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APPRECIATION

The author extends his deep appreciation to the headquarters staff of the American Choral Directors Association for their on-going support of and courtesy toward this project. Hearty and special thanks are offered to:

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And a special word of appreciation to Sean Burton for his gracious willingness to focus his incredible editorial eyes on this entire document.
HOW TO USE THIS INDEX

The subject index is similar to that which was employed in the published *Choral Journal* Index monographs. Each article is entered under one of 78 subject headings (listed below), according to its main subject. While it is understood that virtually every article could be classified under multiple headings, an effort has been made to list items under the heading that most closely fits the individual article’s primary focus.

In assigning an article to a particular location in the Index, every effort has been made to categorize the article by CONTENT rather than simply by title. Thus, the reader may notice an occasional incongruity between a subject category and a title contained therein.

The 4,015 *Choral Journal* articles cataloged in the Index include a brief annotation, with the exception of book/recording reviews, and in those cases where an article’s title clearly defines its entire content. An attempt has been made to utilize an article’s thesis statement as its annotation whenever possible. Articles that are part of a series or that have resulted in subsequent commentaries, such as a “Letter to the Editor,” include appropriate cross references in their annotation. Articles that include information on bibliography (beyond basic documentation), discography, or repertoire lists are so noted with the abbreviations BIB., DISC., and REP.

Due to the ease with which words can be searched via the computer’s “find” function, this document does not include either a general index or an author index. As the *Choral Journal* Index is edited as a simple Microsoft WORD document it is suggested that the reader search using the simplest possible means. For instance, when searching for J.S. Bach’s *B-minor Mass*, simply search for “Bach.”

Naturally, significant effort has been made to assure this work is free of mistakes. However, should the reader detect any errors, the author would appreciate notification. Kindly email the author at drscottdorsey@gmail.com.

SUBJECT CLASSIFICATIONS
(parenthetical note indicates the number of articles in that classification)

1. Choral composition, arranging, editing and publishing (44)
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Choral conducting and choral techniques (435)
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SUBJECT INDEX

1. CHORAL COMPOSITION, ARRANGING, EDITING AND PUBLISHING


1.020 “Submission: A Short Tale with a Long Tail,” by Joseph Boonin. 5/79:5. In this fifteen-point article “the reader will learn a few hints on how to prepare music manuscripts for submission in order that they receive the best possible consideration.”


1.022 “Choral Editing Standards: A Review,” by Kenneth E. Miller. 2/80:5. The author addresses “the need for consistent standards of editing choral music,” and offers both minimum and ultimate standards for editorial practice. The work of Heinrich Schütz serves as example.


1.026 “Choral Music and Copyright: Are You Educated?” by James A. Smith. 12/84:5. BIB. An examination of the United States Copyright Law. Includes answers to commonly asked questions, reasons behind violations and the impact of such violations on the publishing industry.


1.028 “From the Associate Editor,” by Sandra Chapman. 11/90:5. A concise discussion of the state of published choral literature. The author suggests a cause for the downturn in quality of available literature: the apathy of the choral conductor.

1.030 “Guidelines from the MPA (Music Publishers Association of the United States).” 11/90:41. Addresses questions concerning the appropriate and legal time to photocopy, particularly regarding out-of-print literature. Includes a brief checklist for clinic/workshop organizers.

1.031 “The Camden-Rockport Project: A Choir Writes its Own Song,” by Michele Pressley. 9/92:23. A report on the process by which high school music students collaborated with composer Georg Andoniadis to produce their own musical composition, and an examination of the educational value of such an experience.

1.032 “The Illinois Wesleyan University Choral Composition Series (1952-95): Trends in American Choral Music,” by David Rayl. 4/95:17. REP. “This article examines 1) the origins and development of the series, 2) the original goals of the series and the extent to which they have been filled, and 3) representative examples of the compositional styles of the commissioned works.”


1.036 “Manuscript to Printed Octavo: How the Pros Do It,” by Steven Powell. 11/97:37. A discussion of various rules and techniques used by music engravers.


1.040 “An Adjudication Sheet for Quality in Choral Composition,” by Paul Rardin. 2/02:44. The author recommends a matrix of criteria for evaluating choral repertoire.

1.041 “Letter to the Editor,” by Zack Jones. 12/02:5. The author suggests that the Choral Journal “does not fairly represent students of color” based upon the advertisements printed in the publication.

“Technology has enabled a creative renaissance for choral musicians, bringing about a revolution in how we think about obtaining choral literature as a result of print-on-demand publications.”

1.043 “Quality Repertoire for College/University Choirs,” by Paul Rardin. 11/04:87.
A study of music performed by collegiate ensembles at ACDA National Conventions from 1991 to 2003.

An introduction to the composer’s process when developing a new choral composition.

An introduction to The Nightingale by Imant Raminsh and the process behind its composition.

A basic discussion of copyright law and various licensing procedures.

The author discusses the process by with his church published its own unique hymnal. Includes discussion of financing and copyrights.

1.048 “Commissioning Works for Children’s Choir: One Conductor’s Story,” by Donna Thomasson. 10/06:75.

1.049 “Composing for the Middle-Level Students,” by Earlene Rentz. 11/06:56.
The author examines the special considerations that must be kept in mind when writing music for the adolescent singer.

1.050 “Composing Music for the Boy Choir,” by Michael Braz. 2/07:43.
An examination of factors to consider when composing music for young male singers.

Writing in response to the President’s column in the January 2007 issue of the Choral Journal, the author states, “attention to matters of copyright infringement do not affect just choreographers, but conductors who create movement in their choirs as well.”

The author reports the outcome of work by a ten-member association toward commissioning a new choral composition.

“Composers do not need choirs if there are others with whom we can work, but choirs do need composers if they hope to sing with a sound voice rooted in our present age.” See also 1.054.

The author expands upon the premise of “An Open Letter to the Profession: The Responsibility of the
Choral Conductor to the Emerging Composer” (1.053).

An introduction to the various legal permissions required before distributing a recording of a choral ensemble.

1.056 “A Junior High State of Mind: Considerations for Composing and Arranging for the Middle School Choir,” by Andrea Ramsey. 8/08:73.
The author examines the special considerations that must be kept in mind when writing music for the adolescent singer.

A discussion with choral publishers on such topics as “what type of compositions interest publishers, what challenges face unpublished composers, what mistakes composers often make, and how composers might best prepare manuscripts for publication.”

An introduction to the manner in which a new composition is conceived and developed.

1.059 “Copyright: Know the Law,” by Ken Thomas. 8/09:49.
A discussion of copyright law, permissions and mechanical licensing.

“The advent of the digital age requires that we embrace new methods of distributing music.”

An evaluation of the relationship between the composer, the conductor and the choir.

1.062 “Cantaré Explores Music of Mexican Choral Composers in Minnesota Classrooms,” by Bruce W. Becker. 6/11:34.
“This article intends to show how composers from another land could, through conducting their commission compositions, enter into a cross-cultural experiment that is educationally and artistically beneficial.”

2. COMPOSERS AND THEIR CHORAL MUSIC

An extensive examination of Morley’s composition of canzonets.

2.0099 “A Brief List of Published Religious Works by Franz Schubert.” 11/78:19. REP.
Although presented as a prototype for future “Literature Forum” columns, this nevertheless provides useful bibliographic information on Schubert’s choral works.
A brief survey of Bassett’s choral works.

The author divides Byrd’s choral works into two categories. “In the one we see the strict polyphonic style of the Roman composers, in the other we see the novel compositional approach of the English school . . . .”

The choral works of the composers are discussed with focus upon historical considerations. Continued in 2.0103.

A continuation of 2.0102. Includes a discussion of text and brief analyses of the respective Trois chansons of Claude Debussy and Maurice Ravel.

2.0104 “Daniel Pinkham’s Published Music for Chorus and Electronic Tape,” by James McCray. 3/79:10. REP.
This discussion of Pinkham’s choral/tape works divides the compositions into three categories: Music for Chorus and Tape; Music for Chorus Organ and Tape; Music for Chorus, Tape and Other Instruments or Soloists. Each work is examined with regard to the score and the electronic tape sounds.

The author discusses the history of misattribution of the Magnificat in B-Flat and provides evidence to support his claim that the work was composed by Francesco Durante.

2.0106 “Jester Hairston: Background and Interpretation of Elijah Rock,” by Tim Sharer. 9/79:34.
A brief insight into the history of the work and composer’s performance recommendations.

2.0107 “Polychoral Compositions of Orlando di Lasso,” by Larry Cook. 10/79:5.
The author discusses eight representative examples of the composer’s work for multiple choirs.

A brief history of the canzonets of Thomas Morley.

An examination of the availability of editions of the Requiem, and a discussion of various errata.

An introductory analysis of the Missa O pulchritudo.

An overview of the composer’s output for choral forces. See also 2.0114.

An introduction to selected choral works by Holst, including partsongs, folksong arrangements and canons.
2.0113 “The Use of Timbre in Igor Stravinsky’s Mass,” by Timothy Banks. 4/80:29. BIB. This discussion of Stravinsky’s use of vocal and instrumental timbres in his Mass of 1948 includes peripheral discussion of other choral works: Zvezdoliki, Four Russian Peasant Songs, Les Noces and Symphony of Psalms.

2.0114 “Letter to the Editor,” by Elwood H. Brown. 5/80:1. In response to “The Choral Music of Cecil Effinger” (2.0211) the author brings to light two additional choral works by the composer.

2.0115 “The Canzonets of Giles Farnaby,” by James McCray. 5/80:13. The English composer’s output of twenty “little short songs which are a counterfeit of the madrigal” is discussed.

2.0116 “The Choral Cantatas of Friedrich Wilhelm Zachow,” by Gary Adams. 9/80:10. Handel’s only known teacher composed thirty-two extant cantatas, several of which are briefly analyzed in this article.

2.0117 “Editions of Antonio Vivaldi’s Gloria,” by Lee G. Barrow. 11/80:22. In addition to a brief discussion of various extant editions, the author offers a complete list of errata in the 1941 Ricordi edition. See also 2.0125, 2.0128 and 2.0131.

2.0118 “The Choral Music of Geoffrey Bush,” by David Rayl. 11/80:25. REP. The article is written in order to correct what the author sees as “a tendency among musicians today [to] ignore the music of present-day composers.” Includes a biographical sketch of Bush and an annotated list of fifteen of his choral compositions.

2.0119 “Bruckner’s E Minor Mass: Editions and Errata,” by David Janower. 12/80:20. This article lists “the available scores and sets of instrumental parts grouped by old and new version. This is followed by a detailed list of corrections which must be made in the old version to allow it to reflect Bruckner’s later, more mature thoughts.” See also 2.0129.


2.0121 “C.P.E. Bach and His Oratorios,” by Richard H. Brewer. 1/81:34. An extensive historical discourse on the composer and the oratorio, Resurrection and Ascension of Jesus, which received its American debut under the baton of the author.

2.0122 “Beethoven Missa Solemnis,” by John F. Ohl. 2/81:9. The author proposes that the Missa Solemnis “represents the culmination of a specific style of Mass composition, a style to which the late masses of Haydn also belong.”

2.0123 “Bach’s St. John Passion: A Look at the Text and a New Numbering System,” by Ward Jamison. 2/81:41. The author recommends the work as a means to “shed light on shorter, more frequently performed compositions by the same composer.” Includes history of Passion settings, history and structure of St. John’s text and a justification for re-numbering the work’s movements.
An examination of the composer’s compositions for women’s voices specifically and those works which may be sung by female chorus at the conductor’s discretion. Includes a fifteen-point compilation of consistent compositional characteristics.

In response to “Editions of Antonio Vivaldi’s Gloria” (2.0117) the author takes exception to a number of comments made concerning the Casella edition, and offers reasons supporting certain editorial changes in the score.

A brief analytical presentation of this “setting of uncommon beauty.”

2.0127 “Carissimi: Progenitor of the Oratorio,” by Joseph T. Rawlins. 4/81:15. BIB. REP.
The author focuses upon Carissimi’s contribution to the development of the oratorio. Includes discussion of earlier works and genres which paved the way for the establishment of the form. See also 2.0143.

The author writes in response to “Editions of Antonio Vivaldi’s Gloria” (2.0117) and offers a list of errata in the Kalmus edition.

2.0129 “Letter to the Editor,” by Charles Slater. 4/81:35.
Written in response to “Bruckner’s E Minor Mass: Editions and Errata” (2.0119) the author takes exception with several points in the original article.

Various factors affecting Schubert’s partsong output are discussed and several works in the genre for varied performance forces are examined.

2.0131 “Letter to the Editor,” by Calvin Langejans. 5/81:37.
The author responds to “Editions of Antonio Vivaldi’s Gloria” (2.0117), and offers additional errata in the Kalmus edition, particularly in the string parts.

An analytical, textual and historical discussion of one of the composer’s two choral works.

A biographical sketch of the composer and an analysis of one of his choral works are presented.

This article focuses on detailed structural analyses of nine arias from the Mass in B Minor.

An historical overview of the composition, and a brief structural and textual analysis.
The author examines three works of Walton from 1916 to 1961. Includes a listing of his choral compositions.

This article provides a brief introduction to the work, which the author believes “to be one of the significant concert choral works of this century, along with Stravinsky’s Symphony of Psalms and Britten’s War Requiem.”

2.0138 “Samuel Sebastian Wesley: Composer and Reformer,” by William P. Carroll. 4/82:5. BIB.
An historical introduction to the life and works of the composer. Includes analyses of several Wesley anthems.

The author examines Hymn to St. Cecilia using the poetry as a point of departure.

An analytical evaluation of Johann Sebastian Bach’s Cantata No. 112, Der Herr ist mein getreuer Hirt.

2.0141 “Performance Practice in the Anthems of Orlando Gibbons,” by Joe Hickman. 5/82:5.
In this introduction to the anthems of Gibbons, the author cites some possible sources of the works, and provides information about performance practice.

2.0142 “An Introduction to the Choral Music of Roy Harris,” by Nick Strimple. 5/82:16. REP.
A brief article detailing the composer’s thoughts on choral music and an examination of his more important choral compositions. Includes a complete list of his works for chorus. See also 2.0146.

2.0143 “Letter to the Editor,” by Charles Slater. 9/81:19.
The author responds to “Carissimi: Progenitor of the Oratorio” (2.0127), and introduces an additional resource.

This brief introduction to Rutter’s music focuses upon his compositional philosophy and his blending of popular and fine arts elements.

This article identifies structural features in the Mass in C, isolates questions of performance practice, and provides some details surrounding the performance and publication of the first edition.

The author lists additional information as an appendix to his article, “An Introduction to the Choral Music of Roy Harris” (2.0142).

2.0147 “Stylistic Consistency in Three Choral Works of Stravinsky,” by Maureen Cash Moffet. 2/83:11. BIB.
The author offers evidence that suggests many musical consistencies in choral works spanning Stravinsky’s the three stylistic periods.

2.0148 “William Dawson and the Copyright Act,” by John B. Haberlen. 3/83:5. William Dawson’s difficulties with unethical plagiarists are discussed in this article. Includes a biographical profile of the composer and a survey of his choral works.


2.0150 “Thomas Morley’s First Book of Balletts to Five Voices: An Introduction for Conductors,” by David Taylor. 4/83:5. BIB. This article examines the historical background of the Balletts, surveys the contents of the collection, and discusses applicable performance practice considerations.

2.0151 “The Liszt Requiem,” by Donald Studebaker. 5/83:19. The work, scored for male voices, is examined from historical and analytical perspectives.

2.0152 “Thomas Tallis Spem in alium nun quam Grandeur in 40 Parts,” by Brock McElheran. 5/83:27. This article describes a practical approach to this complex composition. Includes discussion on producing manageable choral parts, rehearsal strategy and staging.


2.0156 “Pivot Analysis in Bernstein’s Chichester Psalms: A Guide for Singers,” by William Winnick. 3/84:17. Leonard Bernstein’s work, which “uses modulations to remote keys, often to the mediant and sub-median, as well as frequent enharmonic changes . . . [serves] to illustrate the applicability of the Movable-Do Plus Pivot System to the singing of difficult modulatory passages.” A companion article to 7.17, 13.17, 13.18, and 57.055.

2.0157 “The Motets of Johann Michael Bach,” by Conan Castle. 6/84:11. This discussion of eleven motets by Johann Michael Bach includes identification of text sources and an English translation of both Biblical and choral verses.

2.0158 “Text and Tune: Back to Basics with Alice Parker,” by Susan Merritt. 9/84:5. An introduction to the composer, her compositional style and her rehearsal techniques.
2.0159 “Tutti or Not Tutti? The Use of Concertists in Bach’s Mass in B Minor,” by David Janower. 9/84:13. BIB.
The author offers some practical suggestions about the use of a small group of concertists as opposed to professional soloists.

An introduction to Scarlatti’s choral works.

An examination of the text, its sources and meaning.

2.0162 “Dialectical Thought in Nineteenth Century Music as Exhibited in Brahms’s Setting of Hölderlin’s Schicksalslied,” by Alan A. Luhring. 4/85:5.
An analysis of the work based upon the relationship of the music to the poetry.

The author discusses the work’s structure and suggests ways in which to approach the piece.

An historical and analytical overview of the “11 authentic anthems.”

A discussion of Johann Sebastian Bach’s musical activities in Leipzig, including insight into various elements of his working environment, particularly the organization of his choirs.

Structural, theoretical and historical elements of the Missa brevis in F are discussed.

2.0167 “Missa In angustiis by Joseph Haydn.” by Lawrence Schenbeck. 5/85:19. BIB.
This introduction to the work, also known as the Lord Nelson Mass, includes both an analysis of the composition and a discussion of extant performing editions.

An examination of various possibilities for the performance of the cantus firmus, including discussion of matters relating to performance practice and rehearsal methods.

An anecdotal discourse on George Frederick Handel’s activities following his move to a home near London’s Hanover Square. Includes a brief discussion of the Chandos Anthems and the Coronation Anthems.

2.0170 “A New Mozart Requiem,” by Ray Robinson. 8/85:5.
A discussion of a new edition of the work, in which most of the material added after the composer’s death has been eliminated.
Three elements of performance practice -- use of forces, tempo/dynamics, and embellishments -- are discussed in relation to six brief Masses by Wolfgang Amadeus Mozart.

In addition to examining the circumstances and influences in Mozart’s life during the time he wrote the Mass, this article discusses possible reasons the Mass remained incomplete, the history of the manuscript, and a comparison of available performing editions.

An introduction to the composer and his works for voice. Includes excerpts from his letters and a list of his anthems.

2.0174 “The Choral Music of Béla Bartók,” by Fred Thayer. 8/85:33. REP.
This introduction to Bartók’s choral music includes letters germane to the subject, a list of his choral output and analyses of selected works.

This article brings to light research which led the author “to hazard an educated speculation concerning the saint honored so signally by Mozart.”

DISC.
The work receives a detailed analysis, historically and structurally. The author advocates a five-step procedure for the analysis of multi-movement choral works.

Numerous elements are discussed in this analysis; including text, form, linear elements, rhythmic bases, vertical aspects, texture, timbre and the history of the work.

2.0178 “Neglected Treasure: Heinrich Isaac’s Choralis Constantinus,” by James Feiszli. 11/85:27. BIB.
The author sheds light on this extensive early sixteenth century anthology, “a comprehensive compendium of virtually all devices, manners, and styles prevalent at that time.”

2.0179 “Unifying Elements in the Mass and Winter Cantata by Vincent Persichetti,” by Terry Barham. 12/85:5. BIB.
A comprehensive analytical discussion of two works.

An examination of possible problems in producing this work.

The difficulties of performance practice are divided into three elements: historical authenticity, musical expressiveness and practical considerations. “This article, then, seeks to suggest solutions to the problems of performance based on one conductor’s personal interpretation of the triad that links historical, musical and practical factors.”

2.0182 “What’s on the American Choral Composer’s Mind?” by Paul W. Wohlgemuth. 3/86:15. A series of quotations from Lloyd Pfautsch, Alice Parker, Emma Lou Diemer, Theron Kirk and others.


2.0184 “Tonal Unity in Berlioz’s Requiem,” by David Janower. 3/86:31. This article discusses “the way tonal relationships are used throughout the work, between and within movements, to effect (sic) a unified, consistent whole.”

2.0185 “Another Quadricentennial Celebration: The Choral Collections of Johann Hermann Schein (1586-1630),” by William Braun. 8/86:5. This examination of Schein’s choral collections demonstrates how he assimilated the new Italian style in both the secular and sacred music of North Germany.


2.0188 “Text-Setting in the Music of Heinrich Schütz,” by Janice M. Fain. 2/87:5. This article examines Schütz’s preoccupation with the musical expression of text. The author compares his works to those of Johann Sebastian Bach.

2.0189 “The Making of Song: The Collaborative Process in the Choral Music of Gerald Kemner.” by Sharon A. Hansen. 2/87:15. This article examines the collaborative process between conductor and composer. Includes a brief commentary from conductors who have participated in such collaborations.

2.0190 “Melodic Unity in Brahms’s Schaffe in mir Gott ein rein Herz,” by Benjamin Locke. 4/87:5. An analysis of the counterpoint and “use of melodic fragment” in this work.


2.0192 “Ottorino Respighi’s Laud to the Nativity,” by Lee G. Barrow. 8/87:5. A discussion of the work of “the only [early twentieth century Italian composer] whose music has truly made it into the international repertoire.” Includes rehearsal and performance considerations for the work.

This textual analysis examines each segment of text, discussing how imagery works within each and how specific images relate to that text.

A tourist introduction to London, especially those areas of the city frequented by George Frideric Handel. The author hopes “that this guide will assist all music lovers in retracing some of Handel’s footsteps.” Includes a catalogue of his major compositions and the location of their first performance.

2.0195 “Edmund Rubbra: A Lifetime Contribution to Choral Composition,” by Gregory K. Lyne. 11/87:5. REP.
An introduction to the British composer “largely unnoticed in the United States.” Includes an annotated listing of twelve of his choral works.

An extensive discussion of the choral work of this 20th-century American composer. Includes a list of all published works.

2.0197 “Gesualdo: A Consideration of His Sacred Choral Repertory,” by Kenneth Fulton. 2/88:5. BIB.
The author considers the circumstances and musical priorities under which these sacred works were produced.

This extensive article discusses not only Victoria, but also Giovanni Palestrina, the Council of Trent, ornamentation, musica ficta and other applicable topics.

An analytical discussion of the work, including modality, texture, the relationship of text to music, harmonic language and form.

A brief introduction to the two works, excerpted from The American Brahms Society Newsletter.

The choral works of the composer, best known for his electronic music, are discussed.

2.0202 “Form and Style in the Musicalische Exequien by Heinrich Schütz,” by Larry Cook. 9/88:5.
Includes historical data, a brief discussion of performance editions and a structural analysis of the work.

This brief survey of Pinkham’s cantatas includes a concise list of these works and an interview with the composer.

A brief introduction to the composer in preparation for her appearance at the 1989 ACDA National Convention.


2.0206 “J.S. Bach’s Lutheran Masses: Aspects of Chronology and Structure,” by Chester L. Alwes. 2/89:5. BIB. DISC. An introduction to and analysis of four Masses of Johann Sebastian Bach (BWV 233-236). Includes informative tables and a discussion of the cantatas from which they are parodied.

2.0207 “Henry Cowell’s Choral Bombshell,” by Thurston Dox. 5/89:5. A discussion of “Cowell’s largest and most ambitious work for chorus and orchestra . . . If He Please.” Includes a history and analysis of the composition, and a brief interview with William Strickland, the conductor who commissioned the work.


2.0211 “Accuracy in Published Music: A Presentation of Errors in the Schubert Mass in G, Published by Roger Dean,” by Scott W. Dorsey. 11/90:25. An analysis of the full score and an extensive listing of errata. See also 2.0213 and 2.0214.


2.0213 “Special Note,” by Dennis Shrock. 2/91:5. The author reports that concerns raised in “Accuracy in Published Music: A Presentation of Errors in the Schubert Mass in G, Published by Roger Dean” (2.0211), will be corrected by the publisher.

2.0214 “Letter to the Editor,” by David Evans. 3/91:4. A supportive response to “Accuracy in Published Music: A Presentation of Errors in the Schubert Mass in G, Published by Roger Dean” (2.0211). See also 2.0213.

2.0215 “G. F. Handel’s Brockes Passion of 1716,” by Don A. André. 3/91:27. BIB. An historical discussion of the work, with information on various practical aspects such as performance forces and editions. Includes a comparison between the original and the Darlow edition.
2.0216 “An Annotated Listing of Mozart’s Smaller Sacred Choral Works,” by David Rayl. 4/91:11. BIB. An annotated listing of twenty sacred works with details regarding vocal and instrumental requirements, their location in the Neue Mozart Ausgabe, available performing editions, and approximate duration.

2.0217 “Mozart’s Arrangement of Messiah,” by Andrew Cottle. 4/91:19. The modifications made by Wolfgang Amadeus Mozart in his setting of Messiah are the focus of this article. The author encourages “a positive attitude toward this version of George Frideric Handel’s masterwork.”

2.0218 “Mozart, Catholic Faith, and Freemasonry,” by Forrest Guittar. 4/91:27. BIB. The author discusses Mozart’s character and his relationship to the church. Included are a number of excerpts from letters written by Leopold Mozart and Wolfgang Amadeus Mozart.

2.0219 “Comparisons Between the Requiems of Florian Leopold Gassmann and Wolfgang Amadeus Mozart,” by Mark J. Suderman. 4/91:33. BIB. This article discusses “the origins of Mozart’s material -- the music by other composers which may have influenced Mozart’s writing,” including “a few of the more striking similarities” between the Requiems of Gassmann and Mozart.

2.0220 “An Introduction to Performance Practice Considerations for the Mozart Requiem,” by Melinda O’Neal. 4/91:47. BIB. An examination of possible solutions for selected aspects of performance practice for the Mozart Requiem. Includes a brief discussion of Austro-German Latin pronunciation.


2.0223 “Mendelssohn’s Elijah: Dramatic and Musical Structure, Possible Cuts, and Excerpts,” by Daniel Delisi. 5/91:27. A conductor’s preparatory analysis of the work.


2.0225 “Letter to the Editor,” by Gordon Paine. 8/91:5. The author takes exception to elements of “A New Edition of Ein Deutsches Requiem: Implications for Future Research and Performance” (2.0224) which he states, “cannot serve as the basis for an informed performance.”

The author discusses a “number of pieces, long known to be by composers other than Mozart [that] are still published as authentic Mozart works.”

Writing as an addendum to his article “A New Edition of Ein Deutsches Requiem: Implications for Future Research and Performance” (2.0224) the author calls attention to an error in the labeling of musical examples in the article.

An introduction to Dvorák’s choral music. Includes a brief biographical background, an historical context for the works, and a critical evaluation of their merits. See also 2.0231 and 2.0234.

This analysis of Dvorák’s Requiem was written to coincide with the centennial of the work’s premier, October 9, 1891.

The composer’s melding of various disparate elements, such as Bach chorales, jazz and Gregorian chant, are examined. Includes an annotated listing of the composer’s works for chorus.

Writing in response to “The Choral Music of Antonín Dvorák: A Sesquicentennial Review” (2.0228), the author provides additional information on Saint Ludmila, including appropriate cuts, methods for solving various libretto problems and the availability of scores. See also 2.0234.

2.0232 “From Youth to the Sins of Old Age: The Choral Music of Rossini,” by William Braun. 2/92:7. DISC. REP.
Written to coincide with the bicentennial of Gioacchino Rossini’s birth, this article presents an extensive survey of the composer’s choral compositions. Includes a list of works currently available in print, and a brief discography. See also 2.0237.

This article provides insight into the life of the Jamaican composer, and a structural discussion of the Western Hemisphere’s first oratorio.

The author provides additional information as an addendum to his article, “The Choral Music of Antonín Dvorák: A Sesquicentennial Review” (2.0228). See also 2.0231.

This article illuminates the development of the work, with particular emphasis upon the cooperation between the composer and the poet.

The author examines the challenge of producing historically accurate, yet practical choral editions through an analysis of three versions of the *Mass in C Minor*, K.427.

2.0237 “Letter to the Editor,” by Jane Menkhaus. 5/92:5. Writing in response to “From Youth to the Sins of Old Age: The Choral Music of Rossini” (2.0232), the author offers additional information concerning published editions of Rossini’s choral compositions.

2.0238 “Cultural Diversity in the Choral Music of Lou Harrison,” by David L. Brunner. 5/92:17. BIB. DISC. REP. This extensive article provides biographical information on the composer, and analyses of eleven choral works, and six additional compositions which include vocal forces. Primary to this discussion is his use of Chinese, Javanese, Korean and other non-Western musical elements. See also 2.0244.

2.0239 “The Textual and Musical Functions of the Chorus in Stravinsky’s *Oedipus Rex*,” by Carlos Xavier Rodriguez. 8/92:11. “This article examines the role of the chorus from both textual and musical perspectives and summarizes the findings into an account that will aid in the study, rehearsal, and performance of the work.”


2.0242 “Josquin’s *Ave Maria . . . virgo serena* [Part One]: A Question of Proportion,” by Chester Alwes. 10/92:29. The relationships of various mensurations in the work of Josquin are examined, and evidence from the original sources is used to show the proportion Josquin intended in the title of the work. Continued in 2.0245. See also 2.0250, 2.051 and 2.0252.


2.0244 “Letter to the Editor,” by Verne M. Eke and Leland Bryant Ross. 11/92:7. Writing in response to “Cultural Diversity in the Choral Music of Lou Harrison,” by David L. Brunner (2.0238), the authors call attention to the omission of Esperanto from the article.

2.0245 “Josquin’s *Ave Maria . . . virgo serena* -- Part Two: Rhythm and Accent,” by Chester Alwes. 11/92:15. A continuation of 2.0242. See also 2.0250, 2.051 and 2.0252.


also 2.0253.


2.0250 “Letter to the Editor,” by Timothy W. Mount. 2/93:4. Writing in response to the two-part article, “Josquin’s Ave Maria . . . virgo serena” (2.0242 and 2.0245), the author offers possible alternative treatment of the proportion. See also 2.051 and 2.0252.

2.0251 “Letter to the Editor,” by Fred A. Blumenthal. 2/93:6. Writing in response to the two-part article, “Josquin’s Ave Maria . . . virgo serena” (2.0242 and 2.0245), the author suggests that elements of the article are incorrect, particularly as concerns Latin pronunciation. See also 2.0250 and 2.0252.

2.0252 “Alwes’s Reply,” by Chester Alwes. 2/93:6. The author of the two-part article “Josquin’s Ave Maria . . . virgo serena” (2.0242 and 2.0245), responds to concerns raised in two “Letter to the Editor” publications (2.0250 and 2.0251).


2.0254 “Letter to the Editor,” by Horace Clarence Boyer. 2/93:6. Writing in response to a review of Take My Hand, Precious Lord (published 12/92:68), the author notes that jazz musician Tommy Dorsey and the gospel composer Thomas A. Dorsey are two different individuals. See also 2.0257.


2.0258 “Letter to the Editor,” by Frank S. Albind. 4/93:5. Writing in response to a review of Franz Biebl’s Ave Maria (published 2/93:67), the author provides additional information concerning the availability of editions for various voicings.

An overview of Grieg’s contribution to the male choral repertoire, with brief annotations of twenty-two works for unaccompanied male voices.

The author applies concepts discussed in “Student Quartets: A Project Cultivating Individual Musicianship within the Choral Ensemble” (13.20) to the preparation of Thomas Tallis’s forty-voice motet. Includes an analysis of the work and a brief listing of similar large-scale motets.

A brief introduction to five new choral works: Bright Faces (Mary Ellen Childs), Nets to Catch the Wind (Phillip Rhodes), Voyage through Death to Life upon These Shores (Anthony Davis), Songs of Youth and Pleasure (Libby Larsen), and Journey to Ixtlan (Steven Mackey).

An extensive discussion of choral music from the Middle East, with emphasis placed on Jewish music.

This article focuses primary attention upon the choral works of Heitor Villa-Lobos, Carlos Chávez, and Alberto Ginastera.

An analysis of the work, including a discussion of Russian choral performance practice.

“This article examines briefly the musical roots of Russian composer Georgy Sviridov and discusses the influence of peasant music in one of his prominent works.”

2.0267 “Discovering the Choral Music of Estonian Composer Arvo Pärt,” by Lyn Schenbeck. 8/93:23. DISC. REP.
An overview of the composer’s works, divided into three distinct style periods. Particular attention is given to the influence of Renaissance music and the development of the tintinnabuli style in his compositions.

An annotated listing of twenty-four choral settings by the composer best known for his work in jazz.

“This article reexamines [various historical] documents to shed light on the special circumstances of musical performance in Salzburg Cathedral, and to allow modern conductors to model their performances after those that took place there.”
2.0270 “Musical Style and Gesture in the Choral Music of Libby Larsen,” by Douglas R. Boyer. 10/93:17. DISC. REP.
This evaluation of the composer’s work features analyses of two pieces, How it Thrills Us and Who Cannot Weep, Come Learn of Me, and a complete list of works, including those in progress.

2.0271 “The Sacred Choral Music of Samuel Adler,” by Bruce B. Campbell. 10/93:43. REP.
A brief history of the composer and his compositional style, including annotations on more than fifty of his works.

The article analyzes the work with particular attention to the importance of spirituals in the composer’s writing.

This analysis of the composer’s work includes a listing of her other choral compositions.

An examination of the life and works of Philip Heseltine, AKA Peter Warlock. Includes a list of his choral compositions.

An examination of the life and works of the composer. Includes a list of his choral compositions.

An analysis of this recently discovered work, which is an unaccompanied setting of Mendelssohn’s Ode Twenty-Four.

“This article discusses the aspects of Palestrina’s style that caused it to be considered the epitome of sixteenth-century modal counterpoint, using the Missa brevis as a paradigm of his stylistic legacy.”

“This article will describe the cadential hierarchy in Palestrina’s music, as exemplified in his antiphon masses, and discuss how an awareness of this cadential structure can enhance performance of these works.”

2.0279 “A Monteverdi Madrigal Rebarred,” by Graeme Cowen. 8/94:47.
The author uses Monteverdi’s “Ecco mormorar l’onde” to demonstrate his rebarring system “created to provide a greater clarity and guidance for the performer.”

An analysis of the work, with emphasis on the current-day relevance of its central themes, “the outrage of persecution and the continuous search for peace.”
This study compares “this rather forgotten work” to other of Mozart’s compositions, including the *Mass in C Major* K.317, *Don Giovanni,* and *Die Zauberflöte.*

Analyses of four choral works are featured in this article, *Four Madrigals on Renaissance Texts; Mid-Winter Songs; Madrigali: Six “Fire Songs” on Italian Renaissance Poems;* and *Les Chanson des roses.*

The libretto, orchestration, and, three specific choral movements are examined.

A comprehensive overview of the composer’s choral works.

This analysis of the work includes a discussion of performance “fads” of the past two decades.

2.0286 “Daniel Pinkham’s Music for Treble Chorus,” by James McCray. 3/95:45. REP.
The thirty-three choral pieces in this annotated list are “placed in three broad categories: 1) treble music with organ accompaniment, 2) unaccompanied treble music, and 3) treble music with diverse accompaniments.”

This study of the work includes information about the performance forces available to the composer, an analysis of the plainchant *Victimae paschali laudes.*

An analysis of this twelve-movement “song cycle for chorus and orchestra.”

This examination of the composer’s works includes discussion of both his large-scale compositions and his spirituals.

2.0290 “Magic and Majesty: Spirited Choruses in Henry Purcell’s Semi-Operas,” by Victoria Meredith. 8/95:9. REP.
An examination of choral sections from four of Purcell’s stage works, including *Dido and Aeneas, Dioclesian (AKA The Prophetess), King Arthur,* and *The Fairy Queen.* Includes an annotated list of performance editions.

An exploration of Purcell’s “various publications, and the men involved, especially those on the Committee of the Purcell Society.”
2.0292 “Performing Dido and Aeneas with Adolescent Singers: Purcell’s Original Commission,” by Marie Stultz. 8/95:43. The author discusses a wide variety of elements to be considered when staging the opera, including editions, casting, staging, and dividing the chorus.


2.0294 “Paul Hindemith’s Six chansons: Genesis and Analysis,” by Chester Alwes. 9/95:35. “This article discusses the genesis of these pieces and how they reflect the larger historical context of Hindemith’s art.”

2.0295 “An Examination of Stravinsky’s Fugal Writing in the Second Movement of Symphony of Psalms,” by Robert Taylor. 10/95:17. “After a detailed look at the compositional procedures used in the course of the movement, this article shows that it is a highly organized, three-section movement that fits the conventional definition of double fugue.”

2.0296 “Program Notes: Let the Composer Speak,” by Gregory M. Pysh. 12/95:37. The author shares monologues that can be presented at a concert in lieu of printed program notes. The scripts were prepared for three works by Gabriel Fauré: Pavane, Cantique de Jean Racine, and Requiem.


2.0298 “Franz Schubert’s Mass in A-Flat: A Consideration of the Composer’s Revisions,” by John J. Curtis. 2/96:9. “This article explores the history of the composition of this mass and attempts to explain the reason for the existence of the alternate versions in order to help conductors make informed decisions about which of the versions to perform.”

2.0299 “The Instruments are by Their Rhimes: An Examination of the Text in Britten’s Rejoice in the Lamb,” by Mark Riddles. 2/96:17. A discussion of the theological implication of the text and the work.


A discussion of the influences on Bruckner’s choral output, with analyses of selected motets.

A comparison of extant performing editions of the work. See also 2.0308.

An analysis of the work.

A review of the influential conductor’s compositions.

A discussion of the symbolic bond between Georgy Sviridov and Sergeya Esenina.

A history of nineteenth-century male choral societies and Bruckner’s choral compositions for men.

2.0308 “Letter to the Editor,” by Marie Stultz. 2/97:5.
While praising the entirety of the October 1996 issue of the Choral Journal, the author calls particular attention to “The Real Fauré Requiem? The Search Continues,” (2.0303).

An analysis of the work.

This article sheds light on the works of an overlooked eighteenth-century composer.

An analysis of the 1950 work scored for tenor solo, mixed chorus, and orchestra.

A discussion of choral literature arranged from the standard keyboard repertoire.

2.0313 “George Lloyd’s Music for Chorus and Orchestra,” by Kenneth Kleszynski. 5/97:19.
An introduction to and analysis of Lloyd’s choral music.

This introduction to Locklair’s choral music includes analyses and an annotated list of his compositions. See also 2.0318.
“This article examines Schubert’s unique composition and places it in the context of Vienna’s social, cultural, and religious life in the early nineteenth century.”

An examination of the philosophy within the texts of Brahms’s music.

“This article discusses the underlying emotion, of the text of this section, the manner in which the structure unfolds, performance indications, and the applications of descriptive labels to music.”

A brief clarification of information contained in “Dan Locklair’s Choral Music: Synthesizing the Old and the New” (2.0314).

“This article reconciles various analyses in the context of the entire motet and offers some new theories regarding the date and circumstances of its composition.”

2.0320 “Verdi’s Opera Choruses: Songs that Rallyed a Nation,” by Lila Rhodes. 11/97:93.
An examination of the political effect of Verdi’s choral music.

An evaluation of six separate settings of the same chorale.

An assessment of the composer’s works in preparation for the tenth anniversary of his death.

This overview of the composer includes an annotated list of choral/orchestral compositions, and unaccompanied works.

An analysis of the work scheduled for performance at each of ACDA’s 1998 Divisional Conventions. Errata in this article are corrected in a sidebar published 4/98:4.

A detailed analysis of the work.

The author attempts to justify placing the composition alongside the work of other Nineteenth-Century
American composers, such as Beach, Paine, and Parker.

An analysis of the work and a discussion of appropriate performance practice.

An introduction to this little-known collection.

This article proposes that “Brahms wrote Ein Deutsches Requiem as a personal memorial to the relationship between him and his mother.’’

The composer’s “attitude and musical motivation’’ are discovered through an examination of his motets.

An analytical discussion of the work’s history and performance practice.

An analysis of the work.

2.0333 “Norman Dello Joio’s Secular Choral Music: Conversations with the Composer,” by Lee Egbert. 10/98:15.
A profile of the composer with a limited overview of his choral compositions.

An overview of the composer and his compositions for choir.

REP.
A list of the composer’s significant choral compositions.

An analysis of the work with a comparison to Bach’s Christmas Oratorio.

An examination of works produced by the composers as auditions for the Leipzig Cantorate.


A history of the composer and an assessment of his shorter choral works.

“In addition to providing details of the events surrounding the creation of the Gloria, this article explores stylistic and compositional elements and discusses various performance considerations . . . .”

An analysis of the work.

2.0342 “Copland and the Folk Song: Sources, Analysis, and Arrangements,” by Mary A. Kennedy. 5/99:17. REP.
Analyses of folk-song settings of Copland.

2.0343 “Percy Grainger as Choral Composer,” by Robert J. Ward. 5/99:27. DISC.
A history of the composer and an assessment of selected choral works.

2.0344 “Jacob Avshalomov’s Choral Works with Concertante Instrument,” by Larry Wyatt. 8/99:9. DISC. REP.
A biographical profile of the composer and analyses of selected works.

An analysis of the work.

A biographical profile of the composer and a brief analysis his Requiem. This is part of an extended series of articles on music in the Baltics. See also 2.0359, 2.0371, 2.0375, 2.0390, 2.0414, 2.0422, 2.0483, 43.135, 74.091, 74.092 and 74.093.

An investigation of Bach’s use of period dance music in his larger works.

An analysis of the work.

An inventory of problems found in the score, including “wrong notes, missing dynamic and articulation markings, incorrect accidentals, etc.” See also 2.351.

A discussion of early commentaries on “the proper role of music in the Lutheran worship service.”

The author suggests using original source material to correct problems identified in “A New Edition of Poulenc’s Gloria: Review and Errata List” (2.349).

2.0352 “The Hungarian School of Choral Composers,” by Predrag Gosta and John B. Haberlen. 8/00:29. The authors provide “basic information about composers who have produced a corpus of choral works that deserve the attention of choral musicians.” Includes discussion of Béla Bartók, Zoltan Kodaly, Lajos Bardos, Ferenc Farkas, Jozsef Karai, Miklos Koscar, Gyorgy Orban and Janos Vajda.

2.0353 “Recitatives and Arias in Bach’s Leipzig Church Cantatas,” by Stephen A. Crist. 11/00:9. “This article focuses on a representative sample from the Leipzig cantata repertoire, the solo movements in the cantatas for the Tenth Sunday after trinity.”

2.0354 “J.S. Bach and the Concerto: Ritornello as a Guide to Rehearsal,” by Chester L. Alwes. 11/00:21. This article examines the value of introductory musical passages to the choral ensemble.

2.0355 “Bach’s Use of the Chiasm in the St. John Passion,” by Brian Hamer. 11/00:29. The author uses a literary device as a method for analyzing a musical work.

2.0356 “J.S. Bach’s Final Journey to St. Thomas,” by Robert Engleson. 11/00:99. The author examines the last hours of Bach’s life and the details of his funeral.

2.0357 “Selected Examples of Choreinbau in the Cantatas of J.S. Bach,” by Pat Flannagan. 12/00:25. Three cantatas are analyzed to “illustrate some of the variety of ways Bach directed his music to determine form and structure.”


2.0359 “Baltic Portraits: Rudolph Tobias of Estonia, ‘Man of Many Firsts’,” by Vance Wolverton. 2/01:17. A history of the composer and his choral compositions. This is part of an extended series of articles on music in the Baltics. See also 2.0346, 2.0371, 2.0375, 2.0390, 2.0414, 2.0422, 2.0483, 43.135, 74.091, 74.092 and 74.093.


2.0361 “Bach in Boston: The Emergence of the St. Matthew Passion from 1868-1879,” by Grant W. Cook, III. 4/01:21. “This article chronicles the Passion performances of the 1870s and examines some of the effects these performances may have had on nineteenth-century Bach culture in the United States.”

“This article is an examination of the influence of then-current philosophical and theological ideas” upon the composer and her work.

2.0363 “Dimitry Bortniansky at 250: His Legacy as a Choral Symphonist,” by Marika C. Kuzma. 8/01:9. An introduction to the composer’s large-scale works, with commentary from his contemporary, Hector Berlioz.

2.0364 “A Summary of Current Debates Regarding Josquin’s Biography and the Attribution of Absalon, fili mi,” by Douglas E. Thompson. 8/01:25. BIB. “This article is a summary of the major discussions and debates about Josquin’s biography as well as the dispute over the attribution of one of the most exalted pieces on the composer’s works list.”


2.0368 “Through the Eyes of Three Female Canadian Composers: The Concert Mass,” by Victoria Meredith. 2/02:9. REP. This article “seeks to expand awareness of Canadian choral music through an examination of three multimovement compositions:” Eleanor Daley’s Requiem, Ruth Watson Henderson’s Missa Brevis, and Nancy Telfer’s Missa Brevis.

2.0369 “Franz Joseph Haydn’s Late Masses: An Examination of the Symphonic Mass Form,” by Eric A. Johnson. 2/02:19. BIB. A discussion of the works hailed as “the zenith of the Viennese Mass for their fusion of the symphonic form and the mass text.”

2.0370 “Consistency and Change in the Sacred Choral Anthems of Herbert Howells,” by Jeffrey Richard Carter. 3/02:11. REP. An introduction to the composer with analyses of selected works.

2.0371 “Baltic Portraits: Urmas Sisask: Estonia’s Composer/Astronomer,” by Vance Wolverton. 3/02:31. REP. “The purpose of this article is to provide a chronological overview of Sisask’s life and choral output to date.” This is part of an extended series of articles on music in the Baltics. See also 2.0346, 2.0359, 2.0375, 2.0390, 2.0414, 2.0422, 2.0483, 43.135, 74.091, 74.092 and 74.093.

The author provides an analysis of this seminal composition.

2.0373 “Musical Influence and Style in the Choral Music of Steven Sametz,” by Douglas R. Boyer. 5/02:21. DISC. REP.
An introduction to the composer and a broad examination of his compositional technique.

2.0374 “Juan del Encina’s Villancios: Accessible Miniatures from Spain’s Golden Age,” by Richard Soto. 5/02:37. BIB.
Written under the auspices of the Choral Journal Writing Fellowship, this article examines Spanish choral music of the Renaissance.

“The purpose of this article is to provide a chronological overview of Tuur’s life and choral output to date.”
This is part of an extended series of articles on music in the Baltics. See also 2.0346, 2.0359, 2.0371, 2.0390, 2.0414, 2.0422, 2.0483, 43.135, 74.091, 74.092 and 74.093.

2.0376 “Hanaqpachaq: The First Polyphonic Work Published (and Composed?) in the New World,” by Oscar Escalada. 9/02:9.
“This article will consider five elements related to contemporary understanding of Hanaqpachaq: the Incas, the Conquest, the music of Hanaqpachaq, the Quechua language, and the poem.”

“This article delves into Vierne’s background, focusing on the factors influencing his compositional style.”

2.0378 “Berlioz’s Napoleonic Te deum,” by Hugh McDonald. 11/02:9.
An historical context for the composition.

2.0379 “Volcanic Eruptions: Berlioz and His Grand Messa des Morts,” by Donna M. DiGrazia. 11/02:27. BIB.
An historical context for, and analysis of, the composition. See also 70.36.

2.0380 “The Use of the Chorus to Provide Time and Place Cues in Hector Berlioz’s La Damnation de Faust,” by Eric Stark. 11/02:85.
The author examines how the composer uses choral movements to set the scene and advance the plot in his epic work.

An examination of the composer’s work appropriate for use in the church.

“The intent of this article is to trace the sources of medievalism and show its presence in other contemporaneous art forms to provide an historical context for the interpretation of the Requiem.”

2.0383 “Morten Lauridsen’s Lux Aeterna: A Conductor’s Consideration,” by Tim Sharp. 2/03:17. DISC. REP.
“This article offers commentary from the composer and analysis from a conductor into a contemporary choral masterpiece.”
2.0384 “Charles Ives and the American Choral Tradition,” by Gayle Sherwood. 3/03:27. BIB. REP. The author examines the little known choral works of Ives, focusing primarily on the sacred repertoire.

2.0385 “Profiles of Five American Composers.” 3/03:35.5
This article features biographical vignettes of Libby Larsen, Ned Rorem Stephen Paulus, Alice Parker and Gregg Smith. See also 2.389.

An analysis of the work with discussion of the influences of Bach, Stravinsky and others.

2.0387 “Samuel Wesley: Traditionalist and Revivalist,” by William Carroll. 4/03:53. BIB.
An examination of Wesley’s history and influences.

An introduction to the composer and an analytical survey of her choral compositions.

2.0389 “Letter to the Editor,” by Ned Rorem. 8/03:5.
Writing in response to “Profiles of Five American Composers” (2.0385), the author suggests that additional works in his catalog should have been included.

“The present article moves the focus from Estonia to Latvia and features the life and works of Jazeps Vitols (1863-1948).” This is part of an extended series of articles on music in the Baltics. See also 2.0346, 2.0359, 2.0371, 2.0375, 2.0414, 2.0422, 2.0483, 43.135, 74.091, 74.092 and 74.093.

2.0391 “Birthplace of Handel’s Messiah,” by Barry Scott Williamson. 9/03:47.
A brief discussion of the power of Handel’s work based on an account of the author’s journey to Dublin, Ireland.

An introduction to the composer and his music written in the style referred to as “Holy Minimalism.”

An analysis of the work with emphasis placed upon his setting of the text.

A survey of the composer’s oratorios, Latin liturgical works, and cantatas.

2.0395 “John Corigliano’s A Dylan Thomas Trilogy,” by Alfred S. Townsend. 11/03:29.
An introduction to the composer and the work.

2.0396 “Brahms and the ‘Clara Emblem’: Musical Allusion as a Key to Understanding the Thematic Sources at the Heart of Ein Deutches Requiem,” by James John. 12/03:15.
This article, an analysis of the Brahms’ Requiem is drawn from the dissertation that received the 2001 Julius Herford Award for the best doctoral research in choral music.
An introduction to the composer and the work.

An analysis of the work.

An analysis of the work.

2.0400 “The Centenary Year of Undine Smith Moore: Dean of Black Women Composers,” by Philip Brunelle. 2/04:39. REP.  
An examination of the life and musical works of the “Dean of Black Women Composers.”

An analysis of the work with particular attention upon the manner in which the text influenced the composition.

2.0402 “Words and Music: Benjamin Britten’s Evening Primrose,” by Chester Alwes. 8/04:27.  
A discussion of the manner in which the text generated the music in Britten’s composition.

An analysis of the work.

The author suggests “methods of teaching and performing these compositions by looking at each work’s poetry, form, rhythm, melody, harmony, dynamics and articulations.”

The author examines the development of the work.

The composer’s final – unfinished – work is examined historically and analytically.

An analytical discussion of the composer’s final completed work.

2.0408 “Folk Traditional and Non-Western Influences in the Choral Works of Sid Robinovitch: An Examination of Two Choral Suites,” by Ian Loeppky. 12/04:10.  
The author examines the history and provides analyses of two compositions.

An introduction to and an analysis of the new work from Grammy-award winning composer Morten Lauridsen.

2.0410 “Textural Density and Expression in Benjamin Britten’s War Requiem,” by Elizabeth Warden Zobel. 2/05:89.
This analysis studies “the overarching force in the War Requiem that delineates structure, creates forward momentum, and informs the listener’s perception of the text.” This article is based on the winning document from the 2003 Julius Herford Dissertation Award competition.

A detailed analysis of the middle and longest movement of the composition.

This article examines the choral product of a composer whose work “has been noticeably absent” from concert programs.

2.0413 “Out of the Shadows: Veljo Tormis, Voice of Estonia and Forgotten Peoples,” by Erik Reid Jones. 4/05:8
“This article will guide the reader through a basic understanding of Tormis’s life and music, including the roots of the folk song that form the basis of many of his compositions.”

This is part of an extended series of articles on music in the Baltics. “The present article continues the focus on Latvia, featuring the life and works of the outstanding composer and folklorist, Emilis Melngailis (1874-1954). See also 2.0346, 2.0359, 2.0371, 2.0375, 2.0390, 2.0422, 2.0483, 43.135, 74.091, 74.092 and 74.093.

2.0415 “Choral Music from La Belle Époque: Reynaldo Hahn’s Douze Rondels,” by Debra Spurgeon. 5/05:8.
An introduction to Hahn’s life, the time in which he lived, and selected compositions.

“This article is a focus on biographical aspects of Randall Thompson’s [life] and his music, emphasizing the compositional components of his style and influences.”

2.0417 “The Choral Works of Rick Sowash: An Annotated Bibliography of Select Unaccompanied Works,” by Susan Olson. 5/05:63. BIB.
An introduction to the composer and his works.

“Through this analysis, it will be shown that Févin was able to transcend the limits of Josquin’s material and endow it with a new rhythmic vitality.”

2.0419 “Selected Works of Eskil Hemberg,” by Philip Brunelle. 7/05:47.
An introduction to the Swedish musician and his choral compositions.

“This article focuses on: (1) a brief biography of Karol Szymanowski, the origins of his Stabat Mater, and his study of early music; (2) folk music influences in his Stabat Mater; and (3) The contemporary influences in Szymanowski’s choral masterpiece and reviews of the first performance.”

“This article provides background information about the author and composer, and is an examination of Corigliano’s Fern Hill, and explains why it is an example of exemplary choral literature.”

“The present article moves the focus to Lithuania, featuring the life and works of Mikalous Konstantinas Ciurlionis.” This is part of an extended series of articles on music in the Baltics. See also 2.0346, 2.0359, 2.0371, 2.0375, 2.0390, 2.0414, 2.0483, 43.135, 74.091, 74.092 and 74.093.

An introduction to the composer and an analysis of his “cantata against war.” See also 2.0429.

2.0424 “Examination of Magnificat in D, Wq. 215 (1747-49, 1780-82) by Carl Philipp Emanuel Bach,” by Lani Johnson. 11/05:16.
This article includes a history of the composer and analysis of the work.

This article includes a history of the composer and analysis of the work.

2.0426 “Franz Liszt’s Oratorio Christus,” by David Friddle. 11/05:89.
An analysis of the work. A missing attribution was editorially corrected in 12/05:51. See also 2.0430 and 2.0435.

In discussing the theological implications of Messiah, the author states that “the haze of neglect must be removed to that the work’s natural glory is revealed and its true greatness restored.” See also 2.0431.

2.0428 Arnold Bax’s Mater Ora Filium & Of a Rose I Sing a Song,” by Duane R. Karna. 12/05:16. BIB. REP.
“This article provides a brief introduction into the life of this British composer, and investigates certain stylistic elements, harmonic language, and structural techniques used in several selected choral compositions.”

2.0429 “Letter to the Editor,” by Marie M. Kraehenbuehl. 1/06:5.
A positive response to “David Kraehenbuehl’s Drumfire Cantata,” (2.0423).
The author takes exception to statements made in “Franz Liszt’s Oratorio Christus,” (2.0426). See also 2.0435.

Writing in response to “G.F. Handel’s Messiah: Drama Theologicus. A Discussion of Messiah’s Text with Implications for its Performance” (2.0427), the author recommends additional resources for study.

2.0432 “Heinrich Schütz and His Musikalische Exequien,” by Raymond Sprague. 2/06:8.
“This article will be an examination of sixteenth- and seventeenth-century Lutheran funerary practice and explicate the Musikalische Exequien’s place within this tradition.”

2.0433 “Arthur Honegger’s Three Versions of King David,” by Robert S. Hines. 2/06:32. BIB.
“The purpose of this article is to remind musicians of the suitability of the second version [of King David] for performance by college, community and church groups.” Includes comparative analyses of the works. See also 2.0437.

2.0434 “Unifying Elements in the Masses of Josquin des Prez,” by Jason Paulk. 2/06:53.
“The primary purpose of the present research is to survey the unifying elements in the masses of Josquin des Prez, and to determine how these techniques are employed to unify movements within the masses and unify each mass as an entire process.”

Writing in response to “Letter to the Editor” (2.0430) which was critical of his article “Franz Liszt’s Oratorio Christus” (2.0426), the author clarifies his research and conclusions.

2.0436 “Elements of Empfindsamkeit in the Heilig, Wq. 217 (H. 778) of Carl Philipp Emanuel Bach,” by Brian E. Burns. 3/06:10. BIB.
An analysis of the work.

A positive letter in support of “Arthur Honegger’s Three Versions of King David” (2.0433).

“Through examination of Orff’s earlier compositions and his conception of Theatrum Mundi, it is found that Orff’s intentions are far greater than usually represented in modern performances [of Carmina Burana].”

