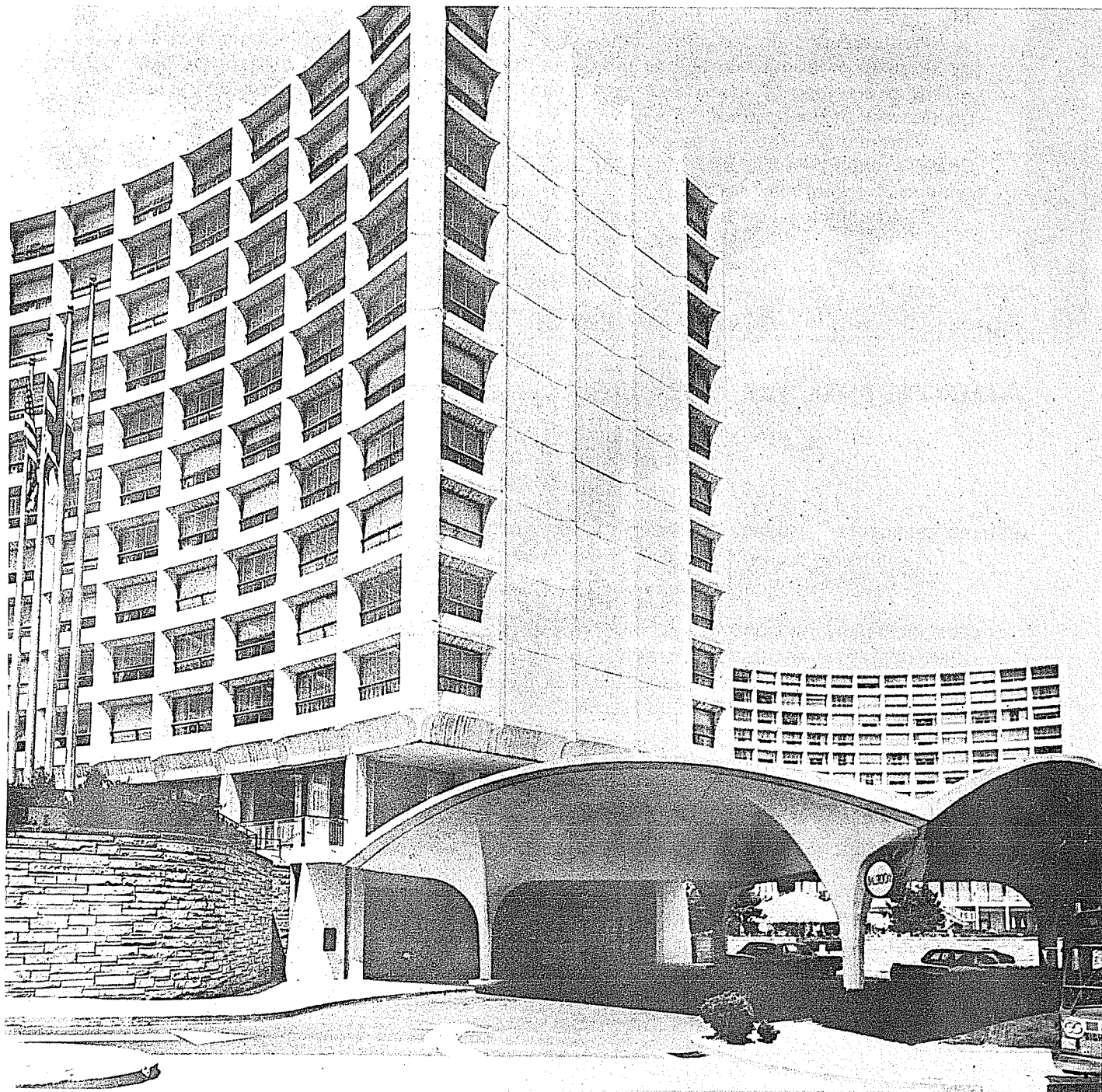


NOVEMBER-DECEMBER 1968

THE

# *Choral Journal*

Official Publication of the AMERICAN CHORAL DIRECTORS ASSOCIATION



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*for Mixed Chorus SSATB, a cappella*

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# CONSTITUTION & BYLAW REVISIONS

A ballot for your use to approve or disapprove proposed Constitution and Bylaw changes comes to you with this issue. To insure your right to secret vote, be sure to follow instructions given. Since only active members whose dues are paid for the current year are eligible to vote, we urge you to remit your current dues payment if you have neglected to do so prior to this time, following the method suggested on the ballot.

## CHANGE OF TITLES

Constitution Article III reads:

"There shall be seven classifications of members as follows: (1) Active, (2) Associate, (3) Industry Associate, (4) Institutional, (5) Contributing, (6) Life, and (7) Honorary Life."

**PROPOSED AMENDMENT:** (3) Replace "seven" with "eight" to read: There shall be eight classifications of members, and add as (8) Undergraduate or Student. This will also automatically add to the Bylaws, Article I, Section 8: *Undergraduate (or Student)*. Any high school or college student wishing to receive The Choral Journal and attend ACDA meetings by payment of the prescribed convention fee may become a Student member of ACDA with the submission of an Application Form marked "Student" and payment of dues as listed under Article II of the Bylaws. Such student memberships shall be submitted by an ACDA sponsor-teacher to whom Choral Journals and Membership cards will be forwarded for distribution as a group project. The student will be a non-voting member, ineligible for office except in a student capacity or in a local student chapter. Undergraduate students actively engaged as choral directors may become active members of ACDA.

Article V, Section 1 of the Constitution reads:

"The officers of the Association shall be as follows: President, First Vice President, Second Vice President and Secretary-Treasurer."

**PROPOSED AMENDMENT 1:** Change Second Vice President to read "President Elect" here and in all subsequent references in the Constitution and Bylaws.

**PROPOSED AMENDMENT 2:** Change First Vice President to read

"Vice President" here and in all subsequent references in the Constitution and Bylaws.

**Explanation:** Since the Second Vice President, by the Constitution, becomes President in case of disability or death of the incumbent, and by virtue of procedure in the organization has become the President-elect, it was deemed advisable to so designate the office and avoid further confusion during a national election. With the elimination of the term Second Vice President, the "first" becomes redundant and should be altered to read "Vice President".

Article IX, Advisory Council, Section 1 reads: There shall be an Advisory Council consisting of the Past Presidents of the Association.

## PROPOSED AMENDMENT:

Change Title to read, "Past Presidents Council"; change first sentence and all subsequent references to read: "There shall be a Past Presidents Council." Note: As stated in the article, the President may at his discretion appoint other members to the Council. It is felt, however, that the Past Presidents Council title is more appropriate and in line with other similar organizations.

Bylaws, Article II: Dues, Section 1 now reads:

"Annual dues for Active Members shall be six dollars (\$6.00), for Associate Members six dollars (\$6.00), for Industry Associate Members twenty-five dollars (\$25.00), for Institutional Members ten dollars (\$10.00).

**PROPOSED AMENDMENT (4):** "Annual dues for Active and Associate Members shall be ten dollars (\$10.00), for Student Members, three dollars (\$3.00), for Industry Associate Members twenty-five dollars (\$25.00) and for In-

stitutional Members fifteen dollars (\$15.00)."

**Explanation:** The increase in dues will permit the organization to pay its Executive Secretary a full-time salary for the first time in ten years; will allow more funds for operation and expansion of The Choral Journal and other publications, as well as participation in more choral events throughout the year. Primarily it will reflect in the needs of the states, who up to now, have received only \$1.00 per member from dues for operational expenses. The increase will allow a \$2.00 per member fund for each state and an additional \$1.00 refund, a total of \$3.00, for those affiliated states collecting their own dues. This refers, at present, to Southern California Vocal Association, Texas Choral Directors Association and the affiliated Ohio chapter. Dues notices will be sent by the National office with appropriate instructions as to where to send payments to allow those affiliated states to take advantage of this offer.

**PROPOSED ADDITION** to the Bylaws, Article XIV, Section 7:

"Election or appointment of state chairmen in all States shall be completed by the First of January prior to the National Convention. Should no election take place in a state, or effort made to elect a state chairman by January 1, the Division Chairman will be responsible for the appointment of a nominating committee and conducting the election from his office. Such action shall not include affiliated state chapters.

**Explanation:** It was deemed necessary by the Committee to move the date ahead to insure adequate time for Division Chairmen to act if needed and to avoid last minute delays in new printing for the organization following national elections. ❖

For anyone searching for Renaissance materials it is suggested to check through the 3 volumes for mixed voices and one volume for 3 equal voices of Renaissance motets edited by Rev. Eugene Lindusky, O.S.C., and published by **World Library of Sacred Music**, Cincinnati, Ohio. Volume 1 (ESA 674-8) contains works by Guerrero, Handl, Isaac, Lassus, Morales, Nanini, Viadana, Victoria and Weelkes. Vol. 2 (1250-8) contains Corsi, Dressler, Esquivel, Hassler, Palestrina and Victoria; and Vol. 3 (1635-8) has Hassler, Kerle, Lassus, Lobo, Morales, Palestrina, Rabello, and Tye. All are \$1.50 and have excellent English settings only of the original Latin text. Aichinger, Castro, Certon, Monteverdi and Sweelinck are among those covered in the volume for 3 equal voices (1249-8) at \$2.00.

# From the Editor

Your Constitution and Bylaws revision ballot is enclosed in this issue of The Choral Journal. Please vote and return to this office according to instructions on the ballot. Our regular auditor firm will receive, count and certify results. Since only bona fide (paid) members of ACDA may vote, we hope that you will include this year's dues if you have not already done so. While payments have been coming in exceptionally well, there are still many who have not paid and they are urged to do so, to be certain all votes on these changes are counted.

This issue carries the program of Eastern ACDA events before and during MENC at Washington, D.C. January 30-February 2 to allow each of you sufficient time to make plans and reservations. If you plan to attend the rehearsal with Paul Calloway at the National Cathedral, be sure to send in your space reservation to Vito Mason, American University, Massachusetts and Nebraska Aves., NW, Washington, D.C. 20016 as soon as possible. The \$1.00 bus fare will be payable at the convention.

While the January-February issue will carry further announcements of the Eastern convention, it will be devoted primarily to ACDA and MENC conventions in the Southwestern, Northwestern and Western Divisions. The March-April issue will carry complete programs for Western, Southern and North Central Divisions, although each of the issues will carry stories for all of the meetings. The May-June issue will bring final reports of all conventions as well as other official reports and business and will arrive prior to the end of May to catch most teachers before they leave for summer study or vacation. The July-August issue will be printed at the regular time but will not be mailed until the last of August to reach you when school starts

again to avoid temporary summer addresses. If you change your address at any time, be sure to let us know at once so we can keep The Journal coming to you.

To all contributors, advertisers, officers and readers we request that deadlines for Journal copy be maintained from now on. Because of our leniency in allowing late copy to be inserted in each issue, we have been unavoidably delayed in getting The Journal to you. From now on, each issue will maintain deadlines as listed with no exception. If you have material or copy for The Journal, be certain that it reaches us one month prior to the first month listed on the cover: Dec. 1 for the January-February issue; February 1 for the March-April issue, and so on. Final deadline for camera ready repro proofs and official copy which must run is the 15th of that same month. If you maintain those dates we can have everything at the printers to bring The Journal out on time and we insist on keeping to the deadlines from now on.

It is our hope that during the ensuing two years, that personal contacts between the National, Divisional, and State officers be increased for better understanding and communications. It is obvious that finances do not permit all National officers to visit all divisional meetings during the interim year and there will be some state chairmen unable to attend the National convention slated for Chicago in 1970. Whenever possible all national officers are making it a point to contact state officers and members at workshops, festivals or meetings. We had a fine visit with George E. Wilson of Wilmington, state chairman for Ohio, at a recent workshop at the College-Conservatory, University of Cincinnati, sponsored by District XII of OMEA and also met many new and former friends. If each makes an effort, ACDA can remain as closely knit a fraternal group as it has been since its first national meeting in Atlantic City.

To each ACDA member, advertiser, Industry and Institutional member, and

reader comes warmest wishes for a blessed Yuletide of song and harmony from the National officers, Divisional Chairmen, State Presidents and Chairmen, your Executive Secretary and Editor, ACDA secretary Phyllis Newberger, Choral Journal secretary Jane Augram, office helper Dorothy Leininger, and the printers. ❊



HARRY ROBERT WILSON

ACDA members deeply regret the death of one of its founding charter members and early officer, Harry Robert Wilson, in New York City on September 24, 1968. A member of the Board of Directors for ACDA during its first four years, Harry has been a member of the Advisory Council since 1964. A pioneer in American music education, Wilson was appointed professor of music education in charge of vocal and choral activities at Teachers College, Columbia University in 1937 after five years in charge of music at Columbia's New College. In 1958 he became head of music and music education departments at Teachers College, retiring from that post in 1966 as Professor Emeritus.

Born in Salina, Kansas on May 18, 1901, Wilson earned the B.S. degree at Manhattan, Kansas, State College in 1922 with further M.A. and Ed. D. degrees from Columbia University. Activities included professional appearance as a singer and conductor, public school music administration at Eureka, Kansas and Hastings, New York and fellowships in composition and conducting at Juilliard School of Music. A prolific writer, his publications include "Choral Arranging," "Music in the High School," "Sing a Song at Sight" and "Artistic Choral Singing." He has arranged and edited more than 25 song collections and published over 250 original compositions and arrangements.

Always active in Phi Mu Alpha Sinfonia, Wilson served as Province Governor, Executive Committeeman and as National President from 1964 to 1967. He was National First Vice President and President of Sinfonia Foundation at the time of his death.

Always an ardent member of ACDA, Wilson was internationally known for his choral writing and conducting as well as his genial personality which brought him a host of lifelong friends. A memorial service was held October 9 at Teachers College and a scholarship fund has been initiated there in his name.

## Two New Choral Collections

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THE

# Choral Journal



Official Publication of the American Choral Directors Association

An affiliate organization of the Music Educators National Conference, 1201 16th Street Northwest, Washington, D.C. 20036

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R. WAYNE HUGOBOOM, Managing Editor

Volume IX, Number 3

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The Washington Hilton Hotel where ACDA-MENC Eastern Division Conference will be held January 30 through February 1, 1969.

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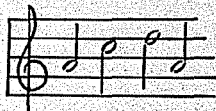
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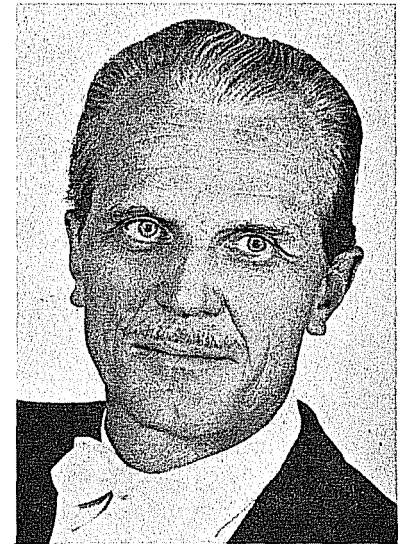


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# President's Message



What is ACDA? How are convention programs planned and by whom?

Although the first question is answered very well in the official "Bulletin of Information" and the answer to the second seems at least partially obvious, it occurs to me from frequent inquiries that some further words might be written on these topics.

ACDA is an organization that emphasizes the performing aspects of choral music. This in no way precludes interest in other areas of music or music education but does define the field of concentration. In convention programs, research and publication, it is our purpose to discover and present interesting and helpful information to directors working at all levels in both learning institutions and churches.

The need for an organization working in this specific field of study is evident by the rapid growth of ACDA.

As a matter of organization, the National Officers are responsible for planning the National Biennial Convention, publication of *The Journal* and providing for continuity of elected officers and for holding conventions at the Division and State level.

While the National Office stands ready to assist the state organizations in their activities, it is felt that these can be best planned by the state leaders themselves to take care of the needs of the state membership.

State Chairmen are urged, therefore, to take the initiative for developing activities best suited to their area situation and members are requested to let these chairmen know what would be most helpful and interesting to them!

There is great variety and flexibility in both content and meeting time of state units and this has been found advantageous. Some states have further subdivided into districts with excellent results for increased participation and the presentation of additional practical sessions for special needs.

Division Conventions planned by the Division Chairmen have most successfully utilized the format of a one day series of concentrated sessions on some broad topic of choral music.

It has been found that much more is accomplished by continuous sessions on one main theme than by individual meetings held in alternation with other programs and activities over a period of several days.

Division Conventions usually are somewhat broader in scope to provide for a wider range of interest than is often present at state meetings. Frequently, however, segments of these Division Conventions have been successfully repeated at state meetings to provide a wider dissemination of ideas and information.

Programs for the National Convention are characterized by presenting some "larger concept" of choral performance to lead the way for closer and perhaps more practical later examination at both the Division and State Conventions.

Elsewhere in *The Journal*, program plans for Division Conventions are described. You will find these articles most interesting.

On the "national scene" a fascinating and thought provoking article by Second Vice President Charles Hirt is published. "The Sound of Things To Come" is somewhat of a forecast of the theme for the National Convention of 1970 in Chicago. Other articles preparing for the important topics to be considered at the National Convention will appear regularly in *The Journal*. You will not want to miss any of these.

In the meantime, be active in your organization: the greater your participation in ACDA projects, the greater will be your benefit. Attend the State and Division Conventions this year and profit from the sessions prepared for you. We owe a great deal to the State and Division Chairmen for their work and thought in planning meaningful and stimulating convention programs!

## NEW JERSEY ACDA HOLDS VOCAL-CHORAL CONTINUUM

New Jersey Chapter of the American Choral Directors Association, Chester L. Cable, chairman, held a highly successful workshop titled *The Vocal-Choral Continuum* at the John F. Kennedy High School, Willingboro, New Jersey on October 5. The meeting, attended by a large number of directors, employed a multi-choir demonstration format with audience participation.

The demonstrations were united by the concept that to graphically and dramatically illustrate the continuum the various levels of physical vocal development must be available simultaneously. Therefore, in each of the program segments which illustrated tone quality, blend and balance and performance techniques, an ensemble of elementary, junior high, high school and college students and clinicians were on stage.

The section on tone quality, for example, faced the problems of timbre and each director set forth his or her personal philosophy with no attempt at favoring a particular school of thought. The demonstration ended with the audience questioning the clinicians to allow them to further explain or demonstrate a particular point of interest.

Robert E. Page and the Temple University Concert Choir presented the last portion of the program to summarize the day's events. Each of the many facets of tone quality and other areas touched upon during the previous demonstrations were further clarified by Mr. Page and the choir. It was interesting to note that the Temple Choir, as Mr. Page commented, has basically the same problems as each of the other groups that participated in the program.

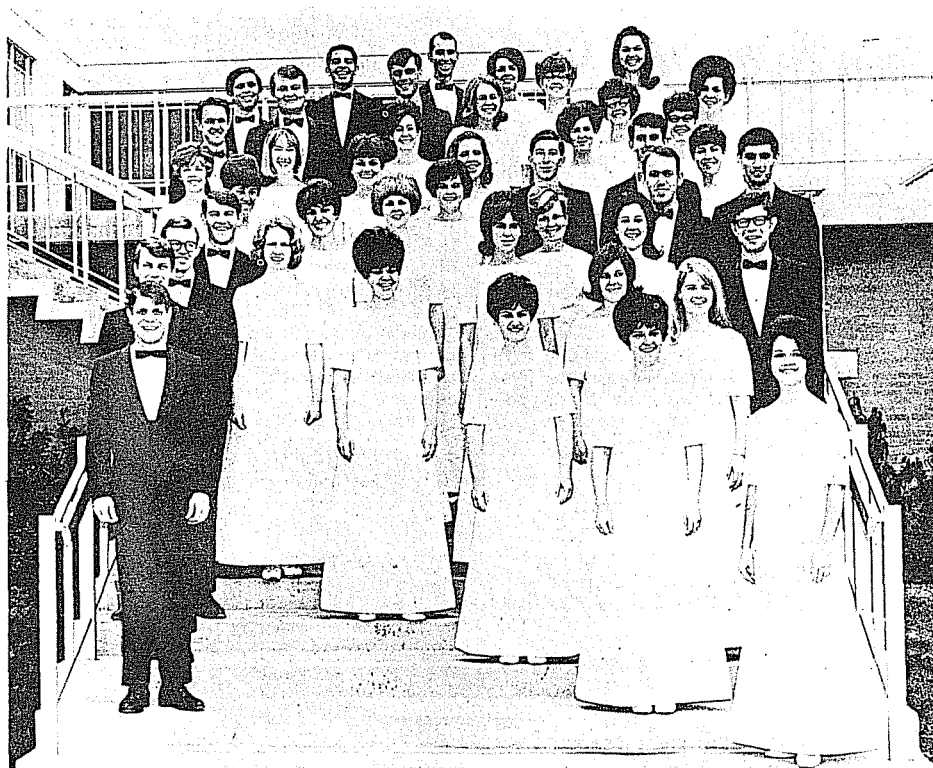
The first and last segments of the program were video-taped and will be made into 16mm film for the use of members and other interested parties. The film can be secured for about one third the cost of videotape which is a boon to low cost recording of events such as this one.

Noted in the program was a universal concern for the work done by the elementary music teachers. It was mentioned that more attention and credit be given to these people who develop music from its embryonic stage and that greater efforts should be made by all music directors to encourage the elementary music teacher to participate in professional and social music activities.

Plans were initiated for another workshop, possibly before the end of the year. Many enthusiastic volunteers prompted this action.

Participating directors who acted as clinicians were: Clarence Miller, Glassboro State College; George Hansler, Jersey City State College; Louis Hooker, Fairleigh Dickinson University; Ernest Brahm, Steinert High School; Florian Douglas, Clearview Regional High School; William Trego, Princeton High School; Michael Button, Washington Township High School; Anna Deeche, Piscataway Elementary School; Patrician Reilly and Claudia von Canon, Glassboro State College.

Be sure to notify us  
if you have any  
CHANGE OF ADDRESS



Brigham Young University  
A Cappella Choir

Climaxing a highly successful tour which included France, Switzerland, Italy, Germany, Holland, England, and Ireland, the Brigham Young University A Cappella Choir, Provo Utah, triumphed over seventeen other top-ranking organizations from Europe and the United States in winning the Mixed Choir competition at the International Eisteddfod in Llan-gollen, Wales in July. Second place was

won by the Bratislava, Czechoslovakia Teachers' Choir, and third place by Occidental College Choir, Los Angeles, California. This is one of the most coveted prizes in the entire realm of choral competition and carries with it, in addition to a magnificent bronze trophy, a cash prize of 250 British pounds. It was the first European trip for the Brigham Young University group, although they have toured extensively in the United States and southern Canada, and were featured at the Music Educators' National Conference in Kansas City in the spring of 1966.

## Letter to the Editor

Mr. Larry A. Christiansen's article on 20th Century Choral Composition in the July-August Choral Journal was a little unnecessary.

Choral directors in America are fully aware of the compositional techniques and performance problems inherent in 20th century choral music. This needs no further emphasis. It seems that Mr. Christiansen is evading the question — What can we as music educators do to better equip our choirs to perform this 20th century music.

Mr. Christiansen also uses the term "Atonal". This refers to "lack of tone" as defined in Webster's dictionary. Certainly our music of today does not lack tone. A better definition for this 20th century music would seem to be "music lacking a tonal center" or even better "music containing shifting tonal centers".

