DCINY 2011 HIGHLIGHTS

FOURTH SEASON INAUGURAL CONCERT
Monday, January 17, Martin Luther King Jr. Day
Stern Auditorium/Perelman Stage, Carnegie Hall
Karl Jenkins: Stabat Mater and Gloria (US Premiere)
Jonathan Griffith, DCINY Artistic Director and Principal Conductor
Karl Jenkins, Composer-in-Residence

“Griffith is an invigorating and exciting choral director.”
- K. Jenkins

When it comes to recruiting and organizing incredible musicians to bring my music to life, there is simply no company I trust more [than DCINY].”
- E. Whitacre

THREE OPPORTUNITIES TO WORK AND SING WITH ERIC WHITACRE!
The Music of Whitacre with Guest Conductor Eric Whitacre

- Sunday, April 10 - Avery Fisher Hall, Lincoln Center, New York City
- Sunday, May 22 - Orpheum Theater, Vancouver, British Columbia
- Victoria Day Weekend
- Saturday, June 25 - Disney Hall, Los Angeles

Monday, June 6
Avery Fisher Hall, Lincoln Center
Joseph Martin: The Wisdom of Old Turtle
Timothy Seelig, Guest Conductor

“DCINY is the most organized, thoughtful, amazing group with whom I have ever worked.”
- Timothy Seelig

Memorial Day Weekend - Hayes: The American Spirit (World Premiere)
Mark Hayes, Guest Conductor

Sunday, September 11 - Clausen: Memorial • Jenkins: The Armed Man
René Clausen, Guest Conductor/Composer
Karl Jenkins, Guest Conductor/Composer

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The Choral Journal is the official publication of The American Choral Directors Association (ACDA). ACDA is a nonprofit professional organization of choral directors from schools, colleges, and universities; community, church, and professional choral ensembles; and industry and institutional organizations. Choral Journal circulation: 19,000.

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On my desk are nine ink pens, a bottle of black ink, a small box of pencils, a box of Crayola crayons containing “96 crayons with built-in sharpener,” along with the one souvenir I brought back from China recently, a replica of an ancient Chinese inkwell in the shape of a turtle. Not only do form and function combine beautifully in all of these items, they also represent something I want to greet me when I arrive in my office in the morning, or when I am working late into the night—the possibility of ideas.

When I look at my desk bottle of ink, it reminds me of ideas that are still in liquid form, waiting to be formed by those accompanying pens. When I look at my box of pencils, I see a condensed group of musical notes all resting, unused, in a sharpened piece of #2 lead. When I glance at my Chinese inkwell, I am reminded that my ideas will either be recycled notions from the past, or will be my attempt to build on the past. And when I see the box of 96 crayons, I realize there are at least 95 more ways to do what I am trying to do with the crayon I am currently using.

According to the analysis of themes that describe my own personal leadership style, “ideation” is the first characteristic that appears on the list. According to the analysis of my own strengths, the report says the following:

You are fascinated by ideas. You are delighted when you discover beneath the complex surface an elegantly simple concept to explain why things are the way they are. An idea is a connection. Yours is the kind of mind that is always looking for connections, and so you are intrigued when seemingly disparate phenomena can be linked by an obscure connection. You revel in taking the world we all know and turning it around so we can view it from a strange but strangely enlightening angle. You love all these ideas because they are profound, because they are novel, because they are clarifying, because they are contrary, or because they are bizarre. For all these reasons you derive a jolt of energy whenever a new idea occurs to you. Others may label you creative or original or conceptual or even smart. Perhaps you are all of these. Who can be sure? What you are sure of is that ideas are thrilling. And on most days this is enough.

Wow! If any of that is true about me, I couldn’t be more satisfied. I do find ideas “thrilling.” That is why I have never regretted the purchase or download of a single book, even though the weight and cost of moving them over my career has been enormous. If I ever have to justify to the Internal Revenue Service the amount of money I spend and deduct for books, articles, and newspapers, I plan on submitting the above analysis as backup. Nothing justifies this better than the back cover of Alberto Manguel’s A History of Reading, which describes books as “a wonderful celebration of the human race.”
There is one phrase in my work I never tire of hearing. The truth is, I don’t hear it often enough. That phrase is this: “Hey…I’ve got an idea!” It is not only because I spend so much of my time maintaining systems and structures that I love this occasional, rare phrase, but it is also because I know that an idea is one of the strongest forces known. It was an idea that brought the American Choral Directors Association into being. It is an idea that will shape your next choral concert. And it is an idea that will continue to make ACDA relevant in the twenty-first century.

If you ever really need me to pay attention to an e-mail, put the following in the subject box: “I have an idea.” If, for some reason, you are having a hard time getting me on the phone, make certain to leave the message “Give me a call…I have an idea.” The fact is, I answer e-mails and I return calls. But, these are the four words I long to hear, because I know that ideas can transform and reform; they come from people that care, and ideas lead to action.

I know we are an association full of members with ideas about how to foster and promote choral singing in our communities and across the country. Please feel free to share yours with me, and let me celebrate and fuel your fire, and perhaps participate in the action: sharp@acda.org

Jim Sharp

WORLD CHOIR INITIATIVES

Plans for the 2011 IFCM World Choral Symposium in Argentina are moving ahead marvelously! I hope you have made your reservation—or will make it soon—to attend. You won’t be disappointed!

The list shows invited choirs are from the following countries: Argentina (of course!), Austria, Australia, Belgium, Brazil, Canada, Chile, China, Denmark, Estonia, Finland, France, Hungary, New Zealand, Norway, Philippines, South Africa, Sweden, Uruguay, USA, and Venezuela.

It is an amazing range of choirs that you won’t want to miss, believe me! All of us on the artistic committee had a very challenging time deciding on which choirs to invite from the 120 that applied.

And, to be in Patagonia, south of Buenos Aires, is a very special experience. Hopefully, the whales will be in the harbor to greet you! More information can be found on www.ifcm.net.
I am always eager to share with you information I’ve recently come across. The following column is by Anna Hamre, College and University R&S Chair for California. The column was published in the Spring 2010 edition of Cantate, the California ACDA state newsletter; I think Anna’s column is aptly fitting for the beginning of a new academic and performance year.

Music and the Whole Brain

We tap our feet rhythmically while listening to a band play, but we are unlikely to do so while watching a rhythmic activity such as a bouncing ball. This seemingly obvious point made by Robert J. Zatorre (et al.) in research at McGill University highlights the unique interaction between the motor and auditory domains of the human brain functioning. During my semester’s sabbatical research, my prejudices about education were reinforced by what these researchers wrote: “Music performance is both a natural human activity, present in all societies, and one of the most complex and demanding cognitive challenges that the human mind can undertake.” (Nature Reviews Neuroscience (July 2007, Vol. 8/No. 7, p. 547ff).

Brain research is now in vogue, and the advances in our understanding of how the brain works are pointing educators in significant new directions. We have an enhanced grasp of how the brain processes stimuli and stores information. Gone are the days when educators simplistically thought that the music students were the right-brain users sitting in the classroom.

In a March 1, 2010 Newsweek article (p. 22), noted scientist Sharon Begley cited a 2006 study which demonstrated that “Native Chinese speakers use a different region of the brain to do simple arithmetic…than native English speakers do, even though both use Arabic numerals. The Chinese use the circuits that process visual and spatial information and plan movements, while the English speakers “use language circuits.” She reflected, “It is as if the West conceives numbers as just words, but the East imbues them with symbolic, spatial freight.” Adding a touch of wit, Begley then writes, “Insert cliché about Asian math geniuses.” There certainly are many Asian math geniuses, but in truth, this may simply reflect better teaching techniques: the Chinese are probably using different circuits that they find more conducive to learning.

Brain science is reinforcing what experienced music teachers already know: the best way to teach skills and concepts is through a variety of means. Certainly it can be argued that concepts are better learned when they are introduced and rehearsed in a multi-faceted manner; such as being modeled aurally, demonstrated visually, and integrated kinesthetically. The more diverse and expansive we can be in each of those areas, the better our students will learn.

We can demonstrate that the skills our music students develop and exercise (provided we teach them systematically and thoroughly) develop the brain at least as well and probably better than any other discipline found in the educational system today. With society changing at the rate it is, our schools need to train our students to be creative, flexible, reflective, and receptive. In short, we must create life-long learners. What better education could there be than the training of the complete brain in the most efficient way possible?
In This Issue

Linda Gingrich writes about the hidden allegory in J. S. Bach’s 1724 Trinity Season Chorale Cantatas. For some, her topic is controversial, and many, such as Arthur Jacobs raise doubts in his book *Choral Music* about the significance of hidden meaning in J. S. Bach’s music. Jacobs notes that Bach’s son, C. P. E. Bach stated that his father had always paid due attention to the general drift of the text, without the undue emphasis on individual words “so often sounded ridiculous.” In recent years, commentators on Bach’s period have written a good deal about number-symbolism, suggesting this is a reasonable device, so far as it is pictorial. On the whole, it seems likely that the German composers of this period had no serious use of any kind of symbolism but plain pictorialism. Nonetheless, Gingrich, who is fully aware of the controversy that surrounds this topic, probes the allegorical notion, and renders her analysis of Bach’s 1724 Trinity Season Choral Cantatas, presenting what might be viewed as an opposing discourse on the matter.

Tim Sharp, writing about Moravian composer Johannes Herbst (1735–1812), asserts the view that three interconnecting themes comprise the musical dimensions of this choral composer: pedagogy, music collecting, and choral and vocal music composition. Herbst’s work began in Germany and ended in America, but there were four years of his biography unaccounted for. Sharp’s article focuses on these four years and discovers that Herbst spent those years in England. Additionally, Herbst’s role as a Bishop is explored as well as the composer’s return to Germany and then on to America. In particular, Sharp investigates Herbst’s time in England and how his musical work and life served as a sacred bridge to Colonial America.

Kathy Salzman Romey is widely known for her choral work at the University of Minnesota and with the Minnesota Chorale. Her contribution to this issue of the *Choral Journal*, however, is an interview that centers on the remarkable career of her father, H. Royce Salzman. The interview probes Salzman’s co-founding of the Oregon Bach Festival, his academic life and achievements, including his ACDA presidency, his active involvement with the National Endowments of the Arts, his international professional work with a host of countries, and his presidency of the International Federation of Choral Musicians, to mention a few. As teacher, mentor; administrator; ambassador; and choral conductor; Salzman offers some reflections, insights, and counsel near the conclusion of this interview about managing the relationship between professional and family demands.
Hidden Allegory in J. S. Bach's 1724 Trinity Season Chorale Cantatas

Linda Gingrich

Linda Gingrich is the artistic director and conductor of Master Chorus Eastside. She holds DMA and MM degrees in choral conducting from the University of Washington, and a BA in voice from Cornish College of the Arts. choralinda@gmail.com
A Hint of the Hidden

Johann Sebastian Bach’s penchant for veiled symmetrical forms, intricate puzzles, and monumental patterns has long fascinated many musicians, including myself. The occasional intriguing glimpses of these devices in his works piqued my interest, but for a long time remained only an interest. This interest sharpened into compelling focus one day when it was pointed out to me that two of his chorale cantatas, performed within a day of one another at different church services in Leipzig, were linked in a curious way.1 The last two measures of the first cantata contained a portion of the hymn melody that opened the second cantata, buried in the bass line, slightly varied because of the four-part harmonization, but recognizable. This hidden, almost witty allusion, which essentially made one out of two separate works, captivated me. What drove Bach to create such an esoteric coupling?