2.0439 “Performance Practice Issues in the Choral Works of Meredith Monk,” by Giselle Wyers. 5/06:42.
“Monk identifies five principles she considers integral to eliciting proper ‘Monk Performance Technique.’ This article seeks to describe each principle in detail.”

“In this article, I will discuss the use of the chorus at Schikaneder’s Theatre auf der Wieden prior to Die Zauberflöte (September 1791).”
An investigation of the potential that a work by Wranitzky was erroneously attributed to Mozart.

2.0442 “The Principle of Chromatic Saturation in the Late Choral Music of Mozart and Haydn,” by Edward Green. 6/06:34.
The author suggests that a form of serialism is at work in the music of the Classical era.

A discussion of the work’s history, performing editions, and methods for completing missing elements.

2.0444 “Mozart’s Sacred Choral Music, Part 1,” by Scott Dean, 6/06:77.
The first part of a three-part series examining the sacred music of Mozart. Includes annotations of his multiple Missa brevis settings. Continued in 2.0445 and 2.0449.

2.0445 “Mozart’s Sacred Choral Music, Part 2,” by Scott Dean, 7/06:37.
This article, a continuation of 2.0444, surveys Mozart’s “Missa solemnis, Missa longa, movements from the Ordinary and incomplete sacred works.” Continued in 2.0449.

“This article celebrates [Tallis’s] anniversary by providing a brief overview of five centuries of perceptions of Tallis and his music and examining the diverse ways that his music lived on in history long after his death.”

An introduction to and analysis of the work.

An introduction to and analysis of the work.

2.0449 “Mozart’s Sacred Choral Music, Part 3,” by Scott Dean. 8/06:45.
This article, a continuation and conclusion of 2.0444 and 2.0445, “will briefly examine settings for the Divine Office (motets, Vespers and Litanies).”

An introduction to the composer and his sacred choral compositions.

An in-depth analysis with emphasis placed upon the role of Laurie Lee’s poetry in the composition. Continued in 2.0452.

2.0452 “Barber’s Opus 42: The Poetry and the Music as Key to His Musical Animus, Part 2,” by Donald
This article, a continuation of 2.0451, is an in-depth analysis with emphasis placed upon the role of Louise Bogan’s poetry in the composition. See also 2.0456.

“An exploration of historical and biographical events surrounding Byrd’s life combined with a thorough analysis of selected motets from the Gradualia will demonstrate the sacred and political duality inherent in Byrd’s magnum opus.”

The author writes to answer two questions: “what makes a Whitacre composition sound like a Whitacre composition?” and “how have his stylistic traits manifested themselves in producing a unified body of choral repertoire?” See also 2.0457 and 2.0460.

An introduction to the composer and select sacred choral compositions.

2.0456 “Letter to the Editor,” by Julia O’Toole. 12/06:72.
The author writes to correct errata contained in “Barber’s Opus 42: The Poetry and the Music as Key to His Musical Animus, Part 2” (2.0452).

Commenting on “Textual Density in the Choral Music of Eric Whitacre” (2.0454), the author claims that “healthy, good natured skepticism is in order.” See also 2.0460.

An introduction to the composer and select choral compositions.

“This is the story of how a little-known choral work slowly entered the world’s repertoire and of how it came at last to be widely available.”

The author of “Textual Density in the Choral Music of Eric Whitacre” (2.0454) responds to a “Letter to the Editor” (2.0457) with additional information and insight into his research process.

As a result of the personal impact of performing this work, the author states, “Not only was a personally reflection important, but also it now became necessary to ‘connect’ with Brahms by: (1) looking at his personal life and struggles; (2) surveying the cultural milieu in which he operated; and (3) examining more closely what the score had to say.” See also 2.0462 and 2.0464.

2.0462 “Letter to the Editor,” by Micah Hunter. 6/07:8.
Reacting to “Brahms’s A German Requiem and the Matter of Aesthetic Meaning” (2.0461), the author states, “I believe that he has misrepresented elements of the Biblical text that Brahms employed in his Requiem.” See also 2.0464.
“The following article will trace Bach’s development between Weimar and Leipzig (1714 and 1723) by focusing on two superficially very similar pieces.”

The author references his previous Choral Journal article – “Hope in the Unified Language of Music: Teaching Sacred Music in a Secular Context” (67.147) – while taking issue with comments made in “Letter to the Editor” (2.0462) regarding “Brahms’s A German Requiem and the Matter of Aesthetic Meaning” (2.0461).

An introduction to the music of the composer with analyses of selections from among his 37 choral works.

Several noted conductors comment on their favorite compositions by John Gardner. Includes commentary from Simon Carrington, Stephen Cleobury, Louis Halsey, Earl Rivers, and Sir David Willcocks.

An introduction to the composer and analyses of eight choral compositions.

An introduction to the composer and to “pieces that remain largely unknown to choral directors outside of England;” works that “would be welcome additions to the repertoire of many church, collegiate, and community choirs.”

2.0469 “Voices of Earth by Ruth Watson Henderson: Textual Considerations for Analysis and Performance,” by Ryan Herbert. 12/07:8
An introduction to the composer and analyses of selected works.

The composer’s work is examined through this study of her collection of pieces on romance texts.

An analysis of the Mass No. 12 in B-flat.

2.0472 “Waging Peace through Intercultural Art in Kyr’s Ah Nagasaki,” by Giselle Wyers. 5/08:8. REP.
“The purpose of this article is to discover how each aspect of the symphony – its musical content, the collaborative process of creating its text, and the premiere of the third movement in [the city of] Nagasaki 60 years after the bombing – is a force for reconciliation between cultures.”

2.0473 “Two Russian Choral Giants: Alexander Kastalsky (1856-1926) and Sergei Taneyev (1856-1915),” by Vladimir Morosan. 5/08:75. BIB. DISC.
The composers are studied on the occasion of their respective sesquicentennials. This article includes analyses of selected choral works.

2.0474 “Benjamin Britten’s First Twenty Years: Reconciling the Private and Public Narratives,” by
Stephen Sieck. 6/08:8.
This article studies the life and work of Benjamin Britten, comparing and contrasting his published comments with private letters and journals.

An analysis of the composition.

BIB.
“A comprehensive understanding of Igor Stravinsky’s religious choral music can be achieved only when one is willing to examine the works in the context of Eastern Orthodox spirituality.”

BIB.
“In this article, the musical and cultural conditions under which Ariel Ramirez’s Misa Criolla was composed are addressed.” Includes extended analysis of the work.

2.0478 “Marc-Antoine Charpentier’s Integration and Balance of French and Italian Styles in Two Christmas Dramas,” by Joel Schwindt. 8/08:44.
BIB.
The author compares and contrasts two works, In nativitaem Domini canticum (On the Birth of Our Lord, A Song) and Pastorale sur la naissance de Notre Seigneur Jesus Christ (Pastorate on the Birth of our Lord Jesus Christ).

An introduction to the composer and a list of internet resources for locating his compositions.

An introduction to the composer/arranger/conductor.

2.0481 “Form and Harmonic Language in Hugo Distler’s In der Welt habt ihe Angst, Op.12/7 (1936),” by Tim S. Pack. 9/08:22.
“Following a biographical summary, this presentation, in commemoration of the composer’s centenary, will examine the form-delineating role of text, compositional technique, motivic development, meter and harmony in Distler’s In der Welt habt ihe Angst, Op.12/7 (1936).”

BIB.
“After providing a general background on the composer and Misa Criolla, this article will examine the folk elements that contribute to its structure, providing musical examples from regional folksong.”

2.0483 “Baltic Portraits: Pēteris Vasks, Preaching the Sol of Latvia to the World,” by Vance D. Wolverton. 10/08:44.
“The present article returns the focus to Latvia, featuring the life and works of the contemporary composer, Pēteris Vasks. This is part of an extended series of articles on music in the Baltics. See also 2.0346, 2.0359, 2.0371, 2.0375, 2.0390, 2.0414, 2.0422, 43.135, 74.091, 74.092 and 74.093.

2.0484 “René Clausen’s Crying for a Dream,” by Paul A. Aitken. 10/08:69.
“This column focuses on this composer and composition and discusses it on an analytical level with the hope that the work might be programmed to increase environmental awareness.”
An analysis of selected compositions.

“Following a brief biography, this article will focus on Pärt’s compositional approach and tintinnabuli as it is manifested in selected choral works from the 1980s to the present.” Includes discussion of Te Deum, Triodion, Nunc Dimittis, and Da Pacem Domine.

2.0487 “Dance Rhythms in Marc-Antoine Charpentier’s Messe minute de Noël,” by Steven Grives. 12/08:36.
“This article is an exploration of the relationship between noel, dance, and Charpentier’s Mass, and offers suggestions for phrasing several of the noel-based sections.”

2.0488 “Haydn’s Missa Brevis St. Johannis de Deo and Te Deum,” by Amy Johnston Blosser. 12/08:52. BIB.
A brief introduction to an analysis of two works.

2.0489 “Understanding and Performing Bernstein’s Chichester Psalms,” by Ethan Nash. 2/09:8.
“It is the hope that this article will give conductors a better understanding of the text/music relationship, some important issues of performance practice, and a guide to the proper pronunciation of the Hebrew.”

2.0490 “Grand Oratorio with a Social Conscience: Marc Blitzstein’s This is the Garden (1957),” by Justin Smith. 2/09:32.
An introduction to the composer – better known for his theatrical works than for choral music – and an analysis of the cantata he wrote to the text of e.e. cummings.

An historical evaluation and analysis of the work.

The author provides “(1) a careful analysis of the evolution of the work with the goal of finding clues of meaning and content; [and] (2) an engaging reading of Becker’s dramaturgical interpretation for the purpose of establishing a narratological [sic] baseline for a contextual reading of the work.”

An examination of the influence of chorales on the composer’s works.

“This article explores the historical reception of Athalia in the years following Mendelssohn’s death, and the ways in which contemporary aesthetic understandings and period performance traditions made it possible for the work to become established in the nineteenth-century choral repertory.”

“Study of the historical context of the work and analysis of the finale in comparison to its replacement allows insight into how he subjected his own work to rigorous criticism and reconceived his ideas, not only in regard to the intrinsic musical quality of this Schlusschor but also about how it belonged to the oratorio as a whole.”

2.0496 “Mendelssohn’s Valediction,” by John Michael Cooper. 4/09:34.
“This article aspires to sort out [existing] confusion and discuss these works on their own terms, in the process disentangling the English and German versions so that those who wish to perform than in either language will know what they need to know in order to realize Mendelssohn’s music in a fashion consistent with his assumptions and intentions.”

“Drawing on recent experience, performing this works with college and community choirs, this article will advance the view that despite practical challenges of working with the limited resources available, deeply gratifying performances of these great works are still quite possible.”

“As we commemorate the fiftieth anniversary of Villa-Lobos’s death, it is appropriate for those of us in the field of choral music to probe a bit deeper into the composer’s contributions in the area of choral music.”

An introduction to the history of federalism in Great Britain c.1936, an assessment of the composer’s relationship to the movement, and an analysis of the work.

A brief introduction to the work for male voices.

2.0501 “Swedish Soul: Hugo Alfvén and His Folk-Song Arrangements,” by Nathan Leaf. 8/09:18. BIB.
An introduction to the composer and a survey of his choral works.

An analysis of the work, with emphasis on Haydn’s influence on his pupil, Beethoven.

2.0503 “Haydn’s Musicians at the Esterházy Court, 1796-1802,” by Kathleen Lamkin. 9/09:24.
A study, based on primary source material, of the environment in which Haydn worked in Austria. This article includes a transcript of a conversation between the guest editor, Lawrence Schenbeck and the author.

An erudite survey of the composer’s mass compositions.

An examination of Stravinsky’s choral compositions with emphasis on the relationship of poetry to music.

2.0506 “Modernism and Byzantine Influence in Rautavaaara’s Vigilia, Part One,” by Charles W. Kamm.
This two-part article will begin by outlining Rautavaara’s career. Part One will also include an overview of Vigilia, a brief history and stylistic account of the traditional Russian Orthodox Vigil Service, a description of form in Vigilia, and will explore the modernist musical language of Vigilia.” Continued in 2.0508.

“This article will explore Ernest Bloch and his Sacred Service and the many intriguing ironies that hover over them.”

2.0508 “Modernism and Byzantine Influence in Rautavaara’s Vigilia, Part Two,” by Charles W. Kamm. 11/09:47.
This article, a continuation of 2.0506, “focuses on Byzantine influence in the context of modernism, continuing the discussion of musical language [begun in Part One]. It will offer conclusions about why Rautavaara incorporated Byzantine elements into his modernist work.”

2.0509 “Roberto Sierra’s Missa Latina (Pro Pace),” by José Rivera. 3/10:6.
An introduction to the composer and an analysis of the work.

“The subject of this article is the remarkable cohesion of text, guitar, and voices in Van’s composition.” See also 2.0512 and 2.0513.

“This article attempts to shed light on the historical context regarding Lili Boulanger and her Psaume 130, while additionally addressing the practical challenges faced when producing the score.” Continued in 2.0515.

The author expresses disappointment with the cover of the May 2010 Choral Journal, which featured photos from the Civil War used to promote “Jeffrey Van’s A Procession Winding Around Me – Four Civil War Poems: A Wedding of Text and Music” (2.0510). See also 2.0513.

2.0513 “Response,” by David Stocker. 6/10:7
Responding to a “Letter to the Editor” (2.0512) criticizing the photos used to promote “Jeffrey Van’s A Procession Winding Around Me – Four Civil War Poems: A Wedding of Text and Music” (2.0510), the Editorial Associate of the Choral Journal states, “to sanitize [our history] is to back away from its reality.”

This article “will consist of a brief familiarization with the outlines of the composer’s life, a historical survey of the prophetic tradition in which the collection of motets lies, an analysis of the cycle as a whole, and a proposal of performance methods.”
“This article [a continuation of 2.0511] provides solutions to some pragmatic score and performance challenges, and presents the discussion with a new presentation of Psalms 130’s analysis.”

This examination of “Bach’s penchant for veiled symmetrical forms, intricate puzzles, and monumental patterns” focuses on the correlation between cantatas composed in a six-month period.

2.0517 “Johannes Herbst: Colonial America’s Sacred Bridge to Europe,” by Tim Sharp. 8/10:18. REP.
An examination of the composer’s work, with emphasis placed on his influence on early American music.

2.0518 “Schumann’s Orchestration for Das Paradies und die Peri and Szenen aus Goethes Faust,” by Laura Tunbridge. 9/10:6.
An analytical discussion of the composer’s works with particular emphasis on the orchestral writing.

“This article will consider the elevated status choral-orchestral compositions held in Schumann’s output and will shed light on tangential connections between the composer’s musico-dramatic approach and his engagement with the German tradition.”

Through diary entries and letters (including one to his wife assuring her she would not be a conductor’s wife) the composer’s work as a choral conductor is examined.

The author examines Beethoven’s influence upon Schumann.

An introduction to the composer and his musical style. Continued in 2.0524.

2.0523 “‘I Would Know My Shadow and My Light:’ An Examination of Sir Michael Tippett’s A Child of Our Time,” by David A. McConnell. 11/10:10. BIB. DISC.
An introduction to, and detailed analysis of, the work.

This article, a continuation of 2.0522, examines the new Messiah setting in detail.

The author analyzes the work through a comparison of numerous recordings.
An introduction to the composer with an analysis of the work.

An introduction to this little-known Portuguese composer. Errata contained in the article is corrected in a box ad, 3/11:64.

Orchestral conductors Marin Alsop and Kristjan Järvi discuss their new releases of the seldom-recorded 1971 Bernstein work.

2.0529 “Sources of Mystery: An Introduction to Steven Sametz’s Three Mystical Choruses,” by Douglas R. Boyer. 2/11:44. DISC. REP.
An introduction to the composer with a detailed analysis of the work and its text.

An introduction to the famed jazz composer’s works for choir.

2.0531 “Vincent Persichetti’s Choral Settings of the Poetry of e.e. cummings,” by Justin S. Smith. 4/11:6. BIB.
This article features analyses of the works with discussion of performance practices.

2.0532 “The ‘Other’ Vivaldi: Discovering a Lesser-known Masterwork – A Comparative Analysis,” by Gregory M. Pysh. 4/11:30. BIB.
An introduction to and analysis of the work.

2.0533 “Percy Grainger, Champion of the Folk Song: The Collecting and Composition of Grainger’s Folk-Song Settings,” by Brent Wells. 4/11:46.
An introduction to the composer with analyses of selected works. A companion article to 2.0535.

This analysis of the composition includes a detailed discussion of the poetry by Christopher Smart.

2.0535 “The Percy Grainger Folk-Song Settings Every Conductor Should Know,” by Brent Wells. 5/11:38. DISC. REP.
This article, a companion to 2.0533, provides annotated analyses of numerous compositions.

“This article presents several of d’Indy’s more promising choral compositions, focusing on his chansons from the earliest twentieth century.”
3. **Choral Conducting and Choral Techniques: GENERAL**

3.19 “The Interpretive Process in Choral Music,” by John H. Peed. 9/80:17. This article investigates the interpretive process by identifying the responsibilities of the composer, the chorus and the conductor to “accomplish the primary goal: making music.”

3.20 “Guest Editorial,” by Barton L. Tyner Jr. 1/93:4. The author briefly examines the complex and diverse demands placed upon the choral conductor.

3.21 “The Choir and How to Conduct it: Pavel Chesnokov’s Magnum Opus,” by John Christian Rommereim. 2/98:29. “This article discussed the genesis of this important text, its publication history, and its contents.”


3.26 “Technology for the 21st-Century Choir,” by Philip Copeland. 12/09:22. “Here, we examine how new tools and new ideas can enable us to reach a new generation of students, do our jobs more efficiently, and impact the lives of other choral musicians.”

4. **Choral Conducting and Choral Techniques: AUDITIONING AND ADJUDICATING**


4.10 “Choral Auditions: Content and Procedures,” by William C. Fenton. 3/81:33. BIB. An examination of various techniques for the organization of choral auditions. The author suggests that the choral director can not only select the choristers but also begin the music education process.
The author highlights four areas to aid conductors in preparing for a choral conducting audition: preparation, communication, flexibility and the singer’s perspective.

The purpose of this study is “to determine the main components of doctoral choral conducting auditions at selected universities [and] to identify a standard.” The article is based on a survey of seventeen universities.

This article addresses the authors’ expectations not only of the adjudicators, but also of the students and teachers involved in the contest or festival situation. Includes additional comments for developing an efficient and successful event.

This discussion of auditions features the collective wisdom of Guy Webb, Weston Noble, Charles Bruffy, Simon Carrington, Eph Ehly and Dale Warland.

“This article will challenge choral directors to begin an internal dialogue on certain aspects of the audition process, specifically evaluation and documentation.”

4.16 “Does the Hour of the Day Affect Student Selection for an Honor Choir?” by Cecil Adderly. 8/03:27.
“The purpose of the present study was to determine if the hour of the day in which vocal music students auditioned for the 2001-02 central New Jersey Music Educators Association Mixed Choir was a statistically significant factor in their selection for participation.”

4.17 “Audition Tape Preparation,” by Lisa Fredenburgh. 10/03:55.
The author discusses ways to make recorded auditions more successful.

“This article is intended to inform teachers how best to prepare an audition tape.”

“Many festivals utilize judging forms that contain a number of areas for adjudication, including Tone, Intonation, Diction, Technique, Balance, Interpretation, Musical Effect, and the ambiguous Other Factors.”

A step-by-step assessment of the audition process.

4.21 “Preparing Recorded Auditions,” by Linda Cressman Busarow. 8/09:52.
This article discusses ways to prepare a successful distance audition for college auditions and honor choir participation.

“Because tonal memory tests have been shown to be good predictors of a student’s musical contribution to a choral ensemble, an explication of their characteristics and application is warranted.”

5. Choral Conducting and Choral Techniques: FORMATIONS

The author outlines “the results of my two experiments with a new concert arrangement” in performances of Wolfgang Amadeus Mozart’s Requiem and George Frideric Handel’s Messiah.


“This article concentrates on the singers’ comments and opinions regarding choral formation and spacing, and the differences they perceive between choral and solo singing.”

6. Choral Conducting and Choral Techniques: CONDUCTING TECHNIQUE

6.02 “Effective Bodily Communication,” by Gregory K. Lyne. 9/79:22. BIB.
This article attempts to address the question “are we as choral conductors effectively showing our choral ensembles what it is that we should be attempting musically to evoke?” Focuses primarily on the “pantomimic gesture” developed by Delsarte.

6.03 “Right Face,” by David H. Williams. 11/81:25.
This article briefly explores the conductor’s facial expression and its importance to non-verbal communication.

An examination of the difficulties associated with teaching the art of conducting and an introduction to the principles of Rudolf Laban as related to the physical movements of conductors.

6.05 “Toward a Flexible Sound Ideal Through Conducting,” by James M. Jordan. 11/84:5.
This brief commentary focuses upon “factors that contribute to this flexible sound ideal, as Ehmann refers to it . . .”

This article features excerpts from Ehmann’s book, Choral Directing.

An examination of gesture problems as noted in the developing technique of beginning conductors.

The author advocates a three-stage approach for teaching conductors to use eurhythmics in the choral rehearsal.

“This article describes two means of evaluation, each of which can be vitally important in developing conductors: self-evaluation and peer-evaluation.”

The author suggests a variety of physical exercises and games through which conducting students can “understand the flow of rhythm, the energy of a phrase, and the spacial relationships in musical form on a deep, visceral level.” See also 6.11.

The author writes in support of the techniques discussed in “Eurhythmics: Enhancing the Music-Body-Mind Connection in Conductor Training” (6.10).

The authors propose connecting conducting students to master teachers via interactive television classrooms.

Factors leading to the development of successful conductors are discussed.

A discussion of various modifications to the two-beat pattern.

“This essay outlines the ideas and methods Bernius used during the October 1998 master class sponsored by the AMJ in Saarbrucken, Germany, and seeks to elucidate some of his essence as a musician and teacher.” Includes a comparison with conducting pedagogy common in U.S. universities.

This article is intended to “draw attention to a gestural vocabulary that may more clearly and efficiently convey the conductor’s musical intent.”

A discussion of the impact of a conductor’s physical portrayal upon the choir.

A discussion of conducting gesture, both good and bad, their diagnosis and treatment.
“The purpose of this study is to discover if there is a need to reconsider requirements that students should learn right-handed conducting.”

6.20 “One-Handed Choral Conducting: Disability or Blessing?” by Donald Callen Freed. 8/06:57.
The author provides a “how-to manual for revising one’s technique in response to a significant or total loss of function” in one arm. See also 6.21.

Writing in response to “One-Handed Choral Conducting: Disability or Blessing?” (6.20), the author suggests that, “these principles are also applicable to those whose disability is conducting from the keyboard.”

“This article is a summation of her [conducting] method derived from notes which were taken during her conducting classes, and observations of her rehearsals while Hillis taught and performed at Indiana University.”

“This article will take the reader through a partial history of the concept, purpose of CSSV [Content Specific Somatic Vocabulary], and basic steps for developing one’s own CSSV. The article references an online video in order to illustrate methodology and results.”

“This article focuses on one of those conscious efforts: the giving of feedback to choral singers during a rehearsal.”

“The following provides several methods for video capturing today – including a method found to be most convenient and cost effective.”

“The field of brain research has yielded a fascinating new perspective about how the human brain works. The purpose of this article is to synthesize research into a coherent model of how the brains of conductors, our ensembles, and even our audiences necessarily function synchronously.” See also 6.27 and 6.28.

In this detailed discussion, the author takes exception to several points in “Thoughtful Gestures: A Model of Conducting as Empathetic Communication” (6.26). See also 6.28.

6.28 “Note from the Editorial Associate,” by David Stocker. 6/10:7.
In reply to a “Letter to the Editor” (6.27) critical of “Thoughtful Gestures: A Model of Conducting as Empathetic Communication” (6.26), the *Choral Journal*’s Editorial Associate provides some balance, stating, “I fear the response errs about the same distance as the original author, only on the other side of the continuum.”

7. Choral Conducting and Choral Techniques: REHEARSAL

Several studies are cited in this discussion of effective rehearsal scheduling. The author examines musical performance, attentiveness, attitude and behavior in the rehearsal setting.

7.008 “Section Rehearsals,” by Timothy Mount. 10/80:15.
The author advocates the use of regularly scheduled sectional rehearsals as a valuable rehearsal technique. Includes commentary by Robert Shaw.

An examination of four rehearsal techniques: set, closure, stimulus variation, and frames of reference.

The author proposes that an individual choral singer’s sociological and psychological performance will decrease as the size of the ensemble increases.

The author addresses the amount of verbal communication normally offered by the conductor in rehearsal and concludes that “forty percent is too much.” Includes a self-evaluation quiz.

A response to the director’s presumed learning experience at open rehearsals of the typical honor choir. He suggests a new type of session, wherein a “big name” guest conductor demonstrates rehearsal techniques with a non-select ensemble starting at “ground-zero.”

Two general types of metaphor, verbal and gestural, which can be useful in the choral setting are identified.

7.014 “Developing Choral Sound Through Rehearsal Techniques Based on Cybernetic Principles,” by Allen Goodwin. 9/82:33. BIB.
This article explains cybernetic principles, and how they may be used in the choral rehearsal. The author also suggests practical rehearsal ideas for developing choral sound.

This article details a precise method for the diagnosis and treatment of problems commonly encountered in the choral rehearsal.

7.016 “Sensitivity to Choral Music Students in Rehearsal Situations,” by Gary E. Stollak and Mary Alice Stollak. 3/84:11.
The authors believe there to be a direct correlation between the emotional well-being of the choral singer and the quality of choral performance. They advocate development of a nurturing, non-threatening rehearsal environment.

A presentation of specific vocal exercises. A companion article to 2.9259, 13.17 and 57.442.

A presentation of choral exercises based on selected musical content in four choruses from Handel’s Messiah.

7.019 “Choral Music in Motion: The Use of Movement in the Choral Rehearsal,” by Hilary Apfelstadt. 5/85:37.
This article addresses the use of movement in the choral rehearsal, during the warm-up, at points when physical energy must be vitalized, and during the learning of repertoire.

The author offers several approaches toward the internalization of the text, and exercises for use in rehearsal.

A discussion of the music sung by women prisoners at a Japanese P.O.W. camp during World War II. The pedagogical elements are studied for application to the regular rehearsal. Includes a brief list of the prisoner’s vocal-orchestral repertoire.

7.022 “Making Rehearsal Communication Effective and Interesting,” by Don McMinn. 2/87:33.
An examination of the use of similes and metaphors in a choral rehearsal.

7.023 “Climbing the Ladder: Rehearsing for Public Performance,” by Dale Topp. 9/87:25.
A simple ladder serves as the central metaphor in this article on various elements of the rehearsal process.

7.024 “Motivation Takes Form in the Choral Rehearsal,” by Lawrence Kaptein. 11/87:15. BIB.
This article focuses on rehearsal technique and uses the sonata-allegro form as a structural metaphor.

The author shares eight benefits derived by removing the piano from the choral rehearsal situation.

A discussion of eight points which are of concern to the choral accompanist.

This article addresses the physiological causes of dizziness and fainting for the singer. The author points to venous pooling of the blood as a major factor and offers possible preventative measures.
“Preparing Choirs for Orchestral Concerts and/or Singing with Other Conductors,” by Charlene Archibeque and Kerry Barnett. 2/91:15.
An examination of rehearsal techniques to ready choirs for guest conductors.

A list of motivational suggestions from a singer’s perspective.

“Musica Practica,” by Nina Gilbert. 8/91:41.
A brief discussion of the successful rehearsal techniques of Donald Neuen, Carl Stam and Hugh Sanders.

“Making a Statement,” by Donald Neuen. 8/92:16.
A discussion of the philosophies and vocal techniques of tenor Seth McCoy, and their application to the choral rehearsal. See also 66.0110.

A brief discussion of various strategies for enhancing productivity in the choral rehearsal. See also 7.036.

An examination of rehearsal elements and conductor behavior based upon “a representative sampling of the reports which have appeared in major music education research journals during the past two decades.”

A discussion of methods for tailoring vocal exercises to specific choral literature.

“The purposes of this article are: 1) to better acquaint the readership with this outstanding choral ensemble, 2) to examine the choral concepts stressed by [Eric Ericson and John Alldis] and the choir’s response to them, and 3) to review teaching and learning styles as they relate to the choral rehearsal.”

This article examines a procedure through which the success of the rehearsal process can be evaluated.

The author evaluates “the three fundamental modes of learning: visualization (seeing), audiation (listening), and locomotion (moving)” as applied to the choral rehearsal environment.

“Mastering Melismas,” by Chester Alwes. 8/95:37.
The author discusses methods for rehearsing melismatic passages, taking examples from J.S. Bach’s *Christmas Oratorio*, and G.F. Handel’s *Messiah.*

“Am I Being Followed: Finding the Elusive Connection between Conductor and Ensemble,” by
A “pyramid of ensemble needs” serves to illustrate the challenges facing the choral conductor.

The Myers-Briggs Type Indicator formula is used to demonstrate how conductors can achieve greater productivity in rehearsals. See also 7.043.

Writing in response to “The Psychologist and the Conductor: Solving Rehearsal Problems Using Awareness of Personality Types,” (7.042), the author suggests that atmospheric conditions may play a role in effecting rehearsal efficiency.

The author suggests utilizing rehearsal time for written assignments and discussion groups.

“This article describes some of the ways in which computer technology can be used in choral rehearsals to improve musicianship and develop artistic awareness.”

The author suggests ways to integrate computer technology into the rehearsal.

A 22-point checklist for well-planned and executed choral rehearsals.

A discussion of the differences between linguistic and music cognition and its application to the choral rehearsal.

A discussion of ways in which the conductor can balance logic and intuition in the rehearsal.

A review of the National Standards with a discussion of their practical application.

The author advocates a set of physical gestures as a way to communicate “the abstract concepts that fill our rehearsals.”

7.052 “Making Music Meaningful in the Classroom,” by Sandra Frey Stegman. 4/00:15.
A discussion of methods for “making the choral experience a holistic and participatory process.”
7.053 “The Heart of the Matter: Helpful Hints for Successful Programming and Efficient Rehearsing,” by Patricia Hennings. 8/00:37.
An evaluation of the rehearsal environment with discussion of technical, musical programmatic and spiritual elements.

“The purpose of this article is to explore different types of learning disabilities and examine rehearsal strategies designed to meet the needs of students with learning disabilities.”

An examination of the “transition from the rehearsal process to the performance.”

The author recommends selecting an improved quality of choral literature as a way to develop the potential of each singer in a choir.

7.057 “Operatically Trained Singers in the Collegiate Choral Rehearsal,” by John Weiss. 8/02:27.
“This article provides common ground for operatically trained singers, studio voice teachers, and choral conductors.” See also 57.119.

7.058 “The Rehearsal Techniques of Margaret Hillis: Their Development and Application to Brahms German Requiem,” by Cheryl Frazes Hill. 10/02:9.
“This article includes insight into how her teaching methods and philosophy evolved and describes her rehearsal techniques.” See also 7.061.

The author stresses the importance of the first five minutes as the key to a successful rehearsal.

The author examines ways to prevent stagnation in the choir.

7.061 “Letter to the Editor,” by Judith Archer. 1/03:5.
A heart-warming letter in response to “The Rehearsal Techniques of Margaret Hillis: Their Development and Application to Brahms German Requiem” (7.058).

The author advocates a process of quartet rehearsals in which students improve their abilities through a greater sense of independence and personal responsibility than is usually possible in a large choral ensemble environment.

The authors suggest ways to make the choral warm-up process “a dynamic, vital, interactive learning experience.”
Call singing “a deeply personal act,” the author recommends ways to prevent undo emotional stress for singers.

A discussion of preventative and corrective discipline techniques for use in the rehearsal environment.

An introduction to several rehearsal components common to the successful middle school choral program.

A discussion of the crucial first rehearsal of a new season, with ways to set a positive and productive tone for subsequent meetings. Though written from the perspective of the church choir director, the author’s suggestions would be valuable to all conductors. See also 7.070.

The author shares a “list of rehearsal and performance courtesies that reflect the considerations that are routinely extended to and expected from professional instrumentalists.”

The author examines the relationship between the choral director and the choral accompanist.

“The Best 1000th Church Choir Rehearsal,” by Tony Spencer. 7/05:51.
This article, a cordial response to “The Best First Church Choir Rehearsal” (7.067), explores the components of the successful long-standing church choir director.

The author examines simple yet exceedingly important components to holding an effective rehearsal. Continued in 7.072.

In this article, a continuation of 7.071, the author writes to support the thesis that “no concert should be devoid of educational objectives.”

“More than an Agenda,” by Tim Fredstrom. 7/06:51.
A discussion of teaching strategies useful in the middle-level choral rehearsal.

“The Link Between Morale and Discipline,” by Janeal Krehbiel. 9/06:55.
The author examines the relationship of classroom and rehearsal discipline to student morale.

“Adapt, Build and Challenge: Three Keys to Effective Choral Rehearsals for Young Adolescents,” by Patrick K. Freer. 11/06:48.
While the author targets his observations to the middle-level environment, these techniques would be
valuable in any choral rehearsal.

7.076 “Tone-up and Tune-up During Warm-ups,” by Larry Stukenholtz. 5/07:39.
An examination of various challenges that can be solved with choral warm-ups.

7.077 “Dalcroze’s Eurhythmic Techniques for the Choral Rehearsal: Moving to *O Magnum Mysterium*,” by Angela Crosby. 5/08:30. BIB.
An introduction to the 19th-Century music educator with an evaluation of the application of his methods to the 21st-Century classroom.

“The intention of a speechless rehearsal is for purely active situations – foremost of which are physical warm-ups, sight reading, part learning, interpretation, and tone production, though the skills of a speechless rehearsal can be applied to conceptual, creative and critical thinking situations as well.”

Though written with middle- and junior-high singer in mind, the concise article introduces ways for conductors to “engage the heart, mind, brain, and body of singers” would be valuable in any rehearsal.

“It is my position that some portion of each rehearsal should be devoted to the analysis of musical learning to enable the singers to become aware of significant detail in the music they are performing, and further, that singers should be regularly involved in the avenues to musical learning; performing, hearing, feeling, discriminating, knowing and composing.”

“Any kind of music, including the most serious sacred genres, can take on deeper meaning when movement is cultivated in the rehearsal.”

The author discusses the use of visual images during a rehearsal as a way to improve communication and learning outcomes.

### 8. Choral Conducting and Choral Techniques: VOCAL TECHNIQUE, VOCAL PRODUCTION AND TONE

A discussion of the physiology of the changing vocal mechanism and the other changes affecting the person during adolescence. Recommends methods for aiding the adolescent singer.

A presentation of selected vocal warm-ups for the chorus, prefaced by a brief discussion of factors affecting choral tone.

8.051 “The Relationship of Phonation and Resonation” (part 1), by Berton Coffin. 10/78:34. A discussion of the physiological and acoustical elements of singing, presenting information from the physician’s perspective. This article is continued in 8.052 and 8.053.

8.052 “The Relationship of Phonation and Resonation” (part 2), by Berton Coffin. 11/78:21. A continuation of 8.051, this article is continued in 8.053.

8.053 “The Relationship of Phonation and Resonation” (part 3), by Berton Coffin. 3/79:34. BIB. This article, a continuation and conclusion of 8.051 and 8.052, offers a discussion of the physiological elements of singing.

8.054 “Choral Tone,” by John Davis. 5/79:14. The author relates “techniques of private voice teaching to the larger world of the choral rehearsal.”

8.055 “Teaching Vocal Techniques from the Musical Score,” by Barbara Abramoff Levy. 9/79:16. BIB. REP. The purpose of this article is to assist conductors in “systematically teaching the chorus the principles of good singing [and] helping singers to connect exercises and concepts to the performance of music.”

8.056 “Voices,” by Leon Thurman. 10/79:10. The author briefly recounts his experience as a young teacher who “knew so little about voices.” The article advocates vocal health practices. See also 8.057.


8.058 “Voice Care for Vocal Athletes in Training,” by Van Lawrence and Leon Thurman. 5/80:34. An examination of proper vocal technique, using athletes and their coaches as a metaphor. Various medical concerns are highlighted.

8.059 “Conductor’s Commentary,” by Maurice Skones, Robert E. Snyder, and Ronald J. Staheli. 5/82:15. Three conductors share their thoughts concerning the philosophical and practical factors relating to choral warm-ups.

8.060 “Putting Horses Before Carts: Voices and Choral Music,” by Leon Thurman. 2/83:5. BIB. A discussion of fundamentals of singing such as pitch, diction, dynamics, phrasing, and tone. This article is continued in 8.061 and 8.062.

8.061 “Putting Horses Before Carts: A Brief on Vocal Athletics,” by Leon Thurman. 3/83:15. This article is a continuation of 8.060. Striking a parallel between sports and singing, the author examines the various physical elements of proper vocal athleticism. This article is continued in 8.062.

This article is a continuation and conclusion of 8.060 and 8.061. This final article of the series examines the circumstances which lead to various types of vocal misuse and offers corrective suggestions.

8.063 “Vocal Nodules and the Choral Conductor,” by Paul E. Ingham and Alan L. Keaton. 11/83:5. BIB. The author proposes that choral conductors should provide early detection of vocal problems, assist in the treatment of nodules, and foster voice care.

8.064 “Heads Up!” by Barbara M. Doscher. 6/84:5. BIB. An examination of the physiological factors that influence the position of the head while singing. A correction to a diagram included in this article is published in 9/84:12.

8.065 “Junior High Choirs: The Sky’s the Limit,” by Sally Herman. 2/85:17. A discussion of numerous elements related to the developing the choral instrument on the junior high level. Particular emphasis is placed on vocal technique.

8.066 “The Young Adolescent Female Voice (Ages 11-15): Classification, Placement, and Development of Tone,” by Lynne Huff-Gackle. 4/85:15. The author identifies three stages of development inherent in all adolescent females. Includes a brief comparison to the physiological changes in the adolescent male.


8.068 “The Goals of Vocalization: Developing Healthy Voices and the Potential for Expressive Singing,” by John Harold Guthmiller. 2/86:13. BIB. An introduction to “controlled vocalization, [through which] the choir director can help singers develop the flexibility required to meet the expressive and stylistic demands of choral music.” Nine qualities are listed as primary objectives.

8.069 “Practical Applications of Vocal Pedagogy for Choral Ensembles,” by Lynn A. Corbin. 3/86:5. BIB. The author discusses several factors in the process of vocal development including posture, blend, tone quality, breathing, intonation and vocalizing.

8.070 “Pedagogy and Vocal Jazz,” by Diana R. Spradling. 11/86:27. A comparison of the bel canto voice and the jazz voice. Includes a list of characteristics found in singing jazz.

8.071 “Breathing: The Motor of the Singing Voice,” by Barbara M. Doscher. 3/87:17. BIB. A physiological discussion of the breathing system, including graphic diagrams and a list of suggested readings.

An examination of the cambiata concept of Irvin Cooper as it applies to students in the middle school and
junior high school. A companion article to 8.072, 8.074 and 8.075.

An examination of the cambiata concept of Irvin Cooper as it applies to the singer on the high school level.
A companion article to 8.072, 8.073 and 8.075.

The development and philosophy of The Cambiata Vocal Music Institute of America is discussed. A
companion article to 8.072, 8.073 and 8.074.

The author suggests that “young girls who are singing alto parts are developing vocal habits that will
drastically impede their future vocal development, and in some cases, even sustain vocal damage.”
Includes possible solutions to the problem.

8.077 “The Words We Use,” by Donald Callen Freed. 3/88:15.
The author examines the consequences of four terms used frequently by conductors and teachers: support,
open, focus and stand up straight.

A discussion on helping the very young singer learn how to match pitch.

Thurman. 5/88:25.
An extensive discourse on the physiology, psychology and practical application of vocal classifications.

8.080 “The Countertenor in the Last Two Decades of the 20\textsuperscript{th} Century,” by Frederick J. Swanson. 9/88:23.
The author offers suggestions on ways to “manufacture” countertenor or falsetto tenor. He points to
growing use of countertenors as an indication of need.

A discussion of choral warm-ups.

8.082 “Vocalization: A Primary Vehicle for the Enhancement of the Physical, Mental, and Emotional
Factors in Choral Tone,” by Dennis K. Cox. 9/89:17.
The proper use of the vocal warm-up is examined.

8.083 “Developing Aural Skills Through Vocal Warm-ups: Historical Overview of Pedagogical
Approaches and Applications for Choral Directors,” by Peggy Dettwiler. 10/89:13. BIB.
An extensive presentation of vocal warm-ups.

A concise guide for “recognizing potential vocal abuse,” with helpful “steps to prevent or remedy it.”
Includes a list of “do’s and don’ts for keeping a voice healthy.” See also 8.086.
An examination of proper breath management.

The author takes a counter point of view concerning issues discussed in “Vocal Health: A View from the Medical Profession” (8.084).

A review of research regarding the characteristics of the female changing voice.

An examination of the correlation between physical posture and vocal technique.

A concise discussion of the process for evaluating and classifying the singing voice.

An overview of the historical importance of choral singing on this Polynesian island, with particular attention to the use of tone.

8.091 “Singing is Strong Medicine,” by Brad Richmond. 2/94:27.
An examination of the therapeutic and medicinal properties of singing.

A discussion of a formula through which singers “comprehend the challenge of making and sustaining a good tone.”

The author examines ten elements of good singing that need to be reinforced frequently to all singers.

A brief examination of the reasons for teaching voice in the choral rehearsal.

This article systematically examines vocal pathology. It identifies symptoms, explores several common causes, and suggests possible short-term treatments for vocal distress.

The author explores the “conflict in American academic circles between the training of the solo voice and what is expected of a singer in the choral ensemble.”

A review of practical ranges and registers for the adolescent voice, with an examination of two opposing vocal theories, “The Limited-Range Concept” and “The Extended-Range Concept.”
“The purpose of this study [is] to discover the most effective technique for articulating rapid passages, to explore implications for vocal health, and then to apply that method to choral singing.”

8.099 “It has to Last a Lifetime:  Preserving the Choral Director’s Voice,” by Debra Spurgeon.  10/95:33.
The author offers ten practical techniques for maintaining the vocal health of choral conductors.

Two “simple speech sounds” are suggested as ideal for achieving appropriate physical conditions in the oral cavity.

A discussion of the challenges of incorporating a large solo voice into the choral ensemble.

The technique of “subtexting” is proposed as a method for developing emotionally active singing.

An evaluation of the physiology of the vocal mechanism and proper techniques for singing softly.

A discussion of various theories concerning the development of choral tone.

A review of a session offered by William Hall and Dennis Shrock during the 1999 ACDA National Convention.  See also 8.110.

A historical overview of the use of castrato voices with discussion of methods for modeling the sound with modern-day voices.

A discussion of “vocal health and safety” with an introduction to physiological data.

A discussion of performance practice specific to the composition.

The author discusses the life cycle and its effect on the voice.  Continued in 8.111.

A review of a session offered during the 1999 ACDA National Convention.  See also 8.105.
A continuation of 8.109.

8.112 “Vibrato in Choral Tone,” by Bill McMillan. 3/00:47.
A re-evaluation of the six “schools of choral singing” first discussed by Howard Swan in the book Choral Conducting: A Symposium (Decker and Herford).

8.113 “Teaching Good Breath Technique: It Starts in the Warmup,” by Bonnie Borshay Sneed. 4/00:51.
The author suggests that “breathing must be the focus of the foundation of good vocal tone.”

A discussion of the diagnosis and treatment of Vocal Overdoer Syndrome (VOS).

8.115 “The Cart, the Horse, and a Ride in the Choral Countryside,” by Leon Thurman, Sharon Hansen, and Axel Theimer. 2/01:45.
The authors examine the history of scholarship related to vocal production and health.

The author shares insights and observations from his sabbatical experience in Sweden.

“The purpose of this article is to outline some basic medical concepts regarding voice problems and vocal injury, and to summarize the role of medical and surgical intervention in the care of the voice.”

Though the author focuses upon the elementary singer, the techniques discussed in this article would be valuable at any level.

“The purpose of this article is to compare the approach of voice teachers and choral directors to warming up the voice.”

8.120 “Building a Healthy Choral Tone,” by Lori Wiest. 10/01:35.
This article discusses research in the area of vocal pedagogy.

An investigation of “the physical, environmental, and medical factors that should be considered for the maintenance of optimal singing and speaking.”

“The intent of this article is to focus on some common assumptions about choral pedagogy and choral sound in light of empirical research in the acoustics of choral singing.” See also 8.125 and 67.137.

The author addresses “some of the central principles of perceptual-motor learning, and gives examples of
how they may apply to voice instruction.”

8.124 “On the Voice,” by Christine Adair. 5/02:43. BIB.
The author calls upon her experience in theatre in sharing recommendations for conductors’ vocal health.

8.125 “Letter to the Editor,” by Adrian G. Horn. 8/02:5.
Writing in response to “Rethinking How Voices Work in a Choral Rehearsal” (8.122), the author takes issue with the article’s negative portrayal of large choirs.

A detailed discussion of proper vocal pedagogy for the conductor of a choir with aging singers.

A concise outline of vocal warm-up methods.

A discussion of some of the visual imagery used to explain to singers the internal function of breath support.

8.129 “Everyday Vocal Pedagogy for Young and Changing Voices,” by Brenda Smith and Robert Sataloff. 8/03:34.
The authors answer the question for young choristers, “where is the voice and how does it work?”

8.130 “The Care of Altos,” by Lisa Fredenburgh. 9/03:37.
A discussion of the proper use of vocal registers for those women singing in the alto section of a choir.

An introduction to vocal warm-ups for use in a choral rehearsal.

8.132 “Toward Beautiful Singing: The Vocal Pedagogy of Cornelius Reid (Part I),” by Carl M. Cherland. 10/03:47.
This article provides “a description of how Reid’s early life led him to rediscover and understand bel canto techniques and summarizes his achievements.” Continued in 8.133.

8.133 “Toward Beautiful Singing: The Vocal Pedagogy of Cornelius Reid (Part II),” by Carl M. Cherland. 12/03:59.
This article, a continuation of 8.132, “examines in more detail Reid’s ideas about how the vocal mechanism functions, the teaching of singing, and the implications of Reid’s ideas for choral singers and directors.”

“Following a consideration of vibrato and vocal tone in isolation, an attempt will be made to explicate the vocal requirements of choral music and offer suggestions for conductors to obtain a fine choral sound without sacrificing healthy vocal technique.”
A review of “two recent collections designed to help students better understand and use their voices.”

The author, and a medical doctor – both in the field of otolaryngology – discuss research leading to discovery of significant vocal damage among singers in a gospel choir.

An introduction to the changes that occur in the pubescent male voice.

8.138 “Voice Academy Opens its Virtual Doors to Support the Vocal Health of Teachers,” by Julie Ostrem. 9/04:53.
The author reports alarming research about the poor vocal health of vocal teachers and choral conductors, and shares resources for addressing this chronic (and ironic) problem.

8.139 “Who Cares for the Conductor’s Voice?” by Lorna MacDonald. 10/04:43.
“Caring for your voice requires awareness of your potential in all stages of your vocal life, an honest self-appraisal of your technical facility, and a small, but regular commitment of time.”

The authors field a variety of questions on vocal health and physiology.

8.141 “An Introduction to Body Mapping: Enhancing Music Performance through Somatic Pedagogy,” by Heather J. Buchanan. 2/05:95. BIB.
“This article introduces the basic philosophical and theoretical concepts in the somatic (mind-body) education field of Body Mapping, and explains their relevance for choral musicians.”

8.142 “The Singer as a Surgical Patient: What the Choral Director Should Know,” by Carol E. Jorgensen and Albert L. Merati. 5/05:55.
A discussion of vocal physiology and common medical procedures that affect the use of the voice.

A concise survey of various (and in some ways competing) vocal pedagogies.

8.144 “Belt Technique: Research, Acoustics and Possible World Music Applications,” by Brad Wells. 3/06:65. BIB.
In an effort to overcome “the prejudice that surrounds the technique,” the author provides physiological data and research “on the relationship between belt and world music techniques.”

A review of available research and revised suggestions for classifying and caring for the female voice.

The author discusses the evolution of teaching males with changing voices and suggests techniques for easing their challenging vocal transition. See also 8.149.

The author provides “a summary of scientific investigations applicable to choral singing.”

The authors explore developments in the relatively new medical specialty of pediatric vocal care.

Writing in response to “Preferred Practices in Teaching Boys Whose Voices are Changing” (8.146), the author provides an introduction to additional research.

A discussion of the physiology of singing vibrato and techniques for minimizing vibrato for choral singing. See also 8.151.

Responding to “Straight Tone in the Choral Arts: A Simple Solution” (8.150), the author questions the need to “replicate the boy soprano sound.”

8.152 “Voice Science in the Choral Rehearsal,” by Duane Cottrell. 5/07:8. BIB.
“A specific examination of the concept of resonance as it applies to the choral rehearsal reveals a number of differences between the evidence presented in voice science literature and some common practices among choral conductors.” See also 8.154 and 8.155.

A discussion of music learning methods, efficient practice techniques, and vocal physiology.

The author raises concerns about certain points concerning “nasal resonance and the mask” in “Voice Science in the Choral Rehearsal” (8.152).

A letter written in response to “Voice Science in the Choral Rehearsal” (8.152).

“The present section will introduce the subject and deal with five important elements of a comprehensive pedagogical theory.” Continued in 8.157. See also 8.159.

The author continues his discussion of vocal pedagogy from 8.156. See also 8.159.

8.158 “Uncertain Singers Can Learn to ‘Carry a Tune in a Bucket’,” by Carol J. Krueger. 3/08:65.
A discussion of methods for teaching pitch matching.
The author expands upon the discussion begun in “Building Strong Voices: Twelve Different Ways” (8.156 and 8.157).

8.160 “Alexander or Feldenkrais: Which Method is Best?” by Patti H. Peterson. 5/08:67. BIB.
“This article will explore the Alexander Technique and Feldenkrais Method, compare and contrast them, and then give personal experiences in both in order to encourage the reader to seek more information about them.”

“This column will review the muscular issues at play, explain the acoustic factors contributing to the problem, and then offer several strategies that have proven helpful in resolving the challenges of male registration.” Includes a glossary of vocal definitions.

Based on the keynote address to the 2008 ACDA Western Division Convention, the author examines “the basics of voice building for the choral conductor.”

“My intent in relating these personal experiences is to testify how the choral director can achieve better choral sound by working with his [or her] charges on the basic areas of technique that produce healthy and vibrant singing; breath management, good vowel definition, vibrancy, velocity, and sostenuto.”

“It is important for choir conductors to be familiar with potential sources of vocal dysfunction and injury as well as with advances in various disciplines in arts medicine.”

8.165 “Getting the Most from the Vocal Instrument in a Choral Setting,” by Ingo R. Titze. 11/08:34.
“In this article, my attempt will be to highlight some of the physiological and acoustical peculiarities of the vocal instrument in a choral or ensemble setting.”

The author surveys web sites that provide information on a variety of topics for the singer and choral/vocal teacher, including the Alexander Technique, International Phonetic Alphabet (IPA).

After briefly discussing its history, the author examines ways to incorporate the 13th-century Chinese exercise regimen into the choral rehearsal.

A retired conductor discusses the challenges of conducting a choir at a retirement village. Includes examination of the mature voice, physical issues, and mental agility - both from the standpoint of the conductor and the choristers.

A discussion of new research – scientific, pedagogical, and musical – into the proper use of the breathing mechanism.

Though the impetus of this article stems from a comical skit staged in author’s college days, the resulting study outlines the natural evolution of the human voice from newborn through the final stages of life.

8.171 “How to Teach Overtone Singing to Your Choir,” by Stuart Hinds. 10/10:34.
The author provides a brief examination of the function of overtone singing and an introduction to proper methods.

After distinguishing between choral improvisation and jazz improvisation, the author discusses methods for employing the technique with the ensemble.

“A choral setting that fosters healthy vocal production within expected parameters – balance, timbre, unification, unification of vowels – can be achieved through diligent voice matching, formation spacing and an understanding of the acoustical limitations of the performance space.”

8.174 “Making the Connection Between Healthy Voice and Successful Teaching and Learning in the Music Classroom,” by Mary Lynn Doherty. 6/11:41.
This article examines common vocal problems associated with teaching and recommends ways to maintain personal vocal health while working in a classroom environment.

9. Choral Conducting and Choral Techniques: DICTION

A discussion of classical Latin pronunciation.

This article is atypical of a Choral Journal book review, in that it provides a bibliographic discussion of several different texts on vocal diction.

A concise pronunciation guide for Hebrew. Includes a chart comparing various sounds of the Hebrew language to English words and IPA symbols.

The author offers an alternative to the IPA for English, French, German, Italian, Latin, and Spanish.” See also 9.020.

Written in response to “Building a Sound Basis for Effective Multi-Lingual Choral Diction” (9.019), the author offers a side-by-side comparison of an IPA transcription and the new system forwarded by John Maggs.

In this brief commentary, the author suggests modifying Italian models of Latin pronunciation to more closely fit the linguistic abilities of American singers. See also 9.022.

9.022 “Letter to the Editor,” by Cliff Ganus. 4/83:34.
The author, writing in response to “A Note on Latin Pronunciation” (9.021), takes exception to the idea of accepting regional differences in Latin pronunciation within the United States.

An examination of elements that contribute to vowel purity, including the neutral vowel and diphthongs. Exercises for improving vowels are offered.

This article discusses two contrasting schools of thought on the issue of diction and applies the science of phonology to these concepts. The result is a set of “standard rules for diction based upon actual physiological and acoustical practice and fact.”

This column includes a brief discussion of regional pronunciation problems, and advice for future choral musicians.

This article discusses proper pronunciation, with emphasis placed on the method of Received Pronunciation (a term referring to the dialect used by “those in the upper reaches of the British social scale”). Includes a pronunciation chart for “The Dark Eyed Sailor,” and an analysis of differences in IPA transcriptions based on various dialects.

This concise introduction to vowel modification includes a useful diagram for changing from closed to lateral and rounded vowels.

9.028 “Pronunciation of the Middle High German Sections of Carl Orff’s Carmina Burana,” by John Austin. 9/95:15.
A discussion of pronunciation problems and recommended solutions.

An examination of the connection between breath support and textual articulation.

A concise introduction to French diction.
A comparison of modern French to that used c. 1100-1600.

9.032 “Fred Waring’s Tone Syllables: His Legacy to American Choral Singing,” by Fritz Mountford.
8/00:8.
An introduction to the pronunciation developed by Fred Waring with a comparison to the International
Phonetic Alphabet. See also 9.033.

A letter in response to “Fred Waring’s Tone Syllables: His Legacy to American Choral Singing” (9.032)

The author proposes the use of alternative Latin pronunciations as a means by which to achieve more
historically accurate performances.

9.035 “Choral Colors: Sing It ‘n Say It!” by Vance George. 10/06:61.
A discussion of creative colors possible with the chorus, with an examination of vocal health and warm-up

techniques.

10. Choral Conducting and Choral Techniques: BALANCE

10.01 “Choral-Orchestral Balance: A View from the Trombone Section,” by Susan Dill Bruenger.
11/93:37.
The difficulties associated with balancing choral and brass forces are examined. Includes commentary
from several professional trombonists on attitude, performance forces, seating, cueing, and rehearsal
planning. See also 10.02.

Writing in response to “Choral-Orchestral Balance: A View from the Trombone Section” (10.01), the
author discusses possible historical solutions to choral-orchestral balance problems. Includes brief
discussion of appropriate staging for Haydn’s Lord Nelson Mass; and Requiem, Solemn Vespers, and Mass
in C Minor of Mozart.

10.03 “Musical and Technical Sources of Choral Dynamics,” by Alan J. Gumm. 5/03:27.
“The purpose of this article is to reconsider basic musical and technical concepts in terms of their affect on
dynamics.”

10.04 “Acoustic Issues and the Choral Singer,” by Margaret Olson. 8/04:45.
The author discusses the acoustic environment of the choral ensemble and its effect upon the singer.

11. Choral Conducting and Choral Techniques: BLEND

11.03 “The Fixed Formant Theory and Its Implications for Choral Blend and Choral Diction,” by Stephen
C. Bolster. 2/83:27.
An examination of the acoustical properties of choral sound and the importance of vowels to blend and diction.

An examination of vowel prescriptions to help blend, intonation, and ensemble sound.

11.05 “Balance or Blend? Two Approaches to Choral Singing,” by Perry Smith. 12/02:31.
The author discussed methods for developing a unified consistent choral sound. See also 11.06.