No one will argue the fact that this 20th century music is difficult to perform; however, a solution is needed — not an explanation.

Thank you,  
MEL IVEY  
Loyola University



DR. RALPH WOODWARD  
Brigham Young U., Provo Utah

# Open Letter to ACDA

The following letter recently received from Viet Nam is self explanatory and we hope some of our members will respond to this plea for materials. Paul Engelstad resigned his position as conductor of the McMurry College Chanters last August to accept the challenging opportunity to serve his country as Entertainment Director in Viet Nam. His assignment is the difficult task of building an entertainment program for the U.S. Army, Navy and Marines as well as Free World Forces, in the Mekong Delta portion of South Viet Nam. Readers will

remember Paul for his articles in The Journal: "C-Day! Are You Ready?" and "Booking That Tour."

Dear Colleagues and Fellow Members of ACDA:

With Christmas just around the corner I am writing this letter to invite you and your Choir to share their Christmas music with the soldiers in Viet Nam through the media of tape. The tapes can be sent direct to me and will then be distributed to the many Chaplains through the office of Chief of Chaplains, USARV. After Christmas the tapes would become the property of Special Services and could be used at other Christmases and in other countries.

There is a dire need for this sort of

entertainment, and it has not been done before. As you can well imagine, the morale of all service men and women reaches its lowest ebb at that time of the year when all is mirth and merriment back home. This is particularly true in the Mekong Delta — the hottest spot in Viet Nam, both action-wise and weather-wise. Because of the terrain so many units are located in remote areas that are accessible only by "chopper" and usually visited once or twice a week! Can Tho is the "hub" of the Delta, and this entire area, south of Saigon, is my responsibility, entertainment-wise.

I am sure that your fine Choir would be proud to know that their singing is thrilling countless listeners in this foreign land at a time when they themselves are home enjoying the season of Christmas with their families and loved ones. In effect, your Choir would be singing in Viet Nam!

If your reaction to this invitation is favorable, it has been suggested by the Chief of Chaplains, USARV, that the recordings be placed on a 5-inch reel and recorded monaurally at 3 3/4 ips. Reason: Most of the units will be hearing the music played on a small portable tape recorder which most Chaplains carry with them when they visit isolated units. However, if you would also include a 7-inch stereo, at either 7 1/2 or 3 3/4 ips, I would distribute it to the Service Clubs where more elaborate equipment is available. These Clubs are under the direct supervision of Special Services.

There is no restriction as to what your program would or should include. I would leave that entirely up to you. Just remember, these men are so saturated with rock 'n roll that given an opportunity to hear fine music would be like a ray of sunshine after a rain. In each instance you and your Choir would receive full and complete credit; and at the conclusion of the season you would receive letters of appreciation from either the Chaplain, Unit Commander, or myself.

Please give this invitation every consideration. It will afford you and your Choir an opportunity to do something for these gallant men. Believe me, my friends, it will be appreciated more than you will ever know!

Warmest personal greetings and best wishes for a most successful season!

PAUL ENGELSTAD, DAC  
Special Services Office  
Advisory Team No. 96  
APO San Francisco, Calif. 96215

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### GLARUM FESTIVAL HELD AT PETALUMA, CALIFORNIA

The United Methodist Church, Petaluma, California, was the host at a Glarum Workshop-Festival November 30 and December 1 when Petaluma public school educators, Sonoma County Organist Guild, five church choirs and two out-of-town choirs combined to work with Mr. Glarum for two days and present a concert of Glarum works on the second evening. Stanley Glarum is head of the Music Department at Lewis and Clark College, Portland, Oregon, directs choir and teaches theory and arranging. Nationally known as a composer, his works are used extensively in churches throughout the country. Organizing Chairman of the festival was Harrill Johnson, ACDA member of Petaluma, who teaches at Kenilworth Junior high school and directs the Methodist choir.



# NATIONAL STANDING COMMITTEE ON HIGH SCHOOL CHORAL MUSIC

**GORDON H. LAMB**  
Committee Chairman

The ACDA National Standing Committee on High School Choral Music, 1968-'70, has been formed at the direction of President Theron Kirk. President Kirk appointed me chairman and the following people have consented to work on this committee:

Hardy Lieberg  
Minot High School  
Minot, North Dakota

Tom Hart  
Arroyo High School  
San Lorenzo, California

Mrs. Florian Douglas  
Clearview Regional High School  
Mullica Hill, New Jersey

Richard Gaarder  
Executive Secretary  
Wisconsin School Music Assoc.  
Madison, Wisconsin

Ernest Hisey  
Avon Lake High School  
Avon Lake, Ohio

Lee Kjelson  
Chairman, Music Education Dept.  
University of Miami  
Coral Gables, Florida

Jack Learned  
Grand Island High School  
Grand Island, Nebraska

Gordon H. Lamb, Chairman  
No. 641 Hawkeye Court  
Iowa City, Iowa

The last ten-fifteen years have produced some extensive changes in high school choral music. There has been a gradual increase in the number of men in the field as you may witness by the absence of sopranos and altos at clinic reading sessions. More attention has been given, particularly in the last five years, to performance practices. There is a trend toward solid choral curriculums which offer a participant a musical experience in a core choral music curriculum. (More about that later.) There is a growing awareness among choral directors that a flimsy choral program, based on a Broadway musical, a fluffy, "pops" Christmas program and contest is not enough to interest and keep our high school students in the program or to satisfy administrators who are constantly appraising all departments in our high schools.

Our committee will keep these trends in mind as we examine and explore ACDA's role in the future of high school music. The committee will not be able to concentrate on every area in its two year life span. Some possible areas

of investigation are listed below.

1. Compilation of a basic choral library list. The committee would be concerned with compiling an annotated list of basic repertoire fundamental to the teaching of choral music. This list would not be in addition to or in place of any present listing of choral music. The music would be chosen because of its:

- a. importance historically in the overall picture of choral history.
- b. importance to the teaching of choral singing techniques.
- c. importance to the core curriculum that will provide the high school chorister an experience with the various important styles and pieces of choral literature in his three or four years in the choral ensembles.

2. Library consolidation. Most high schools are feeling a budget squeeze due to the many demands upon the tax dollar. There are many small high schools that are finding it difficult to provide adequate libraries for their departments. Many small schools are trying to operate a choral department on a budget of \$150.00 - \$300.00 a year. As many as five or even ten schools (depending upon geographic considerations) could consolidate libraries. These schools could make proportionate contributions to the budget based on their specific needs but would have the entire library at their disposal. Considerable savings would result, as well as a more complete library than most schools would be able to provide by themselves. This might sound idealistic, but one would be quite surprised at the favorable reactions of administrators and school board members to this idea. Even schools whose programs vary considerably could make good use of such a plan. As an example, I know of an area that contains seven four year high schools within a thirty-five mile area. Two of these schools have a two-choir situation; that is, a top performing choir and a feeder ensemble. The other five schools have one choir each. Three of these five schools have choirs that could be performing some of the music used by the two feeder choirs. They would also contribute some literature that the feeder ensembles would find suitable. Seven high schools in this small area attempting to provide seven separately financed and controlled libraries has produced two excellent libraries, one mediocre library and four poor libraries. These evaluations are based upon my own observations and admittedly are personal.

3. Student teaching recommendations. Many choral directors serve as super-

vising teachers for student teachers. This is a time consuming and demanding chore but is also an opportunity to help lay the foundations of our future choral programs. This is an awesome responsibility usually given to teachers who have gained their stature and reputation by *working overtime already*. The committee is interested in the possibility of providing a student teacher handbook that could provide a point of discussion for the student and the supervisor during the student's discovery of teaching. This would hopefully direct the student's attention to situations that will confront him in his first several years of teaching.

There are several other smaller areas which deserve consideration.

1. Commissioning projects. High school choral departments need to be encouraged to commission works for their choirs or combined choral-instrumental ensembles. This is not as difficult as it may sound, even for small and medium sized schools. Directors need to know how to proceed in securing a composer, deciding upon the nature of the work, etc.

2. Local clinics. This should not be confused with festivals. The word, clinic, refers to a rehearsal situation with only one choir and may or may not culminate in a performance. Most likely, the clinic will not culminate in a performance. Directors need information regarding the selection of a guest clinician, cost, preparation for the clinic, etc.

The Committee on High School Choral Music will make its report to the 1970 convention in Chicago.

I hope that *Choral Journal* readers will have suggestions that they will offer or state preferences concerning the above projects under consideration. I would be happy to hear from any reader regarding the committee's work. ❖

## TENNESSEE TO SPONSOR SECOND CHORAL SYMPOSIUM

The second annual Symposium of unpublished Choral music, to be held on February 21-22, 1969 is a continuation of a most successful venture held May 17-19 last year on the University of Tennessee campus at Knoxville. New concepts and additions to this year's event includes polished performance to be the rule rather than reading rehearsals; all composers works accepted will be given public performance, instrumental accompaniments available from the UT Concert Band; composer participation is required with his being prepared to conduct or work with the group in specialized activity. Norman Dello Joio, who will be honored as a resident in "The Scottish Rite Chair of Choral Art" while at the university, will work with students and composers. Works for Mixed Chorus, Men's or Women's Glee Club, Madrigal Singers, or Collegium Musicum are to be submitted early to Ambrose Holford, Director of choral activities for the Symposium Committee.

# The Sounds of Things to Come

Report of The Sixth Congress of the International Music Council

CHARLES C. HIRT

'Sounds of Things To Come,' the title of the first session, keyed the Sixth Congress of the International Music Council which met in New York City and Washington, D.C. from September 9-15. This was the first such Congress to meet in the United States of America. Under the general theme 'Music and Communication' many distinguished international delegates joined their American counterparts to discuss the 'manifold musical problems that confront the present and the cultural implications of these problems that must affect the future . . . the enormous impact of electronics, of changing media, of the ever expanding relationship of various cultures . . . the diverse attitudes of youth in the changing esthetic.'

American musical intelligentsia like Aaron Copland, Elliott Carter, Ulysses Kay, Milton Babbitt, together with such men as Alberto Ginastera of Argentina, Ravi Shankar of India, Augustyn Bloch of Poland, and Egon Kraus of Germany faced head-on the most critical questions of our time: What constitutes today's music? What is so-called serious music, electronic music, aleatory music? How do these kinds of music relate to jazz and to 'rock'? How do we determine which music is good, or good for what? Which is bad, which is 'sacred' and which, 'profane'? What is this music doing for us, to us? What is sound and how does it differ from noise — hence what is music? Should we, or can we, use it creatively in today's world? Is there a new *mystique* implied by the answers to these questions?

We heard experimental sounds, aleatory sounds, electronic sounds, sitars and singing from India, contemporary music conducted by Gunther Schuller, Lukas Foss. We heard a psychedelic 'rock' group in lower Manhattan! Interested? So was I!

First a generalization: Although 'Music and Communication' was the theme of the Congress, communication proved difficult among the delegates. This paradox was due not to the fact that there were so many spoken languages represented — 15 of them; for we had headsets à la the U.N. making it possible to dial instant translations of everything said from the platform of the Congress. The difficulty in communication was due instead to the lack of a common language of music, to problems of semantics, to cultural differences, and most of all to

the so-called 'generation gap.' Delegates over 40 tended to speak of the musical score, the composer, and the performer in conventional terms. The younger men tended to dismiss these stereotypes as anachronisms, indeed often denying the validity of the score and/or the performer in many of the 'Sounds of Things to Come.' Electronic music and aleatory (chance) practices are cases in point.

Well, let me start at the beginning and verbalize a few of the happenings and my own 'stream of consciousness' during these revealing days. First off, we attended a keynote luncheon at the Hotel Plaza. Peter Mennin officially declared the Congress in session and commented on its great significance in light of the chaotic times in which we live — 'times both bewildering and adventurous, bringing with them king-size dangers as well as blessings.' He reaffirmed his faith in the power of music and encouraged a frank and unreserved exchange of ideas between individuals during the Congress. 'Truly creative ideas don't spring from groups, but from individuals . . . When two people are in complete agreement, one of them is unnecessary.' He need not have feared!

After greetings from Governor Rockefeller, Mayor Lindsay and Luther Evans, Alvin E. Eurich, Chairman of the U.S. National Commission for UNESCO, addressed the Congress. Several relevant, disturbing, and thought provoking opinions were expressed. Here is a paraphrase of some of them:

The older generation has become comfortably immobile, too busy making a living to make a life. Now it is being forced to migrate into the present where today's youth lives.

The accelerating progress of science is making the Arts essential to the preservation of mankind. The Arts must build a bridge of communication between the artist and the public, between all nations, and from man to man. They must help man become a whole person. 'He who is a stranger to any tongue but his own, he who has only scrutinized his own ideas, he who is blind to all arts but his own — he is not a complete human being!'

Eurich concluded by referring to the chaos of the present as transitory, inevitable, and even desirable; for it reflects man's struggle to break through the *status quo* which stifles creativity, growth, and human understanding. This breakthrough and a more 'mature present' may be just around the corner. Cer-

tainly this Congress is evidence of our moving toward that happy time.

The panel on 'Sounds of Things to Come,' chaired by Aaron Copland, included Elliott Carter, Roger Sessions, Luciano Berio (Italy), Ginastera, Gilles Le Febvre (Canada), Laszlo Somfai (Hungary), Bogomil Starchenov (Bulgaria), Yuji Takahashi (Japan), Carlos Chavez (Mexico) and others. Copland launched the subject abruptly saying that today we don't have to tear down the barriers which inhibit composers and performers; these barriers are already down. "The composer is having a hell of a good time doing his 'thing'." Now where do we go from here?

Both Pauline Oliviero from Southern California and a bearded young man unknown to me replied in kind: New sounds are coming without our contrivance. They derive essentially from the spontaneous experience of those who produce them. Increasingly more, these sounds are improvised in a manner similar to those induced in India by the sitar. The composer of today must be utterly free from any obligation to past practices as he creates his own experience. It is only after the fact of creation that he should compare his product with those of the past, or with styles and periods. Murray Schaefer (Canada) described the sounds to come as a new "soundscape," a new "envelope" of sound to fit the new day, influenced by the random sounds of the street, the machine, the jet. He predicted that a new music will be born with sounds yet unsuspected — sounds which will "move walls," and a new order will emerge — a new order out of the present disorder.

Ben Johnson of Illinois wasn't so sure that one could predict the outcome of the present revolution; but he felt certain that for some time to come we must keep the complete world of sound available to the composer and to the performer. Youth is insisting on new ways of creating and harnessing sound, new ways which will overthrow the "Establishment". This is inevitable, and right.

Laszlo Somfai (Hungary) wasn't so sure either about the new sounds to come, but he was very sure that any new sounds must develop characteristics which will unite the world, not divide it. At this moment, music is expressing our diverse society. It is perforce proliferated and "explosive" Then he spoke most movingly: "We are confusing what is *ethical* with what is *ethnical*. Let us develop a credible ethic and assure the artist the fullest possible freedom of expression. To constrain him in any way is tyranny!"

With equal conviction John Davies (England) contradicted much of what had been said earlier. He lamented this unbridled freedom, considering it undisciplined, unprincipled, and alarming.

"Freedom must be earned. Making music is too easy today, too accidental." John Eaton concurred: "History records no period so uninhibiting to the composer as the present; but he reminded the panel that a masterpiece is still most apt to "happen" to the composer who is most informed!

It was obvious that Davies and Eaton were not expressing the general feeling of the panel, for several more delegates went on record as exponents of complete freedom for the composer. Elliott Carter commented that today's public is changing too, and is rapidly becoming more tolerant of today's composer, as long as he is seriously striving to achieve meaningful expression.

Not everybody spoke. Very few additional ideas were expressed, and Roger Sessions concluded by saying "I am happy about the present. It is an environment in which new and wonderful things can happen. We are living in a great creative period." I went back to my room in the Barbizon needing to do a lot of thinking.

Many of the delegates in the audience had been deeply disturbed, as was I, by the many protagonists of unbridled freedom for the composer. Arguments for greater or less freedom, and vain efforts to define the word, permeated our conversation at dinner and intermittently throughout the evening — even after a fascinating concert at the Metropolitan Museum.

This concert was presented by the Fromm Music Foundation of Chicago and consisted entirely of chamber works which it had commissioned. All except one of these works had been premiered at Tanglewood. They included Weinberg's *Cantus Commemorabilis* and Davidovsky's *Synchromisms, No. 2* for flute, clarinet, violin, viola and tape recorder, a not unsuccessful combination of live and electronic sounds conducted by Gunther Schuller, Wuorinen's *Chamber Concerto for Flute*, conducted by Paul Zukofsky, and Blackwood's *Trio for Piano, Violin and Cello*, easily the most conservative work on the program.

Following this concert we went downtown to hear The Electric Circus, a psychedelic rock group which "turned us on" by raising the sound level to the threshold of pain, and in order to secure the "happening" jabbed our psyche with an ever increasing play of lights until the threshold of visual pain was reached as well.

The morning after! Not surprisingly, this matinal session began with expressions of concern for what "the sounds to come" may do to the human ear in the way of irreparable nerve damage. Not surprisingly also, the "hang up" on *freedom* from the previous session evoked heated rebuttals from the many delegates

who felt strongly that unrestrained freedom of musical expression is not true freedom at all. "Sound is the language of music, but music is not the language of sound. Music must have form and definition, granted that these requisites can be achieved in a multiplicity of ways."

The theme of this, the second session, was titled "The Impact of the Communication Media on Music." It was chaired by Milton Babbitt who astonished me last summer at Union Theological Seminary with his demonstration of computerized and synthesized sound. Other panelists included, among others, Larry Austin, Ernst Krenek, Harold Schonberg, Pierre Colombo (Switzerland), John Davies (Great Britain), John Roberts (Canada), Fabio Gonzalez-Zuleta (Colombia), Narayana Menon (India), Uro Nakayama (Japan) and Jos Wouters (The Netherlands).

John Roberts was the first to catalyze the panel into action by announcing that the communication media today are evil. It is about time, he added, that concerned musicians evaluate the media which disseminate this music, most of which is recorded or pre-taped. It is about time too that serious contemporary composers, who are contributing no more than 1 per cent of this music, also become concerned, stop writing only for each other, and begin writing for and relating to the masses.

Vladimir Fedorov (France) agreed that mass media today are more like monsters than gifts from God; and "as far as the composer is concerned, he is being forced into nonexistence." Menon of India concurred, but added we should do more than just lament the situation. There are over 650 million radios and 250 million television sets in the world spewing out all kinds of music. But at this conference we are too inclined to consider only a small sector of music, a sophisticated kind not often heard on these media. Two-thirds of the world is represented on this panel. It is shameful that we devote more time here to a discussion of electronic and aleatory sounds than to the kinds of music these media are broadcasting twenty-four hours a day. Martin Bookspan expressed his fear that the Congress is losing its perspective by not considering music in its broader sense . . . adding that a paradox exists: The *avant garde*, as we regard it, is fast joining the Establishment and is receiving increased funding from foundations, yet it still interests only 1 per cent of the listening audience.

Davies challenged this 1 per cent figure. In England, the mass media have raised the British understanding of the "serious *avant garde*" from 1 per cent to 2½ per cent, to which Menon remarked that we are playing with the word "un-

derstanding" and should define our terms.

At this point an impromptu comment was forthcoming from the floor, suggesting that it is very difficult either to define our 1 per cent or to separate it from the remaining 99 per cent! How does one distinguish between "serious" and "light" music? The two have begun to merge, witness the fact that both genres are subject to experimentation with electronic and aleatory sounds, both can involve the harpsichord as readily as the guitar and the sitar. We need a reclassification of what we call music!

A rather plaintive *d'accord* was voiced by the critics present, among them Harold Schonberg of the New York Times who felt that the critics, ergo, were losing much of their influence. He predicted, however, that they probably will continue to be tolerated much as is the cackling hen — for its cackle is sometimes accompanied by an egg.

The remaining moments of the panel brought forth several comments regarding the obligations which the communications media must assume. Menon believes that they have a moral responsibility most especially since international transmission from satellites has begun. Wouters pointed out that the media at least have a responsibility to the composers, that Stockhausen would not have written so many works had it not been for the outlet available to him through the Berlin radio. Babbitt interrupted: "Of course, he would have written many works. The question is, would many of them have been performed?" Colombo agreed that Berlin radio was an important factor in German composition today, but that it did not determine a style of musical composition. It only helped this music to be heard.

Several panelists, among them Patkowsky (Poland), believe that the communication media, much more than the concert stage, are appropriate platforms for the dissemination of the new sounds. Therefore they must accept this fact with all the responsibilities it implies. Cybernetics and computers are changing the whole concept of music as well as the environment best suited for performing and hearing it. Even the pre-existing chain of communications is changing and is being foreshortened. The multiple-linked chain, i.e. composer—score—instrument—sound—listener, is rapidly being reduced to only two links, sound—listener. Before long we will be buying computers for musical composition. "They already exist," interrupted Babbitt.

With visible concern, even consternation, Heinz Werner (East Germany) predicted that the world is fast becoming so entangled in a maze of material know-how that it will soon be forced to return to simple basics in order to save itself, much like the ship which was built so

large and with so much steel that the magnet of its compass could no longer respond to the North and the ship began to go around in circles — that is, until the captain finally recognized the problem and turned once again to the stars for guidance! This analogy received a spontaneous ovation from the floor. Somehow I too, found myself strangely moved. The session ended, and I returned to my room for more contemplation.

An unforgettable meeting of the Congress took place in the Barbizon Plaza on Tuesday afternoon. The subject for discussion was "The Interaction of Vernacular and Formal Music." The chairman of the panel was Alain Danielou, and the panel included such impressive names as Ulysses Kay, Chou Wen Chung, Mogens Anderson (Denmark), Roque Cordero (Panama), Salah El Mahdi (Tunisia), Jaroslav Jiranek (Czechoslovakia), Egon Kraus (West Germany), and Ravi Shankar (India).

Danielou first invited reaction to the subject by making three arbitrary statements: (1) There is no musical "esperanto," for music is not an exact language and deals only in abstract symbols. (2) There is no such thing as progress in the arts. Each historical period, each style, reaches a maturity of its own equal to that of any other. (3) Each culture has its indigenous music as well as its more formal music, the latter often a cross-pollination with the formal music of other cultures.

Asgenafi Kebede (Ethiopia) agreed with the last statement, adding that indigenous music in his country is improvised for the occasion and is inseparable from poetry and dance. This music cannot be captured by any existing musical notation, and would suffer thereby were it possible to do so.

Lou Harrison took another tack, saying that before the industrial revolution there existed four kinds of music — church, palace, scholarly, and folk music. Since then, we have had only two kinds, a popular brand of music and a cross blending of the scholarly. So today we have light and serious music, "Gebrauchsmusik" and esoteric music, commercial and artistic expression. Egon Kraus observed that the former tends to kill the latter, that the preponderance of popular music tends to suffocate serious music. Indeed, such would have been the case were it not for a recurring phenomenon: Each time a new popular music appears on the scene it begins a maturing process during which it ultimately evolves into a new art form. Jazz has experienced this evolution, and it is now happening to rock, for rock is becoming esoteric and has already begun to for-

feit its beat in favor of more sophisticated rhythms and meters! Furthermore, popular music is invading serious music, and profane music, the sacred. An interesting observation and the end of another session.