Did connections exist between other cantatas, and if so, why? This article is the result of an enthralling study of his second-cycle, Trinity season chorale cantatas, a six-month span that yields up abundant evidence of unseen linkages. Like an iceberg, these works conceal some of their substance below the surface, because the connections fuse them into interlocking pieces within a larger liturgical framework, grouped, through visible musical devices, into six elegantly invisible allegories, quasi-storylines that reflect the unseen realities of the eternal. Why Bach did this cannot be fully answered, but clues lie in Lutheran theology, the liturgical calendar, the function of musical allegory, and in the cantata connections themselves, which provide tantalizing glimpses into Bach’s endless creativity and boundless imagination.
Hidden Allegory in J. S. Bach’s 1724 Trinity Season Chorale Cantatas

Music, the Handmaid of Theology

The relationship between music and theology in seventeenth- and eighteenth-century Lutheran Germany was close, often detailed, and vibrant. Martin Luther considered worship music highly valuable, the “handmaid of theology,” a gift whose best purpose was to glorify God and serve humanity. This attitude permeated the development of the Lutheran church service, forged an inseparable bond between music and worship, and stimulated the thinking of orthodox composers to a remarkable degree, especially in the area of scriptural interpretation. Since, as Luther taught, the Bible could be read both literally and as analogy, then music, theology’s servant, could communicate allegorically in lockstep with theological texts. Musical allegory operated as a large-scale means of expression that helped organize surface details, such as forms and tonalities, into a metaphorical manifestation, of the text. It united the tangible and the intangible qualities of music and theology, allowing them to function in tandem as signposts of eternity. A long line of Lutheran musicians, including Bach’s immediate predecessor in Leipzig, Johann Kuhnau (1660–1722), embraced Luther’s views, combined them with the Baroque belief in musical affekt and the primacy of words, and wrote about and directly allegorized theology in music. Some built entire systems of musical allegory based on theology and music theory; for example, many biblical numbers, such as 3, 7, 12 and their multiples, often figured symbolically in compositions, as did overriding tonal plans, tonal movement in sharp or flat directions, ascent/descent patterns, instrumentation, and polarized styles or forms. Bach was a child of his time, with a detailed command of theology at his fingertips, and the Lutheran metaphysical tradition and the Baroque impulse toward the figurative ingrained in his soul. The various mottoes he penned in his scores, even his view of thorough bass, reflect his artistic heritage: “[A]nd the aim and final reason, as of all music, so of the thorough bass should be none else but the Glory of God and the recreation of the mind.” Allegory was a part of his musical legacy, a primary way to praise God and benefit his neighbor; it would have been surprising if he had not turned to allegorical expression in his music.

The Cantata in the Lutheran Church

The chief “handmaid of theology” in the worship service was the cantata. The service, as instituted by Luther, consisted of two parts, the ministry of the Word, which contained the Bible readings and the sermon, and the ministry of the sacrament. Cantatas belonged to the ministry of the Word. They fell between the Gospel reading and the sermon, providing a bridge between the two, and were considered musical sermons in their own right. Cantatas were bundled into yearly cycles, one for every Sunday and feast day in the Lutheran liturgical calendar; and were heard weekly, sometimes several times a week. Bach must have valued them highly; he wrote over 300 cantatas, mostly during his first three years in Leipzig, and invested an extraordinary amount of time and energy in their creation. He integrated ancient and modern elements and the influential text reforms of Lutheran pastor and friend Erdmann Neumeister (1671–1756) into this century-old form, and expanded it almost beyond imagining, all while writing at least one cantata a week during most of the year.

On Sunday, June 11, 1724, one year after he first assumed his duties in Leipzig, Bach initiated his second cycle, one he meant to devote entirely to the chorale cantata, an innovative idea in cyclic construction. Lutheran hymns, or chorales, were one of the great gifts of the Reformation. Chorales were closely linked to the Sunday scripture readings, were useful for teaching, devotional, or inspirational purposes, and were such a vital part of church life that many congregants could sing them from memory. They acted as expressions of faith in the heart language of the people, and injected extraordinary energy into the music of the Lutheran church. Chorales had appeared haphazardly in cantatas for decades prior to Bach, but he fused them in a new and purposeful way. His chorale cantatas employ the stanzas and usually the melody of a single chorale. The first and last strophes of the hymn text appear verbatim in the outermost movements, while the inner strophes are paraphrased in poetic madrigal style in the intervening movements. Musically, the first
movement is nearly always a substantial chorale fantasia, the last movement consists of a simple four-part arrangement of the chorale, and the inner numbers are made up of freely conceived recitatives and arias, sometimes with another hymn-based choral movement as the centerpiece. No one knows why Bach inaugurated a chorale cantata cycle, nor why he suddenly stopped writing chorale cantatas before the second cycle was complete. The last one appeared on March 25, 1725, the final Sunday before Easter. After that, he returned to the style of cantata he had used in his first cycle. It has been speculated that his librettist may have moved or died, or that the pastor changed his sermon series. \(^{14}\) In any case, in subsequent years he composed a few chorale cantatas to fill the gaps in the cycle, but he never completed the task.

The Trinity Season

The liturgical year was of utmost importance in Bach’s cantatas, for it influenced his choice of texts and hymns, and shaped his cyclic construction. \(^{15}\) The calendar is divided into four seasons, beginning with Advent through Epiphany, then Lent and Easter, Pentecost through Trinity Sunday, and closing with the Trinity season, which occupies fully half of the church year; from late spring through fall. Unlike the other seasons, which focus on Christ’s earthly life, it concentrates on issues relevant to the life of the church. \(^{16}\) Early-season topics center on doctrines, such as crossbearing or resisting temptation, and in mid-season shift to antitheses of faith: judgment versus mercy, faith versus doubt, worldliness versus eternal values. In the autumn the final weeks look to the Last Judgment and Christ’s second coming, which then, in an ever-renewing circle, merge into the Advent remembrance of Christ’s first coming. These themes strongly colored the Trinity-season chorale cantatas, and affected the ways in which Bach approached his concealed allegorical construction. For even as he addressed the devotional needs of each Sunday and feast day, he seems to have reached for something monumental: an extended series of individual cantatas, each complete in itself, and at the same time aligned with its neighbors into six metaphorical sequences, grouped under the unifying banner of the chorale cantata form. (Table 1) The tools that shape them are so rich and varied that space allows for only a cursory examination of but a few of the many linkages. But even a limited glance opens fascinating vistas into Bach’s creative processes.

### The Opening Sequences: Overture and Act I

Bach was apparently well aware that his concept broke new ground, for he inaugurated the cycle with a dramatic flourish, and...
### Table 1

#### 1st Sequence

<table>
<thead>
<tr>
<th>1st Sunday</th>
<th>June 11</th>
</tr>
</thead>
<tbody>
<tr>
<td>BWV 20</td>
<td>Danger hell!</td>
</tr>
<tr>
<td>French overture</td>
<td></td>
</tr>
<tr>
<td>Melody in soprano</td>
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<table>
<thead>
<tr>
<th>2nd Sunday</th>
<th>June 18</th>
</tr>
</thead>
<tbody>
<tr>
<td>BWV 2</td>
<td>Danger heresy!</td>
</tr>
<tr>
<td>d</td>
<td>Motet</td>
</tr>
<tr>
<td>Melody in alto</td>
<td></td>
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<table>
<thead>
<tr>
<th>St. John’s Day</th>
<th>Saturday, June 24</th>
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</thead>
<tbody>
<tr>
<td>BWV 7</td>
<td>Baptism into Christ (Phrygian)</td>
</tr>
<tr>
<td>Violin concerto</td>
<td></td>
</tr>
<tr>
<td>Melody in tenor</td>
<td></td>
</tr>
<tr>
<td>Chiastic form</td>
<td></td>
</tr>
<tr>
<td>4th movement number symbolism</td>
<td></td>
</tr>
<tr>
<td>Shared bass melody</td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>3rd Sunday</th>
<th>June 25</th>
</tr>
</thead>
<tbody>
<tr>
<td>BWV 135</td>
<td>Penitential</td>
</tr>
<tr>
<td>a/e</td>
<td>Fantasia</td>
</tr>
<tr>
<td>Melody in bass</td>
<td></td>
</tr>
<tr>
<td>Final mvmt doxology</td>
<td>Shared bass melody</td>
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</tbody>
</table>

#### 2nd Sequence

<table>
<thead>
<tr>
<th>4th Sunday</th>
<th>July 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>BWV 10</td>
<td>Praise for salvation</td>
</tr>
<tr>
<td>g</td>
<td>Chant-based chorale Magnificat</td>
</tr>
<tr>
<td>Chiastic form</td>
<td></td>
</tr>
<tr>
<td>5th mvmt - A/T duet</td>
<td></td>
</tr>
<tr>
<td>Chorale in trumpet</td>
<td>Final mvmt doxology</td>
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</tbody>
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<table>
<thead>
<tr>
<th>5th Sunday</th>
<th>July 9</th>
</tr>
</thead>
<tbody>
<tr>
<td>BWV 93</td>
<td>Trust God</td>
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<td>c</td>
<td></td>
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<tr>
<td>Chiastic form</td>
<td></td>
</tr>
<tr>
<td>4th mvmt - S/A duet</td>
<td></td>
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<tr>
<td>Chorale in strings</td>
<td></td>
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<table>
<thead>
<tr>
<th>6th Sunday</th>
<th>July 16</th>
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<table>
<thead>
<tr>
<th>7th Sunday</th>
<th>July 23</th>
</tr>
</thead>
<tbody>
<tr>
<td>BWV 113</td>
<td>Penitential</td>
</tr>
<tr>
<td>g</td>
<td>Per omnes versus</td>
</tr>
<tr>
<td>Final mvmt doxology</td>
<td></td>
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#### 3rd Sequence

<table>
<thead>
<tr>
<th>8th Sunday</th>
<th>July 30</th>
</tr>
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<tbody>
<tr>
<td>BWV 178</td>
<td>Faith vs. rationalism</td>
</tr>
<tr>
<td>a</td>
<td></td>
</tr>
<tr>
<td>7 mvmts</td>
<td>Chorale presence in inner mvmts</td>
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<table>
<thead>
<tr>
<th>9th Sunday</th>
<th>Aug 6</th>
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<tbody>
<tr>
<td>BWV 94</td>
<td>Faith vs. worldliness</td>
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<tr>
<td>D</td>
<td></td>
</tr>
<tr>
<td>8 mvmts</td>
<td>Chorale presence in inner mvmts</td>
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<table>
<thead>
<tr>
<th>10th Sunday</th>
<th>Aug 13</th>
</tr>
</thead>
<tbody>
<tr>
<td>BWV 101</td>
<td>Judgment</td>
</tr>
<tr>
<td>d</td>
<td></td>
</tr>
<tr>
<td>7 mvmts</td>
<td>Chorale presence in inner mvmts</td>
</tr>
<tr>
<td>Chiastic form</td>
<td></td>
</tr>
<tr>
<td>5th mvmt S/A duet, step motive</td>
<td></td>
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<table>
<thead>
<tr>
<th>11th Sunday</th>
<th>Aug 20</th>
</tr>
</thead>
<tbody>
<tr>
<td>BWV 130</td>
<td>Penitential</td>
</tr>
<tr>
<td>h</td>
<td></td>
</tr>
<tr>
<td>8 mvmts</td>
<td>Chorale presence in inner mvmts</td>
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#### 4th Sequence

<table>
<thead>
<tr>
<th>12th Sunday</th>
<th>Aug 27</th>
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<table>
<thead>
<tr>
<th>13th Sunday</th>
<th>Sep 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>BWV 33</td>
<td>Penitential</td>
</tr>
<tr>
<td>a</td>
<td></td>
</tr>
<tr>
<td>14th Sunday hymn</td>
<td></td>
</tr>
<tr>
<td>3rd mvmt - A aria, step motive</td>
<td></td>
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<tr>
<td>5th mvmt - T/B duet</td>
<td></td>
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<table>
<thead>
<tr>
<th>14th Sunday</th>
<th>Sep 10</th>
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<tbody>
<tr>
<td>BWV 78</td>
<td></td>
</tr>
<tr>
<td>g</td>
<td>1st mvmt</td>
</tr>
<tr>
<td>Passacaglia, number symbolism</td>
<td></td>
</tr>
<tr>
<td>Chiastic form</td>
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<td>Liturgical shift: death &amp; resurrection</td>
</tr>
<tr>
<td>E</td>
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<td>4th mvmt S/T duet, Final mvmt - 2 stanzas</td>
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<tr>
<td>BWV 130</td>
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#### 5th Sequence

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<td>g</td>
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<td>F</td>
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</tr>
<tr>
<td>F</td>
<td>Eucharist</td>
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<tr>
<td>e</td>
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then applied several metaphorical patterns to shape his first four cantatas into a cautionary but hopeful allegory. As if consciously drawing the curtain on act one, Cantata 20, O Ewigkeit, du Donnerwort, begins with the favored theatrical opener of the day, a French overture. Then an extraordinarily diverse array of styles unfolds across the first movements of the next three cantatas: an archaic polyphonic motet for Cantata 2, Ach Gott, vom Himmel sieh darein, a virtuoso duo-violin concerto for Cantata 7, Christ unser Herr zum Jordan kam, and a contemporary chorale fantasia for Ach Herr, mich armen Sünder, Cantata 135 (Table 1). Antitheses within unified design were an important tool in the allegorical palette, and often conveyed conflict in matters of faith.17

This panorama of forms calls attention to the struggle toward belief portrayed in the texts: 20/1 depicts the perils of hell, 2/1 bemoans the dangers of heresy, 7/1 presents salvation through Christ’s sacrificial death, and 135/1 embraces penitential faith. Bach then stamps these same movements with an unprecedented treatment of the hymn tunes.18 The melody appears as usual in the soprano in 20/1, but then it drops to the alto in 2/1, to the tenor in 7/1, and to the bass in 135/1, an unheard of descent pattern that not only further binds the group, but may also musically mimic a gesture of surrender. Tonality comes into play as well; the two “danger” cantatas, 20 and 2, share a relative major/minor key relationship, F major and D minor, while the two “faith” cantatas, 7 and 135, share a tonic/dominant key relationship, E minor and A minor (with a strong E emphasis).19 Against this backdrop, Bach spotlights Cantata 7 by crafting the seven-movement work into a chiasm, a symmetrical form balanced horizontally on either side of an axis movement (Table 2). Its central fourth movement is surrounded by recitatives, which are in turn surrounded by arias, which are in turn enclosed by chorale settings, all in E minor or the relative major, G.