11.06 “Balance or Blend? Are These the Only Vocal Approaches to Choral Singing? (A Rebuttal),” by Leon Thurman and James Daugherty. 4/03:35.
Writing in response to “Balance or Blend? Two Approaches to Choral Singing” (11.05) the authors offer an eleven-point discussion of matters affecting the sound of a choir.

12. Choral Conducting and Choral Techniques: INTONATION

This article addresses the physiological and pedagogical factors of ensemble intonation.

12.01 “Improving Pitch and Intonation,” by Joe Grant. 12/87:5.
The issue is approached from three perspectives: vocal and aural skills; musical concepts; and psychological elements.

The author suggests a relationship between vocal registers and tuning.

An examination of the various causes of faulty intonation, with suggestions for diagnosis and treatment.


12.05 “Connecting the Inner Ear and the Voice,” by Eric A. Johnson and Edward Klonoski. 10/03:35. BIB.
“This article is an examination of the concepts and techniques that can be used to establish and strengthen the inner ear/voice connection, including subvocalization, pure and enacted tonal images, and the concept of sound carriers.”

The author contends that “intonation problems fall into two fundamental categories: physiological and psychological.”

12.07 “Choral Intonation,” by Kevin D. Skelton. 9/05:28. BIB.
The author discusses at length ways to improve the intonation of the choir. See also 12.08, 12.09, 12.10, and 12.11.

12.08 “Letter to the Editor,” by Ronald A. Nelson. 11/05:5. 
Writing in response to “Choral Intonation” (12.07), the author discusses the importance of facial communication. See also 12.09, 12.10, and 12.11.

12.09 “Letter to the Editor,” by Patrick K. Freer. 11/05:5.
Writing in response to “Choral Intonation” (12.07), the author discusses the importance of caring for the adolescent voice. See also 12.08, 12.10, and 12.11.

Writing in response to “Choral Intonation” (12.07), the author suggests that voice matching should also be considered when discussing intonation. See also 12.08, 12.09, and 12.11.

Writing in response to “Choral Intonation” (12.07), the author states “if we followed Skelton’s advice we would virtually deplete the already limited number of young male singers in choirs throughout all school systems and community groups.” See also 12.08, 12.09, and 12.10.

This discussion of developing intonation skills in the youngest singers includes comments from several elementary school students describing their understanding of pitch.

The author surveys “the advice of the great vocal pedagogues of the history of bel canto singing,” then “examines the many acoustical benefits of applying Chiaroscuro resonance to choral singing and advances a plan to apply this technique appropriately to the art of choral singing.” This article is based on the co-winning document from the 2005 Julius Herford Dissertation Award competition.

13. Choral Conducting and Choral Techniques: MUSICIANSHIP

Methods for learning two-voice music are discussed, including those used at the Kodály Musical Training Institute.

13.16 “Some Thoughts on Ear Training for the Choral Director,” by Robert Isgro. 5/82:11.
A discussion of factors important to a conductor’s training. Includes examination of ear training, score preparation, analytical work, historical study, and listening experiences.

The history of teaching sight singing is explored; including the methods of Guido d’Arezzo, Zoltan Kodály, Orff-Schulwerk, Sacred Harp, John Tufts, etc. A companion article to 2.0156, 7.17 and 57.442.
The author suggests the use of tonic sol-fa to improve choral musicianship. See also 2.0156.

This extensive article presents a number of sight-singing methodologies, some traditional, other unique, in a compare/contrast setting. See also 67.085.

The author advocates the development of student-led quartets within the larger choral ensemble as a means to increase individual responsibility, leadership and an understanding of elements of a conductor’s duties. See also 2.0261.

The author suggests that present-day singers have difficulty singing in a minor key, and recommends warm-ups to address the problem.

“This article reviews available research on sight-singing skills and applies the research to classroom methods.”

An examination of the similarities between teaching music and reading.

The author shares techniques for developing fundamental music reading skills.

A study that suggests “a need for teacher training programs to emphasize choral techniques that promote musical literacy and focus less on rote teaching”

13.26 “Modal Analysis for Choral Conductors,” by Chester Alwes. 10/02:35.
The author demonstrates the process for modal analysis for use in studying music of the Renaissance.

13.27 “Improving the Memory of Your Choir,” by Charles Facer. 5/03:45.
The author discusses a variety of ideas for aiding the choir in the memorization of repertoire. This article is reprinted in 9/03:38.

“Presented in this article are the perspectives of five conductors who have much collective experience and unique ideas regarding to introduction of choral repertoire to choirs.” Includes discussions with Rodney Eichenberger, Joseph Flummerfelt, Ann Howard Jones, Jo-Michael Scheibe, and Dennis Shrock.
“. . . the underlying issue if not whether text should be inflected, but rather the manner in which it should be done: how much stress should be used, where it should be placed, and what criteria should ultimately govern these decisions.”

13.30 “Solmization and the Norwich and Tonic Sol-Fa Systems,” by Gary Weidenaar. 3/06:24. BIB.
An introduction to the nineteenth-century notation system.

14. Choral Conducting and Choral Techniques: ORGANIZATION AND ADMINISTRATION

Methods for fighting budgetary cutbacks are discussed.

The author advocates the non-singing choir retreat as a means of “getting to know students well in a short time . . . establish a style of communication necessary for group goal-setting and objective-planning.”

A discussion of the various administrative considerations surrounding performance for local community groups. Includes a sample “Request for Performance” form.

The author advocates the use of a computer for maintaining a choral music library index system.

Ways in which a music dealer can serve as a valuable resource to the choral director are discussed.

A brief examination of factors in selecting a music firm.

Several elements germane to the development of an overseas concert tour are discussed. Includes evaluation of motives and thrust of the tour, identifying an agent, determining services and prices and a brief list of common complaints aired by European audiences about American choirs.

A brief article extolling the potential benefits of airing concert recordings on local public radio stations.

The author offers three ways to reinvigorate established choral programs: recruitment of singers, design of choral offerings, and rehearsal schedules.

14.25 “The College Choral Program and the Community,” by Clifton Ganus. 10/82:17. BIB.
This article examines elements germane to increasing or improving a collegiate choral program’s outreach. Includes discussion of programming, off-campus appearances, music education, networking, and community choirs.

Two high school choral directors share their thoughts on various elements affecting their programs, including curriculum, motivation, dress, musicals and rehearsal technique.

Suggesting fifteen ways to recruit singers, this article “is offered merely to stimulate the imagination and assist in building or rebuilding choral programs affected by declining numbers of students.”

A wide range of possible activities and events that could serve as sources of pride and motivation for the choral ensemble are discussed.

An outline of various details of concern to the conductor of a festival or honor choir.

A discussion of the author’s custom computer program for the purpose of filing music. Includes the program specifications for Commodore C64 and Apple II systems.

A technical discussion of computer program options.

Outlines the development of a non-auditioned choral ensemble. Includes a brief annotated repertoire list.

An extensive checklist for those who anticipate such foreign activities identified in the title.

The author suggests “powerful recruiting plans for high school and university choirs.”

The results of a study on factors effecting singer retention are reported. The author proposes improved rehearsal techniques as a partial solution to reduce attrition.

“This article discusses how computer networking can assist the choral musician in 1) finding choral literature, 2) obtaining advice from or communicating with other choral directors, and 3) utilizing reference sources other than those available locally.”
The author extols the benefits of computer technology for choral musicians, focusing primarily on the World Wide Web and ChoraList (ChoralNet).


An introduction to a new “forum for the exchange of ideas regarding the ways in which technology can aid the work of choral musicians.”

An introduction to the techniques for locating composer biographical information on the World Wide Web.

An examination of the history and function of the ACDA-sponsored web site.

An introduction to web site development.

An introduction to the people who founded and maintain ChoralNet.

14.44 “Sprechen sie . . .?” by Donald Oglesby. 10/00:67.
An introduction to on-line foreign language translation programs.

This article offers practical advice to members of touring choirs about “the rigors of life on the road.”

An overview of recent problems concerning users of e-mail.

Though written with the first-year teacher in mind, this introduction to the non-musical tasks associated with starting a new job provides a valuable review of those necessary functions. Continued in 14.48.

A continuation of 14.47.

An introduction to PDA (personal digital assistant) technology.


14.51 “Preparing for the Job Market: Part II: The Interview,” by Lori Wiest. 5/03:49.
A continuation of 14.50. This article discusses the elements common to a job interview with a list of potential questions asked of music educators.

This article celebrates David Topping’s extensive contributions to the design and implementation of “one of the great resources used by musicians around the world.”

The author proposes using the website as a teaching tool and lists ways in which course content can be designed around ChoralNet content.

A discussion of the use of flash drives and other back-up methods.

Professionals in the travel industry answer a variety of questions relative to staging a successful concert tour. Continued in 14.60.

“With proper planning, vision, organizational information, and fundraising, it is possible – even reasonable – to produce a meaningful international tour on a shoestring budget.” See also 14.59.

14.57 “What If: Dealing with the Unexpected on Tour,” by Members of ChoralList [ChoralNet], edited by Nina Gilbert. 2/05:54.
A compendium of real-life tales from the road. Some of the stories are charming and heart-warming, others eye-popping, and some provide valuable forewarning.

14.58 “Shenath Shabbathon (Year of Rest),” by Tim Sharp. 2/05:103.
The author examines the tremendous value to the choral musician in taking a sabbatical year. Includes discussion of the history and Biblical basis of the sabbatical concept.

This item includes material omitted from “The Whole World in Your Hands: A Do-It-Yourself Tour Planning Guide” (14.56).

14.60 “Virtual Roundtable Part II: Advice from Choir Tour Professionals,” by Nina Gilbert. 5/05:36.
In this article, a continuation of 14.55, professionals in the travel industry answer a variety of questions relative to staging a successful concert tour.

The author discusses techniques for beginning a choral program or for reviving one that has fallen into disrepair.

15. Choral Conducting and Choral Techniques: REPertoire Selection
15.15 “Modern Music and Negative Attitudes,” by Harriet Simons. 12/78:5. REP.
Identifies the challenge of programming modern music and offers ideas for “selling” an ensemble on such literature. Includes a brief repertoire list.

A brief discussion of music for unison chorus. Includes a list of selected repertoire.

An examination of the thematic program based on text. Includes a sample program.

The author highlights three important factors to consider when ordering music.

A brief commentary on programming concepts.

15.20 “How to Order Educational Music.” 3/80:37. BIB.
A concise overview of methods for obtaining choral literature.

15.21 “Programming Contemporary Choral Music by Women Composers,” by Linda Mankin. 12/82:10. BIB.
This article explores various avenues for locating choral literature composed by females. Includes a discussion of various bibliographic sources and a list of ways in which women’s choral music might be promoted.

15.22 “Programming: Getting Your Concerts into Good Shape,” by Jon Washburn. 2/84:7.
An essay exploring the development of the choral concert presentation from the perspective of repertoire selection. Includes sample programs and an explanation of their origins.

This article “is not intended to be a definitive list of literature sources . . . it is offered instead as a basis for organizing a search process.” The author outlines thirteen possible avenues for locating choral literature.

A brief discussion of the programming usefulness of celebrating various significant anniversaries, such as composer births and/or deaths, historical events and the composition of specific works. Includes a list of anniversaries, 1986-1995, which would be suitable for such consideration.

The author advocates “turning away from gimmicks of recruitment [in favor of] careful planning, enormous energy, high expectations, and plenty of rehearsal time.”

A brief discussion of ideas for programming concerts.

15.27 “Selecting Choral Repertoire as Pre-Curriculum: Planned Serendipity,” by John W. Richmond. 5/90:23. BIB.
A discussion of the relationship of repertoire to the classroom curriculum.

15.28 “Musica Practica,” by Nina Gilbert. 9/90:43. REP.
Thematic programming concepts are discussed, including suggested repertoire. This article is continued in 15.29.

15.29 “Musica Practica,” by Nina Gilbert. 10/90:45. REP.
This article is a continuation of 15.28. Thematic programming concepts are discussed, including suggested repertoire.

A discussion of the risks necessary to develop an inspirational choral climate and produce exciting choral concerts.

15.31 “Musica Practica,” by Nina Gilbert. 8/92:49.
A discussion of various thematic programming techniques.

In addition to discussion of thematic programming concepts, this article offers insights into concert touring, multiculturalism, and political correctness.

15.33 “Musica Practica,” by Nina Gilbert. 4/93:47.
This article features discussion of programming concepts, and methods for teaching music theory and music history in the choral rehearsal.

A brief discussion of ways that choral conductors can support present-day composers.

The author suggests a balanced approach to selecting choral literature from a variety of cultural sources.

The author proposes the development of a multi-cultural eight-year choral curriculum. Includes outlines for African, Scandinavian, South American, and Jewish concert programs. See also 15.37, 15.38.15.39.

Writing in response to “A Culturally Permeable Choral Curriculum: Programming for the Twenty-first Century,” (15.36), the author responds negatively to what she calls the article’s “forced political correctness.” See also 15.38, and 15.39.

Writing in response to “A Culturally Permeable Choral Curriculum: Programming for the Twenty-first Century,” (15.36), the author adds an additional work to be avoided for its insensitivity. See also 15.37, and 15.39.

The author of “A Culturally Permeable Choral Curriculum: Programming for the Twenty-first Century” (15.36) responds to Catherine Pikar’s “Letter to the Editor” (15.37) critical of his first article. See also 15.38.

15.40 “The Quest for High-Quality Repertoire,” by Bruce Mayhall. 9/94:9. REP. The author discusses various factors to be considered in the search for substantive choral literature. Includes a list of all works performed by high school choirs during ACDA Divisional and National Conventions from 1960 through 1994.


15.42 “Quality and Expectation: Music Education for the Choral Ensemble and the Community Audience,” by Michele P. Kaschub. 4/96:51. The author identifies the causes of apathy toward significant choral music on the part of singers and audience members, and recommends programming techniques through which to offset such indifference. This article is incorrectly attributed to Janice Bradshaw.

15.43 “Broadside,” by William Dehning. 12/97:25. The author condemns the lack of historically significant choral literature presented by choirs performing at the 1997 ACDA National Convention. See also 15.45 and 15.75.


15.46 “The Good-Hearted Cantor,” by Margaret Boudreaux. 10/98:35. A discussion of literature selection, with emphasis placed on choosing music for the church choir.

15.47 “Celebrating the Births of Significant Choral Composers,” by Lon S. Beery. 11/98:25. REP. A list of the birth dates of significant composers and suggested repertoire for celebrating their anniversary years. See also 15.48 and 15.49.

15.48 “Letter to Editor,” by Owen Burdick. 2/99:18. In response to “Celebrating the Births of Significant Choral Composers,” (15.47) the author notes the omission of Herbert Howells from the list of composers. See also 15.49.

15.49 “Letter to Editor,” by Philip Brunelle. 2/99:18. Writing in response to “Celebrating the Births of Significant Choral Composers,” (15.47) the author adds several names to the list of composers, including Harry Burleigh, William Dawson, Duke Ellington, Johann Hasse, and Alexis Lvov. See also 15.48.

A list of repertoire compiled by state. Continued in 15.51.

A list of repertoire compiled by state. A continuation of 15.50.

A list of repertoire compiled by state.

15.53 “Setting High Standards for the Selection of Quality [sic] Repertoire,” by Michelle Kaschub. 8/00:49.
A brief discussion of the challenge of “trying to find music that is appealing to our own personal musicianship and collective tastes” while taking into account the need of the ensemble and the desires of the audience.

15.54 “1999-2000 All State Choirs: Choral Literature and Conductors,” by Rebecca R. Reames. 12/00:47.
A list of repertoire and guest conductors.

“The premise of this article is that the selection of repertoire is the single most important task music educators face before entering the classroom or rehearsal room.”

15.56 “Women’s Chorus,” by Monica Hubbard. 9/01:38.
In discussing choral excellence, the author points to the selection repertoire as a potential standard.

15.57 “Letter to the Editor,” by Donald Nally. 5/02:5.
Writing in response to recent performances paying tribute to the September 11 attack, the author states, “I am concerned that the message we send to our students and audiences through music of peace and healing is not informed and does not serve those constituencies.” See also 15.58.

15.58 “Letter to the Editor,” by Thomas Lloyd. 9/02:5.
In response to a “Letter to the Editor” (15.57), the author is troubled by the way it “distorts and oversimplifies the dilemmas we face” in the wake of the September 11 terrorist attack.

15.59 “Berlioz Vocal Works,” by Melinda O’Neal. 11/02:19. REP.
This discussion of creative choral programming uses the music of Hector Berlioz as a template for designing interesting presentations.

15.60 “College & University Choirs,” by Bill McMillan. 5/03:45.
The author examines the current state of choral music being published in the United States and suggests ways to encourage the development of a higher quality of literature.

15.61 “Programming Our Convictions,” by Diane Lewis. 9/04:18.
The author suggests selecting literature for performance with texts that “intentionally shape beliefs and ideas relating to current events, personal faith, social concerns, multiculturalism, student ideas, or issues of the day.” See also 57.129.
“This column explores four choral monuments that provide a vehicle for Jewish and Christian choral collaboration.” Includes discussions of Handel’s Judas Maccabeus and Israel in Egypt, Bloch’s Sacred Service and the Chichester Psalms of Bernstein.

An examination of the current state and role of multicultural music. Includes contrasting opinions from various choral musicians.

15.64 “Desert Island Anthems,” by Tim Sharp. 4/05:57.
The author offers a list of 52 anthems (one for each week of the year) he would want to have with him on a desert island.

15.65 “Repertoire and Programming: Guidelines for the Young Conductor,” by David P. DeVenney. 12/05:77.
“The key to success for conductors lies in programming appropriate music for their choir.”

A discussion of websites that provide valuable repertoire resources.

15.67 “Quality Repertoire Selection: Forgotten Essential Resources,” by Allison Harbeck Beavan. 8/06:52.
A discussion of various methods for locating choral literature of high quality.

15.68 “Programming Tradition: The Signature Selection,” by David Holdhusen. 9/06:51. REP.
The author reports the results of a survey of U.S. collegiate choirs that use signature selection as a standard part of their programming.

15.69 “Designing a New Paradigm for Selecting Music for the Middle School Choir,” by Eileen Hower. 11/06:62.
“This article is a review of available literature for learning about the changing voice, exploring the standard repertoire designed for the middle school choir, discussing the possible reasons for its popularity in the middle school, and then providing alternative options for selecting music for the middle school choir.”

15.70 “Thoughts on Choral Arrangements of Solo Repertoire,” by Debra Spurgeon. 11/08:43.
The author examines the growing availability of solo literature arranged for the chorus and examines the musical merit of such settings.

15.71 “The Challenges of Multicultural Choral Reading Sessions,” by Sharon Davis-Gratto. 2/09:57.
A discussion of the difficulties associated with locating viable non-western literature for an ACDA reading session.

15.72 “Programming and Repertoire: Too Many Choices,” by Frank Albinder. 3/09:73.
The author discusses how to “go about creating several programs each season that fulfill the many goals we have for our choirs.”
15.73 “The Choral Director as Voice Teacher: Suggestions for Selecting Solo Repertoire for Singers,” by C. Andrew Blosser. 6/10:37. REP.
A discussion of appropriate solo literature for the high school age chorus member.

15.74 “Examining Ourselves: Are We Living Up to Our Own Standards?” by William McConnell. 9/10:67.
The author examines the changes in repertoire selected for performance during ACDA National Conferences. See also 15.75.

This is two Letters to the Editor in one. Writing in response to “Examining Ourselves: Are We Living Up to Our Own Standards?” (15.74), the author supports the article and goes on to share “a far more pungent piece” that both reiterate points in his previous commentary, “Broadside (15.43) and excoriates conductors for their dubious programming choices.

15.76 “Theme-Based Programs,” by Billy Baker. 12/10:32. REP.
“[Taking a] multi-dimensional approach to concert programming provides directors with the opportunity to expand their repertoire knowledge base, collaborate with colleagues, and present an educational and entertaining performance.”

15.77 “Sing We Now of Christmas,” by Richard Stanislaw. 12/10:61.
“At its popular level, each [Christmas] song is an encouragement, an incarnation of a special spirit. At its best, it is a refreshing reminder that we are all meant to make music.”

15.78 “Teaching with Standards: Repertoire in the Age of Glee,” by Robert A. Boyd, Diane Hines, and Mary Hopper. 2/11:24. REP.
“The purpose of this article is to present some ideas for high school teachers to use as touchstones in the process of choosing repertoire for their choirs.” Includes a discussion of the National Standards for Arts Education and an examination of specific repertoire that meets those criteria.

16. Choral Conducting and Choral Techniques: SCORE READING AND PREPARATION

An examination of editions, orchestras, score study, marking parts, and planning rehearsals for Messiah.

16.06 “Is the Score in Your Head or Your Head in the Score?” by Leland B. Sateren. 11/79:12.
The author encourages choral conductors to “master and to get the scores in their heads.” See also 16.07.

A positive commentary written in response to “Is the Score in Your Head or Your Head in the Score?” (16.06).

The author suggests a learning sequence for score study.
An examination of the causes of “dynamic inertia,” with solutions for improving awareness of dynamic contours.

The author suggests score study techniques.

An introduction to the conductor’s responsibilities concerning the score when preparing to conduct a work.

A discussion of the written document that often accompanies a college student’s initial conducting score preparations.

17. Choral Conducting and Choral Techniques: INSTRUMENTAL CONDUCTING

An extensive discourse on preparation of works combining choral and orchestral forces. Includes recommended score markings, a sample rehearsal plan and methods for preparing ensembles of different ability.

17.08 “String Bowings for the Choral Conductor,” by Duane A. Dippel. 12/87:11.
The author discusses various terminologies and techniques related to string bowings.

An examination of preparation for a presentation utilizing both singers and instrumentalists. Primary emphasis is given to the conductor’s work with the instrumental ensemble. See also 17.10 and 17.11.

17.10 “Letter to the Editor,” by David Daniels. 2/92:5.
The author comments on, “A Choral Conductor’s Preparation for Choral/Orchestral Concerts” (17.09), and offers a brief discussion of additional resources. See also 17.11.

17.11 “Letter to the Editor,” by Donald Neuen. 2/92:5.
Writing in response to, “A Choral Conductor’s Preparation for Choral/Orchestral Concerts” (17.09), the author calls the article “useful, practical, and knowledgeable.” See also 17.10.

17.12 “When the Orchestra Arrives,” by Thomas Lloyd. 12/99:35. BIB.
The orchestra’s expectations of the conductor and the conductor’s expectations of the orchestra are discussed. Includes a sample orchestral rehearsal plan for the Mozart Requiem.

18. CONCERT PRESENTATIONS
Based on the thesis “a choir sounds no better than it looks,” the author discusses five applicable categories of concert preparation. Includes two sample preparation checklists.

In addition to addressing the issue of repertoire selection, the author provides a number of practical suggestions for staging the concert for maximum effect.

A list of instructions for school and community choruses.

The importance of the printed concert program is examined. Includes suggestions for writing appropriate program commentary.

Methods for enhancing the choral program with the addition of movement are discussed.

A discussion of intercultural, multi-lingual concerts, and suggested resources for this type of presentation.

Discusses the history of the synthesizer and its use as a continuo instrument, as a replacement for orchestral instruments and other possibilities.

This discussion of the panoramic choral concert includes an evaluation of theme, appropriateness of applause, lighting and narrative. Sample programs are provided. See also 18.18.

In response to “The Compleat Choral Concert” (18.17) the author finds “that Fisher’s use of a panoramic concept of choral programming as a new metaphor is inaccurate . . . .”

The author suggests choral programs must be evaluated on the basis of educational content, not by their entertainment value or on the ratings received in a competition.

A brief discussion of choral benefit concerts.

An account of the challenges surrounding a choir’s preparation for an ACDA convention appearance.

An examination of a type of shared concert in which a major work is divided between two conductors.

A primer for those hiring a guest conductor or choral clinician.

19. DISCOGRAPHIES

19.04 “Building a Collection of Recorded Choral Music,” by Vance D. Wolverton. 5/86:35. DISC.
An annotated list of choral music retail sources for educators and collectors. See also 19.05.

19.05 “Letter to the Editor,” by Richard J. Bloesch. 9/86:34. DISC.
The author writes in response to “Building a Collection of Recorded Choral Music” (19.04) and shares “some additional sources for recordings as a supplement to those . . . already cited.”

19.06 “Choral Recordings: Resources for Discography,” by Richard J. Bloesch. 3/90:5. BIB. DISC.
A listing of the various journals and books devoted to audio recordings. Includes a listing of record catalogs from the United States, England, Germany and France. This article is continued in 19.07.

19.07 “Choral Recordings: Retail Sources,” by Richard J. Bloesch. 5/90:15. DISC.
This article is a continuation of 19.06. This commentary identifies several types of firms that list choral repertoire as a substantial part of their catalog offerings.

This extensive discography lists multiple recordings of thirty-six works by Mozart, including thirty-six separate recordings of the Requiem.

19.09 “Robert Shaw and Telarc: A Propitious Team,” by Allen Borton. 4/92:15. DISC.
An extensively annotated discography of Mr. Shaw’s twenty-six recordings, primarily with the Atlanta Symphony Chorus, for the Telarc label, with an historical account of his association with the corporation. Each annotation features excerpts from various record reviews.

19.10 “Recordings of Jazz-Oriented Vocal Groups: August 1991 to April 1993,” by Dan Schwartz. 8/93:41. DISC.
A listing of more than fifty vocal jazz recordings available on CD, cassette, and LP. Continued in 19.13.

19.11 “Compact Disc Reviews,” by Richard J. Bloesch. 9/93:45. BIB. DISC.
An update of the author’s two previous articles devoted to discography: “Choral Recordings: Resources for Discography” (19.06) and “Choral Recordings: Retail Sources” (19.07). See also 72.049.

A brief introduction to Choir & Organ, a new publication that features extensive reviews of choral music on compact disc.
This article, a continuation of 19.10, features a listing of recordings from professional groups, collegiate ensembles, and professional conferences.

An annotated list of thirty-one recordings of music by South American composers in both CD and LP formats.

An annotated list of sixty-five recordings.

A brief history of the Westminster Choir and a detailed listing of recordings.

An evaluation of multiple recordings of twenty compositions.

An annotated listing of forty-one works.

19.19 “Starting Your Choral Listening Library,” by Elizabeth Schauer. 10/99:52. DISC.
An introduction to the development of a comprehensive library of choral recordings.

A discussion of selected recordings by male choirs. See also 19.21 and 19.22.

19.21 “Letter to the Editor,” by Diane Loomer. 1/05:5.
This letter discusses errata in and omissions from “Male Choruses on Disc: Some Expert Recommendations” (19.20). See also 19.22.

19.22 “Letter to the Editor,” by Kathleen McGuire. 5/05:5.
Writing in response to “Male Choruses on Disc: Some Expert Recommendations” (19.20), the author offers additional recording suggestions. See also 19.21.

19.23 “Finnegan, Begin Again,” by Lawrence Schenbeck. 7/06:73.
A discussion of new developments in recording technology, and the continuing need for recording reviews and discography as a research tool.

19.24 “Boychoir Recordings Across the Continents,” by Randall Wolfe and Andrew Rifley. 10/06:58. DISC.
A list of recommended recordings.

A discussion of resources – in print and online – for locating reviews of choral music recordings.
20. Forms of Choral Music: CHANT

20.01 “A New Look at Gregorian Chant,” by Robert M. Fowells. 12/92:15. BIB.
An overview of the restoration of the chant repertoire, and a guide to interpreting chants in the Graduale Triplex.

20.02 “Sacred Bridges,” by Joshua Jacobson. 10/00:9.
A discussion of the relationship between the music of the early Christian church (chant) and that of the ancient Judaic tradition. See also 20.03.

20.03 “Correction.” 11/00:4.
Provides a correction to errata contained in “Sacred Bridges” (20.02) and “On the Voice” (8.114).

A discussion of the current use of chant.

21. Forms of Choral Music: MOTET

No entries.

22. Forms of Choral Music: MASS

22.01 “Original Settings of the Ordinary for Choir and Organ,” by John A. Maggs. 5/83:11.
A discussion of twelve Masses originally accompanied by organ. Includes works by Benjamin Britten, Dietrich Buxtehude, Antonin Dvorák, Franz Liszt, William Walton and others.

23. Forms of Choral Music: REQUIEM

No entries.

24. Forms of Choral Music: ANTHEM

An overview of the Oxford movement, including associated music, theological writings, and the manner in which the two were melded.

25. Forms of Choral Music: SERVICE
26. Forms of Choral Music: PASSION

No entries.

27. Forms of Choral Music: ORATORIO

In this brief discussion of some of the elements involved in staging an oratorio, the author asserts, “the staged oratorio offers greater musical satisfaction than the standard Broadway Show. . . .”

28. Forms of Choral Music: CANTATA

No entries.

29. Forms of Choral Music: MADRIGAL AND SIMILAR GENRES

An examination of the history and development of the madrigal comedy. Includes insight into performance practice and use of puppets.

A brief discussion of a special publication of the American Choral Review titled “The Madrigal in the Romantic Era.”

30. Forms of Choral Music: CATCH, GLEE AND SIMILAR GENRES

No entries.

31. Forms of Choral Music: PART SONG AND SIMILAR GENRES

No entries.

32. Forms of Choral Music: MAGNIFICAT

32.01 “A Survey of Published Magnificats for Treble Voices,” by James McCray. 3/88:5. REP.
This introduction to Magnificats for treble voices includes discussion of works by John Dunstable, GiovanniPalestrina, Daniel Pinkham, Ralph Vaughan Williams and others.
**33. Forms of Choral Music: OTHER**

An historical discussion of the carol and its “significance in the development of later European music.” Includes a brief review of performance practice and melodic and rhythmic structures.

33.09 “American Folk Songs as an Alternative in Programming,” by Peter van der Honert. 3/87:31.
An introduction to folksong material, including definition, history and uses.

33.10 “Gloria! Noel! Make Your Own Carol!” by Joseph Jones. 10/87:30.
The author addresses the question, “How then does one go about constructing a new Gloria-Noel carol?”

33.11 “Obscure Carol Classics I: Charles Hutchins’ Carols Old and Carols New,” by Dorothy Jones and William E. Studwell. 8/88:11. REP.
An historical discussion of less well-known carols. Includes an annotated list of repertoire. This article is continued in 33.12 and 33.13.

33.12 “Obscure Carol Classics II: Richard Terry’s Two-Hundred Folk Carols,” by Dorothy Jones and William E. Studwell. 9/88:19.
This article is a continuation of 33.11, and is continued in 33.13.

This article is a continuation and conclusion of 33.11 and 33.12.

History and analyses of selected American folk hymns.

The author advocates use of hymns in auditions for choral ensembles, in the teaching of sight-singing, and for courses in choral conducting.

An examination of “one of the great traditions of the Christmas season.” Includes history from 1918 and a selected repertoire list.

A discussion of current scholarship in hymnology.

An extensive discourse on the recent changes in American hymnody. The author provides a balanced, unbiased perspective of the various political and societal elements that affect this musical form. See also 33.19, 33.20, and 33.21.

In response to “The Decade of the Hymnal, 1982-1992” (33.18), the author provides additional information on musical materials for Roman Catholic worship. See also 33.20 and 33.21.

The author offers possible reasons for the perceived lack of singing in the Roman Catholic Church in response to “The Decade of the Hymnal, 1982-1992” (33.18). See also 33.19 and 33.21.

33.21 “Mr. Sharp’s Reply,” by Tim Sharp. 8/92:9.
The author of “The Decade of the Hymnal, 1982-1992” (33.18) responds to the observations made in two “Letters to the Editor” (33.19 and 33.20).

A discussion of gospel music.

The author shares “a framework for conductors to consider the rich potential available” in ethnic/multicultural choral music.

“This article is written to clarify the issues and problems attendant to multicultural inclusion in choral music.”

33.25 “Multiculturalism and the Choral Canon 1975-2000,” by Dan Graves. 9/00:37.
“This study explores multicultural choral music in relation to the choral canon in selected university choral programs during the last quarter of the twentieth century.”

“This column addresses the vocal music used in the film Murder in the Cathedral by T.S. Eliot and the music suggested by Eliot for use within the play.”

33.27 “Interdisciplinary Approaches to Learning and Performing Multicultural Choral Music,” by Lawrence Burnett. 10/05:85.
A discussion of pedagogical considerations when teaching world music.

An introduction to indigenous American music. Continued in 33.31 and 33.32. See also 33.29 and 33.30.

33.29 “Letter to the Editor,” by Nancy Graham. 6/06:33.

33.30 “Letter to the Editor,” by Lawrence Burnett. 7/06:5.

This article, a continuation of 33.28, provides an introduction to indigenous American music. Continued in 33.32.

A continuation of 33.28 and 33.31, the author examines “national and patriotic music that gained popularity as early as the colonial wars with England and extending to the mid 1800s.”

34. HISTORY OF CHORAL PERFORMANCE, HISTORIES OF CHORAL ORGANIZATIONS, AND BIOGRAPHIES OF CONDUCTORS


34.054 “[In Memoriam:] Benjamin Grasso (d.1978).” 4/79:29.

34.055 “[In Memoriam:] Edith B. Norberg (d.1978).” 9/79:1.

An introduction to this male quartet heard in numerous television commercials and a limited number of recordings.

34.057 “[In Memoriam:] Iva Dee Hiatt (d.1980).” 4/80:1.

A biographical article in memory of ACDA’s first President.

A brief biographical sketch of Gershom Ma (Ma Go-Shun).

A profile of the ensemble identified by the author as “perhaps the best known choir in the world.” Includes a discussion of repertoire, auditions, tours, history and anecdotal commentary from conductor Jerold Ottley.
34.061  “[In Memoriam:]  S. Clarence Trued (d.1980).”  1/81:44.

34.062  “Happy Birthday, Julius Herford,” by Harold A. Decker.  2/81:35.
Excerpts from tributes recounting this conductor’s contribution to the choral art are featured.  Includes commentary from Elaine Brown, Alice Parker, Robert Shaw, Roger Wagner, and others.

A series of tributes in honor of the conductor.  Includes commentary from Lukas Foss, Joseph Flummerfelt, U.S. President Jimmy Carter, and others.

34.064  “[In Memoriam:]  Howard Hanson (d.1981).”  5/81:6.

34.065  “John Finley Williamson: His Contribution to Choral Music,” by Ray Robinson.  9/81:5.
Williamson’s work is discussed, with attention to his efforts in church music, the development of the amateur choir and his influential activities as a choral pedagogue and founder of the first Westminster Choir.

The author offers a brief testimonial to Julius Herford’s impact on the choral art.

34.067  “[In Memoriam:]  Mary Christina Thick (d.1983).”  4/83:3.

34.068  “[In Memoriam:]  Edward H. Hamilton (d.1983).”  2/84:30.

34.069  “Helmuth Rilling and the Gächinger Kantorei,” by Gordon Paine.  4/84:27.  BIB.  DISC.
“This article is intended to give the reader a glimpse of Rilling at work with his ensemble with special attention to differences from American practices.”

34.070  “[In Memoriam:]  Olaf Christiansen (d.1984).”  6/84:3.

34.071  “America’s First College Community Chorus: A Brief History,” by Daniel Kleinknecht.  10/84:19.
The author states “while educational institutions like Brown, Yale and Dartmouth did have all-male singing groups, Oberlin College was in all likelihood the first to have a mixed chorus.”

A biography of the German conductor, with emphasis on his work in church music.

34.073  “The King’s Singers.”  11/84:31.
A profile of the English male sextet.

An historical profile of the choir and its Mormon heritage.

34.075  “[In Memoriam:]  Donald F. Malin (d.1984).”  3/85:28.

34.076  “[In Memoriam:]  Fred Waring (1900-1984).”  6/85:5.
34.077 “Recollections,” by Howard Swan. 4/86:11.
The author shares a variety of personal anecdotes from his association with Robert Shaw.

34.078 “Robert Shaw at Seventy: Tribute to a Titan,” by Charles Schisler. 4/86:15.
This article traces the professional history and personal philosophy of Robert Shaw. Numerous excerpts from Shaw’s writings are included.

34.079 “A Canadian’s Odyssey,” by Laurie Rowbotham. 4/86:23.
This article recounts the author’s experiences and observations as a participant in a workshop conducted by Robert Shaw.

34.080 “Editor’s Comments: April, 1986,” by Wesley Coffman. 4/86:27.
This brief article includes the dedication, written by Robert Shaw, from a book published in honor of Howard Swan.

34.081 “[In Memoriam:] George F. Krueger (1907-1986).” 5/86:40.


34.083 “[In Memoriam:] Vincent Persichetti (1915-1987).” 10/87:27.

An introduction to the society, whose purpose “is to encourage research in all aspects of American musical life.”

A brief memorial to the composer/conductor.


An introduction to this important figure in the musical life of Estonia and a discussion of his ensemble, RAM.


A brief profile of the ensemble in preparation for its appearance at the 1989 ACDA National Convention.

34.092 “The Hong Kong Yip’s Children’s Choir.” 11/88:27.
A brief profile of the ensemble in preparation for its appearance at the 1989 ACDA National Convention.
A brief profile of the ensemble in preparation for their appearance at the 1989 ACDA National Convention.

34.094 “1989 National Convention to be Dedicated to Jester Hairston.” 2/89:25.
A brief profile of the composer.

34.095 “Helen Hosmer: Potsdam’s First Lady Conductor and Educator,” by Joyce Bearss. 8/89:15.
The author attempts “to provide historical perspective upon the philosophy and professional contributions of this remarkable choral musician and educator.”

An historical account of the development of the ensemble. Features a number of reviews of the choir’s performances from 1932-1946.

34.097 “[In Memoriam:] Helen Hosmer (1899-1990).” 3/90:37.

34.098 “GALA: The Lesbian and Gay Community of Song,” by Eric A. Gordon. 4/90:25.
A description of GALA’s service to the choral community. See also 34.102, 34.103, 34.104, 34.105, 34.108, 34.109, 34.110, 34.115, 34.116, 34.117, 34.118, 34.119, 34.120, and 34.121.

34.099 “Choral Extracts from the Chadwick Memoirs,” by Frank Pooler. 5/90:7.
Comments pertaining to vocal music from the memoirs of George Whitfield Chadwick.

34.100 “[In Memoriam:] Hugh Ross (1898-1990).” 5/90:48.


34.102 “Letter to the Editor,” by Larry D. Lord. 8/90:5.
In response to “GALA: The Lesbian and Gay Community of Song” (34.098), the author was “physically sick.” See also 34.102, 34.103, 34.104, 34.105, 34.108, 34.109, 34.110, 34.115, 34.116, 34.117, 34.118, 34.119, 34.120, and 34.121

34.103 “Letter to the Editor,” by Robert L. Matthews. 8/90:5.
In response to “GALA: The Lesbian and Gay Community of Song” (34.098), the author was “utterly disgusted.” See also 34.102, 34.103, 34.105, 34.108, 34.109, 34.110, 34.115, 34.116, 34.117, 34.118, 34.119, 34.120, and 34.121

34.104 “Letter to the Editor,” by Jeffery L. McCourt. 8/90:6.
In response to “GALA: The Lesbian and Gay Community of Song” (34.098), the author was “greatly disturbed.” See also 34.102, 34.103, 34.105, 34.108, 34.109, 34.110, 34.115, 34.116, 34.117, 34.118, 34.119, 34.120, and 34.121

A positive response to “GALA: The Lesbian and Gay Community of Song” (34.098). See also 34.102, 34.103, 34.104, 34.108, 34.109, 34.110, 34.115, 34.116, 34.117, 34.118, 34.119, 34.120, and 34.121


In response to “GALA: The Lesbian and Gay Community of Song,” the author believes ACDA has taken “a dangerous editorial turn” (34.098). See also 34.102, 34.103, 34.104, 34.105, 34.109, 34.110, 34.115, 34.116, 34.117, 34.118, 34.119, 34.120, and 34.121

34.109 “Letter to the Editor,” by Gary W. Miller. 9/90:5.
A response in support of “GALA: The Lesbian and Gay Community of Song” (34.098). Includes a brief history of the New York City Gay Men’s Chorus. See also 34.102, 34.103, 34.104, 34.105, 34.108, 34.110, 34.115, 34.116, 34.117, 34.118, 34.119, 34.120, and 34.121

34.110 “Letter to the Editor,” by Dennis Coleman. 9/90:5.
The author praises the Choral Journal Editorial Board for their decision to print “GALA: The Lesbian and Gay Community of Song” (34.098). See also 34.102, 34.103, 34.104, 34.105, 34.108, 34.110, 34.115, 34.116, 34.117, 34.118, 34.119, 34.120, and 34.121

34.111 “[Choral Profile:] The Salt Lake Mormon Tabernacle Choir; Jerold D. Ottley, Director.” 9/90:39.

34.112 “[Choral Profile:] The Bach Choir of Nassau Presbyterian Church; Kenneth B. Kelley and Sue Ellen Page, Directors. 9/90:40.

34.113 “[Choral Profile:] Caltech Men’s Glee Club; Donald Caldwell, Conductor.” 9/90:42.


34.115 “Letter to the Editor,” by William E. Schnell. 10/90:5.
In response to “GALA: The Lesbian and Gay Community of Song” (34.098), the author offers support to the editor and the board. See also 34.102, 34.103, 34.104, 34.105, 34.108, 34.109, 34.110, 34.117, 34.118, 34.119, 34.120, and 34.121

34.116 “Letter to the Editor,” by James Hejduk. 10/90:5.
A letter of rebuttal concerning some outspoken opponents of “GALA: The Lesbian and Gay Community of Song” (34.098). See also 34.102, 34.103, 34.104, 34.105, 34.108, 34.109, 34.110, 34.115, 34.117, 34.118, 34.119, 34.120, and 34.121

In response to “GALA: The Lesbian and Gay Community of Song” (34.098), the author offers support to the Choral Journal. See also 34.102, 34.103, 34.104, 34.105, 34.108, 34.109, 34.110, 34.115, 34.116, 34.118, 34.119, 34.120, and 34.121

In response to “GALA: The Lesbian and Gay Community of Song” (34.098), the author states “we should be supportive of all our collective efforts in the area of choral music.” See also 34.102, 34.103, 34.104, 34.105, 34.108, 34.109, 34.110, 34.115, 34.116, 34.117, 34.119, 34.120, and 34.121
In response to “GALA: The Lesbian and Gay Community of Song,” (34.098), the author states “Bravo, ACDA, for not neglecting one portion of your membership in favor of another.” See also 34.102, 34.103, 34.104, 34.105, 34.108, 34.109, 34.110, 34.115, 34.116, 34.117, 34.118, 34.120, and 34.121

34.120 “Letter to the Editor,” by Rick Yramategui. 10/90:8.
In response to “GALA: The Lesbian and Gay Community of Song” (34.098), the author believes that the article was “. . . professional, appropriate, and classy. . . .” See also 34.102, 34.103, 34.104, 34.105, 34.108, 34.109, 34.110, 34.115, 34.116, 34.117, 34.118, 34.119, and 34.121

34.121 “Letter to the Editor,” by Phil Jones. 10/90:6.
In response to “GALA: The Lesbian and Gay Community of Song” (34.098), the writer “will no longer renew my support of the ACDA.” See also 34.102, 34.103, 34.104, 34.105, 34.108, 34.109, 34.110, 34.115, 34.116, 34.117, 34.118, 34.119 and 34.120,

34.122 “[Choral Profile:] Chanticleer.” 10/90:41.

34.123 “[Choral Profile:] Silver Creek Central School District; Karl E. Hawes and Nancy Krestic, Directors.” 10/90:42.

34.124 “[Choral Profile:] Brigham Young University Men’s Chorus; Mack Wilberg, Director.” 10/90:42.

34.125 “[Choral Profile:] Loyola Marymount University Choruses; Paul Salamunovich, Director.” 11/90:49.

34.126 “[Choral Profile:] Harvard Glee Club; Jameson Marvin, Director.” 11/90:51.

34.127 “[Choral Profile:] The Chevy Chase Elementary School Chorus; Joan Gregoryk, Director.” 12/90:44.

34.128 “[Choral Profile:] Royal Blue; Marilyn Iverson, Director.” 12/90:45.


34.130 “[In Memoriam:] Frederick J. Swanson (d.1990).” 3/91:45.

34.131 “[In Memoriam:] Dennis S. Saunders (1945-1990).” 3/91:47.


34.133 “[Choral Profile:] The Heritage Chorale of Milwaukee; Ella J. Washington, Founding Artistic Director.” 9/91:35.

34.134 “[Choral Profile:] The QED Children’s Festival Chorus, Christine Jordanoff, Music Director and Conductor.” 9/91:36.
34.135 “[Choral Profile:] St. George’s Choir of St. George’s Episcopal Church; Wilma Jensen, Chorusmaster/Organist.” 2/91:35.

34.136 “[Choral Profile:] Bakersfield College Choral Program; Dean Semple, Director.” 2/91:36.

34.137 “[Choral Profile:] The Orange Coast Singers; Richard Raub, Director.” 3/91:43.

34.138 “[Choral Profile:] New Creation Singers; George H. Dupere, Director.” 3/91:44.

34.139 “[Choral Profile:] Silver Creek Intermediate Chorus Sunshine Singers; Nancy A. Krestic, Director.” 5/91:45.

34.140 “[Choral Profile:] St. Paul’s United Methodist Church Choir of Houston Texas; Frances Anderson, Director of Music, and Robert S. Brewer, Organist/Choir Director.” 5/91:47.

34.141 “[In Memoriam:] Frauke Haasemann (d.1991).” 8/91:38.

34.142 “Robert Shaw, Helmuth Rilling, and the Mennonite Festival Chorus,” by Wesley Berg. 9/91:43. The author examines the history of the Canadian chorus and compares the work of two of the ensemble’s guest conductors.

34.143 “[Choral Profile:] Westminster Choir College; Joseph Flummerfelt, Artistic Director.” 9/91:49.

34.144 “[Choral Profile:] The Mount Vernon High School Choir; Joleen Nelson, Director.” 9/91:51.


34.147 “[In Memoriam:] William Ermey (d.1992).” 8/92:40.


34.149 “[In Memoriam:] Roger Wagner (d. 1992).” 11/92:34.


This brief biography of Roger Wagner focuses on his work beyond the podium, including his compositions, church positions, and doctoral studies.

34.153 “In Retrospect.” 2/93:52.
A review of highlights from the February, 1973 issue of the *Choral Journal*. Includes excerpts from “In Quest of Answers: An Interview with William Schumann,” and “Da Capo.”

34.154 “In Retrospect.” 9/93:43.
A review of highlights from the September-October 1963 issue of the *Choral Journal*. Includes excerpts from “Importance of First Weeks” by Robert S. Lowrance, Jr., and “Begin the College Choir Year with a Retreat” by Leland Byler.

34.155 “In Retrospect.” 12/93:55.
A review of highlights from the November-December 1963 issue of the *Choral Journal*. Includes excerpts from “Football Season in the Choir Loft” by Bill Tagg, “A Madrigal is for Singing” by Donald Meints, and “To the Student Conductor” by R. Wayne Hugoboom.

34.156 “[In Memoriam:] Margaret Hawkins (1937-1993).” 2/94:36.


34.158 “To Feed the Soul: A Selective History of ACDA’s First Thirty-Six Years,” by Russell Mathis. 3/94:31.
This commentary, first presented during the 1993 ACDA Leadership Conference, traces the development of the American Choral Directors Association from 1959 to the present. See also 34.161.

This article chronicles the history of “the oldest Bach Choir in the world dedicated exclusively to the performance of the music of Bach.”


Writing in response to “To Feed the Soul: A Selective History of ACDA’s First Thirty-Six Years” (34.158), the author suggests that Harold Decker should have been listed as one of those “who made significant contributions during the early years of ACDA.”


34.163 “[In Memoriam:] Louise Boteler (d. 1994).” 12/94:2.

The conductor’s work with the Gächinger Kantorei and the Oregon Bach Festival is reviewed.


34.171 “Head and Shoulders Above the Rest,” by Donald Neuen. 4/96:4.

34.172 “Parker-Shaw Memories,” by Alice Parker. 4/96:15. DISC.
The author recounts highlights from her long association with Robert Shaw.

This article examines Robert Shaw’s musicianship and rehearsal techniques.

34.174 “Shaw as Student of Musicology: Recollections,” by Alfred Mann. 4/96:21.
Through personal anecdotes, the author recalls Robert Shaw’s determined musical scholarship.


The author, Robert Shaw’s sister, expresses appreciation for the tributes to her brother in the April 1996 issue of the Choral Journal.

34.177 “Letter to the Editor,” by Nola Frink. 8/96:5.
Writing in response to the April 1996 issue of the Choral Journal, the author adds additional words of praise to Robert Shaw.

“The following article chronicles some of the mixed-voice performing groups who, because their concert programs included spirituals, generated a need for formalized choral arrangements of slave songs.”

34.180 “In Memoriam: Salli C. Terri (1922-1996).” 9/96:49. See also 34.186.


34.182 “The Choral Methodology and Philosophy of F. Melius Christiansen: The Tradition Continues,” by Gregory J. Aune. 11/96:15. An evaluation of the impact of the “St. Olaf school” of choral singing upon current-day choral programs.


34.184 “Chorophony: The Choral Art of Father Finn,” by Gregory M. Pysh. 11/96:37. This article includes “Twelve Precepts” and “Seven Principals” [sic] of choral singing.


34.191 “World Youth Choir,” by Guy B. Webb. 11/97:52. An examination of the history and structure of this ensemble, with a call for auditions.


A memorial commentary on the importance of Robert Shaw to choral music.


34.207 “In Memoriam: Jestie (Jester) Hairston (1901-2000).” 3/00:51.
See also 34.217.


34.209 “Letter to the Editor,” by Curt Hamlett. 8/00:4.
Writing in response to “The Golden Age of Choral Music in the Cathedrals of Colonial Mexico” (37.14),
the author shares additional research on Manuel Zumaya.


34.212 “Early American Singing Organizations and Lowell Mason,” by Patricia Robertson. 11/01:17.
BIB.
An introduction to eighteenth- and nineteenth-century singing schools and societies in the United States.

See also 34.217.


34.215 “In Memoriam: Kathleen Anderson (d.2001).” 11/01:57.

This broad survey of the development of choral music in the United States spans the early nineteenth
through the late twentieth centuries. Continued in 34.230 and 34.231.
“Letter to the Editor,” by Lee Kjelson. 4/02:5.
Writing in response to “In Memoriam: Jestie (Jester) Hairston” (34.207) and “In Memoriam: Hugh Sanders” (34.213), the author celebrates the lives and contributions of these two influential choral artists.


See also 34.222.


See also 34.222.


A continuation of 34.216. The article examines choral settings of the poetry of Walt Whitman. Continued in 34.231.

A continuation of 34.216 and 34.230. This article looks at how choral music has celebrated some of the most notable figures in American history.


“In Memoriam: Leonard Van Camp (d.2003).” 8/03:42.
34.235 “In Memoriam: Elwood Kiester (d.2003).” 8/03:43.


34.237 “Vocal Techniques: A New Approach with the Vienna Boys Choir,” by Randall Wolfe. 9/03:42. An introduction to the famed ensemble.

34.238 “In Memoriam: James McKelvy (1917-2003).” 9/03:45.


34.240 “In Memoriam: Lloyd Pfautsch (1921-2003).” 12/03:51. See also 34.241.


34.244 “Recent Histories of Choirs and Choral Conductors,” by Deborah L. Chandler and Kevin Fenton. 5/04:40. A list of texts on choirs and their conductors.

34.245 “In Memoriam: Nathan Carter (1936-2004).” 10/04:82. See also 34.247.


34.249 “Eph Ehly, Rodney Eichenberger and Weston Noble: Setting the Standard for Generations,” by Kevin Fenton. 5/05:73. Profiles of three conductors who have “helped prepare hundreds of students to become choral music educators and each has inspired literally thousands as they have conducted honor choirs and choral festivals.”


34.252 “Beethoven’s Choir Director: Ignaz Karl Dirzka (1779-1897),” by Grant W. Cook III. 10/05:34.
Reprinted with corrections 12/05:48.
“In the following article, I shall provide a brief biographical sketch of Ignaz Dirzka and survey his professional activities, with particular attention given to his role as chorus master for the premiere of Beethoven’s *Ninth Symphony*.”

34.253 “I Can Tell the World: Moses George Hogan, His Life, His Song,” by Melissa Morgan. 11/05:48.
DISC. REP.
A memorial profile of Moses Hogan, with a discussion of his musical works.


An in-depth discussion of the artist’s history, compositional techniques, and his continuing influence in the choral art.


34.262 “In Memoriam: Jane Hardester (1922-2006).” 12/06:96.


34.264 “In Memoriam: Daniel Pinkham (1923-2006).” 2/07:76.


An introduction to events planned to honor the “Dean of evangelical church music in the United States.”

Brief testimonials from 19 choral professionals in memory of ACDA’s Executive Director.

34.269 “Reflections on a Teacher: Gene Brooks, the Man,” by Nancy Cox. 11/07:31.
A warm remembrance of ACDA’s Executive Director
34.274 “Harold A. Decker (1914-2003): Ethics, Dedication, Musicianship and ACDA Citizenship,” by Marvin E. Latimer, Jr.  5/08:42.
A profile of the influential conductor, founding member of ACDA and creator of the first DMA program.
34.279 “In Memoriam: Brock McElheran (1918-2008).” 12/08:75.
34.280 “In Memoriam: John Carl Tegnell (1917-2008).” 1/09:38.
An introduction to the composer, whose work in the arenas of shape notes and sacred harp make him “the most influential musician South Carolina has ever produced.”
34.286 “In Memoriam: Joyce Eilers Bacak (1941-2009).” 9/09:60.
A tribute to the conductor and a former editor of the Choral Journal, penned by a past student.


In discussing the holding in the ACDA International Archives for Choral Music, the author focuses upon “the sizable Hugoboom Collection, one of several private collections donated to the Archive by ACDA founding members.”


A profile of the renowned music educator.


“ACDA Founding Member Celebrates 90th Birthday.” 5/10:7.
A profile of one of the founders of the American Choral Directors Association, Curtis Hansen.


35. History and Analysis of Choral Music: GENERAL AND MISCELLANEOUS

Several elements of Jewish music are discussed, including history, pronunciation of Hebrew and tonality. The author also provides information on publishers of Jewish music and other resources.

This introduction to the system of metrical proportions includes discussion of works by Johann Sebastian Bach, Johannes Brahms, Nicolas Gombert, Josquin des Prez, Claudio Monteverdi, Wolfgang Amadeus Mozart, Henry Purcell, and Franz Schubert. See also 35.08.

35.08 “Letter to the Editor,” by Gordon Paine. 5/82:33.
In response to “The Choral Conductor and Proportio Sesquialtera” (35.07), the author states, “the proposed proportional solutions are interesting possibilities to consider, but nothing more.” Includes alternative treatment of proportional matters.

35.09 “Finnish Choral Music,” by Jeffrey Sandborg. 4/82:11. BIB. DISC. REP.
This article provides information about the history of Finnish music, contemporary Finnish composers, a list of choral literature with a Latin, German or English text, and sources.

35.10 “Toward a Periodization for Choral History: Part I,” by Alan A. Luhring. 4/84:5.
The author rejects the historical divisions created to account for operatic, soloistic, or instrumental ensemble styles, and suggests that choral music requires its own historical organization comprised of seven periods. This article is continued in 35.11.

35.11 “Toward a Periodization for Choral History: Part II,” by Alan A. Luhring. 5/84:11.
This article is a continuation of 35.10.

35.12 “Choral Music for Chanukah,” by Joshua R. Jacobson. 9/90:19. BIB.
An introduction to the history of Chanukah and a discussion of choral literature appropriate for the celebration.

35.13 “Chanukah: The Reason and the Repertoire,” by Michael Braz. 11/91:50. REP.
Although published under the “Choral Reviews” column, this article contains valuable information on the Jewish festival of Chanukah. Includes an annotated listing of forty-three works for various voicings appropriate for this holiday. See also 67.111.

An introduction to the choral music of the African continent, with discussion of its origins and performance practices.

An examination of the Quaker (AKA “Friends”) movement, including its theology, musical history, and current rediscovery of music within Quakerism in the United Kingdom and the United States.

“This study focuses on the unaccompanied arrangements of spirituals, the characteristics which authenticate their position in the tradition of Africa and African-American music and literature, and their
contribution to American choral art music in the late-nineteenth and twentieth centuries.”

This introduction to Japanese choral music includes discussion of the history of ensemble singing, the influence of folk music in twentieth-century choral composition, and various Japanese poetic forms.