I should mention here a few happenings which took place during a panel discussion titled "New Discussions in Musical Notations," led by Kurt Stone, with Augustyn Bloch (Poland), Oskar Karkoschka (West Germany), Mel Powell, and Harvey Sollberger, to name a few.

The longest and most interesting debate centered around comments made by Sollberger: "Our existing notation is of course primitive and unexact, but it has always been so, and it should always be so. For there is an increasing need for a notation that is intentionally not precise, in order to leave room for the performer to improvise and to create in the process of performance." Strong feelings pro and con were expressed regarding the degree to which a performer should be allowed such license. Bloch claimed that most performers are incapable of this kind of creativity, that the end result would either be a regurgitation of fragments of past masterpieces or a succession of meaningless sounds (ap-  
plause). He also reminded the panel that Boulez, Nono, and Elliott Carter require precise notation.

Karkoschka agreed that the new sounds are requiring an entirely different kind of notation. However, today's composers can ill afford to reject either earlier practices or phenomena which music has produced over the centuries. For instance, the Steinway on the stage of Philharmonic Hall remains a complex and wonderful instrument, an inheritance for which we should be grateful. "Let us accept change slowly, using the past as a bridge to the present, and to the future." (Applause.)

It was generally agreed to disagree, and that composers will probably continue to push in both directions, for more control and for less control, for a more exact notation and for a less exact one.

It was suggested that a holding library be designated to collect and preserve our new notations and to attempt a synthesis. Kurt Stone responded by saying that the Lincoln Center Library of Performing Arts is prepared to assume this responsibility. Indeed, he said, such a project is already underway in Germany. Bloch told of his country's recent efforts to establish a new notation through the efforts of the Polish Publishing House, a notation which all composers of Poland would then be expected to use. As one might have anticipated, Bloch's comment evoked many responses lamenting this arbitrary attempt to impose a notation on an entire country.

Finally the question was raised about the future of the more conventional performing groups such as the symphony orchestra, which relies on an exact interpretation which the conductor infers from the score and imposes on his ensemble. Sollberger "reminded" us that the score, as such, is no longer a necessity; and as to the classic concept of a symphony orchestra, "it is made up of technicians who have been brainwashed and who must not be allowed to be creative, for they are incapable of creative imagination." He insisted that the ensemble of the future will be called on to create as it performs, oftentimes being as responsible as the composer for the ultimate product.

Again I excused myself and went back to my room, this time trying to relate all of these comments to the choral medium, which one would think the panel had never heard of!

Next day, a session on "Technology!" The stark title belied the fascinating and "prophetic" observations we heard. Led by Goddard Lieberson, President of CBS, the panel included among others Hans Sittner (Austria), Peter Goldmark (Great Britain), Kristian Lange (Norway), Vlado Selian (Yugoslavia), Peter Stoupe (Bulgaria), and Josef Tal (Israel).

Lieberson sparked the first remarks with two somewhat unrelated statements: Background music to films, TV programs, etc. has all but "used up" music. Secondly, there is increasing experimentation with recording techniques to carry new sounds to a vast listening audience directly from composer (or computer), eliminating the middle man — the performer.

Roger Hall, head of RCA Victor's Red Seal division, speculated on the latter statement, saying that this movement was not all bad and surely in part it was inevitable. He said that recording has passed through several stages over the last several years and is moving in the direction of reducing the importance of the performer. First appeared the Edison cylinder, then, the flat disc which permitted duplication in large quantities. Later, long-play, high fidelity, and stereophonic recording made their appearance, ushering in an electronic phase with an exact science. It was the intention and indeed now the capability of the medium to reproduce a performance faithfully — at least as faithfully as photography could reproduce an image by way of a good black and white print. Presently, we are in another stage, one which transcends faithful reproduction and designs sound for the listener in his living room, adding visual aids to create illusions. Soon we shall move into yet another phase, a most exciting one — one in which the role of the recording

medium will become that of creator rather than that of re-creator. It will give birth to a musical phenomenon for the living room or the coffee house which is utterly inappropriate for the concert hall. The recording medium will then become a composing medium in a real sense — and with a new esthetic. The role of the performer is coming to an end!

Hans Sittner of the Akademie Fur Musik und Darstellende Kunst in Vienna had this to say: Surely recording must now be more than a faithful phonographic reproduction of a sound-scape, just as contemporary painting is more than a faithful photographic reproduction of a landscape (the rhetoric, mine); but we have far to go. "It is to my sorrow several things, that reproduction through playback equipment is still often very bad, that technicians often choose wrong dynamic levels and an unrealistic balance of highs and lows both for recording and for playback, and that the engineer is too often the master rather than the servant of both the composer and the performer. He has no right to assume the role of creator!" (I believe that this is what he said! I tuned into the French translator for Sittner's comments because they seemed more convincing in French, especially with the translator waving wildly to underscore every one of Dr. Sittner's speculations and thumping his every point. All the while Dr. Sittner was talking in soft intonations and standing motionless.)

What followed was a melee of comments from the panel . . . "We have replaced Bel Canto with noise!", "Music has been getting louder for 500 years!", "We are becoming deaf!", "God loves quiet, not noise!", "Maybe loud noise killed God!"

A young, unidentified, bearded gentleman stood up defiantly, "Noise is sound that you don't like. Sound is what you like! Beethoven liked bird calls (bad example). Why shouldn't we use the sounds we like when we compose? Viva Cage!"

I hurried, belatedly, up to my room to pack. It will take a while to distill from all I heard the salient things, the prophetic things, the prevailing things. But even before leaving the "scene," I was very sure of a few things; (1) that we are indeed on a threshold of a new, exciting, and frightening era, (2) that we as committed choral conductors can be a telling force within this era, (something not one of the delegates to the Sixth Congress seems to suspect — a gross and naive oversight). Finally, I am more sure than ever that we are on the right track (groove?) with our 5th dimension. Do you remember our closing ACDA session in Seattle where we submitted the theme for our 1970 ACDA Convention in Chicago? It was to look



at ourselves as choral conductors, whose very title implies communication in diverse ways — communication through one of the most potent and persuasive of all musical instruments, the choral ensemble.

Here's to our future. ❖

The Stranahan Singers, of Fort Lauderdale Stranahan High School, will be featured at the ACDA luncheon on Friday, January 10, 1969, at the Riviera Motel in Daytona Beach during the Florida Music Educators Conference. They will perform traditional and contemporary madrigals with their director, Miss Peggy Joyce Barber, former ACDA State Chairman for Florida.

## Choral Directors and Students

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## Princeton, New Jersey, High School Choir to Open ACDA Eastern Division Convention

The Princeton, New Jersey, High School Choir will open the Eastern Division convention for the American Choral Directors' Association and the Music Educators' National Conference in Washington, D.C. Jan. 30- Feb. 2, when they present a program of contemporary music at the opening session, Thursday, January 30, at 1:00 p.m. in the Washington-Hilton Hotel.

The Choir directed by William Trego, and accompanied by Nancianne Parrella, will sing:

**Gloria** (Mass for Mixed Voices), Vincent Persichetti

**Rejoice in the Lamb** (excerpts), Benjamin Britten

**Sanctus** (Mass in G Minor), Ralph Vaughan Williams

**Gloria** (four movements), Francis Poulenc.

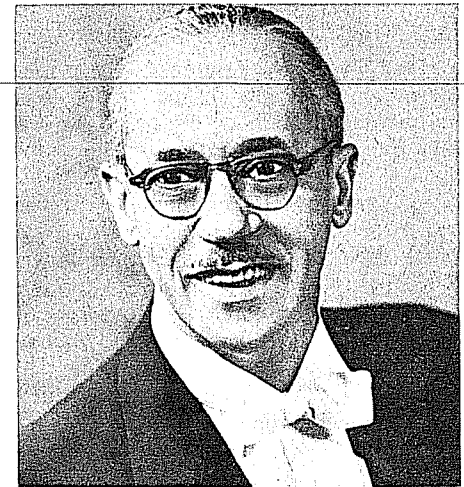
For the last three years, the Choir has performed four major choral works a year, along with many smaller compositions. Ranging from polyphonic styles, in which the singers must excel in their particular parts, to contemporary music, requiring harmonic independence, the Choir has shown a versatility usually associated with college or professional choristers. The singers are at ease with orchestra, piano or organ accompaniment, or without accompaniment.

The choir numbers 71 voices, selected

after careful auditioning, from the three upper grades at the High School. They meet daily for voice work and music rehearsals. As performances near, the singers become more and more engrossed in their activity. The intense concentration each gives to the music is sparked by the perfection demanded by Mr. Trego. Each singer knows that the utmost in vocal expression can only be achieved by the effort given.

William Trego, Chairman of the Vocal Music Department at Princeton High School since 1965, is no stranger to choral music. He studied at Penn State University and received his B.M. and M.M. degrees from Westminster Choir College, Princeton, New Jersey. Before coming to Princeton he was coordinator of Fine Arts and Choral Director at El Dorado High School in Arkansas. His groups received many national invitations during this time and toured Northeastern and Southwestern U.S. He also is the conductor of the Princeton University Freshman Glee Club and sings professionally as a baritone soloist.

Supplying all the keyboard work for the Choir is Nancianne Parrella. Her accompaniment with organ and piano has given the Princeton High School Choir an added professional dimension. Mrs. Parrella has studied organ with Albert Ludecke and Vernon de Tar of the Juil-



WARNER LAWSON

## Warner Lawson to be Guest in Lecture-Demonstration Jan. 30

Following the performance of the Princeton, New Jersey, Choir at the opening 1 o'clock session of the ACDA Eastern Convention January 30 in the International Ballroom of the Washington-Hilton Hotel at Washington, D.C., Dean of the School of Fine Arts at Howard University in Washington, Warner Lawson will appear as guest in a lecture-demonstration entitled, **Choral Conductor: Musician-Teacher**. Past President of the Eastern Division MENC and internationally-known choral conductor, Lawson has appeared on many occasions for MENC, ACDA and other organizations with his choirs from Howard, recognized as one of the outstanding groups in the nation. He will be assisted by the District of Columbia Youth Chorale with Edward Jackson conducting.

liard School of Music, and piano with Mathilde McKinney of Westminster Choir College. She has been a teacher of music in Princeton schools for over ten years, concentrating in the High School for the past several years. She also is organist of the First Presbyterian Church in Trenton, New Jersey, and the accompanist for the Mercer County Chorus, in the New Jersey capitol.



WILLIAM TREGO



NANCIANNE PARRELLA

# Eastern Division Conference

THURSDAY, JANUARY 30, 1969

Sessions on Friday, January 31 and Saturday, February 1  
in cooperation with Eastern MENC

Washington Hilton Hotel, International Ballroom

Conference Theme: **Choral Conductor: Musician,  
Teacher, Scholar and Innovator**

## Highlights of the Conference

January 30

- 11 a.m. State Chairman Meeting
- 11 a.m. to 1 p.m. Registration
- 1 p.m. Opening Session  
Princeton (NJ.) High School Choir  
William R. Trego, Director  
Lecture-demonstration  
*Choral Conductor: Musician-Teacher*  
Warner Lawson, Howard University  
D.C. Youth Chorale, Edward Jackson, Director
- 3 p.m. Leave for Washington National Cathedral

### IMPORTANT NOTICE

All persons interested in attending the ACDA session at the National Cathedral on January 30, must reserve bus ticket prior to January 28, 1969, by writing a request for space reservation to Vito Mason, American University, Massachusetts and Nebraska Avenues N.W., Washington, D.C. 20016. Bus ticket, \$1.00 round trip, must be purchased at registration desk.

- 3:30-5:30 p.m. Church Music Session in Nave of Cathedral  
Rehearsal of the choir boys of the Cathedral

Evensong Service  
Discussion: *Cathedral Music Today*  
Paul Callaway, Organist and Choirmaster  
Washington Cathedral

- 8 p.m. Evening Session  
(International Ballroom, Washington Hilton)  
Hartt College Chamber Singers  
Gerald Mack, Director  
Lowell State College Concert Choir and Wind Ensemble, Edward Gilday and Willis Traphagan, Conductors

Friday, January 31

- 9 a.m. *Sixteenth and Seventeenth Century Performance Practices for the Elementary and Secondary School Chorus*  
Clinician: Paul T. Traver, University of Maryland  
Demonstration group: University of Maryland Chamber Chorus and Instrumental Ensemble
- 1:15 p.m. Secondary Choral Session  
*Developing Concepts Within a Choral Curriculum*  
Clinician: Gerald Mack, Hartt College of Music  
Demonstration group: Norwalk (Conn.) High School Chorus, Charles H. Matz, Director

Saturday, February 1

- 1:30 p.m. Elementary Choral Session  
Mattaponi Elementary School Chorus (Upper Marlboro, Maryland)  
Frances L. Suggs, Director  
Demonstration: *Use of Kodaly-Richards Techniques in Developing Pitch Discrimination and Rhythmic Independence*  
Clinician: Agnes Abernethy, Annapolis, Maryland  
Demonstration group: Hillsmere Elementary School, Annapolis

Washington National Cathedral's Choir of Men and Boys rehearse the anthem "Christians to the Paschal Victim" by American composer Leo Sowerby under the direction of Dr. Paul Callaway, organist and choirmaster. Dr. Sowerby composed the anthem for the 900th anniversary observance of Westminster Abbey, where the Choir will sing the work for the first time on Sunday, April 17.

## NATIONAL CATHEDRAL TO BE SCENE OF JAN. 30 SESSION

One of the highlights of the ACDA Eastern Division convention on January 30 will be a 3:30-5:30 afternoon session in the Nave of the famed Washington National Cathedral where they will witness a rehearsal of the choir boys and an Evensong Service prior to a discussion on *Cathedral Music Today*, to be presented by Paul Callaway, organist and choirmaster at the Cathedral. In this post which he has held since 1939, Dr. Callaway is responsible for preparing music for the Cathedral's 1,800 annual services and for directing the choir of men and boys. He is also active in many important musical activities in Washington and throughout the nation. Annually conducting three major oratorio performances by the 250 voice Cathedral Choral Society, he has been musical director of the Washington Opera Society since 1956 and has served on the faculty of the



Cathedral's College of Church Musicians since 1962.

Studies included Westminster College in Fulton, Missouri with Doctor of Music degree from Washington College, Chestertown, Maryland in 1967. Recipient of an Honorary Doctor of Music degree from Westminster College in 1959, Callaway studied organ with T. Tertius Noble in New York and with Leo Sowerby in Chicago before going to Europe to study with the French composer and organist, Marcel Dupre. Before joining the Cathedral staff, he served as organist and

choirmaster of St. Thomas Chapel in New York and St. Mark's Church in Grand Rapids, Michigan. He is a Fellow of the American Guild of Organists. He was a member of the Blossom Music Festival faculty for the Cleveland Orchestra in the summer of 1968 and conductor of the Lake George Opera Festival in the 1967 and 1968 summer season. He is widely known as organist, conductor, recitalist and choirmaster throughout the country and has conducted major organizations presenting world premieres of various orchestral and choral works.

# Nominees for Eastern Division Chairman Post

Choices of the nominating committee for candidates to be decided on at the Eastern Convention January 30 and in conjunction with MENC through February 1 were recently announced by Mary E. English, Chairman of the Division. They are Gerald Mack, Hartt College of Music, Hartford, Connecticut and Robert Page, Temple University, Philadelphia. Members of the Nominating Committee working with Miss English were Chester Cable, Willingboro, New Jersey; Dr. Helen M. Hosmer, Potsdam, New York; Allen C. Lannom, Boston, Massachusetts, and Dorothea Waddell, Huntington, New York.



**ROBERT PAGE**

Robert Page, Professor of Music, is director of the Temple University Choirs in Philadelphia and has gained a national reputation through several Columbia recordings with the Philadelphia Orchestra. Their 1967 pressing of the Carl Orff *Catulli Carmina* received the industry's top award, the Grammy, for the best recorded choral performance of the year. His "varsity" singing group, the Concert Choir, appears regularly throughout the East to win critical acclaim for their Town Hall and other performances. They have given Philadelphia the first performances of such works as Hoegger's *Une Cantate de Noel*, Poulenc's *Gloria* and *Secheresses* as well as significant works by Harris, Effinger, Pinkham, Castaldo and Persichetti.

Page joined the Temple faculty in 1956,



**GERALD MACK**

Associate Professor of Music Education and Director of Choral Activities at Hartt College of Music, University of Hartford, West Hartford, Connecticut, Gerald Mack also serves as director of music at South Congregational Church in Hartford. Studies include State University College, Fredonia, New York, and Eastman School of Music. He received his M.A. and Ed. D. degrees from Teachers College, Columbia University. A member of MENC, ACDA, ISME, and CMEA which he serves as choral specialist, Mack has also served as ACDA state chairman for Connecticut and will appear as clinician in the 1:15 Secondary Choral Session on January 31.

Mack has adjudicated and conducted high school and college choral festivals throughout the East as well as Hawaiian All-State, his Greenwich High School choir represented the United States at the ISME convention in Vienna in 1961, and he has appeared as lecturer, clinician and conductor for State, Eastern and National MENC conferences. His Chamber Singers will be featured on the Thursday evening ACDA concert in the Washington-Hilton International Ballroom at 9 o'clock.

coming to Philadelphia from a similar post at Eastern New Mexico University, following graduate study at Indiana and New York Universities. He is active in NATS as well as ACDA and has been guest clinician for numerous state festivals.

## Secondary Choral Session to Feature Gerald Mack With the Norwalk Choir

When the 1:15 Secondary Choral session takes place on January 31 in the MENC Eastern Division program, clinician Gerald Mack, Hartt College of Music, Hartford, Connecticut, will appear in the ACDA co-sponsored event to present *Developing Concepts Within a Choral Curriculum*. He will be assisted by the Norwalk, Connecticut, High School Chorus as the demonstration group for the session.

The Norwalk director is Charles H. Matz, a graduate of State College, West Chester, Pennsylvania, with a M. Ed. degree from Penn State University. Most of the credits for the Sixth Year Diploma were earned at New York University. Matz directed the U.S. Eighth Army Choir in Seoul, Korea, 1954-55 and was director of choral music at Grahamsville, New York, prior to accepting his position at Norwalk in 1962. In 1964, Matz received a fellowship for studies in Humanities at Bennington College, Vermont and in 1966 was selected as a representative to the institution on "Art, Religion, and Creativity" sponsored by the United Council of Churches.

In addition to his present position as choral director at Norwalk High School, Matz is choral director of the College of Mount Saint Vincent, Bronx, New York, and Connecticut State Chairman for ACDA.



**CHARLES H. MATZ**

## ULYSSES KAY ACCEPTS ACDA COMMISSION

The commission for the contemporary choral work to be performed at the 1970 ACDA National Convention in Chicago has been accepted by internationally known American composer, Ulysses Kay, it was announced by President Theron Kirk and Second Vice-President Charles C. Hirt recently. Other ACDA commissioned composers were Daniel Pinkham, whose *Lamentations of Jeremiah* was performed at the 1966 Kansas City Convention, and William Bergsma, whose *The Sun, The Soaring Eagle, The Turquoise Prince, The God* was presented at the 1968 Seattle Convention.

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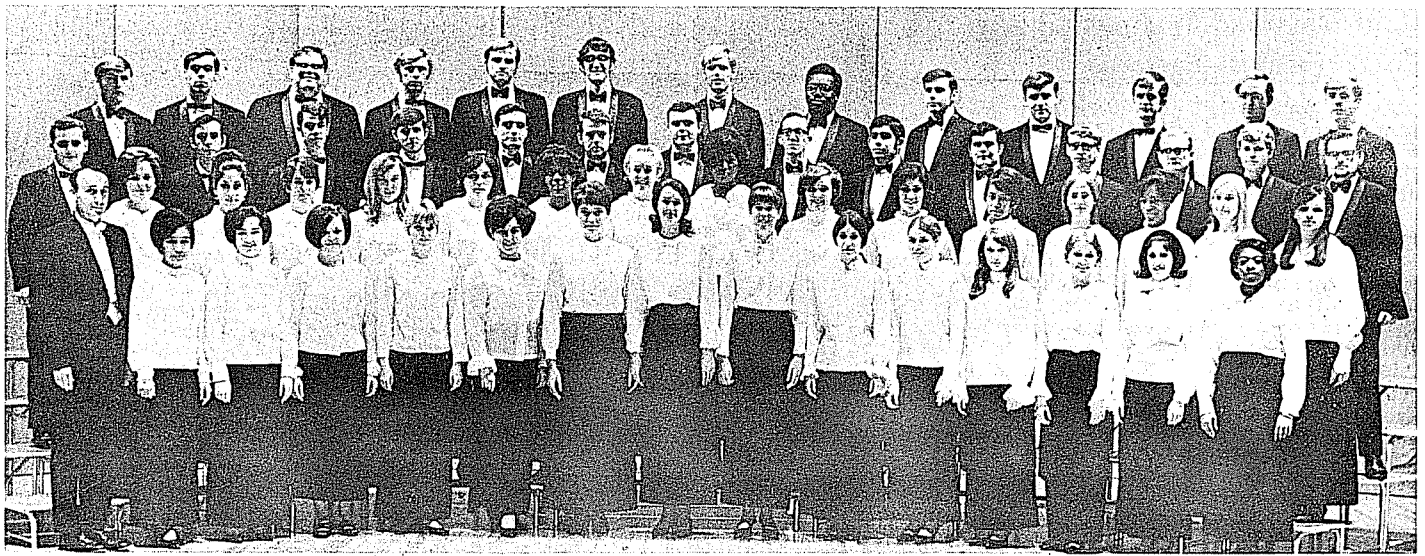
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The Hartt Chamber Singers

### Hartt Chamber and Madrigal Groups to Appear at Eastern

More than 250 students participate in choral programs at Hartt College of Music, University of Hartford. Two of the Hartt Ensembles, the Chamber Singers and the Madrigal Singers, under the direction of Dr. Gerald Mack, will perform January 30th at the ACDA-MENC Washington convention. Although the majority of students in the several choral groups attend Hartt College, Dr. Mack is especially proud to note the growing participation from students in the other schools of the University.

Hartt College of Music was founded shortly after World War I. In 1957 Hartt, the Hartford Art School and Hillyer College joined forces to become the University of Hartford, an independent co-educational, non-sectarian urban university. Today all six schools of the University of Hartford (Hartt College of Music, Hartford Art School, Schools of Arts and Sciences, Business and Public Administration, Education, and Engineering) are housed on a spacious campus in new buildings.

At Hartt College alone there are more than 780 graduate and undergraduate students and it is from these and the University enrollment that Gerald Mack draws his young singers for the large Hartt Chorale which performs major choral works; the Opera Chorus which works in the internationally-recognized Hartt Opera-Theater, and the two ensembles that will be heard in Washington.

The 55 Chamber Singers are chosen from the Hartt Chorale. They study and perform vocal-chamber works with emphasis on a cappella singing in a repertoire ranging from pre-renaissance to contemporary. The Madrigal Singers are chosen from the Chamber Singers. These 15 young men and women study and perform madrigals and motets of all periods. It is in this group that there is the greatest emphasis on individual musicianship.

In the past few years the Chamber and Madrigal Singers have appeared in concert in Hartford, in several New England cities, and have appeared on radio and television, including a national network show.