The A minor fourth movement cuts through these outspread arms like the center post of the cross. Why this cross-like image? Cantata 7 was composed for the feast day of St. John the Baptist, but Bach ignored John’s life and instead used John’s mission,20 the inauguration of Jesus’ ministry, as a springboard into the heart of his message, Christ’s saving death on the cross. He then further weights the central aria by employing a double metrical notation, 3/4 and 9/8, the only such occurrence in the Trinity season cantatas. He thus may well represent two theological principles: the Trinity in the triple meters, and the Incarnation in the united operation of the two meters. The last two measures of Cantata 7 contain the most artful touch of all. Christ’s blood heals the wrongs that we have committed, the text declares, and above this corporate admission of sin Bach placed the bass line mentioned in the introduction to this article (Figure 1).21 Although altered, it is recognizably akin to the hymn melody that opens Cantata 135 (Figure 2). And the words that accompany this phrase, likewise sung by the basses, declare, “Ah Lord, I am a poor sinner;” thereby bringing the corporate confession down to an unmistakably personal level, Bach clearly cultivates the thread of thought from the previous day, made possible by the serendipitous convergence of dates between the two cantatas; St. John’s Day occurred on Saturday that year, placing their performances within twenty-four hours of one another. Faith then triumphs, penitence is lovingly accepted, the devil is rendered powerless, and Cantata 135 ends with a doxology of praise to the God who provides salvation for all, a suitable denouement for the entire sequence.

The second group, which spans the fourth through the seventh Sundays, presents an analytical problem. Bach was out of town for the sixth Sunday and did not
compose a cantata for that day,\(^2\) thus the narrative stream for the group is obscured. Nevertheless, several characteristics set it apart from the first sequence (Table I). Most intriguing are the two cantatas that enclose the series, for both employ a single distinctive feature that makes them unique in the Trinity season.\(^2\) Cantata 10, *Meine Seele erhebt den Herren*, for the fourth Sunday, uses a hymn unlike any of the others, one that grew out of a Catholic chant. Its text comes from Luke 1:46–56, the Magnificat; it survived the Reformation, with an appended doxology, as part of the Lutheran Vespers service, and was given a four-part harmonization by Johann Hermann Schein in 1627. *Was willst du dich betrüben*, BWV 107, for the seventh Sunday, uses a libretto unlike any of the others, a verbatim quotation of the entire hymn with no paraphrasing, related to the old-fashioned *per omnes* form. Both are also addressed to *meine Seele*, “my soul,” a designation not often heard in the Trinity season librietti. Next to Cantata 10 lies Cantata 93, *Wer nur den lieben Gott läßt walten*, for the fifth Sunday, and compelling connections exist between them. Both are symmetrical in structure, and it is rare to find two such next to one another. Both also employ their respective hymn tunes in an inner movement duet in a patently similar fashion. In 10/5, the chorale sounds in the trumpet while the alto and tenor sing in counterpoint of God’s ready help, and in 93/4 the chorale sounds in the strings while soprano and alto sing in counterpoint of God’s ready help. Furthermore, both the cantatas and the duets share a tonic/dominant key relationship, G minor and C minor respectively. In spite of the missing cantata, a flow is traceable: Cantata 10’s heartfelt joy in salvation moves easily into Cantata 93’s recognition of God’s care in tribulation, which melds with the acknowledgement in Cantata 107 that God’s will is best. As was often his practice, Bach ended the series with something unusual, a 6/8, final-movement doxology, with brief instrumental interludes interspersed throughout, that, in tandem with Cantata 10’s closing doxology, pours out bottomless gratitude to the Trinity for its unending love and care.

In his third metaphorical group, for the eighth through the eleventh Sundays, Bach expanded some of the practices he established in the first two sequences even as he explored an interlocking design (Table I). An alternating grid of tonal relationships and numbers of movements supports a message of conflict and resolution that may have been driven, in part, by Leipzig practice. The tenth Sunday was traditionally devoted to warnings concerning God’s wrath toward those who reject Him, and a penitential hymn written in a devastating plague year was closely associated with the day.\(^2\) Bach chose that hymn as the basis for his tenth-Sunday cantata and shaped his sequence around it. The series as a whole moves progressively from threats to faith to God’s impending judgment to repentance, while the most conspicuous allegorical tools are the alternating pattern of numbers of movements—7, 8, 7, 8—and the central role of the key of D. The two seven-movement cantatas, *Wo Gott der Herr nicht...*
bei uns hält, BWV 178 and Nimm von uns, Herr, du treuer Gott, BWV 101, exhibit the fires of judgment, while the two eight-move-ment cantatas, Was frag ich nach der Welt, BWV 94 and Herr Jesu Christ, du höchstes Gut, BWV 113, seek the Savior in penitence and joy; each pairing is further strengthened through their close tonal relationships. At the same time, the two central works, 94 and 101, use D major/minor to connect the two main theological ideas: it is better to choose Jesus (Cantata 94), for His death protects against God’s deserved judgment (Cantata 101). The group is further tied together by Bach’s singular treatment of the chorale tunes in the inner movements. They appear more often in this sequence than in any other, and always strikingly interlaced with recitative in various ways. Finally, the chiastic form of Cantata 101, for the tenth Sunday, marks the center of gravity. Its cross-like symmetry acts as the hidden counterweight to the work’s external theme, that all deserve God’s wrath, and symbolizes the promise that surfaces throughout, via carefully selected chorale quotations, that Jesus’ bitter death is the ransom for the world. Then, as in the first sequence, the last cantata opens with a very personal confession of sin and ends with the joy of a forgiven soul, washed clean, lovingly accepted by God, and free from all fear of wrath.

Central Sequence: Act II

Since the Trinity season was long, Bach may have sought to give shape, a sense of climax, to his monumental structure. The fourth group, which stretches across the middle of the season, may well have presented him with such an opportunity. Like the second sequence, it presents an analytical challenge, for the cantata for the twelfth Sunday, the first of the series, is missing (Table 1). Nonetheless, several allegorical tools define it as a unit. For example, vividly pictorial walking-bass motives figure in movements in three adjacent cantatas, 33/3, 78/2, and 99/5; all three present the believer in various attitudes of an often stumbling but ultimately unwavering pursuit of faith. And a string of duets suddenly appears in a season that has seen few of them: 33/5, 78/2, 99/5, and 130/4. All occupy metaphorically significant moments, such as the peaks or troughs of multi-movement tonal ascents or descents, for example. But most intriguing of all is the confluence of the fourteenth, fifteenth and sixteenth Sundays, which may have provided Bach with the climactic silhouette he desired, because each of them represents an important allegorical or liturgical signpost. The number 14 was a signature number that Bach sometimes tucked into his compositions at vital theological moments, as if signing his name. The fourteenth Sunday may well be such a moment, for Cantata 78, Jesu, der du meine Seele, is a towering work that embraces the Passion of Christ in intensely contrite and personal terms. And Bach may have made a very deliberate hymn choice in preparation for this Sunday.
for he shifted a fourteenth-Sunday chorale to the thirteenth Sunday to use as the basis for remorseful Cantata 33, “Allein zu dir, Herr Jesu Christ,” and then chose a profoundly penitential hymn for Cantata 78, one that does not appear in any contemporary list of suitable fourteenth-Sunday chorales.26

The enormous first-movement passacaglia, set to a fervent statement of faith, contains an extraordinary convergence of national and historical influences: French sarabande rhythm, stile antico motet form, Italian concerto-style ritornellos, and Lutheran chorale, all governed by a nearly relentless lamento-bass ostinato whose drooping chromaticism exemplifies Christ’s sufferings (Figure 3).27

Numbers appear to play a major role:28 to name just two examples, the ostinato repeats 27 times,29 a multiple of 3 that figures symbolically in other Bach works, and it disappears 3 times, for a total of 21 bars, at texts that speak of the completion of Christ’s redemptive work. The cantata’s chiastic structure once again embodies the cross with G minor as tonal pillars, and mirrored forms that flow to and from the joyful release from guilt in the central aria (Table 3). But another thought-provoking association lies in the tonal and thematic relationship between Cantata 78 and the work for the following week, the fifteenth Sunday of the twenty-five in the Trinity season. This Sunday straddles a fascinating mathematical ratio, the golden section, that magical near-two-thirds point (here of the number twenty-five), which often appeared as a climactic apex in Medieval, Renaissance and Baroque arts.30 The confluence of the fourteenth and fifteenth Sundays may have been irresistible to Bach, for Cantata 78’s sorrowful G-minor Passion emphasis bonds tonally with Cantata 99, “Was Gott tut, das ist wohlein”, and its forthright G-major declaration of trust in the God who does all things well. Like Cantata 78 the text is deeply personal, and a cross casts a shadow over the work, but this time it is the daily cross of the believer, tempered by the God who saves His faithful ones. Unlike Cantata 78, the instruments rather than the voices carry the focus in the opening movement, but this serves to spotlight a bass motive which transforms the lament of the previous week into a cheerful major-mode dance (Figure 4).

The two works share a further association through their duets: both are for soprano and alto, and both address the fleshly weakness of the believer over expressive walking-bass step-motives that depict their firm resolve to follow Jesus. Like two sides of the same allegorical coin, these two cantatas may well form a deliberately placed, two-part declaration of faith.

In sheer size, scope and weight there is no other work in the season quite like Cantata 78, and its teaming with Cantata 99 marks a vibrant high point in the calendar. The passacaglia form may add yet another emblematic layer, for it often served as the finale to a ballet or opera, especially when combined with a chorus.31 Perhaps Bach used it to close the curtain on the first two-thirds of the season, for with the sixteenth Sunday the liturgical thrust traditionally turned toward the consideration of death and resurrection in preparation for the imminent Advent season.32 He introduced the topic with “Liebster Gott, wenn werd ich sterben,” BWV 8, a work that sets the hope of heaven against the fear of death, dressed in a key that seldom appears in the cantatas, E major, one that carries strongly positive associations and usually marks the outer limits of Bach’s tonal palette.33 Motion upward or downward
through relative major and minor keys or through increasing or decreasing numbers of sharps or flats was a fundamental allegorical tool. Here Bach leaps upward from the G-minor works are drawn from their chestral motives participate; while and asymmetrical forms. Even or-
oscillation between penitence and joy. This is buttressed by their structures, which rock between symmetrical and asymmetrical forms. Even or-

multi-layered blueprint forges a metaphorical storyline that zigzags through apparently contrasting ideas on a purposeful drive to the finale on the twentieth Sunday, the day traditionally given over to anticipa-
tion of the kingdom of God. It begins with sin as death, likened to the toxic disease of dropsy, or fluid retention, from the day's Gospel account, in Ach lieben Christen, seid getrost, BWV 114. The chorale quote in the axis fourth movement paradoxically under-
lines death as the path to life, and its chaotic form points to the cross as that pathway. In Cantata 96, Herr Christ, der einge Gottessohn, Christ shines as the bright morning star, the Incarnate One as the second-movement hymn quote illuminates, since it was His de-
scent to earth that led to His sacrificial death on the cross. Cantata 5, Wo soll ich fliehen hin, plunges into a sorrowful contemplation of sin, but the hymn quotation in the fourth movement highlights forgiveness as Christ's cleansing blood, like water; washes away sin and buries it in His grave.