An overview of musical practices in Jewish worship. See also 35.19.

35.19 “Letter to the Editor,” by Dennis Weber. 1/98:4
The author writes in support of “What is Jewish Liturgical Music?” (35.18).

35.20 “Textless Choral Music,” by Robert D. Reynolds. 9/00:19. REP.
A discussion of the history and current trend in vocal music that does not have a poetic text. Includes a detailed list of such literature.

This examination of gospel music from both musical and faith perspectives. See also 35.22.

35.22 “Letter to the Editor,” by Lloyd C. Savage. 8/01:4.
The author takes exception to the premise of “African-American Spirituals and Gospel Music: Historical Similarities and Differences” (35.21), stating, “We need a finer definition of gospel music that does not imply that gospel music is a black-only phenomenon.”

35.23 “Musing about Jewish Music,” by Joshua R. Jacobson. 3/01:35.
A discussion of the philosophy behind performance of Jewish music specifically and multicultural music in general.

35.24 “Musings on Multicultural Choral Music,” by Anthony Leach. 3/01:73. REP.
The author provides a matrix for programming multicultural choral music.

“This article presents a brief history of Slovakia and traces the development of Slovak choral art music and folk song traditions from the medieval period to the present.” Continued in 35.26.

A continuation of 35.25, this article “surveys Slovak composers from the second half of the nineteenth century to the present and introduces their choral music, focusing on unaccompanied literature for mixed chorus.”

35.27 “Contemplating African Choral Music: Insights for Non-Indigenes and Foreign Conductors,” by Fred Onovwerosuoke. 5/02:9. DISC.
The author illuminates the challenges in performing authentic African choral music.

“This article will assist in informing audiences regarding the importance, development and musical content
of the spiritual, offer new resources to choral directors, and suggest a bibliography.”

36. History and Analysis of Choral Music: PRE-MEDIEVAL, AND CHANT

An overview of treatises on chant performance practice. Includes discussion of the differences in interpreting square notation verses St. Gall notation.

36.04 “Medieval Music in the Junior High Classroom,” by Patrick J. Hawkins. 3/08:40.
The author examines the value of medieval music as a teaching tool for young singers.

37. History and Analysis of Choral Music: RENAISSANCE

This article discusses “scholarly editions of Renaissance music,” including works by Adrian Willaert, Cipriano de Rore, Clemens non Papa, and Giaches de Wert.

This commentary focuses upon periodical articles and dissertations on the music of the Renaissance. Includes studies of French Chanson, early Lutheran masses, and composers Orlando di Lasso and Michael Praetorius.

This discussion of recent publication of scholarly editions of Renaissance choral music includes examination of works by Christopher Tye, John Taverner, Orlando Gibbons, Johann de Fossa, Adrian Willaert, and Sebastian de Vivanco.

The author surveys articles and dissertations on choral music of the Renaissance. Includes discussion of studies on Guillaume Dufay, André Pevernage, William Byrd, Adrian Willaert, Phillipe Basiron, and compositional elements common to England and Italy.

A review of scholarly articles on choral music of the Renaissance. Includes discussion of studies on Vincenzo Ruffo, Nathaniel Giles, Christopher Tye, and Orlando di Lasso.

The author examines recently published editions, articles and dissertations on music of the Renaissance. Includes discussion of Luca Marenzio, Jacob Obrecht, Thomas Morley, Thomas Tallis, Philippe de Monte, and Josquin de Prez.

A report on additions to the Early English Church Music series and Recent Researches in the Music of the Renaissance. Includes examination of works by Thomas Tallis, John Taverner, and Andrea Gabrieli.
A discussion of “several recent articles, dissertations, and editions [that] provide new insights into Renaissance choral music.” Includes discussion of Philippe de Monte, Cipriano de Rore, Johannes Ockeghem, Thomas Tomkins, Robert White, and John Taverner.

A discussion of recent additions to the Corpus Mensurabilis Musicae series, including studies on Pierre de La Rue and Johannes Lupi.

A discussion of additions to the Recent Researches in the Music of the Renaissance series, which focus upon works by Orlando di Lasso, Gioseppe Caimo and Hubert Waelrant.

An abstract of a study addressing the isorhythmic tradition in the mass and motet of the Renaissance. Includes discussion of works by Josquin de Prez and Guillaume Dufay.

The author clarifies “the contributions of persons, in addition to Palestrina, who might be credited for their part in having ‘saved church music’ and the polyphonic style.”

An examination of the use of partbooks, with discussion of rhythm, phrasing, and notational layout.

An evaluation of the musical effect of Spanish settlers in Mexico from 1523. See also 34.209, 39.13 and 69.060.

This article is intended to “clear away some of the veil of mystery that has for so long surrounded this repertory.”

37.16 “An Examination of Vibrato – Use Options for Late Renaissance Vocal Music,” by Christopher Jackson. 7/07:24.
“It is the goal of this article to shed some new light on the views of two opposing schools by examining evidence from written primary sources and other historical information.” See also 37.17.

Commenting on “An Examination of Vibrato – Use Options for Late Renaissance Vocal Music” (37.16), the author states, “I suspect we have a lot to learn about what the voice can do and do beautifully.”

38. History and Analysis of Choral Music: BAROQUE

This article discusses recent research into Continental choral music during the Baroque era, including studies on Samuel Scheidt, Claudio Monteverdi, Heinrich Schütz, Johann Sebastian Bach, Francesco Foggia, and Pompeo Cannicciari.

A survey of research into English choral music of the Baroque, including discussion of Matthew Locke, Henry Purcell, William Boyce, Maurice Greene, and George Frideric Handel.

This survey of scholarly editions and articles dealing with choral music in the Baroque era focuses primarily upon works of Johann Sebastian Bach and Claudio Monteverdi.

A discussion of dissertations on choral music of the Baroque era, with particular emphasis on Italian choral music of the 17th and 18th centuries. Composers examined include Claudio Monteverdi, Alessandro Grandi, Giovanni Rovetta, Francesco Cavalli, Nicola Porpora, Marc-Antoine Charpentier, and Johann Sebastian Bach.

An examination of recent research of the music of the Baroque era, including studies of Johann Kuhnau, Johann Stadlmayr, Henry Purcell, and Francesco Gasparini.

38.05 “Research Report,” by Richard Cox. 2/85:27.
The author considers dissertations which address important choral composers of the Baroque era including Benedetto Marcello, Antonio Vivaldi, and George Frideric Handel.

“This study will present a brief description of the ospedali choirs, show that they were comprised solely of women singers, and discuss how this repertoire sheds light on eighteenth-century performance practices that affected all churches where the ospedali maestri were employed.”

An evaluation of recent research on music of the Baroque.

38.08 “New Bach Studies,” by Lawrence Schenbeck. 2/99:71. BIB. DISC.
An evaluation of recent research on the music of J.S. Bach.

“This article relates basic information about agréments (ornaments), lists and illustrates the most common ones, and offers some basic guidelines for teaching singers to perform them.”

“Recent research is beginning to shed light on the continuo practices of the early baroque era, and can provide important guidelines for modern choral performances of this repertoire.”

38.11 “Angels of Song: An Introduction to Musical Life at the Venetian Ospedali,” by Christopher Eanes.
An introduction to the famed orphanages’ history, educational and musical practices, and their seminal influence on the music of Baldassare Galuppi, Antonio Vivaldi, and others. See also 38.12 and 39.13.

38.12 “Letter to the Editor,” by Joan Whittemore. 4/09:7. The author of this letter, whose research was quoted in “Angels of Song: An Introduction to Musical Life at the Venetian Ospedali” (38.11), expresses significant disdain for the article and its author’s misattribution of various works. Due to the length of this letter, its complete content is only available on the ACDA website. See also 38.13.

38.13 “Rebuttal,” by Christopher Eanes. 4/09:7. Writing in response to a Letter to the Editor (38.12), the author of “Angels of Song: An Introduction to Musical Life at the Venetian Ospedali” (38.11) vigorously defends the article’s scholarship. Due to the length of this letter, its complete content is only available on the ACDA website.

39. History and Analysis of Choral Music: CLASSICAL

39.02 “Shape Notes and Choral Singing: Did We Throw the Baby Out With the Bath Water?” by Joel R. Stegall. 10/78:5. The article traces the history and development of the form of notation known as shape notes. Includes a discussion on reading this type of notation.


39.06 “An Annotated Inventory of Easy Choral Music of the Classical Period,” by Robert E. Snyder. 6/84:33. REP. This article represents the first installment of an extensive three-part series surveying choral literature from the Classical era. Particular emphasis is placed on works of modest performance difficulty. This article is continued in 39.07 and 39.08.

39.07 “An Annotated Inventory of Easy Choral Music of the Classical Period,” by Robert E. Snyder. 2/85:29. REP. This article is a continuation of 39.06, and is continued in 39.08.

39.08 “An Annotated Inventory of Easy Choral Music of the Classical Period,” by Robert E. Snyder. 5/85:43. REP.
This article is a continuation and conclusion of 39.06 and 39.07.

39.09 “Moravian Choral Music,” by Tim Sharp. 10/89:5. BIB. REP.
An examination of the “golden age of Moravian choral music (1750-1825).” Includes information on scholarship and an extensive list of published Moravian choral literature. See also 39.10.

The author provides additional information relating to “Moravian Choral Music” (39.09).

This historical discussion of Classical era sacred choral literature focuses primary attention on the music of Mozart.

The influence of Baron Gottfried van Swieten upon the life and works of W.A. Mozart are examined in this article. Also includes brief discussion of van Swieten’s association with Haydn and C.P.E. Bach.

This article highlights the music of Manuel Arenzana and Antonio Juanas. See also 37.14

40. History and Analysis of Choral Music: ROMANTIC

40.02 “Cecilian Movement in the Nineteenth Century,” by Patrick M. Liebergen. 5/81:13. BIB.
A discussion of the works which met the stylistic criteria sanctioned by the St. Cecilia Society. Includes examination of works by Bruckner and Liszt.

40.03 “The Victorian Part Song; A Reappraisal,” by John Silantien. 10/82:5.
An introduction to part-songs written by Victorian composers.

Articles from The Musical Quarterly on 19th century music are examined. Includes discussion of Anton Bruckner, Felix Mendelssohn, Johannes Brahms, and Franz Schubert.

The author proposes a method for aiding the memory in the study of 19th century choral literature.

40.06 “New Approaches to Romantic Choral Music,” by Lawrence Schenbeck. 4/99:45.
An evaluation of recent research on the music of the Romantic era.

41. History and Analysis of Choral Music: CONTEMPORARY AND AVANT GARDE

41.10 “Contemporary Choral Music with Dances and Movement,” by Therees Tkach. 9/81:23.
An introduction to dance works set to choral music with particular emphasis on 20th-century literature. Includes a brief discussion of works by Gian Carlo Menotti, Carl Orff, Alice Parker and others.
41.11 “Contemporary Czech Choral Music Creation,” by Jan Ledec. 5/81:25.
This article examines the choral work of 20th-century Czechoslovakian composers, including Leos Janácek, Bohuslav Martinů, Bedrich Smetana, and numerous others.

An introduction to compositions by four twentieth-century black composers: David Baker, Margaret Bonds, Robert Ray and George Walker.

41.13 “New Choral Music from Germany,” by Jerry McCoy. 11/89:15. BIB.
An introduction to new works by German composers.

41.14 “Music in the Holocaust,” by Joshua Jacobson. 12/95:9. BIB.
“This article explores some of the musical phenomena that arose out of the experience of the Holocaust.” See also 41.15, 41.16 and 41.17.

Writing in response to “Music in the Holocaust” (41.14) the author takes exception to the article’s condemnation of composer Richard Wagner as an agent of anti-semitism. See also 41.16 and 41.17.

41.16 “Author’s Reply,” by Joshua Jacobson. 2/96:5.
The author of “Music in the Holocaust” (41.14) responds to assertions in a “Letter to the Editor” (41.15) that the original article unjustly vilifies composer Richard Wagner. See also 41.17.

Writing in response to “Music in the Holocaust” (41.14) the author identifies himself as a member of a choir pictured in the article. See also 41.15 and 41.16.

41.18 “German Choral Literature since 1975: A Survey of Selected Works,” by Scott MacPherson. 4/96:35. BIB. REP.
An annotated list of fifteen German choral compositions from the past twenty years.

“The purpose of this article is to describe the evolution of twentieth-century Brazilian choral music, focusing on compositional and stylistic aspects, and on composers and their works.” See also 41.20.

41.20 “Correction.” 9/02:27.
This addresses copyright information omitted from “Twentieth-Century Brazilian Choral Music” (41.19).

41.21 “Shout All Over God’s Heaven!: How the African American Spiritual has Maintained its Integrity in the Face of Social and Musical Challenges,” by Thomas Lloyd. 8/04:9.
An introduction to the history of the African American spiritual, with emphasis on the development Fisk Jubilee Singers.

42. History and Analysis of Choral Music: FOLK, JAZZ, & POPULAR
42.01 “How to Evaluate a Folk-Song Arrangement,” by Nina Gilbert. 11/97:33. The author provides “a subjective list of criteria for evaluating and choosing choral arrangements of folk songs.”

43. INTERVIEWS

43.040 “An Interview with Major Allen Crowell, Conductor of the United States Army Chorus,” by Jack Boyd. 9/78:24. History, current status and procedure for entering the United States Army’s music program are discussed.


43.042 “An Interview with Fred Waring,” by Gene Grier. 3/79:31. Mr. Waring shares insights into his career in the entertainment field and an overview of his current activities. See also 43.044.

43.043 “Practical Vocal Physiology: An Interview with George A. Gates, M.D.,” by Nancy Lamb. 4/79:8. Elements of the vocal mechanism are examined from the perspective of the singer and the medical doctor.

43.044 “Letter to the Editor,” by Helen R. Betenbaugh. 11/79:11. The author takes exception to statements made in “An Interview with Fred Waring” (43.042).

43.045 “An Interview with Eric Ericson: Part I,” by William Wyman. 9/82:5. The conductor of the Swedish Radio Choir discusses his background, the development of choral music in Sweden and his perceptions of various American choral “sounds.” This article is continued in 43.046.

43.046 “An Interview with Eric Ericson: Part II,” by William Wyman. 10/82:13. This article is a continuation of 43.045. In this commentary, Mr. Ericson shares his thoughts on choral repertoire, the state of choral music in the United States and his plans for the Swedish Radio Choir.

43.047 “Margaret Hillis and the Chicago Symphony Chorus: Perspective and Interview,” by Janel Jo Dennen. 11/82:17. In this brief interview, Ms. Hillis discusses the challenges associated with her position as conductor of the CSC.

43.048 “Krzysztof Penderecki: An Interview and an Analysis of Stabat Mater,” by Ray Robinson. 11/83:7. The composer expounds upon his career, his works and the state of choral music. Includes a concise analysis of his 1962 work, inspired by “the early Netherlands school. . . .”

43.049 “The Choral Accompanist and the Choral Director: An Interview with Robert D. Hunter,” by Richard H. Trame. 12/83:19. The accompanist for Paul Salamunovich’s various choruses offers suggestions “on how a greater understanding can be effected between a choral director and the accompanist.”
This interview addresses the “various questions which juxtapose the fields of voice and choral conducting.”

British conductor Neville Marriner shares his thoughts on “approaching Mozart . . . studying the Mozart score . . . and the Mass in C Minor.”

An extensive interview, in which Mr. Willcocks shares elements of his personal and professional background. A companion article to 43.053.

Mr. Willcocks offers insights on the topics of tone quality, vocal training and music education in England. A companion article to 43.052.

In this extended interview, “we are privileged to learn a great deal about Howard Swan, his background, and his thoughts on choral music.”

43.055 “Kirke Mechem . . . An Interview,” by Leslie Guelker-Cone. 4/87:19.
The composer “shares some of his thoughts about composition and the choral art.”

This Popular Choral Corner column is an interview with “one of the most performed composers of school music in the United States.”

This article provides first-hand insight in Mr. Moe’s “sense of mission,” and information on his recent publications.

43.058 “An Interview with Helen Kemp,” by Dennis Shrock and Barbara Tagg. 11/89:5. BIB.
Ms. Kemp’s career and her methods for working with children are discussed.

This article addresses “elements of successful high school choral programs.” Working with administrators, extra-curricular scheduling, contests, repertoire and other factors are discussed. See also 43.061.

43.060 “An Interview with Vance George, Michael Kom, and Dale Warland: Professional Choirs,” by Dennis Shrock. 2/90:5.
The conductors of three professional choral ensembles discuss various aspects in the development of their choirs.

43.061 “Letter to the Editor,” by Garth Dawson. 4/90:5.
The author writes in support of “An Interview with Stan McGill and Allen Chapman” (43.059) and offers the musical theatre genre as a possible solution to questions of locating high quality choral literature.
43.062 “An Interview with Sally Herman and Michael Nuss: Elements of Successful Junior High School Choirs,” by Dennis Shrock. 4/90:7.
Two nationally recognized choral music educators discuss the challenges of their work at the junior high school level and the process by which successful programs are developed.

43.063 “An Interview with Kenneth Jennings on the Occasion of His Retirement as Music Director of the Saint Olaf Choir,” by Bradley Ellingboe and Dennis Shrock. 5/90:5.
This article traces the history and development of the St. Olaf Choir from 1946 through 1990. See also 43.064.

The author writes in support of “An Interview with Kenneth Jennings on the Occasion of His Retirement as Music Director of the Saint Olaf Choir” (43.063).

43.065 “An Interview with Jean Ashworth Bartle: Director of the Toronto Children’s Chorus,” by Dennis Shrock. 9/90:7.
This interview offers background information on the Toronto Children’s Chorus and its director’s thoughts on the musical training of children.

A discussion of the rehearsal techniques used by Mr. Salamunovich. See also 43.070.

In addition to elements of the music publishing industry, this article also addresses the issue of quality in musical publications. See also 43.069.

The founder of the Stockholm Bach Choir and present director of the Phoenix Bach Choir addresses questions on his training, repertoire and his plans for his new American post. See also 43.071.

Writing in response to “An Interview with Don Hinshaw, James McKelvy and Michael Murray on Aspects of Music Publishing” (43.067) the author states, “The complexity of the interview issues is indicative of the intricacies of being a music teacher in this century.”

43.070 “Letter to the Editor,” by Julie M. Bohannon. 2/91:5.
Writing in response to “An Interview with Paul Salamunovich on Aspects of Communication” (43.066), the author offers a personal endorsement of Mr. Salamunovich’s teaching skills.

43.071 “Letter to the Editor,” by Anders Örwall. 2/91:5.
The author offers a correction of information contained in “An Interview with Anders Örwall” (43.068).

43.072 “An Interview with Margaret Hillis on Score Study,” by Dennis Shrock. 2/91:7.
A discourse on preparing the score from the conductor’s perspective. Includes various organizational charts.
In addition to a profile of the conductor’s background, training and experiences, this article includes a discussion of the *B Minor Mass* of Johann Sebastian Bach.

43.074 “An Interview with Ernst Krenek on the Occasion of His 90th Birthday,” by Dennis Shrock and Stephen Town. 5/91:5. BIB. DISC.
The composer’s choral works, his use of the twelve-tone technique and his archives are examined. See also 43.076.

A discussion of Mr. Wagner’s background, his work in the choral field and his thoughts on the state of choral music.

The author provides insight into the development of “An Interview with Ernst Krenek on the Occasion of His 90th Birthday” (47.074) and laments the apparent neglect of Krenek’s compositions.

43.077 “Interviews with the Directors of Five English Choirs of Men and Boys,” by Ronald R. Sider. 9/91:9.
Stephen Cleobury (King’s College), Philip Moore (York Minster), James O’Donnell (Westminster Cathedral), George Guest (St. John’s College) and John Scott (St. Paul’s Cathedral) address issues of auditioning and training choristers, and developing choral sound.

43.078 “An Interview with Wolfgang Unger,” by John Eric Floreen. 11/91:7.
The director of the Leipzig University Choir discusses his musical training, his current activities, and the impact of German reunification upon the musical arts in Germany.

In addition to discussing his background and his work with the Luther College Nordic Choir, Mr. Noble shares his thoughts on the spiritual and emotional elements of the choral art. Includes excerpts from various lectures and unpublished writings.

43.080 “An Interview with Rodion Shchedrin,” by John Stuhr-Rommereim. 4/92:7. BIB.
The Moscow-born composer discusses the state of choral music in the former Soviet Union. The article provides insight into choral music education, musician’s unions, and the many social problems facing the Russian arts community. Includes a selected, annotated list of the composer’s choral compositions.

43.081 “An Interview with Peter Phillips, Director of the Tallis Scholars,” by Dennis Shrock. 5/92:7. DISC.
This article features discussion of a wide variety of issues, including Renaissance performance practice and repertoire, the development of the Tallis Scholars, and problems faced by the ensemble in producing their catalog of recordings. Includes commentary on Mr. Phillips’ book, *English Sacred Music, 1549-1649*, and a discography.

43.082 “Choral Journalism: Conversations with the Editors of Four Major Publications,” by John
Silantien. 9/92:9.
An interview with the Editors of *Chorus!, Voice, American Choral Review*, and *International Choral Bulletin*.

43.083 “An Interview with Gregg Smith,” by Barbara Tagg. 3/93:19.
The eclectic conductor shares his thoughts on the value of children’s choral music.

In addition to providing personal background, the conductor discusses current musical activities in the former Soviet Union.

43.085 “From Mountain Climbing to Composing: An Interview with Alan Hovhaness,” by Vance D. Wolverton. 10/93:29. DISC. REP.
The composer shares elements of his background, his love of the outdoors, and his interest in various mystic philosophies. Includes an extensive list of works.

Elements of Leonard Bernstein’s conducting and composing activities are recounted from the perspective of his son.

This discussion examines the state of the arts in the United States, and offers suggestions for improving arts education in the schools. See also 43.088.

Writing in response to “Ensuring the Future of the Arts: School/Community Partnerships. An Interview with Scott D. Stoner of the John F. Kennedy Center for the Performing Arts,” (43.087) the author calls attention to problems associated with the America 2000 program.

In this narrative interview, the composer shares the process by which his *Requiem* was composed.

This article examines various elements of this professional choir on the occasion of its twentieth anniversary.

The conductor shares various elements of his life and work.

43.092 “A Conversation with Frieder Bernius, Founder and Director of the Kammerchor Stuttgart,” by Constance DeFotis. 4/94:31.
The conductor shares various elements of his life and work.

43.093 “An Interview with Janis Erenštrets, Director of the Riga Dom Boys Choir of Latvia,” by Gary
The conductor shares his thoughts on choral tone and repertoire, and discusses the history of the Riga Dom Boys Choir.

The conductor discusses the history and present activities of The Sixteen (an ensemble specializing in works of fifteenth- and sixteenth-century England), and shares his thoughts on ensemble size, rehearsals, and the appeal of Renaissance polyphony.

43.095 “An Interview with Gordon Binkerd,” by David Saladino. 4/95:33. BIB. REP.
The composer discusses his influences, compositional process, and works. Includes an annotated listing of fifteen recent choral compositions. Errata in this article are corrected in a sidebar published 8/95:4.

43.096 “An Interview with Vladislav Chernushenko, Director of the Saint Petersburg Conservatory and Glinka Cappella,” by John Stuhr-Rommereim. 10/95:9.
The conductor discusses Russian musical life and education.

43.097 “Podium and Pen – Choral Conductor as Composer: An Interview with Theodore Morrison,” by Jerry Blackstone. 10/95:23.
A discussion of the creative process, and relationship between composers and conductors.

The distinguished conductor recalls highlights of his career.


As a precursor to this interview, the author reviews research on nonverbal communication from 1872 to the present.

The Cannes Music Awards Male Singer of the Year discusses his early singing experiences, and assesses the differences between solo and choral singing.

The composer discusses his training and compositions, and the preparation of Jacob’s Prayer, his commissioned work for the 1997 ACDA National Convention.

43.103 “An Interview with Stephen Paulus,” by Beverly Taylor. 3/97:17. REP.
A brief biographical sketch of the composer and a discussion of commissioned work for the 1997 ACDA
National Convention, *God Be with Us*.

The conductor of the East Hill Singers from the Lansing Correctional Facility discusses the various challenges of producing choral music with prison inmates. See also 43.107.

43.105 “An Interview with Uwe Gronostay, Chief Director of the Nederlands Kamerkoor,” by Diane Lewis. 8/97:23.
The conductor of the Netherlands Chamber Choir shares his thoughts on score study, repertoire selection, and his perception of American college choirs.

43.106 “Vocal Development in the Choral Rehearsal: An Interview with Nancy Telfer,” by Janna Brendell. 9/97:27.
The Canadian composer discussed vocal technique and pedagogy.

Writing in response to “Conducting a Prison Chorus: An Interview with Elvera Voth,” (43.104), the author recalls the “power of musical performance” in the lives of those who sing.

A conversation on standards, the role of choral music, and “dream projects” with Ann Howard Jones, Colleen Kirk, Don Moses, Donald Neuen, Nick Page, Doreen Rao, Gregg Smith, and Jing Ling Tam.

A past-president of ACDA shares her perspective on the development of the R&S structure.

Two authorities on the changing voice share their thoughts on adolescent vocal physiology, the selection of repertoire, boy sopranos, and the importance of festivals and contests.

An examination of the conductor’s ideas concerning avant garde literature, developing young conductors, the role of the conductor, the role of humor in the rehearsal, and the state of the choral art.

The composer discusses her early musical influences, current compositional activities, and her fiftieth birthday.

A discussion of the composer’s life and work.

The composer discusses musical life in Soviet-era Russia and the music of the Russian Orthodox Church.
43.115 “A Renaissance (And More!) of Sacred Choral Classics: An Interview with John Rutter,” by Tim Sharp. 5/00:55.
The English composer discusses his contribution to choral music.

An interview with “one of the outstanding composers/performers of our time.” See also 43.117.

The author provides additional information regarding “A Conversation with William Ferris (1937-2000): An Insight into the Man and the Musician” (43.116).

A conversation with the conductor of the May Festival Chorus in Cincinnati and the Cleveland Symphony Orchestra Chorus. See also 43.120.

43.119 “Julianne Baird on Early Singing,” by Bernard Sherman and Sharon Hansen. 12/00:75.
A discussion of early music interpretation, including issues concerning vocal production and vibrato.

43.120 “Letter to the Editor,” by James Hejduk. 2/01:4.
The author provides correction to information contained in “An Interview with Robert Porco” (43.118).

43.121 “Reflections about the Choral Profession in the Twenty-First Century: An Interview with Harold Decker,” by Thomas Wine. 9/01:25.
The man who developed the first DMA program in choral music discusses his background and his philosophy of the choral art.

43.122 “Thomas Dunn at 75: Reflections on a Varied Career,” by Tom Hall. 10/01:23.
A biographical profile of the conductor.

A biographical profile of the conductor.

43.124 “Music Down in My Soul: An Interview with Moses Hogan,” by Kathy Romey. 8/03:19.
Published in honor of his recent passing, this article examines the development of his later works.

43.125 “An Interview with Barbara Harlow.” 8/03:33.
A discussion of current publishing practices.

The composer shares his background and insights into his compositional technique.

43.127 “An Interview with Joseph Flummerfelt,” by Pearl Shangkuan. 5/04:9.
A biographical profile of the conductor.

43.128 “Dale Warland: An Interview,” by Diana Leland. 8/04:35.
The conductor shares insight into the development of the Dale Warland Singers.

A discussion of chant performance practice, the church modes, and early notation.

43.130 “Competitive Show Choir Festivals: What are the Benefits? An Interview with Kirby Shaw,” by Ken Thomas. 2/05:107.
The show choir impresario discusses the history and value of choral festivals.

43.131 “A Conversation with Laurence Equilbey,” by David Castleberry. 2/05:113.
The Grammy-nominated conductor discusses “her own musical background, her work with Accentus, and her thoughts on choral performance.” The article is accompanied by recording reviews of four CD releases by Accentus. See also 43.133, 72.362, 72.363, 72.364, and 72.365.

43.132 “Alice Parker on Music Training in Higher Education,” by David Poole. 3/05:16.
The renowned choral arranger discusses music education.

43.133 “Letter to the Editor,” by James Hejduk. 4/05:5.
In this enthusiastic letter in support of “A Conversation with Laurence Equilbey” (43.131), the author shares his experience with Ms. Equilbey, stating that Addentus tickets “were being traded like Super Bowl seats.”

43.134 “An Interview with Donald Neuen: Celebrating 50 Years of Choral Artistry,” by Alan Raines. 5/05:30.
The conductor discusses his training, philosophy, and plans.

The conductor discusses his background, influences, and current musical activities. This is part of an extended series of articles on music in the Baltics. See also 2.0346, 2.0359, 2.0371, 2.0375, 2.0390, 2.0414, 2.0422, 2.0483, 74.091, 74.092 and 74.093.

43.136 “An Interview with Abraham Kaplan,” by Paul Klemme. 8/05:38.
The conductor discusses his background, influences, and current musical activities.

43.137 “Da Capo: Interviews with American Choral Conductors,” by David P. DeVenney. 8/05:49.
A list of interviews published in the Choral Journal. See also 43.151.

43.138 “You Pray Double When you Sing: Ceremonial Singing at the San Juan Pueblo (An Interview with Peter Garcia),” by William J. Lavonis. 10/05:59. BIB.
This discussion “focuses on those native vocal practices that have been referred to by ethnomusicologists, in addition to his first-hand observation of singing in the pueblo villages near Santa Fe.”

43.139 “Recreating the Music of the Classical Masters: Interviews with Don V. Moses and Michael Deana Lamkin,” by Leland Vail and Anna DeMichele. 3/06:34.
The conductors discuss the history, activities, and significance of the Eisenstadt Choral Music Festival.
43.140 “An Interview with Six Successful Elementary Choral Directors,” by Angela Broeker. 4/06:38.
Among other things, the directors discuss auditioning, recruiting boys, part assignment, formations, warm-ups, and repertoire.

43.141 “The Joy of Middle School! A Conversation with Veteran Middle School/Junior High School Choral Directors,” by Tom Shelton. 4/06:71. REP.
A discussion of the value of teaching at the middle levels. Includes recommended repertoire.

This article reports the results of a survey taken from among middle-level choral educators. Topics addressed include curriculum, voice placement, literature selection, rehearsal techniques, and classroom management. See also 43.144.

43.143 “An Interview with Milburn Price,” by Glen Adkins. 12/06:83.
The past-President of the American Choral Directors Association discusses his background, compositions and working in the church.

This author, writing enthusiastically in response to “Master Teachers in Middle-Level Choral Music: Pedagogical Insights and Practices” (43.142), claims the article “should be required reading for all choral music educators working at the middle/junior high school level.”

An examination of “the specific technical demands that Kullervo places on the chorus, the way in which a professional performing organization determines repertoire, and the factors that now shape audience taste, and musicians’ values.” An erroneous photo attribution is corrected with an editorial box notation in 3/07:18. See also 51.097.

43.146 “The Choral Works of David Conte: A Conversation with the Composer,” by David P. DeVenney. 2/07:77. REP.
The composer discusses his choral works.

The conductor discusses his background, influences, and current musical activities at Harvard University.

The Swedish conductor discusses his background, influences (including Eric Ericson), and his work with the Orphei Drängar, and current musical activities.

The composer discusses his influences, the creative process, and his choral works. See also 43.153.

43.150 “An Interview with Conductor Dennis Shrock,” by D. Jason Bishop. 7/07:36.
The former editor of the *Choral Journal* discusses his musical influences, choral career, and future plans.

43.151 “The Conductor’s Voice (Part 1): Flow and the Choral Experience,” by Patrick K. Freer. 8/07:8. Based on the research presented in “Da Capo: Interviews with American Choral Conductors” (43.137), this article surveys the observations of 141 conductors on “components of the choral experience that result in enjoyment, intrinsic motivation, and artistic satisfaction for themselves and their choristers.” Continued in 43.154 and 43.156. See also 57.080.

43.152 “An Interview with Vance George,” by Susan Medley. 8/07:20. The four-time Grammy Award winner discusses some of the highlights of his career. See also 43.155.

43.153 “Letter to the Editor,” by Rob Strusinski. 9/07:6. A former student of Argento’s responds to “Building a Well-Made House: An Interview with Dominick Argento” (43.149), and expresses appreciation for his teacher, saying, “Thanks to you I miraculously survived.”

43.154 “The Conductor’s Voice (Part 2): Experiencing Choral Music,” by Patrick K. Freer. 9/07:26. This article, a continuation of 43.151, “contains two sections: quotations describing the conductors’ personal experience during rehearsal and performance, and quotations describing the singers’ experience and how those perceptions can influence decisions concerning pedagogy and rehearsal technique.” Continued in 43.156.

43.155 “Letter to the Editor,” by Vance George. 10/07:7. The subject of “An Interview with Vance George” (43.152) expresses appreciation for the article.

43.156 “The Conductor’s Voice (Part 3): Working within the Choral Art,” by Patrick K. Freer. 10/07:30. Continuing from 43.151 and 43.154, “the third article centers on how these conductors have described their work, including issues of excellence, craft, career, leadership, pedagogy, and wishes for the profession.” This article was published with the incorrect title, “Writing Within the Choral Art.”

43.157 “An Interview with Brazeal Dennard,” by David Morrow. 12/07:22. The conductor discusses his background, his work with the Brazeal Dennard Chorale, his compositions, and his service in education, emphasizing, “I am a musician teaching school. I am not a music educator.”


43.159 “Engaging the iPod Generation: Perspectives from a New Generation of Conductors,” by Jerry Ulrich. 2/08:34. This discussion of current societal and technological factors affecting choristers is based on interviews with Craig Arnold, Rollo Dillworth, Joe Miller, and Giselle Wyers.

43.160 “Thoughts on Two New Recordings of BWV 232 [An Interview with Daniel Abraham and Richard A. A. Larraga],” by Lawrence Schenbeck. 4/08:73. BIB. DISC. The conductors discuss their observations about and experience with the Bach *Mass in B minor* and review two recordings of the work, by the Kammerchor Stuttgart and the Netherlands Bach Society, respectively.
“A Lifelong Passion for Teaching and Singing: An Interview with Helen Kemp,” by Mark Patterson. 6/08:40.
The renowned educator’s recent 90th birthday celebration “presents a wonderful opportunity to reflect on her contributions to the field of choral music education and the wisdom she has gleaned from her years of work with young singers.”

“The Conductor’s Perspective,” by Timothy Campbell, Andrew Crow, Matthew Culloton, Peter Haberman, Bradley Miller, James Patrick Miller, Kathy Saltman Romey, John Salveson and Jeffrey Stern. 9/08:34.
This article examines issues of programming, score study, and concert preparation through a series of interviews with Anton Armstrong, Peter Bagley, Geoffrey Boers, Charles Bruffy, Craig Hella Johnson, Ann Howard Jones, Jameson Marvin, and Ronald Staheli.

A discussion of the choral product from a composer far better known as a jazz musician. “His music deserves be known and performed, which is the purpose of this article: to introduce Brubeck’s choral music to choral directors, and to inspire and encourage conductors to perform it.”

The conductor of the Saint Louis Symphony Chorus discusses her background, rehearsal techniques, and advice for young conductors.

Among other topics, the conductor discusses his background, work with graduate-level conducting students, elements of vocal and choral sound, and the state of choral music.

The conductor discusses the state of Mennonite church music and the complex process of designing a new hymnal.

“Conducting American Choirs: Interviews with Foreign-born Choral Conductors,” by Eliezer Yanson, Jr. 5/10:28.
This discussion of the state of choral music in the United States is based on conversations with Hilary Apfelstadt (Canada), Joel Navarro (The Philippines), Eduardo Garcia-Novelli (Argentina), and Simon Carrington (United Kingdom).

“From Father to Daughter: An Interview with Royce Saltzman,” by Kathy Saltzman Romey. 8/10:34.
The author interviews her father, who was the co-founder of the Oregon Bach Festival and former ACDA National President.

“Reflecting: 25 Years Working with Children’s and Youth Choirs. An Interview with Henry Leck,” by Robyn Lana. 8/10:55.
The conductor discusses the history of the Indianapolis Children’s Choir and shares his thoughts on
developing community support, inspiring new choral composition and the state of choral music.

43.170  “ACDA Past Presidents Interviews,” by Marvin Latimer.  11/10:71.
An introduction to the video interviews with those who have served as ACDA presidents.

A conversational profile of the conductor of the 2011 ACDA national middle school junior high honor choir.

43.172  “An Interview with Composer Eleanor Daley,” by Hilary Apfelstadt.  6/11:16. DISC. REP.
The Canadian composer discusses her background, influences, and compositional process.

44. Literature on, and Music for Various Types of Choruses: MIXED CHORUS

44.02   “Twentieth Century Music for Chorus and Guitar,” by D. Leon Butts.  3/80:29. REP.
A brief discussion of the challenges faced in programming choral literature with guitar accompaniment.
Includes an annotated list of twenty-one works for choir and guitar.

44.03   “Research Report,” by Tim Sharp.  11/90:56.
An examination of the stylistic philosophies and rehearsal techniques of Paul Salamunovich, with emphasis on Renaissance choral music.

44.04   “Thinking Small: Choral-Orchestral Works for the Small Choir with a Small Budget,” by David Rayl.  3/94:43. REP.
An annotated listing of seventy-four works “scored for chorus and relatively small orchestra [that] can be sung by a good high school choir and are less than thirty minutes in length.” Though primarily focused upon literature for mixed voices, this article does include some works for women’s choir.

44.05   “A Select List of Twentieth-Century Music for Mixed Chorus and Small Instrumental Ensemble,” by Teresa Bowers.  4/97:33. REP.
An annotated list of fifty-nine works accompanied by instrumental ensembles of no more than fifteen players.

45. Literature on, and Music for Various Types of Choruses: WOMEN’S VOICES

This extensive annotated list is divided into four sections: 1) large or extended works or sets, 2) shorter works originally written for women’s voices, 3) music arranged for women’s voices, and 4) works not currently in print. See also 45.05 and 45.06.

45.05   “Letter to the Editor,” by Carolyn Paulin.  11/80:2.
Writing in response to “Christmas Music for Women’s Voices” (45.04) the author takes exception to the article’s inclusion of two works originally composed for boy’s voices. See also 45.06.

45.06   “Letter to the Editor,” by Crawford R. Thoburn.  4/81:34.
The author responds to a “Letter to the Editor” (45.05) written by Carolyn Paulin, which challenged elements of the author’s article, “Christmas Music for Women’s Voices” (45.04). He acknowledges error in one instance, but submits primary source documentation to support the remainder of his article.

45.07 “Popular Choral Corner,” by Dan Schwartz. 5/82:37. REP.
This article features a list of pop-oriented choral literature for female voices.

45.08 “General Suggestions for Finding Treble Choir Repertoire,” by Lynne Bradley. 9/82:23. BIB.
The challenges of locating choral literature for the treble choir are examined. The author offers numerous suggestions for locating materials and for adding variety to the concert program.

An annotated listing of choral literature for women’s voices prepared by ACDA’s Committee on Women’s Choruses. A companion article to 45.13.

45.10 “The Organization, Development and Function of the Female Choir,” by David Niederbrach and Alfred Skoog. 9/83:19.
The authors offer information on four elements germane to the women’s choir, including organization, breathing for singing, female voice classification and a list of nineteen steps toward developing expressive singing.

45.11 “Literature of Quality for the Treble Choir,” by Raymond Sprague. 10/84:5. BIB
Relevant factors in the search for high-quality women’s chorus literature are examined.

The author identifies four negative factors which can hamper the women’s chorus and recommends five areas through which the female choir might be strengthened.

A companion article to 45.09, this offers a selective, annotated list of eighty pieces of Christmas and secular choral literature for the treble choir.

Two scholarly studies related to English language choral literature for women’s voices are discussed.

45.15 “Music of Canadian Composers for Women’s Voices,” by Hilary Apfelstadt. 12/90:23. BIB. REP.
This list of thirty-two works from Canadian composers constitutes “a particularly rich resource. . . .”

45.16 “Music for Women’s Voices by Contemporary Women Composers of the United States and Canada,” by Leslie Guelker-Cone. 5/92:31. REP.
This introduction to music composed by women for women includes discussion of thirty-six works.

45.17 “Treble Music for Church Choirs,” by Leslie Guelker-Cone. 3/94:41. REP.
This R&S column discusses twenty-five two-part anthems for general use by women’s voices.
The author reports on a study to design a technique that “will allow singers to experience successful vocal
development throughout adolescence.”

45.19 “Musica Practica,” by Nina Gilbert. 11/94:45. REP.
This brief discussion of “gutsy music for girls” also includes a call for information on the way in which
conductors apply multiculturalism to their choral programming.

45.20 “The Pivotal Role of Brahms and Schubert in the Development of the Women’s Choir,” by Victoria Meredith. 2/97:7. REP.
A history of early women’s choral ensembles and an evaluation of literature specific to the genre.

45.21 “Women’s Choirs -- Invisible Presence or Visible Force?,” by Leslie Guelker-Cone. 2/97:27.
A discussion of the “relative worth” of women’s choirs, with suggestions for promoting female ensembles.

45.22 “Great Literature Ideas from North of the Border,” by Leslie Guelker-Cone. 9/97:35. REP.
A list of women’s choral literature presented at the 1997 ACDA National Convention.

45.23 “Works for Treble Voices by Brahms, Mendelssohn, and Schubert,” by Marie Stultz. 10/97:27. REP.
An annotated listing of thirty-nine works and collections appropriate for treble voices.

45.24 “Women’s Choirs,” by Monica J. Hubbard. 10/98:44. DISC. REP.
A discussion of the music of Hildegard von Bingen and its application to the female choral ensemble.

The author suggests that female singers have been cheated by the “male-centered curriculum” in school
choirs. See also 45.28, 45.29, 45.30, 45.31, and 45.32.

45.26 “Practices of Successful Women’s Choir Conductors,” by Hilary Apfelstadt. 12/98:35. REP.
A discussion of several factors common to successful women’s chorus conductors.

45.27 “Women’s Choirs: Repertoire, Standards, and Chestnuts,” by Monica J. Hubbard. 12/98:59. REP.
An annotated list of significant choral literature for female voices.

(45.25), the author questions the validity of the article’s scholarship and suggest that its significant anti-
male bias is more opinion than fact. See also 45.29, 45.30, 45.31, and 45.32.

(45.25), the author compares the article’s premise with the handicap often given females in sports and
states that “it makes much more sense to deal with reality than to whip up anti-male sentiment.” See also
45.28, 45.30, 45.31, and 45.32.

Writing in response to “A Missing Chapter from Choral Methods Books: How Choirs Neglect Girls” (45.25), the author suggests the article has a hypocritical slant. See also 45.28, 45.29, 45.31, and 45.32.

Writing in response to “A Missing Chapter from Choral Methods Books: How Choirs Neglect Girls” (45.25), the author offers anecdotal evidence in support of the article. See also 45.28, 45.29, 45.30, and 45.32.

Writing in response to “A Missing Chapter from Choral Methods Books: How Choirs Neglect Girls” (45.25), the author contests several of the article’s premises and suggest that it “reads more like an ultra-feminist tirade than a serious essay.” See also 45.28, 45.29, 45.30, and 45.31.

45.33 “Repertoire for Women’s Choirs,” by Mary Lycan. 4/00:33. REP.
An overview of the history of music composed for women’s voices.

45.34 “Women’s Choirs,” by Lisa Fredenburgh. 4/02:88.
A discussion of the differences between women’s chorus literature and that better suited to children’s voices.

45.35 “Women’s Choir,” by Lisa Fredenburgh. 9/02:72.
This article is a re-print of 45.34.

45.36 “Part Switching in Women’s Choirs,” Lisa Fredenburgh. 2/03:64.
The author examines the benefits of trading vocal sections within the chorus.

45.37 “Women’s Choral Literature: Finding Depth,” by Catherine Roma. 5/04:29. REP.
The author examines why “over the last several years there has been increased interest in dynamic programming for women’s choruses.”

Expressing concern that great composers of the past are not heard frequently enough, the author suggests sources for finding substantive historical literature and recommends several pieces of particular value to the women’s chorus.

45.39 “I’m Only in Women’s Chorus: A Need for Positive Image Building,” by Dee Gauthier. 8/05:42.
This article is based on the results obtained from a questionnaire designed to study the perceptions of and about female choral ensembles.

45.40 “Ethnic and Multicultural Music for Women’s Choirs,” by Lisa Fredenburgh. 10/05:86.
An annotated list of five selections.

45.41 “Women’s Choirs Consortium Revisited,” by Lisa Fredenburgh. 3/06:53.
The author reports on the conclusion of a joint commissioning project that resulted in a new work for
women’s voices. See also 66.0334.

45.42 “Approaching the Avant Garde for Women’s Choirs: Benefits to the Choir and Audience,” by Lisa Fredenburgh. 10/06:56. REP.
A brief introduction to “unusual scores with alternate notations, extended vocal and musical techniques such as atonality, aleatory, whispering, tongue trills, speaking and even shouting.”

45.43 “She Sings: Extended Canadian Choral Works for Women’s Voices,” by Rachel Rensink-Hoff. 6/07:10. DISC. REP.
The following overview of choral works for treble voices offers a taste of the rich and ever-growing body of choral music by Canadian composers.” Includes analyses of works by Eleanor Daley, Saul Irving Glick, Mark Sirett, and Ruth Watson Henderson.

45.44 “Status and Competition: Perception of Women’s Choirs,” by Lisa Fredenburgh. 8/07:38.
An evaluation of the value of the women’s chorus as it is generally perceived in many institutions. The author reviews gains made in elevating the status of the ensemble genre, and advocates continued positive development.

45.45 “The 2007-08 Women’s Choir Composition Consortium Announces: The Singing Place for Women’s Chorus and Piano,” by Deborah Spurgeon. 8/08:102.
An introduction to the piece and the cooperative effort that led to its composition.

45.46 “Women’s Choir Repertoire Performed at ACDA National Conventions in the Twenty-First Century,” by Deborah Spurgeon. 10/09:60.
“By studying the programs of these women’s choirs, one can see trends related to repertoire selection and gain insight into convention programming.”

45.47 “Mixing it Up: Voicing and Seating a Women’s Choir,” by Sandra Peter. 6/10:35.
A discussion of potential formations for use with a female chorus.

45.48 “Some Suggested Repertoire for Two-Year College Women’s Choirs,” by Paul Laprade. 12/10:59. REP.
“This repertoire should, in some ways, be different from the works that women’s choirs at some four-year colleges were performing, yet is should make the best use of the more mature voices and musical training our students possessed.”

A discussion of the current state of choral music for women’s voices in the United States.

In discussing the musical merit of literature selected for women’s choruses, the author asks, “are our repertoire choices equally worthy to be role models?”

46. Literature on, and Music for Various Types of Choruses: MEN’S VOICES

46.03 “Literature for Three-Part Male Chorus,” by Allen Crowell. 3/79:38. REP.
In this article, the author “attempts to draw attention to works of true musical worth written especially for three male voices.”

The author reflects upon his introduction to choral conducting and his early association with Paul Salamunovich. Also discussed is the growth of male chorus singing at Loyola Marymount University.

William Byrd’s “reasons briefly set downe . . . to persuade everyone to learne to sing” are applied to the challenge of introducing male singers to the choral art.

46.06 “Growlers, Fryers, and Other Rejects,” by Frederick J. Swanson. 11/82:5.
The author suggests a “relationship between mutation of the voice and withdrawal from singing by our male population.”

46.07 “Objective: To Increase the Participation of Boys and Men in Singing,” by Pierce Arant. 5/83:23.
The results of the 1983 meeting of the ACDA Committee on the Male Chorus are reported in this commentary. Includes an outline for increasing the percentage of male singing in choral ensembles.

46.08 “Male Call,” by Pierce Arant. 6/84:31.
An introduction to three organizations offering resources and services for the conductor of a men’s chorus, prepared by the ACDA Committee on the Male Chorus.

The basic elements of successful barbershop singing are introduced. Includes discussion of history, definition, value, developing a program (both quartet and chorus), style and interpretation.

46.10 “Keep Those Guys Singing with Choral Literature that is Enjoyable and Fun to Sing,” by Raymond Miller. 9/85:27. REP.
A brief discussion of elements which contribute to a successful men’s chorus and a list of eighty-four works suited to the male choir.

46.11 “Male Chorus Music,” by David Janower. 9/86:36. REP.
A listing of choral literature for the men’s choir from all historical periods. Some entries include annotations. See also 46.12.

46.12 “Letter to the Editor,” by Gary W. Miller. 12/86:3. REP.
This positive response to “Male Chorus Music” (46.11) includes additional repertoire suggestions.

A discussion of the judging guidelines established by the Society for the Preservation and Encouragement of Barbershop Quartet Singing in America. Includes rehearsal techniques advocated by the society.

This article features annotations on thirty suggested pieces, a repertoire list of 293 additional works and an extensive bibliography.

46.15 “Male Chorus R & S Committee Report,” by Carl L. Stam. 12/89:38. REP.
A brief list of TTBB repertoire recommended for inclusion in an SATB concert setting.

46.16 “Male Chorus,” by Carl L. Stam. 8/91:43.
This R & S Committee Report includes a brief list of suggestions for acquiring repertoire for the male chorus.

The author provides three brief suggestions for developing a men’s chorus within existing honors choir structures.

46.18 “Male Chorus Repertoire Ideas: The Tip of the Iceberg,” by Carl L. Stam. 11/92:41. REP.
An annotated listing of select men’s chorus repertoire.

A discussion of resources available to conductors of men’s choruses.

A discussion of methods for locating high-quality literature.

46.21 “Male Choir Literature for Mixed Choir Programs,” by Clayton Parr. 2/97:28. REP.
A list of selected male-choir works from the eighteenth through twentieth centuries.

A discussion of the techniques for achieving overtones with a male chorus.

46.23 “The Male Choir in the Church,” by Clayton Parr. 5/98:34. REP.
A list of choral literature collections appropriate for a male church choir.

A selected list of recommended compositions.

46.25 “But I Don’t Have Any Tenors!” by Clayton Parr. 4/00:45.
The author discusses solutions for the problem of insufficient numbers of tenors in a male choir.

46.26 “The Importance of Unison Singing in Male Chorus Development,” by Jonathan Reed. 9/02:71.
This article includes discussion of the use of Gregorian chant.

46.27 “Just Start One: Strategies for Implementing a Male Chorus in Your Choral Program,” by Jonathan Reed. 2/04:63.
Claiming that “thousands of happy mid-westerners can’t be wrong,” the author outlines ways to begin a male chorus program.

46.28 “The Importance of Same-Gender Ensembles in the Recruiting Game,” by Jonathan Reed. 9/04:64.
The author discusses the inherent value of the single-gender choral ensemble.

46.29 “Resources for Male Chorus Conductors,” by Frank Albinder. 5/05:74.
A discussion of books, periodicals, and web sites of use to the conductor of a men’s chorus.

46.30 “Extended Works for Male Choirs,” by Frank Albinder. 12/05:55.
A survey of large-scale choral works for men’s voices written to help conductors develop “programs that are interesting, challenging, entertaining, and worthwhile.”

46.31 “Searching for Repertoire: Male Choirs,” by Frank Albinder. 10/06:55.
A survey of the various literature for men’s voices presented during the reading sessions at the seven ACDA Division Conventions in 2006.

46.32 “Service Organizations for Men’s Choruses,” by Frank Albinder. 7/07:45.
An introduction to various associations whose purposes are to advance male choral singing.

“This column provides a brief historical overview of the European movement and its eventual migration to the United States, where male glee clubs and singing societies flourished on college and university campuses, and in towns and cities.” Continued in 46.34

46.34 “A Brief Historical Overview of the European Tradition of Male Singing Societies and Their Influence on the Development of Collegiate Glee Clubs in America (Part 2),” by Jeremy D. Jones. 10/08:87.
A continuation of 46.33. “This column provides a brief historical overview of the European movement and its eventual migration to the United States, where male glee clubs and singing societies flourished on college and university campuses, and in towns and cities.”

46.35 “Two-Part Repertoire for Male Choir: 50+ Selections for a Variety of Occasions and Ensembles,” by Frank S. Albinder. 4/10:64.
A concise discussion of available literature.

47. Literature on, and Music for Various Types of Choruses: ELEMENTARY SCHOOL AND CHILDREN

An examination of the role of the children’s chorus in American choral music. Includes a selected list of 20th-century choral music for children’s voices.

47.005 “Treble Choral Acoustics,” by Betty Jane Grimm. 4/81:23.
The author discusses the history of the treble voice, and recent scientific data concerning the acoustical properties of trebles.

Divided into two distinct sections, this article discusses various practical elements germane to the children’s choral setting. The first section focuses upon issues such as instructional techniques, recruitment and auditions and locating children’s choir conductors. The second section offers a 14-point list of criteria for selecting high quality choral literature for the children’s choir.

47.007 “Extended Choral Works for Treble Voices,” by Doreen Rao. 12/82:27. REP. An annotated list of works “appropriate for performance by children’s chorus.”

47.008 “The Changing Voice: A Vocal Chameleon,” by Robert M. Fowells. 9/83:11. This article presents an overview of the various pedagogical methods employed in choral ensembles with changing voices. Concepts discussed include Continental and American traditions, the alto-tenor plan, the cambiata concept, the TTBB approach and an aesthetic vocal methodology. See also 47.010.

47.009 “Children’s Corner,” by Lucinda Mosher. 12/83:21. REP. This brief article offers suggestions for selecting appropriate choral literature for the combined adult-child choral performance.

47.010 “Letter to the Editor,” by John M. Cooksey. 12/83:22. Writing in response to “The Changing Voice: A Vocal Chameleon” (47.008) the author states, “some of the statements made in [this] article concerning my views on the adolescent male changing voice are both inaccurate and overly simplistic.”

47.011 “Alice Parker on Composing for Children’s Voices,” by Lucinda Mosher. 2/84:23. In a brief interview, the composer shares the differences in her approach to composing choral music for children as opposed to adults.


47.013 “Factors in the Success of a Children’s Choir,” by Stephen J. Ortlip. 12/84:28. This article offers an investigation of elements germane to a positive experience for young choristers and the ensemble as a whole. The author offers methods by which the conductor can “provide for the children a meaningful and enjoyable singing experience.”

47.014 “Children’s Choral Corner,” by Lucinda Mosher. 2/85:24. REP. A list of works by Johann Sebastian Bach and George Frideric Handel that would be appropriate for the children’s choir.

47.015 “Factors in the Success of a Children’s Choir,” by Stephen J. Ortlip. 3/86:37. This article is a reprint of 47.013.

47.016 “An Agenda for Excellence in Choral Music at the Middle Level,” by Barbara Lueck. 11/86:5. This article addresses four positive elements that should be communicated to the young singer in the middle-level choral classroom. “The ideas are student centered and serve as excellent guidelines for choral directors when establishing a climate of excellence at that level.” Includes twenty-three specific suggestions that will “add variety to the rehearsal.”
47.017 “Application of the Work of Gerre Hancock,” by Lucinda A. Mosher. 2/87:35. 
Methods used with the choir school of St. Thomas Church (New York) are discussed. Includes information on auditions, discipline, tone and repertoire.

This article features a brief discussion of fund-raising methods for the children’s choir.

47.019 “Discipline in the Children’s Choir,” by Janeal Krehbiel. 2/88:38. 
A brief article focusing on fourteen points concerning the maintenance of control in the children’s choral rehearsal.

A discussion of the development of children’s choral concerns within the structure of ACDA. See also 47.030.

Prepared by the ACDA Committee on Children’s Choirs, this article features a presentation of excerpts from position papers delivered during the 1987 ACDA National Convention.

47.022 “Classic Choral Music for Children’s Voices,” by Linda Ferreira. 3/89:19. REP. 
An extensive listing of substantive choral literature from various historical periods.

This article “is designed to provide a framework for those considering collaborative efforts between the children’s chorus and orchestra.” Includes a list of selected repertoire.

47.024 “A Selected List of Children’s Choir Recordings,” by Lucinda Mosher. 3/89:33. DISC. 
An annotated discography of releases from children’s choirs in Canada, England, Finland, Germany, Yugoslavia, Hong Kong, and the United States.

47.025 “Writing and Arranging for Young Singers,” by Mary Goetze. 3/89:36. 
This discussion of training young singers examines elements of range, tessitura, text and accompaniment. See also 47.086.

This discussion of choral tone includes exercises and a brief list of selected repertoire chosen to reinforce proper tone.

47.027 “Major Children’s Chorus Series and Books: A Selective List,” by Barbara M. Tagg. 3/89:43. BIB. 
An annotated list of six publications particularly geared to the needs of the children’s choir and the conductor of the children’s ensemble.
47.028 “Research in Children’s Choral Singing,” by Patricia Bourne. 3/89:44. BIB.
A review of research documents and articles on children’s choral singing.