Although the season has just begun,

an October program by the Madrigal and Chamber Singers was welcomed by an overflow audience. A November performance featured the Hartt Symphony Orchestra and Hartt Chorale in a presentation of Stravinsky's *Symphony of Psalms*.

Choral repertoire at Hartt under Dr. Mack's direction has included such works as Brahms' *Psalm 51* and *Requiem*, Hov-

hanness' *Glory to God*, Dello Joio's *Tears*, Bruckner *Motets*, Hindemith and Poulenc songs, and works by several Hartt composers-in-residence including Edward Miller, Edward Diemente and Alvin Epstein.

The Hartt Madrigal Singers



Seventh Annual

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## U. of Maryland Chamber Chorus To Perform at Eastern

ACDA and MENC members may expect an informative session Friday morning at 9:00 on January 31 when clinician Paul T. Traver, University of Maryland, discusses Sixteenth and Seventeenth Century Performance Practices for the Elementary and Secondary Choruses at the MENC Eastern Division Conference. Assisting him will be the University of Maryland Chamber Chorus and Instrumental Ensemble. The session is co-sponsored by ACDA.

The Chamber Chorus has established a reputation for outstanding work in its short life. Performances include numerous concerts, lecture-demonstrations and appearances on radio and television. Repertoire is chosen from all style periods and includes such composers as Purcell, Bach, Handel, Brahms, Bruckner, Stravinsky, Poulenc, Schoenberg and Britten with contemporary music as a regular feature of the group's program.

Mr. Traver is presently director of the Chamber Chorus, Glee Clubs, and the University Chorus—all of which have won acclaim from audiences and press. In addition to concert engagements, Traver has prepared the choruses for performances with the Washington National and the Baltimore Symphony orchestras, appearances at the Casals Festival in Puerto Rico and at Philharmonic Hall in Lincoln Center, New York. Most recently he prepared an American Youth chorus for a performance with Leopold Stokowski in Carnegie Hall. Serving also as advisor for the graduate program in conducting and assistant to the Chairman for Research and Development, Traver was recently appointed director of the University's Summer Fine Arts Festival.



Members of the University of Maryland Chamber Chorus gather in the Garden of the Americas during intermission at one of their recent concerts at the Pan American Union.

## Fischer-Dieskau to Speak at North Central Meeting April 25

Klaus Fischer-Dieskau, brother of the famous German baritone, is recognized as one of Europe's outstanding choral conductors. He is the founder and present conductor of the Berlin Hugo Distler Chor. Herr Fischer-Dieskau was a pupil of the famous composer and is a graduate of the Berlin Hochschule für Musik where his major emphasis was in Composition, Organ, and Conducting. For his outstanding contribution to the area of choral music, he was honored by the Belgian Ministry of Fine Arts and Education in Brussels. He is one of the founders of the European Federation of Youth Choirs with headquarters in Karlsruhe and Paris.

Fischer-Dieskau is at present Director of Church Music of the Parish of the Evangelical Dreifaltigkeitsgemeinde Church and was for ten years Recording Director and Producer for Deutsche Grammophon. He has also edited and published numerous instrumental, choral, and organ works with both German and Danish music publishers.

The University of Illinois has invited Klaus Fischer-Dieskau to its campus as a visiting George Miller professor during the spring semester of this year. In addition to his seminars with graduate choral students, he will conduct several of the U. of I. choral ensembles in a full concert of Hugo Distler's musical compositions.

During his five-week stay at the University, he has been invited to address a

clinic session at the North Central ACDA Divisional Meeting at Fargo on Friday, April 25. Ed Fissinger, head of the Department of Music, is program chairman. Herr Fischer-Dieskau's topic will be: A Demonstration of Choral Techniques particularly applicable to preparing a choir for the music of Hugo Distler.

Room reservations should be made through MENC before March 25 to assure accommodations.



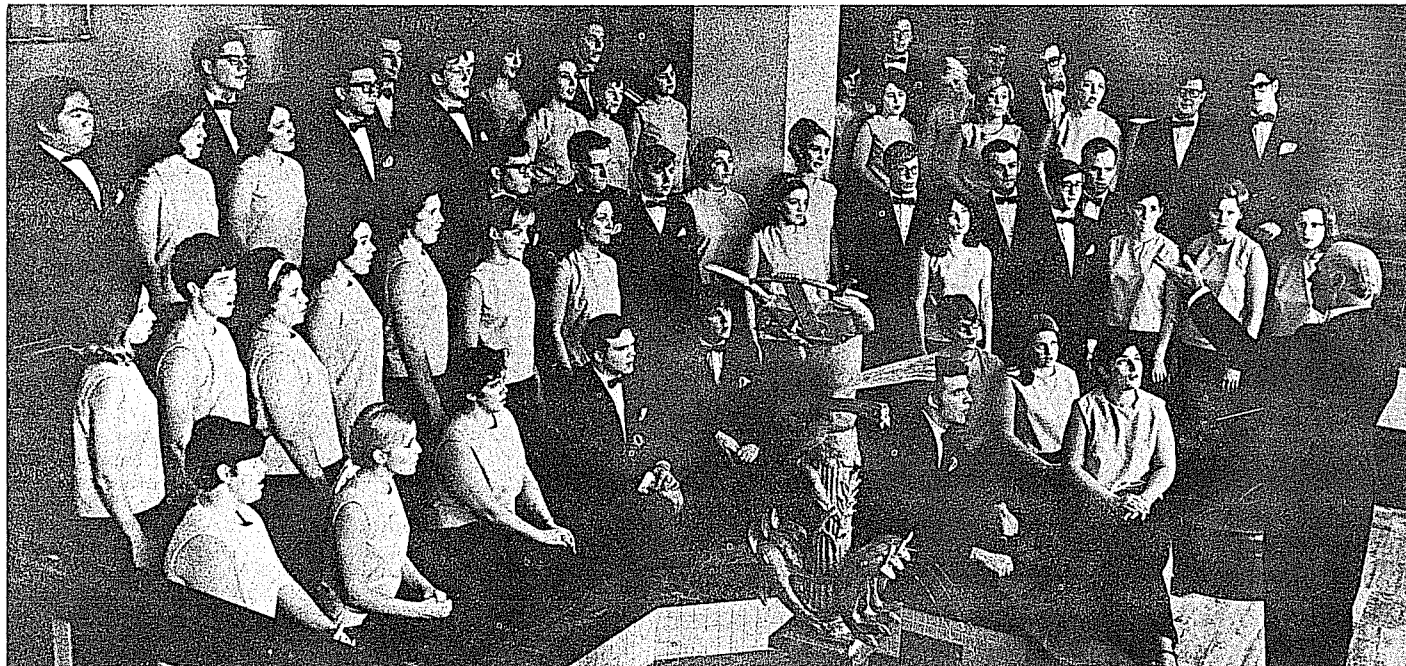
PAUL T. TRAVER

Paul T. Traver, director of choral organizations at the University of Maryland, Baltimore, will appear as clinician at the MENC-ACDA sponsored choral session on Friday, January 31, at 9:00 a.m. devoted to Sixteenth and Seventeenth Century Performance Practices for the Elementary and Secondary School Choruses. He will be assisted in the session by his University of Maryland Chamber Chorus and Instrumental Ensemble who will demonstrate various aspects of choral literature and performance under discussion.



KLAUS FISCHER-DIESKAU





Lowell (Massachusetts) State College Concert Choir, Edward Gilday, conductor.

### Lowell State Concert Choir at Eastern Convention January 30

Exploring the field of choral and band literature will be a feature of the Thursday evening concert January 30 on ACDA Day when the Concert Choir and Wind Ensemble of Lowell State College, Lowell, Massachusetts conclude the program. Directing honors will be shared by Edward F. Gilday, Chairman of the Fine Arts Division and choral director, and Willis Traphagen, conductor of the wind ensemble. One of ten colleges in Massachusetts, Lowell State specializes in music with over 300 students in the undergraduate area and a full and part-time faculty of 47. The program is arranged to cover literature of varying degrees of difficulty to fit into almost any school program. The program follows:

**A Festival Chime, Gustav Holst**

Celebrations, Vincent Persichetti. (Cantata No. 3 for Chorus and Wind Ensemble). 1. Stranger; 2. I Celebrate Myself; 3. There Is That In Me; 4. Sing Me the Universal; 5. I Sing the Body Electric; 6. A Clear Midnight; 7. Voyage.

Chorale: St. Antoni, Haydn-Brahms-Tolnace.

Three Chorales, J. S. Bach-Frackenpohl. 1. Jesu, Who Did Ever Guide Me; 2. What Fear Has Death for Me; 3. Lamb of God, Lord Jesus.

Carmina Burana, Carl Orff-John Krance. 1. Fortuna Imperatrix Mundi; 2. Fortune plango vulnara; 3. Ecce gratius; 4. Were diu werit alle min; 5. In taberna quando sumus; 6. Fortuna Imperatrix Mundi.

### BOODY TO REPLACE BISDORF AS BOOK REVIEWER FOR JOURNAL

We are pleased to announce that Charles G. Boody, University of Minnesota, has consented to take over The Choral Journal Book Review column for Dr. Donald L. Bisdorf, Clearwater, Florida, and will begin his reviews in each issue of The Journal as soon as practicable. Because of responsibilities as head of the Fine Arts division at the rapidly

expanding St. Petersburg Junior College, Clearwater Campus, and ACDA state chairman for Florida, Don asked to be relieved of the reviewing assignment as soon as possible. Mr. Boody, whose address is 1248 St. Clair Avenue, St. Paul, Minnesota 55105, had offered his services earlier and both ACDA and The Journal are appreciative of his assistance.

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## MORRIS D. HAYES NAMED NORTH CENTRAL CHAIRMAN

Morris D. Hayes, director of Choral Organizations at the Wisconsin State University at Eau Claire, Wisconsin since 1966, was recently appointed as ACDA Chairman for the North Central Division to fill the unexpired term of R. Byron Griest, Washington High School, Massillon, Ohio, following his recent resignation, it was announced by Theron Kirk, ACDA President. Hayes has assumed responsibilities for the post, will assist Edwin R. Fissinger in ACDA Day activities at North Dakota State University on April 25 and act as chairman and liaison for MENC-ACDA co-sponsored choral events during the MENC Convention in Fargo April 26-29.

With degrees from the University of Nebraska, Hayes was choral director at Scottsbluff, Nebraska, High School 1948-1950; Supervisor of Music Education in Scottsbluff 1950-1953; choral director at Centennial High School, Pueblo, Colorado 1953-54 and Vocal Music Supervisor of Pueblo public school 1954-56. Following one year as Instructor of Music at the University of Wisconsin, he became chairman of Music Education and director of Glee Clubs and Oratorio Chorus at Kansas State University, Manhattan, Kansas in 1957, where he remained until his recent appointment to the Wisconsin school. His choirs at Kansas were well known throughout the country and appeared in concert with him at the ACDA 1966 National Convention at Kansas City and as demonstration group for work with Dr. Howard Swan of Occidental College, Los Angeles, California at that meeting.

Hayes is in demand as visiting lecturer,



MORRIS D. HAYES

guest conductor and adjudicator, has served on various state and national committees for both MENC and ACDA and was elected as Wisconsin State Chairman for ACDA this past spring. Organizational memberships include Phi Delta Kappa, Phi Mu Alpha Sinfonia, MENC, WMEA, MTNA, IMC, ACDA, Rotary International, Association of Wisconsin University Faculties and the American Choral Foundation. Research papers and articles have been published in the Music Educators Journal, and other state and national magazines.

## NATS CONVENTION TO FEATURE THREE-WAY CHORAL-VOCAL DISCUSSION

A session of prime interest to ACDA members will be featured in the annual convention of the National Association of Teachers of Singing when they convene at the Hilton Hotel, Portland, Oregon, December 27-30 when Robert B. Walls, General Chairman of the Convention, Hadley Crawford, St. Mary College, Xavier, Kansas, and Dr. Charles C. Hirt, ACDA Vice-President meet in a three-way conversation. **Is Choral Singing Inimical to Vocal Development?** will be the topic for Walls, Corvallis, Oregon; Crawford will speak on **Choral Devices or Vocal Techniques**; and Dr. Hirt of the University of Southern California will discuss **Vocal Development Through Choral Activity**. The discussion, scheduled for 10:30 a.m. December 28th, will attempt to reconcile what is often two opposing points of view regarding singing and it is assured that the NATS Registrar and ACDA Vice-President will bring a wealth of wisdom and experience to the session.

"I understand that this is the first real attempt to include in a NATS national convention more than passing attention to choral work and it is hoped that a goodly number of choral directors will attend to participate in the general discussion following the formal presentation of the featured speakers," writes Robert Wall in his notes on the convention for The Choral Journal.

Among other outstanding sessions at the convention will be demonstration les-

## Southern ACDA Day to be Held on April 17 at Mobile

Following the planning session for Southern Division MENC, it was announced that principal ACDA sessions will be held on April 17 with other sessions co-sponsored by ACDA and MENC held throughout the four-day MENC Conference program. While it is still too early to list speakers, clinicians, and performing groups, topics will include teaching of contemporary choral music, relationships between choral and instrumental rehearsal techniques, and the poetic content of choral music, according to Richard G. Cox, University of North Carolina at Greensboro, ACDA Southern Division Chairman.

sons with tenor and bass voices by Hermanus Baer, Northwestern University, and William Vennard, University of Southern California; **A Consideration, in Depth, of Adjudication of Voices**, with Hubert Kockritz, Cincinnati, Jean Ludman, Upper Montclair, N.J., and Roy Schuessler, University of Minnesota, participating.

**The Vocal Instrument — Its Phonetic and Physical Formation** will be presented by Dr. Pierre Delattre, University of California at Santa Barbara and **Whatever Are They Trying To Do?** (A Composer Looks at the Avant Garde) will feature Dean Charles Bestor, School of Music, Willamette University. Dr. Stanley Chapple, University of Washington, internationally known opera and symphony con-

## FISSINGER TO CHAIRMAN PRE-CONVENTION ACDA DAY AT NORTH DAKOTA U.

Edwin R. Fissinger, chairman of the Music Department and Director of the Concert Choir, will act as host and chairman for North Central ACDA Day to be held April 25 at North Dakota State University in Fargo, prior to MENC convention April 26-29. Choral sessions, co-sponsored by ACDA and MENC, will be held throughout the four days with Morris D. Hayes, ACDA North Central Chairman, as cooperating chairman.

With a Masters degree in composition from the American Conservatory of Music and doctorate from the University of Illinois in conducting and literature, Fissinger was head of the Music Department of the University of Illinois at Chicago Circle prior to accepting his present position at NDSU. Well known as composer, clinician and adjudicator, he was choral editor for Summy-Birchard Publishing Company 1958-1963 and is now editor of Parkway choral series for the World Library Publications. His own compositions have been published by Carl Fischer, Inc., Canyon Press, Westminster Press and Associated Music Publishers as well as World Library and Summy-Birchard.

Members of the ACDA committee serving with him for the ACDA Day are Kenneth Sherwood, Red River High School, Grand Forks, N.D.; Hardy Lieberg, ACDA State Chairman, Minot, N.D. High School; Jack Trautwein, North Dakota State University; and Paul Brandvik, Bemidji State College, Bemidji, Minnesota.



EDWIN R. FISSINGER

ductor and lecturer, will present **Is Opera Irrational Entertainment?** and a panel of expert singing teachers will be exposed to vocal questions from the entire audience.

Recitals and concerts will feature Chloe Owen, Boston University, Linda Matousek, 1968 "Singer of the Year", Myra Brand, Salem, Oregon, Miklos Benze, University of Mississippi, The Little Singers of Yamhill County, The Portland Junior Symphony, and the University of Oregon faculty group presenting Schoenberg's **Pierrot Lunaire**.

Further information on dates, hotel rates, registration may be obtained from Miss Hazel King, 2915 NE 47th, Portland Oregon 97213.

## NORTHWEST IOWA ACDA CO-SPONSORS CHORAL CLINIC

The Northwest Iowa District ACDA membership joined the Northwest Iowa Choral Association to co-sponsor their annual Fall Choral Clinic in October. One hundred sixteen choral directors attended the all-day affair.

Clinician was Weston Noble, well-known music director and educator of Luther College, Decorah, Iowa, who presented a philosophical approach to many problems facing music educators in the light of the Tinglewood Report. The balance of the morning was used for a discussion of Choral Techniques and the much-talked-of Choral Auditions and Placement used by Dr. Noble, featured in an earlier issue of *The Choral Journal*. He was assisted by the soprano section of the Washington High School Choir, Cherokee, Iowa whose director is Gary Leatherman.

Following lunch Mr. Leatherman, host for the day, directed his choir in three selections. Using Emma Lou Diemer's "Praise Ye the Lord," Flammer 84799, Noble then researched with the choir the problems of pitch as they were related to vowel formation. The day's activities closed with a short reading session of Christmas Music which included *How Brightly Shines the Morning Star*, Distler (SAB) Arista; *A Child is Born*, Warland (SATB) Clarinet or English Horn, 1328, Augsburg; *Saw You Never*, in the *Twilight*, Held (Unison) 1525, Augsburg; *All My Heart This Night Rejoices*, Cornell (SATB) AMS 138, Art Masters Studio; and *Alleluia! Christ is Born!*, Graham (SATB) AMS 140.

Washington High School choir, Cherokee, Iowa, which was featured at the Northwest Iowa choral clinic held there in October. In the front row (left to right) are those in charge of the successful event: Ken Van Der Sloot, Estherville Jr. College, NWICA President; Mrs. Audrey Williams, Lake City, NWICA V.-P.; Weston Noble, Gary Leatherman, Cherokee, Iowa and Stanley Schmidt, NW Iowa District Chairman, ACDA.

## INDUSTRY NEWS

Boosey and Hawkes, Inc. regretfully announced the death of Mrs. Helen T. Gauntlett Sunday, November 10, editor of their *Newsletter* since its beginning in 1966. Mrs. Gauntlett career in Journalism of some thirty years included American music correspondent for the *London Times* from 1954 to 1960.

\* \* \*

Edward B. Marks Music Corporation has acquired publication rights to two more folk masses: *The Daniel Jazz* and *Jonah-Man Jazz*, from Novello and Co. of England. The *Daniel Jazz* is by Herbert Chappell and the *Jonah-Man* by Michael Hurd. Both are intended as fun pieces for school or church groups with guitar chords and a piano score usable for improvisation by instrumentalists.

\* \* \*

Richard C. Johnson, Sales Manager of Carl Fischer, Inc., was elected to the Board of Directors of the Music Publisher Association at the group's monthly meeting in New York October 9th, according to Ernest Farmer, President.

\* \* \*

Frank Music Corp. has announced the acquisition of Boston Music Co. and its subsidiary Morris Music Co. of Newark, N.J. One of the most respected and venerable companies in music history, Boston Music will continue its separate operation with no personnel changes. Arnold Broido, Publications and Sale Director for Frank, will take on additional duties as Vice President of Boston. Kay Cummings and Frank Homeyer of Boston and Martha Baxter of Frank will continue in their present Educational department posts.

\* \* \*

The Heritage Music Press, in its first full year of publishing, is a completely separate division of Lorenz Publishing Company, which has changed from one of the oldest to one of the youngest managed companies in the past five years. Offering new music to schools in the choral field, Heritage hopes to expand into the band, orchestra and teaching material areas.

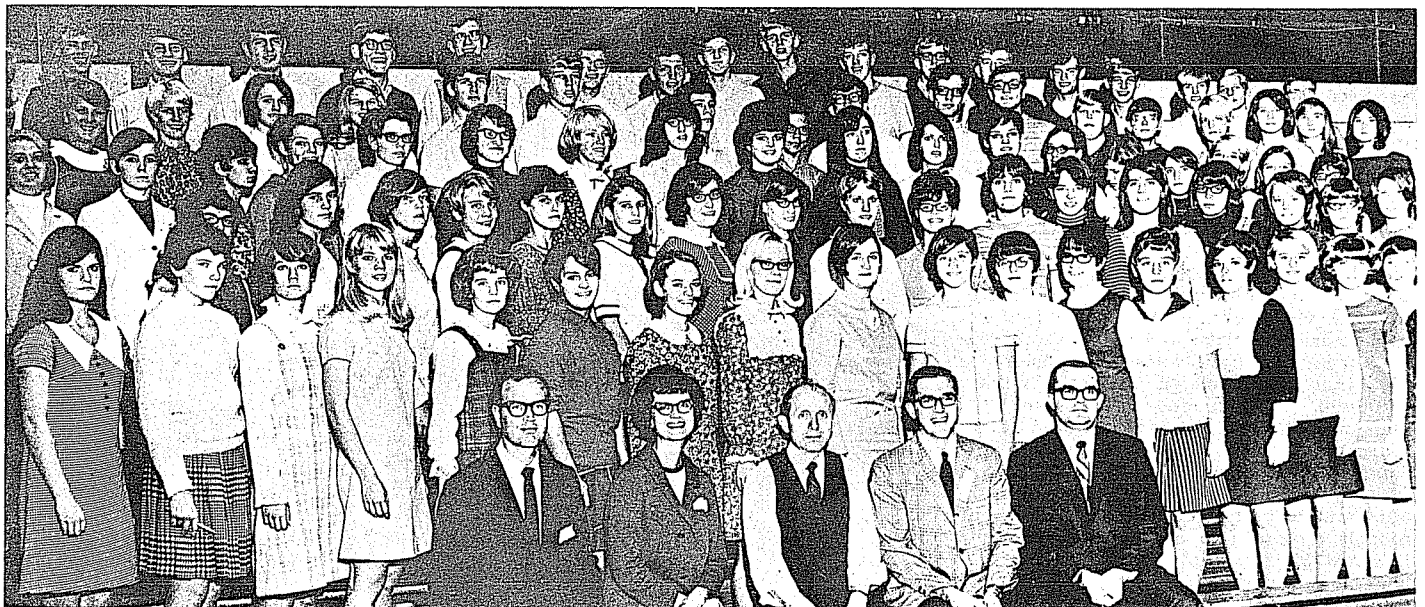
## WESTERN DIVISION ACDA HELD CHORAL CONFERENCE OCTOBER 12

Western Division ACDA held a Choral Conference on October 12 at the Rio Hondo College, with Division Chairman K. Gene Simmonds as host. One hundred and six choral directors were in attendance with 4 from Arizona, 5 from Nevada, 12 from Northern California and 85 from Southern California. Due to the late arrival of material on the conference, it will appear in the January-February issue of *The Choral Journal* primarily since it is an excellent summary in draft form of actually what happened, remarks, problems and solutions presented, as prepared by Marjorie Remington, ACDA Chairman for northern California.

Maurice Abravanel, Music Director of the Music Academy of the West and Martial Singher, who heads the Vocal Department, announce that Mms. Lotte Lehmann has accepted their invitation to present a series of four classes in German Lieder during the Academy's 1969 Summer Session. Mme. Lehmann, the Academy's Honorary President, is noted as one of the great Lieder interpreters of all time as well as one of the immortals of the opera stage. Her professional life spanned nearly four decades. The Academy is at 1070 Fairway Road, Santa Barbara, Calif.