This life-through-death release lies very near the mathematical golden section, for it occurs in the seventeenth movement of the entire twenty-seven-movement group. The forgiven sinner then leaves the dark cave of sin in Schmücke dich, o liebe Seele BWV 180 and enters the kingdom of light, thirsting for the Eucharist, as the third-movement chorale quote makes plain. Even as the series moves steadily from sin to forgiveness to God's kingdom, one can imagine Bach's congrega-
tion moving forward to the Communion table on the twentieth Sunday, rejoicing in the coming kingdom.

With the last five cantatas of the Trinity season, Bach completed the final prepara-
tions for the celebration of Christ's first Advent by turning to a deadly serious consideration of Christ's Second Advent. He did so by accentuating the end of time, the transience of life, and the efficacy of repentance. Vocal trios act as bookends for the sequence and the key of E serves as the allegorical center of the group, giving shape and structure to the whole (Table 1). The first two cantatas pair their story lines through related tonalities: deep distress over sin (E-Phrygian Aus tiefer Not schrei ich zu dir, BWV 38), for judgment day looms near (G-major Mache dich, mein Geist, bereit, BWV 115). Both also use a broad tonal ascent or descent to their fourth movements, which address forgiveness, and then emphasize this with a hymn quotation (Table 4). The last two cantatas pair their story lines through the key of A; life is fleeting (A-minor Ach wie flüchtig, ach wie nichts; BWV 26), but God saves from death (A-major Du Friedefürst,

Ending Sequences: Closing the Circle

For the seventeenth through the twentieth Sundays Bach moved fully into preparation for Advent, and his fifth sequence abounds in a series of pendulum-like swings that undergird the antitheses so typical of this part of the Trinity season (Table 1). Most noticeable is the oscillation of keys between G-minor and F-major can-
tatas, which matches their thematic oscillation between penitence and joy. This is buttressed by their structures, which rock between symmetrical and asymmetrical forms. Even or-
chestral motives participate; while the first-movement motives of the G-minor works are drawn from their respective hymns, the first-movement motives of the F-major works are freely conceived. Water and light im-
ages figure strongly in the texts, again in an alternating pattern across the

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Hidden Allegory in J. S. Bach’s
1724 Trinity Season Chorale Cantatas

Herr Jesu Christ, BWV 116). Cantata 26, the darkest of the five, has no inner-movement hymn quotation to lighten its almost unremitting hopelessness, but 116/3 employs the hymn melody to call attention to a plea for mercy. Both also apply tonal ascents, similar to Cantata 115, to mark their climactic fourth movements: death destroys (26/4), but God’s love provides salvation (116/4). At the balance point of the series, Cantata 139’s high-sharp E major relates to both ends of the sequence, and embraces all through its core message in the fourth movement, preceded by a multi-movement tonal descent and undergirded by a hymn quotation: God is the sinner’s friend. Most fascinating are the trios by which Bach frames the sequence. This is their first appearance in the Trinity season, and two of the only three times they are employed in all of the second-cycle chorale cantatas; this alone makes them conspicuous, but there is more. They mark the turning point of multi-movement ascent/descent patterns, and contain two doctrines Bach seldom fails to highlight, the moment of deliverance from sin in 38/5, and the moment of congregational repentance in 116/4.

Their structure is remarkably similar, and built in a way that underscores the numbers 3 and 5: both are set for three voices, employ three motives, and repeat these motives contrapuntally either three or five times in a descending circle of fifths. The Trinitarian significance of the number 3 has been addressed above. In number symbolism, the number 5 can refer to the five wounds of Christ on the cross; it is noteworthy that the addressed above. In number symbolism, the number 3 has been addressed above. In number symbolism, the number 5 can refer to the five wounds of Christ on the cross; it is noteworthy that the addressed above. In number symbolism, the number 3 has been addressed above. In number symbolism, the number 5 can refer to the five wounds of Christ on the cross; it is noteworthy that

Performance Considerations
As fascinating as these metaphorical narratives are, what are we as conductors to make of them? Are they relevant to modern performance? Some may argue that the hidden allegories are too obscure to be of value. It seems likely, however, that discernment of the unseen activity can aid the ebb and flow, the shifting weights and emphases, of the unfolding story line, and stimulate an imaginative, even an adventur-ous, performance.

The starting point for interpretational considerations must begin with recognition of the cantata’s original function as a servant of theology. A church performance that placed it between the relevant Gospel reading and the sermon, and allowed all three to work together as they were originally meant to do, might recapture that sense of mis-sion, especially if sung in the congregation’s native tongue. Original language versus vernacular is an age-old debate, but a vernacular performance is certainly in keeping with the spirit of the cantatas. Infusing the service with the chorale in prelude, postlude, and, in congregational singing, could awaken the listener’s ears to its enlightening presence in the work. A sequence of linked cantatas performed on the Sundays for which they were intended could ground the works in the church calendar and bolster the long-range allegory, especially if all texts were made available ahead of time, as Bach did with his congregations. He usually packaged them in bundles of up to six cantatas, which gave the hearers a chance to read all the libretti in advance as preparation for the services. But most of us will experience the cantatas in concert, far removed from their eighteenth-century Lutheran context, with diverse audiences that may be unfamiliar with the musical, theological, even the literal, language of the work. A fertile area for creativity may lie in combining several connected cantatas in one performance along the lines of the Christmas Oratorio. The chorus could sing the chorales prior to the cantata presentations, even invite the audience to join in, in order to familiarize them with melody and words. Highlighting the hymn texts in some way in the concert program (or church bulletin, for that matter) could emphasize their structural importance; the same could apply to allegorically significant movements. It would be quite interesting to experiment with some direct theatrical effects. For instance, ascent/descent patterns might be enhanced through synchronous lighting changes, symmetrical forms accentuated through shifts in soloist’s positions, allegorically weighted movements underlined via staging or lighting. Our undeniably visually- and entertainment-oriented audiences may well respond to such cues, and with their help rediscover the cantata’s artistry and communicative power.

The Question Remains
This all too brief tour through Bach’s second-cycle Trinity season chorale cantatas still leads back to the question posed in the introduction; why did Bach create such a complex, multi-layered, monumental meeting point between the seen and the unseen? Certainly his was a strongly Christian culture, one that valued and expected allegorically and rhetorically driven musical expression. And, certainly Bach seems to have had a clear sense of his purpose in life, as evidenced by mottos such as soli Deo gloria [to God’s glory alone] which he often penned in his scores, and by such memos as “In praise of the Almighty’s will and for my neighbor’s greater skill” which he jotted on the title page of the Orgelbüchlein. He was also an exceptional teacher and avid puzzlemaker, and must have enjoyed lacing his works with buried nuggets to be discovered by his pupils and listeners. Perhaps, however, the most telling clue can be found in the note he scribbled in the margin of his personal Calov Bible, next to II Chronicles 5:12–13, the moment when God’s glory filled Solomon’s Temple at the height of choral praises: “With a devotional music God is always present with His grace.” It would seem that, for Bach, his musical sermons, devotional music of the highest order, became the place...
ultimately, an audience of “one.”

perhaps his true audience was, beyond the confines of the church building; perhaps his true audience was, finally and ultimately, an audience of “one.”

NOTES

1 George Bozarth, private communication.


7 See David and Mendel, New Bach Reader, 253–254, for a listing of the extensive theological holdings in Bach’s library.


15 See Chafe, Analyzing, 11–12, and Pelikan, Theologians, 3, 10–11.

16 Chafe, Analyzing, 12, for this and the following.

17 Chafe, Tonal Allegory, 4–5, 24–25.

18 Alfred Dürr, The Cantatas of J. S. Bach: With Their Librettos in German-English Parallel Text, rev. and trans. by Richard D.P. Jones (Oxford: Oxford University Press, 2005), 390, 404, 414, 686. Dürr may have been the first to spot these two prominent patterns.

19 Bach obscures A minor and emphasizes E throughout the first movement, in the first measure, at many cadence points, and even at the final cadence. He does so in the last movement as well, although A minor is more apparent there. Interestingly, Dürr indentifies the cantata as E minor; see Cantatas, p. 412.

20 Ibid., 686.

21 Cantata 7’s E-Phrygian chorale tune uses a raised sixth. Bach places the C♯ in the key signature of the last movement, hence the two-sharp signature.

22 Ibid., 438.

23 Ibid., 678 and 446.


25 In the natural order alphabet, A=1, B=2, etc. Thus, B A C H = 14.


29 Dürr; Cantatas, 526. Dürr does not give his bar count, but see also Leahy, “Cantata BWV 78,” 33, for her count of the bars, and my dissertation, “The Seen and the Unseen: Hidden Allegorical Links in the Trinity Season Chorale Cantatas of J. S. Bach” (Ph.D. diss., University of Washington, 2008), 70n, for a slightly different bar count.

30 To find the golden section, multiply a number by .618.

31 Klaus Hoffmann, from the liner notes for BWV 78, 99, 114, trans. by Andrew Barnett and William Jewson, Bach Collegium Japan, CD 1361, 6.

32 Chafe, Analyzing, 14.

33 Chafe, Allegory, 152n, 153.

34 Chafe, Analyzing, 28–32.


36 Robin A. Leaver, “Number Associations,” 20.

37 See Dürr, Cantatas, for the relevant Gospel readings of all the cantatas.


39 David and Mendel, New Bach Reader, 161.

—
Johannes Herbst

Colonial America’s Sacred Bridge to Europe
Tim Sharp

Tim Sharp, DMA, is artist director of the Tulsa Oratorio Chorus and executive director of the American Choral Directors Association. The research for this article took place while Sharp was a Fellow at Clare Hall, Cambridge University.
The Moravian church and its composers provided an extraordinarily rich and varied musical environment during the colonial period of American history. Their musical practices drew the attention of contemporaries such as Benjamin Franklin, the Marquis de Chastellux, and John Cosens Ogden. The legacy continued through the establishment of the Moravian wind and brass bands, the instrumental tradition of the Collegium Musicum, and a hymn singing culture. However, the bulk of the Moravian musical archive and its musical reputation is based upon the choral and vocal music composed by leading Moravian musicians such as Bishop Johannes Herbst.

Three interconnecting themes comprise the musical dimension of the life of Moravian choral composer Johannes Herbst (1735–1812): pedagogy, music collecting, and choral and vocal music composition. In addition to holding every leadership and clerical position within the Moravian church, Herbst was clearly respected as a musician and educator throughout his life. Today, The Johannes Herbst Collection is recognized as the most important single body of Moravian musical manuscripts in America.1 Herbst’s prolific choral composition and his English language volume of collected songs *Hymns to be Sung at the Pianoforte*2 demonstrate the connection of these three interconnecting themes, and offer a glimpse of the sacred bridge that Herbst provided between Europe and America in the late eighteenth century.

The missing years in the biography of Johannes Herbst have been the four years he spent in England. Until now, it was rea-
Johannes Herbst

The archival source for diaries, letters, and other documents pertaining to the life and work of Johannes Herbst during his years in England is the Bedford County Archives, Bedford, England. Documents consulted in the Bedford Archives include the following:

- Catalogue of Bedford Congregation
  1744–1812 (MO/4)
- Elders Conference Minutes
  1757–1769 (MO/23)
- Congregation Diary
  1758–1765 (MO/342)
- Single Brethren’s Choir Diary
  1756–1768 (MO/394)

Sources for additional letters, diaries, and miscellaneous documents related to Moravian work in England include archival material found in the Fulneck Moravian Church Archives, Pudsey, England (Margaret Connor, Archivist) as well as in the Fulneck Moravian Church Archives, Pudsey, England (Lorraine Parsons, Archivist).