Excerpts from two position papers on the importance of children’s choral ensembles in the church are presented.

47.030 “Letter to the Editor,” by Robert Perincheif. 5/89:35.
Writing in response to the March, 1989 edition of the Choral Journal, the author calls this issue, which was devoted exclusively to children’s choral activities, “impressive.” The author further offers brief historical perspective on ACDA’s early position on children’s choirs, presumably in direct response to comments made in “Children and Choral Music in ACDA: The Past and the Present, The Challenge for the Future” (47.020).

47.031 “Working with Children: Accentuate the Positive and Let Your Singers Help,” by Carolyn Paulin. 9/89:15.
The author offers a suggestion for quelling “undesirable behavior” in the choral rehearsal by allowing young choristers to create their own rehearsal guidelines.

47.032 “Music in Worship: A Selected List for Children’s Choirs,” by Eva Wedel. 11/90:45. REP.
A list of repertoire chosen to “enhance the development of bodies, minds, spirits, and voices, and not to entertain.”

47.033 “Choral Music as Language in the World: Centering Human Experience,” by Linda Ferreira and Barbara Tagg. 9/92:39.
A brief discussion of the importance of integrating global considerations into the children’s choral environment.

The author recounts his experiences and observations from an inspection tour of children’s choirs in fourteen cities throughout the United States and Canada.

47.035 “Developing a Singing Model for Children,” by Linda Ferreira and Barbara Tagg. 2/93:37.
A brief review of some of the challenges of teaching children to sing.

An overview of the growth in the children’s choir movement in ACDA since 1981.

The composer discusses the importance of children to the future of the choral art.

47.038 “A Perspective from a Publisher,” by Anne L. Schelleng. 3/93:23.
The author evaluates the present relationship between the children’s choral movement and the publishing industry, and predicts ways in which the music education field will continue to develop.

47.039 “Children’s Choirs: The Future, the Challenge,” by Linda Ferreira. 3/93:25.
A discussion of children’s choral music education in the United States, with an evaluation of current trends in the field.

47.040 “Focus: Resources. Introduction to the Resources,” by Barbara Tagg, Linda Ferreira, and Janet Funderburk-Galván. 3/93:27. BIB.
A listing of reference materials for the children’s choir conductor. Includes professional resources, publications, organizations, 1993 festivals, and a select bibliography.

An annotated listing of 138 choral works from the latter half of the twentieth century composed expressly for children’s voices.

47.042 “Focus: Repertoire. Selected Literature for Children’s Chorus,” by Barbara Tagg and Linda Ferreira. 3/93:41. REP.
This extensive compilation of over 300 works from various historical periods includes Masses, folk song settings, collections, extended works with orchestra, operas, settings with SATB chorus, and seasonal literature.

47.043 “Focus: Technology,” by Barbara Tagg and Linda Ferreira. 3/93:57. DISC.
A listing of selected compact disc and video recordings for the children’s choir director.

The development, structure, and benefits of a college-supported children’s choir are discussed in this article, based on a survey of twenty-eight such cooperative choral organizations.

47.045 “Selecting Music to Improve and Inspire Your Children’s Choir: An Annotated List,” by Marie Stultz. 12/93:35.
A list of twenty-six selected works for the treble choir. Most of the works discussed are for unison voices.

An annotated listing of twenty-four works appropriate for children.

A discussion of the children’s choir community.

47.048 “Programming Opera Choruses for Treble Voices,” by Marilyn Carver. 2/97:25. REP.
A list of appropriate literature and a sample program.

A discussion of Imant Raminsh’s music for children, with particular focus on “Alleluia, Amen.”

A review of three videos for the children’s choir director.

An exploration of the timbre of a children’s chorus.

A review of ACDA’s current activities and resources for children’s choirs.

47.053 “Male Modeling with Young Singers: A Review of Research,” by Dwayne E. Dunn. 2/00:53. BIB.
A review of recent scholarship in music education.

47.054 “Voices United! Artistic Collaborations that Enhance the Choral Experience,” by Rebecca Rottsolk. 4/00:44.
A discussion of the value of shared experiences between choirs, with a collaborative effort called ”Soul Full” serving as an example.

47.055 “Orchestral Repertoire for Treble Voices,” by Barbara Tagg and Jean Ashworth Bartle. 10/00:33. REP.
A list of music appropriate for children’s voices accompanied by orchestra.

47.056 “Reaching Out to your Community: Taking the Chorus to the Child (Choral Music Classroom: Singing in Rural Settings),” by Rebecca Rottsolk. 5/02:49.
A report of a model program that serves children in rural Tennessee.

47.057 “Community Outreach: A Fresh Look,” by Emily Ellsworth. 10/02:81.
The author advocates an ever-widening view of ways choirs can serve their communities.

47.058 “On Choral Performance in Elementary Schools,” by Paul Chapin. 4/03:31.
The author suggests “structuring activities that help students learn and grow beyond the skills gained in performance.”

A discussion of the current state of singing for elementary-age children.

47.060 “Common Ground: Let’s Focus on Our Similarities,” by Verna Brummett. 11/05:69.
The author suggests that choral directors examine and celebrate the common areas of the art, rather than look to divisions such as those delineated by the ACDA R&S structure.

The author extols the virtue of the children’s chorus and its potential for reaching out. See also 47.062.

The author of “With Our Light” (47.061) offers a clarification of points made in the original article.

47.063 “Singing Diverse Repertoire in the Elementary School Choir,” by Deborah Lamb. 4/06:8. BIB.
This discussion of maintaining vocal health while singing a variety of music includes a sample lesson plan and multiple resources for finding appropriate literature.

47.064 “Sequencing Part-work for Beginning Singers,” by Georgia A. Newlin. 4/06:18. REP.
The author proposes a systematic approach to aid young singers in the performance of multi-voiced music.

47.065 “Choral Music Education Begins in the Classroom,” by Joan Gregoryk. 4/06:30. BIB. REP.
A discussion of lesson plans appropriate for the performing elementary school chorus.

47.066 “You Come Too,” by Ann R. Small. 4/06:79.
The author discusses the “responsibility [of] community children’s choir conductors to serve as catalysts for children’s choirs in schools.”

47.067 “Unison Singing: A Choral Experience for All Ages,” by Lynne Gackle. 5/06:63.
“In fact, unison singing is not easy and can provide wonderful learning challenges to all singers.”

47.068 “Beginning a Children’s Choir: No Dinosaurs Here!” by Ann R. Small. 8/06:63.
A discussion of materials and resources to aid in the development of a children’s choir.

“Literature provides the skeletal basis for teaching objectives, rehearsal planning, vocal techniques, rehearsal techniques and final programming for the overall choral experience.” Continued in 47.070.

This article, a continuation of 47.069, features opinions from various conductors on such matters as repertoire selection, thematic programming, multiculturalism, and accompanied vs. unaccompanied literature. Includes comments from Jean Ashworth Bartle, Cheryl Dupont, Henry Leck, Judith Willoughby, Janet Galvan, Janeal Krehbiel, and Rebecca Rottsoyk.

47.071 “Who Should Sing? A Model of Inclusion,” by Cheryl DuPont. 12/06:89.
The author discusses the structure, practices, and performance activities of the New Orleans Children’s Choir.

47.072 “Redefining Performance in Choral Music Education (Part 1),” by Heather E. Eyerly. 5/07:57.
“I would like to encourage innovation over efficiency; authentic, wholehearted personal musical offerings over precision; student’s growth musically and personally over perfection; the journey over the destination; happiness, fulfillment, and joy over superior ratings.” Continued in 47.074 and 47.075.

47.073 “The Expressive Choir: Touching the Audience with Artistry,” by Robyn Reeves Lana. 7/07:43.
A discussion of textual comprehension, musical interpretation, and a kinesthetic connection to music.

47.074 “Redefining Performance in Choral Music Education (Part 2),” by Heather E. Eyerly. 7/07:49.
“As we continue our discourse, the focus must necessarily shift from the many players involved to the play in which they engage.” A continuation of 47.072. Continued in 47.075.

47.075 “Redefining Performance in Choral Music Education (Part 3),” by Heather E. Eyerly. 11/07:53.
In this article, continuation of 47.072 and 47.074, the author assesses the choral offering under her direction with the matrix established in the previous two articles.
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<th>Article Number</th>
<th>Title</th>
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<tr>
<td>47.076</td>
<td>“Ready? Set? Go! Starting a New Choral Program for Grade Six,”</td>
<td>Cynthia Bayt Bradford</td>
<td>12/07:69</td>
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<td>“By posing a few basic questions and seeking answers from teachers,</td>
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<td>students, and parents, we hoped to establish a program that will</td>
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<td>act as a successful introduction into the world of choral music.”</td>
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<td>47.077</td>
<td>“Choral Beginnings: Matching Pitch,”</td>
<td>Ann R. Small</td>
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<td>teaching the essential singing skill.</td>
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<td>47.078</td>
<td>“Preparing the Children’s Choir for Large-Work Collaborations,”</td>
<td>Robyn Lana</td>
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<td>young singers for a performance with multiple adult ensembles.</td>
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<td>47.079</td>
<td>“Making Music with Our Youngest Singers,”</td>
<td>Robyn Lana and Kelly Ann</td>
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<td>47.080</td>
<td>“Lifelong Passion for Singing in Choirs,”</td>
<td>Jean Ashworth Bartle</td>
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<td>“projecting a thrilling, resonant tone solidly supported on the</td>
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<td>breath, and instilling love for the choral art.” Though written</td>
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<td>from years of experience with children’s choirs, the suggestions</td>
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<td>are valuable for all levels of choral singing.</td>
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<td>47.081</td>
<td>“Finding the New in Something Old: Baroque Vocal Repertoire</td>
<td>Angela Broeker</td>
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<td>Suitable for Children’s Choirs,”</td>
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<td>47.082</td>
<td>“Hard Times: Keeping the Faith!”</td>
<td>Ann Small</td>
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<td>community chorus (lowering membership, diminishing public</td>
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<td>support, and society’s eroding aesthetic tastes), these problems –</td>
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<td>most choral conductors.</td>
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<td>47.083</td>
<td>“Keep America’s Youth Singing,”</td>
<td>Robyn Lana</td>
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<td>47.084</td>
<td>“A Model of Excellence for Children’s Music Education in the</td>
<td>Stephanie Mowery</td>
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<td>47.085</td>
<td>“Some Thoughts on Arranging Music for the Children’s Choir,”</td>
<td>Clara Levy</td>
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<td>47.086</td>
<td>“Letter to the Editor,”</td>
<td>Melissa Malvar-Keylock</td>
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|               | Arranging for
Young Singers” (47.025), wondering if the writer of the latter article might have changed her opinion.

47.087  “Leading the Impressionable Young Singer from the Piano: Perspectives from a Collaborative Artist,” by Tammy Miller.  5/10:49.
“How can we who accompany young singers maximize our collaboration in rehearsal and performance to develop young artists who sing musically?”

A brief introduction to two works: Confiteor and the Stabat Mater, and excerpted moments.

48. Literature on, and Music for Various Types of Choruses:  JUNIOR HIGH SCHOOL, MIDDLE SCHOOL HIGH SCHOOL & BOYCHOIR

The first of a three-part series addressing the techniques and reasons for composing music for middle school/junior high school boys’ chorus. Includes an examination of common difficulties viewed through a series of hypothetical situations. This article is continued in 48.023 and 48.024.

A continuation of 48.022, this article presents practical suggestions for developing material for male choruses. This article is continued in 48.024.

Continuation and conclusion of 48.022 and 48.023, this commentary is the final article in a series on developing music for middle school/junior high school boys’ chorus that explores both arranging for and rehearsing the young male choral ensemble. Includes a list of recommendations for those preparing manuscripts and for the classroom teacher experiencing difficulties with their boys’ chorus.

The author’s comments “center around the development of a program to teach music reading. This program is both sequential and cumulative in its effect and leads to the accomplishment of a carefully defined overall goal which eventually entails four-part reading.” See also 48.026.

Writing in response to “Literacy for the Beginning and Intermediate High School Choir” (48.025), the author discusses two additional resources.

48.027  “Orchestra and Chorus: Works for the Amateur or High School Performing Group,” by Don A. André.  5/81:50.  REP.
An annotated list of thirty-one “pieces of high quality literature from five to 15 minutes in duration.”

The author offers a six-level strata for classification of the changing voice, a three-step approach to evaluation and a corresponding placement chart.

Written for the beginning teacher, this discussion centers on voice testing, seating arrangement, and teaching materials.

The author offers recommendations for selecting proper musical material to meet the special needs of the ninth grade choral ensemble. Includes an annotated list of 28 choral works appropriate for such choirs.

Claiming that “we have underestimated the junior high student’s capacity to learn,” the author proposes long-term development as the focus for junior high school music educators.

The teachings of Irvin Cooper are examined. Includes discussion of voice classification, vocal technique, rote teaching and development of musical literacy.

This commentary outlines the symptoms of vocal abuse and suggests methods for counteracting such problems, particularly as concerns cheerleaders and musical stage productions.

48.034 “Conductors Commentary,” by Cheryl Anderson and Barbara Lueck. 4/83:30.
Two junior high school choral directors discuss programs, budgets, cambiata, accompanists, activities, and repertoire.

The author advocates improving the quantity and quality of choral music education in the secondary school.

A discussion of successful lesson techniques.

A brief discussion of the unique musical, educational and psychological challenges facing the junior high school choral conductor.

A list of twelve recruiting suggestions.

This study addresses “the question of the relationship of administration and organizational techniques to performance success in high school choral programs.”
The results of a survey to determine “a top ten list upon which a [high school] choral repertoire might be built.”

48.041 “The High School Choral Director as Voice Teacher,” by Vance D. Wolverton. 4/89:23. BIB. REP.
This article addresses several elements facing the choral director/voice teacher, including scheduling, literature, and vocal production. Includes a list of recommended solo repertoire.

The author urges all ACDA members, particularly those who direct junior high school choirs, to become more “action” oriented, by writing articles, submitting applications to appear at conventions and organizing events.

Though written from the perspective of a junior high school choral director, this article on recruiting techniques contains information which is applicable to conductors in most choral situations.

48.044 “Repertoire for Small Vocal Ensembles in High Schools,” by Vance D. Wolverton. 10/90:33. BIB. REP.
This extensive repertoire list is divided into the following eleven voicing categories: female duet, male duet, mixed duet, male trio, male quartet, female trio/sextet/triple trio, female quartet, mixed trio/sextet, mixed quartet, madrigal group, and chamber choir.

48.045 “Selected Choral Literature for Junior High Choirs,” by Sandra Chapman. 2/91:23. REP.
An extensive list of repertoire “selected because of its musical as well as textual value, its suitability to the ranges of the changing voice, its balance of educational challenge and musical accessibility.”

A discussion of “two dissertations related to the study of high school choral ensembles.”

48.047 “Senior High School Choirs,” by James Kimmel. 9/91:60
Originally titled “Surviving Successfully in the Small School” this article focuses on successful teaching techniques.

48.048 “Caught in the Middle: Choral Music at the Middle Level,” by Michael Nuss. 9/92:40.
A brief discussion of the challenges facing the choral director at the middle school level.

An examination of the techniques used by English choirmasters in developing boy singers.

“This article summarizes some of the major precepts used in the musical education of adolescent boys in cathedral schools of Western Europe.”

48.051 “Junior High/Middle School,” by Michael Nuss. 2/93:37.
This brief article examines the middle school concept as it relates to choral music education.
The author proposes a “competitive challenge system” as a motivational and educational tool.

In a brief commentary, the author proposes the use of regular, though brief, personal contact with individual ensemble members as a method for improving the psychological well-being of both students and conductors.

A discussion of various factors to be considered when preparing the high school choir to perform large-scale choral works.

The author presents a multi-level formula for developing proficient choristers in junior high school.

48.056 “Appropriate Voicings for Middle School Choruses,” by Lon Berry. 3/96:15. REP.
The article evaluates various voice combinations appropriate to middle school singers, and makes literature recommendations for three-part mixed ensembles.

48.057 “Junior High/Middle School Choirs,” by Kathy Anderson. 4/96:50. REP.
An interdisciplinary approach to thematic programming is discussed, and collaborative efforts linking choral music with studies of English and American history are cited. Includes suggested repertoire with significant poetic value.

48.058 “Boys Need to Sing – And They Will,” by Darrell James. 11/96:43.
An exploration of the causes for attrition in boys choirs.

A review of the criteria for programming substantive choral literature at the high school level.

This list of repertoire includes specific literature suggestions for celebrating the winter holiday season, multiculturalism, and composer anniversaries.

The author examines the musical training of boys.

48.062 “New Year’s Resolutions,” by Michele Kaschub and Janice Bradshaw. 8/97:35.
A list of nine resolutions for “revitalizing both choral ensembles and personal teaching practices.”

48.063 “Sure-Fire Junior High Literature,” by Kathy Anderson. 10/97:35. REP.
A list of thirty-three works discussed or presented during the 1997 ACDA National Convention.

A discussion on the value of personal individuality to the choral ensemble.
48.065 “Resources for the Junior High/Middle Level Choral Director,” by Kathy Anderson. 4/98:54. BIB.

An annotated listing of recordings and sight-singing books of particular use to the junior high/middle school director.


An evaluation of the role of the student conductor in a high school choir.


A brief discussion of several reasons supporting formation of a boychoir. See also 48.068.


The author lends moral support to the views expressed in “Organizing a Boychoir in Your Community: Why and How” (48.067).


A discussion of the history and practice of Russian boychoirs.


An assessment of the effect of block-scheduling on the high school choral rehearsal.


The author applies the National Standards for Arts Education to the junior high/middle school environment.


A review of music performed during select ACDA conventions by middle school/junior high school choirs.


A discussion of the curricular changes mandated by the National Standards for Arts Education.


A list of operas that require young singers.

48.075 “Is There Time to Sing and Chase the Ball?” by Michele Kaschub and Janice Bradshaw. 2/00:39.

A discussion of techniques for recruiting singers into the high school choir.

48.076 “Yesterday’s Music for Today’s Teens: Contextualizing Renaissance Music for High School Choral Classes,” by Mary Kennedy. 4/00:23. BIB.

The author suggests methods for making music of the Renaissance meaningful for adolescent singers.

48.077 “Boychoir,” by Randall Wolfe. 4/00:43. REP.

A list of symphonic works requiring boychoir or boy soloists.

A survey of available resources.

48.079 “The Junior High/Middle Level Web Page,” by Kathleen Anderson. 8/00:50.
An introduction to resources on a web site of music for junior high/middle school choirs.

The author examines “the three different purposes for boychoirs today.”

48.081 “Choral Excellence at the Junior High/Middle School Level: A Vague Reality or an Impossible Dream?” by Nancy Cox. 2/01:40.
The author outlines a systematic approach for developing a successful choral offering at the middle grade levels.

An examination of some of the challenges facing choral directors at the middle level and a discussion of ACDA’s value to those teachers.

A brief discussion of the ways in which a choir goes from good to excellent.

An introduction to the training structure used in the American Boychoir School.

The author writes in support of her thesis that “separating the sexes is a guarantee for getting more boys into the choral program.”

Though written from the perspective of the boychoir, this article provides useful financial development information for any choral ensemble.

48.087 “Teacher Proficiency at the Junior High/Middle School Level,” by Nancy Cox. 9/02:70.
A brief outline of general factors for success as a choral director.

48.088 “Why Teach a Music Ensemble?” by William Caldwell. 10/02:82.
The author examines the philosophical motivations behind the decision to become a conductor or music educator.

The author reports the results of a survey sent to 155 boychoirs in the U.S. It includes suggestions for raising significant amounts of money for a choir.

An introduction to the possibilities that exist for development of choirs of girls and men in the tradition of
English church choirs of men and boys.

48.091 “Senior High School Choirs,” by Sal Cicciarella. 4/04:53. A discussion of how high school students addressed the question, “What impact has choral music had on your life?” and the larger implications to such inquiry upon the choral art.

48.092 “Unusual Sources of Inspiration,” by Cynthia Bayt Bradford. 4/05:51. The author recommends publications from outside the field of music education as being valuable to the choral director.

48.093 “The Portable Choir Desk,” by Thomas E. Sibley. 4/05:54. The author suggests a rehearsal desk as a useful way to train those choirs who sing in a chancel with choir stalls.

48.094 “Renaissance Repertoire for Middle School Choirs,” by Abby Butler and Vicky Lind. 7/05:36. A discussion of the challenges and merits associated with performing Renaissance choral literature with middle school singers.


48.097 “Letter to the Editor,” by Donald L. Annis. 12/05:5. Writing in response to “Non-Auditioned Choirs in the Middle School” (48.096), the author decries the “feel good school of music” and states, “We need to accept the fact that not everyone is able to sing, and the best thing we can do as choral teachers is to be honest with those students.” See also 48.098, 48.099, 48.100, and 48.102.

48.098 “Letter to the Editor,” by Kenneth H. Phillips. 1/06:6. Writing in response to comments made in “Letter to the Editor” (48.097), the author states, “Music educators have been their own worst enemies and [such] statements are reflective of an elitism that cannot be tolerated.” See also 48.099, 48.100, and 48.102.


48.100 “Letter to the Editor,” by Stan McDaniel. 2/06:5. The author takes exception to statements made in “Letter to the Editor” (48.097). See also 48.098, 48.099 and 48.102.

48.101 “Choral Music in the Junior High / Middle School,” by Janeal Krehbiel. 2/06:71. The author examines the daily challenges facing the choral director at the junior high/middle school level.

48.102 “Letter to the Editor,” by Gretchen F. Preneta. 3/06:5.
Writing in response to comments made in “Letter to the Editor” (48.097), the author states that such a position “has no place in an academic journal.” See also 48.098, 48. 099, and 48.100.

48.103 “Me? Teaching ‘At Risk’ 8th Graders?” by Constance Branton. 3/06:95. The author, a veteran high-school educator, describes the challenges faced when being placed in a classroom with eighth-grade students. See also 48.105.

48.104 “The Boychoir Model: A Perspective on Retaining Changed Voices,” by Thomas Sibley. 4/06:55. The author discusses the value in and challenges of working with the changing male voice.


48.106 “Bringing the Ages Together Through Singing,” by Janeal Krehbiel. 5/06:91. The author discussed the development of a concert tour of retirement homes by middle school singers.


48.108 “Recommended Literature for Mid-Level Mixed Choirs,” Rebecca R. Reames and Matthew Warren. 11/06:76. BIB. REP. “We collected proven middle-level titles from choral methods books, music education articles, reading sessions, convention programs, personal libraries, and from middle school choral experts to create a database of over 1,000 four-part mixed voiced titles.”


48.110 “Middle School Choir: The First Thirty Days,” by Sandi Gessler. 11/06:109. While written from the perspective of the middle school choral director, this discussion of the crucial early rehearsals applies easily to most choral ensembles.

48.111 “Turn the World Around at the Middle Level,” by Sandra Brown Williams. 11/06:123. Calling upon the words of middle-school singers, the author discusses the artistic, personal, and aesthetic value of music.


48.113 “Team-Building and Tone Building: Bridging the Gap by Coordinating Middle-Level and High School Choral Programs,” by Doris Prater and Karen Sims. 2/07:85. The authors share the techniques that have helped them work together successfully for 15 years.

“This article is a continuation of past columns presenting information and resources focusing on current studies and practices for selecting choral repertoire.”

An examination of the 4-Block Literacy Framework as it can be applied to the choral environment.

An annotated list of choral selections that “lets boys be boys.”

48.117 “Inspiring Middle School Musicians: An Honest Approach,” by Marc L. Kaplan. 8/07:55.
“I believe motivating this age is more about psychological influence than it is about teaching music. Focus on the individual and you will help create passionate musicians.”

“This article will focus on the following topics: [1] the uniqueness of this age group; [2] the uniqueness of these voices, [3] attention span and pacing; [and 4] discipline = the use and misuses of accurate and positive reinforcement.”

48.119 “How We Deliver the Three Ms: the Music, the Message, the Ministry,” by Ah’lee Robinson. 10/07:47.
A discussion of the conductor’s artistic, aesthetic, and professional vision.

48.120 “Incorporating Masterworks into the Middle School Choral Setting,” by Tom Shelton. 3/08:57.
The author recommends historically viable music for young singers.

“Despite this wealth of informative resources, the positive inclusion and development of male singers through the adolescent voice change continues to be a struggle for many choral directors.”

The authors report the results of a survey that asked directors of boychoir to discuss their recruiting efforts.

A discussion of successful recruiting techniques. Though written from the perspective of a middle school director, the recruiting methods examined would be useful at any level.

The author shares a list of suggestions to “help eliminate the stresses many teachers face.”

Citing the radical psychological and social differences between adolescent males and females, the author advocates maintaining separate choral ensembles through the middle school years.

48.126 “Do It Again! Repetition in the Middle School Choral Rehearsal,” by Joshua Bronfman. 3/09:81.
“Evidence suggests that practicing a number of tasks in some nearly randomized order will be the most successful means of achieving the goal of stable learning and retention.” Continued in 48.131.

A discussion of fundamental singing skills and the methods for teaching such.

A list of appropriate Baroque literature for young voices with a discussion of musical skills that can be learned from the study of this music.

The author proposes a new way to classify the male voice as it makes the transition from childhood to adulthood. See also 48.130 and 48.135.

Writing in response to “The Boy’s Changing Expanding Voice: Take the High Road” (48.129), the author provides additional insights and information. See also 48.135.

This article, a continuation of 48.126, “provides a few models of exactly what a repetition sequence might look like in [a] rehearsal.”

48.132 “Music for Men in the Middle,” by Lon Berry. 11/09:34. REP.
A discussion of the male voice in the middle school (as opposed to the junior high school), with focus on appropriate repertoire.

48.133 “A Case for At-Risk Students in the Middle School/Junior High Choral Ensemble,” by Michael Murphy. 11/09:63.
An examination of the positive impact of participation in choral music by students identified as being at-risk.

The author shares ideas for recruiting, rehearsing, and retaining boy singers.

Writing in response to “The Boy’s Changing Expanding Voice: Take the High Road” (48.129), the author states, “the purpose of this article is to allow readers to place Leck’s approach within the context of previous foundational work.” See also 48.130.

Junior high and middle school students share their observations on such topics as repertoire, professional growth, recruitment and advocacy.
48.137 “Choral Evaluation Survival Techniques – C’EST la vie,” by Bradley Olesen. 6/10:51. BIB.
“Administrators with little or no musical background can pose serious complications for the new teacher and the veteran teacher. The following are teaching tips [that] should give you complete ownership of your teaching evaluations.”

A brief – and appropriately breathless – exposition on the daily existence of the typical high school choral director.

A dissemination of the intellectual processes required for the development of successful rehearsal and teaching strategies.

49. Literature on, and Music for Various Types of Choruses: JUNIOR COLLEGE, COLLEGE AND UNIVERSITY

49.07 “Organizing a Collegium Musicum,” by Gordon Sanford. 3/79:26. BIB.
The author discusses various elements concerning development, administration, repertoire and performance practice of collegiate early music ensembles.

49.08 “College and University Choral Programs and the General Student: A Survey,” by J. Perry White. 5/83:5. BIB.
This article reports data on the participation of non-music majors in collegiate choral programs.

49.09 “New Literature for College and University Choirs,” by Jerry McCoy. 2/88:31. REP.
An annotated list of thirty-nine works by American and Canadian composers, based on a survey of college and university choral conductors.

49.10 “Committee for College and University Choirs,” by Richard J. Bloesch. 11/92:37.
The author supports “an increased emphasis on scholarship and research (including issues of performance practice)” among choral conductors on the collegiate level.

49.11 “Two Year College Choirs: Repertoire and Standards Report,” by Thomas E. Miller. 5/93:43.
REP.
A discussion of recently-released choral works appropriate for the choir at a two-year college.

49.12 “Two-Year College Choirs” by Mark Malone. 4/02:87.
The author answers the question, “What are these institutions (two-year, community and junior colleges) and how do they affect education today?”

49.13 “Two Year Colleges,” by Mark Malone. 12/02:81.
The author advocates diversity in the choral profession.

49.14 “Two-Year College Mission: To Teach,” by Mark Malone. 2/05:110.
The author discusses vocal development, musicianship, and aesthetic success as the fundamental focus of
the choral director in a two-year college.

49.15 “A Show Choir/Two-Year College Choirs Collaborative Effort,” by Mark Malone and Ken Thomas. 9/05:67.
A discussion of recent events and activities of the ACDA R&S Committee on Show Choirs.

The author examines the positive impact a competitive festival can have on a choral ensemble.

49.17 “An Invitation for Involvement and Communication,” by John Paul Johnson. 12/07:46.
The author invites choral conductors to share via the ACDA R&S Committee on College and University Choirs regarding the challenges of teaching at the collegiate level.

49.18 “Growing a Dynamic, Relevant Music Program in a Two-Year College, Part 1,” by Tammie Burger. 6/08:85.
“Part one of this column deals with preparation for change,” research, student issues, the larger educational community, budget, and building relationships. Continued in 49.19.

This article, a continuation of 49.18, includes “a discussion [for] developing and documenting a plan, soliciting the support of administration and the community, implementation of the plan, and assessment.”

49.20 “Program Growth and Opportunities for the Two-Year College Choral Program,” by Paul Laprade. 2/09:58.
The author discusses the recent growth in enrollment at two-year colleges and examines the repercussions for the choral director teaching at such an institution.

This article is the first part of a two-part series in which the question of repertoire and standards for the two-year colleges is addressed. In Part 1, a seminal document on this subject prepared by an ACDA subcommittee in 1968 is reexamined and described.” Continued in 49.22.

In this article, a continuation of 49.21, “a methodology for selecting and planning choral repertory within the two-year college is proposed, based upon elements of music learning theory and fundamental procedures of choral stimmbildung.

50. Literature on, and Music for Various Types of Choruses: COMMUNITY CHOIR

50.02 “Guidelines for Establishing the Small Semi-Professional Choir,” by Patricia Ross. 12/84:23.
A 14-point “model for the successful establishment of [high] quality [community] vocal ensembles. . . .”

50.03 “The Senior Citizen Choir,” by Constance Mehrling. 11/89:25.
An introduction to the physiological changes of the aging singer, with suggestions on how to facilitate a positive choral experience for the senior chorister.

50.04 “Success in the 90’s: The Times They Are a-Changin’,” by Bill Diekhoff. 11/92:35.
A brief discussion of the current state of amateur choral singing in the United States.

50.05 “Is There a World Premiere in Your Future?” by Charles Facer. 4/93:33.
A brief discussion of the process by which a community chorus might commission a new work and perform its premiere.

The author suggests ways to improve singer participation in the rehearsal process.

An examination of the role of a community choir and ACDA’s efforts to support this type of ensemble.

The author provides suggestions for founding and maintaining a successful community chorus.

An introduction to the basic parameters for choosing literature.

50.10 “And the Answer Is . . .,” by Charles Facer. 3/00:48.

50.11 “A Journey to Nowhere,” by Charles Facer. 10/00:59.
A discussion of techniques for developing efficient rehearsal habits for a community chorus.

50.12 “Giving Back to the Community,” by Charles Facer. 3/03:101.
This article examines ways of improving a choir’s outreach. Includes discussion of performances, educational programs and media.

50.13 “Where Will the Singers Come From?” by W. Robert Johnson. 3/05:54.
The author raises a concern that student singers do not continue singing in a community choir after graduation. See also 50.14.

50.14 “Where Will the Singers Come From (Clarification and Update),” by W. Robert Johnson. 8/05:55.
Written as a companion article to “Where Will the Singers Come From?” (50.13), the author recommends registry in a national directory of community choirs.

50.15 “How We Got to Where We Are,” by W. Robert Johnson. 3/06:52.
A discussion of the aging population of the community chorus and a call for increased recruiting of younger singers.

50.16 “Recruiting New Singers to Community Choirs,” by Cindy Bell. 9/06:45.
A review of an interest session devoted to identifying new singers.
A review of the process by which music is selected for community choir reading sessions at the ACDA national convention.

50.18 “Miami Convention Community Choir R&S Roundtable,” by W. Robert Johnson. 6/07:47.
A review of “a lively conversation centered on recruiting new singers to community choirs” held during the 2007 ACDA National Convention. See also 50.19.

A letter writing in support of “Miami Convention Community Choir R&S Roundtable” (50.18), specifically commenting about attendance policies in community choirs.

An examination of the work of conductor Elvera Voth.

50.21 “Repertoire Suggestions for Community Choirs,” by W.R. “Bob” Johnson. 3/08:59. REP.
An annotated list of recommended choral works.

A discussion the importance of ACDA Honor Choirs, with special emphasis on the “inspirational and moving” performance by the Community/Church Honor Choir in the Southwestern Division.

An evaluation of the state of the community choir movement in the United States.

50.24 “A Place for Everyone in the Choir,” by Ron Sayer. 2/10:47.
The author surveys the history of community choir singing in the United States.

50.25 “Challenging the Volunteer Chorus to Provide the Best,” by Ron Sayer. 11/10:65.
The author discusses rehearsal and evaluation techniques for enabling the choir to produce a better musical product.

51. Literature on, and Music for Various Types of Choruses: CHURCH

51.045 “A Composer Looks at the Church Choir,” by Bob Burroughs. 11/78:11.
The author discusses four questions which must be addressed by the church music composer: 1) “Who will be singing this composition?” 2) “How good is the conductor?” 3) “What is the occasion for the writing of this composition?” and, 4) “Am I writing for a special or diversified area?”

This article examines the history of the English handbell, various ringing techniques and the organization and administration of a handbell choir. Includes brief lists of selected repertoire and handbell manufacturers.

51.047 “Choral Music for SAB Church Choirs,” by Michael Jothen. 5/80:43. REP.
The challenge of locating literature for the SAB choral ensemble is addressed. Includes an annotated listing of anthems and arrangements for the SAB choir. This article is continued in 51.048.

51.048 “Literature Forum,” by Michael Jothen. 9/80:34. REP.
This article is a continuation of 51.047. This commentary features an annotated listing of anthems and arrangements for the SAB choir.

The author points to church choir directors as primary offenders of U.S. copyright laws. Includes answers to questions frequently asked concerning photocopied music and provides the mailing addresses for agencies concerned with the copyright issue.

51.050 “Senior Adults and the Church Music Ministry,” by Fred L. Kelly. 5/81:39.
An examination of the unique needs of the senior adult chorister and methods for involving seniors in the music ministry activities of the church.

This discourse on the Classical period focuses upon choral compositions that meet the unique needs of the typical church choir. Particular attention is given to the works of Franz Joseph Haydn and Wolfgang Amadeus Mozart.

An introduction to a computer program that “allows the church music director to store information describing an unlimited number of music compositions and to retrieve the information quickly and selectively according to search criteria.”

A discussion of various methods for recruiting new church choir members.

The author offers numerous suggestions for organizing and streamlining the search for choral literature in a church setting.

A discussion of the educational and artistic importance of choral music in the church.

51.056 “Developing Church Choir Directors,” by James McCray. 3/86:11.
This article addresses the lack of qualified choral directors in the church and recommends methods for meeting this shortcoming.

51.057 “Can Technology Replace the Church Choir Accompanist?” by Pauline Hudson. 10/89:23.
An unbiased discussion of the pros and cons of utilizing pre-recorded accompaniment tapes. The author does not express support for either position. See also 51.058.

In response to “Can Technology Replace the Church Choir Accompanist?” (51.057), the author expresses concern that “the article equivocates, asking questions, but taking no stand.”

51.059 “Music for the Small Church Choir,” by Jean Anne Shafferman. 11/90:19. REP.
A list of suggested repertoire for church choirs of up to fifteen singers based on a survey of thirty-six publishing firms.

51.060 “Sacred Choral Repertoire for Mixed Voices: A Recommended Listing,” by George H. Dupere. 10/91:25. REP.
A list of 290 works appropriate for a variety of church settings, compiled by the R & S Committee on Music & Worship.

A concise overview of how the 1976 Copyright Law applies to church music. Includes not only discussion of actual music, but also of text, arrangements, various types of recordings, and live presentations.

51.062 “Hallelujah!” by Tim Sharp. 9/95:55.
“The mission of this column is to write and report, with an ecumenical bias, on sacred music issues that are global in scope.” This premiere column reviews A New Hymnal for Colleges and Schools.

The article examines the popularity of John Rutter’s music and reviews a dissertation, The Role of Plainchant in the Choral Music of John Rutter by John Campbell.

51.064 “Hallelujah!” by Tim Sharp. 2/96:35. DISC.
A review of the premiere of Requiem of Reconciliation, co-composed by fourteen composers at the request of conductor Helmuth Rilling.

A review of various resources available through the Internet.

An evaluation of various software resources for the church musician.

An evaluation of the changes facing leaders in church music ministry.

51.068 “Seasonal Alternatives for the Church Choir,” by Tim Sharp. 4/98:61. REP.
“This article lists some excellent choral works for Advent, Christmas and Epiphany that have been overlooked by many churches.”

The authors examine various challenges facing the church musician.

BIB. DISC.
An examination of the musical tradition, literature and practice of two faith communities.

This article “addressed the unique challenges of the volunteer church choir.”

An open letter to church musicians outlining the challenges and importance of music in the church.

51.073 “A Church Musician’s Bibliography for Dealing with Change, Conflict, and Staff Relationships,”
by Mark Acker and Tim Sharp. 4/99:43.
A list of articles and books on personnel management in the church.

An annotated list of selected repertoire

51.075 “Contemporary Choruses as Public Prayer,” by Tim Sharp. 2/00:47.
A musical assessment of the praise chorus common to evangelical churches. See also 51.076.

51.076 “Letter to the Editor,” by Tony G. Crosby. 5/00:5.
The author writes in support of “Contemporary Choruses as Public Prayer” (51.075).

51.077 “How Can We Sing a Strange Song in the Lord’s Land?” by Tim Sharp. 8/00:51.
A discussion on bringing a sense of community to the worship experience through careful selection of
diverse musical repertoire.

51.078 “Letter to the Editor,” by James Higbe. 9/00:4.
The author comments on a choral review of the work of Horatio Parker in the April 2000 edition.

51.079 “Who Needs a Mission Statement?” by Scott Dean. 10/00:61.
A discussion of standards in church and worship music.

51.080 “The Place of Historic Music in the Contemporary Church’ and ‘Performing Bach: One or
Many?’” by Tim Sharp. 11/00:61.
A preview of two sessions on the docket for the 2001 ACDA National Convention.

51.081 “Choral Repertoire for the Smaller Church Choir,” by Gregory M. Pysh. 8/01:33. REP.
This brief study “seeks to provide resources particularly for smaller choirs serving diverse congregations.”

The author answers the question, “What operas have the potential for being presented in a house of
worship.”

“The purpose of this article is to explore what happens when sound is produced in architectural space, both
in the spiritual dimension and the physical dimension.”

An evaluation of the value of music in the church in the aftermath of the September 11 terrorist attack.

51.085 “The Excellent Sacred Musician: An Oxymoron?” by Scott Dean. 11/02:97.
A discussion of the broader standards of excellence expected of the church musician.

“This column will address first, the political situation that is negative towards the use of historic music in worship, and then turn to the practical issues of the positive dimensions that can be added to our worship when we employ music composed in earlier generations.”

The author suggests that the choral art is (and choral conductors are) in danger of being removed from the church by pop music and praise bands.

51.088 “The Volunteer Paradox: Periphery to Nucleus,” by Clell E. Wright. 11/03:57.
“The author explores the inherent nature of church choirs to examine why recruitment is often a problem, and when and how it becomes a problem.”

A survey of changes currently taking place in worship practices with a discussion of ways for church musicians to adapt gracefully. Continued in 51.090.

This article, a continuation of 51.089 is a Biblically-centered discussion of the role of the church musician.

51.091 “Worship Wars: Cease Fire,” by Scott Dean. 5/04:45.
The author reviews two texts that address current challenges facing those responsible for music in worship.

“This column is written to offer Choral Evensong as an adaptable and viable form outside the churches where it is regularly offered.”

51.093 “Recommended Sacred Choral Repertoire from Canadian Composers,” by Patricia Abbott. 10/05:81.
An annotated list of five selections.

51.094 “Network of National Church-Related Music Ministry Associations,” by J. Michael McMahon. 2/06:63.
A report on a conference of music ministry associations.

51.095 “‘Must Have’ Repertoire for the Twenty-First Century Sacred Music Library, Part 1,” by Paul A Aitken. 2/07:44.
An annotated list of “recommended anthems and motets not superseding the year 1999.” Continued in 51.112. See also 51.097.

“This column proposes ways to help traditional [church] choirs succeed when they sing contemporary songs.”

The author adds additional selections to the list proposed in “‘Must Have’ Repertoire for the Twenty-First Century Sacred Music Library, Part 1” (51.095). Positive comments are also made regarding “The Journey to Kullervo: Rehearsing, Performing and Recording an Early Sibelius Work” (43.145).

“The following narrative consists of selected entries from a church musician’s journal” discussing choral experiences spanning 35 years and three continents. The author also examines various “sacred cows” common to the world of church music, the state of graduate education in sacred music and ACDA’s work in the arena of church music.

51.099 “Mega-Church, Mega-Choir,” by Tim Sharp. 3/07:48.
“This article is written specifically about the phenomenon of the choir in a large, evangelical church.” See also 51.103, 51.104, 51.105, 51.106, and 51.107.

The authors examine the challenges and opportunities that accompany “working with choirs that consist primarily, if not totally, of singers over the age of 65.”

A discussion of web-based resources useful for locating hymns.

The author responds enthusiastically to the March 2007 issue of the Choral Journal focusing upon music in the church.

A contrary commentary written in response to “Mega-Church, Mega-Choir” (51.099). See also 51.104, 51.105, 51.106, and 51.107.

The author of “Mega-Church, Mega-Choir” (51.099) responds to comments made in “Letter to the Editor” (51.103). See also 51.104, 51.105, 51.106, and 51.107.

The author responds enthusiastically to the March 2007 issue of the Choral Journal focusing upon music in the church, and pays special tribute to “Mega-Church, Mega-Choir” (51.099). See also 51.103, 51.104,
The author questions the estimate made of the number of singers in U.S. choruses used in “Mega-Church, Mega-Choir” (51.099).  See also 51.103, 51.104, 51.105, and 51.107.

The author of “Mega-Church, Mega-Choir” (51.099) responds to comments made in “Letter to the Editor” (51.106) critical of the estimate of the number of singers active in U.S. choirs.  See also 51.103, 51.104, 51.105, and 51.106.

“The beauty of the choral art does not mitigate the burden of choosing materials that are faithful to the Church’s liturgical needs.”

Though written from the perspective of a church music position, this brief list of “a few non-scientific, but practical, ideas of how to cope with stress within a professional life” is valuable for choral conductors in all arenas.

51.110  “The Singing School, the Oxford Movement, and the Church Choir in America,” by David W. Music.  6/08:32.
“The purpose of this article is to trace briefly how the practice of church choral singing began in America and to note one of the more significant changes that occurred in its history.”

51.111  “A New Vision for Worship: Discerning a Path through the Minefield of Change,” by Deborah Carlton Loftis.  6/08:51.
The author suggests “a process through which a congregation can arrive at the place where musical styles can be discussed and decisions can be made from the vantage point of congregational unity.”

This article, a continuation of 51.095, features an annotated list of “recommended anthems and motets which have been published since the year 2000.”

The author examines the history and text of the four primary Marian antiphons, also called votive antiphons: Alma redemptoris mater, Ave regina caelorum, Regina Coeli, and Salve Regina.

The author discusses his “calling to a noble art whose texts inspire a depth of spirituality found in no other context.”

51.115  “Contemplative Worship: A Case for Compline,” by Jeff Jones.  9/09:63.  BIB.
“The purpose of this column is to detail how one church started and continues to maintain its evening prayer service, and to provide some helpful ideas for others who may wish to do the same.”
51.116 “Music Literacy Among Adults in Church Choirs,” by Paul G. Hill. 12/09:12.
“Findings from a recent music literacy study seem to indicate that church choir members in particular lack the basic music reading skills necessary to contribute as more engaged musicians.”

“I submit four aspects of Divine action – [creating, calling, sustaining, and imagining] – that have bearing on the choral musician of sacred music and which can be formational in our purpose.”

51.118 “Your Church Choir Can Sing Mendelssohn!” by Robert Chambers. 4/10:32.
An introduction to, and analysis of, several works appropriate for church choir.

“Today’s church choirs carry on those nineteenth century traditions – concerns about seating, wagging like dancing, resisting innovation, avoid annoyance, and whispering through the service.”

An introduction to the text on church music.

A review of the sacred music performed at ACDA’s National Conference.

A discussion of the intrinsic value of singing and the manner in which people sing in the face of trials as a way of coping with crises.

52. Literature on, and Music for Various Types of Choruses: PROFESSIONAL CHOIR

52.00 “The Professional Choir in America,” by Paul Hill. 4/80:10.
This article outlines the history of professional choral singing in the United States from the 1920s to the present. Includes a list of choral ensembles that have a payroll for singers. See also 52.01.

52.01 “McNeil Singers Added to List.” 9/80:14.
An addendum to “The Professional Choir in America” (52.00) adding the Albert McNeil Jubilee Singers to the list of active American professional choirs.

52.02 “Professional Choirs: I Can Actually Make a Living?” by Jerry A. Young. 11/98:49.
The author suggests military choirs as a significant first step in a professional singing career.

53. Literature on, and Music for Various Types of Choruses: CHAMBER & MADRIGAL CHOIR

53.10 “Chamber Choirs,” by William Lock. 9/78:43. REP.
This commentary addresses the issue of purchasing music for the chamber choir. Includes a brief repertoire list.
A general introduction to the basic workings of the madrigal dinner setting. Elements such as educational values, financial gains, goals, and staging are discussed.

53.12 “They Did It All Well,” by Gene Grier. 5/79:39. REP.
This article reviews the performance by the University of Miami Chamber Singers at the 1979 ACDA National Convention and discusses the work of their conductor, Lee Kjelson.

A brief discussion of several aspects of the madrigal dinner setting.

The author shares his experience in televising a staged madrigal dinner.

A narrative on the aesthetics of the madrigal dinner. Includes recipes for Yorkshire pudding and fruit pudding (AKA figgy pudding).

A discussion of the background of this popular holiday production genre.

The author recommends the madrigal dinner for inclusion in Junior High School choral programs.

53.18 “Second International Chamber Choir Competition,” by Duane Karna. 8/92:46. REP.
A list of the repertoire performed during the 1991 International Chamber Choir Competition held in Marktoberdorf, Germany. Includes music for men’s, women’s and mixed chamber choirs.

54. Literature on, and Music for Various Types of Choruses: FESTIVALS & FESTIVAL CHOIR

The author shares “the skeletal idea and outline” of Illinois State University’s high school choral clinic-festival.

54.05 “Get Down,” by Gene Grier. 5/79:40.
A presentation of the organizational structure of a choral festival, using the jazz band/jazz choir festival as an example.

54.06 “Letter to the Editor: An Open Letter to All-State, Honor Choir, and Clinic Choir Conductors,” by Boyd Bacon. 5/82:33.
Guest conductors are asked to bear in mind the relative age, as well as the mental, emotional and physical energy of the typical high school singer when programming festival literature.

This article outlines “some of the factors [that] contribute to the success of a music festival from the perspective of the students, the teachers and the clinicians.”

An extended discourse on various practical aspects of choral festivals, workshops and competitions.

54.09 “The Rated Festival as an Educational Experience,” by Dean M. Estabrook. 8/90:29.
A discussion of the benefits of the festival experience.

A poem extolling the virtues of the choral clinic situation.

54.11 “A Festival’s Journey: Preparing Your Choir for Festivals,” by Natalie Wilson. 4/93:34.
Though written for a column on vocal jazz and show choirs, this article provides useful information for any director preparing a choral ensemble for a festival appearance.

This brief article discusses many of the logistical aspects of organizing an honor choir.

REP.
This list of honor choir repertoire includes materials appropriate for children, boys, junior high school, middle school, eighth & ninth grades, high school, church, men’s, women’s, two-year college, and collegiate choirs.

The results from a nation-wide survey of all-state choir organizers are reported.

A discussion of musical activities associated with various “Jerusalem 3000” festivals.

54.16 “How to Start a Multicultural Choral Festival,” by Ron Kean. 10/96:40.
The annual Bakersfield (California) Multicultural Choral Festival serves as an example of a festival of culturally diverse choral music.

An examination of the organization and implementation of various types of choral festivals.

54.18 “Two Year College Choirs,” by D. Brent Ballweg. 3/00:49.
A discussion of collaborative efforts with focus on the value of festivals.

The author discusses “choral festivals and how to use the experience of adjudication as a creative teaching tool.” Continued in 54.20.
A continuation of 54.19. The author lists the criteria for becoming an adjudicator.

54.21 “Planning a Collegiate Choral Symposium from Start to Finish,” by Jennifer Proulx, Amanda Winters and Ingrid Bowen. 4/02:79.
The authors share their first-hand experience in the design and implementation of a choral symposium.

54.22 “How to Plan an All-State Honor Choir Experience for Junior High/Middle School Students,” by Joel M. Price. 6/07:59.
“For anyone considering instituting a state-wide or regional honor choir, here are some suggestions.”

The author discusses the organization of an honor choir, from the earliest planning stage through the final note of the concert.

An examination of various types of choral festivals.

55. Literature on, and Music for Various Types of Choruses: FOLK, JAZZ, & POPULAR

55.014 “Get Down,” by Gene Grier. 9/78:38.
Various developments in the jazz and show choir scene are discussed.

55.015 “Get Down,” by Gene Grier. 10/78:31. REP.
A brief discussion of Frank Pooler’s teaching methods, including a short repertoire list.

This discussion of the validity of show choirs includes an introduction to a new jazz and show choir handbook.

55.017 “Literature Forum,” by Dan Schwartz. 2/79:2. REP.
A graded list of repertoire suitable for junior high school mixed choirs, with particular emphasis placed upon jazz and rock literature.

55.018 “Suggestions for Auditioning and Rehearsing Swing Choirs,” by Gene Grier. 2/79:34.
A variety of relative topics are examined, including choosing a name for an ensemble.

An examination of a class offered at Brigham Young University designed to introduce the experienced music teacher to the concepts and functions of the show choir.

This article presents guidelines for reviewing popular choral music and reviews recent scholarship related to the American entertainment industry.

55.021 “Popular Choral Corner,” by Doug Anderson. 2/80:30. BIB. DISC.
A brief listing of resources and recordings for the vocal jazz educator.

A discussion of “popular choral tone,” and the pros and cons of choreography.

The criteria for selecting a clinician are examined. Includes a list of recommended clinicians for the jazz and show choir festival.

55.024 “Popular Choral Corner,” by Gene Grier. 5/80:41. BIB.
The column offers two sample course outlines for high school or university level classes on jazz and show choirs. A list of resources for the jazz and show choir director is also included.

55.025 “Popular Choral Corner,” by Doug Anderson. 9/80:29. DISC. REP.
An eclectic body of data for the director of a jazz or show choir. Includes three informative lists: 1) jazz charts for various group levels, 2) possible ensemble names and 3) a brief jazz discography.

55.026 “Microphone Choreography,” by Sandra Cryder. 1/81:41. BIB.
A practical discussion of the impact of microphone placement upon show choir choreography. The author offers three common microphone placement schemes.

55.027 “List of Jazz-Oriented Vocal Groups,” by Dan Schwartz. 1/81:44. DISC.
A brief discography of vocal jazz recordings.

An examination of methods for introducing a jazz choir into the choral program.

The author questions the validity of the show choir and examines some of the philosophical issues associated with the trend. See also 55.031, 55.032, 55.034, 55.036 and 55.037.

55.030 “Popular Choral Corner,” by Dan Schwartz. 5/81:43. REP.
This article features a review of The Contemporary Chorus: A Directors Guide for the Jazz-Rock Choir by Carl Strommen, and an annotated list of “easy jazz choral [settings] for the traditional director.”

The author writes in support of comments made in “The Show Choir Movement: Some Food for Thought” (55.029). See also 55.032, 55.034, 55.036 and 55.037.

55.032 “Letter to the Editor,” by Charlene Archibeque. 9/81:19.
Writing in response to “The Show Choir Movement: Some Food for Thought” (55.029), the author states support for the positions forwarded in the article. See also 55.031, 55.034, 55.036 and 55.037.
Two lists are presented in this article: 1) a brief bibliography of books and articles for the director of a jazz or show choir and 2) a selected list of SATB choral arrangements (ballads/jazz/pop/gospel).

Writing in support of “The Show Choir Movement: Some Food for Thought” (55.029), the author asks, “Must ACDA continue to support this rather horrifying trend?” See also 55.031, 55.032, 55.036 and 55.037.

This article, written in response to “The Show Choir Movement: Some Food for Thought” (55.029), directly addresses five issues of controversy concerning the validity of jazz and show choirs. Includes a brief chronology of the history of jazz and pop music. See also 55.031, 55.032, 55.034, and 55.037.

Responding to “The Show Choir Movement: Some Food for Thought” (55.029), the author examines the societal underpinnings of the show choir movement and discusses positive factors of this trend. See also 55.031, 55.032, 55.034, 55.036 and 55.037.

A selected list of SATB choral arrangements, including ballads, Christmas literature, gospel, jazz, Latin, pop, sacred.

A list of ballads, gospel, jazz and pop arranged for the SATB chorus.

Various methods for enlivening the choral performance are examined. Includes discussion of repertoire, programming, pacing, ensemble grooming/deportment, staging, choreography and public relations. This article is incorrectly attributed to Diana Spradling.

Subtitled “Resources for the Jazz and Show Choir through November, 1983,” this article offers a brief bibliographic listing of books and articles.

An selected listing of gospel oriented choral arrangements.

The author examines the balance between singing and dancing in the show choir. Includes commentary from various directors of show choirs.
A discussion from results of a survey undertaken to determine the relationship between “the educational value of show choirs against the time commitments they require.”

55.045 “Popular Choral Corner.” 9/85:35. REP.
A selected list of SATB choral arrangements, including ballads, Christmas literature, gospel, jazz, and pop.

55.046 “Popular Choral Corner,” by Dan Schwartz. 11/86:33. BIB.
A bibliographic listing of “resources for the jazz and show choir.”

55.047 “Popular Choral Corner,” by Dan Schwartz. 5/88:45.
A brief introduction of “The ACDA Jazz Choir Adjudication Form,” developed by the National Committee on Vocal Jazz and Show Choirs.

A discussion of the place of popular music in the choral music curriculum. Includes a lengthy observation of a choral rehearsal.

“The purpose of this report is to dispel some of the myths that exist concerning jazz and show choirs [including] choreography takes priority over choral sound, show choirs perform music of poor quality, singing pop music will ruin the voice,” and others.

55.050 “A Comprehensive List of A Cappella Vocal Jazz/Pop Octavos in Print,” by Dan Schwartz. 5/95:28. REP.
A list of 251 selections for men’s, women’s, and mixed voices.

55.051 “Some Similarities and Differences between Classical and Non-Classical Choral Singing,” by Diana R. Spradling. 5/98:33.
An examination of jazz choral tone.

55.052 “Fifteen Resources for the Vocal Jazz Director,” by Diana Spradling. 3/99:68.
An annotated list of useful materials.

55.053 “Show Choirs, Advocacy and National Standards of Excellence,” by Diana Spradling. 2/00:39.
A discussion of a set of national standards being developed for jazz and show choirs.

55.054 “A Vocal Jazz Listening Checklist for Developing Jazz Enthusiasts,” by Diana R. Spradling. 5/01:39.
A concise listening guide for dissecting the various aural complexities of jazz.

55.055 “Jazz & Show Choirs,” by Vijay Singh. 4/03:58.
The author discusses the differences between Jazz Choirs and Show Choirs.

55.056 “Vocal Jazz: Do You or Don’t You?” by Laurie Cappello. 9/04:64.
“The following suggestions include basic skills needed by the choral director in order to begin teaching vocal jazz.”
The author suggests that a large proportion of choral conductors lack sufficient background in vocal jazz, and offers recommendations for ways to gain needed experience.

“A Big Hit in L.A.,” by Ken Thomas. 8/05:54.
A review of performances by show choirs at the 2005 ACDA National Convention.

“A Cappella Jazz: Possibilities, Methods and Experimentation,” by Vijay Singh. 9/05:70.
A discussion of methods for improving one’s understanding of the vocal jazz idiom.