The Anderson, Indiana, College Choir presented a special Homecoming concert Saturday, October 28, in Park Place Church featuring works by Schuetz, Bach, Britten, Copland, Vaughan Williams and the Kodaly *Te Deum*. They were accompanied by staff organist, Shirley King Coolidge, and members of the Indianapolis Symphony, with F. Dale Bengston, conductor of the choir, directing.

Deadlines for copy in *The Choral Journal* are 1 month prior to each issue. For example the January-February issue deadline is December 1. If you remember this rule you can plan your copy to reach us in time for inclusion in your preferred issue.





## BREVARD MUSIC CENTER OFFERS FULL RANGE OF CHORAL OPPORTUNITIES

By **MARTIN R. RICE**,  
Associate Director  
The Brevard Music Center

The Brevard (N.C.) Music Center enjoyed one of its most successful seasons during the recent summer of 1968. As its program expands under the capable leadership of Director Henry Janiec, the box-office and educational program reflect precisely the new directions and management practices. Over 40 different concerts were presented in 47 days. 300 students and 100 faculty-staff were organized into 4 orchestras, 2 concert bands, an oratorio chorus, chamber music ensembles, and a resident opera company. Guest artists of international renown were featured on each of the 7 week-end "Festival Concerts". The 1-3 faculty-student ratio insured the highest form of professional training and performance, and the Repertory Training Program provided even more in-depth experiences with musical masterworks.

Choral-Vocal students from high school age to young professionals were offered a full range of choral opportunities. Under the capable and inspiring leadership of Dr. Ward Woodbury, Director of the Conservatory of Music at Rollins (Fla.) College and Conductor of the Winter Park Bach Festival, the 1968 summer program focused on the oratorio and opera chorus that presented the Faure *Requiem*, Handel's *A Canticle of Praise*, Britten's *Ceremony of Carols*, Beethoven's *9th Symphony*, Rossini's *The Barber of Seville*, Rogers' *Carousel*, scenes from *Four Great Operas*, Saint-Saens' *Samson and Delilah*, and Strauss' *Fledermaus*. All operas were sung in English.

The chorus participated in a repertory training program under Dr. Woodbury which featured an analytical reading of the Brahms *Requiem* and numerous other shorter works. All high school students studied music theory and all vocalists studied voice with the Center staff that included John McCrae, Val Patacchi, Perry Daniels, and Phyllis Daniels. Opportunities to hear vocal chamber music were provided by the faculty who presented masterworks on the Connoisseur Concert Series.

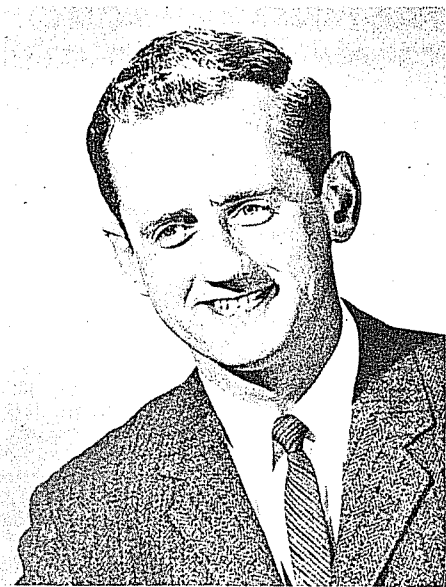
Outstanding students were selected for solo performances on the weekly Student Recital Series, and ensembles from duets to sextets were featured with the Brevard Music Center Orchestra in selections from operetta and musical comedy on the "Pops" Concert Series. It may be noted here that the BMC Orchestra provided the accompaniment to the major choral works and operas — an experience that the students will long remember for its excellence and high degree of artistry. Finally, vocalists had the opportunity of hearing world renowned artists perform solo literature with the BMC Orchestra or appear in opera roles. The roster for 1968 included Richard Tucker, William Warfield, Eleanor Steber, Blanche Thebom, and Richard Wentworth, and rising stars from the American scene such as Thomas Palmer, Elizabeth Cole, Joan Murray, Frank Little, William McDonald, and Oliver Helmuth-Smith. Great models of tone and artistry were set for Brevard Music Center students who realized that much in the way of learning is caught as well as taught.

## ILLINOIS MEA STATE CONVENTION TO BE HELD JANUARY 24

A Lecture-Concert Exploring and Performing Polychoral Repertoire will be presented at the Illinois Music Educators Association State Convention January 24 at 1:30 p.m. One of the featured performing groups will be The Concert Chorale from the Edwardsville Campus, directed by Dr. Leonard Van Camp. They will perform several works which make use of more than the standard four part chorus, demonstrating some of the problems and solutions in doing such repertoire. The varied program features music of Renaissance composers Sweelinck, Gallus, and Farrant, Baroque composers Caldara and Bach, a number by Felix Mendelssohn and one by the contemporary German composer, Heinz Werner Zimmerman. Performing resources range from a few voices and a quartet to a sixteen part motet, include instrumental accompaniment for the baroque selections, and a jazz ensemble of trumpets, vibraphone, and string bass.

The Concert Chorale, one of five choral organizations at the Edwardsville Campus, has toured the state appearing before high school and college audiences and giving night concerts in the major cities of Illinois, and has performed on television and radio. Van Camp directs the Male Chorus, the Madrigal Singers, and the Community Choral Society as well as administering the entire choral program at the Edwardsville Campus.

Dr. Ward Woodbury, Staff Choral Conductor at the Brevard Music Center in 1968 conducts a performance of Britten's "Ceremony of Carols" with the female section of the oratorio chorus and harpist Edward Vito, former solo harpist with Toscanini's NBC Symphony.



**GEORGE E. WILSON**

ACDA State Chairman for Ohio this biennium is George E. Wilson, Wilmington, who obtained both B. Sc. and M. A. degrees from Ohio State University. Teaching includes Hawthorne Junior High School 1956-57; Columbus Grandview Heights High School 1959-65 and Wilmington High School 1965 to present. He is also director of the United Methodist Church choir in Wilmington. Professional organizations include NEA, OEA, MENC, OMEA (President of District 14), ACDA (Regional Chairman and Chairman of the Constitutional committee and now President of OCDA). Wilson is a native of Gallipolis, married and father of a 3 year old son. Mrs. Wilson is an Admissions Counselor at Wilmington College.



# ON BACH'S MOTETS

## ANALYSIS OF COMPOSITIONAL TECHNIQUE USED FOR DOUBLE CHOIR

RICHARD C. PISANO

Of the six motets by J. S. Bach, four are composed for double choirs. It is the intent in this article to present some indication as to Bach's technique of writing for double choir. This compositional technique was rather unique with Bach.

The objective here is twofold: (1) to arrive at Bach's technique of doubling the tones within a chord for eight voices; (2) to arrive at Bach's technique of alternating the two bodies of the choir as opposed to one another. This has been accomplished through chord analysis. The analysis was specifically confined to those chords which required the participation of eight voices. The doubling is due primarily to the contrapuntal texture and not the homophonic. Chords were taken at their face value, and no extra unwritten notes were assumed for them. In the event of elongated, florid passages on neutral syllables, the chordal analysis was confined to the strong beats of the measure. And in the extended passages where passing chords appeared, the chordal structure on the beat was recognized.

*Singet Dem Herrn Ein Neues Lied* (Sing unto the Lord a New Song)

In *Singet dem Herrn*, the actual eight-part writing occurred in the first section. There were, however, two measures in section III which had both choirs scored in seven-part writing; these were also recognized. In this motet, more so than in any other, Bach had used non-harmonic tones which had to be taken into consideration in arriving at the significant doublings.

There were seventy-one chords analyzed in this motet. Most of the eight-part grouping appeared in the first seventy-five measures, which in reality is part one of section I. The fugue is part two of this section did not use eight individual lines but doubled at the unison each time a voice of the accompanying choir entered.

Bach's technique of doubling was not treated haphazardly. We know from historical documentation that Bach was not prone to simply recopy the notation of one choir and give it to the next. In each composition there is a doubling characteristic that is readily apparent. In *Singet dem Herrn*, Bach has tripled the 5th constantly; this occurs each time he uses a 1st inversion triad and whenever the root is tripled. There is also less doubling of voices at the unison in this motet; when there is, the doubling of the bass and alto predominates.

Chorus I and II appear together in forty-three measures and form seventy-one chord structures.

Outlined below is the doubling procedure used by Bach in *Singet dem Herrn*.

Root is Quadrupled 21 times  
3rd is Quadrupled 2 times  
5th is Quadrupled 3 times  
7th is Quadrupled 0

Root is Tripled 21 times  
3rd is Tripled 14 times  
5th is Tripled 21 times  
7th is Tripled 4 times

Root is Doubled 22 times  
3rd is Doubled 46 times  
5th is Doubled 37 times

7th is Doubled 3 times

Three stylistic compositional techniques are used by Bach in this motet. They both, in effect, represent the alternating of two chorus bodies. (1) The most common technique other than chorus imitation of a phrase, is the exchange of material in order of presentation. This technique can be observed in comparing measures 1 to 3 with measures 12 to 14. At the beginning of the work, chorus I is the focal point and chorus II, the accompaniment and foundation. Then, at measure 12, the presentation is exchanged; chorus II now has the important material. Observe the example below; notice the change from tonic to dominant in example (2).

Example (1) measures 1-3

Example (2) measures 12-14



## ON BACH'S MOTETS

(2) The next technique which Bach uses in writing for double choir is similar to a canon. It is different from the typical chorus imitation in that both choirs continue to perform, rather than rest, until the passage is completed. An example of this canon technique is noted below.

Example (3) measures 59-61

The example shows that chorus I is followed three beats later by Chorus II, singing a sixth below. There are slight, two-note changes in the inner voices, but the basic pattern is still apparent.

(3) Section III is made up entirely of the common antiphonal style of double chorus writing. The two groups rarely meet at all, and if they do, it is a cadence point or at the completion of a phrase. In this motet, the length of the phrase alternates frequently; this adds interest to the static antiphonal style.

*Der Geist Hilft Unserer Schwachheit Auf* (The Spirit Also Helpeth Us)

Of the 124 measures in the first part of *Der Geist Hilft*, there are only nine measures that indicate a complete rest. This is an indication of how active both choirs are. Practically every measure demands the utmost in personal participation. The two choirs join forces very often and, unlike *Furchte dich nicht* and *Komm, Jesu Komm*, they remain together for more extended phrases.

Approximately eighty-eight chords have been analyzed in *Der Geist Hilft*. Due to the frequent florid passages and elongated phrases, only the chords appearing on the strong beats have been recognized. Also, those chords which set the important text have been analyzed. The character of the work is such that the eight voices appear together most often when they sing the same text in a declamatory fashion.

Outlined below is the doubling procedure used by Bach in *Der Geist Hilft*.

The root is Quadrupled 40 times  
The 3rd is Quadrupled 3 times  
The 5th is Quadrupled 5 times  
The 7th is Quadrupled 0

The root is Tripled 20 times  
The 3rd is Tripled 12 times  
The 5th is Tripled 14 times  
The 7th is Tripled 0

The root is Doubled 18 times  
The 3rd is Doubled 51 times  
The 5th is Doubled 45 times  
The 7th is Doubled 9 times

Bach has used a combination of contrapuntal techniques in this motet. He uses the choral groups as complete entities and also as "one." There is a unifying thread running through the first part of this work, which acts as a point of departure for each chorus. This florid four-measure line is the identification marker for the first line of the text, which is eventually handled by every voice.

Example (4) measures 1-5 soprano line

This line is the basic reason for individual voice lines to merge and create six and eight part counterpoint. There are common voicings of thirds between the soprano of Chorus I and the soprano of chorus II, or the bass of chorus I and the bass of chorus II.

Then, too, the separate chorus bodies also take on an individualism which is readily apparent. The concept of having one choir answer the other was a commonplace technique during Bach's time and, as a result, we notice this characteristic in *Der Geist Hilft*. However, there is more than just an imitation of two-measure phrases occurring. Bach uses an interesting technique of inverting passages which have just been completed or passages which have been heard approximately twenty measures earlier. For example, at measure 18 both chorus I and II are united: they sing individual lines until measure 25. Then Bach interchanges chorus I and chorus II, so that now chorus I has the same material that chorus II had, and chorus II has the same material chorus I sang. The notes are identical, and the length of the phrase is complete.

As a more subtle method of imitative phrase passages, Bach also uses the same technique with a wider rhythmic placement. At measure 42 both chorus bodies are again united. The passage in question lasts until measure 49. Then turning ahead to measure 94, the same passage is transposed up a whole tone and appears in an inversion.

*Furchte Dich Nicht* (Fear Thou Not)

Chorus I and chorus II appeared together with eight voices in forty-two measures, and formed fifty-five chords. Perhaps the most outstanding feature derived from this analysis is the fact that Bach is never totally consistent. There is always an element of surprise involved in each analyzed chord. It is interesting to keep in mind the basic stylistic features of eighteenth century four-part writing, when reviewing these findings. Notice below, the doubled root which appears thirteen times — the 3rd doubled forty times, and the 5th, thirty-six times. Notice the relationship of the quadrupled root to the 3rd and 5th. In the same light, notice that the root is *only* doubled when inversion or sevenths appear.

Outlined below is the doubling procedure used by Bach in *Furchte Dich Nicht*.

The root is Quadrupled 20 times  
The 3rd is Quadrupled 4 times  
The 5th is Quadrupled 4 times  
The 7th is Quadrupled 0

The root is Tripled 19 times  
The 3rd is Tripled 4 times

The 5th is Tripled 10 times  
The 7th is Tripled 0

The root is Doubled 13 times  
The 3rd is Doubled 40 times  
The 5th is Doubled 36 times  
The 7th is Doubled 3 times

The compositional technique employed in this motet is to use the separate choral bodies as self-contained, complete entities. The two choruses unite at the beginning and end of a phrase, and usually for not more than three to four beats. They also unite at strong cadence points, which usually occur at the completion of a section or at the close of the composition. Analysis showed that the double chorus usually unites on the 1st or 4th beats of the measure. This meeting of choirs is the result of the antiphonal effect desired by Bach. The pattern for this style of writing is such that one chorus answer immediately at the completion of a phrase. The musical notation is different for the answering choir, but the text is the same, and the rhythmic imitation is strict.

With this technique of using the self-contained chorus as an individual body, there is little opportunity for achieving a mass sound of combined choruses. Also, the opportunity for eight-part development of thematic material is non-existent.

#### *Komm, Jesu, Komm* (Come, Jesus, Come)

In *Komm, Jesu, Komm*, the two choral groups appeared together almost consistently in section I. Here, Bach has resorted to homophonic texture entirely, but still joining the groups at the end of phrases or short homophonic passages. The second section also uses the combined choirs, but to a lesser degree. Here, Bach uses the choirs to form a polyphonic texture. With these two sections containing different textures, *Komm, Jesu, Komm* is an unusually good motet for investigating the doubling procedure.

A total of one hundred and sixteen chords have been analyzed in this motet. The analyzed chords, as mentioned earlier, are those which are made up of eight voices.

In this motet, as in the other double choir works, the most outstanding feature is the lack of consistency in the doubling of notes of the chord. The only characteristic in this motet is the quadrupled 5th when using a second inversion triad. In this respect, Bach usually will continue a particular doubling practice: for example, in *Der Geist Hilft* and *Furchte dich nicht*, he quadrupled the third when using an 0/7 chord; in *Singet dem Herrn* he tripled the 5th when using a 1st inversion triad. Also, the doubling of voices at the unison is varied in *Komm, Jesu, Komm*. Whereas Bach has usually doubled the bass and alto in a comparatively similar number of measures, this motet has the bass doubling much more than the alto. The bass doubles at the unison in sixty measures, as compared to the alto who doubles in twenty-nine measures.

Outlined below is the doubling procedure used by Bach in *Komm, Jesu, Komm*.

The root is Quadrupled 47 times  
The 3rd is Quadrupled 2 times  
The 5th is Quadrupled 6 times  
The 7th is Quadrupled 0

The root is Tripled 29 times  
The 3rd is Tripled 15 times  
The 5th is Tripled 27 times  
The 7th is Tripled 0

The root is Doubled 32 times  
The 3rd is Doubled 78 times  
The 5th is Doubled 68 times  
The 7th is Doubled 8 times

This double choir motet is definitely an example of what Spitta inferred when he stated, "in motets for double chorus . . . the working out was done by means of alternating the two bodies of the chorus, . . . as self-contained and complete entities."<sup>1</sup> From measures 79 to 167 this principle was proven. There is a constant answering of bodies in antiphonal style, but yet the text and musical material are exact repetition. These eighty-eight measures set, "Thou art the way of life, the pathway to salvation." To set this, the two choirs alternate in singing imitative passages. The passage is either one measure long for the first idea of text or eight measures for the complete statement.

At measure 85, for example, chorus I begins an eight measure statement, only to be answered in strict imitation by chorus II at measure 93. Also, chorus I begins another eight measure statement at measure 107, only to be answered in strict imitation by chorus II beginning at measure 115. In a new key, and with slight variation, chorus I begins another eight-measure statement at measure 129. Chorus II proceeds to answer in strict imitation at measure 137. It is this concept of antiphonal construction that formulates a well knit polyphonic movement.

\* \* \*

The analysis shows that Bach considered each choir in the double choir motet a complete and separate entity. The antiphonal style of choir singing was not the main technique in the composition. The two choirs combined to form an eight-part grouping for fugal movements, for section completion, for cadence points, or to offer a declaratory text which called for special musical treatment.

In the four double choir motets, Choirs I and II appeared together to form approximately 330 chords. This general treatment of arriving at which notes of the chord have been doubled reveals that Bach does not follow a basic pattern of doubling. The frequency of note doubling for eight voices in the four motets using 330 chordal structures is illustrated below:

Root is doubled 85 times	Root is tripled 89 times
3rd is doubled 215 times	3rd is tripled 45 times
5th is doubled 286 times	5th is tripled 72 times
7th is doubled 23 times	7th is tripled 4 times

Root is quadrupled 128 times
3rd is quadrupled 11 times
5th is quadrupled 18 times
7th is quadrupled 0

One of the most significant implications from this investigation is that contrary to the normal conjecture of note doubling for eight voices which, as Goetschius indicates, would be ". . . to have the original four parts usually doubled";<sup>2</sup> Bach quadruples the bass and doubles the 3rd and 5th of the chord.

The investigation also revealed which of the individual voices of Choirs I and II doubled at the unison while singing. It was expected that the basses of choirs I and II should sing in unison more frequently than other voices. The doubling at the unison appeared in the basses of Choirs I and II for 192 chords; the tenors for 111 chords; the altos for 116 chords; and the sopranos sang at the unison in 63 chords.

If Bach's composition is a mature art, it at once becomes apparent that in performing his works today we are obliged to pay as careful attention to the music from a technical as well as aesthetic point of view. Therefore, analysis is imperative.

#### FOOTNOTES

1. Philipp Spitta, *Johann Sebastian Bach*, Vol. II, tr. by Bell and Fuller-Maitland, New York: Dover Pub., Inc., 1951, p. 604.

2. Percy Goetschius, *Materials Used in Musical Composition*, New York: G. Schirmer, 1915, p. 244.

# ACDA Industry Associate Members Listed

Publishers and Music Industry firms who are active Industry Associate Members of ACDA this year are listed below with their full address for the information of all readers to present a handy list for those interested in contacting these firms. ACDA is deeply indebted to all IA members as well as other advertisers in The Choral Journal for their continued fine support of both The Choral Journal and the Organization.

Abingdon Press (Robt. O. Hoffelt, Mgr.), 201 8th Ave. S., Nashville, Tenn. 37203

Alfred Music Co., Inc. (Morton Lanus, Pres.), 75 Channel Dr., Pt. Washington, N.Y. 11050

American Educational Music (Jack W. Harmon, Pres.), P.O. Box 126, Ft. Worth, Texas 76101

Associated Music Publishers, Inc. (Helen Grady, Ed. Dir.), 609 Fifth Ave., New York, N.Y. 10017

Augsburg Publishing House (Ruth Olsen, Ed. Dir.), 426 S. Fifth St., Minneapolis, Minn. 55415

Belwin, Inc. (Martin Winkler, Pres.), Rockville Centre, L.I., N.Y. 11571

Boosey & Hawkes, Inc. (John Bice, Ed. Dir.) Oceanside, N.Y. 11572

Boston Music Co. (Katherine E. Cummings, Dir. Publ. Dept.), 116 Boyston St., Boston, Mass. 02116

Bourne Co. (Judith Bell, Ed. Dir.), 136 West 52nd St., New York, N.Y. 10019

Canyon Press, Inc. (Allison Fahrer, Ed. Dir.), Box 1235, Cincinnati, O. 45201

Century Custom Recording Service, 26000 Springbrook, P.O. Box 308, Saugus, California 91350

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Chappell & Co., Inc. (Pete Woolery, Ed. Dir.), 609 Fifth Ave., New York, N.Y. 10017

Educators Music Supply Co. (Jack Nealeans, Pres.), P.O. Box 7, Sylacauga, Alabama 35150

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Oxford University Press (John Owen Ward, Mgr. Mus.), 200 Madison Ave., 9th Floor, New York, N.Y. 10016

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# TRENDS in *Secondary Public School Choral Music in Southern California:* 1968-1969

Written and submitted by  
**JOHN S. WADDELL, JR.**  
Standing Committee on  
High School Choral Music  
Director of Choral Activities  
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Any report concerning the secondary choral situation in southern California must begin with an acknowledgment of the place of the Southern California Vocal Association, for that organization IS high school choral music in the dozen counties it embraces. Originally organized in 1939 by secondary choral teachers as an independent association to raise choral standards in the schools, SCVA has recently affiliated with MENC and ACDA and now shares offices and publicity media with the Southern California School Band and Orchestra Association, a move which will receive attention later in this report.

SCVA's chief contribution to choral music has been the organizing and presenting of some 60 adjudicated festivals each year — 40 senior high and 20 junior high — serving over 20,000 singers annually. While the majority of these festivals are for choirs and boys' and girls' glee clubs, SCVA also sponsors solo and ensemble festivals and, more recently, madrigal and folk music festivals.

Besides establishing festivals, SCVA provides clinics, workshops, a fine newsletter, reports of methods, techniques and new departures through the recently adopted format of the monograph, and a cadre of hard-working officers who seek constantly to improve repertoire standards, programming, vocal techniques, adjudication formats, and choral participation in the schools through service to the membership.

This report will necessarily, then, include much for which SCVA is primarily responsible. It is the opinion of this reporter that ACDA and SCVA would benefit greatly by a closer association, and that this convention should appoint liaison members, take steps to share publications, establish strong communications, exchange methods, philosophies, procedures and research conclusions, and explore other possible advantages of close ties. SCVA has pioneered in many

choral festival techniques and has much to contribute nationally; on the other hand, SCVA could well benefit from the experiences of other local organizations throughout the country.

California had always been unique politically, geographically, ideologically and educationally, almost, indeed, a "foreign land" to much of the rest of the country. Southern California in particular has on occasion been accused of strong provinciality: it is also marked by a splintering of political and religious factions. This same splintering can be seen in the multifaceted music organizations which, until recently, have been more-or-less independent entities, each pulling strongly in a direction, sometimes coinciding with the others, but more often not. I was told recently that in some states — I believe the example at the time was New York — there is but one music organization for school music teachers. In our locality we have MENC, ACDA, CMEA-SS, SCVA SCSBOA, CG, numerous county associations, and my own local organization, which probably takes the prize in this alphabetical-soup conglomerate: LACSMETA, or Los Angeles City Secondary Music Teachers' Association. I must confess that I am generally in some doubt as to which organizations I currently belong in good standing! Each of these organizations, of course, has unique problems with which the others should not, as a matter of economy, be concerned. However, the recent tendency toward merger is a healthy sign, for in merger there is strength, unity of purpose and perhaps the avoidance of wasteful duplication of effort.