Specific editions of *Collection of Hymns for the Use of the Protestant Church of the United Brethren* used by Herbst for *Hymns to be sung at the Pianoforte* were the 1789 and 1801 hymnals. The comparisons made for this research utilized the original 1789 and 1801 English editions of this hymnal, Supplement to the *Hymn-Book for The use of the Protestant Church of the United Brethren* (published in 1808) (Cambridge University Library) and Herbst’s collection *Hymns to be sung at the Pianoforte*. Sources for the editions of the English Moravian hymnals were the Moravian Church House Archives, London, England (Lorraine Parsons, Archivist; 5 Muswell Hill, London, England N10 3TJ); the Cambridge University Library, Cambridge, England; the British Library, London, England.

The Moravian Church House Archives in London contains additional hymnals, service books, and liturgical sources used in this research. These sources include the following:

- *The Litany Book* (1759)
- *Church Litany for the Brethren* (1750)
- *The Church Litany* (1789)
- *Liturgical Hymns* (1793)
- *A Collection of Hymns for the Use of Children* (1797)
- *A Collection of Hymns with several translations from The Hymn-Book of the Moravian Brethren* (1743)

Sources for *Hymns to be sung at the Pianoforte* are the Moravian Museum, Bethlehem, PA, and the Moravian Music Foundation Archives, Winston-Salem, NC.

The Moravian archives in England (Lorraine Parsons, Archivist) in the Moravian Church House Archives, London, England (Margaret Connor, Archivist) as well as in the Fulneck Moravian Church Archives, Pudsey, England include archival material found in the Bedford Archives. Documents consulted in the Bedford Archives include the following:

- Catalogue of Bedford Congregation
  1744–1812 (MO/4)
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  1757–1769 (MO/23)
- Congregation Diary
  1758–1765 (MO/342)
- Single Brethren’s Choir Diary
  1756–1768 (MO/394)

In addition to holding every clerical and leadership position within the Moravian church, including Bishop, Johannes Herbst was clearly respected as an educator, organist, music collector, and composer. His calling to England was as an instructor to children and organist for the congregation. In America, he was called as principal of a girls’ school and pastor. Herbst was identified as an organist, composer, musical scribe, and collector throughout his adult life. Simultaneous to all of this, he continued as a watchmaker; at least through his years in England.

Johannes Herbst was born July 23, 1735, in Kempten, Swabia, today a city southwest of Munich, Germany. When he was seven years old, his Lutheran parents sent him to live and receive training in a Moravian community through a connection with his uncle in Hirschberg, Silesia. The following year, his uncle sent him to live and receive formal training in Herrnhut. This move was to foreshadow a life pattern for Herbst, who would move to no less than nine locations within his long life.

In keeping with the Moravian ideal to learn an artisan craft, Herbst was apprenticed to a watchmaker in Herrnhut. The pursuit of a skill that was of value to the larger community formed a basic belief of Nicholas Zinzendorf, spiritual leader of the Moravian community. Herbst’s musical gifts emerged as he received further training and he was soon assisting with the organ playing for the Herrnhut congregation. Herbst moved to the Moravian community in Neusalz, a newly formed Prussian town, and was received into the Moravian congregation there on July 21, 1748, just before his thirteenth birthday. From Neusalz, he moved again the following year to Gnadenfrei (Poland), and first received Holy Communion there on April 4, 1749. He returned to Neusalz where he was received as an Acolyte on June 14, 1758.

The following year, Neusalz was invaded by the Russians, and Herbst fled the town along with the rest of the congregation to Gnadenberg (Poland). Falconer states, “One can only speculate about what was lost in the holocaust at Neusalz in 1759, but it is not likely that Herbst could take much with him when he fled.”

The time following this crisis was a period of rapid relocation for Herbst as he went to Gnadenfrei, returned to Herrnhut, and finally moved to Kleinewelke (Germany), where he served as “Hausdiener” of the...
Single Brothers’ house, and organist of the congregation. Herbst was now twenty-five years of age and was prepared for missionary service abroad.

The English Years

In 1761, Johannes Herbst received a call to go to England, where he was to take up tasks at a children’s institute there and serve as organist. The Congregation Diary of Bedford, England, specifically mentions that Herbst came to Bedford, a community that was a day and a half journey from London, as organist and teacher and keeper for the children of the community. According to the Congregation Diary, he arrived in Bedford on July 14, 1761:

July 14, 1761

Reading at night. Br. Herbst & Bagge arrived here, the latter on his way for Gracehall, and the former to stay here as our organist. Likewise, Patty Rasche single Sr arrived here to stay in the Choir House.

Ten days later, the Congregation Diary confirms Herbst’s residency within the Bedford Moravian community at the celebration of his birthday lovefeast:

July 24, 1761

The bigger Boys Room in the Oeconomy had an agreeable F on account of Br. Herbst’s Birthday, which has been yesterday.

Herbst was twenty-six years old on July 23, 1761. He arrived in Bedford, England, to serve this community as both organist and teacher and caretaker for the older boys house.

The Elders Conference Minutes also records Herbst’s arrival in Bedford. As was the custom among all the Moravian communities, their diaries, minutes, and documents of record were shared from community to community, so the appearance in multiple sets of records is to be expected and both confirms and emphasizes certain activities:

July 14, 1761

Br. Bagge on his journey to Lambs Hill arrived here & with him Br. Herbst who has been sent to us from Germany to be our Organist & will also be employed in the Childs Oeconomy.

The scribe for the Elders Conference Minutes as well as the Congregation Diary records that Herbst was introduced and celebrated by a lovefeast on his birthday:

July 23, 1761

Br. Thompson kept the morning blessing after which some Brn breakfasted in Br. Brandt’s room with Br. Herbst, who had his Birthday, & also a L.F. with the bigger children in the afternoon. After the Evening blessing the great boys were with Br. Brandt, who proposed to them a band of friendship & uprightness, wishing that nothing might be in their way, which should be able to hinder them in approaching to our Savr as they were.

July 24, 1761

Br Hargreave kept the morning & Br. Brandt the evening blessing with some few verses. Br Brandt & Joshua has a conference with Br. Trankeker about the children’s oeconomy, wherein was agreed to introduce Br. Herbst in the bigger children’s room; that Br. Brandt should sometimes in the week keep a meeting to the children, & that the conference with the children Br should be kept orderly.

Another community diary documented Herbst’s arrival in Bedford:

July 23, 1761

The children had their Sabb. L.F. separately in our houses, whereat they also celebrated Br. Herbst’s

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Dr. Alfred Kunz
birthday. John Charles arrived from London on a visit. At night, the L. S. Br presented themselves before their Principal for his gracious absolution & Blessing, which He let us feel in a melting manner. Br John Muller went today with his Br to Northampton & Culworth.

These accounts confirm that Johannes Herbst was sent by the Synod to the town of Bedford, not to the Fulneck community as was earlier speculated. His traveling companions on the journey did continue on to other destinations, including the Fulneck community, so it is likely that other documents may have mentioned this band of travelers, including Herbst in their company.

The multiple documents in Bedford make it clear, however, that Herbst's assignment was to the children and organ duties awaiting him in Bedford.

The 1761 end-of-year summary and accounting of congregational souls lists "Joh. Herbst" solidly among those in the choir house and children's oeconomy:

Lord S. Brethren
Receive Boys Children
Ab. Louis Brand
J. Hill
J. Thompson
Josua Hargrave
Mart. Bowdish
Sam. Hall
W. Thornton

M...Lenrah
Jery Smith
Joh. Konworthy
Rich. Eastman
Jacob Borck
Joh. Smith
Geor. Hein
Ed. Harris
Joh. Herbst
Joh. Dan: Gotwald

Out of the House
Joh. Giles

By the end of 1762, 391 people were listed as a part of the overall Bedford Moravian community. Diary entries and congregational minutes demonstrate Herbst participated as a regular intercessor, leader in the children's
choir house, organist, as well as contributor to the financial stability of the community as a watchmaker.

In a May 26, 1763 Elder's minutes entry, Herbst was listed as a participant in the daily hours of intercessory prayer. On Herbst's twenty-eighth birthday he received not only the expected birthday lovefeast, but also according to the minutes, a "pretty & lively lovefeast." The December 24, 1763 diary entry does not mention Herbst by name, but as organist of the congregation and leader of the children it is safe to conclude that Herbst was at the center of the following Christmas Eve activity:

**December 24 1763**

At 6 o'clock at night, the children met for their Christmas Vigils. They rejoiced at a cheerful [lovefeast] over the blessed Infant Jesus in the Manger, expressed their Joy & Thankfulness in sweet Christmas verses, and the Hymns which they had made on this occasion, were read. They were admonished to surrender their whole hearts to this their loving Saviour as the most desirable gift to His heart and the blessed effects of His Incarnation were wished for them with true concern.

At 10 o'clock the congn met for solemnizing the Birth of our God & Creator into this world. Some suitable scripture texts set to Musick were sung from the Orchestra, after which the gracious Promise given to the Father in the Old Testament concerning the Coming of our Lord & His dwelling among men were read with intermixed chorus's having separated for a while, we met again. Br Miller spoke on the texts of today concerning that amazing Love and condescension of our Lord, to lie naked & poor within a mean Manger & to make

His appearance unto this world in the most poorest manner, for which great step we thanked Him on our knees with truly melted & penetrated hearts and with a joyful sensation.

Various diaries make regular mention of music, but no musical documents have been located through the various Bedford diaries and minutes that exist. This specific Christmas Eve reference to "[S]uitable scripture texts set to Musick were sung from the Orchestra . . . " is intriguing, and one can only hypothesize Herbst's relationship to this musical activity as congregational organist. Diaries and minutes often quote verses in English from hymns and scriptural watchwords, but no music exists in these sources.

At the end of 1763, there were 407 people listed in the Bedford Moravian community, demonstrating that the community had grown slightly in number over the preceding year, and had grown steadily since Herbst's arrival in 1761.

As an artisan, Herbst served the Moravian economy as a watchmaker in addition to his work as organist and children's educator. He had completed his apprenticeship and mastered watch making by the time of his arrival in Bedford, and records there demonstrate he was recognized as a contributor to the economy using this skill.

The diaries also make clear that the Bedford Moravian community faced financial challenges and reorganization in 1764.**

The Bedford diaries state that on February 1, 1764, Herbst requested of the Elders to see whether he can do something here in his watch making business. The request for Herbst to go to London to seek business trade for his watch making services. The request was put to the lot for a decision to determine whether Herbst should or should not go. The application of the "*" sign after a request indicated that the result of the lot was "yes," and another set of minutes confirms this affirmative decision and the result of this action.

**April 9 1764**

Br Herbst went to London in order to see whether he can do something here in his watch making business.

**April 14 1764**

Br Herbst returned from London.

The request for Herbst to go to London was therefore approved by the elders, and on April 9, 1764, a Wednesday, the diary states, "Br Herbst went to London in order to see whether he can do something here in his watch making business." It is worth noting, both to underscore Herbst's duties as organist and to demonstrate the detail of the diaries, that on the following Saturday, April 14, "Br Herbst returned from London." He returned to Bedford in time to play for the Sabbath worship service for the Bedford congregation. No further mention is made of the watch making enterprise, but this was a time of serious financial need on the part of the Bedford community, and Herbst's economic contribution to the community was vital to overall community financial health.

On October 23, 1764, the minutes record a discussion of the breaking up of the oeconomies by the Synod, and by the end of 1764, it is clear that the Bedford Moravian
community had begun “down sizing.” The following entry notes the decision to scale the community back:

October 23 1764

In the Conference it was made out that the Children Oeconomy is to break up yet before Winter, which breaking up had been determin’d at the General Synod.

By November, the various diary entries make it clear that the community was beginning to disperse. This particular account mentions that a Br. Burckshaw would depart the Bedford community for Ockbrook, and would be accompanied for part of the journey by Br. Herbst.