“Another Choir? How About a Show Choir?” by Ken Thomas. 2/06:45.
“The following suggestions are practical and basic for beginning a show choir with common qualities found in them that demonstrate excellence in performance.”

“Middle School Vocal Jazz . . . Where Do You Start?” by Laurie Cappello. 5/06:65.
An introduction to the basic elements of teaching vocal jazz.

“Advocacy for Jazz Pedagogy: Where to Find Resources and Quality Teaching Tools,” by Vijay Singh. 9/06:47.
A discussion of materials and resources. See also 55.064.

“The Impact of Competitive Show Choir on the Enrollment of Male Singers in Choral Programs in Nebraska and Iowa,” by Doran Johnson. 11/06:112.
“The purpose of this study [is] to investigate the relationship between competitive show choir and male enrollment in high school choral ensembles.” Continued in 55.066.

“Letter to the Editor,” by James Maroney. 12/06:5.
Writing in response to “Advocacy for Jazz Pedagogy: Where to Find Resources and Quality Teaching Tools” (55.062), the author discusses the need for greater coverage of vocal jazz in the IAJE publication, Jazz Education Journal.

“Vocal Jazz: Is Your Ensemble Creative or Re-creative?” by Kirk Marcy. 12/06:60.
“The ideas presented in this column invite [conductors] to consider how we might impact our students in a way that inspires and draws out their creative spirit.”

“Show Choir Competition and the Impact on Male Recruitment,” by Doran Johnson. 4/07:50.
In this article the author analyzes the raw data presented in “The Impact of Competitive Show Choir on the Enrollment of Male Singers in Choral Programs in Nebraska and Iowa (55.063).

A discussion of educational opportunities, instructional resources and thematic programming ideas for the vocal jazz director.

“Real Situations, Real Solutions,” by Kirk Marcy. 5/08:118.
The author poses several questions submitted by vocal jazz directors to a panel of ACDA jazz education leaders. “As expected, the responses are, at times, overlapping, and at other times contradictory.”
The author examines some of the fundamental music components of jazz and discusses how those concepts might be taught to children.

55.070 “A Definition of the Vocal Jazz Group: An Ensemble of Solo Singers, One-on-a-Mic,” by Diana Spradling. 8/09:50.
The author discusses the ensemble and individual vocal characteristic that define an authentic vocal jazz choir.

55.071 “Two Important Collections and a Bluegrass Mass,” by Sharon Davis Gratto. 3/10:50.
An introduction to new compositions of multicultural music.

A concise discussion of the merits and function of a show choir.

This discussion of programming for the vocal jazz ensemble examines several applicable styles of jazz.

56. MUSICAL THEATRE

56.06 “Producing Musical Theatre: Some Recommended Readings,” by Peter E. Tiboris. 3/81:19. BIB.
A survey of various theatre texts related to directing, acting, designing, choreography/dance, and musical direction.

56.07 “Putting on the Musical: Junior High Style,” by Ginny Packer. 12/86:21. BIB.
Various elements germane to staging a musical theatre production are discussed, including choosing the musical, scheduling rehearsals, casting and performances. A list of resource agencies is provided.


56.09 “Preparing a Broadway Musical: Instrumental Considerations,” by Susan Bruenger. 9/05:50.
“This article focuses on the instrumental demands of the musical score, and the pros & cons of using professional musicians.”

57. EDUCATIONAL TECHNIQUES AND PHILOSOPHY

57.044 “Preparing the Next Generation of Choral Conductors,” by Colleen J. Kirk. 10/78:12.
The author discusses “the skills, understandings, and attitudes which are needed by an effective conductor of choral music,” and offers methods for “preparing young people who will be tomorrow’s choral conductors.”
57.045 “The Ideal Choral Music Teacher: A Student Description,” by Lloyd P. Campbell. 12/78:18.
A compilation of results from a survey in which secondary school students were asked to comment on their choral music teacher.

The author suggests self-reliance and self-respect as “the very cornerstone on which the teaching of music should rest.”

The author examines several characteristics which he believes are common to successful choral programs and outlines seven common reasons for poor programs.

A discussion of methods common to the training of actors that would be effective for developing conductors.

57.049 “The Use of Videotapes in the Choral Rehearsal,” by Carroll Gonzo. 2/81:5.
An examination of the various uses for video tapes in the rehearsal.

The author suggests how choral singers may develop responsibility in the rehearsal environment, and advocates modifying the conductor/choir relationship from an authoritarian/subordinate structure to one of colleagueship.

57.051 “Musicians Stage Fright: Analysis and Remedy,” by Jonathan Kahn. 10/83:5. BIB.
An examination of the psychological elements of stage fright, and various techniques for treating the affliction.

A discussion of teacher training, with emphasis on the analysis of performance.

An evaluation of the place of the general music student in the school choral program. The author focuses upon “acquiring, retaining, and teaching (A.R.T.)” the non-music major.

57.054 “Fanfare for the Common Kid,” by Mary Ellen Pinzino. 6/84:22.
A motivational discussion of educational methods, particularly as they relate to children’s musical experience.

57.055 “Sight Singing and Ear Training at the University Level: A Case for the Use of Kodály’s System of Relative Solmization,” by Bruce E. More. 3/85:9.
An examination of the historical elements of solmization. The author attempts to meld many diverse theories into a practical system, which can be applied to the collegiate choral setting. A companion article to 2.0156, 7.17, and 13.17.
A brief discussion comparing and contrasting the general music teacher and the choral music teacher on the elementary level.

This brief article examines the importance of facial involvement in the choral setting, for both the conductor and the chorus.

57.058 “Attention, Effort, and Motivation in Rehearsal and Performance,” by Val Hicks. 5/86:11.
Various motivational elements of the choral situation are examined from a psychological viewpoint and recommendations offered for increasing a chorister’s attention span and efforts.

57.059 “Back to Basics: Teaching Children to Sing,” by Kenneth H. Phillips. 10/86:34.
An examination of “the problems that music educators face in overcoming the demise of a singing nation.”

A fictitious address to a choir on the first day of rehearsal.

A discussion of the relationship between a conductor’s power and the perception of the choral ensemble.

57.062 “Responsibilities of the Choir Member,” by Robert L. Garretson. 4/88:34.
A list of fifteen major responsibilities by which choir members can evaluate themselves.

This article recommends the development of a choir mid-term as a successful solution to the common concentration problems associated with the mid-term examination week.

“. . . every college-level choral conducting instructor should require his or her students to become student members of ACDA.”

A philosophical narrative which seeks to answer the author’s question, “What on earth am I doing teaching school?”

Reflections of a young teacher on his first year as an educator. Includes a list of suggestions for new teachers.

57.067 “Leadership Styles and the Choral Conductor,” by Hilary Apfelstadt and Gail S. Allen. 3/90:25. BIB.
An analysis of four leadership styles as determined by the Situational Leadership Theory and the application of this model to the choral conductor.

The author discusses the findings of various studies on the state of American music education.

57.069 “Humor in the Classroom,” by Bud Clark. 8/90:15.
This discussion of the uses for jocularity in the rehearsal situation includes a self-evaluation quiz.

An examination of the positive impact of high quality music upon students, parents, and administrators. See also 57.071.

57.071 “Letter to the Editor,” by Robert G. Step. 12/90:4
Writing in support of “The Value of Teaching Music” (57.070), the author states, “it should be required reading of all state legislators . . . [and] every musician in church work.”

57.072 “Letter to the Editor,” by Carole J. Glenn. 2/91:5.
The author responds positively to the content of the September, 1990 issue of the Choral Journal and offers a reprint of the 1982 ACDA position paper: “Music with Sacred Text: Vital to Choral Music Education and to the Choral Art” (67.066).

57.073 “The Choir as Family,” by Gary E. Stollak, Mary Alice Stollak and Guenther H. Wisner. 8/91:25.
From the basis of established psychological norms, the authors discuss the familial characteristics of the choral organization and recommend the adoption of increased use of authoritative leadership style for the choral conductor. Continued in 57.079.

The author suggests a sweeping evaluation of the national status of choral curriculum, and institution of a curriculum that is “substantial, educationally viable, [and] sociologically significant.” Includes an outline for development of an eleven-step curriculum.

A brief commentary on the educational aspects of music-making for children.

The author identifies several “paths open to the choral director in dealing with cultural diversity and changing demographics . . . .”

In this brief commentary, the author discusses two aspects of choral performance – conducting gestures and tone quality – that need to be improved through the training of future conductors.

This article proposes a philosophy of music education in which “musicianship is the key to musical enjoyment.”

57.079 “The Choir as Family, Part II,” by Steven Meyers, Gary E. Stollak, Mary Alice Stollak, and
Mathew J. Stollak. 4/94:25.  
This article, a continuation of the research reported in “The Choir as Family” (57.073), outlines the similarities between the nuclear family and the choral ensemble.

57.080  “Singing and the Self: Choral Music as Active Leisure,” by Mihaly Csikszentmihalyi. Transcribed by Nina Gilbert. 2/95:13. BIB.  
Based on his research of various diverse activities, including choral music, the author discovered “The Flow Experience, a pan-human, universal feeling that human beings have when what they do becomes worth doing for its own sake.” See also 43.151, 43.154, 43.156, and 57.086.

The author recommends applying successful business-management techniques to the secondary music-education classroom.

57.082  “Great Music Teaching: Commitment, Passion, Persuasion,” by Hunter O’Hara. 2/95:27.  
The educational techniques of Peggy Jo Pridemore (1941-92) are examined through interviews with her former students.

The author reviews the practical benefits of a Parent Choir as part of the high school choral offering.

57.084  “Grading the Choral Ensemble . . . No More Excuses!,” by Peggy Diane Dettwiler. 4/95:43.  
This article examines a grading system that strives to produce an objective measure for choral singers. See also 57.087.

A discussion of how “the issues of multiculturalism, diversity, and political correctness touch choral music in the 1990s.”

The author writes in response to “Singing and the Self: Choral Music as Active Leisure” (57.080), calling it the “most meaningful article I’ve ever read in the Journal.”

Writing in response to “Grading the Choral Ensemble . . . No More Excuses!” (57.084), the author offers an additional grading formula for choristers.

57.088  “Setting the Record Straight: Give and Take on the National Standards for Arts Education, Part I,” by the Consortium of National Arts Education Associations. 11/95:17.  
“This document is intended as a resource for arts educators and others who are likely to encounter the concerns dealt with here.” Continued in 57.093.

The author provides concise definitions for terms commonly used in discussions of school restructuring.

57.090  “Block Scheduling and its Effect on Secondary-School Music Performance Classes,” by Martin
Hook.  11/95:27.
This discussion of Block – or “flexible” – Scheduling includes the results from a survey of music programs in schools using such schedules.

The author recommends strategies for averting financial problems in school music programs.

This article suggests use of multicultural music as a way to offset current difficulties in music education.

57.093 “Setting the Record Straight: Give and Take on the National Standards for Arts Education, Part II,” by the Consortium of National Arts Education Associations. 12/95:27.
A continuation of 57.088.

The author suggests methods for helping young conductors gain practical choral conducting experience.

57.095 “Competition in Choral Education: Adults’ Memories of Early Choir Experiences,” by Gary E. Stollak and Mary Alice Stollak. 8/96:21.
The authors report the results from a survey designed to identify the negative aspects of competition on choir members.

57.096 “Coping with Middle School Attitudes,” by Sally B. John. 8/96:29.
In this discussion of eight specific “attitudes that often afflict middle schoolers,” the author suggests methods for dealing positively with these traits.

The author attempts to distinguish between multiculturalism and “choral affirmative action.”

A discussion with three young choral conductors on seven areas of concern for music educators in their first year of teaching.

An evaluation of the role of continuing education and professional involvement in the life of the young choral conductor.

“This article offers suggestions about how to keep singers in our communities active through their senior years.”

A discussion of various theories on the psychological and intellectual effect of music.

57.102 “Applying Multiple Intelligence Theory in the Music Classroom,” by Richard L. Mallonee. 3/98:37.
“This article examines how each of the other intelligences can be activated, explored, and developed within
the context of the general singing or choral rehearsal.”

A discussion of the way in which ACDA’s R&S Committees are adapting to various professional, musical and societal changes.

57.104 “This Is Not Your Father’s Automobile,” by Geoffrey Boers. 3/98:73.
The author examines the changes in society and their effect on choral music.

57.105 “George Frederick Bristow and the New York Public Schools,” by Thurston Dox. 4/98:23.
An overview of the life and work of this Nineteenth-Century American music educator.

A discussion of the importance of emotional desire on the part of the conductor.

57.107 “What Does it Mean to Major in Music Education?” by Sean Burton. 4/00:31.
A motivational editorial on the value of music education.

57.108 “Collaboration in the Choral Ensemble,” by Susan Wharton Conkling. 9/00:9.
The author offers a “closer scrutiny of the relationships between members of the ensemble with the conductor/teacher.”

57.109 “College & University,” by Bill McMillan. 4/01:47.
A discussion of the state of choral music education and suggestions for improving the profession through teacher training.

57.110 “Two Disheartening Words,” by Scott W. Dorsey. 5/01:37.
Writing to the ACDA collegiate member, the author suggests “reaching beyond the mediocrity of our media-driven world and doing something worthwhile and fulfilling.”

57.111 “The Singer’s Accountability,” by Charles Facer. 10/01:40.
Though written from the perspective of a community chorus, this article provides useful tools for assessing singers in any choral environment.

57.112 “Get America Singing - Again!” by Charles Facer. 2/02:43.
In the wake of the September 11 terrorist attack, the author suggests ways to re-establish community singing as a vital part of American culture.

“This article presents a rationale for an interface of electronic learning with choral rehearsing, and presents a series of strategies and implementation resources.”

A call for suggestions for the development of a mentoring program.
“The goals of this article are to share the outline of a locally developed standards-based curriculum, and to provide assessment models used to measure student growth toward those standards.”

57.116 “What Can Choir Do For Me? Twelve Answers for the College Vocal Major,” by Margaret Olson. 9/03:17.
This article seeks to resolve the long-standing conflict between voice studio teachers and choral conductors by examining the positive value of the choral environment for the solo singer.

57.117 “Building Bridges among Choral Conductors, Voice Teachers, and Students,” by Hilary Apfelstadt, Loretta Robinson and Marc Taylor. 9/03:25.
A detailed discussion of the ways in which voice faculty and choral conductors can cooperate for the benefit of the students in their care. See also 57.119.

57.118 “Taking Initiative: Thoughts on Becoming an Active and Involved Student,” by Bryan E. Nichols. 10/03:63.
A discussion of ways the college music student can gain experience beyond the classroom.

57.119 “Letter to the Editor,” by John Weiss. 11/03:5.
The author questions the takes some exception to comments made in “Building Bridges among Choral Conductors, Voice Teachers, and Students” (57.117) by referring to his own research published earlier in “Operatically Trained Singers in the Collegiate Choral Rehearsal” (7.057).

57.120 “Hints for Staying Healthy This Year,” by Lori Wiest. 11/03:67.
The author suggests ways for those working amid the crush of an academic term to remain physically healthy.

The author examines motivations for seeking an advanced degree and suggests ways to finance a graduate education. Continued in 57.124.

57.122 “Essential Choral Repertoire for the Undergraduate Choral Music Major,” by Donald Trott. 3/04:46.
This article reports the result of a survey asking collegiate choral conductors to share a list of those pieces most important in the undergraduate curriculum.

57.123 “Teach the Way They Learn,” by Verna Brummett. 3/04:48.
An examination of ways to teach to three important learning styles: visual, auditory, and kinesthetic.

57.124 “Choosing the Right Graduate Program for You: Many Ideas to Consider, Many Questions to Answer. Part II: Which Graduate Program?” by David L. Hensley. 3/04:55.
In this continuation of 57.121, the author discusses how to select the proper graduate school to meet individual needs.

57.125 “Engaging Boys – Overcoming Stereotypes: Another Look at the Missing Males in Vocal
Programs,” by Scott D. Harrison. 9/04:24.
“The purpose of this article is to provide some practical suggestions for the involvement of boys in a choral setting.” See also 57.128 and 57.129.

The author discusses mentoring as a way to develop the next generation of children’s choir conductors.

In this brief article, the author draws parallels between successful coaches and choral directors.

A correction of errata contained in “Engaging Boys – Overcoming Stereotypes: Another Look at the Missing Males in Vocal Programs” (57.125).

The author writes in support of “Engaging Boys – Overcoming Stereotypes: Another Look at the Missing Males in Vocal Programs” (57.125) and “Programming Our Convictions” (15.61).

The author examines the value of “multi-sensory sensory singing experiences and music educators’ use of metaphors as key components of learning to perform and listen to music.”

“As conductors we are professionally accountable for our interactions with other people. Consequently, we have a duty to be explicit about our motives and values as well.”

57.132 “Toward a Philosophy of Teaching,” by Jeffrey Carter. 11/05:101.
The author discusses those personal merits that are necessary to become a good teacher.

57.133 “Letter to the Editor,” by Nelson Waller. 6/06:5.
Writing in response to the elementary focus issue of the Choral Journal (April 2006), the author calls it “a good attempt to win the political correctness award.” See also 57.135, 57.136, 57.137, 57.138, 57.139, and 57.141.

57.134 “Making the Case for Teaching Music,” by David Schildkret. 7/06:57.
An advocacy discussion outlining the value of music in the public school curriculum.

57.135 “Letter to the Editor,” by Sean Burton. 8/06:5.
The author writes to express “outrage” over “Letter to the Editor” (57.133). See also 57.136, 57.137, 57.138, 57.139, and 57.141.

The author responds to “Letter to the Editor” (57.133), calling it “shamefully dismissive.” See also 57.135, 57.137, 57.138, 57.139, and 57.141.

The author responds to “Letter to the Editor” (57.133), calling it “an abrasive piece of hatred.” See also 57.135, 57.136, 57.138, 57.139, and 57.141.

57.138 “Letter to the Editor,” by Sharon Breden. 8/06:6. The author responds to “Letter to the Editor” (57.133), saying, “his ‘thought police’ need to be fired.” See also 57.135, 57.136, 57.137, 57.139, and 57.141.

57.139 “Letter to the Editor,” by Matthew Ferrell. 8/06:6. The author responds to “Letter to the Editor” (57.133), saying, “I have no tolerance for his smugness.” See also 57.135, 57.136, 57.137, 57.138, and 57.141.

57.140 “An Open Letter to Student Teachers,” by Mark Simmons. 8/06:69. This article could serve as a graduation address to those leaving college for their first teaching assignments.

57.141 “Letter to the Editor,” by Mark A. Anderson. 10/06:6. The author applauds the editor’s decision to publish “Letter to the Editor” (57.133), stating, “it is only by exposing [such] attitudes that these attitudes can be confronted head-on.” See also 57.135, 57.136, 57.137, 57.138, and 57.139.

57.142 “Choosing a Graduate School for a Master’s Degree,” by Gary Weidenaar. 12/06:93. The author suggests important questions to ask when selecting a graduate choral music program.

57.143 “The Full Plate: Effective Leadership in Multiple Student Organizations,” by Nathan Dame. 7/07:53. “The following ten steps are crucial to maximizing involvement and leadership in your organization.”

57.144 “Intrapersonal and Interpersonal Growth in the School Chorus,” by Elizabeth Cassidy Parker. 8/07:26. “In this article, the focus is on two areas: (1) the student’s own process of maturation, or intrapersonal growth; and (2) the progress of the student’s social relationships, or interpersonal growth.”

57.145 “The Revolving Door,” by Debra Spurgeon. 12/07:45. “School staffing problems are primarily due to a ‘revolving door,’ where large numbers of qualified teachers depart their jobs for reasons other than retirement.” The author proposes mentoring as a way to solve the problems of teacher retention.

57.146 “Creating Student Conducting Opportunities,” by Jason Paulk. 3/08:69. An examination of ways to provide genuine conducting experience to beginning conductors.

57.147 “Surviving the First Month of a Choral Conducting Doctoral Program,” by Laurie Betts Hughes. 9/08:107. The author offers a practical, light-hearted list of suggestions for initial success in a DMA or PhD program.

57.148 “Student Leadership: Friend or Foe? Steps for Developing Effective Student Leadership,” by Joshua Taylor. 10/08:111. An examination of the process for cultivating young leaders for the choral profession through service in an ACDA student chapter.
Acknowledging that “today’s generation of students are growing up in an extremely accelerated society,” the author examines “ways in which teachers/directors choose to address the real world in which we are teaching.”

A brief discussion the possibility that exists for mentoring young choral colleagues through ACDA conventions.

“Although this article is intended primarily for doctoral students, much of the same information applies to undergraduates who are preparing to enter the job market.”

“Here are some mottos and brief descriptions of how they can be used to motivate and educate.”

Presented here are specific suggestions for listening at the [ACDA] conference, using a compilation of concepts from some of the profession’s finest choral conductors and teachers.”

The author applies current assessment standards to the collegiate choral curriculum.

A discussion of “the ‘Encore’ program in the public schools of Dothan [Alabama], though which volunteers from throughout the community provide singing opportunities for children where no music education was taking place.”

“In this article we will explore how we can use our influence as conductors to create an experience that is characterized by motivated singers, ever-increasing momentum, and both a successful musical product and a meaningful musical process.”

An assessment of current trends in digital communication technologies (AKA social networking) and their application to the work of the choral conductor.

Co-signed by several music education associations, this letter calls upon U.S. Secretary of Education Arne Duncan to increase resources for the study on the value of arts education.

A discussion of the challenges facing school music programs in the face of the current economic upheaval.

**58. Performance Practice, Style, and Interpretation: GENERAL**

The author discusses “one process that can sometimes give some good ideas about a particular piece of music.” Includes an analysis of J.S. Bach’s _Jesu, meine Freude_. See also 66.0110.

This article “shows the different ways original rhythms became what they are in the current music of the Americas.”

While applauding the choral profession for its embrace of multicultural music, the author suggests ways in which to develop additional awareness, repertoire, and performances.

The author asserts that “choral conductors must assume responsibility to know and understand multicultural choral music in the same way they have been educated to know and understand ‘traditional’ or ‘standard’ choral works.” See also 58.18.

Writing in response to “More Than ‘Politically Correct:’ Accuracy and Authenticity in World Choral Music Study and Performance” (58.17), the author reinforces the article’s premise by pointing to a recent publisher’s catalog as being “a dangerous misrepresentation of world music.”

A bibliography of materials to aid the conductor in the performance of world music.

**59. Performance Practice, Style, and Interpretation: PRE-MEDIEVAL, MEDIEVAL, & CHANT**

59.01 “A New Chance for Chant,” by Scott Dean. 8/05:53.
An introduction to the current resurgence of interest in chant and its implications for the choral conductor. See also 59.02 and 59.03.

59.02 “Letter to the Editor,” by Robert Noble. 10/05:5.
The author takes exception to conclusions drawn in “A New Chance for Chant” (59.01), and offers additional resources for understanding the role of chant in the Roman Catholic Church. See also 59.03.

59.03 “Response.” By Scott Dean. 10/05:5.
The author writes in response to a “Letter to the Editor” (59.02) criticizing his article, “A New Chance for Chant” (59.01).
“Recovering Gregorian Chant to Renew the Choral Repertoire: Part 1,” by Richard A. Smith. 2/06:22. BIB.

“Here, it is proposed that choral musicians consider anew the place of Gregorian chant in the repertoires of every kind of choir.” The author examines the history of chant and applicable performance practice. Continued in 59.05.


In this article, a continuation of 59.04, the author demonstrates that “chant can benefit the choir’s singing of [the] entire historical repertoire.”

60. Performance Practice, Style, and Interpretation: RENAISSANCE

“Musica Ficta in Renaissance Choral Music,” by James R. Bryant. 10/78:20. BIB.

The addition of unwritten accidentals is studied from three perspectives: 1) historical, 2) theoretical, and 3) practical.

“Early Instruments and Choral Music,” by Joan Cantoni Conlon. 9/79:5. BIB. DISC.

A discussion of the use of instruments in performance of music of the Middle Ages and the Renaissance. Includes a list of builders and distributors of period instruments.


An examination of rhythm instruments in early music. The Spanish carol Riu, Riu is cited as an example for treatment with tenor drum, triangle and tambourine.


An investigation of inflections in Renaissance music, and various performance suggestions.

“The Falsettists,” by Robert L. Garretson. 9/83:5. BIB.

An historical account of the use of the male falsetto voice, with particular focus upon early music. Includes a brief discussion of the application of the technique to modern performances.


This article discusses the Renaissance period practice of singing from part-books, and offers suggestions for their potential usefulness to modern choral ensembles.


An introduction to performance practice.


An examination of techniques for embellishing and instrumentally doubling vocal lines in music of the Renaissance.

“Renaissance Vocal Technique for the Choral Conductor,” by Gary Fisher. 8/88:15. BIB. DISC.
An extensive introduction to the historical and physiological elements of the “sweet, flexible, and clear sound, so often described by Renaissance writers.”

Based on a first-hand account, this article reports on the musical activities and food at an elaborate feast in 1568.

60.20 “Phrasing in Music of the Renaissance,” by Dennis Shrock. 8/94:35.
The author discusses re-barring the music of the Renaissance, making extensive use of primary source material.

60.21 “Perfection and Naturalness: Guides to the Performance of Renaissance Music,” by Jameson Marvin. 8/94:49.
“The purpose of this discussion is to offer an overview and some specific guidelines that can lead conductors toward informed and expressive performances of Renaissance music.” Includes discussion of pitch, tempo, phrasing, and dynamics.

A discussion of the history and performance of this 16th-Century French musical form.

60.23 “Why Most a cappella Music Could Not Have Been Sung Unaccompanied,” by Beverly Jerold. 2/00:21.
The author “documents a disparity in aesthetic goals and skill between [early] musicians and those of today, to the degree that unaccompanied singing would have been unlikely for most music.” See also 60.24 and 60.26.

60.24 “Letter to the Editor,” by Amy Kucera. 5/00:52.
The author questions assumptions made in “Why Most a cappella Music Could Not Have Been Sung Unaccompanied” (60.23). See also 60.26.

60.25 “A Renaissance Revival: Restoring Ornamentation in Contemporary Choral Performance,” by Kirk Aamot. 8/00:21.
The author describes “a method by which the modern high school, collegiate church or community choir may incorporate the art of canto do glosso with other elements of Renaissance performance practice.”

60.26 “Letter to the Editor,” by Beverly Jerold. 12/00:5.
The author of “Why Most a cappella Music Could Not Have Been Sung Unaccompanied” (60.23) replies to a “Letter to the Editor” critiquing her article (60.24).

61. Performance Practice, Style, and Interpretation: BAROQUE

An examination of guidelines for Baroque performance based on primary-source material. Includes a discussion of basso continuo and ornamentation. This article is continued in 61.19.
This article is a continuation of 61.18.

An introduction to several articles that address the appropriate size for choruses in the music of Johann Sebastian Bach.

The treatment and use of echo in music of the Baroque era is discussed in this article. Includes brief attention to the works of Buxtehude, Gabrieli and Hassler.

This article “explores Bach’s significance to the world today and explains [Rilling’s] philosophy of the performance of Bach’s music.”

An extensive introduction to the performance practice of choral literature from the Baroque era. Includes discussion of the works of Leopold Mozart and Johann Sebastian Bach. See also 61.24.

Additional information is provided in response to “Articulation in Late Baroque Choral Music” (61.23).

A discussion of German and Italian performance practice of the Baroque.

62. Performance Practice, Style, and Interpretation: CLASSICAL

This article focuses upon use of the bel canto voice and its application to the works of the classical era. Includes a discussion of breathing, resonance and vocal registers.

An examination of the ways in which 18th-Century American composers indicated dynamics, and appropriate performance practice. Includes discussion of the works of William Billings.

62.05 “Patterns of Emphasis in Classical Music,” by Donald Trott. 9/87:5.
The author investigates Classical-era performance practice based on information from “36 treatises from 1696 to 1806 . . . [that] represent the various nationalities of Germany, France, England, and Italy.”

62.06 “Metric Accentuation as Applied to Selected Choral Works of W.A. Mozart,” by Donald Trott. 4/91:57.
A discussion of the definition and characteristics of metric accentuation, with application to choral works of W.A. Mozart.”

This discussion of early-American choral music focuses on issues of balance, vocal quality, use of instruments, and six-part voicing. See also 62.08.

Writing in response to “Performance Practice of Early-American Choral Music: A Reassessment” (62.07), the author provides additional information and resources.

A specific examination of “the essential difference between chamber performance and choral performance.”

63. Performance Practice, Style, and Interpretation: ROMANTIC

An examination of performance techniques of the American folk music known as shape note, or Sacred Harp.

Traces the history of England’s choral musical festivals, with particular emphasis placed upon repertoire.

63.06 “A Guide to a Historically Accurate Performance of Edvard Grieg’s Fire Salmer (Four Psalms), op. 74,” by Mary E. S. Buch. 12/00:9.
A discussion of the challenges faced when performing the composer’s final choral composition.

Mendelssohn’s work provides the foundation for a survey of performance practice.

63.08 “Reawakening the Romantic Spirit: Nineteenth-Century Sources on Expression,” by Richard A. Williams. 5/06:10.
This article “presents treatises that can refresh our understanding of the later Common Practice period.” Includes analyses of movements from the Fauré Requiem and the Brahms Liebeslieder Walzer, Op. 52.

“The study that follows takes a closer look at the znamenny chant as it has come down to us together with two choral compositions of the nineteenth-century Russian Choral School.” Includes analyses of works by Rimsky-Korsakov and Kastalsky.
64. Performance Practice, Style, and Interpretation: CONTEMPORARY & AVANT GARDE

No entries.

65. Performance Practice, Style, and Interpretation: FOLK, POP, JAZZ, AND ROCK

65.05 “Get Down,” by Jordan H. Bower. 12/78:25. BIB.
A list of ideas from a choreographer and other visual show choir considerations, including auditions, props, physical warm-ups and performance attire.

An introduction to basic elements of blues form and a discussion of performance possibilities.

The author provides “hints and bibliography [that] will help in establishing movement and choreography as a valid supplement and complement to the total choral music program.”

The author recommends standardized articulations and inflections for vocal jazz, including definition of terms, and execution of symbols.

65.09 “You Can Teach Improvisation,” by Doug Anderson. 11/80:17. DISC.
An outline of a method for introducing improvisational techniques to a choral ensemble over a one-week time span. Includes a discussion of three published improvisation methods and a list of sources for vocal jazz recordings.

An examination of the history and characteristics of gospel music, its increased popularity among young Black singers, and its effect on traditional choral music.

This article offers a concise discussion of historical and performance considerations for African-American choral literature. Includes a brief guide to proper dialectical pronunciation.

This article enumerates ten standards for show choirs.

65.13 “Creative Vocal Jazz: How to Personalize Your Performances.” 8/03:36.
This article provides a list of ways to make performances unique to the ensemble. Though published without author accreditation, it was written by Vijay Singh. See also 65.14.

65.14 “Creative Vocal Jazz: How to Personalize Your Style,” by Vijay Singh. 8/04:56.
This article provides a list of ways to make performances unique to the ensemble. It is a re-print of 65.13, which was published without author accreditation.

65.15  “‘Come On-A My House:’ An Invitation to Vocal Jazz for Classical Singers,” by Noël Archambeault. 5/06:71.
This article examines common elements between classical and jazz vocal techniques with an introduction to vocal elements specific to the jazz idiom. See also 65.16.

65.16  “Letter to the Editor,” by Kirby Shaw. 9/06:7.
Writing in response to “‘Come On-A My House:’ An Invitation to Vocal Jazz for Classical Singers” (65.15), the author adds appropriate vibrato use and application of consonants as further ways to enhance jazz singing.

An introduction to the history, traditions and performance practice of Sacred Harp (aka “shape note”). This article was misattributed in the table of contents to Joan Gregoryk. See also 65.18.

65.18  “Letter the Editor,” by Terri Evans. 12/06:72.

65.19  “New Music for Chorus with Overtone Singing,” by Stuart Hinds. 4/07:20. BIB. DISC.
“The purpose of this article is to introduce several recent compositions for chorus with overtone singing.” See also 65.20 and 65.21.

The author shares additional information relative to “New Music for Chorus with Overtone Singing” (65.19). See also 65.21.

Writing in reply to “Letter to the Editor” (65.20), the author of “New Music for Chorus with Overtone Singing” (65.19) responds to the concerns raised.

65.22  “Keeping the Choir in Show Choir,” by Brian Lanier. 8/07:35.
“The purpose of this column is to focus on those elements of show choir concepts and development that will help ensure vocal integrity combined with stylistic authenticity and choreographic support.”

A discussion of the relationship of the two ensemble types within the organizational structure of a school’s choral offering.

This article “is intended to provide a model for practical and educationally sound ways to help teachers/directors/ and students to remain focused in a much deeper way on the learning of the concepts, challenges, and heritage of vocal jazz repertoire.”
65.25 “Keeping the ‘Choir’ in Showchoir,” by Rosephanye Powell. 5/10:45.
Healthy singing should be the primary means of expression [for the show choir] with meaningful choreography supporting, relating to, and making clear the message of lyrics and music.”

66. ACDA ACTIVITIES & OTHER PROFESSIONAL NEWS

66.0045 “ACDA National Convention 1979.” 1/79:21
An introduction to various elements and activities scheduled for the 1979 National Convention. Includes profiles of performing choirs, conductors and clinicians.

Revises amendments from 1975.

A series of observations from six choral conductors who witnessed the birth of the American Choral Directors Association. Includes comments from Harold Decker, Helen Hosmer, Warner Imig, Elwood Keister, Russell Mathis and Howard Swan.

A revision of the 1975 document.

Commentary from the editor of the Choral Journal.

An introduction to various elements and activities scheduled for the 1980 Western Division Convention. Includes profiles of performing choirs, conductors and clinicians.

An introduction to various elements and activities scheduled for the 1980 Southern Division Convention. Includes profiles of performing choirs, conductors and clinicians.

An introduction to various elements and activities scheduled for the 1980 Eastern Division Convention. Includes profiles of performing choirs, conductors and clinicians.

An introduction to various elements and activities scheduled for the 1980 North Central Division Convention. Includes profiles of performing choirs, conductors and clinicians.

An introduction to various elements and activities scheduled for the 1980 Northwestern Division Convention. Includes profiles of performing choirs, conductors and clinicians.

An introduction to various elements and activities scheduled for the 1980 Southwest Division Convention. Includes profiles of performing choirs, conductors and clinicians.

In this commentary, the author “set out to review the content of the concert of the most recent National Convention [in] three areas: 1) the compositions performed, 2) the composers, [and] 3) the publishers.”

The author shares his thoughts on the state of choral music. He addresses several areas of concern to the future of the art and issues a challenge to the leadership of ACDA.

A practical outline for those who wish to contribute to ACDA’s official publication.

A profile of the choral ensembles scheduled to appear at the 1981 gathering.

An outline of the changes recommended for ACDA’s governing document.

An introduction to various elements and activities scheduled for the 1981 ACDA National Convention, including interest sessions, the ecumenical service and the performance of the Beethoven Missa Solemnis.

Lists recommended amendments to ACDA’s Constitution and Bylaws.

The author cites unnecessary verbiage and meaningless descriptions as detrimental to concise, communicative reviews of choral literature. Includes suggestions for producing a useful review.


A transcript of the author’s comments during the ecumenical service at the 1981 ACDA National Convention.

66.0066 “The North Central Division.” 1/82:5.
An introduction to various elements and activities scheduled for the 1982 North Central Division Convention. Includes profiles of performing choirs, conductors and clinicians.

An introduction to various elements and activities scheduled for the 1982 Central Division Convention. Includes profiles of performing choirs and their conductors.
An introduction to various elements and activities scheduled for the 1982 Southern Division Convention. Includes profiles of performing choirs, conductors and clinicians.

66.0069 “The Southwestern Division.” 2/82:5.
An introduction to various elements and activities scheduled for the 1982 Southwestern Division Convention. Includes profiles of performing choirs, conductors and clinicians.

An introduction to various elements and activities scheduled for the 1982 Western Division Convention. Includes profiles of performing choirs, conductors and clinicians.

An introduction to various elements and activities scheduled for the 1982 Northwestern Division Convention. Includes profiles of performing choirs, conductors and clinicians.

An introduction to various elements and activities scheduled for the 1982 Eastern Division Convention. Includes profiles of performing choirs, conductors and clinicians.

Biographical information of the clinicians scheduled for the 1982 Central Division Convention.

An examination of the special performances and interest sessions scheduled for the 1983 Convention.

Biographical profiles of the ensembles and conductors slated to perform at the 1983 gathering.

Proposed modifications to the ACDA Constitution are presented.

A preview of the gala closing session of the 1983 ACDA National Convention. Includes commentary from the session’s leaders, Robert Shaw and Howard Swan.

The author responds to the 1983 ACDA National Convention with recommendations for improving the event in 1985.

66.0079 “Special Convention Issue.” 1/84.
The entirety of this issue is devoted to coverage of the seven ACDA Divisional conventions for 1984. Includes profiles of performing choirs, conductors and interest session clinicians.

66.0080 “ACDA’s Future: A Perspective.” by Colleen J. Kirk. 5/84:5.
An inspirational discourse on the continued development of ACDA.
A set of guidelines for those choirs who wish to perform at ACDA conventions.

66.0082 “Special Convention Issue.” 1/85
The entire January, 1985 issue of the Choral Journal is devoted to information pertaining to the 1985 National Convention. Includes profiles of choirs, conductors and clinicians.

A presentation of ACDA’s original membership roster.

An examination of the early days of the American Choral Directors Association.


The 1985 convention program chair shares observations and experiences from backstage at an ACDA convention.

An examination of the development of IFCM (International Federation for Choral Music), and its relationship with ACDA.

The author shares his enthusiasm for ACDA and indicates support of calls for changes to strengthen the organization.
66.0094 “Special Convention Issue.” 1/89.
An introduction to various elements and activities scheduled for the 1989 ACDA National Convention. Includes profiles of performing choirs, conductors and clinicians.

Closing thoughts on ACDA’s 1989 National Convention.

66.0096 “Special Division Convention Issue.” 1/90.
An introduction to various elements and activities scheduled for the ACDA’s seven 1990 Divisional Conventions. Includes profiles of performing choirs, conductors and clinicians.

66.0097 “Special Convention Issue.” 1/91.
An introduction to various elements and activities scheduled for the 1991 ACDA National Convention. Includes profiles of performing choirs, conductors and clinicians.

66.0098 “Proposed ACDA Constitution and Bylaws Revisions.” 1/91:57.
An outline of the changes recommended for ACDA’s governing document.

66.0099 “Proposed ACDA Constitution and Bylaws Revisions.” 2/91:45.
Lists recommended amendments to ACDA’s Constitution and Bylaws.

A brief report on the decline of financial support of state arts agencies.

66.0101 “Junior and Community College Choirs,” by Thomas E. Miller. 9/91:64.
A report on the development of the 1991 ACDA junior/college community college national honors choir.

66.0102 “Special Convention Issue.” 1/92.
The entirety of this issue is devoted to coverage of the seven ACDA Divisional conventions for 1992. Includes profiles of performing choirs, conductors and interest session clinicians.

An announcement of plans to feature various honor choirs at the 1993 ACDA National Convention, including groups for children, eighth- and ninth-grade voices, and women.

An overview of ACDA’s current Repertoire and Standards structure.

A brief introduction to the 1993 ACDA National Convention, including its location and activities.

66.0106 “News from the R&S National Committee on Women’s Choruses,” by Patricia Hennings. 9/92:39
A brief discussion of the events planned by the National Committee on Women’s Choirs for the 1993 ACDA National Convention.


66.0110 “Letter to the Editor,” by Harold A. Decker. 10/92:6. Writing primarily in response to recent changes in the Choral Journal, the author also supports comments made in “Making a Statement” (7.031) and “Analysis + Synthesis = Interpretation” (58.14).

66.0111 “Youth and Student Activities,” by Guy B. Webb. 10/92:37. A report on the various activities of this R&S Committee, including the 1993 ACDA Student Conducting Awards, and the establishment of new student chapters.


66.0116 “Two-Year College Choirs,” by Thomas E. Miller. 12/92:39. This report on the committee’s activities includes a brief discussion of political correctness and its negative impact on the choral art.


66.0118 “ACDA Officer Candidates: Central Division President.” 12/92:46. This profile of the candidates is reprinted in 1/93:76.

66.0119 “ACDA Officer Candidates: Southern Division President.” 12/92:47 This profile of the candidates is reprinted in 1/93:78.

66.0120 “ACDA Officer Candidates: Western Division President.” 12/92:48
This profile of the candidates is reprinted in 1/93:80.

66.0121 “ACDA Officer Candidates: National Treasurer.” 12/92:4
This profile of the candidates is reprinted in 1/93:82.

66.0122 “Special Convention Issue.” 1/93.
The entirety of the January 1993 issue of the Choral Journal is given over to information pertaining to 1993 ACDA National Convention. Includes a program schedule; abstracts of interest sessions; and profiles of clinicians, performing choirs and conductors.

66.0123 “Proposed Amendments to the Constitution and Bylaws.” 1/93:84.
A set of suggested changes to ACDA’s governing document, particularly concerning the duties of officers.

A report on the various activities of this R&S Committee, including the development of a national boychoir registry.

A report on the various activities of this R&S Committee, including the chartering of the first ACDA student chapter in a high school.

66.0126 “Senior High School,” by Allen Chapman. 5/93:43
A report on the various activities of this R&S Committee, including a brief discussion of the importance of community support for the high school choral music program.

A report on the awards project and a profile of the winners.

A discussion of the various activities of this R&S Committee, including a review of the March 1993 issue of the Choral Journal, an update on the Children’s Choir Directory, and a call for papers.

66.0129 “Youth and Student Activities,” by Guy B. Webb. 8/93:43.
A discussion of the various activities of this R&S Committee, including the Outstanding Student Chapter Award for 1993-95, and the formation of new student chapters.

An overview of the Trust, including discussion of its history and mission.

66.0131 “Repertoire and Standards Committee Reports,” by Sharon Breden. 9/93:35.
A report on recent activities within ACDA’s R&S structure.

This article proposes the development of a series of ACDA-sponsored postdoctoral seminars.

The author reviews her contributions to this R&S Committee.

66.0134 “Community Choirs,” by Bill Diekhoff. 11/93:45. 
A discussion of the various activities of this R&S Committee.

This profile of the candidates is reprinted in 12/93:41.

This profile of the candidates is reprinted in 12/93:42.

66.0137 “ACDA Officer Candidates: North Central Division President.” 11/93:52. 
This profile of the candidates is reprinted in 12/93:43.

This profile of the candidates is reprinted in 12/93:44.

66.0139 “ACDA Officer Candidates: Southwestern Division President.” 11/93:54. 
This profile of the candidates is reprinted in 12/93:45.

A set of suggested changes to ACDA’s governing document, particularly concerning elected and appointed officers. This article is reprinted in 12/93:49.

In addition to discussing the various activities of this R&S Committee, the author proposes the compilation of a list of repertoire being performed by two-year college choirs.

66.0142 “Special Convention Issue.” 1/94. 
The entirety of the January 1994 issue of the Choral Journal is given over to information pertaining to the 1994 ACDA Divisional Conventions. Includes program schedules; abstracts of interest sessions; profiles of clinicians, performing choirs and conductors.

A discussion of the various activities of this R&S Committee, including the development of standards for arts education, an update on the Children’s Choir Directory, and a second call for papers.

A discussion of the various activities of this R&S Committee, with emphasis on male choirs appearing at the 1994 ACDA Divisional conventions.

A discussion of the various activities of this R&S Committee, including various student symposia held throughout the nation, and the formation of new student chapters.
The author proposes development of an “information pipeline” to utilize local media for the promotion of choral music programs.

A preview of the facilities scheduled to host ACDA’s 1995 National Convention.

“Jazz and Show Choirs,” by Dan Schwartz. 5/94:35.
A discussion of the various activities of this R&S Committee, including the appointment of new committee members.

This document “sets forth the Association’s goals for stronger arts advocacy.”

A preview of the facilities scheduled to host ACDA’s 1995 National Convention.

The author briefly examines the issue of what it is that constitutes “good music.”

This discussion of ACDA’s 1995 National Convention features an interview with Allen Crowell (Conductor of the 1995 ACDA National Men’s Honor Choir) and a brief discussion of a work to be premiered at the Convention, Alleluia for the Waters by Daniel Pinkham.

The author briefly recounts the history of ACDA’s Repertoire and Standards committee structure. Includes a list of all national R&S Committee chairs, 1977-1994. See also 66.0169.

The chairs of ACDA’s R&S Committees describe the goals and activities of their respective committees.

This preview of ACDA’s 1995 National Convention features interviews with Janet Galván (Conductor of the 1995 ACDA National Children’s Honor Choir) and James Litton (Conductor of the 1995 ACDA National Boys’ Honor Choir).

“Community Choirs,” by Bill Diekhoff. 10/94:43.
A report on the various activities of this R&S committee, including a divisional directory, convention sessions, and repertoire lists.

“Junior High/Middle School Choirs,” by Kathleen Anderson. 11/94:34.
This column discusses the forthcoming publication of a list of successful conductors of junior high/middle school choirs.
This preview of ACDA’s 1995 National Convention features an introduction to the John F. Kennedy Center for the Performing Arts, and the activities planned for that historic venue.

This preview of ACDA’s 1995 National Convention features an introduction to the National Symphony Orchestra.

This profile of the candidates is reprinted in 12/94:55.

Current developments concerning the Trust are discussed.

A report on the various activities of this R&S committee, including activities at ACDA conventions and a brief review of the book Tapiola Sound by Erkki Pohjola.

A preview of activities for male choral singers at the 1995 ACDA National Convention.

This discussion of ACDA’s 1995 National Convention features a preview of interest sessions, and the Student Conducting Awards.

66.0165 “ACDA Officer Candidates: Central Division President.” 12/94:56.
A profile of the candidates for this office.

66.0166 “ACDA Officer Candidates: Southern Division President.” 12/94:57.
A profile of the candidates for this office.

66.0167 “ACDA Officer Candidates: Western Division President.” 12/94:58.
A profile of the candidates for this office.

66.0168 “Special Convention Issue.” 1/95.
The entirety of the January 1995 issue of the Choral Journal is given over to information pertaining to the 1995 ACDA National Convention. Includes program schedules; abstracts of interest sessions; and profiles of clinicians, performing choirs, and conductors.

The author calls attention to errata in “R&S: A Seventeen-Year History” (66.0153).

66.0170 “College and University Choirs,” by Jerry McCoy. 2/95:33.
Attention is called to the lack of new, significant choral works by American composers.

Responding to increasing difficulties in the performance of sacred choral music in a publicly-funded venue, the author recommends the formation of community choirs specifically devoted to the performance of sacred choral works.

66.0172 “Youth and Student Activities,” by Guy B. Webb. 2/95:34.
A report on the various activities of this R&S committee, including the 1995 ACDA Student Conducting Awards, continuing development of regional student symposia, and the establishment of new ACDA student chapters.

66.0173 “Women’s Choirs,” by Leslie Guelker-Cone. 2/95:35.
A report on the various activities of this R&S committee, including the ACDA National Women’s Choir Repertoire Exchange, and various women’s activities planned for the 1995 ACDA National Convention.

This discussion of ACDA’s 1995 National Convention features an introduction to Washington’s National Cathedral.

A report on the various activities of this R&S committee, particularly its plans for the 1995 ACDA National Convention.

Current developments concerning the Trust are discussed.

The author suggests changing the manner in which choirs are selected to perform at ACDA conventions in order to encourage greater gender and racial diversity. See also 66.0190, 66.0191, and 66.0195.

While recounting the events at the 1995 ACDA National Convention, the author shares some of the positive changes made to conventions throughout ACDA’s history.

66.0179 “Community Choirs,” by Bill Diekhoff. 9/95:51. REP.
A report on the various activities of this R&S Committee, including a list of favorite repertoire for community choirs, and a roster of ensembles in each division.

A discussion of recent developments in the Trust, and a comprehensive list of contributors.

A report on the various activities of this R&S Committee, including curriculum development designed to affect behavioral outcomes among two-year college singers.

66.0182 “Women’s Choirs,” by Leslie Guelker-Cone. 10/95:39. REP.
A report on the various activities of this R&S Committee, including a geographical list of choral music for women’s voices, and brief review of Literature for the Women’s Chorus by James Laster and Nancy Menk.
A review of the various awards presented by ACDA on the State, Divisional, and National levels.

A set of suggested changes to ACDA governing document, particularly concerning the terms of office for Industry Associate Representative and Committee Chairs. This article is reprinted in 12/95:53, with results published in 4/96:3.

This profile of the candidates is reprinted in 12/95:47, with results published in 4/96:3.

This profile of the candidates is reprinted in 12/95:48, with results published in 4/96:3. Erroneous information in this article is corrected in 12/95:5.

66.0187 “ACDA Officer Candidates: North Central Division President.” 11/95:49.
This profile of the candidates is reprinted in 12/95:49, with results published in 4/96:3.

This profile of the candidates is reprinted in 12/95:50, with results published in 4/96:3.

66.0189 “ACDA Officer Candidates: Southwestern Division President.” 11/95:51.
This profile of the candidates is reprinted in 12/95:51, with results published in 4/96:3.

A supportive response to “ACDA Conventions: Stuck in High Gear?” (66.0177). See also 66.0191 and 66.0195.

A supportive response to “ACDA Conventions: Stuck in High Gear?” (66.0177). See also 66.0190 and 66.0195.

An examination of the relationship between composers, performers, and audience members.

A brief discussion of recent acquisitions, and a call for ACDA leaders to submit relevant archival materials.

66.0194 “Special Convention Issue.” 1/96.
The entirety of the January 1996 issue of the Choral Journal is given over to information pertaining to the seven ACDA Divisional Conventions. Includes program schedules; abstracts of interest sessions; and profiles of clinicians, performing choirs, and conductors.

Responding to “ACDA Conventions: Stuck in High Gear?” (66.0177), the author states that “for ACDA to present a convention, as it did in Washington [DC], where so much of the music is multicultural is to come dangerously close to being trite and irrelevant to the art of choral music.” See also 66.0190 and 66.0191.
“Women’s Choirs,” by Leslie Guelker-Cone. 2/96:32.
A report on the various activities of this R&S Committee, including plans for 1996 and 1997 ACDA Conventions, and a call for archival material on women’s choirs.

“Jazz and Show Choirs,” by Phil Mattson. 2/96:33.
A brief review of the history of the vocal jazz idiom.

A report on the various activities of this R&S Committee.

A review of the challenges facing this R&S Committee. Errata in this article are corrected in 5/96:5.

A report on the various activities of this R&S Committee, including a review of the challenges facing the choral conductor in a two-year college.

“Children’s Choirs,” by Deborah Mello. 4/96:49. REP.
The author proposes the development of a local “community songbook,” and includes specific repertoire recommendations.

Responding to recent performances at ACDA conventions, the author suggests publishing addresses for performing choirs in the convention program booklet.

“Youth and Student Activities: Top Five Student Chapter Activities,” by Scott W. Dorsey. 5/96:31.
A report on the various activities of the Youth and Student Activities Committee including a review of successful activities developed by ACDA student chapters.


“Community Choirs,” by Bill Diekhoff. 9/96:43.
A report on the various activities of this R&S Committee in preparation for the 1997 ACDA National Convention.

“The Singers are Coming to America’s Finest City,” by Mitzi Groom. 9/96:45.
This preview of the 1997 ACDA National Convention features an overview of some of the attractions available in San Diego, California.

A discussion of some of the holdings in the ACDA International Archive for Choral Music, and a list of missing material.
This preview of the 1997 ACDA National Convention discusses International Concert and other convention highlights.

A report on the various activities of this R&S Committee in preparation for the 1997 ACDA National Convention.

This preview of the 1997 ACDA National Convention discusses the convention schedule and lists the performing choirs.

This profile of the candidates is reprinted in 12/96:44.

A report on the various activities of Youth and Student Activities Committee in preparation for the 1997 ACDA National Convention.

This preview of the 1997 ACDA National Convention discusses the convention performance venues.

A profile of the candidates.

A profile of the candidates.

A profile of the candidates.

The entirety of the January 1997 issue of the Choral Journal is given over to information pertaining to the 1997 ACDA National Convention. Includes program schedules; abstracts of interest sessions; and profiles of clinicians, performing choirs, and conductors.


A report on the various activities of this R&S Committee in preparation for the 1997 ACDA National Convention.

A listing of ACDA student chapters.
66.0221 “Community Choirs,” by Bill Diekhoff. 8/97:35
A concluding report on the activities of this R&S Committee at the 1997 ACDA National Convention.

66.0222 “Two Year College Choirs,” by D. Brent Ballweg. 8/97:36
This article reports results from survey of choral music programs at 246 two-year colleges.

66.0223 “College and University Choirs,” by Jerry McCoy. 9/97:34.
A review of the process for staging a reading session at an ACDA National Convention.

66.0224 “Jazz and Show Choirs,” by Phil Mattson. 11/97:41.
In reviewing the general state of the vocal jazz idiom, the author calls for greater involvement on the part of ACDA.

This profile of the candidates is reprinted in 12/97:47.

This profile of the candidates is reprinted in 12/97:48.

This profile of the candidates is reprinted in 12/97:49.

This profile of the candidates is reprinted in 12/97:50.

This profile of the candidates is reprinted in 12/97:51.

A report of the Committee’s initial plans for developing ACDA’s role in global Web activity and communications.

66.0231 “Special Convention Issue.” 1/98.
The entirety of the January 1998 issue of the Choral Journal is given over to information pertaining to the seven ACDA Divisional Conventions. Includes program schedules; abstracts of interest sessions; and profiles of clinicians, performing choirs, and conductors.

A brief overview of the work and structure of the ACDA Research and Publications Committee.

An outline of the policies and procedures of ACDA Repertoire and Standards structure.

A report on the various activities and goals of this R&S Committee.

A report on the web site developed by this R&S Committee.

A report on the activities this R&S Committee plans for the 1999 National Convention.

66.0237 “Women’s Choirs,” by Monica Hubbard. 5/98:35.
In addition to reporting on the various activities of this R&S Committee, this article discusses the emotional effect of music.

A brief list of criteria for *Choral Journal* articles.

66.0239 “Two-Year College Choirs,” by D. Brent Ballweg. 8/98:42.
A brief discussion of the value of the two-year college environment.

66.0240 “Outstanding Student Chapter Award,” by Scott W. Dorsey. 8/98:43.
An outline of award criteria.

This introduction to ACDA’s 1999 biennial convention is continued in 66.0245.

This profile of the candidates is reprinted in 12/98:63.

This profile of the candidates is reprinted in 12/98:64.

This profile of the candidates is reprinted in 12/98:65.

This continuation of 66.0241 is continued in 66.0249.

Suggestions for supporting ACDA through posthumous donations.

A profile of the candidates.

Determining the value of a personal will.

A continuation of 66.0241 and 66.0245.

The entirety of the January 1999 issue of the *Choral Journal* is given over to information pertaining to the 1999 ACDA National Convention. Includes program schedules; abstracts of interest sessions; and profiles of clinicians, performing choirs, and conductors.

A report on the various activities of this R&S Committee.

Suggestions for designing a planned-giving program.

A report on scholarship in progress being underwritten by ACDA and suggestions for high quality academic writings.

A call for financial support of ACDA.

A report on the various activities of this R&S Committee.

A discussion of endowing stock to ACDA.

An acknowledgment of those who assisted the High School Honor Choir during the 1999 ACDA National Convention.

A review of student awards given during the 1999 ACDA National Convention.

An introduction to the ACDA Student Times.


This profile of the candidates is reprinted in 12/99:56.

This profile of the candidates is reprinted in 12/99:57.

This profile of the candidates is reprinted in 12/99:58.

This profile of the candidates is reprinted in 12/99:59.
ACDA Officer Candidates: Southwestern Division President-Elect.” 11/99:56.
This profile of the candidates is reprinted in 12/99:60.

A review of highlights from the first issue (May 1959) of the Choral Journal. Includes the first President’s Letter (Archie Jones) and a list of charter members.

“Special Convention Issue.” 1/00.
The entirety of the January 2000 issue of the Choral Journal is given over to information pertaining to the seven ACDA Divisional Conventions. Includes program schedules; abstracts of interest sessions; and profiles of clinicians, performing choirs, and conductors. See also 66.0271 and 66.0272.

“Letter to the Editor,” by Timothy Mount. 2/00:4.
The author criticizes inaccuracies in the musical notation found on the cover of the December 1999 issue of the Choral Journal. He also refers to cartoons added in Volume 40 (August 1999 - May 2000) as being “undignified and unprofessional.” See also 66.0273.