The various mergers of late are responses to a problem which, more than any other, has or will have affected the status of all public school music in California: I refer to the legislative tangle which is informally called "the state-mandated curriculum requirements." Unfortunately, those who have mandated have been guided, more often than not, by political pressure and strong lobby influence, rather than by an enlightened and sound recognition of what a healthy curriculum should embrace in a balanced society. Thus the high schools have been forced, from the state level, to offer courses which are advantageous chiefly for a profession in the economic-techni-

A report prepared for the Standing Committee for High School Music of the American Choral Director's Association, Walter Rodby, Chairman, Flossmoor, Illinois

cal milieu which is the central fact of life of mid-twentieth century America. There seems to be, on the other hand, precious little concern for the arts as genuine necessities in the shaping of young minds and souls: music and art are more often relegated to the rather demeaning corners of entertainment and recreation. (As a practical sample, the Los Angeles Times music coverage is to be found in the Entertainment Section; there is no Fine Arts section.)

California educators see a possible solution to state mandating in new legislation (even at this moment in the mills of the state legislature) which will allow local school boards to determine curriculum needs within basic state requirements. If enacted, this legislation will transfer considerable power of curriculum choice to local boards of education, many of which recognize music as the important and necessary aesthetic subject that it is. Currently, boards must yield to impersonal state forces which tend to engulf music and slowly strangle it in the creeping vines of mandated requirements.

If the legislation is to pass, it will be primarily through the efforts of a few enlightened representatives and the hard work of united local and state professional music organizations. Merger, then, has been a necessity of politics, even of survival, and in merger a new strength and voice for music will be born. Many of the local and state organizations held an important meeting at Idyllwild on February 17 to make plans for legislative action; it was inspiring to see the dedication of so many organizations from all levels begin to work together in an attempt to rescue music from the quicksands of the great Sacramento bog.

The condition of "merger" has been showing up lately in an aesthetic, as well as in a political sense. I refer to a trend, growing all the time, of conductors to visualize and conceive music as a single entity, not as some Janus-like creature with two faces, looking in opposite directions, and barely on a speaking acquaintance with itself. I refer, of course, to the Instrumentalists and the Vocalists. Hopefully, the time is coming when our schizoid personalities will once again recognize that no one can be a complete musician without ability and experience in both the instrumental and vocal fields; that the voice is, after all, merely another fine instrument; that the methods and

## TRENDS IN SECONDARY —

techniques of conducting and analyzing instrumental and vocal scores have more similarities than differences; that any conductor, worthy of the title, will feel equally at home with an orchestra and a choir; that professionally we school music teachers must become that kind of conductor; that our music-training institutions must insist upon and then be able to produce competent musicians in both categories; that the age-old joke about "musicians and singers" will forever be buried with the other anachronisms of a dated past.

Where is the evidence for this coming of age?

*ITEM:* SCVA merges with SCSBOA in southern California to promote interaction and mutual understanding.

*ITEM:* Weston Noble, an example of a complete musician, conducts the CMEA-SS Honor Choir AND Orchestra with distinction at Fullerton, California, and demonstrates that, rather than "choral" techniques and "instrumental" techniques, there are really only "musical" techniques. Hurrah!

*ITEM:* The establishment this year (again by SCVA) of a Choir and Orchestra Festival at Pomona to which schools may bring their choirs accompanied — sorry, that should be "sharing a musical experience with" — their orchestras.

*ITEM:* Many choral conductors locally are finding that it is a fun and rewarding experience to use chamber orchestra, brass ensemble, bass viol, recorder, harpsichord, string quartet and a host of other instrumental combinations to complete the genuine musical experience, instead of relying upon that great warhorse, the piano, or the other distinguished but somewhat overworked servant, a cappella singing. Many high schools, of course, annually present fine productions of Broadway musicals incorporating orchestra, choir and drama. This practice, however, is not particularly new, nor have there been any noteworthy departures from standard methods in this field. (At least one high school in Los Angeles City, however, has established a performing arts program in which drama, instrumental and choral music, and dance have been totally integrated into a single super class with several instructors.)

In addition to the ever-increasing tendency to present choruses with instruments other than piano, one notices locally a growing favoritism among many conductors for the smaller vocal ensemble: the madrigal group, the chamber singer group, intimate opera workshop with productions like "Down in the Valley" or "Amahl and the Night Visitors," and the

folk group. SCVA has reflected this desire of its members by establishing special festivals to feature these groups. This season will see the fourth annual "Folk Music" Festival at El Monte High School on March 31, at which guitars, bass viols and percussion will be much in evidence. At least six of the 45 senior high festivals will be conducted exclusively for madrigal groups and two of twenty junior high festivals will also present madrigal groups exclusively!

The Junior Chamber of Commerce of the City of Los Angeles will sponsor its fifth annual Chamber Singers Workshop at the University of Southern California on April 20 for groups of 20 or fewer singers. The workshop last year brought together forty groups from the City of Los Angeles alone. In each of five sections a pair of competent adjudicators gave oral critiques of the performances of eight groups and then demonstrated their points by actually working with the performers. After these workshop sessions, the JCC treated the 700-or-so singers to lunch, provided them with a professional choral expert as a guest speaker, and then brought a fine college madrigal group to perform for them. The workshop continues to gain popularity each year; similar workshops are being arranged in other southern California communities.

In some areas of southern California, the small group is not only desired, but in some cases a practical necessity. A rash of failing bond issues in wide-spread communities and the state-mandated requirements have all but crippled the music programs in some communities. It is reported that music has been closed out in the Santa Maria schools (along with inter-mural athletics); Los Angeles ninth- and tenth-graders last fall lost one of their six daily periods, thus effectively eliminating arts electives. Tax-burdened property owners are refusing bond issues which would give financial support to the schools and music is often one of the first subjects to be eliminated. Thus in many schools, choral music is limited to the smallish groups which teachers can put together before and after school, or at lunch time.

If the public, the state legislature and the school administrations are giving music a struggle for its existence, there is at least a silver lining represented by the Junior Chamber of Commerce interest in the choral workshop. There is a definite trend toward business community support for music. Whereas local chambers of commerce and city governments have traditionally supported "Youth Bands" which parade and entertain and tour and absorb enormous budgets, it is exciting to find that the Chamber of Commerce of America's third largest metropolis has seen fit to endorse and support fine chor-

al music as well. The interest of industry in school music may be the "patronage" of the future.

While it exists, to be sure, on a small scale now and in only isolated instances, this patronage was vividly demonstrated recently by American Air Lines, who bought out the Music Center of Los Angeles for an evening last month, and then invited the CMEA-SS Honor Choir and Orchestra to perform for a select audience of parents, business men and executives. A fine chorus and orchestra received a well-deserved hearing, the rank and file of the Los Angeles business executive community saw first-hand the artistry, dedication and basic healthiness of one segment of the younger generation, parents beamed with delight, and American Air Lines "put on a happy face" with great public relations benefits. (If this section of the report amounts to a commercial for AAL, they deserve it with our thanks and gratitude, for will not many in that audience be influential in guiding the purse strings of our state educational budget?)

Not only industry, but the too-often-alooof professional music community gave an important nod to our school choral movement in February. Professional orchestras have frequently given concerts for public school music students in the past. But now the Roger Wagner Master Chorale (a permanent, professional, resident chorus associated with but essentially independent of the Los Angeles Philharmonic Orchestra) has presented a special students' concert at very nominal prices to demonstrate fine choral singing and contemporary choral music styles. The Master Chorale presented Hindemith, Schoenberg, Debussy and Ginastera to some 6,000 students and parents in a pair of concerts at the Music Center, which not only generated greater interest in the Chorale (a frankly promotional but thoroughly reasonable motive for future box-office receipts), but more importantly gave professional community status to choral music, and in a very public and very competent way demonstrated that choral music is indeed a serious matter for something other than schools, colleges and churches. (When did you last attend a concert by a professional, local, resident, exclusively choral organization?)

Of special interest in the Master Chorale concert was the choice of repertoire, and here we come upon still another trend. The currently favorite centuries for choral compositions are the 16th and the 20th, with the 17th claiming a close second. Renaissance, Baroque and Contemporary literature are very much "in," while Classic, Romantic and Impressionistic periods run poor third. (Isn't it interesting that the so-called "traditional" period of harmony and form, with its



hallowed pair of music history dates, 1600-1900, is not particularly in great vogue?) Contemporary music is featured by many of our groups (although the milder forms — modalism, harmonies built upon the extension of the acoustical series to 9ths, 11ths and 13ths, and harmonies built on 2nds, 4ths and 7ths — are much more favored than the avant garde styles of serialism and atonality). More and more our choirs are performing Hindemith, Copland, Hovhaness, Berger, Pfausch, Kodaly, Bartok, Dello Joio, Britten, Persichetti and Stravinsky, to name but a few representative composers. SCVA is currently sponsoring a Choral Composition Contest, which is nationwide and has already brought in 35 entries. (For interested composers: the deadline is April 1; brochure is available at SCVA Offices, P.O. Box 5522, Pasadena, California, or by calling 213-449-6515.)

Increasingly, conductors are choosing authentic choral compositions to perform, and are relying less upon "arrangements." Taste and selectivity have vastly improved in the southern California area in the past two decades largely through the efforts of SCVA, to the point where few conductors dare to perform today some of the trite compositions which were all too common ten or fifteen years ago. As a barometer of recent choral tastes, one might cite the repertoire of the Los Angeles All-City Secondary Choir in the past eight years: portions of the Brahms *Requiem*, Bach Cantatas No. 11 and No. 34, the J. S. Bach Motet No. 3, the Haydn *Lord Nelson Mass*, the Poulenc *Gloria*, the Schoenberg *Friede Auf Erden*, and other compositions by Bartok, Britten, Thompson, Walton, Ives, Distler, and Kodaly. Such has been the success and acceptance of the All-City Choir, that it has now been invited to participate in the International Festival at Saint-Cere, France, this summer, the first and only American group to receive an invitation. (Ironically, the Los Angeles City School District will do nothing financially to assist the Choir in this trip, and all support will have to come from private or business sources!)

Along with a trend toward the general elevation of repertoire taste among conductors locally, there is now a growing awareness of and desire for stylistic authenticity in performance, a recognition that Renaissance Victoria is different in concept, tone, phrasing, balance and overall style from Romantic Brahms or lean, contemporary Bartok. And what is more exciting, the ability and technique to realize this awareness in actual performance is showing up here and there with increasing frequency. As accouterments of style, clarity of diction, thrust of phrase and rhythm, and architectural line are in greater demand with perhaps

less concern for developing a particular choral "tone." Varieties of tone color can be heard by a single group in a single program; no longer is it stylish to have an easily identifiable "tone"; rather, flexibility, contrast, and adaptability to meet the demands of stylistic variety are the watchwords.

How are the conductors in the southern California area equipping themselves to meet the challenges of style? Through workshops, symposiums, clinics, fairs, all of which abound in southern California. Hardly a week goes by that there is not some opportunity for the conductor here to attend, observe, learn, try. Some examples:

The County of Riverside (in a notable exception to SCVA domination of the field) has sponsored a Choral Clinic which is quite interesting in its format: A well-known and competent choral clinician is brought to the classrooms of each of 10 choirs. He works with them on, say, Thursday and Friday; on Saturday morning he works with an honor choir composed of selected singers from the various choirs; on Saturday afternoon he rehearses the massed choirs on a choral finale; then on Saturday night, the fruits of the three days' labors are presented in public concert. This procedure apparently combines some of the best features of honor choirs, festivals, critique by an expert, exposure to exceptional leadership, valid concert experience for the masses and refined performance for the select. (It would also appear to produce a very tired clinician!)

Riverside County has also initiated a choral workshop for its conductors at the University of California at Riverside with In-Service Training credit available for salary advancement. Riverside also hopes to establish a weekend choral camp in the mountains, but this is now but a dream. It is exciting to see these developments initiated at the county level, particularly when many innovations so often come from associations or from large metropolitan districts who can amass the students and financing for such projects.

At the risk of over-repetition, I must again cite SCVA for sponsoring several interesting clinics and workshops. In one clinic-symposium SCVA invited three choirs, one from a junior high, one from senior high and one from junior college, to perform the same pieces of music for the registrants and professional expert adjudicators and clinicians last fall. Tapes were made of the performance and the clinicians' comments and suggestions were noted. Then in March, the same three choirs have been invited back for the same workshop registrants to perform the same pieces of music to note improvements! At this writing, the sec-

ond session has not yet taken place. It should be fascinating.

SCVA also sponsored an "Audio-Visual Fair" at which various members demonstrated possible uses of the tape recorder in part learning, auditioning, voice testing, instrumental accompaniments, supplying of missing parts, building tonal concepts, introducing new songs, evaluating of rehearsal techniques, ear-training, test, comparative evaluating of choir performance; of the overhead projector with transparencies (now quite easily produced with readily available supplies and equipment commercially); of the opaque projector for projecting scores, manuscripts, staves on the blackboard, and photographs; and finally of the Video-Tape and closed circuit TV to "film" live performance, provide instant play-back, produce master lessons for district-wide distribution and to motivate learning through highly interesting group self-appraisal.

As a result of this fair, the SCVA secretary, Charlene Archibeque, produced a monograph, Vol. I, No. 1, which is the first of many which SCVA will sponsor. Others in preparation for this year are "Festival Practices and Philosophy," and "Procedures in the Classroom for the Last Week of the Semester."

New emphasis is reported in the classroom for combining the important aspects of theory and music history into the rehearsal session. While school pressures and time limits often militate against the ideal achievement of "total-music" goal in the regular classroom, several summer programs have developed for choral students at the secondary level. USC provides one fine and long-established summer camp at Idyllwild, Long Beach at Arrowbear and the University of the Pacific at Stockton, to name three in the California area. This reporter has been associated with one private, non-profit music organization for high school students in the summer: the Hidden Valley Music Seminars. These were established in 1964 to provide an "integrated" musical experience, in which the carefully-selected music student would participate in a program which emphasized theory, music history, workshops in criticism, ear-training, instrumentation, and composition on a continuing ratio of 5-hours of academics for every 3-hours of rehearsal. This approach has been highly successful in producing the well-rounded music student that Weston Noble insisted we must train for the challenges to come, and that the Tanglewood Report called for in the emergence of a new vitality in music education. The attempt is made at Hidden Valley to so construct the course work that the performance materials of the rehearsal are discussed in the theory classes and in the history classes; conversely, every rehearsal is also a theory

lesson and a history lesson. Hidden Valley's practical results were demonstrated at the MENC National Convention in Kansas City in 1966.

One other organization deserves special mention for its impact on the secondary choral scene in southern California: The Southern California Youth Chorale, under the direction and management of Gene Simmonds. This group, privately organized and sponsored has been in existence now for three years, and offers to high school students the opportunity to sing with other select and dedicated singers in a program of high quality and fine repertoire. The Chorale rehearses on weekends throughout the year. It has made one highly successful tour of Europe and plans others to the Far East.

#### IN SUMMARY:

In southern California we have observed the following trends and/or departures in choral music in the secondary schools:

##### *Performance Levels:*

1. Better musicianship by conductors and choirs in the last ten years.
2. Growing recognition of the need for stylistic authenticity in performance.
3. A decreasing concern for a characteristic or individualistic tone quality in favor of flexibility, clarity, and architecture.

##### *Programming*

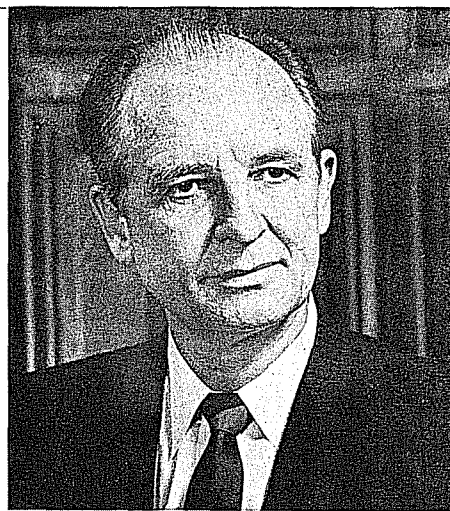
1. Great interest in contemporary and Renaissance music with Baroque a close second.
2. The sponsoring of school choral groups by community business and professional interests.
3. The "festival" as a predominating format with various groups participating.
4. The continuing interest in producing Broadway musicals.

##### *Repertory*

1. Growing interest in madrigals and madrigal groups.
2. Great interest in chamber music and a trend toward smaller performance groups.
3. Interest in choral music with instrumental accompaniment.
4. Some interest in a "folk-music" festival with its attendant accompaniments and styles.

##### *Teacher Training and In-Service Training*

1. Choral clinics of interesting and varied types:
  - a. The Riverside formula
  - b. The SCVA 3-Choir Symposium
2. The "Audio-Visual Fair" sponsored by SCVA.
3. Monographs by SCVA to summarize proceedings of symposia and to sum-



WILEY HOUSEWRIGHT

ACDA officers and members add belated congratulations to its member, Dean Wiley L. Housewright of the Florida State University School of Music, Tallahassee, who became President of the Music Educators National Conference for a two year term on July 1st.

President Elect of MENC the past two years, Dean Housewright has served the organization in the past as President of

marize practices and experiences of conductors.

##### *New Departures and Trends*

1. State mandating of total curriculum requirements often preempts music from a viable place in the curriculum.
2. A rash of failing bond issues in California tightens school financing and often threatens the very existence of music in the schools.
3. The merger of SCVA with SCS-BOA reflects a growing "togetherness" of the instrumental and vocal fields.
4. Greater unity of action among professional music groups to effect favorable legislation for music at the state level.
5. Some awareness and concern for school music by industry and professional choral groups.
6. The attempt to produce an "integrated" music experience for the high school choral student combining singing, theory, history, ear-training, various workshops, and appreciation for and work with instrumentalists in certain extended summer programs of five-week length.

##### *Recommendations*

1. That ACDA and SCVA seek means to work even more closely together to benefit mutually from each others' experiences.
2. That teacher-training institutions meet the challenge of preparing teachers who can fulfill the demanding responsibilities of the modern choral teacher. ❖

the Southern Division, as a member of the National Board of Directors and Executive Committee, as well as Chairman of the Editorial Board of its official publication, *The Music Educators Journal*. He is presently Director for the Southern Region Institute for Music in Contemporary Education which is being conducted by MENC through a grant from the Ford Foundation.

In addition to his affiliation with MENC and ACDA, Dean Housewright is a member of Pi Kappa Lambda, the American Musicological Society, the Music Teachers National Association, the International Society for Music Education, Phi Delta Kappa, the Music Library Association, Omicron Delta Kappa, and the FSU Gold Key Society. A member of Phi Mu Alpha Sinfonia Fraternity of America for over thirty years, he recently was initiated as a National Honorary in recognition for his contribution to the organization and to the field of music.

With degrees from North Texas State, Columbia and New York Universities, after seven years as Director of Public School Music in Fort Worth, Texas, and Batavia, New York, he taught at both New York University and the University of Texas. Since 1947 he has been a member of the Florida State University School of Music faculty and has also been guest lecturer at the Universities of Indiana and Michigan.

In 1956, Dean Housewright was awarded a Fulbright grant for teaching and research in Japan and Korea. From 1958 to date he has served on the Music Advisory Panel of the Department of State's International Cultural Exchange Service and the Advisory Board in Humanities and the Arts of the Ford Foundation. From 1958 to 1960 he was a member of a Committee of the American Council of Learned Societies to study relationships between musicology and music education. In 1960 he received a grant from the Carnegie Corporation, administered through the National Education Association, to design programs in the arts for gifted secondary school children.

In 1961 Dean Housewright was appointed to the United States National Commission for UNESCO. He recently was a delegate to the Third International Curriculum Conference held at St. Catherine's College, Oxford University, in September, 1967, and this summer will present a paper at the meeting of the International Society for Music Education in Dijon, France.

Dean Housewright was founder and director for eighteen years of the Florida State University Singers until his appointment as Dean of the FSU School of Music in 1966 and is well known as choral clinician and guest conductor throughout the United States. He also contributed the first chapter, "Personal and Professional Development" to Neidig and Jennings book, *The Choral Director's Guide*.

His specialized teaching areas have included, besides choral literature and techniques, music education and music literature of America. Dean Housewright's interest in American music has been reflected in numerous theses and dissertations directed by him in that area which have resulted in a considerable collection of regional studies of music history, especially in the South.

Author of numerous scholarly articles and book reviews, Dean Housewright's collaboration with Karl Ernst and Rose Marie Grentzer produced the *Birchard Music Series* which was published in 1961.

## HUMAN RIGHTS WEEK ENGENDERS CHORAL WORKS

1968 has been declared Human Rights Year and December 10-17 Human Rights Week, in commemoration of the twentieth anniversary of the signing of the United Nations Universal Declaration of Human Rights. A recent work by California composer James F. Wood, **Human Rights Cantata**, contains the words of the UN Declaration set to music for chorus and instrumental ensemble. It has been warmly received wherever performed and information concerning it can be received from the composer at 1715 Francisco Street, Berkeley, California 94703.

Among other schools and organizations presenting concerts in honor of the occasion is Maryville, Tennessee, College where the **Thompson Testament of Freedom**, based on writings of Thomas Jefferson, and Howard Hanson's **The Song of Human Rights** were featured. The latter work was commissioned by UNESCO to commemorate the 15th anniversary of the declaration and was first performed in Constitutional Hall, Washington, D.C., December 10, 1963, Human Rights Day. Its text is from President J. F. Kennedy's inaugural address and the preamble to the Universal Declaration.

The opening paragraphs of the declaration follow:

Every man has rights which are his because he is a man. These human rights are not given to him by society. They are God-given. Since God shows no partiality in bestowing these rights, they should never be denied to any man because of his race, religion, sex, or nationality.

Although governments may neither give nor take away human rights, they sometimes make laws that curtail or even deny the rights of some men. The great majority of the nations of the world are working through the United Nations for the elimination of such laws.

The General Assembly of the United Nations has designated 1968 as the International Year of Human Rights, celebrating the twentieth anniversary of the creation of the Universal Declaration of Human Rights. It has also called for international review of human rights efforts and intensified action within each member nation to further the cause of human rights.

The Chicago Chamber Choir, under the direction of George Estevez, is now officially affiliated with the Hull House Music School, according to Dick Otto, Music School Director. Estevez has brought this community volunteer group to the Hull House Jane Addams Center, 3212 N. Broadway, where they rehearse Tuesday evenings at 7:30.

A University of Colorado Music Festival Tour of Europe next summer, carrying five hours of graduate or undergraduate credit, will be sponsored by the CU Extension Division and College of Music. The tour leaves New York City June 12 and will include festivals in Aldeburgh, Bath, Rotterdam or Scheveningen, Strasbourg, Spoleto and Bayreuth and concerts in London's Royal Albert Hall, Rome's Caracalla open air theatre, Florence's Pitti Palace or the Gardens, St. Mark's Square in Venice and the Opera Comique in Paris. Information from Basil F. Allen, UC Extension Division, Boulder, Colorado 80302.