November 1 1764

Br. Voelker kept still our Morning Blessing & one could feel that his heart bless’d his Br. & Boys here. He began with: ‘Lift up thy thro’ pierced hand O Saviour and concluded with singing: ‘In his peace steady remain your spirit soul and body, Choir of the Lord. Soon after, having served this choir for about 10 months, he set out for Ockbrook. Br. Bruckshaw with several Brn went with him as far as Fintown, where we dined together and then took leave with many tears. Br. Herbst gave

List of Available Herbst Choral Publications

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<th>German Title</th>
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<td>HMC 1476</td>
<td>As Oft As We Expect the Favor</td>
<td>So oft wir in Erwartung stehen</td>
<td>Knouse</td>
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<td>HMC 1681</td>
<td>None Among Us Lives to Self</td>
<td>Unser keiner lebt ihm selber</td>
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<tr>
<td>B&amp;H 6030</td>
<td>Ah How Exceeding Tender a Reprieve</td>
<td>Wie lieblich, tröstend, und wie mild</td>
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<td>B&amp;H 5968</td>
<td>Blessed Are the Pure of Heart</td>
<td>Selig sind, die reines Herzens sind</td>
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<td>MMF (H1)</td>
<td>God Was In Christ</td>
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<td>Hallelujah Sing We Loudly</td>
<td>Hallelujah lasst uns singen</td>
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<tr>
<td>CM 8045</td>
<td>How Blessed They</td>
<td>Wir segnen euch</td>
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<td>Höret alle die ihr von Hause</td>
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<td>No Other Way is Giv’n to Men</td>
<td>Es ist in keinem andern Heil</td>
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<td>CM 8009</td>
<td>Seek Ye His Countenance in All Places</td>
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<td>B&amp;H 5850</td>
<td>Sing Praises to the Lord</td>
<td>Gelobet sey der Herr</td>
<td>Kroeger</td>
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<td>The Lord Our Mighty Sovereign</td>
<td>Der Herr ist unser König</td>
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<td>Surely He Has Borne Our Sorrows</td>
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<td>EAMCM 5</td>
<td>The People That in Darkness Wandered</td>
<td>Das Volk, das in Finstern wandelt</td>
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<td>Koepe</td>
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<td>B&amp;H S.2609</td>
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<td>Ich gehe einher in der Kraft des Herrn</td>
<td>McCorkle</td>
<td>1963</td>
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<td>CFP 6084 (9)</td>
<td>I Will Go in the Strength of the Lord</td>
<td>Ich gehe einher in der Kraft des Herrn</td>
<td>David</td>
<td>1954</td>
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<td>MMF (ABk1-3)</td>
<td>Sleep, Lovely Child</td>
<td>Schlaf, liebes Kind</td>
<td>Koepe</td>
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<td>HMC 1019</td>
<td>Sleep Lovely Child</td>
<td>Schlaf, liebes Kind</td>
<td>Koepe</td>
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<tr>
<td>Brodt 1013</td>
<td>Sing to the Lord a New-Made Song</td>
<td>Singet dem Herrn ein neues Lied</td>
<td>Kroeger</td>
<td>1978</td>
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<tr>
<td>Bh.Bk. 788</td>
<td>Three Sacred Songs</td>
<td>Bleibet in mir</td>
<td>Kroeger</td>
<td>1978</td>
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<td>Abide in Me</td>
<td>Bleibet in mir</td>
<td>Kroeger</td>
<td>1978</td>
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<td>Bh.Bk. 788 (2)</td>
<td>See Him, He Is the Lamb of God</td>
<td>Siehe das ist Gottes Lamm</td>
<td>Kroeger</td>
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<td>Bh.Bk. 788 (3)</td>
<td>And Thou Shalt Know It</td>
<td>Du solst erfahren</td>
<td>Kroeger</td>
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<td>HMC 1523</td>
<td>Lift Your Hearts, Rejoicing</td>
<td>Freuet euch und seyd fröhlich</td>
<td>Knouse</td>
<td>1998</td>
</tr>
</tbody>
</table>
him his company to Ockbrook. Sam Hall went with them as far as market Harborough, where he has some business to do. Br Thompson & John Sykes went to Northampton.

A further note also mentions Herbst’s return and his assistance to Br Voelker on the journey:

**November 7 1764**

Br. Herbst returned from Ockbrook. It was very providential that he had accompanied Br Voelker, who had got a bad fall from his horse, from which he was however pretty well recovered when he left him. We kept our Liturgy with a blessed feeling.

At the end of the year, single brothers numbered only thirty-one. There were only four children still living in the community at this time, with most of the children having been moved to other Moravian communities. The single male communicants remaining in the house were listed as follows, with Herbst now being listed with the English spelling of his name, and an early indication of the migration and sacred bridge that Herbst would represent.

**Benjamin Bruckshaw**  
**John Thompson**  
**John Dan. Gottwalt**  
**John Herbst**  
**William Thornton**  
**Matthew Bowdich**  
**Sam Stall**  
**John Braybrooks**  
**Ignatius Knolton**  
**Jacob Borck**  
**John Sykes**  
**James Colridge**  
**Joseph Haley**  
**Christ rob. Sinfield**  
**John Smith**

**In the county**  
**John Giles**  
**William Boughton**  
**John Daulton**

**Children in the Oeconomy**  
**Fr. Wm King**  
**John Lawrance**  
**Joseph Hurlock**  
**Philip Hurlock**

By the end of 1764, the following summary of the Bedford exodus documents the fact that leaders were being moved to new locations:

Br Brandt is gone to Germany & in his place Br Voelker was come who is again gone from us to Ockbrook & Br Bruckshaw is come into his place.

On February 16, 1765, John Herbst received word he was being called back to Herrnhut. His work as children’s leader was finished in Bedford, since the children were being transferred to other communities. It is clear, however, that the congregation still desired his organ playing skills as hinted in the diary entry for February 16.

**February 16 1765**

Br Herbst got a call to Herrnhuth, which was not very agreeable to the whole congregation. At night was a blessed singing hour.

Another entry recorded the news as follows:

**February 16 1765**

Br Herbst got a call to go to Herrnhuth, which he accepted with cheerfulness. In the Meeting of the S. Brn Br Bruckshaw delivered a discourse upon the W.W. [Watchword]

Herbst’s impending departure was referenced in the April entries just before his return to Herrnhut:

**April 10 1765**

Br & Sr. Foster set out for London. We heard that Sr. Fr. Ockely had last night misc. Old Harris grew very sick. In the Intercessors Meeting Br. Fr.
April 10 1765

In the evening was a blessed Lovefeast for our whole House as a farewell Lovefeast for Bro Herbst who lets out tomorrow morning for Hluth, we are sorry to part with Him. He hath been our Organist for 4 years and the congregation as well as our choir will souf a deal by his leaving us.

April 11 1765

The Catalogue of our departed Br. & Sr was according to the Desire of the Directory, made to be sent with Br. Herbst. The S Brn & Boys had a very agreeable L.F. with their Dear Br. Herbst. The meetings were as usual on Thursday.

April 11 1765

A final entry of Herbst’s name was listed in a diary summary at the end of the year: It was common for the final record of the year or the first entry at the beginning of a new year to document important events of the past year:

January 1 1766

In the afternoon we had a Lovefeast in our House and called to mind a little of the occurrences of last year. Br. Herbst is gone to Hluth. Ignatius Knolton to Fulneck.

At the end of his life, Herbst did not follow common practice by writing his own Lebenslauf, but rather, one was written for him by an unknown member of the Salem, NC Moravian community. Herbst’s years in England were referenced in the Lebenslauf, but rather, one was written for him by an unknown member of the Salem, NC Moravian community. Herbst’s years in England were referenced in the Lebenslauf, but rather, one was written for him by an unknown member of the Salem, NC Moravian community.

Herbst Returns To Germany

On April 11, 1765, John Herbst began his journey from Bedford, England, back to Kleinwelke, Germany, and then back to the Moravian home community of Herrnhut. It was there he married Rosine Louise Clemens two years later on June 30, 1768. Herbst was thirty-three years of age. The following year, his first son, Johann Ludwig, was born. During this period, Herbst served in the Herrnhut community as a bookkeeper to the Unity’s Vorsteher Collegium. It was also in 1769 that Herbst wrote his first choral compositions.

In 1771, the Herbst family moved for the first time as a family with the Aeltesten Konferenz to Barby. There, Herbst was ordained a deacon in the church on March 20, 1774. It is significant that Jacob Van Vleck, a figure that was to be a prominent influence in the musical activities of the Pennsylvania settlements, had come to Barby in 1772. Due to the close-knit Moravian communities, Herbst would have known Van Vleck during this period. Van Vleck was an important source for the music that Herbst later copied and placed in his growing collection after arriving in America.

Herbst went to Neudietendorf in 1774
as Vorsteher and legal representative. In this year; his second son, Samuel Heinrich, was born. After the Synod of 1775, he was relieved of the legal business and was made Gemeinlehrer while continuing as Vorsteher. In 1777, his daughter Sophie Louise was born, and, in 1780, he moved to Gnadenfrei to serve as Vorsteher of the congregation and assistant Pfleger of the married couples’ choir.

In 1786, John and his wife Rosine left Germany for the United States, never to return to Europe. Two accounts of the sea voyage have been recorded in the Gemein-Nachrichten: one, a Reise-Diarum written by one of his fellow travelers, Christian Reich; the other, Herbst’s own letter written the day of their arrival in Philadelphia on September 18, 1786.

The group sailed on the English vessel Patsey Rutledge, captained by William Bell, and after many delays caused by unfavorable winds, finally put out from Kuxhaven on July 23, 1786, Herbst’s fifty-first birthday. Their journey took them between Scotland and the Orkney Islands due to a storm at sea. The passenger list submitted by the captain to the immigration authorities in Philadelphia rendered the Herbsts’ name as “Mr. John Harpst, Mrs. Harpst.”

The passenger list of the Patsey Rutledge mentions no “Harpst” children, and indeed, none of the three children of Johannes and Rosine Herbst accompanied them to America. There is no clear reason why the children were left behind. However, it was common for the missionaries within the Moravian Church to leave their children in the care of the Moravian community. Indeed, Johannes Herbst grew up in a Moravian community apart from his parents.

It is possible that the Herbsts thought their American assignment would be a temporary one, and this would certainly have been in keeping with Herbst’s past. Their second son died in 1786, a few months after the Herbsts departed for America. Johann Ludwig and Sophie Louise both grew up to serve the Church in important positions. However, the parents and children never saw each other again. They did, however, correspond regularly.

Herbst was ordained Presbyter on October 15, 1786, and immediately went to Lancaster, Pennsylvania, to be pastor of the Brethren’s congregation there. In 1791, he was called to Lititz, Pennsylvania, first as Mitgemeinlehrer (pastor), then, in 1801, as head pastor and preacher. During the years 1794 to 1802, he was principal of the Lititz Boarding School for girls (renamed Linden Hall in 1845), a position that had important consequences for his activity as a composer and musician.

Herbst wrote a series of letters in the early 1790s to Jacob VanVleck, then principal of the Young Ladies’ Seminary in Bethlehem. VanVleck had just returned from attending the Synod at Herrnhut in 1789 and had evidently brought back with him a large amount of music, much of it recently published. In various letters, Herbst enumerated scores that he had borrowed from Van Vleck to study or copy; those he was returning, and those he wished to still borrow. These letters provide direct information about the dates and sources of a large part of the music that Herbst copied, and from which he adapted anthems during the early 1790s, especially with respect to that music that had appeared in print during the middle and late 1780s. It was during his years in Pennsylvania that he accomplished much of his musical composition and music compilation, including many of his anthems and the monumental work on his pedagogical collection Hymns to be sung at the Pianoforte.

On May 14, 1811, Herbst was consecrated Bishop, and shortly thereafter, called to serve as pastor and preacher in Salem, North Carolina. He and Rosine departed for Salem on May 14, 1811. He served the congregation in Salem less than eight months, dying in Salem on January 15, 1812, at the age of seventy-six.

Herbst’s Last Will and Testament is in the Moravian archives, and consists of a single sheet, written in English, and dated January 8, 1812. In it, he left his entire estate to his wife, after whose death the remaining property was to be sold, and the proceeds plus any remaining money was to go to his children “John Lewis Herbst and Sophia Louisa Herbst both living in Germany for their uses, to be devided [sic] between them share and share alike.” Herbst was buried in the Moravian cemetery in Winston-Salem, North Carolina.