“ACDA Divisional Conventions Feature Sessions for Student Members,” by Scott W. Dorsey. 2/00:37.
A list of sessions for student members at the seven Divisional Conventions for 2000.

“Repertoire and Standards - The Foundation of ACDA,” by Kathy Anderson. 2/00:41.
The author offers suggestions on “how to be an effective R&S chair.” Though written for the Junior High/Middle School level, it bears value for all ACDA R&S areas.

“Division Convention Addendum.” 2/00:52.
A correction of information that was erroneous in or missing from the January 2000 “Special Convention Issue” (66.0267) of the Choral Journal. See also 66.0272.

“Division Convention Addendum.” 3/00:53.
A correction of information that was erroneous in or missing from the January 2000 “Special Convention Issue” (66.0267) of the Choral Journal. See also 66.0271.

“Letter to the Editor,” by David Griggs Janower. 5/00:5.
Writing in response to “Letter to the Editor” (66.0268), the author supports the recent covers of the Choral Journal.

“San Antonio Spotlight.” 8/00:84.
Information highlighting the host city and events surrounding the 2001 ACDA National Conference.

“ACDA Student Chapters Speak Out!” by Scott W. Dorsey. 9/00:67.
A list of activities appropriate for an ACDA student chapter.

Information highlighting the host city and events surrounding the 2001 ACDA National Conference.
“Student Times: Chapter Activities,” by Scott W. Dorsey. 10/00:43.

“San Antonio Spotlight.” 10/00:93.
Information highlighting the host city and events surrounding the 2001 ACDA National Conference.

“Proposed Constitution and Bylaws Changes.” 11/00:49, 12/00:79.

“ACDA Officer Candidates: National Treasurer.” 11/00:56, 12/00:65.

“ACDA Officer Candidates: Central Division President-Elect.” 11/00:57, 12/00:66.

“ACDA Officer Candidates: Southern Division President-Elect.” 11/00:58, 12/00:67.

“ACDA Officer Candidates: Western Division President-Elect.” 11/00:59, 12/00:68.

“San Antonio Spotlight.” 11/00:97.
Information highlighting the host city and events surrounding the 2001 ACDA National Conference.

Practical tips for student members traveling to an ACDA convention.

“San Antonio Spotlight.” 12/00:102.
Information highlighting the host city and events surrounding the 2001 ACDA National Conference.

“Special Convention Issue.” 1/01.
The entirety of the January 2001 issue of the Choral Journal is given over to information pertaining to 2001 ACDA National Convention. Includes a program schedule; abstracts of interest sessions; and profiles of clinicians, performing choirs and conductors.

“Five Helpful Hints for Becoming a Successful Student Chapter,” by Scott W. Dorsey. 2/01:37.

“ACDA Reading Sessions: No Mystery Here!” by Carl Stam. 9/01:35.
A discussion of the process through which literature is selected for ACDA reading sessions.


“ACDA Officer Candidates: Eastern Division President-Elect.” 11/01:40, 12/01:56.

“ACDA Officer Candidates: North Central Division President-Elect.” 11/01:41, 12/01:57.

“ACDA Officer Candidates: Northwestern Division President-Elect.” 11/01:42, 12/01:58.

“ACDA Officer Candidates: Southwestern Division President-Elect.” 11/01:43, 12/01:59.

“Student Times,” by Lori Wiest. 11/01:49.
A list of recent activities undertaken by ACDA student chapters.
“Proposed Constitution and Bylaw Changes,” 12/01:45.

“Student Times,” by Lori Wiest. 12/01:47.
A list of recent fundraising activities undertaken by ACDA student chapters.

“Special Convention Issue.” 1/02.
The entirety of the January 2002 issue of the Choral Journal is given over to information pertaining to the seven ACDA Divisional Conventions. Includes program schedules; abstracts of interest sessions; and profiles of clinicians, performing choirs, and conductors. See also 66.0299.

This article corrects numerous errata in and omissions from “Special Convention Issue” (66.0298).

“Student Times,” by Lori Wiest. 5/02:47.
A list of new student chapters.

A profile of the Moses Hogan Singers.

“Student Times,” by Lori Wiest. 8/02:43.
A discussion of the 2003 Student Conducting Awards.

A profile of the China Children’s Choir of the China National Symphony Orchestra.

“Creating and Maintaining an Outstanding Student Chapter,” by John Dawe. 9/02:43.
A list of recommendations based on the activities of the award-winning student chapter at Mansfield University.

A profile of the Lunds Volalensemble.

“Student Times,” by Lori Wiest. 10/02:51.
A call for papers with a list of suggested topics.

A profile of the New York Philharmonic Orchestra and the Westminster Symphonic Choir.


“Student Times,” by Lori Wiest. 11/02:75.

“ACDA Officer Candidates: National R&S Chair.” 11/02:100, 12/02:90.

“ACDA Officer Candidates: Central Division President-Elect.” 11/02:101, 12/02:91.
66.0312 “ACDA Officer Candidates: Southern Division President-Elect.” 11/02:102, 12/02:92.

66.0313 “ACDA Officer Candidates: Western Division President-Elect.” 11/02:103, 12/02:93.


A profile of the Estonian Television Girls Choir.

66.0316 “Convention Venues.” 12/02:47.
An introduction to the performance spaces for the 2003 ACDA National Convention: Riverside Church and St. Patrick’s Cathedral.

66.0317 “Special Convention Issue.” 1/03.
The entirety of the January 2003 issue of the Choral Journal is given over to information pertaining to 2003 ACDA National Convention. Includes a program schedule; abstracts of interest sessions; and profiles of clinicians, performing choirs and conductors.

66.0318 “Letter to the Editor,” by Curtis Hansen. 2/03:5.
The author, a founding member of ACDA, writes to share his enthusiasm about plans for the 2003 National Convention.

66.0319 “Correction.” 3/03:5.
This article corrects errata from “Special Convention Issue” 66.0317.

66.0320 “Robert Shaw Citation Presented to Warner Imig.” 8/03:41.
A profile of the prize recipient.

66.0321 “Forming a Student Chapter of ACDA,” by Lori Wiest. 8/03:45.
A discussion of the value of an ACDA student chapter with suggestions for starting a group.

66.0322 “Student Chapter Program Ideas and Activities,” by Lori Wiest. 9/03:49.
An extended list of events staged by ACDA student chapters.

66.0323 “A Vote to Expand the R&S National Committee is Proposed,” by Mark Malone. 10/03:55.
A proposal for turning the R&S Committee on Vocal Jazz & Show Choirs into two distinct bodies. See also 66.0328 and 66.0329.


66.0325 “ACDA Officer Candidates: Southwestern Division President-Elect.” 11/03:39.

66.0326 “ACDA Officer Candidates: Eastern Division President-Elect.” 11/03:40.

66.0327 “ACDA Officer Candidates: North Central Division President-Elect.” 11/03:41.
Written as a corresponding commentary to “A Vote to Expand the R&S National Committee is Proposed” (66.0323), the author urges ACDA members to vote in favor of the separation of Jazz Choirs from Show Choirs within the R&S structure. See also 66.0329.

66.0329 “Letter to the Editor,” by Peter Kiefer. 12/03:5.
Writing in response to “A Milestone in ACDA History” (66.0328) and by extension to “A Vote to Expand the R&S National Committee is Proposed” (66.0323), the author urges that the committee be divided.

On the occasion of ACDA’s relocation from Lawton, Oklahoma to their new headquarters in Oklahoma City, the Executive Director reflects on the history of the Association.

66.0331 “Maximizing the Returns on your Investments,” by Eric A. Johnson. 12/03:71.
The author advocates investing in people as a way to strengthen the individual, the Association and the art.

66.0332 “Special Convention Issue.” 1/04.
The entirety of the January 2004 issue of the Choral Journal is given over to information pertaining to the seven ACDA Divisional Conventions. Includes program schedules; abstracts of interest sessions; and profiles of clinicians, performing choirs, and conductors.

An introduction to the events, choirs and conductors scheduled for inclusion in the inaugural event.

66.0334 “Women’s Chorus Commissioning Project,” by Lisa Fredenburgh. 5/04:45.
An introduction to a pilot project wherein choirs jointly commission a work, splitting the expense and sharing the development. See also 45.41.

The author examines the procedure for auditioning for an ACDA honor choir. See also 66.0336.

66.0336 “National Honor Choir Auditions: How to do it Right!” by Nancy Cox. 9/04:43.
The author examines the procedure for auditioning for an ACDA honor choir. Though published under a different title, this is a reprint of 66.0335.

66.0337 “A Convention Preview: Schoenberg’s Gurrelieder as it will be Performed at the 2005 ACDA National Convention.” 11/04:34.
This article introduces those who will perform the work.


66.0339 “ACDA Officer Candidates: Central Division President-Elect.” 11/04:78.

66.0340 “ACDA Officer Candidates: Southern Division President-Elect.” 11/04:79.

A list of sessions planned for the 2005 ACDA National Conference.

The author applauds recent editorial changes in the Choral Journal.

66.0344 “What’s in a Word?” by Scott Dean. 12/04:86.
A discussion of the need to change the name of the ACDA R&S committee that focuses upon music in worship.

66.0345 “ACDA Officer Candidates: Western Division President-Elect.” 12/04:94.

66.0346 “Special Convention Issue.” 1/05.
The entirety of the January 2005 issue of the Choral Journal is given over to information pertaining to 2005 ACDA National Convention. Includes a program schedule; abstracts of interest sessions; and profiles of clinicians, performing choirs and conductors.

66.0347 “Awards Presented at the National Convention,” by Lori Wiest. 5/05:77.
The results of the National Student Conducting Competition and the Outstanding Student Chapter Award are announced.

A discussion of the intersecting histories of the American Choral Directors Association and their primary benefactor, the McMahon Foundation.

66.0349 “Repertoire & Standards: The Heart of ACDA.” 7/05:55.
This article is comprised of biographical profiles of the leadership of the ACDA Repertoire & Standards Committees.


66.0354 “Proposed Amendment to ACDA Bylaws.” 11/05:86

66.0355 “Special Convention Issue.” 1/06.
The entirety of the January 2006 issue of the Choral Journal is given over to information pertaining to the seven ACDA Divisional Conventions. Includes program schedules; abstracts of interest sessions; and profiles of clinicians, performing choirs, and conductors.

66.0356 “National Elections: North Central Division President-Elect.” 4/06:64.
66.0357 “The ACDA Endowment,” by Carlisle Floyd. 5/06:54.
A discussion of the history of the endowment and current projects being produced under its auspices.

An introduction to the event staged for community college, junior college and two-year college singers.

The author details the tremendous complexity of designing and implementing an ACDA Convention. See also 66.0360.

The writer takes issue with matters pertaining to honor choirs discussed in “The Making of a Convention: Miami in March” (66.0359).

66.0361 “Making the Case: Why Not Founded a Collegiate Chapter of ACDA?” by Laura Young. 10/06:79.
The author examines the benefits of developing an ACDA student chapter.


66.0363 “Divisional Election: Central Division President-Elect Candidates.” 11/06:115.


66.0365 “Divisional Election: Western Division President-Elect Candidates.” 11/06:117.

66.0366 “Special Convention Issue.” 1/07.
The entirety of the January 2007 issue of the Choral Journal is given over to information pertaining to 2007 ACDA National Convention. Includes a program schedule; abstracts of interest sessions; and profiles of clinicians, performing choirs and conductors.


“During the last two decades, ACDA has reached beyond its publications and conventions by providing resources, awards, and means of recognition to elevate the choral art.”

66.0369 “How to Build an Award-Winning Chapter,” by Rebecca Cole. 8/07:59.
A discussion of the factors that led the Ithaca College ACDA student chapter to be named the outstanding student chapter.

66.0370 “Suggestions for Student Chapter Activities,” by Jeffrey Carter. 9/07:55.
A list of events and activities recently staged by student chapters.

66.0371 “R&S Committee: A Tapestry of Individuals Engaging the Membership,” by Kevin Fenton. 10/07:48.
A discussion of the value of the ACDA R&S structure and of those who donate their time in leadership
positions.


66.0377 “Special Convention Issue.” 1/08.
The entirety of the January 2008 issue of the Choral Journal is given over to information pertaining to the seven ACDA Divisional Conventions. Includes program schedules; abstracts of interest sessions; and profiles of clinicians, performing choirs, and conductors. Missing information is published 2/08:57.

This introduction to the current R&S Committee Chairs includes discussion of their responsibilities in preparation for an ACDA National Convention.

The author expresses appreciation for the comments made in the Executive Director’s column (9/08:2) about congressional voting records in support of the arts.

The author provides clarification of advertised information concerning the conductor of the 2009 ACDA National High School Honor Choir.

This editorial box add corrects errata contained in the Executive Director’s column (9/08:2) about congressional voting records in support of the arts.

“ACDA launches a new web site this month, and it brings significant opportunities for the membership.”

66.0383 “Division Election: Central Division President-Elect Candidates.” 11/08:100.


“This article is intended to capture an overview of the accomplishments of ACDA’s twenty-five presidents as they presided over many initiatives and educational trends in choral music and performance.”

66.0387 “Special Conference Issue.” 1/09.
The entirety of the January 2009 issue of the *Choral Journal* is given over to information pertaining to the 2009 ACDA National Conference. Includes a program schedule; abstracts of interest sessions; and profiles of clinicians, performing choirs and conductors.

An introduction to some of the features available on the ACDA website.

The author advocates publishing ACDA newsletters online. See also 66.0392.

This article surveys ways in which ACDA can become increasing relevant to those who conduct and sing in a community choir.

“This column details the subtle and occasionally dramatic technological improvements to the organization that have occurred in the past eighteen months.”

66.0392 “Conventional Newsletter or Online Newsletter/Web Site?” by Howard Meharg. 12/09:45.
The author, expanding on his brief comments made in a “Letter to the Editor” (66.0389), examines in greater detail the benefits of publishing all ACDA newsletters – on both the state and divisional level – exclusively as online documents.

The entirety of the January 2010 issue of the *Choral Journal* is given over to information pertaining to the seven ACDA Divisional Conventions. Includes program schedules; abstracts of interest sessions; and profiles of clinicians, performing choirs, and conductors.

An announcement of online elections for Division Presidents in the Eastern, North Central, Northwestern, and Southwestern Divisions, and a change to the ACDA constitution.

66.0395 “Meet the ACDA National Headquarters’ Staff,” by Tim Sharp. 2/10:22.
“I would like to introduce this professional group to you, emphasize their dedication to ACDA membership services, and invite you to take advantage of their work as another benefit of membership in ACDA.”

66.0396 “National R&S Chair Candidates.” 12/10:58.

66.0397 “Special Conference Issue.” 1/11.
The entirety of the January 2011 issue of the *Choral Journal* is given over to information pertaining to the 2011 ACDA National Conference. Includes a program schedule; abstracts of interest sessions; and profiles of clinicians, performing choirs and conductors.

An introduction to the holdings in the National Archives that pertain to the history of ACDA’s National Conferences.
67. PROFESSIONAL AND ARTISTIC PHILOSOPHY, ESTHETICS

A discussion of the perceived measures of success by which choral conductors are commonly evaluated. See also 67.054.

The author writes in response to “Are You a Success as a Choral Conductor?” (67.053), discussing elements that were dismissed as unnecessary to professional success in the choral field.

A discussion of funding by the National Endowment for the Arts, written in response to the “President’s Open Letter to the Membership” (9/78:4). The author cautions against being unrealistic as concerns such underwriting.

An article encouraging conductors to teach their singers to work beyond the mechanics of music.

This extensive article attempts to define a compositional concept as applied to the choral medium.

67.058 “Resolving Conflicts between Choral Directors and Voice Teachers,” by Allen Goodwin. 9/80:5.
The author suggests methods for fostering understanding between choral directors and voice teachers.

The author offers various reasons for performing choral literature in English rather than in its original language. Includes commentary from various conductors. See also 67.061.

The author – a national political columnist – deplores the intrusion of civil libertarians who attempt to portray singing sacred Christmas music in public as a betrayal of First Amendment protection against state supported religion.

Writing in support of “What? Sing It In English? What Will the Neighbors Say?” (67.059), the author quotes a 1950 column by Virgil Thompson.

A list of resolutions which, if followed, will strengthen the conductor’s musical, professional, mental and physical well-being.

The author poses the hypothesis that the choral conductor could be held legally liable should a student become vocally damaged as a result of the conductor’s vocal demands on the members of the ensemble.
This article examines the practical ramifications of the First Amendment to the Constitution of the United States as it concerns the choral conductor. Several relevant case precedents are cited.

In two letters to his choral ensembles prior to their concerts, the author shares his thoughts on the “miracle” of the creative musical process and the importance of inner freedom and personal awareness to the choral art.

67.066 “Music with Sacred Text: Vital to Choral Music Education and to the Choral Art,” Endorsed by the ACDA Board of Directors. 11/82:3.
This statement promotes sacred choral music as an integral part of the artistic education of the singer and discounts any conflict with the separation of church and state as called for in the First Amendment to the Constitution of the United States. See also 57.072 and 67.102.

Three brief excerpts from the authors’ comments to the 1983 ACDA National Convention comprise this article. Mr. Shaw expresses his thoughts on success in the choral profession, and the emotional impact of the Stravinsky Symphony of Psalms. Mr. Swan’s commentary extols the virtues of the choral art.

Claiming that, “a director who persists in using female tenors is guilty of nothing short of vocal malpractice,” the author examines the physiological consequences of this practice and disputes individual reasons for its continuance.

The author offers cooperative effort as a method for enhancing the future of the arts.

This article discusses “ten responsibilities that must become an integral part of every conductor’s approach to the summit of the podium.”

Following a European concert tour the author recorded his “musical and spiritual impressions . . . [and] the amazing and unexpected impact which the atmosphere had on everyone.”

A discussion of the general physical health of conductors, based on a random survey of collegiate choral directors.

This article is comprised of three letters Mr. Shaw wrote to his ensemble. “Foundations of Choral Technique” outlines the major premises of the author’s vocal technique. In “Phrasing,” Mr. Shaw
discusses melody as musical energy. “Second Thoughts on Amateurism in the Arts” addresses “the role of representative government in the support of the arts.”

Reprinted from the Choral Journal, 1-2/69:5, this extended article is a transcription of a speech in which Mr. Swan shares his thoughts on the state of the choral art. He challenges and encourages conductors not to “let what is going on around us these days get you down!”

67.075 “The Importance of the Personal Equation,” by Howard Swan. 4/86:39.
The author briefly traces the history of choral singing in America to the present day and discusses, at length, the inherently human elements of the choral art. Reprinted from the Choral Journal, 10/72:5.

Reflections and observations based on the author’s visit to six U.S. Colleges form the nucleus of this article. Various issues are discussed, including the relationship between choral departments and other areas of the musical arts, the state of the teaching of conducting, and balance in doctoral programs.

This article addresses the issue of evaluating the work of the collegiate choral conductor for tenure and promotion. Includes comments from six conductors in Northeast states.

A concise evaluation of the current state of the collegiate-level choral conductor and an assessment of the effect of various life-stages on their work.

The author decries the declining number of male singers, and identifies falling performance standards, poor music reading skills, and popular choral literature as the causes. See also 67.084, 67.085, and 67.086.

A discussion of the aesthetic experience in the school music program.

The author, a medical doctor and active choral singer, recounts his own experience as the victim of a heart attack and its impact on his choral singing activities.

A transcription of the author’s inspirational address presented during the 1986 ACDA North Central Division Convention.

An examination of the intangible elements of making music with a chorus. The author lists nine suggestions for “cultivating the human factor.”

67.084 “Letter to the Editor,” by Dennis C. Crabb. 5/88:34.
The author responds to “The Choral Crisis and a Plan for Action” (67.079), calling it a “most insightful and insightful article.” See also 67.085 and 67.086.

67.085 “Letter to the Editor,” by E. Eugene Pierce. 5/88:34.
Writing in response to “The Choral Crisis and a Plan for Action” (67.079), the author suggests that “ACDA formulate a statement” concerning issues raised in the article. See also 67.084 and 67.086. Additional comments are made concerning “Hybrid Methods in Sight Singing” (13.19).

A letter supporting comments made in “The Choral Crisis and a Plan for Action” (67.079). See also 67.084 and 67.085.

A discussion of policies and purposes concerning music and music education.

This first article of a two-part series discusses the methods used for locating specific information on the condition of choral ensembles at schools in the United States. Raw information is reported in text and various tables. This article is continued in 67.089. See also 67.091.

This article is a continuation of 67.088. Raw data presented in Part I is analyzed. Includes a discussion of causes and a list of possible solutions. See also 67.091.

Examines the signs and factors of mid-career stress. The authors present ten self-help methods.

67.091 “Letter to the Editor,” by Mary Ellen Pinzino. 5/89:35.

The author examines the conflict between middle school philosophies and their impact on the arts.

The state of choral music is discussed in relation to current societal developments, with a forecast of a positive future for the arts.

A discussion of the state of the arts in elementary and secondary schools, with an emphasis on the role of colleges in the developing culture.
This article was originally delivered as a preface to a series of lectures on the Bach *St. Matthew Passion.* Includes an extensive biographical profile.

The author offers “a structure within which we celebrate, a full understanding of what the muse offers to the humanity of our students, a direction to go, an articulation of purpose, a sensitivity to a community effort, and, not least, a celebration of ourselves as music makers.”

The author offers techniques for developing “objective evaluative criteria” by which music may be measured.

An evaluation of the current state of choral music in the United States. The author advocates a proactive stance toward education and the arts.

This commentary, first presented during the 1993 ACDA Leadership Conference, describes the declining state of the arts in the United States. See also 67.104 and 67.107.

In this guest editorial, the author evaluates the issue of using sacred music in a public school setting, but does not draw any conclusions.

The author advocates several methods for enlightening school administrators, school board members, and parents concerning the potential of the school choral program.

This document identifies the rationale for utilizing sacred music in the public schools, and offers concise guidelines for the teaching of same. See also 67.066 and 67.111.

The author, Chief Council for the American Center for Law and Justice, writes “to accurately inform school districts of their constitutional authority in regard to holiday observances.” Several relevant legal precedents are cited. See also 67.105.

The author writes in support of “The Arts in Crisis” (67.099). See also 67.107.

Writing in response to “Christmas Observances in Public Schools: A Legal Opinion” (67.103), the author draws attention to the fundamentalist associations of the American Center for Law and Justice.
A report on recent developments in government arts policies.

Writing in response to “The Arts in Crisis” (67.099), the author suggests that ACDA should adopt a stronger stance in the area of education reform. See also 67.104.

The author suggests that “our standard should be the attainment of the greatest beauty,” both for the furtherance of the choral art, and to combat the cynicism of contemporary society.

A discussion of the recent activities of the National Endowment for the Arts.

This guest editorial, based on the author’s presentation to the 1993 ACDA Leadership Conference, compares ACDA’s organization to that of a choral ensemble, and provides suggestions for enhancing communication within that structure.

Though decrying the treatment of Jewish music in the October 1994 “Choral Reviews” column, the author responds favorably to “ACDA Policy Statement: The Study of Music from a Sacred Tradition in the Public Schools” (67.102), and “Chanukah: The Reason and the Repertoire” (35.13).

This article supports the premise that “the study of music and the arts is a key to making us a disciplined and civilized people.”

67.113  “Where Do We Go from Here? Music Education in Mid-Passage,” by the National Coalition for Music Education.  2/95:39.
The current state of the arts-advocacy struggle is discussed.

The author reviews the work of Jane Alexander, the chair of the National Endowment for the Arts.

67.115  “Letter to the Editor,” by Gregory M. Pysh.  4/95:5.
Writing in response to the arts-advocacy focus of the February 1995 issue of the Choral Journal, the author reports on a school in which an athletic event was rescheduled to facilitate a choral concert.

The timeless wisdom of the former director of the Harvard Glee Club is revisited in this article.

The author applies metaphorical models to choral music.

Though focusing on the needs of the two-year college, this discussion of advocacy would be relevant to any choral program.

The latest actions in this long-running controversy are considered.

67.120 “The National Endowment for Football -- We’re Fighting the Wrong Battle,” by Daniel E. Gawthrop. 10/97:17.
The author contends that the National Endowment for the Arts is less essential to the future of the arts than regular support of the public-at-large.

A discussion of the personal and emotional effect of music.

This “In Retrospect” column decries the predominance of entertainment music as damaging to the musical arts. It is a re-print of an article that first appeared in the Choral Journal in March, 1973.

The composer discusses her work, “Green Dances.”

The author advocates balance from among the five stylistic periods in selecting repertoire for choral performance

67.125 “It’s a Wrap,” by Margaret Boudreaux. 5/00:93.
A “commencement address” for ACDA’s graduating seniors and graduate students.

67.126 “Conveying the Artistic Process,” by Brian Fairbanks. 9/00:78.
A discussion of the relationships between composer, poet, performer and audience.

67.127 “Interview Questions,” by Scott W. Dorsey. 11/00:47.
A brief discussion of techniques for those in a job interview.

A transcript of a light-hearted speech on choral music by the famed humorist.

A discussion of choral standards based on and open letter titled, “R&S Revisited: What Do We Mean by ‘Excellence’?” by Paul Rardin. See also 67.131.

The author proposes studying multicultural music by examining the culture upon which it is based. He examines four common controversies: Christmas/Hanukkah, sacred music in the schools, respecting traditions, and authenticity.
The author advances the discussion begun by Paul Rardin and Barbara Tagg in “Repertoire and Standards: An Ongoing Discussion of Excellence” (67.129).

A brief discussion of the philosophy of choral excellence.

A brief discussion of the philosophy of choral excellence.


The author discusses ways of assessing and upholding choral standards.

An extensive discussion of Russian sacred choral music from the 1917 revolution to the re-emergence of the art form in the current day. See also 67.137.

67.137 “Letter to the Editor,” by Timothy Mount. 3/02:5.
While the author applauds the research in “Rethinking How Voices Work in a Choral Rehearsal” (8.122), he takes significant issue with “Aesthetics and National Identity in Russian Sacred Choral Music: A Past in Tradition and a Present in Ruins” (67.136), calling it “alarmist, one-dimensional, out-of-date and exaggerated.”

The author discusses the power of the arts and the responsibilities of the choral conductor to enhance the artistic experience of chorus members and listeners.

67.139 “Letter to the Editor,” by Judith Willoughby. 5/03:5.
The author writes to clarify any misinformation about her academic status. See also 67.141.

67.140 “Two-Year College Choirs,” by Mark Malone. 5/03:47.
A discussion of advocacy in music education.

67.141 “Letter to the Editor,” by Patrick D. McCoy. 8/03:5.
Writing in response to “Letter to the Editor” (67.139), the present author applauds the former for her candor.

67.142 “Letter to the Editor,” by Yvonne Farrow. 8/03:38.
The author charges that her “choralography has been lifted or adapted by choirs without [her] consent.” She claims the practice is plagiarism of copyrighted material. This letter is reprinted with emphasis in 1/04:5.
“Giving Back by Giving Forward,” by Tim Sharp. 10/03:43.
The author examines the broader philosophical value of the choral art through a discussion of his work toward the development of a prison choir.

A transcript of an arts advocacy address given to a state senate.

The author questions the need for – and the sincerity of – all-too common standing ovations at ACDA conventions.

Writing in poetic verse, the author summarizes the artistic experience and philosophical value of attending an ACDA National Conference.

“Hope in the Unified Language of Music: Teaching Sacred Music in a Secular Context,” by Thomas Lloyd. 3/07:34.
An examination of the ways in which one conductor explores faith and spirituality with singers in a non-sacred environment. Includes discussion of Brahms’ *Ein Deutsches Requiem* and *Vier Ernste Gesänge*, op.121. See also 2.0464.

“A panel of conductors examines the challenges of teaching music with sacred text in secular institutions.

In stark contrast to the near-total immersion in technological forms of communication and entertainment that pervade our society, “participation in choral music provides our singers opportunities to explore their humanity and strive for excellence, to create beauty, and to find the source of artistry within themselves.”

“Growing Local Leaders through Networking,” by Peg Hutson. 5/08:99.
The author discusses the importance of communication between the choral directors within a community.

While examining the complexities and diversity of current Christian worship formats, the author recommends ways to relax formal worship and add formal elements to less-traditional worship.

“There are Angels Hovering ‘Round – Singing for the Dying,” by Peter Amidon. 9/08:71.
An introduction to the development and ministry of Hallowell, a hospice choir, “whose specific purpose is to sing for the dying in homes, nursing homes and hospitals.”

The author describes his personal choral creed, rehearsal philosophy and rehearsal strategy.

“Investing in Our Future: A Student-Centered Convention,” by Jonathan Krinke and Ryan
Sullivan.  6/09:69.
A report of a conference focusing on conducting students held in conjunction with the 2008 Missouri Choral Directors Association’s summer gathering.

The author examines the design of the worship service held during the 2009 ACDA National Convention and the questions of peace and faith from the perspective of several global faiths.

67.156 “Keys to Preparing a Funding Proposal toward Attending an ACDA Conference.” 10/09:3.
While written as a sidebar to the Executive Director’s column, the value and timeliness of this information is unarguable. In addition to a step-by-step primer, this contribution also includes “talking points for your employer, chair, dean, board, or other supervisor,” and a template for writing a request letter.

67.157 “Plays Well With Others: Collegiality in Graduate Choral Programs,” by Jean-Marie Kent. 2/10:63.
“This column addresses the issues of competition and collegiality that arise in graduate programs and suggests ways in which graduate choral conducting programs can build supportive environments.”

The author examines the intrinsic value of the musical arts to the life of the larger community.

The author asks ACDA to consider the inclusion of non-auditioned choirs in future national conference programs.

A discussion of serious music used in commercials.

68. RECORDING AND AMPLIFICATION TECHNIQUES & EQUIPMENT

68.03 “Get Down,” by Gene Grier. 11/78:24.
This article on microphone techniques includes “50 steps toward becoming a professional singer.”

68.04 “Choosing the Right Microphone,” by Jim Edwards. 11/80:5.
A discussion of microphone functions with numerous diagrams.

This article’s purpose is “to have a close look at the problems, but also the rewards, of microphonic singing.” Includes nine specific “suggestions on the use of sound equipment.”

68.06 “Microphone Techniques for Choral Groups,” by Peter Kiefer. 11/87:27. BIB.
The author offers suggestions on the use of sound systems for choral concerts.

68.07 “Recording Your Choir,” by Steven Powell. 12/89:15.
An introduction to various techniques for recording choral performance. Elements such as environment, microphones, tape and equipment needs are discussed. See also 68.08 and 68.09.

68.08 “Letter to the Editor,” by Herbert A. Sawyer. 4/90:6.
Written in response to “Recording Your Choir” (68.07) the author discusses another possible recording option, that of the HiFi VCR. See also 68.09.

68.09 “Letter to the Editor,” by Gordon Paine. 8/90:5.
In response to “Recording Your Choir” (68.07) this commentary provides a further discussion of the HiFi VCR recording system. See also 68.08.

68.10 “Musica Practica,” by Nina Gilbert. 4/92:53.
Three issues are discussed in this article: programmatic concepts, teaching theory and history within the framework of the choral rehearsal, and producing a compact disc (CD) recording. Continued in 68.11.

68.11 “Musica Practica,” by Nina Gilbert. 5/92:61.
A continuation of 68.10. Various factors in the development of a choral compact disc (CD) recording are discussed, including personnel requirements, the recording session, and packaging the finished product.

68.12 “More Thoughts on Sound Reinforcement,” by Diana Spradling. 10/00:60.
A discussion of development in the area of sound systems.

68.13 “Recording Your Choir,” by Charles Fuller. 3/04:25.
“The good news is that while fast-paced technological changes occurring all around are sometimes daunting, they are making available to every one of our choirs the ability to make high quality recordings with less expense than ever before.”

68.14 “Recording Your Choir: Technology for the Choral Director,” by C. Blair Bryant. 10/09:63.
An introduction to the recording equipment and techniques presently in use. A companion article to 68.15.

68.15 “Miking Your Choir,” by Diosan Borrego. 4/10:71.
“This column [a companion to 68.14] offers more suggestions for making recordings, tackling the fundamentals of microphone placement.”

68.16 “Learning a Sound System is Like Learning a Chart,” by Kirk Marcy. 11/10:66.
The author discusses the various components of a sound system and examines ways to maximize its performance.

69. BIBLIOGRAPHIES OF LITERATURE ON CHORAL MUSIC

69.010 “Invitation to Bibliography . . . Plus,” by Leon Thurman. 5/79:8. BIB.
An extensive bibliography of research tools for the choral conductor.

A report of recent research into choral music after 1850.
A discussion of various scholarly studies on choral music.

“Swan Festschrift to Be Published,” by Gordon Paine. 4/86:28. BIB.
The author provides a brief introduction to the publication of Essays on Choral Music in Honor of Howard Swan.

A discussion of several choral dissertations, including the winner of the 1982 Julius Herford Dissertation Award, and seven others nominated for the 1983 prize.

“Research Report,” by Richard Cox. 8/88:27. BIB.
An annotated listing of ten scholarly publications of interest to the choral conductor. Emphasis is placed on facsimile editions.

“Research Report,” by Richard Cox. 11/88:34. BIB.
An annotated listing of eleven doctoral dissertations of interest to the choral conductor, several of which were nominated for the 1985 Julius Herford Dissertation Award.

Introduces recent scholarship in four musicological research journals and four new collected editions. Composers considered in this discussion include Johann Sebastian Bach, Giovanni Gabrieli, Wolfgang Amadeus Mozart, and Christopher Tye.

“R & S Committee Report: College/University,” by Richard J. Bloesch. 10/89:27. BIB.
A brief discussion of new research resources for the choral conductor.

An annotated listing “of doctoral dissertations whose subject matter should be of interest to choral conductors.” Includes a discussion of works on Amadio Freddi, Eskil Hemberg, George Frideric Handel, Orlando di Lasso, and others.

“Research Report,” by Tim Sharp. 8/90:35. BIB.
A discussion of publications focusing on the works of Handel, Mozart and Vaughan Williams.

“Research Report,” by Tim Sharp. 9/91:53. BIB.

“Herford Dissertation Award,” by Richard Cox. 3/92:44. BIB.
A brief synopsis of the award program established by ACDA in 1982 and a list of dissertations recognized with this honor.

This article serves to introduce and review the documentary film, The Life of Johann Sebastian Bach, produced by Hänsler-Verlag, and brings attention to the availability of similar videocassette histories of Ludwig van Beethoven, Anton Bruckner, and Wolfgang Amadeus Mozart.

A review of two dissertations recognized in the 1990 Julius Herford Dissertation Award competition: “Sacred Music in Mozart’s Salzburg: Authenticity, Chronology, and Style in the Church Works of Cajetan Adlgasser” by Christine de Catanzaro, and “Two Musical Perspectives of Twentieth-Century Pacificism: An Analytical and Historical View of Britten’s War Requiem and Bernstein’s ‘Kaddish’ Symphony” by Andrew Bernard.


This article examines new critical editions of works by Orazio Vecchi, Jean Maillard, and Antonio Salieri, as well as recent research on music of the Medieval and Renaissance eras.

69.031 “ACDA International Archives for Choral Music,” by Marion Donaldson. 3/95:57.
A brief introduction to holdings in ACDA’s Choral Archives.

Errata in this article are corrected in 8/95:4.

A discussion of various newsletters contained in the ACDA Archives.

A review of two scholarly performance editions, Nine Settings of the “Litanies de la Vierge” by Marc-Antoine Charpentier, and The Motets of Jacob Praetorius II.
This article reports on the three documents receiving honors in the 1993 Julius Herford Dissertation Prize competition: “Litaniae Lauretanae:” Sacred Music at the Viennese Imperial Court ca. 1700-1783 by James Armstrong, A Study and Critical Edition of Melchior Franck’s “Rosetulum Musicum” (1628) by Jon Hurty, and The Latin Psalm Motet, ca. 1460-1520: Aspects of the Emergence of a New Motet Type by Timothy Steele.

This article reports on the document receiving top honors in the 1992 Julius Herford Dissertation Prize competition: Dimitrii Stepanovich Bortnianskii (1751-1825): An Introduction to the Composer through an Edition of his Choral Concerts “Pridorite, Vosoiom” and “Glasom Moim” by Marika Kuzma.

A review of recent reference works on women’s contribution to music. Continued in 69.041.

A review of current periodicals devoted to choral music published throughout the world that may be found in the ACDA Archives.

A list of books and dissertations related to performance practice.

A review of recent reference works on women’s contribution to music.

An evaluation of recent bibliographies of African-American choral music.

A discussion of recent dissertations and articles on American choral music.

A review of new scholarly editions of Lasso’s work.

This article reviews document that received the 1996 Julius Herford Award, Igor Stravinsky’s Oedipus Rex: Literary Background, Musical Structure, and Dramatic Symbolism, by David Newby.

A review of bibliographical resources available on-line or in CD-ROM format.

An assessment of recent scholarship on English composer Henry Purcell.

A review of the fifth edition of the well-known music research text.

An examination of “a culture-by-culture celebration of the world of music.”


A discussion of recent dissertations on music of the Renaissance.


69.054 “Beyond RILM: Using RISM, RILN/NUCMC and More,” by Lawrence Schenbeck. 4/00:47.
An evaluation of various on-line music research resources.

69.055 “Index to the Choral Journal: Volume Forty,” by Scott W. Dorsey. 5/00:81.

69.056 “Historic American Choral Music in New Scholarly Editions,” by Lawrence Schenbeck. 8/00:57.
A discussion of research on John Knowles Paine and Amy Beach.

69.057 “Archival Roundtable: Introduction,” by Lawrence Schenbeck. 10/00:45.
An introduction to the work of the archivist. Includes essays by Virginia Hancock, Mary Lycan and Sharon Rae Van Nest.

69.058 “Halleluia,” by Tim Sharp. 10/00:63.
A review of doctoral dissertations on sacred choral music, musical activities in the church and the role of the church musician.

An annotated review of scholarship on Bach.

69.060 “Eight Books Every Choral Conductor Should Read,” by James Michael Reddan. 3/01:69.0
An introduction to essential reading suggestions for the conductor.

69.060 “Research Report,” by Teresa Bower and David G. Tovey. 3/01:75.
The authors “relate their adventurous attempts to add to our knowledge of Mexico’s music and music education.”

69.061 “More Archival Experiences from Scotland and Austria,” by Thomas Somerville and Martin Banner. 5/01:45.
The authors share insights and observations from their research travels to Europe.

69.063 “Lost Archive of C.P.E. Bach Discovered in Kyiv,” by Lawrence Schenbeck. 9/01:45.
An introduction to the mystery of the composer’s missing works and recent developments that led to their return.

69.064 “Palestrina Research from Herford Prize Winner Kirin Nielsen and Others,” by Lawrence Schenbeck. 11/01:59.
A review of recent doctoral research on music of the Renaissance by Kirin Nielsen, Debra Cairns, and Jane Dahlenburg.

The article explores “research in liturgical chant since 1992.” Continued in 69.068. See also 69.069.

The author, herself a winner of the prestigious prize, reviews the doctoral dissertations that have received Herford awards.


A continuation of 69.065. See also 69.069.

69.069 “Letter to the Editor,” by Richard A. Smith. 10/02:5.
The author provides additional information relative to “Liturgical Chant, Part 1” (69.065) and “Liturgical Chant, Part 2” (69.068).

69.070 “Resources: Books, Articles, Organizations and Websites Related to American Choral Music,” by the ACDA Repertoire & Standards Committee and Barbara Tagg. 3/03:57. BIB.
An extensive bibliography of books, articles, organizations and web sites.

69.071 “American Choral Literature: Directions for Further Research,” by David P. DeVenney. 5/03:53.
The author discusses a wide array of areas of choral music in the United States that have yet to be the focus of significant research. See also 69.073.


69.073 “Letter to the Editor,” by David Griggs-Janower. 8/03:5.
The author suggests additional avenues of scholarship in response to “American Choral Literature: Directions for Further Research” (67.071).

69.074 “Fauré at Your Fingertips: Can You Find All You Need Online?” by Esther Gillie. 9/03:9.
A discussion of on-line research tools.

“This column contains abstracts of papers selected for presentation at the ACDA National Convention held in New York City, February 2003.”

69.077 “The Choral Journal: An Index to Volume Forty-five,” by Scott W. Dorsey. 5/05:93

“The following are abstracts of papers presented at the national ACDA convention research poster session in Los Angeles, 2005.”


69.080 “The Choral Journal: An Index to Volume Forty-seven,” by Scott W. Dorsey. 6/07:70


“This article seeks to create a new awareness of the ACDA Archives and to provide impetus for its utilization as a data source for research purposely focused on ACDA’s broader relationship to the choral art.”

An introduction to the revised and reinvigorated ACDA Archives.


69.085 “The Walter Stowe Collins II Collection,” by Marvin E. Latimer, Jr. 6/10:41. BIB.
“Shortly before he died, Walter Collins [ACDA’s first Archivist] donated a sizeable collection of books, letters, documents, and other artifacts to the ACDA Archives. This article seeks to preliminarily describe his contribution.”


70. REFERENCE MATERIALS: BIBLIOGRAPHIES AND LISTS OF CHORAL MUSIC

An annotated list of thirty-three works, including liturgical and non-liturgical compositions, and major works.

70.12 “Treasures for the Choral Program: The Opera Chorus,” by Peter Tiboris and John Turner. 11/83:23. REP.
A selected list of opera choruses appropriate for use in concert.

70.13 “Choral Music with Harp Accompaniment,” by Shelley Batt Archambo. 4/88:23. REP.
An extended list of choral repertoire accompanied by harp.

An introduction to this collection of music dating from the period 1880-1920. Particular emphasis is placed upon sacred choral works by American composers.

A discussion of An Index of Choral Music Performed During National Conventions of the American Choral Directors Association (1960-1987) by William Daryl Jones. The article’s author correlates some of the data in this study, which he calls, “enlightening for choral musicians generally and ACDA membership particularly.”

A discussion of The Core Repertoire of Early American Psalmody, which constitute volumes eleven and twelve of the series Recent Researches in American Music.


70.20 “Choral Works by African-American Composers,” by Lee V. Cloud. 9/92:44. REP.
A concise listing of choral literature other than spiritual settings.

70.21 “Choral Music Accompanied by Woodwinds: An Annotated List,” by Jan DeShera. 2/93:39. BIB. REP.
A list of seventy choral works from all historical periods for various voice combinations.

70.22 “Multicultural and Ethnically Inspired Choral Music: An Annotated List,” by Ronald M. Kean. 5/93:45. REP.
An introductory listing of non-Western choral music, categorized by its nation of origin.

70.23 “Index to Bach Cantata Scores: Locations in the Bach Gesellschaft, Neue Bach Ausgabe, Hänssler/Carus-Verlag, and Kalmus Catalog,” by Donald Oglesby. 3/95:37. REP.
“This index is taken from the Bach Cantata Database [and] attempts to provide a comprehensive cataloging of the Bach cantatas.”
70.24 “Choral Settings of Psalm Twenty-Three in English: An Annotated Bibliography (Part 1, Mixed Voices),” by Vance D. Wolverton. 4/95:47. REP.
An annotated listing of 106 settings of the twenty-third Psalm; “The Lord is My Shepherd.” Continued in 70.25. See also 70.26.

70.25 “Choral Settings of Psalm Twenty-Three in English: An Annotated Bibliography (Part 2, Unison, Treble, Men’s Voices),” by Vance D. Wolverton. 5/95:33. REP.
A continuation of 70.24, this article provides an annotated listing of thirty-six pieces. See also 70.26.

70.26 “Letter to the Editor,” by David P. Schaap. 8/95:5.
The author takes exception to elements of “Choral Settings of Psalm Twenty-Three in English: An Annotated Bibliography (Part 1, Mixed Voices)” (70.24) and “Choral Settings of Psalm Twenty-Three in English: An Annotated Bibliography (Part 2, Unison, Treble, Men’s Voices)” (70.25).

70.27 “ACDA Archives Report,” by Marion Donaldson. 2/96:39.
A discussion of the Archives’ usefulness to those searching for choral repertoire.

A discussion of the composer and his work.

A review of works by Francesco Cavalli, Chiara Cozzolani, Vincenzo Gallo, and Lodovico Viadana.

70.30 “German Baroque Choral Music in Monuments and Series” by Lawrence Schenbeck. 12/99:75.
A review of works by Melchior Franck, Jacob Praetorius, Johann Schein, Heinrich Schütz, and Georg Philipp Telemann.

70.31 “Music for Solo Instrument and Choral Ensemble,” by Lanny McManus and Larry Wyatt. 2/00:29. REP.
A list of over 200 pieces, catalogued by instrument.

70.32 “Twentieth-Century Choral Settings of Psalm 150,” by John Koza. 9/00:47. REP.
An annotated list of choral repertoire on the text, “Praise the Lord.” See also 70.34.

70.33 “Bach Cantata’s for Choirs,” by Martha Sargent. 11/00:39. REP.
An annotated list of recommended Baroque cantatas.

70.34 “Letter to the Editor,” by Barry O’Neal. 1/01:5.
The author provides additional information concerning the music discussed in “Twentieth-Century Choral Settings of Psalm 150” (70.32).

70.35 “Far and Beyond: Resources for Unusual Multicultural Music,” by Suzanne Tiemstra. 3/01:59.
A list of music publishers arranged by nationality.

70.36 “Selected List of Essential Berlioz Bibliography,” by Donna M. DiGrazia. 11/02:53.
“The following is a selected list of essential English-language material on the life of Berlioz, most of which have been published in English; it is not intended to be all-inclusive.” A companion to 2.0379.

70.37 “American Composers and Arrangers: A List,” by Barbara Tagg. 3/03:43. A spelling error contained in this list is corrected in 8/03:38. See also 70.39.

70.38 “Selected American Choral Repertoire,” by the ACDA Repertoire & Standards Committee. 3/03:49. A list of American choral organized by R&S area.

70.39 “Letter to the Editor,” by James E. Wilson. 8/03:38. Writing in response to “American Composers and Arrangers: A List” (70.37), the author suggest an additional name for inclusion.

70.40 “MUSICA: The Evolution of a Library,” by Michael Shasberger. 3/04:7. An introduction to the choral music database, “a comprehensive resource available online that contains a collection of 135,000 scores, with that number growing every day.”

70.41 “A Canadian Choral Tradition,” by Victoria Meredith. 5/04:13. REP. “This article highlights music sung by some of Canada’s most outstanding choirs as heard in the country’s biennial national choral competition.”


70.43 “With Harp and Voice: An Annotated Bibliography of Harp/Choral Works,” by Emily John and James John. 8/09:30. BIB. This article surveys 191 choral works accompanied by harp. See also 70.44.

70.44 “Letter to the Editor,” by Emily John and James John. 11/09:7. The authors of “With Harp and Voice: An Annotated Bibliography of Harp/Choral Works” (70.43) provide clarification to information contained in their article.


71. BOOK REVIEWS

71.0130 How to Write Music Manuscript, by Gerald Warfield. James E. Wilson, reviewer. 9/78:35.


71.0138 English Church Music, by the Royal School of Church Music. James H. Vail, reviewer. 1/81:46.

71.0139 Bach’s Passions, by Paul Steinitz. Harold Decker, reviewer. 2/81:34.


71.0149 Overtones of Bel Canto: Phonetic Basis of Artistic Singing with 100 Chromatic Vowel-Chart Exercises, by Berton Coffin. William W. McIver, reviewer. 5/82:34.
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<td>71.0150</td>
<td><em>Catherine and Igor Stravinsky: A Family Album</em>, by Theodore Stravinsky.</td>
<td>Russell Mathis, reviewer.</td>
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<td>71.0152</td>
<td><em>Performing Bach’s Vocal Music</em>, by Paul Steinitz.</td>
<td>John B. Haberlen, reviewer.</td>
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<td>71.0153</td>
<td><em>Choral Music of the Church</em>, by Elwyn A. Wienandt.</td>
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<td><em>Giovanni Gabrieli and the Music of the Venetian High Renaissance</em>, by Denis Arnold.</td>
<td>Richard Cox, reviewer.</td>
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<td><em>How to Train Singers</em>, by Larra Browning Henderson.</td>
<td>Howard Swan, reviewer.</td>
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<td>71.0156</td>
<td><em>Calendar of Music and Musicians</em>, by Adele P. Manson.</td>
<td>Ray Robinson, reviewer.</td>
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<td>71.0158</td>
<td><em>Pastoral Music in Practice</em>, edited by Virgil C. Funk and Gabe Huck.</td>
<td>James W. Evans, reviewer.</td>
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<td>71.0159</td>
<td><em>Choral Music: Technique and Artistry</em>, by Charles W. Heffernan.</td>
<td>Richard Cox, reviewer.</td>
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<td>71.0163</td>
<td><em>Jubilate! Church Music in the Evangelical Tradition</em>, by Donald P. Hustad.</td>
<td>Ray Robinson, reviewer.</td>
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<td><em>Russian Church Singing</em>, by Johann von Gardner.</td>
<td>David Larson, reviewer.</td>
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<td>71.0166</td>
<td><em>The Singer’s Primer, A Basic Repertory of Songs</em>. Compiled by Walter Carringer.</td>
<td>G. Russell Mathis, reviewer.</td>
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<td><em>Building the Voice as an Instrument</em>, by Pearl Shin Wormhoudt.</td>
<td>Paul K. Formo, reviewer.</td>
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<td><em>The Vocal Sound</em>, by Barbara Kinsey Sable.</td>
<td>Carroll Gonz, reviewer.</td>
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<td>71.0176</td>
<td><em>Voice and Song</em>, by Sine Butenschon and Hans M. Borchgreivink.</td>
<td>Howard Swan, reviewer.</td>
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<td>71.0184</td>
<td><em>The Jenson Sight Singing Course</em>, by David Bauguess.</td>
<td>Russell L. Otte, reviewer.</td>
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71.0189  The Diagnosis and Correction of Vocal Faults, by James C. McKinney. Raymond Sprague, reviewer. 1/87:64.


71.0194  Choral Conducting, by Abraham Kaplan. Floyd Slotterback, reviewer. 11/87:33. See also 71.0201.

71.0195  Teaching the Elementary School Chorus, by Linda Swears. Martha Giles, reviewer. 11/87:35.


71.0201  “Letter to the Editor,” by Floyd Slotterback. 5/88:34. The author corrects a mistake in his review of Choral Conducting, by Abraham Kaplan (71.0194).


71.0205 Face to Face with an Orchestra, by Don V. Moses, Robert Demaree and Allen F. Ohmes. Henley Denmead, reviewer. 4/89:35.


71.0209 Norman Dello Joio, by Thomas A. Bumgardner. R. Paul Drummond, reviewer. 8/89:28. This review is reprinted as 71.0213.

71.0210 To Sing or Not to Sing, by Alfred de Long. Raymond Sprague, reviewer. 8/89:29. This review is reprinted as 71.0216.


71.0213 Norman Dello Joio, by Thomas A. Bumgardner. R. Paul Drummond, reviewer. 12/89:47. This is a reprint of 71.0209.


71.0215 The Choral Singer’s Companion, by Ronald Corp. Dennis R. Woodhall, reviewer. 1/90:108.

71.0216 To Sing or Not to Sing, by Alfred de Long. Raymond Sprague, reviewer. 2/90:31. This review is a reprint of 71.0210.


71.0230  *Teaching Children to Sing*, by Martha Ruth Moore.  Mabel Warkentin Sample, reviewer.  8/90:38.

71.0231  *Group Vocal Technique*, by Frauke Haasemann and James M. Jordan.  Ruth Whitlock, reviewer.  2/91:42.


71.0235  *Singing in Latin, or, Pronunciation Explor’d*, by Harold Copeman.  M. Ruth Enns, reviewer.  12/91:47.

71.0237 Of Primary Importance: Volumes 1 and 2, by Helen Kemp. Floyd Slotterback, reviewer. 2/92:35.


71.0253 The World of the Oratorio, by Kurt Pahlen. Lewis W. Gordon, reviewer. 9/92:54.


The Songs of Edvard Grieg, by Beryl Foster. Roy Samuelson, reviewer. 4/93:49.


Monuments of Russian Sacred Music: One Thousand Years of Russian Church Music, by Vladimir Morosan. Larry D. Cook, reviewer. 8/93:57.


A New Hymnal for Colleges and Schools, by Jeffrey Rowthorn and Russell Schulz-Widmar.
Thomas More Scott, reviewer. 9/93:55.


71.0282 Music in the Late Renaissance and Early Baroque Italy, by Tim Carter. Timothy L. McDonald, reviewer. 12/93:60.


71.0290 Unsung Voices: Opera and Musical Narrative in the Nineteenth Century, by Carolyn Abbate.
Stephen Town, reviewer.  3/94:58.


71.0296  *Benjamin Britten (A Biography)*, by Humphrey Carpenter.  James Hejduk, reviewer.  5/94:77.


71.0300  *Western Plainchant*, by David Hiley.  Cecile E. Hanson, reviewer.  8/94:66.


See also 71.304.

See also 71.303.


71.0325 *We’ll Understand It Better, By and By: Pioneering African-American Gospel Composers*, edited by Bernice Johnson Reagon. Larry Stickler, reviewer. 3/95:64.


71.0331 *Conductors on Composers*, by John L. Holmes. Lewis W. Gordon, reviewer. 5/95:84.


71.0335 *Henry Purcell*, by Robert King. Sven Hansell, reviewer. 8/95:68.


National Standards for Arts Education: What Every Young American Should Know and be Able to do in the Arts, by the Consortium of National Arts Education Associations. Steven F. Brown, reviewer. 11/95:63.

Teaching Choral Music, by Don L. Collins. David J. Greenagle, reviewer. 11/95:64.


Beethoven: Symphony No. 9, by Nicholas Cook. Jeffrey Hollander, reviewer. 2/96:45.


J.S. Bach and the German Motet, by Daniel R. Melamed. Edward Lundergan, reviewer. 2/97:44.

Performing Baroque Music, by Mary Cyr. Lewis W. Gordon, reviewer. 2/97:45.

Upbeat, Downbeat, by Sandra Willetts. Lyn Schenbeck, reviewer. 2/97:46.

Choral Music Methods and Materials: Developing Successful Choral Programs (Grades 2 to 12), by Barbara A. Brinson. Floyd Slotterback, reviewer. 2/97:46.


See also 71.0409.


71.0400 *O for a Dozen Tongues to Sing (Music Ministry with Small Choirs)*, by Deborah K. Cronin. Gregory M. Pysh, reviewer. 5/79:83.

71.0401 *How to get Your Choral Compositions Published*, by Barbara Harlow. Steven Curtis Lance, reviewer. 5/79:83.

71.0402 *Fanny Mendelssohn*, by Françoise Tillard. Sandra Stewart, reviewer. 8/97:51.

71.0403 *Joseph Haydn and the Classical Choral Tradition*, by Lawrence Schenbeck. Don V Moses, reviewer. 8/97:52.


71.0407 *Brahms*, by Malcolm MacDonald. Stephen Town, reviewer. 9/97:60.


Cross, Sword and Lyre: Sacred Music at the Imperial Court of Ferdinand II of Habsburg, by Steven Saunders. Lewis W. Gordon, reviewer. 5/98:82.


71.0456 Parry Before Jerusalem: Studies of His Life and Music with Excerpts from His Published Writings, by Bernard Benoliel. Stephen Town, reviewer. 12/99:93.


71.0460 Choral Pedagogy, by Robert Sataloff and Brenda Smith. Lyn Schenbeck, reviewer. 2/00:72. See also 71.0616.

71.0461 North German Church Music in the Age of Buxtehude, by Geoffrey Webber. David J. Greennagel, reviewer. 2/00:74.

71.0462 For the Love of It: Amateuring and Its Rivals, by Wayne Booth. Steve Szalai, reviewer. 4/00:36.

71.0463 A Winter Concert, by Yuko Takao. Steve Szalai, reviewer. 4/00:36.

71.0464 Singing in English, by Richard Cox. Lewis W. Gordon, reviewer. 5/00:63.


71.0466 Singing in English (ACDA Monograph No. 5), by Richard Cox. Lewis W. Gordon, reviewer. 8/00:71.


71.0468 The Life of Berlioz, by Peter Bloom. Edward Lundergan, reviewer. 9/00:85.

The Last Prodigy: A Biography of Erich Wolfgang Korngold, by Brendan G. Carroll. Edward Lundergan, reviewer. 10/00:75.


A Catalog of the Works of Sir Arnold Bax, by Graham Parlett. Stephen Town, reviewer. 10/00:76.


Analyzing Bach Cantatas, by Eric Chafe. Hilary Apfelstadt, reviewer. 11/00:79.