## Rochester Festival of Religious Arts

The Eleventh Annual Rochester Festival of Religious Arts will be held from April 18 to 27, 1969 in Central Presbyterian Church, 50 Plymouth Ave., N., Rochester, N.Y. 14614. The purpose of the Festival is to encourage artists to express religious faith in works which will communicate to contemporary culture and to provide a means for the exhibition and performance of such works. The Festival will include a juried art exhibition, competitions in music, poetry and photography with special events in each of these areas. A music competition for one to four part hymns suitable in style and content for performance in a service of worship have prizes of \$100, \$75, and \$50. Each manuscript must be ac-

companied by a \$1.00 entry fee and must be received by March 1, 1969. For complete details, entry blanks and Biblical texts, write: Rochester Festival of Religious Arts, 50 Plymouth Ave., N., Rochester, N.Y. 14614.

A Christmas song, **What Child is This**, gives its name to a new release from Columbia, an album of 17 traditional carols arranged by Robert de Cormier for organist E. Power Biggs and the combined choruses of the Gregg Smith Singers and the Texas Boys Choir of Fort Worth, performing with the New York Brass and Percussion Ensemble. The choruses are conducted by Gregg Smith and George Bragg of the Texas Boys Choir. The groups have been singing together and for Columbia Masterworks since 1966.

## THE MUSIC SECTION

of the

## *Institute of European Studies*

would like to remind all members of the

American Choral Directors Association

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**PROF. DR. LIESS**, Teacher of Musicology and Music History, Vienna Music Academy

**PROF. GROSSMANN**, Vocal Production Teacher, Vienna Boys' Choir

**PROF. SCHWERTSIK**, Composer and Member of the Vienna Symphony Orchestra

**DR. BOEHM**, Accompanist for the Vienna Youth Choir

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Ron Nelson, Chairman of the Music Department at Brown University and composer of the one-act opera "The Birthday of the Infanta," is shown with Asuncion Dieparine (l. to r.), Joan Benner and Rose Wildes, the three sopranos who will sing the leading role when the Metropolitan

Opera Studio, John Gutman, Director, sends three complete casts on tour during this fall season. According to William Mix, Producer, and Merle Montgomery, Head of the Carl Fischer Rental Library, more than 25 performances have already been scheduled in New York and New Jersey.

## Competitions -- Awards -- Scholarships

Competitive scholarship awards auditions in music and art at Maryville, Tenn., College will be held April 5, 1969 according to Dr. Harry H. Harter, chairman. \$300 scholarships for the freshman year only will be awarded prospective students in piano, organ, voice, string and wind instruments. Filing deadline is March 15, 1969.

The Southern California Vocal Association announces its second annual Choral Composition Contest. Entries should be suitable for high school girls' choirs and should be submitted by April 1, 1969. The winning composer will be granted a \$250 award with royalties from Shawnee Press, which will publish the work. The winning composition will be performed by the all senior high girls' choirs entering SCVA festivals during the 1969-70 school year. Further information is available from Mrs. Russell Gerow, Exec. Sec'y, SCVA, Box 5522, Pasadena, Calif. 91107.

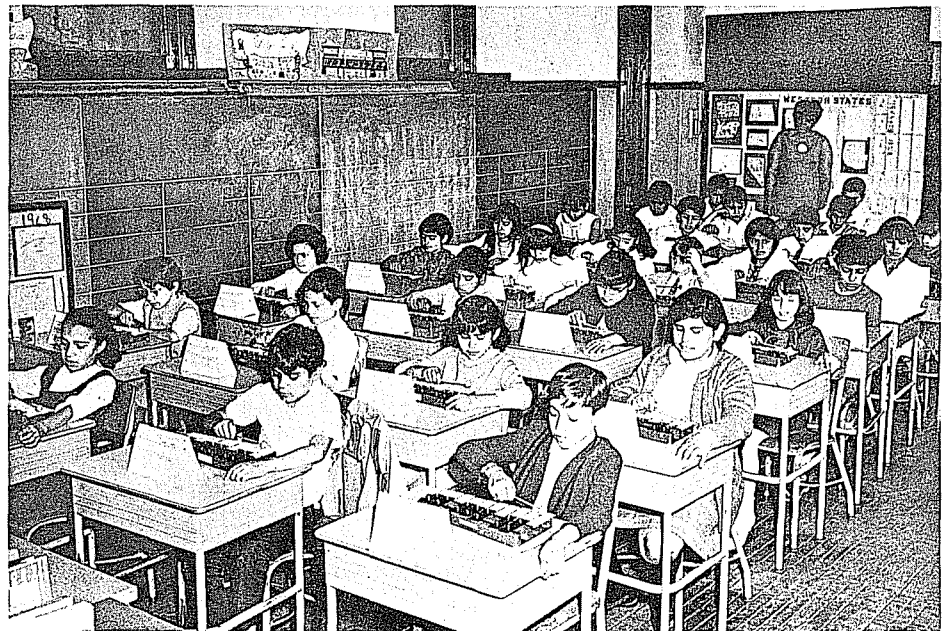
The Fresno, California, Philharmonic Orchestra and the Junior League announces its Young Artist Awards regional contest in vocal competition February 15-16, 1969 in Fresno. A \$1200 first place and \$200 second award will be made to winners who must be between 18 and 32. Information is available from Mrs. William Gleason, Chairman, 1362 N. Fresno Street, Fresno, California 93703.

The Texas Boys Choir of Fort Worth, Texas, has opened its second year of national college student composers competition for commissioning for the Choir's prize-winning competition. Such composers are to be recommended by their music department. Those receiving commissions are to write a 10-20 minute work for treble voices from any religious text and any musical form. January 1, 1969 is the deadline for recommendations from music departments and commissioned entries must be completed before August 30, 1969. In addition to the \$50 commission fee, a \$350 prize will be awarded the winning manuscript.

The 5th annual European concert tour of the American Youth Symphony and Chorus will be held July 28 to August 28, 1969 with the group visiting England, the Netherlands, Belgium, France, Germany, Switzerland, Austria, Italy and Monaco according to Donald E. McCathren, musical director of the group. Formerly the School Orchestra of America, the Youth Symphony and Chorus undertook its first tour last season and its instant success prompted a definite continuation of tours. Any orchestra, band or chorus student between the ages of 15 and 21 may apply for membership in the AYS-AYSC. Selections are based on musicianship, academic standing, citizenship, moral standards and ability to present a desirable picture of American youth. Interested students as well as teachers, nurses and adults desiring to chaperone should write to: American Youth Symphony-American Youth Chorus, 1459 Utah, S.E., Huron, South Dakota 57350 for complete information.

L. Stanley Glarum, well-known choral composer and chairman of the music department of Lewis and Clark College returned to full-time teaching in October 1968. Mr. Glarum joined the faculty in 1947 and became chairman in 1959. He will conduct the College Choir, teach Choral Methods and Conducting, and Choral Arranging and Composition. Release from administrative duties will allow him more time for festival, clinic and workshop engagements and for his work in choral composition.

Miss Emily Baker's Fourth grade room at Jackson Elementary School, Chicago, demonstrate their participation in a pilot program using Dr. Howard Doolin's "New Introduction To Music" at District 9 Music Festival this spring. They began in February of this year and have progressed, after 3 months, into "Level Two" of the four level course. The four levels of the "New Introduction To Music" by Dr. Doolin are published by the General Words & Music Company, Neil A. Kjos Jr., Director, and are distributed by the Neil A. Kjos Music Company of 525 Busse Highway, Park Ridge, Illinois.





# Choral Reviews

JOEL R. STEGALL, Mars Hill College, Mars Hill, N.C. 28754  
Alfred, Bourne, Concordia, H. Flammer, Kjos, Mercury, Peters, Plymouth, Walton, Summy-Birchard.

PAUL E. PAIGE, Cazenovia College, Cazenovia, N.Y. 13035  
Boosey & Hawkes, Elkan-Vogel, Frank, MCA Music, Edward B. Marks, T. Presser, Richmond, E. C. Schirmer, Shawnee Press, Staff.

SCOTT E. WITHROW, Geo. Peabody College for Teachers, Nashville, Tennessee 37205

Augsburg, Canyon Press, J. Fischer & Bro., Lancer, Lawson-Gould, Mills, Oxford, G. Schirmer, Volkwein, Warner 7-Arts.

RODNEY G. WALKER, Music Dept., Kansas State U., Manhattan, Kansas 66502

All Male Chorus materials from all publishers listed above.

BURTON A. ZIPSER, 32164 Exeter Drive, Warren, Michigan 48092

Choral with instrumental: ensemble or full band-orchestra accompaniments.

BRYAN E. Lindsay, Okaloosa-Walton Junior College, 423 Gregory Ave., Valparaiso, Florida 32580

Associated Music Publishers, Boston, C. Fischer, Franco Colombo, Sam Fox, Ludwig, E. H. Morris, Pro Art, Willis.

BOB BURROUGHS, First Baptist Church, Box 85, Abilene, Texas 79604  
Abingdon, American Educational Music, Belwin, Hal Leonard, Sacred Music Press, Schmitt, Hall & McCreary, Skidmore (Shapiro-Bernstein), World Library.

RICHARD G. COX, Music Dept., UNC-G, Greensboro, N.C. 27412  
Women's Chorus materials from all companies listed above.

MORRIS J. BEACHY, Music Bldg. 300A, University of Texas, Austin, Texas 78712

Special Chamber Choir reviewer.

All non-ACDA Associate members and other Advertisers wishing material reviewed please forward it with request to:

KENT A. NEWBURY, 5826 North 70th Place, Scottsdale, Arizona 86257

## TO ALL PUBLISHERS

Due to a typing error, the wrong city was listed for Richard G. Cox, Women's Chorus reviewer, in form letter sent out. Please change it to read:

Women's Chorus (2-4 part) Material Only:

RICHARD G. COX,  
MUSIC DEPARTMENT, UNC-G,  
GREENSBORO, N.C. 27412

## MALE VOICES

*That Time May Cease*, also for male chorus, is quite dissonant except for the final 12 measures. Page one, for instance, is based upon the six chromatic notes between e and a. Most of the complexities, however, are reserved for the piano. The vocal writing emphasizes the strong points of male voices: much unison and two-part, and the rare 4-voice sections restricted to chordal style.

*Cantata from Job* is a 20th century rarity: a significant religious choral work by a major composer written expressly for performance in a church or temple. Also unusual is the format: two movements, the second in four parts, three of which are for baritone solo. There are no tempo signs or key signatures. These are replaced by metronome settings, tonal centers, and frequent appearances of two streams of harmony.

Each section of the 20-minute cantata

is unified by various rhythmic, melodic, and harmonic patterns which repeat or reoccur with marvelously subtle alterations. Since Milhaud has provided separate scores for the Hebrew and English texts, it is illuminating to see the ways in which each setting varies from the other. *Cantata from Job* is unhesitatingly recommended for performance by school and church choirs.

Robert Sanders four-movement *When Abraham Went Out of Ur* has much to recommend it. The music is modal (Aug. and dim. 4ths), and moves easily through a variety of textures. The setting captures the mood of the text, and is integrated by use of contrapuntal devices such as canon and fugue. Interest is sustained from start to finish (although metronome suggestions for the slow movements seem overly slow).

For those who enjoy rounds, Boosey and Hawkes has released three fascinating ones by Jack Beeson. At sight they appear rather formidable; competently performed they should provide a welcome change of pace in your next choral concert.

Aschaffenburg's *The 23d Psalme* is a tightly-knit work based, for the most part, on motives found in the opening (and closing) section for oboe and tenor. The music builds to a climax in the contrapuntal middle section for chorus. The music is subjective and chromatic, but the chorus parts, aided by the organ, are not difficult.

## BRIEFLY NOTED

Zoltan Kodaly, *Mohacs*, Eng. text only, Boosey and Hawkes 5663, SATB a cap-

pella, 12 pp., 30c, M; *Wainamoinen Makes Music*, Eng. text only, Boosey and Hawkes 5671, S(S)A(A) and harp, 7 pp., 25c, EM; *Ladybird*, Eng. text only, Boosey and Hawkes 5674, SSA a cappella, 3 pp., 25c, EM. *Mohacs* is another competent sample of Kodaly's choral music based on a national event. The two works for treble voices are undeniably attractive additions to the literature. *Wainamoinen* opens and closes with a slow modal melody set in 5/4 rhythm, with a fast and dancelike middle section. *Ladybird*, despite its gruesome text, is based on a light, gay, children's folksong.

Robert Starer, *Come, Sleep*, text by John Fletcher, MCA Music, SSA a cappella, 5 pp., 25c, EM. This is an above average number for treble voices, written in a gentle tonal idiom, with occasional interplay between voices. ABA form; not difficult.

## POPULAR ARRANGEMENTS

Chuck Cassey, *Choral Overture from George M!*, Marks Music C-205, SATB and piano, 31 pp., 75c, M. Dick Thompson, *We're Through*, Frank Music F634, SATB and piano (with optional bass, guitar, and drums), 10 pp., 30c, E. Howard Cable, *When I Fall in Love*, MCA, Inc., SSSA and piano, 9 pp., 35c, M; *Quiet Night of Quiet Stars*, MCA, Inc., SSSA and piano, 11 pp., 35c, M. John Coates, Jr., *Windy*, Shawnee Press, SSAA (B-299), SAB (D-96), SATB (A-980) and piano, 8 pp., 30c, M.

## FOLKSONG ARRANGEMENTS

Frank Ahrold, *The Turtle Dove*, Presser 312-40700, SAB and piano, 7 pp., 25c,

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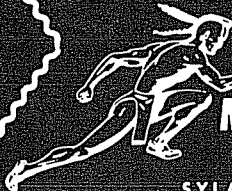
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## CHORAL REVIEWS —

EM. John D. Miller, **He Never Said A Mumblin' Word**, Presser 312-40689, tenor solo and SATB a cappella, 7 pp., 25c, EM. Luigi Zaninelli, **Go 'Way From My Window**, Shawnee D-93, SA(T) B and piano, 6 pp., E; **The Keeper**, Shawnee A-972, SATB and piano, 8 pp., 25c, M; **May Day Carol**, Shawnee B-252, SSA and piano, 7 pp., 25c, M. Gwyn Arch, **Aignish on the Machair**, Boosey and Hawkes 5664, SSA and piano, 3 pp., 25c, M; **The Road to the Isles**, Boosey & Hawkes 5666, S(S)AATB and piano, 11 pp., 30c, MD. Frank Metis, **Behold the Word**, Marks Music, 11 pp., unison chorus with choral acc. indicated, \$1.00 (7-inch record included), E.

One of the most difficult areas in music to evaluate is that of the popular song. A striking melody, rhythm, accompaniment — or even an emotional response on the part of the listener — if often enough to guarantee success, despite other defects.

Most arrangers of popular and folk music must feel this is true. Their arrangements show a lack of care, attention, and originality. What does one do, for example, with four arrangements of a number (SATB, SAB, TTBB, SSAA) in which the accompaniment and key are identical? Or a TTBB arrangement in which the first tenor is not allowed above G or the second bass below B-flat? The greatest sins, however, are the absence of textural variety (must everyone sing all the time?), and those degrading voice lines assigned to all singers who don't have the melody.

Chuck Cassey happily avoids most of these pitfalls in his **Choral Overture from George M!**, which includes choruses from seven of the most popular songs in the show. MCA, Inc. has released two original settings by Howard Cable for women's voices: **When I Fall in Love**, and **Quiet Night of Quiet Stars**. An arrangement by John Coates, Jr., of the attractive **Windy** appears under several guises: SSAA, SAB, and SATB.

An example of how unimportant words really are can be found in the smooth Dick Thompson arrangement of **We're Through**. The text begins: "We have an embarrassing announcement to make. We don't know exactly how you're gonna take it, But . . ."

A relatively easy, but very effective arrangement of **He Never Said A Mumblin' Word** has been made by John Miller. Three of the four verses are set for tenor solo against the varying background of a humming chorus. In his best arrangements, Zaninelli employs several techniques in simple but attractive fashion: a soft, rhythmic ostinato accompaniment (**Go 'Way From My Window**); relatively independent vocal lines (**May Day Carol**); and constantly changing textures (**The Keeper**).

Good SAB arrangements are rare, but Ahrold's **The Turtle Dove** is just such an exception. The part-writing, after the opening solo for medium voice, is sensitively done, and major-minor chord alternations at phrase endings add an agreeably piquant touch. Boosey and Hawkes has published a group of seven arrangements by Gwyn Arch. Of these the best one is **Aignish on the Machair**. Here the voice parts are interesting and move very well, with none of the melodic or harmonic awkwardness of some of the

other pieces in the set. The rhythmic setting of **The Road to the Isles** is also sure to gain wide appeal.

**Behold the Word**, despite its lofty subtitle ("A contemporary service for the worship of God in the twentieth century") will prove immensely attractive to teenagers. The original melodies by various composers — none by the arranger — are in a popular folksong style. The attached recording illustrates some possibilities in the way of accompaniment.

Marguerite Biggs Cromie's **The Ballad of Ballymacarbery**, Presser 312-40676, SSA and piano, 3 pp., 25c, E, is an original composition in true Irish folksong idiom. The accompaniment supports a standard 3-part harmonization of the melody. In a lighter vein comes the Shawnee opus **Sigh No More Ladies**, B-199, SSAA and piano, 7 pp., 25c, EM, written by Orlando Coole (1619-1961). The opening, in Renaissance motet style, unexpectedly resolves into a concluding section of light jazz. —Paul E. Paige

### BROADMAN PRESS

127 Ninth Avenue North  
Nashville, Tennessee 37203

**Festive Hymn to Worship**, Charles F. Brown, SATB, 3 trumpets, 3 trombones and tuba, with organ, 451-657, 35c, Med. Easy.

This anthem of praise can be done with almost any size group. It is not difficult, but gives this impression. It is an exciting anthem, worthy of your examination. The brass parts are included in the back of the anthem.

**O Thou, to Whole All-Searching Sight**, SAB, Eugene Butler, piano, guitar, bass and drum set, if desired, 451-252, 25c.

Eugene Butler is one of our leading composers of church music today. When I first read through this work, I thought Friend Eugene had "flipped his lid!" This tune is pure "hard-rock" tempo and sound — with a John Wesley text! I decided to order it and turn it loose on a select group of high school kids called "The Citizens." They are absolutely ecstatic about it! It "swings," yet it has a message and a beat for the generation of today. Now this isn't something you would pull out and do in the morning worship service but at the appropriate time and place, this anthem would set the mood. It is well worth your attention — and congratulations to Broadman Press for taking the initiative in publishing this work! If you are not solidly straight laced, you'll like it!

**The Trumpeters and Singers Were As One**, Thomas A. Miller, SATB, organ, 2 trumpets, 451-664, 25c, trumpet parts included.

Miller has taken II Chronicles 5:13 and made an outstanding anthem of praise from it. This is one of the most exciting anthems for festival that I have seen this year. It has a "hairy" tenor line, meaning that the tessitura is pretty high, but it is worth the effort. There are some lovely chords in this that makes for excellent effects dynamically.

**Lord God Almighty, Father Eternal**, Philip Young, unison, organ, 451-660, 25c.

Looking for an exciting anthem for festival — unison, but interesting? This is it! Philip Young has a knack for writing lovely unisons, with excellent organ work. This one would be easy to whip up for a

large festival group and would be liked by the participants.

**Look, Ye Saints**, Beryl Vick, Jr., SATB, organ, 451-659, 25c.

Using the old Thomas Kelly hymn text, Mr. Vick, an outstanding young composer from the South, has wrapped this text in a most exciting manner, creating interest and excitement of the first order. This tune sells itself.

**Today Be Joy!**, Lani Smith, A Christmas Cantata for two-part SB voicing with optional brass accompaniment, \$1.50, 451-409, 64 pp.

It isn't often that someone can create a work for SB voicing that sustains interest throughout a complete cantata of 64 pages: Lani Smith has done just that! If your Adult or Youth Choir just isn't big enough to do three or four part music, consider this one. The brass should be used if at all possible, for it is so creative and unusual. It is of medium difficulty, challenging, but still within range of your singers. A demonstration recording of this work is available: Broadman Records, 452-094, \$3.98. It is very good.

**From Heaven to Men**, D. Duane Blakley, A Christmas Cantata for Mixed Voices, with optional solo flute, oboe, and trumpet, \$1.25, 451-408, 54 pages.

Mr. Blakley, a talented Texan from San Antonio, has at least one distinctive feature in his fine writings, that being an exciting and tasteful use of unusual rhythms. This short cantata abounds with this creativity. It is a delightful work, full of excitement and interest. One real

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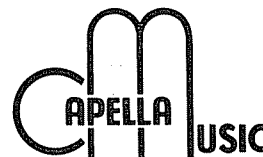
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### 12 Days After Christmas

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highlight of the work is the three part men's section using the old tune and text, "We Three Kings," and adding a most unusual and interesting accompaniment. A demonstration recording is available from Broadman Records, 452-093, \$3.98.

#### SACRED SONGS, INC.

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**Christians, Awake**, Richard Purvis, unison-two part, organ, 30c, CS 332.

This is a most effective anthem for a processional! It has a strong tempo, vigorous, and exciting. Mr. Purvis has a way with exciting organ accompaniments and this one is excellent. Adults will like this.

**Now the Prince of Peace Is Come**, Mary E. Caldwell, SATB, 30c, CS 328.

Typical of Mary Caldwell, this piece almost sings itself with excitement and freedom. You must be careful of accidentals in all of the Caldwell music and this is no exception.

**Forth to Thy New Year!** Gordon Young, SATB, 25c, CS 678.

Hitting an area where a dearth of materials dwell, Gordon Young has given us a relatively simple New Years' anthem! It is singable and very effective.

**Jesus Had Not Where to Lay His Head**, SATB, Dale Wood, 25c, CS 654.

Dale Wood has given us a lovely, meditative anthem full of excellent organ work and beautiful expression. It is moderately difficult but worth all the time it takes to perfect it.

**Songs of Ralph Carmichael**, \$1.50.

Carmichael has taken seven of his best tunes and put them in a collection of solo music for your pleasure. These were compiled and edited by Fred Beck. They include "O I Never Shall Forget the Day," and "The Saviour Is Waiting."

#### HAL LEONARD MUSIC, INC.

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**Up, Up and Away**, arranged by Zane Van Auken, SATB, piano, guitar, drum set, string bass.

This is perhaps the best arrangement of this excellent tune that I have seen to date. It swings, has style, grace, and interest. It is a mover, and will sustain your group performance after performance.

**Music to Watch Girls By**, Sid Ramin, arranged by Zane Van Auken, SATB, R3-111, 30c, piano, guitar, s. bass, drum set.

Here is another in the Hal Leonard "Swing Choir Series" that really does just that. This one is as exciting as the former. You should have it if your groups like to "swing"! (I do, too!)

#### GENERAL MUSIC PUBLISHING, INC.

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**Contemporary Christmas Carols**, Don McAfee and Richard Lamb, SATB, piano, guitar chords.