The Choral and Vocal Music of Johannes Herbst

Church anthems form the majority of Herbst's compositional output. Of his approximately 180 compositions, 120 works were for four-part choir with string accompaniment. Eighteen are for solo voice (thirteen for soprano), thirteen are duets (nine for two sopranos), and seven are for some combination of two choruses. String accompaniment is present in all but about 10 anthems. At least thirteen anthems have some wind instrument accompaniment in addition to strings, most often two horns. Three anthem scores include accompaniment for harp and keyboard or both. Very few of the compositions are dated.

Most of Herbst’s anthems have been preserved and cover a compositional span of a half century. His earliest pieces were written in 1769, and approximately forty-three anthems were composed after coming to the United States.

All of the traits of the empfindsamer stil are present in the compositional style of Herbst: changes of texture, unusual turns of melody, ornamentation, abrupt shifts of harmony, strange modulations, expectant pauses, sudden sforzando accents, and other dramatic sturm und drang traits. Even in the very short, simple songs included in Hymns to be sung at the Pianoforte, Herbst’s manuscript collection of 172 songs, these expressive elements and devices are employed. There are chromatic passages and coloristic altered chords—augmented sixths, diminished sevenths, and occasionally a Neapolitan sixth.

Meters and Keys

The prominence of duple meters is found in the choral works from Herbst’s American period of composition, but he did vary his meters with some triple meters.

In terms of overall production, Herbst favored the key F major in the anthems, in contrast to a preference for the key of D major in the songs. Herbst showed a slight
preference for the flat over the sharp key signatures. He used the minor modes in proportionately twice as many songs as in the anthems.

Formal Structures

Two-part formal structures predominate in the anthems, and some of the longer examples lend themselves to threepart form. By the same token, because of the vagueness of form in many of Herbst’s anthems, no one piece may be regarded as typical. Most anthems begin with an instrumental introduction, and when the voices enter, they repeat a part of the introduction. A postlude is also a standard for Herbst’s anthems (Figure 1).

Herbst seldom repeats an entire section, but as stated above, may repeat the instrumental introduction. Those lines might be repeated again later in the piece, either transposed or at the same pitch, as refrains to separate sections.

Although Herbst employed diatonic and chromatic sequences, the latter predominate. He used sequential technique as building blocks within a single phrase as well as a constructive element between phrases (Figure 2).

Harmonic Considerations

Herbst used altered chords purely for color, sometimes to emphasize particular words, but more often for musical reasons only. The anthems modulate through the use of altered chords, particularly the augmented sixth. A typical Herbst trait is dissonance by suspension (Figure 3).
Melodic Style

Two thirds of Herbst’s anthems include ornaments in some form. Herbst’s melodic writing is more a consequence of harmonic progressions than a determinant of them. There is a lack of association between a phrase of text and a melodic motive, and rarely are words repeated to the same music.

Melodies are syllabic. They have a moderate tessitura, but often have a range which reaches to f, f♯, with an occasional g, g♯ in the treble’s upper range. The empfindsamer stil “sigh” two-note melodic phrase motive is found regularly. Melodies are the predominant musical feature of the compositions and are built primarily on diatonic movement. (Figure 4)
Hymns to be sung at the Pianoforte

Hymns to be sung at the Pianoforte is both a sizeable compositional effort and a monumental song compilation. The collection is an exemplary compositional outpouring by Herbst, but also represents a significant sampling of song migration from the late eighteenth century Berlin song school to colonial America.

Herbst composed over one hundred of the songs in the collection (1–100; 158, 160, 163, 167, 170–72), copying the remaining songs from contemporary eighteenth-century German and English composers. He copied thirty songs (101–30) from songs in various collections by J.A.P. Schulz. Additional songs are by the German composers Nauman, Reichardt, Groenland, Halter, Christian Neefe, Spazer, Cibulka, and several songs by Moravian composer John Gambold.

The texts of the 172 songs in Hymns to be sung at the Pianoforte were copied by Herbst from editions of the English Moravian hymnal Collection of Hymns for the Use of the Protestant Church of the United Brethren published in 1789 and issued again 1801. These English texts were added as text underlays to the songs in the collection. Herbst employs the use of English hymn texts as contrafacta in all of the songs by using only the musical compositions by the various composers, substituting English Moravian hymn texts for the poetry used in the original songs.

The application of contrafacta to existing musical compositions identifies the first objective of Hymns to be sung at the Pianoforte. By underlaying existing Moravian English hymn texts to preexisting compositions, Herbst was creating a pedagogical work in English that was as centrally theological as it
was musical. These were devotional pieces in English created to keep the young student focused on religious themes that mirrored the pietistic practices of nineteenth century Moravians.

The word “hymns” in the title of the collection refers specifically to hymn texts. The compositions rarely resemble the musical composition called a hymn, particularly as it had developed through the German Lutheran or English Anglican traditions. With this musical compilation, Herbst had created a sacred bridge using the English hymn text.

The words “to be sung” as they appear in the title of the collection tend to confuse the real objective of this work. Although it is true that the texts applied to these compositions can be sung to the melodic material found in the song, it becomes clear that these texts were not intended to be compositionally wedded to these songs. In most instances, the words simply do not fit the music. This is true in terms of word accents, emotional compatibility, and in several instances, in terms of notes for words—the text is exhausted before the melodic material concludes. Herbst, Schulz, Gambold, and the other contributors were fine composers, and many fine examples exist of their craft in the area of song composition. To see the songs in this collection as composed vocal songs is misleading, although this is what the title would imply.

The purpose of Hymns to be sung at the Pianoforte was clearly pedagogical, both in terms of musical and theological training for the young students in Herbst’s care. The compositions were intended for elementary pianoforte and vocal training, while the textual contrafacta underlay of Moravian hymn texts was intended for a student’s devotional reflection. This purpose is echoed throughout the writings and observations of Moravian practice during this period, and nowhere as precisely worded as the following quotation from David Crantz’ The History of Greenland and the observation of Moravian practice in the missionary activity of Moravian mission work in Greenland:

Singing, if sweet, and accompanied with a feeling of heart, is not the smallest part of a rational worship. The hymn-theology being of so much the more blessed tendency, as hymns are easily learnt, and charmingly sung by even the smallest children, and thus all, even the profoundest truths, may, as it were, in a way of refreshment, be insinuated with almost an indelible impression into their minds.\textsuperscript{15}

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There is no dated evidence that suggests when Herbst began composing the songs in *Hymns to be sung at the Pianoforte*. Herbst’s music library includes nine anthems written by Herbst between the years 1794 and 1802. These were the years Herbst was principal of the Lititz Boarding School for girls. The need for pedagogical materials at this school was ample motivation for Herbst’s pedagogical and devotional song composition found in *Hymns to be sung at the Pianoforte* during this period, and the size and scope of this project suggests it required a prolonged period of serious attention.

The primary evidence that *Hymns to be sung at the Pianoforte* was compiled during this period relates more centrally to the date of Herbst’s sources for the texts found in the collection. The English hymnals from which Herbst derived the hymn texts are dated 1789 and 1801. Number 99 in *Hymns to be sung at the Pianoforte* indicates that the source for the text is “Ch. H.B. No. 1”, an abbreviation for *Hymns for Children*, hymn number 1. *Hymns for Children* was published in London in 1797. The fact that Herbst designates *Hymns for Children* as the source for this text, *Hymns to be sung at the Pianoforte* does not likely date before 1797.

Texts added as underlays to the grand staff give evidence that Herbst used the 1789 edition of *Collection of Hymns for the Use of the Protestant Church of the United Brethren* to start his work on *Hymns to be sung at the Pianoforte*. Number 40, for example, shows a stanza added to a song that did not appear in the 1789 hymnal edition. In number 86, Herbst does not list either 1789 or 1801 as the text source. The text of this song appears originally in the 1793 publication *Liturgic Hymns*. It also appears in the Litanies in the front of the 1801 hymnal.

The musical pedagogical objective of these compositions is implied in the title words “at the pianoforte.” Herbst was
known as an organist, not a pianist. The growing popularity of the pianoforte in the late eighteenth century along with the position Herbst held as the principal of a girl’s boarding school suggests the need for a collection of simple piano etudes for young female pianists.

An analysis of the 172 songs in this collection demonstrates that these pieces were primarily pianistic, not vocal. The stylistic traits of music composed in the empfindsamer stil places a heavy emphasis on melodic interest and formal symmetry. To underlay works in this style that were intended for keyboard performance with English hymn texts is not a difficult task, regardless of the aesthetic results. An examination of the characteristics of these pieces demonstrates that the works are primarily intended for pianoforte performance. The addition of sacred hymn texts was in keeping with Moravian piety and theological pedagogy. With its simplicity, lack of ornamentation, and emphasis on melody, the music in Herbst’s Hymns to be sung at the Piano forte provided a fitting pedagogical collection for the students in his care.

Of the 172 texts used in Hymns to be sung at the Piano forte, 28 of the texts come from the section of the Moravian hymnal designated “Of the Sufferings and Death of Jesus Christ, and His resting in the grave.” 12 are taken from “Of Thankfulness of the Heart for Jesus Incarnation and Death” and 8 are taken from “Of the Holy Communion.” Over one fourth of the texts pertain to the passion of Christ.

By the time of Herbst’s death, the canon for Moravian worship, religious rituals, and all aspects of community life was well equipped with the anthems, hymns, and songs necessary to ensure continuity in Moravian music and worship practice for decades to come. Johanns Herbst shared with his Moravian colleagues and students the ability to write with a fresh and spontaneous voice. Many of Herbst’s publications are available through modern editions due to the dedication of the Moravian Music Foundation and supportive publishers. A list of available Herbst choral publications accompanies this article.

Modern publications that are no longer in print may be available for lending through the Moravian Music Foundation Lending Library (www.MoravianMusic.org, 336-725-0651, info@moravianmusic.org).

With the death of Johannes Herbst, and with the translation and transferal of German hymns through England and on to the United States, both a need and an era came to an end. The sacred bridge from Germany, through England, to America had been built and exemplified in works such as Herbst’s choral anthems and his vocal collection Hymns to be sung at the Piano forte.

NOTES

1 Author; The Passion Oratorio ‘ Maria und Johannes’ by J.A.P. Schulz (1747–1800) as found in the Johannes Herbst Collection. School of Church Music, The Southern Baptist Theological Seminary. 1982.

2 Moravian Museum, Bethlehem, PA.

3 Today, it is a small suburban village near Leeds, England.

4 Biographical material regarding the life of Johannes Herbst is taken from Herbst’s Lebenslauf. Herbst did not write his own Lebenslauf, but rather, one was written for him after his death by an unknown member of the Salem congregation. This document is found in the archives of the Moravian Music Foundation, Winston-Salem, NC. A copy of Herbst’s Lebenslauf as well as the Lebenslauf of Rosine Louise Clemens Herbst (R,22,141.35 and 148) is also located in the Unity Archives, Herrnhut, Germany (Rudiger Kroger, Unity Archivist; Zittauer Strasse 24, Herrnhut, Germany). Over 100 musical manuscripts by Herbst are catalogued in the Unity Archives in Herrnhut. (Zittauer Strasse 24, Herrnhut, Germany). Two letters by Johannes Herbst are also catalogued in the Unity Archives (R,21,A,138).


7 All Bedford diary excerpts are transcribed exactly as found in the original documents. Spelling errors and abbreviations are transferred exactly as detected.

8 Lovefeast.


12 In diesen Jahren fallt die selige Periode seines Lebens, da er, von Herzen bekummert u. verlegen um die Gewissheit seiner Seligkeit, von unserm lieben Herrn so freundlich u. gnadig angeblikt u. so reichlich getrostet worden, dass er sich von der Zeit an als ein Kind der Gnade ansehen konnte, das seine Seligkeit in Jesu Wundernmaalen gelesen. Der Eindruck davon ist ihm auch bis an seinen letzten Othemzug unausloschlich geblieben. Von dieser seligen Gradenstunde gibt er in seinen/ von ihm selbst gedichten Liedern, deren er eine grosse Anzahl hinterlassen, falls nachricht: Mein Freund Jesus hatte Frisdgedanken...