My Only Comfort: Death Deliverance and Discipleship in the Music of Bach, by Calvin R. Stapert. Bruce Chamberlain, reviewer. 11/00:82.


A Brahms Reader, by Michael Musgrave. Stephen Town, reviewer. 12/00:89.


Classical Music Criticism, by Robert D. Schick. Lewis W. Gordon, reviewer. 12/00:89.

Otto Klemperer: His Life and Times, by Peter Heyworth. Susan J. Marchant, reviewer. 2/01:59.

Haydn and His World, edited by Elaine R. Sisman. Stephen Town, reviewer. 2/01:60.

Haydn Studies, edited by W. Dean Sutcliffe. Stephen Town, reviewer. 2/01:60.

Singing and Imagination, by Thomas Hemsley. Lewis Gordon, reviewer. 3/01:81.


John Christian Bach: Mozart’s Friend and Mentor, by Heinz Gärtner. Vicki J. Schaeffer,
reviewer. 4/01:61.


71.0490  *Ready, Set, Sing!* (videotape), by Jeff Johnson. Vance D. Wolverton, reviewer. 5/01:51.

71.0491  *A History of the Oratorio. Volume 4: The Oratorio in the Nineteenth and Twentieth Centuries,* by Howard E. Smither. Lewis W. Gordon, reviewer. 5/01:52.


71.0495  *An Annotated Inventory of Distinctive Choral Literature for Performance at the High School Level,* by Margaret Hawkins. Gregory M. Psyh, reviewer. 8/01:50.


71.0500  *Schütz* by Basil Smallman. Nancy P. Fleming, reviewer. 9/01:52.


71.0518 The Hymn Tune Index: A Census of English-Language Hymn Tunes in Printed Sources from 1535 to 1820, by Nicholas Temperly. Stephen Town, reviewer. 4/02:100.


71.0535 *Strategies for Teaching Junior High & Middle School Male Singers: Master Teachers Speak*, by Terry J. Barham. Vicki J. Schaeffer, reviewer. 4/03:61.

71.0536 *How to Be a Successful Choir Director*, by John Bertalot. Vicki J. Schaeffer, reviewer. 4/03:61.

71.0537 *In Their Own Words: Canadian Choral Conductors*, Holly Higgins Jonas, editor. Patrick K. Freer, reviewer. 4/03:62.
1. **From Studio to Stage: Repertoire for the Voice**, by Barbara Doscher and John Nix. Donald Callen Freed, reviewer. 5/03:57.


5. **Palestrina and the German Romantic Imagination**, by James Garratt. Lewis W. Gordon, reviewer. 8/03:52.


17. **Choir Director Basics**, by Oliver Douberly. Lewis W. Gordon, reviewer. 4/04:69.


See also 71.0559.

71.0559 Directing the Choral Music Program by Kenneth Phillips. Patrick K. Freer, reviewer. 5/04:60.
See also 71.0558.

See also 71.0561.

While this review does examine the text (as well as the book listed in 71.0560) it is significant enough to be considered an article on Stanford in its own right.


71.0565 Vaughan Williams Essays, Bryon Adams and Robin Wells, editors. Tim Sharp, reviewer. 9/04:70.


71.0567 Take Up the Song: Building a Community of Heart and Soul and Voice, Frank A. Farris and Mary Ager, editors. Stephen Town, reviewer. 10/04:76.


71.0571  *Chorus Confidential*, by William Dehning. Brian Lanier, reviewer.  2/05:121.


71.0574  *Shaping Sound Musicians (An Innovative Approach to Teaching Comprehensive Musicianship Through Performance)*, by Patricia O’Toole.  Aimee Beckmann-Collier, reviewer.  3/05:59.

71.0575  *Selected Writings of John Findlay Williamson*, by Joseph G. Beck.  Louis Welcher, reviewer.  3/05:60.


71.0580  *Evoking Sound: The Choral Warm-Up/Methods Procedures, Planning and Core Vocal Exercises*, by James Jordan.  Stephen Town, reviewer.  7/05:68.


71.0586  *The Choral Director’s Guide to Sanity and Success: How to Develop a Flourishing Middle School/Junior High School Choral Program*, by Randy Pagel with Linda Spevacek. Neal Woodruff, reviewer.  3/06:99.

71.0587  *Bach’s Mass in B minor*, by George Stauffer.  Peter J. Durow, reviewer.  3/06:100.
See also 71.0589.

71.0589  “Letter to the Editor,” by Gerald Eskelin.  6/06:33.
The author states that the review written about his book, *Components of Vocal Blend* (71.0588), “cries out for correction.”

71.0590  *Mastering the Art of Performance: A Primer for Musicians*, by Stewart Gordon.  Donald Callen Freed, reviewer.  6/06:103.

71.0591  *Worry Early: The Life of Brock McElheran* by Nelly Maude Case.  Lyn (Paul) Schenbeck, reviewer.  7/06:61.

71.0592  *Case Studies in Music Education* by Frank Abrahams and Paul D. Head.  Stephen Town, reviewer.  7/06:62.

71.0593  *Handbook for the Beginning Music Teacher* by Colleen M. Conway and Thomas M. Hodgman.  Stephen Town, reviewer.  7/06:64.

71.0594  *Researching the Song: A Lexicon* by Shirlee Emmons and Wilbur Wakins Lewis.  Donald Callen Freed, reviewer.  7/06:65.

71.0595  *Everyday Wisdom for Inspired Teaching* by Tim Lautzenheiser.  Stephen Town, reviewer.  7/06:64.


71.0597  *Precision Conducting: Achieving Choral Blend and Balance* by Tim Sharp.  Stephen Town, reviewer.  8/06:79.

71.0598  *Precision Conducting: Seven Disciplines for Excellence in Conducting* by Tim Sharp.  Stephen Town, reviewer.  8/06:81.

71.0599  *The St. Louis Jesuits: Thirty Years*, Mike Gale, editor.  Stephen Town, reviewer.  8/06:83.


71.0601  *Young People’s Concerts* by Leonard Bernstein.  Gregory M. Pysh, reviewer.  8/06:85.

71.0602  *The Cambridge Companion to Conducting*, José Antonio Bowen, editor.  Stephen Town, reviewer.  9/06:73.


71.0606  *Strategies for Teaching Junior High and Middle School Male Singers: Master Teachers Speak*, by Terry J. Barham. Sheri Neill, reviewer. 11/06:129.


71.0612  *By the Book*, by Rob Monath. Donald Callen Freed, reviewer. 2/07:90.


71.0616  *Choral Pedagogy* (second edition), by Brenda Smith and Robert T. Sataloff. Patrick K. Freer, reviewer. 4/07:73. See also 71.0460.


The Choral Director’s Cookbook: Insights and Inspired Recipes for Beginners and Experts, edited by Alan Gumm. Stephen Town, reviewer. 9/07:59. See also 71.0635.


Choral Masterworks from Bach to Britten: Reflections of a Conductor, by Robert J. Summer. Sean Burton, reviewer. 10/07:67. See also 71.0634.


Choral Masterworks from Bach to Britten: Reflections of a Conductor, by Robert J. Summer. Kurt Runestad, reviewer. 11/07:63. See also 71.0632.

The Choral Director’s Cookbook: Insights and Inspired Recipes for Beginners and Experts, Alan Gumm, editor. Vance D. Wolverton, reviewer. 11/07:64. See also 71.0626.


71.0640 *The Versatile Vocalist: Singing Authentically in Contrasting Styles and Idioms*, by Rachel Lebon. Donald Callen Freed, reviewer. 2/08: 94.

71.0641 *Fred Waring and the Pennsylvanians*, by Virginia Waring. Christopher Jackson, reviewer. 2/08: 95.


71.0647 *Beyond Singing: Blueprint for the Exceptional Choral Program*, by Stan McGill and Elizabeth Volk. Stephen Town, reviewer. 8/08: 79.


71.0651 *Edmund Rubbra: Symphonist*, by Leo Black. Stephen Town, reviewer. 9/08: 86.


See also 71.0656.

See also 71.655.


71.0673  Ivor Gurney and Marian Scott: Song of Pain and Beauty, by Pamela Blevins. Stephen Town, reviewer. 9/09:72.


71.0690  *Purcell: An Extraordinary Life*, by Bruce Wood. Donald Callen Freed, reviewer. 4/10:77.


71.0706  *Conversations with Joseph Flummerfelt: Thoughts on Conducting, Music, and Musicians*, by Donald Nally. Elliot Jones, reviewer. 11/10:89.


71.0712 *Sibelius*, by Andrew Barnett. Steven Grives, reviewer. 2/11:94.


71.0715 *Fanny Hensel: The Other Mendelssohn* by R. Larry Todd. Donald Callen Freed, reviewer. 3/11:52.


**72. RECORDING REVIEWS**


Includes works by Jachet de Berchem, William Byrd, Marc-Antoine Charpentier, Giovanni Croce, Andrea Gabrieli, Orlando di Lassus, Jacob Obrecht, Giovanni Palestrina, and Tomás Luís Victoria.

72.023 *Johann Nepomuk David: Motetten von Tod und Ewigkeit*. Kantorei of the Martin Luther Church; Gerd Witte, conductor. Raymond Weidner, reviewer. 11/84:32.
72.024  *O Täler weit, O Höhen*. The Berlin Mozart Choir; Reinhard Stollreiter, conductor. Raymond Weidner, reviewer. 11/84:32.
Includes works by Johannes Brahms, Antonin Dvořák, Englebert Humperdinck, Johann Karl Loewe, Felix Mendelssohn, and Robert Schumann.


Includes works of Benjamin Britten, Edward Elgar, Gerald Finzi, Herbert Howells, John Ireland, Charles Parry, Michael Tippett, Ralph Vaughan Williams, and William Walton.


72.030  *Serenade in Harmony*. The Elmer Iseler Singers/The Netherlands Chamber Choir; Elmer Iseler, conductor. Raymond Weidner, reviewer. 12/85:32.
Includes works by Johannes Brahms, Frank Martin, Richard Strauss, and Healey Willan.


Includes works by Hector Berlioz, Benjamin Britten, and Ralph Vaughan Williams.

This review compares several recordings of the same composition.
This recording also includes Caesar Franck, Prière, op. 20; Jules Van Nuffel, two motets from *Cantica ad laudes vespertinias*, and Flor Peeters, *Entrata festiva*, op. 93.


72.038 **Joseph-Guy Ropartz**: Requiem; Psalm 129 (De Profundis); Messe Breve. Choeur Regional Vittoria d’Ile de France and Ensemble Instrumental Jean-Walter Audoli; Michel Piquemal, conductor. Richard J. Bloesch, reviewer. 10/93:55.

72.039 **Gilbert Amy**: Missa cum jubilo. The BBC Singers, Orchestre de Paris; Peter Eötvös, conductor. Richard J. Bloesch, reviewer. 10/93:56.

72.040 **Arthur Honegger**: Le roi David. The Chorale Philippe Caillard, instrumental ensemble; Charles Dutoit, conductor (Erato 2292-45800-2). The Choeur du Festival de Saint-Denis and the Orchestre National de Lille; Jean-Claude C资产管理, conductor (EMI Classics CDC 7-54793-2). The Prague Philharmonic Chorus, the Kühn Children’s Chorus, and the Czech Philharmonic Orchestra; Serge Baudo, conductor (Supraphon 60CO-1412/13). Richard J. Bloesch, reviewer. 11/93:59.
This review compares several recordings of the same composition. See also 72.049.

Includes Samuel Barber, Agnus Dei and Reincarnations; Irving Fine, The Hour Glass; Steve Reich, Clapping Music; Leonard Bernstein, Choruses from “The Lark”; Aaron Copland, Four Motets; and David Del Tredici, “Acrostic Song” from Final Alice.

Includes A.M.D.G.; A Boy was Born, Op. 3; Hymn to St. Cecilia; and A Shepherd’s Carol.

72.043 **Constant Lambert**: The Rio Grande; Summer’s Last Will and Testament. The Chorus of Opera North, the Leeds Festival Chorus, English Northern Philharmonia; David Lloyd-Jones, conductor. Richard J. Bloesch, reviewer. 2/94:43.

72.044 **Howard Hanson**: The Lament of Beowulf. Seattle Symphony Chorale, Seattle Symphony Orchestra; Gerald Schwartz, conductor. Richard J. Bloesch, reviewer. 2/94:43.

Includes Hymne “Hör mein Bitten”; Kyrie c-Moll; Geistliches Lied “Lass, O Herr, mich Hilfe finden,” op. 96, no. 1; Hora est; Magnificat “Mein Herz erhebet Gott,” op. 69, no. 3; Salve Regina; and Canticum Simeonis “Herr nun Lässt du deinen Diener in Frieden Fahren,” op. 69, no. 1.

Includes works by Michael Tippett, Herbert Howells, Robin Orr, Jean Langlais, and Alun Hoddinott.


This review includes a correction to the evaluation of Arthur Honegger:  *Le roi David* (72.040), and an update of discography material in “Compact Disc Reviews,” (19.11).

Includes  *Missa descendit angelus Domini*,  *Missa beatae Mariae Virginis II*, Motets  *Super fluminia Babylonis*,  *Ad Te levavi oculos meos*,  *Sicut cervus*, and  *Jubilate Deo*.

Includes plainchant  *Assumpta est Maria in caelum*, motet  *Assumpta est Maria in caelum*,  *Missa assumpta est Maria in caelum*, motet  *Sicut lilium inter spinas*, and  *Missa sicut lilium inter spinas*.

Includes Palestrina’s  *Missa hodie Christus natus est*, and motets by Palestrina, Josquin, Victoria, Mazzocchi, Carissimi, and Frescobaldi.


72.055  Modeste Mussorgsky:  *Boris Godunov*.  The Chevy Case Elementary School Chorus, the Oratorio Society of Washington, the Choral Arts Society of Washington, and the National Symphony Orchestra;

72.056 Elektra Women’s Choir. Elektra Women’s Choir; Morna Edmundson and Diane Loomer, conductors. Leslie Guelker-Cone, reviewer. 9/94:63.
Includes choral music for women’s voices by von Bingen, Duruflé, Holst, Tavener, Tormis, and others.

72.057 Orphei Drängar Male Chorus Highlights with the Swedish Radio Symphony Orchestra. Orphei Drängar Male Chorus and the Swedish Radio Symphony Orchestra; Eric Ericson, conductor. Stan Engebretson, reviewer. 9/94:64.
Includes Milhaud Psaume 121, and Barber A Stopwatch and an Ordnance Map.


Includes Alleluia, Antiphon, Bitter-Sweet, A Feast of Praise, Felices ter, Frostiana, Glory to God in the Highest, The Lord is My Shepherd, The Mirror of St. Anne, and Pueri Hebraeorum.

See also 72.188.

72.061 Masters in This Hall (Christmas Music for Men’s Voices). Washington Men’s Camerata; Thomas Beveridge, conductor. Vance D. Wolverton, reviewer. 11/94:47.


72.064 Carols from Trinity. The Choir of Trinity College-Cambridge; Richard Marlow, conductor. Deborah A. Smith, reviewer. 11/94:51.


Includes works by Browne, Cornysh, Davey, Lambe, and Wylkynson.

Includes works by Browne, Cornysh, Fayrfax, Hygons, and Turges.


72.071 *Walton Choral Works.* Christ Church Cathedral; Stephen Darlington, conductor. Allan Bevan, reviewer. 12/94:61. Includes *A Litany, Missa brevis, Set Me as a Seal upon Thine Heart, Antiphon, Chichester Service, Jubilate Deo, Make We Joy Now in This Fest, All This Time, What Cheer?, Where Does the Uttered Music Go?, The Twelve*, and *King Herod and the Cock*.


72.075 *Gloria: Sacred Choral Works.* Elmer Iseler Singers; Elmer Iseler conductor. Frank Albiner, reviewer. 2/95:45. Includes works by Duruflé, Milhaud, Poulenc, Messiaen, and others.


Includes *Les Noces, Russian Peasant Choruses, Pater noster, Ave Maria, Credo*.


Includes works by Henze, Schuman, Dallapiccola, and others.


Includes works by Beethoven, Janequin, Mozart, Schubert, de Sermisy, and others.


72.088 *Henry Purcell*: *Royal and Ceremonial Odes*. The King’s Consort; Robert King, conductor. Sven Hansell, reviewer. 8/95:61.


Bonhoeffer-Triptychon. Dresden Chamber Choir; Hans-Christoph, conductor. Sharon Davis Gratto, reviewer. 9/95:64. Includes works by Berlinski, Helmschrott, and Zimmermann.

Sacred and Profane. Cambridge University Chamber Choir; Timothy Brown, conductor. James Hejduk, reviewer. 10/95:53. Includes works by Barber, Bax, Britten, Finzi, Howells, and Vaughan Williams.

[Untitled]. The Finzi Singers; Paul Spicer, conductor. James Hejduk, reviewer. 10/95:54. Includes works by Moeran and Warlock (Heseltine).

[Untitled]. The Finzi Singers; Paul Spicer, conductor. James Hejduk, reviewer. 10/95:55. Includes works by Howells and Stevens.

Canticum novum. The Girl Choristers, the Boy Choristers, and the Lay Vicars of Salisbury Cathedral; Richard Seal, conductor. James Hejduk, reviewer. 10/95:56. Includes works by Britten, Gardner, Howells, Parry, Poulenc, others.


Includes four Bruckner motet settings.

Horatio Parker: Hora novissima. The Abendmusik Chorus, the Nebraska Wesleyan University Choir, Nebraska Chamber Orchestra; John Levick, conductor. Scott W. Dorsey, reviewer. 2/96:43.


Includes works by Barber, Belmont, Mulholland, Parker, Spencer, Wilberg and others.

With Heart and Voice. The Trinity Choir; Brian Jones, conductor. Sharon Davis Gratto, reviewer. 4/96:63.
Includes works by Britten, Christiansen, Dawson, Franck, Parker, Stanford, Vaughan Williams, and others.

Includes works by Babbitt, Druckman, Wright, and others.

Holy Radiant Light: The Sacred Songs of Russia. Gloriae Dei Cantores; Elizabeth Patterson, conductor. Sharon Davis Gratto, reviewer. 4/96:64.
Includes works by Bortniansky, Chesnokov, Glinka, Rachmaninov, Sviridov, Tchaikovsky, and others.


Alan Hovhaness: Magnificat. The Choirs and Orchestra of St. John’s Cathedral, Denver; Donald


Sandborg, reviewer. 2/97:40.


72.162 The Times of Day. The Turtle Creek Chorale; Timothy Seelig, conductor. Deborah A. Smith, reviewer. 3/97:57.


72.167 Litany: Arvo Pärt. Estonian Philharmonic Chamber Choir; Tonu Kaljuste, conductor. Lyn Schenbeck, reviewer. 5/97:79


Heilig! Sacred Motets of Mendelssohn and Brahms. Gloriae Dei Cantores; Elizabeth Patterson, conductor. Doug Bachorik, Jr., reviewer. 8/97:45.


Johannes Brahms: Geistliche Chormusik. RIAS-Kammerchor; Marcus Creed, conductor. Chester L. Alwes, reviewer. 9/97:47.


Johannes Brahms: Lieder und Gesänge. RIAS-Kammerchor; Marcus Creed, conductor. Chester L. Alwes, reviewer. 9/97:49.


Motets: J.S. Bach. RAIS Kammerchor; René Jacobs, conductor. David Stein, reviewer. 10/97:44.


Johannes Ockeghem: Missa de plus en plus. The Tallis Scholars; Peter Phillips, conductor.
Michael Eckert, reviewer. 10/97:46.


See also 72.060.


Includes works by Vierne, Dupré and Widor.


72.200 John Sheppard: The Western Wynde Mass and Other Sacred Choral Music. The Sixteen; Harry
Christophers, director. David Stein, reviewer. 2/98:58.


See also 72.318.


This review compares and contrasts ten separate recordings of Schubert’s various masses.


72.215 CRUX: 20th-Century Choral Music. Grex Vocalis; Carl Hogset, conductor. Weyburn Wasson,

This Worldes Joie. Gloriae Dei Cantores; Elizabeth Patterson, conductor. Linda A. Sharp, reviewer. 11/98:59.


72.234 *J.S. Bach: Mass in B Minor.* The Choir of the King’s Consort, Tölzer Knabenchor; Robert King, conductor. Lyn Schenbeck, reviewer. 5/99:73.


72.245 *A Sequence for the Ascension.* The Rodolfus Choir; Ralph Allwood, conductor. Steven Gibson, reviewer. 12/99:91.

72.246 *God Never Sleeps: Songs from the Iona Community.* Cathedral Singers; John Bell conductor.
Steven Gibson, reviewer. 12/99:91.

72.247 *A Sunday Vigil.* The Choir of King’s College, David Trendell, conductor. Steven Gibson, reviewer. 12/99:91.

See also 72.257.

See also 72.257.

See also 72.257.

See also 72.257.

72.252 *Heinrich Schütz: Geistliche Chormusik.* Collegium Vocale; Philippe Herreweghe, conductor. Gregory Milliron, reviewer. 2/00:69.


72.256 *The Mask.* The New York Concert Singers; Judith Clurman, conductor. Hank Dahlman, reviewer. 3/00:64.

A correction of errata contained in the review of *Orlando di Lasso: Lagrime di San Pietro* (72.248, 72.249, 72.250, 72.251).

72.258 *Amy Beach: Canticle of the Sun.* Capitol Hill Choral Society; Betty Buchanan, conductor. Sharon Davis Gratto, reviewer. 4/00:59.


72.260 *Georg Philipp Telemann: Festive Cantatas.* Collegium vocale de Bach-Chores Siegen; Ulrigh
Stotzel, conductor. Sharon Davis Gratto, reviewer. 4/00:60.

72.261 *Rudi Tas Choral Works*. Vocaal Ensemble Musa Horti; Peter Dejeans, conductor. Vicki J. Schaeffer, reviewer. 5/00:61.


72.263 *Norwegian and English Sacred Music*. Con Brio; Mikael Rönnberg, conductor. Paul Satre, reviewer. 8/00:67.


72.266 *Visions of Heaven, Music for Inspiration*. Multiple ensembles. Steven R. Gibson, reviewer. 9/00:81.

72.267 *Rare Beasts and Unique Adventures* (Volume 1). Cathedral Singers; Richard Proulx, conductor. Steven R. Gibson, reviewer. 9/00:82.

72.268 *Clement Janequin: Messes*. Ensemble Clement Janequin; Dominique Visse, conductor. Eric Howard Fletcher, reviewer. 10/00:71.

72.269 *Christoph Strauss: Missa Maria Concertata*. Concerto Palatino. Eric Howard Fletcher, reviewer. 10/00:72.

72.270 *Johann Sebastian Bach: Peace Be with You*. Gloræ Dei Cantores; Elizabeth C. Patterson, conductor. Scott R. Buchanan, reviewer. 11/00:73.

72.271 *Johann Sebastian Bach: Peace Be with You*. Gloræ Dei Cantores; Elizabeth C. Patterson, conductor. Paul Satre, reviewer. 11/00:73.

72.272 *Johann Sebastian Bach: Mit Fried Und Freud*. Collegium Vocale; Philippe Herreweghe, conductor. Scott R. Buchanan, reviewer. 11/00:74.


72.274 *J.S. Bach: Cantata 4# & 44*. Collegium Vocale; Philippe Herreweghe, conductor. David Stein, reviewer. 11/00:77.


72.277  Max Bruch: Moses. Chorus of the Bamberg Symphony Orchestra; Claus Peter Flor, conductor. Roberta Marvin, reviewer. 12/00:81.


72.286  Echo in My Soul. Northwest Girlchoir; Rebecca Rottsolk, conductor. Sandra Peter, reviewer. 8/01:47.

72.287  Inspiration of Hope. Northwest Girlchoir; Rebecca Rottsolk, conductor. Sandra Peter, reviewer. 8/01:47.

72.288  Christmas with the Master Chorale of Washington. The Master Chorale of Washington; Donald McCullough, conductor. Steven Gibson, reviewer. 10/01:63.

72.289  Sing, Ye Heavens. The Cambridge Singers, John Rutter, conductor. Steven Gibson, reviewer. 10/01:64.

72.290  Frank Ferko: Stabat Mater. His Majestie’s Clerks; Anne Heider, conductor. Daniel Rufino Afonso, Jr, reviewer. 11/01:63.


72.294 *Schöpfungsmesse.* Collegium Musicum 90; Richard Hickox, conductor. Lyn Schenbeck, reviewer. 12/01:78.


72.297 *Libre Vermell: Songs and Dances from the Famous Red Book of the Monastery of Santa Maria de Montserrat.* Saraband; Vladimir Ivanoff, conductor. Kevin Sutton, reviewer. 2/2:54.


72.300 *Sing My Soul: Choral Music of Ned Rorem.* CONCORA, Richard Coffey, conductor. John Duffy, reviewer. 4/02:94.

72.301 *Sacred Music by Johann Kuhnau.* The King’s Consort; Robert King, conductor. Martin Dicke, reviewer. 5/02:57.

72.302 *Sacred Music by Sebastian Knüpfer.* The King’s Consort; Robert King, conductor. Martin Dicke, reviewer. 5/02:57.

72.303 *Sacred Music by Johann Schelle.* The King’s Consort; Robert King, conductor. Martin Dicke, reviewer. 5/02:57.


72.306 *Pierre de la Rue: Missa de Feria, Missa Sancta Dei genitrix.* Gothic Voices; Christopher Page, conductor. Christine Getz, reviewer. 12/02:96.

72.307 *Robert Schumann: Romances and Ballads.* SWR Vokalensemble Stuttgart; Rupert Huber,


72.324 [Untitled], Estonian Philharmonic Chamber Choir; Paul Hillier, conductor. Frank Albiner, reviewer. 9/03:57.


72.329 Hymns and Descants. The Choir of Trinity College; Richard Marlow, conductor. Mark Dirksen, reviewer. 10/03:76.


72.331 Andrea Gabrieli: Missa Pater Peccavi, Motets and Instrumental Music. His Majestys Consort of Voices; Timothy Roberts, conductor. Vicki Stroeher, reviewer. 10/03:78.


72.334 Hört der Engel helle Lieder. St. Andrea Kantorei Hildesheim; Bernhard Römer, conductor. Ronald Burrichter, reviewer. 11/03:79.


72.336 In Rehearsal with John Elliot Gardiner and the English Baroque Soloists and Monteverdi Choir, Cantata BWV 63: Christen Åtzet Diesen Tag, by Johann Sebastian Bach (DVD). David Castleberry, reviewer. 12/03:76.

72.337 Cantata Hodie: Sing Forth This Day! Bach Choir of Pittsburgh, Bach Chamber Choir; Brady Allred, conductor. Steven R. Gibson, reviewer. 12/03:78.

72.338 Felix Mendelssohn Bartholdy: Christus, Kirchenwerke III. Kammerchor Stuttgart; Frieder
Bernius, conductor. Vicki Stroeher, reviewer. 2/04:79.


72.342  Island of Hope.  New Amsterdam Singers; Clara Longstreth, conductor.  Scott R. Buchanan, reviewer. 3/04:68.


Accompanying this review is a list of recordings nominated for the Best Choral Performance Grammy award.

72.344  Brahms: Warum ist das Licht gegeben.  Chamber Choir of Stuttgart (Kammerchor Stuttgart); Frieder Bernius, conductor.  Brenda Smith, reviewer. 4/04:78.

72.345  Words of the Angel.  Trio Mediaeval.  Vicki Stroeher, reviewer. 5/04:75.


72.349  Villancicos y Danzas Criollas de la Iberia Antigua al Nuevo Mundo 1550-1750.  La Capella Reial de Catalunya; Jordi Savall, conductor.  Lawrence Schenbeck, reviewer. 8/04:78.

72.350  Hear My Prayer.  Voices of Ascension; Dennis Keene, conductor.  David Castleberry, reviewer. 9/04:75.


72.354  What a Mighty God.  VocalEssence Ensemble Singers and Chorus; Philip Brunelle, conductor. Angela Batey, reviewer. 10/04:86.


See also 72.366.


This review is written as a companion to 43.131.


This review is written as a companion to 43.131.


This review is written as a companion to 43.131.

72.365 Pascal Dusapin *Requiem[s].* Choeur de Chambre Accentus; Laurence Equilbey, conductor. David Castleberry, reviewer. 2/05:118.

This review is written as a companion to 43.131.

72.366 “Letter to the Editor,” by Joseph Gregorio. 3/05:5.

The author is critical of the way in which Haydn’s name is represented in a recording review (72.366).


The author asks readers to “submit your list of five recordings that have influenced you most, that have helped shape your experience with choral music in a meaningful way.” Five selections “to get the conversation started” are included. A subsequent list is published in 7/05:73.

72.369  *La Jeune France*. The Sixteen; Harry Christophers, conductor. Vicki Stroeher, reviewer. 5/05:86.


72.373  *COR: Traditional Irish Songs*. Celtic Ayres & Cor Na Nog RTE; Blanaid Murphy, conductor. David Castleberry, reviewer. 8/05:60.


72.381  *Mahler Symphony No. 2*. San Francisco Symphony & Chorus; Michael Tilson Thomas, conductor. David Castleberry, reviewer. 5/06:99.


Timothy Newton, reviewer. 8/06:87.


72.388 Baltic Voices 3. Estonian Philharmonic Chamber Choir; Paul Hillier, conductor. Lawrence Schenbeck, reviewer. 9/06:82.

72.389 Long Walk to Freedom. Ladysmith Black Mambazo; Joseph Shabalala, conductor. Lawrence Schenbeck, reviewer. 9/06:84.

72.390 Stanford: Songs of the Sea; Songs of the Fleet; The Revenge. BBC National Chorus; Richard Hickox, conductor. Lawrence Schenbeck, reviewer. 10/06:89.


72.393 Joy and Gladness. Gloræ Dei Cantores; Elizabeth Patterson, conductor. Allen Clements, reviewer. 10/06:92.

72.394 Ralph Vaughan Williams: Mass in G Minor; Works by Duruflé, Tavener, et. al. Atlanta Symphony Orchestra Chamber Chorus; Norman Mackenzie, conductor. Philip Barnes, reviewer. 11/06:133.


72.397 Success for Adolescent Singers: Unlocking the Potential in Middle School Choirs, (DVD) with Patrick K. Freer. Lyn Schenbeck, reviewer. 11/06:135.


72.402  *Monteverdi*: *Vespers*. The Choir of the King’s Consort; Robert King, conductor. Joan Catoni Conlon, reviewer. 12/06:103.


72.405  *What Child is This?* Chorus Angelicus; Paul Halley, conductor. Lawrence Schenbeck, reviewer. 12/06:106.

72.406  *A New Joy: Orthodox Christmas Music*. Estonian Philharmonic Chamber Choir; Paul Hillier, conductor. Lawrence Schenbeck, reviewer. 12/06:106.

72.407  *Hymn to Potatoes and Other Choral Masterpieces from A Prairie Home Companion*. VocalEssence Ensemble Singers; Philip Brunelle, conductor. Lawrence Schenbeck, reviewer. 12/06:106.

72.408  *The Wonder of Christmas*. Mormon Tabernacle Choir; Craig Jessop, conductor. Lawrence Schenbeck, reviewer. 12/06:106.


72.411  *Sibelius: Works for Female Choir*. Jubilate Choir a cappella; Astrid Riska, conductor. Lawrence Schenbeck, reviewer. 2/07:96.

72.412  *Sibelius: Complete Songs for Male Voice Choir a cappella*. Helsinki University Male Choir; Matti Hyökki, conductor. Lawrence Schenbeck, reviewer. 2/07:96.


72.427 Rosa das Rosas (Cantigas de Santa Maria and Other Spiritual Songs for the Virgin). The Rose Ensemble; Jordan Sramek, conductor. Frank DeWald, reviewer. 4/07:82.


72.432 The WITNESS Collection. VocalEssence Ensemble Singers; Philip Brunelle, conductor. Brian
Burns, reviewer. 5/07:74.


72.436 **Burgon: Choral Music.** Wells Cathedral Choir; Matthew Owens, conductor. Philip Barnes, reviewer. 6/07:66.


72.439 **There Lies the Home.** Cantus; Erick Lichte, conductor. Brian Burns, reviewer. 7/07:61.


72.442 **David Bednail: Hail Gladdening Light and other Choral Works.** Wells Cathedral Choir; Matthew Owens, conductor. Philip Barnes, reviewer. 7/07:63.

72.443 **Mahler: Symphony No. 2 in C Minor (“Ressurrection”).** Hungarian Radio Choir; Iván Fischer, conductor. Lawrence Schenbeck, reviewer. 7/07:64.

72.444 **Mahler: Symphony No. 8 in E-flat Major (“Symphony of a Thousand”).** Warsaw National Philharmonic Choir; Antoni Wit, conductor. Lawrence Schenbeck, reviewer. 7/07:64.

72.445 **Beethoven: Symphony No.9 in D Minor, op.125.** Minnesota Orchestra and Chorale; Osmo Vänskä, conductor. Lawrence Schenbeck, reviewer. 7/07:64.

72.446 **Juan Gutiérrez de Padilla: Sun of Justice.** Los Angeles Chamber Singers’ Cappella; Peter Rutenberg, conductor. Brian Burns, reviewer. 9/07:71.


72.453 Gregorio Allegri: Miserere; Palestrina: Missa Pape Marcelli, et.al. The Tallis Scholars; Peter Philips, conductor. Kristin Kane, reviewer. 10/07:74.


72.455 David Pohle: Wie der Hirsch schreyet; Musica sacra. L’arpa Festanta; Rien Voskuilen, conductor. Kristin Kane, reviewer. 11/07:72.


72.459 Samuel Scheidt: The Great Sacred Concertos. La Cappella Ducale, Musica Fiata; Roland Wilson, conductor. Christopher Jackson, reviewer. 12/07:93.

72.460 Beautiful Star. Schola Cantorum on Hudson; Deborah Simkin King, conductor. Vicente Chavarria, reviewer. 12/07:95.


Georg Schumann: Jerusalem, du hochgebaute Stadt and other works. The Purcell Singers; Mark Ford, conductor. Philip Barnes, reviewer. 3/08:85.


Monteverdi: Il Sesto Libro de Madrigali. Concerto Italiano; Rinaldo Alessandrini, conductor. Lawrence Schenbeck, reviewer. 5/08:112.

Monteverdi: Madrigali Guerrieri et Amorosi. Concerto Italiano; Rinaldo Alessandrini, conductor. Lawrence Schenbeck, reviewer. 5/08:112.

The Full Monteverdi. (Film). I Fagiolini; Robert Hollingsworth, conductor. Lawrence Schenbeck,
reviewer. 5/08:112.

72.480 *Cantus*. Cantus; Erick Lichte, conductor. Vicente Chavarria, reviewer. 6/08:77.


72.491 *Dietrich Buxtehude: Alles, was ihr tut*. Ensemble 76 Stuttgart, Mottenchor Stuttgart; Günter Graulich, conductor. Tobin Sparfeld, reviewer. 8/08:93.


72.493 *David Briggs: Requiem; Organ Concerto, Ave Maria*. Euphony; Richard Tanner, conductor. Steven R. Gibson, reviewer. 8/08:95.


72.497  *Ralph Vaughan Williams: Hodie; Fantasia on Christmas Carols*. Guildford Choral Society, St. Catherine’s School Middle Chamber Choir; Hilary Davan Wetton, conductor. James L. Queen, reviewer. 9/08:102.


72.500  *Spirit of the Season*. Mormon Tabernacle Choir; Craig Jessop, conductor. Roger G. Miller, reviewer. 9/08:104.


72.503  *Sacred Services from Israel*. Various Choirs; Avner Itai, Yoel Levi, Gerard Schwarz, conductors. Stephen Kingsbury, reviewer. 10/08:105.


72.510  *French Choral Music 3*. Netherlands Chamber Choir; Roland Hayrabedian, conductor. Michael Lister, reviewer. 11/08:98.

72.511  *Scattered Rhymes*. Orlando Consort, Estonian Philharmonic Chamber Choir; Paul Hillier,
conductor. Cameron F. LaBarr, reviewer. 11/08:97.


72.514 *Nicholas Jackson: Choral Music.* Rodolfus Choir; Ralph Allwood, conductor. Philip Barnes, reviewer. 12/08:77.


72.517 *Francis Poulenc: Gloria, Motets.* Polyphony, Choir of Trinity College Cambridge; Stephen Layton, conductor. Sean Burton, reviewer. 12/08:82.

72.518 *Arvo Pärt: Da Pacem, other works.* Estonian Philharmonic Chamber Choir; Paul Hillier, conductor. Lyn Schenbeck, reviewer. 12/08:84.

72.519 *J. S. Bach: Motets, BWV 225-230.* Nederlands Kamerkoor; Peter Dijkstra, conductor. Lawrence Schenbeck, reviewer. 2/09:93.

72.520 *Bachs Schüler (Motteten/Motets).* Vocal Concert Dresden; Peter Kopp, conductor. Robert Chambers, reviewer. 2/09:94.


This review is a reprint of 72.524.

Christus, der ist mein Leben (Bach Cantatas BWV 27, 84, 95 and 161). Collegium Vocale Gent; Philippe Herreweghe, conductor. John Petzet, reviewer. 3/09:95.


Carlo Gesualdo: Quarto Libro de Madrigali. La Venexiana; Claudio Cavina, conductor. Matthew Smyth, reviewer. 5/09:87.


Honegger: Une Cantate de Noël. Chorus of Wales; Thierry Fischer, conductor. Frank K. DeWald, reviewer. 6/09:76.


72.544 Anton Bruckner: Mass in F Minor. RIAS Kammerchor, Orchestre des Champs-Elysées; Philippe Herreweghe, conductor. David Castleberry, reviewer. 8/09:73.


72.547 C.P.E. Bach: Magnificat; Die Himmel erzählen, die Ehre Gottes. Basler Madrigalisten, L’arpe festanta; Fritz Näf, conductor. Vicente Chavarria, reviewer. 8/09:76.


72.557 The Road Less Traveled. Phoenix Chamber Choir; Ramona Luengen, conductor. Philip Barnes, reviewer. 10/09:75.
72.558  


72.559  

_Tavener: Ex Maria Virgine_. Choir of Clare College Cambridge; Timothy Brown, conductor. Stephen Kingsbury, reviewer. 11/09:81.

72.560  


72.561  

_Be Merry! Celebrate Advent and Christmas with Gloriæ De Cantores_. Gloriæ De Cantores; Elizabeth C. Patterson, conductor. Karen Lecky-Springer, reviewer. 11/09:83.

72.562  

_Eclipse: The Voice of Jean Langlais_. Gloriæ De Cantores, Schola Cantorum; Elizabeth C. Patterson, conductor. Steven R. Gibson, reviewer. 11/09:83.

72.563  


72.564  

_Song of Songs_. Stile Antico. Lawrence Schenbeck, reviewer. 11/09:86.

72.565  


72.566  

_Flaming Heart [Claudio Monteverdi Madricals]_. I Fagiolini; Robert Hollingsworth, conductor. Bryson Mortensen, reviewer. 12/09:60.

72.567  

_Fire and Ashes [Claudio Monteverdi Madricals]_. I Fagiolini; Robert Hollingsworth, conductor. Bryson Mortensen, reviewer. 12/09:60.

72.568  


72.569  


72.570  


72.571  

See also 72.594.

72.572  

_Phil Kline: John the Revalator_. Lionhart, Ethel. Thomas Lloyd, reviewer. 2/10:75.

72.573  


72.574  


72.577  **Heinrich Schütz: Lukas-Passion.** Nova Copenhagen; Paul Hillier, conductor. Matthew Smyth, reviewer. 2/10:80.


72.580  **Sierra: Missa Latina “Pro Pace”.** Milwaukee Symphony Orchestra and Chorus; Andreas Delfs, conductor. Frank DeWald, reviewer. 3/10:71.


72.582  **The Complete Haydn Masses (and Stabat Mater).** Trinity Choir; J. Owen Burdick and Jane Glover, conductors. Lawrence Schenbeck, reviewer. 3/10:73.

72.583  **Haydn: Die Schöpfung.** RIAS Kammerchor; René Jacobs, conductor. Lawrence Schenbeck, reviewer. 3/10:73.

72.584  **Pawel Lukaszewski: Via Crucis.** Polyphony; Stephen Layton, conductor. Cameron F. LaBarr, reviewer. 3/10:75.

72.585  **Handel: Alexander’s Feast, HWV 75; Ode for St. Cecilia’s Day HWV 76.** Kölner Kammerchor, Collegium Cartusianum; Peter Neumann, conductor. Frank DeWald, reviewer. 3/10:75.

72.586  **A Company of Voices: Conspirare in Concert.** Conspirare; Craig Hella Johnson, conductor. Vicente Chavarria, reviewer. 3/10:76.

72.587  **Come Thou Fount of Every Blessing: American Folk Hymns and Spirituals.** Mormon Tabernacle Choir; Mack Wilberg, conductor. Steven Gibson, reviewer. 3/10:77.


72.590  **And Glory Shone Around.** The Rose Ensemble; Jordan Sramek, conductor. Frank DeWald,


David Lang: The Little Match Girl Passion. Theatre of Voices, Ars Nova Copenhagen; Paul Hillier, conductor. Jean-Marie Kent and Jeremiah Cawley, reviewers. 4/10:90. See also 72.571.


American Choral Premieres. The William Ferris Chorale; Paul French, conductor. Louis Welcher, reviewer. 8/10:68.

One More Song. Calmus Ensemble. Jacob Cook, reviewer. 8/10:70.


72.607 Valentin Silvestrov: Sacred Works. Kiev Chamber Choir; Mykola Hobdych, conductor. Lawrence Schenbeck, reviewer. 10/10:79.


72.613 John Taverner: Sacred Choral Music. The Choir of St. Mary’s Cathedral, Edinburgh; Duncan Ferguson, conductor. David Rentz, reviewer. 3/11:64.

73. MUSIC CRITICISM

73.01 “Program Notes: Myriad Benefits for Audience and Choir,” by Michelle L. Henry. 12/02:53.
An introduction to writing program notes.

73.02 “Letter to the Editor,” by Phillip Brunelle. 3/04:5.
The author adds additional information to a choral review.

74. CHORAL ACTIVITIES IN THE U.S.A. & ABROAD

A first-hand account of choral music education in the Soviet Union.

The author recounts experiences and observations from a 1979 concert tour through the People’s Republic of China.

A brief article documenting the author’s experiences from a 1979 concert tour of the People’s Republic of China.

The author shares insights from his extended activities in Japan. Includes a discussion of seven Japanese choral ensembles.

Various elements of musical culture in the People’s Republic of China are examined, including the central conservatory, professional choruses and orchestras, and the state of Chinese choral musical education.

This article features a trio of reports from international choral festivals at Lincoln Center in New York and Orchestra Hall in Chicago.

A brief report on this newly-formed professional choral association.

74.060 “People-To-People National Youth Chorale Returns from Successful Far East Concert Tour,” by Morris Hayes. 12/83:9.
The author reports on the ensemble’s tour of the People’s Republic of China, the Republic of China (Taiwan) and South Korea.

The ensemble’s concert tour to the People’s Republic of China is discussed.

A report of activities at “the first choral festival in the orient.”

74.063 “Expanding Cultural Awareness and Musicianship,” by Joan Catoni Conlon. 2/85:9
The author discusses her experiences from a year spent teaching in India. Includes an examination of elements of the Indian music education process.

A report of the 1984 choral festival held in Wales.

74.065 “Have You Tried. . . .” by Charles Thomley. 3/85:3.
An examination of the organization of government-sanctioned “Choral Music Week” in Wisconsin.

The author discusses, from first-hand experience, the history of choral singing in China.

Reflections and observations from the author’s 13-day trip with the Gächinger Kantorei and the Bach Collegium Stuttgart through Czechoslovakia, Poland, East Germany and the Soviet Union. Includes a limited interview with conductor Helmuth Rilling. See also 74.069.
74.068 “Choral Music in West Germany. Travel to Four Cities: Köln, Stuttgart, Hamburg, West Berlin.” by James Fudge. 10/86:15. BIB.
This article reports findings from interviews with forty-two European musicians, on such matters as musical and educational development, rehearsal techniques, literature, group structure, and audition requirements.

74.069 “Letter to the Editor,” by Leona Greenlaw. 11/86:3.
Written in response to “On Tour with Rilling Behind the Iron Curtain” (74.067), the author takes exception to comments made concerning Poland as a tour destination.

An examination of two Japanese choral festivals.

74.071 “Europa Cantat 9,” by John W. Williams. 4/87:27.
A report on the 11-day choral festival co-sponsored by the European Federation of Young Choirs and the International Federation for Choral Music.

An account of the first Convention of British Choral Conductors.

74.073 “From Scheidt to Buxtehude: German Music in the 17th Century,” by Larry Wolz. 10/87:23.
Activities at the Wellesley College International Festival Conference are examined.

A commentary from the first conference of the International Federation for Choral Music.

A report on the activities and choirs at the festival held in Missoula, Montana.

This commentary includes a list of music festivals in Israel and a roster of Israeli tour contacts.

A first-hand account of the Moscow Chamber Choir’s open concert forum broadcast throughout Russia on USSR State Television.

A report of the observations of twenty-four American choral conductors during a two week junket to Germany, co-sponsored by Arbeitskreis Musik in der Jugend and the American Choral Directors Association.

A commentary on the competitive festival, held annually in Wales.
A brief account of the festival, which was “sanctioned by the International Federation for Choral Music.”

A discussion of sessions and concerts at the conference held in Stockholm. See also 74.083.

An introduction to choral activities in Singapore, based on the author’s experiences teaching and performing in that culture.

This article, a companion to 74.081, discusses the observations of the authors on the meeting held in Estonia.

A report on the global choral conference held in Vancouver, Canada. Includes commentary from several American conductors. See also 74.085.

A positive response to “The 1993 World Symposium on Choral Music: An Experience to Remember” (74.084).

The 1994 convention of this organization, devoted to professional choral ensembles, is reviewed.

A review of this organization’s 1995 convention.

A review of the conference held in England.

A report on this organization’s 1996 convention.

A report on this organization’s 1997 convention.

“After presenting a brief history of the country, this article discusses the folk song tradition and the Baltic tradition of organizing huge open-air choral festivals.” Continued in 74.092 and 74.093. This is part of an extended series of articles on music in the Baltics. See also 2.0346, 2.0359, 2.0371, 2.0375, 2.0390, 2.0414, 2.0422, 2.0483, and 43.135.
A continuation of 74.091. Continued in 74.093. This is part of an extended series of articles on music in the Baltics. See also 2.0346, 2.0359, 2.0371, 2.0375, 2.0390, 2.0414, 2.0422, 2.0483, and 43.135.

A continuation of 74.091 and 7.092. This is part of an extended series of articles on music in the Baltics. See also 2.0346, 2.0359, 2.0371, 2.0375, 2.0390, 2.0414, 2.0422, 2.0483, and 43.135.

A report on the ninth biennial conference of the Association of Canadian Choral Conductors.

An introduction to choral music activities in the Russian region of Siberia.

The author relates experiences from a choir tour to Southeast Asia.

74.097  “Reflections on the 23rd Annual Conference of Chorus America,” by Barbara Tagg. 10/00:29.
A report on conference events and concerts.

A discussion of a project designed to expose students to “world choral music, especially music beyond the Western European tradition.”

An introduction to the March 2003 issue of the Choral Journal, focusing upon the choral art in the United States.

74.100  “Fourteen Conductors Speak About American Choral Music,” by Barbara Tagg and Linda Ferreira. 3/03:9.
The authors solicit the opinions and experience of select conductors on a variety of topics concerning choral music in the United States. Includes comments from Charles Bruffy, Philip Brunelle, Edith Copley, Tom Hall, Joseph Jennings, Ann Howard Jones, Jerry McCoy, Earl Rivers, Kathy Salzman Romey, Gregg Smith, Dale Warland, Judith Willoughby, Duain Wolfe and Larry Wyatt.

74.101  “Letter to the Editor, by Richard Stanislaw. 5/03:5.
Writing in response to the March 2003 American music edition of the Choral Journal, the author suggests additional research into the singing school of colonial New England.

74.102  “Letter to the Editor,” by David Maze. 5/05:5.
The author recommends development of a regular Choral Journal column listing U.S. choir’s concert tours abroad and offers his town in Switzerland as an attractive destination.
Though published under the banner of the compact disc review column, this article offers a detailed discussion of the motion picture and includes an interview with the film’s director, Christophe Barratier.

74.104 “(Choir Tour Photo Album, Part 1.)” 2/05:30.
An album of photographs from various choir tours of ensembles in rehearsal, concert, and enjoying the fun of travel. Continued in also 74.106.

74.105 “Choral Pioneers: Cultural Exchange with Shipibo Villagers in Peru,” by Luanne Clark Crosby. 2/05:48.
The author, an experienced world traveler, shares insights and experience from a concert tour to South America. Includes information on repertoire, concert logistics, and “the first Choral Journal article ever to be accompanied by a photo of a live anaconda.”

74.106 “(Choir Tour Photo Album, Part 2.)” 2/05:78.
This album, a continuation of 74.104, contains photographs from various choir tours of ensembles in rehearsal, concert, and enjoying the fun of travel.

74.107 “Internationalizing Your Education,” by Jeffrey Carter. 4/06:67.
The author suggests ways for music education students to gain experience and insight from foreign travel.

“A diachronic discourse of Nigerian choral composers and their craft reveals a systematic and gradual transformation of the musical style and its tonal language.”

74.109 “Some Thoughts about International Choral Competition,” by Brenda Fauls. 3/08:18.
An examination of many of the factors and challenges to be evaluated when considering performance in an overseas choral festival or competition.

“This article identifies a large music profile school in Stockholm that serves as a model, discusses a typical program that has been established in a smaller community, and describes possible application of the Swedish music profile model in American schools.”

Reporting on the events of the eighth World Symposium on Choral Music, the author details “several discernable currents that ran thorough most if not all of the performances, [trends that] point to a desire to seek fresh and creative ways of engaging the listener.”

“This article is a description of the Estonian National Song Festivals and how they contributed to the eventual realization of Estonia’s independence.” See also 74.113.
74.113 “Letter to the Editor,” by Jim Hejduk. 12/08:7.  
The author responds to “How Choral Music Saved a Nation: The 1947 Estonian National Song Festival and the Song Festivals of Estonia’s Soviet Occupation” (74.112) and shares his experience from the 1990 World Choral Symposium.

An introduction to two international festivals planned for St. Louis and Reno.

An introduction to the history of the event and a discussion of the host city.

An introduction to the rejuvenated program that will provide global sharing opportunities for conductors.

“This article seeks to chronicle ACDA’s ten year sponsorship of the Institute of European Studies and the Vienna Symposium and to speculate about the symposium’s impact on the choral art in the second half of the twentieth century.”

75. TEXTS

75.001 “Roman Catholic Liturgical Books and the Choral Director,” by Gordon Paine. 5/80:17. BIB.  
The author discusses the use of pre-Vatican II liturgical books for the choral director, including locating chants, identifying liturgical function of a Latin text, and providing English translations. Includes a glossary. See also 75.002

The author writes in response to “Roman Catholic Liturgical Books and the Choral Director” (75.001), and clarifies the availability of resources listed in the article.

75.003 “Raising Sensitivity to Human Values in Choral Texts,” by Eugene Thamon Simpson. 12/83:15.  
This brief commentary addresses the issue of racially derogatory texts in choral music. Includes an example of modified text which maintains its effect without the use of racial slurs.

75.004 “French Prosody and Musical Settings: Considerations for Interpretation,” by John W. Hugo. 11/89:27.  
An examination of the interplay between poetic and musical elements in a texted choral work as it relates to interpretation. The author focuses upon French choral literature as an example.

75.005 “Musica Practica,” by Nina Gilbert. 4/90:43.  
This article addresses the subject of difficult or problematic texts, “texts that were once innocent, but have become awkward or offensive.” Solutions are offered from a variety of sources.
75.006 “Remember the Riddle?” by Carolyn Jennings. 2/91:31.
A discussion of inclusive language as it relates to the choral art.

An extensive discussion of the relationship of text to music. See also 75.009.

The author, a poet and creative writing teacher, asks three questions when evaluating a text: Is it memorable, is it true, and is it beautiful? See also 75.009.

The author responds positively to the contents of the September 1993 issue of the Choral Journal, particularly those articles addressing text in choral music, “Musical Pride and Textual Prejudice: The Expressivity of Language in Choral Music” (75.007) and “What Makes a Good Text?” (75.008).

The author examines the text of this well-known Civil War-era work.

An overview of the Medieval poems from which Carl Orff drew the texts for Carmina Burana.

A discussion of the underlying meaning of images and Biblical terms used in the African American spiritual, and their roots in West African religious beliefs. See also 75.013.

Writing in response to “The Lyric of the African American Spiritual: The Meaning Behind the Words” (75.012), the author suggests the topic be made into a PBS documentary.

An analysis of the work.

75.015 “Carlisle Floyd’s Text Settings in His Works for Chorus,” by Teresa S. Coffman. 3/99:37.
An evaluation of the composer’s treatment of text in his music.

A discussion of the poetry set to music by Gordon Myers.

75.017 “Benjamin Britten’s Poetic Alterations,” by Andrew Thomas Kuster. 2/00:9.
The author discusses changes made by the composer to selected poetry, specifically those set in A Hymn to the Virgin, Rejoice in the Lamb, and War Requiem.

75.018 “Finding the Poet’s Voice: Strategies for Collective Interpretation of Choral Text,” by Lyn
Schenbeck. 3/00:9.
The author suggests that a complete understanding of a work’s text is the first step toward a successful choral performance. See also 75.020.

75.019 “Rachmaninoff’s Kolokola and the Change of Poetic Meaning in Translation,” by Andrew Thomas Kuster. 3/00:39.
An examination of the challenges facing translators of poetry.

75.020 “Letter to the Editor,” Alice Parker. 5/00:4.
The author questions several points in “Finding the Poet’s Voice: Strategies for Collective Interpretation of Choral Text” (75.018).

The author discusses a methodical approach to text as a way to improve choral sound.

75.022 “The Text Trap,” by Kirke Mechem. 11/03:23.
The author discusses the challenges associated with balancing textual and musical concerns for both the conductor and the composer. See also 75.023.

Writing in support of “The Text Trap” (75.022), the author suggests that “librettists, however, may be put on the defensive.”

An introduction to the wordplay common to secular music of the Renaissance.

An introduction to the dramatic and tragic events that took place in the Czechoslovakian town and the rich cultural treasure that arose amid the destruction. Includes discussion of music by Robert Convery, Charles Davidson, Joel Hardyk, and Aaron Rosenthal.

75.026 “The Song in Emily Dickinson’s Poems and a Review of Selected Choral Settings of Her Poetry,” by Susan Davenport Stewart. 9/06:9. REP.
“The purpose of this article is to review Dickinson’s background, the characteristics in her poetry that attract composers, and select settings of her poetry that can be grouped together either as a portion of a concert or as a complete program.” This article is misattributed to Susan Davenport Smith.

75.027 “Creation, Culture and the Music of the Spheres,” by Donald Paul Hustad. 3/07:22. BIB.
An ambitions discussion of the history of the role of music in the church through the whole of Christendom, from musical comments in the Book of Genesis through the present day.

75.028 “Teaching Choral Literature with Foreign Language Texts,” by Carolyn Welch. 4/07:59.
An introduction to the basic process for rehearsing music in a language other than one’s own.

“As a context for understanding how each composer captures Teasdale’s voice, the article will first discuss influences affecting the poet’s style followed by a brief description of that style. Following the article is an appendix that recommends twenty choral octavos based on Teasdale’s poetry.”

**76. NOTATION OLD AND NEW**

No Entries.

**77. OLD MANUSCRIPTS AND EARLY EDITIONS**

No Entries.

**78. ACCOMPANIMENT**

78.01 “Accompanying Your Choir with the Hammered Dulcimer,” by Lucille Reiley. 9/02:29. “This article includes discussions about the dulcimer, some common playing techniques, performers repertoire resources and rehearsal [techniques].”

78.02 “Accompaniment Aids: Friend or Foe?” by Nancy Cox. 2/03:63. The author criticizes the rampant use of pre-recorded accompaniments.

78.03 “Choosing an Accompanist for a Children’s Choir,” by Annarine Röscher, Heinrich Van Der Mescht and Caroline Van Niekirk. 12/03:43. “This article guides the conductor in choosing the best possible accompanist for a children’s choir. It presents aspects such as the required skills, knowledge, personality, and abilities of such an accompanist.”

78.04 “Working with Accompanists,” by Angela Batey. 6/06:99. This article outlines the conductor’s responsibilities to the accompanist and the qualifications of “a great choral accompanist.”