Mr. McAfee and Mr. Lamb have surely given us something to challenge the creative spirit within each of us — especially those of us who are doomed to labor under the curtains of tradition and the status-quo! These five contemporary carols are "up tempo" to the modern "rock" or "folk jazz" tempos. There are exciting

spots in each one — without exception. I was completely taken by two of them and am using them no. I think you, too, will be challenged to do something different! They are:

The Peace Carol, CH 221, SATB, 40c (slow Bossa Nova tempo)

The Minute Carol, CH 220, SATB, 30c (fast and rhythmic)

Carol of the New Year, CH 222, 40c (Folk Jazz tempo)

Little Town, CH 223, 40c

The Christmas Tree, CH 224, 40c.

#### WALTON MUSIC CORPORATION

17 West 60th Street  
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**Much Ado About Nothings**, 13 Paradoxical, pithy, paraphrases for unaccompanied choir, SATB, 3039, \$1.00, by Norman Luboff.

This is one of the cleverest things I've seen in some time! Unusual phrases are set to music — beautiful music! Such classics as "Help keep your junkyard beautiful. Today, throw away something lovely!" appear with great background. These are purely for fun, both for choir and audience. They are not easy! But they are great fun to work on and to study for chord structures and for tuning purposes.

**Hosanna**, SSAATTBB, Michael Henna-gin, 2805, 60c.

This is from Walton's new "Contemporary Choral Music" Series. It is extremely difficult and dissonant. It uses rhythmic changes throughout as well as dissonant clashes. But it is a very exciting and rewarding work. It builds in intensity and fervor, using harmony and rhythm as keys to excitement. It is 28 pages for 60c.

**Skip to My Lou**, SATB, piano (four hands), arr. Norman Luboff, 3043, 35c.

Here is a dandy, souped up, exciting arrangement of this old American play song. This one is for enjoyment as well as work. It will be work to get it right and tune it up — but it will be fun to perform and watch audience reaction. Medium difficulty.

**Gloria**, Antonio Vivaldi, solo voices, mixed chorus, and orchestra, edited by Mason Martens, \$1.75, orchestra material available on rental from publisher.

If you don't know this work, you should! It is an exciting masterpiece of Christmas music that will still thrill your soul as you conduct your way through beautiful string work and beautiful, traditional, classic sounds. The work is of medium difficulty.

—Bob Burroughs

#### CHAPPELL

**Tower of Youth** - Shalom Aharoni, arr. Jacque Rizzo, No. 2322, SATB and piano, 30c. This is another release on the Israeli Songs for Chorus series, and is a strong sample of Hebrew music. Both Hebrew and English texts are provided, and an optional finger cymbals part is cued in. An effective piano accompaniment and echo chorus sections add to the uniqueness of this piece.

#### LUDWIG

**How Long Wilt Thou Forget Me, O Lord?** - Edward J. Beebe, No. L-1130, SATB and organ or piano, 30c. An interesting, somewhat lengthy version of Psalm 13, containing a fugal sections, a change of key and good vocal lines. M.

**She Walks in Beauty** - Raymond Rhea, No. 025, TTBB a cappella; 25c. A Lord Byron poem set beautifully for male voices. This work needs a choir with dynamic control and musicianship. It ranges

#### REVISED

## 1969 Convention Dates

ACDA meetings which are held in conjunction with the annual MENC Conference with choral sessions on the first day listed and during the regular convention are listed:

**Eastern:** January 30, Mary E. English, Chairman in charge, at the International Ballroom, Washington (D.C.) Hilton, with MENC: January 31 - February 3.

**Southwestern:** March 5, George E. Umberson, Chairman, in charge, St. Louis, Mo. with MENC: March 6 - 9.

**Northwest:** March 18, Eugene, Oregon, Rodney B. Eichenberger, U. of Washington, Program Chairman; with MENC March 19 - 22. Robert E. Robins, Roseburg, Oregon, Division Chairman.

**Western:** Honolulu, Hawaii with MENC March 30 - April 2. Special ACDA events April 3, K. Gene Simmonds, chairman, in charge.

**Southern:** April 17, Richard E. Cox, chairman, in charge; with MENC April 16 - 19, Mobile, Alabama.

**North Central:** April 25, Edwin R. Fissinger, Program Chairman; Morris D. Hayes, Wisconsin State University, Eau Claire, Wisconsin, Division Chairman; with MENC April 26-29, Fargo, North Dakota.

## CHORAL REVIEWS —

from bass low "F" to tenor "G". M.

### RICHMOND PRESS

The first three numbers mentioned here would be very appropriate for your select madrigal singers or swing choir, with a rhythm section effective for at least one, if not all.

**A Lover and His Lass** - Eugene Butler, No. M1-32, SATB and piano, 30c. Called a swing madrigal, Butler's setting of the popular Shakespearean text provides experience in singing close 4 and 5-part harmony (some Sop. div) in a good jazz idiom, and a "swing" pianist is quite essential to the performance of the piece. String bass and drums could be added also.

**Believe in Love** - Richard Oliver, No. M1-36, SATB and piano, 25c. A ballad with a bossa nova beat is the result of some nice teamwork, with Charles Lubetkin supplying the lyrics. Mr. Oliver has a definite flair for the pop style of writing. Included in the score is a separate sheet providing rhythmic accompaniment for the claves, guiro, bongo drums, and maracas, this the result of John W. McMahan's work.

**Just a Little Dream Ago** - Richard Oliver, No. M1-27, SATB and piano, 30c. The same team as above, another fine ballad, a slow beguine indicated, some divisi soprano, no instrumental parts, but I'm sure bass and rhythm could be added.

**Somewhere A Child Is Singing** - Harry Robert Wilson, No. SA-1, SA and piano, 25c. Richmond's first two-part publication is a delightful song for school use, primarily. It presents a few challenges, but the vocal lines flow, whether the parts are together or alternating. Try it!

**The Ballad of Boot Hill** - David N. Davenport, arr. Kent A. Newbury, No. M3-3, TTBB and piano, 30c. Lloyd Whitehead's lyrics about Joe Dodd, Leadville Lou and Tombstone in Arizona territory, and Mr. Davenport's tune combine to make a welcome addition to the "written" folk music of the 1960's. Set for male voices, it could be used other ways, too: as a solo, by a small folk group, by female voices. Included in the arrangement are guitar chord symbols and string bass. Fun to do.

**Rejoice!** - Kent A. Newbury, No. M1-31, SATB and piano or organ, 25c. This is designed to serve either as an introit (the repeat may be omitted) or as a short anthem, appropriate for Easter Sunday. Some unison and some 4-part, but strong throughout with "Rejoice, alleluia" as the triumphant climax. E.

**The Judgement Day Is A-Comin' Soon** - Kent A. Newbury, M1-33 (SATB, 35c), and No. F-3 (SSA, 30c), a cappella. With a strong text by this reviewer's wife, Gail D. Newbury, this original spiritual has much drive all the way through, with two passages marked "freely, slowly" to counteract the forward movement. There is an effective, easy-to-sing modulation toward the end, building in strength to the final "Judgement Day." Good number for diction to shine! M.

### CHARTER PUBLICATIONS

**Winter Celebrations** - Arthur Frackenpohl, SATB, with narrator and piano or winds and percussion, a vocal score \$1.75, full score and set of instrumental accompaniment parts \$15.00. Mr. Frackenpohl's

well-conceived and finely put-together 25 minute composition based on 12 musical numbers incorporates the following winter-time elements: secular celebrations (winter wind, green holly, Yule log and others), Hanukkah, Christmas, the New Year and a plea for common faith for all men. Some music is original and some are arrangements of traditional tunes or chorals, but the entire work reflects the freshness and creativeness characterizing Frackenpohl's writing, and "Winter Celebrations" does fill a void! Remember it and program it next year.

**Fanfare for Christmas** - Wallace Heaton, No. 1002, SATB and piano or organ, with optional brass, 30c. "Alleluia, for the Christ Child is born" proclaims the soprano, then each voice part in turn enters to repeat the phrase as this fanfare surges to its conclusion. The brass, two trumpets and two trombones, would add much to the brilliance of the piece. Should be a stirring opening to your Christmas services!

Additional reviews of Charter Christmas publications will appear in future issues. This new company seems to have much to offer (including a 33 1/3 recording of its Christmas choral works) give it your support.

—Kent A. Newbury

## Book Review . . .

### DONALD L. BISDORF

2465 Drew Street

Clearwater Campus, St. Petersburg Junior College  
Clearwater Florida 33515

**HAWAII: MUSIC IN ITS HISTORY**, by Ruth L. Hausman. Rutland-Tokyo: Charles E. Tuttle Company, Inc., 1968, 112 p.p., \$6.00, clothbound.

Hawaii's music serves as a mirror for Hawaii's history in this text. The history behind each note is captured from the ancient mele — the chant of earliest Islanders used to pass down history and legends to descendants — to the sea sea chanties of whalers, the *himeni* adapted from missionaries' hymns, and songs written by kings and queens of Hawaii.

Author, Ruth Hausman, lived in Hawaii during 1961, collecting music and history of the Islands for this work. The book tells the history behind the music and gives the song (33 in all) voiced one, two or four parts. Some are complete with piano accompaniments. Most of the songs include chordal identification for guitar or ukulele accompaniment. Color-spot illustrations highlight nearly every page. Traditional songs from China, Japan, Portugal and the Philippines are included.

The historical organization forms main subject headings of the text — Ancient Hawaii, Captain Cook's Arrival (1778), Monarchy (1795), Advent of Missionaries (1820), Monarchy Continued 1819-93), Republic: Territory (1894-1959), Fiftieth State (1959).

Appendix material gives Hawaiian pronunciation, also instruments then and now. A selected bibliography is suggested from more extensive readings about Hawaii. The author has shown care in establishing authentic imagery to complement song and poetry whether from ancient or recent tradition.

\* \* \*

**CHORAL DIRECTING**, by Wilhelm Ehmann, translated by George D. Wiebe. Minneapolis: Augsburg Publishing

House, 1968, 214 pp. \$5.95, clothbound.

The purpose of this book is to present a sound pedagogical and artistic basis for choral singing with numerous guides for various phases of training a choir. The book follows an earlier volume concerned with the art of leading informal singing, a custom perhaps more prevalent in Germany than in North America. The volume approaches a company of singers as a "choral community", serving to enrich the personal life of the individual. The choral sound must not only be of a high musical standard, but it must reflect the desired human and spiritual qualities.

Dr. Ehmann founded the Westfälische Landeskirchenmusikschule (Westphalian School of Church Music) in Herford, Germany. He wrote this German text in 1949.

Translator Wiebe recognized its pedagogical and inspirational contribution, thus the 1968 English version has been published.

The American reader may find helpful areas with regard to unison singing, performance practices in canon singing, and the cultivation of improvisational singing. Emphasis is given to proper relevance of choral music to art and to life itself. One complete chapter is devoted to choral speech training. Major topics also include the conductor's technical tools, breathing, voice and ear training, bodily movement, and rehearsal methods. The material is articulate, clearly stated and moves directly to the point of choral problems and solutions. ❖

## Chamber Choir . . .

### MORRIS J. BEACHY

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The University of Texas  
Austin, Texas 78712

By way of introduction to this column, perhaps the best approach is to give the reader some idea of what type of music will be recommended. Chamber music to many musicians implies instrumental music. There is no reason to digress into quite supportable historical reasons why this concept exists, but it is necessary, I believe, for the vocal-choral oriented musician not only to include this term into his vocabulary relating to literature in his field, but also to include and direct such music as a regular part of his program.

Questions frequently asked are: What is chamber music, and what should be the size of a chamber choir? To answer the first question from an instrumental standpoint means that the music is performed by one player to a part as opposed to orchestral music in which there are several players to a part. What does this mean in terms of vocal music? Simply that from a puristic standpoint the performance practices of vocal forms of the late Middle Ages and most of the Renaissance including the madrigal, chanson, villancico, romance, part-song, etc. satisfy this particular definition of chamber music admirably.

As we all recognize, there are few choral programs which incorporate ensembles utilizing only one voice to a part although some madrigal groups may use this approach on selected numbers within a program. This particular requirement of chamber music does not seem to fit into the mold of multi-voiced part-singing which is the most familiar type of vocal ensemble in music education



programs. However, terms such as chamber orchestra or chamber opera do exist, and chamber choir should quite rightfully exist as well. The principal requirement here is that the chamber orchestra is a small orchestra, perhaps twenty-five players; the chamber opera is an opera of small dimensions, in the character, for example, of the early Menotti works. For that matter a masterpiece such as *Così fan tutti* could be described as such due to the intimate atmosphere it creates. To speak of a chamber choir therefore would suggest an ensemble of modest size which could vary in actual number from a low of around ten to a high of around thirty. But size obviously cannot be the sole criterion or one could classify ninety per cent of the church choirs in this country as chamber choirs.

Obviously a strong consideration must be made concerning the kind of music which is performed, and while a completely absolute definition is impossible in an art such as music, certain guidelines and basic characteristics can be recognized. At the moment no better example of vocal chamber music comes to mind which is undoubtedly familiar to us all than the "Liedeslieder" of Brahms. A study of these marvelous compositions quickly reveals a style which makes quite different demands on a choral ensemble than the bulk of extant choral literature, be it contemporary or historical. Of course, the pieces were not written for choirs at all, but for solo voices and would therefore fulfill the first-stated definition of chamber music.

I believe several main qualities can usually be found in vocal music which is more ideally suited to a chamber choir; let me mention some of them. All voice parts usually contain truly melodic content, if not a complete melody, at least a melodic gesture. This means that each line may cover a greater range than usual, may have a greater preponderance of larger interval relationships and, at given times, will be more specifically associated with supporting melodic interest than any of the other parts. It is appropriate, I believe, to approach such lines from a soloistic standpoint and in doing so, it is also appropriate to assume that a great deal more flexibility in regard to tempo variation can be achieved, employing a more sensitive spectrum of change.

Not all vocal chamber music is of short duration, but many pieces are even more brief than the average three to five minute duration of the vast literature of choral music. What is important about the very brief chamber music piece is its sense of completeness, that is, within a short span of twenty to sixty seconds it gives complete satisfaction to the listener in whatever its main communicative concept is. Such short pieces are not to be dealt with lightly as they usually demand a certain flair or flamboyance of interpretation, or perhaps reveal some thought in such an introspective manner that a more personal rapport between audience and performer seems impossible. Another consideration is the treatment in a soloistic or virtuosic manner of the individual line. Incorporation of such techniques implies that the main thread of musical idea travels from one voice part to another, perhaps without any assistance at all from other parts or accompaniment; an individual line or single performer may sustain the entire effort for measures at a time. Rhythmic variety is also characteristic of such treatment of individual

lines, lending flexibility and persuasiveness to the overall interpretation.

While it is not entirely defensible to say that vocal chamber music is always more subtle than other choral literature, still it is one of its most important characteristics. The individual voice, for example, should never feel the necessity for singing at the upper-most level of volume. Effects of coloration can be employed in keener gradations and relationships, making possible a greater total contribution by each participant. Obviously, the responsibility of each individual performer is much greater in a chamber music ensemble, but as such the possibility of greater participation and enjoyment through being able to contribute a higher level of his own talent is open to the individual performer.

I would like to recommend several very worthy pieces which I feel substantiate the above characteristics in a superlative artistic manner. Published by E. C. Schirmer, No. 2429, is *Threnos* which includes two settings of texts by Ezra Pound, *No more for us the little sighing* and *What thou lovest well remains*, by Jacob Avshalomov. Both are exquisite numbers, completely sympathetic to textual meaning and implication plus marvelous consideration of word shape and accent. The first number is freer in its rhythmic development while the second may be slightly more difficult harmonically. They are not difficult pieces from a purely vocal standpoint and can be sustained in lengthy rehearsal without vocal fatigue. What is required is recognition and sympathy to the inner musicality of each line and the ability to shape them into a complete thought. The impact of a fine performance of these numbers is compelling, drawing a listener into a keen sense of perception which not all music provides.

A third number published by E. C. Schirmer and also by Mr. Avshalomov, this time drawing his text from the 14th century author, Chaucer, is *Now welcome, summer*. This number is again most free in its treatment of rhythmic concept and individual line. The voice parts are joined by a fifth part (certainly not accompanied by) which is written for flute. It contains some quite lovely soloistic lines and demands a very good flutist. This is the most extensive number of the three and could be programmed to fill a major part of one section of a performance. I would heartily recommend that those who are interested in exploring the field of vocal chamber music write for study copies of these numbers. You will become quite engrossed in them, I am sure. In the next column I will discuss the consideration of vocal music of the 16th and 17th centuries as chamber music. ❖

## The Male Glee Club . . .

**RODNEY G. WALKER**

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Finding suitable literature which one can program as well as use as a teaching piece is many times difficult, especially for the high school male glee club. Too much vocalization with a young male group can often-times dull the entire singing experience. Consequently, when there are selections which offer the director good teaching material which he

can polish to performance level, it is especially noteworthy. Such is the case with *To Thee We Sing*, a composition taken from the liturgy of the Russian Church and arranged by Peter Tkach. (Kjos Music Company, 7500, 22c). This selection is homophonic throughout with reasonable voice ranges for all sections. This would be a good piece to use as an introduction to four-part singing as well as a good teaching tool to establish with the singers the idea of sustaining a vocal line. There are nice dynamic contrasts and some very effective points of climax. Another piece from the Kjos Company is *We Pray to Thee*, a composition by Palestrina adapted for male voices by Hadyn Morgan. (5540, 22c). This is another piece which would be good for establishing a smooth vocal line. The bass line might be a little low for some groups, however, this would be up to the individual director to determine. The tessitura of the bass line is not low. This piece is also homophonic in nature. Both of these pieces from the Kjos catalogue would be worth your investigation, especially if your group is young and you are in the process of building and developing.

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## MALE GLEE CLUB

as part of a program. An example of the many arrangements available is **Just a Dream of You, Dear** arranged by Greg Lyne (Shawnee Press, 55, 25c). If you have any questions about barber shop singing it might pay to investigate the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America. You might investigate its activities in your area and attend some rehearsals. This organization also has records available. Also from Shawnee Press comes an arrangement by Luigi Zaninelli entitled **The British Grenadiers**. (TTBB, C-196, 30c). This familiar sixteenth century tune is adapted by Mr. Zaninelli for male chorus, piccolo, and snare drum. It is not a difficult arrangement and I feel would be a most entertaining selection on a program of glee club music. It is more on the high school level than college and I would venture to guess that it would be a popular number with the boys. Although the number is listed TTBB, it is primarily two-part writing with four-part added now and again.

A prominent American composer who has received a goodly amount of recognition is Carlisle Floyd. Mr. Floyd has two publications with Boosey & Hawkes for two-part chorus which I feel could be of value to a male glee club library. The first selection is entitled **Long, Long Ago**. (5648, 25c). This is a nice number. The melodic line is interesting and matches the mood of the text quite well. The two-part writing composes about half of the composition, the other being

in unison. The accompaniment is simple, yet interesting, and chordal in nature. The ranges are excellent. The second selection is entitled **Who Has Seen the Wind** (5628, 25c). This is a short work. The text is a poem by Christina Rossetti. A shifting meter characterizes this piece. The accompaniment complements the vocal lines in an interesting manner. Both this selection and the aforementioned "Long, Long Ago", would make a nice set for a program.

There should always be a little humor in any glee club concert and the selection entitled **Old King Cole** from the Belafonte Folk Singers Choral Series is one which would fit nicely into this area. It's price is 35c and the number is 51089. It is arranged for four-part men, string bass, accordion, and guitar. If these instruments aren't available the piano accompaniment is provided. A selection like this could be staged somewhat by incorporating some "business" by some of your more energetic glee club members. This is a setting of the Old King Cole tale and develops it in ways that you will find most amusing. This selection is recorded by the Belafonte Folk Singers on RCA Victor LPM 1992.

The Dartmouth Collegium Musicum, Franklin B. Zimmerman, editor has come out with a group of noteworthy editions. The sole selling agent is Shawnee Press. The selection by Henry Purcell, **Plung'd in the Confines of Despair** is from Series Five of Music of the Mid-Baroque. This particular selection is for TTB with organ and optional cello. (The cello part is available separately from the publisher). The text is a paraphrase of Psalm 130

which was proper for Evensong on Ash Wednesday. Judging from the somber character of this setting it seems probable that Purcell composed this for that portion of the Anglican service. This would be for a more advanced glee club at the high school level. Even more probably, it would be of value for a college age group. It incorporates a tenor and bass solo in the middle sections. This is an excellent composition and would be well worth your while to have in your private library even though you may not be able to perform it at this time.

Oxford University Press has released an anthem for four-part men entitled **I Give You a New Commandment** by John Shepherd, edited by Watkins Shaw. No. 18 B (revised), 25c. A nice mixture of homophony and polyphony, this anthem has a full sound and would be a good selection to include on a concert program. I would suggest, however, that this be used by a college or an advanced high school group mainly because of the low tessitura of the bass line. **The Agincourt Song** arranged by Healy Willan, No. 95.104, 25c, is another selection offered by Oxford University Press. This song, written to celebrate the victory of Henry V at Agincourt in 1415, is one of the oldest and most stirring songs of England. This arrangement would be excellent for high school voices as well as a college group. The first tenor goes to A on top, however, it is situated in such a manner that it is easy to sing. The other ranges are good. The composition, strophic in nature, opens with a solo passage which could just as well be performed in unison. The chorus is polyphonically contrived in a very effective manner. This selection is

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well worth your investigation if you are not already familiar with it.

As a parting thought, why don't you be daring this spring and feature your men on some program that you will be presenting. We need to cultivate and stimulate the interest of the male population not only in our school situations, but in the adult community as well. You might be surprised at the reaction if you would give this area a little more attention. We can't approach the male singer or the male consumer with the same type of program that we would the local woman's club. Why not try taking a male group to the Kiwanis, Lions, or Rotary Club some week? ❄

#### MURRAY STATE HOLDS ANNUAL QUAD-STATE FESTIVALS

More than 300 singers, representing 71 high schools in Kentucky, Tennessee, Missouri and Illinois were selected to participate in the 21st annual Quad-State Choral Festival No. 4 at Murray State University. Other Festivals at Murray will be the Quad-State Band Festival, Dec. 2, and the Quad-State String Orchestra Festival on Jan. 20, 1969. Dr. Josiah Darnall, professor of music at the University, is chairman of the Quad-State Music Festivals.

The choral festival included a full day of rehearsals, recreation and a concert and broadcast with the chorus performing the Schubert Mass in G, under the direction of Robert Baar, of Murray State and ACDA State Chairman.

The annual Christmas Concert of the Los Angeles Master Chorale with Roger Wagner conducting will be in the Pavilion of the Music Center, Sunday, December 15 at 7:30. The program including Gabrielli's *Laudate Nomen Domini*, Brahms' *The Son of God is Come to Earth*, Rachmaninoff's *Ave Maria* and the Bernstein *Chichester Psalms* will be repeated Sunday, December 21 at 8:30 p.m. in the Pasadena Civic Auditorium.

The Luther College Concert Band and Nordic Choir of Decorah, Iowa, directed by Weston Noble will present a joint concert at the opening session of the Wisconsin State Music Convention January 9-12 at Madison and have been invited to appear during the North Central Division MENC convention April 26-29 at Fargo, North Dakota, at a general session in Festival Hall on NDSU campus Tuesday, April 29.

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