14 The source for diaries, letters, miscellaneous documents related to the life and work of Johannes Herbst after his arrival in America as well as primary sources Hymns to be sung at the Piano forte and Lieder zum Singen am Clavier are found in the Moravian Music Foundation Archives, Winston-Salem, NC (Nola Reed Knouse, Director) and the Moravian Museum Archives, Bethlehem, PA (Paul Peucker; Archivist).

From Father to Daughter....

An Interview with H. Royce Saltzman

By Kathy Saltzman Romey

Kathy Saltzman Romey is director of choral activities at the University of Minnesota, artistic director of the Minnesota Chorale, and chorus master of the Oregon Bach Festival. romeys01@umn.edu
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Romey: How did you first become interested in choral music?

Saltzman As a boy, living in Abilene, Kansas, I attended a church that did not allow musical instruments in worship. The congregation sang unaccompanied hymns in four parts, my father being the song leader. Almost every week people came to our house to sing...quartets, octets, etc. These “gatherings” were important social events that supplanted movies and dances, also forbidden by the church. So, I grew up with an understanding of and a love for vocal music. Singing became an integral part of my life from boyhood to the present day.

Romey Were there specific individuals in your life who were influential in furthering your interest in choral music?

Saltzman My parents, of course; but three other people served as mentors: conductors Earl Miller at Messiah College and Mary Oyer at Goshen College, both of whom placed a strong emphasis on the unaccompanied tradition; and, at the University of Southern California, Charles Hirt. The influence of these three persons solidified my commitment to the choral art, and shaped my desire to become a conductor, teacher, and administrator. This was especially true at the University of Southern California (USC), where Charles Hirt opened doors for me—as his assistant in conducting, teaching, and administration—that laid the foundation for future leadership roles. He became a role model, who “mirrored” to me, daily, the kind of musician I wanted and needed to be. In a real sense, I am an extension of these persons, a reminder that each of us has a unique opportunity to influence those with whom we work. It is a high calling that must be taken seriously, because the impact one makes on the lives of students and singers can be the cornerstone on which they build their life’s work.

Romey So much of your career has been in administration. When did you first become involved in music administration and how did you develop these skills?

Saltzman My first real taste of administration was at USC. When Charles Hirt went on a sabbatical leave, I was appointed acting head of the Department of Church Music for a brief period of time. Later, for eleven years, I served as associate dean and graduate coordinator of the School of Music at the University of Oregon, and as director of summer session for twenty-one years.
At the university, I was foremost a teacher and conductor, but I found that the creative aspect of administration was also rewarding. I was inspired by the opportunity to be innovative and imaginative, feeling that not only could I make a contribution in the classroom and on the podium, but also in developing programs that would enhance the choral profession. It was during this period of time that I became deeply involved in a leadership role with the American Choral Directors Association. And it was the time when the germinating seed of the Oregon Bach Festival was planted.

How did my administrative skills develop? Most important were the challenges of ideas and ways to realize them, starting with something new and nurturing it to maturity. The birthing process was often difficult, but the results, when successful, were very rewarding. I know that there were “hits-and-misses” along with successes. But, because I enjoyed the challenge, my future as an administrator was charted!

When were you president of ACDA and what do you feel was significant during your presidency?

Saltzman I was president from 1979 to 1981. Several things happened during my tenure that I like to think added to the effectiveness of ACDA.

Coleen Kirk and I believed strongly that the leadership throughout the organization, state and division presidents specifically, lacked an understanding of responsibility, i.e., what was required of them in their respective administrative positions. In many cases, it was a shoe-box containing correspondence that was passed on to an officer’s successor. Simply put, there were no guidelines or job descriptions to guarantee efficiency or productivity.

With support from the national office and a grant from the National Endowment for the Arts, ACDA’s first Leadership Conference was held at Cameron University, Lawton, OK, in 1979. It included workshops on finance, leadership, newsletters, an overview of ACDA as an organization, and much more. It was an administrative milestone for strengthening the governance of the Association. Today, the Leadership Conference is an integral part of ACDA’s administrative structure.

My President’s Column in the Choral Journal advocated for an ACDA archive. Walter Collins took up the mantle and became the driving force in making this a reality. I was a proponent for an endowment that would ensure the financial stability of ACDA. Gene Brooks set this in motion. I felt strongly about the importance of establishing dialogue with international colleagues and organizations.

Perhaps the most controversial decision was the separation of the rapidly expanding North Central Division into two geographic regions: North Central and Central. It was a heated debate that aroused emotions both pro and con. North Central had strong leadership, a thriving membership, and quality programs. So, why break up the family? The level of growth and geographic size warranted separation. The North Central Division was reduced from ten to six states, and the Central Division became four states. Thirty years later, perhaps the adage, “Less is More,” has proven to be true.

Romey How were you involved in the founding of the International Federation for Choral Music (IFCM)?

Saltzman Numerous choral leaders discussed the concept of an international organization that would facilitate cooperation and exchange between choirs, educational institutions, and national organizations over an extended period of time. I attended meetings in Lucerne (1979) and again in Paris the following year, when this idea was discussed.

At the 1981 ACDA National Conference in New Orleans, I initiated a choral summit, attended by leaders from thirteen countries: Robert Solem (Canada); Ma Ge-shun (China); Waldo Aranguiz (Chile); Marcel Corneloup, Marcel Couraud, Claude Tagger (France); John Poole (Great Britain); Christoph Kuhlewein, Walter Weidmann, Herbert Sass, Paul Wehrle (Germany); Takashi Iijima, Kan Ishi (Japan); Oriol Martorell (Spain); Eskil Hemberg (Sweden); Willi Gohl (Switzerland); Vialimir Sokolov (USSR); Alberto Grau (Venezuela); James Bjorge, Gene Brooks, Walter Collins, Maurice Casey, Charles Hirt, Coleen Kirk, and Russell Mathis (United States).
H. Royce Saltzman is director emeritus of the Oregon Bach Festival, an organization he co-founded with artistic director Helmuth Rilling in 1970. Under his leadership, the Festival grew into one of the preeminent classical music festivals in the United States, celebrating its 40th season this summer.

Saltzman earned a Bachelor’s degree from Goshen College, a Master’s degree from Northwestern University, and a doctorate from the University of Southern California. In 1964, he joined the faculty of the University of Oregon, and later served as associate dean of the School of Music for twelve years. He was national president of the American Choral Directors Association from 1979 to 1981, and president of the International Federation for Choral Music from 1985 to 1993.

Saltzman has served on five panels of the National Endowment for the Arts. He is also a member of the Honorary Committee of Zimriya, the World Assembly of Choirs in Israel; was honorary advisor to the China International Choral Festival in Beijing; a past board member of Chorus America; a member of the Advisory Board, Academia Bach de Venezuela in Caracas; and a current member of the Board of Directors for the Internationale Bachakademie-Stuttgart.

In 1994, he received the Order of the Cross of Merit, Germany’s highest political-cultural award. Other awards and citations include the 1996 University of Oregon’s Distinguished Service Award, the 2010 Chorus America’s Distinguished Service Award, and alumni awards from Messiah College, Goshen College, Northwestern University, and USC’s Thornton School of Music. In 1997, he was honored with the city of Eugene’s First Citizen Award.

Royce and his wife, Phyllis, celebrated their 58th wedding anniversary in June and reside in Eugene, Oregon. They have four daughters, Kathy Romey being the eldest, and seven grandchildren.

Saltzman

Paul Wehrle (Germany), a visionary and long-time proponent of a world choral organization, was IFCM’s first president from 1982–85. I succeeded Paul, serving as President for eight years, a portion of which was interim due to the death of then President, Claude Tagger (France). Other presidents have included María Guinand (Venezuela), Eskil Hemberg (Sweden), Lupwishi Mbuyamba (Mozambique), and the interim incumbent, Michael Anderson (USA). IFCM’s Executive Committee and Board of Directors is comprised of persons from nineteen countries, and its Board of Advisors, from fifteen countries.

What was significant during my presidency? First. In the early years of IFCM, a primary objective was to build relationships with like-minded leaders world-wide, colleagues who understood that the language of singing has the power to unify people regardless of differences in cultural background, political ideology, religion, language, or race. And that collectively, through IFCM, we could make a difference globally and within our respective countries. In a real sense, my responsibility...
was ambassadorial.

Second, I valued the opportunity to be involved in the creative process of planning the first three world symposia: Vienna, Stockholm, and Vancouver specifically. Vienna was difficult because IFCM was entering uncharted waters in planning a world symposium. Three years later; Stockholm, with ancillary programs in Estonia and Finland, and Christian Ljunggren as the local chair, was exciting! Performances included the Swedish Radio Choir; the Brahms’s Requiem with the USSR State Choir; members of the World Youth Choir (representing twenty-five countries), Schola Cantorum de Caracas, the Arnold Schönberg Choir, and the Swedish Radio Orchestra with Robert Shaw conducting. In Estonia, a choral walking tour of Tallinn and the Estonian Philharmonic Chamber Choir; and in Finland, Krzysztof Penderecki conducting his Polish Requiem with the Finnish Radio Orchestra. The Dale Warland Singers, Suomi Chamber Choir of Finland, and Ave Sol Chamber Choir from Latvia. It was a global triumph! In Vancouver, working with a superb planning committee comprised of persons from the British Columbia Choral Federation, we introduced for the first time a chorus from the People’s Republic of China, and Exaudi, a chamber choir from Cuba. In a real sense, these symposia laid the groundwork for those that followed.

Romey What are some of IFCM’s most important contributions to the choral art?

Saltzman Unquestionably, its World Symposia held every three years. First in Vienna (1987), then Stockholm (1990), followed by Vancouver (1993), Sydney (1996), Rotterdam (1999), Minneapolis (2002), Kyoto (2005), Copenhagen (2008), and in 2011, Puerto Madryn, Argentina. This 7-day event of performances, workshops, and master classes speaks clearly to the aims and objectives of the Federation, offering a global perspective of choral music not found elsewhere. Other significant contributions are the World Youth Choir; the International Choral Bulletin (the official publication of IFCM), the World Choral Census (a compendium of choral leaders and organizations throughout the world), MUSICA International (a database of 156,000 titles of choral repertoire), Commissions, Songbridge (a forum for children’s and youth choirs), the International Day of Choral Singing, and the Cantemus Choral Series that focuses on international choral repertoire.

Today, IFCM’s membership is comprised of two thousand members worldwide in four categories: individuals, choirs, organizations, and businesses. It is also the official choral representative on the International Music Council of UNESCO.

Romey The Oregon Bach Festival (OBF) will commemorate an important milestone this year. How did the Festival begin and how has it grown and developed over the past forty years?

Saltzman It is hard to believe that 2010 marks forty decades of the Oregon Bach Festival, an event that was never planned, but simply evolved over a period of years. In 1968–69, I was director of the University of Oregon’s International Center for Music Education, the emphasis of which was church and choral music. Students enrolled at the university in Eugene, but took their coursework at the Pädagogische Hochschule in Ludwigsburg, Germany. John Haberlen, former president of ACDA, is an alumnus of that student group. It was during this academic year that I met Helmuth Rilling, a little known Swabian conductor from Stuttgart.

The following year, these two young choral conductors, Helmuth Rilling from Stuttgart, and Royce Saltzman from Eugene, planted the seeds for what would become a summer music festival. The format of that first inconspicuous music event brought together two important components: education and performance—master classes for the professional musician, and lecture/demonstrations for the amateur musician and audience, which culminated in a series of concerts with emphasis on the music of Bach.

Although the Festival has emphasized the music of Bach; works by composers such as Brahms, Beethoven, Haydn, Monteverdi, Mozart, and Verdi have been performed. Music by living composers has also been a priority. In 1994, the Festival commissioned Arvo Pärt to compose Litany. Osvaldo Golijov in 1996 composed the cantata, Oceana.
In 1998, as a joint collaboration with the Internationale Bachakademie Stuttgart (IBA), Krzysztof Penderecki was commissioned to write *Credo*, the recording of which was voted “Best Choral Performance” at the 43rd Grammy Awards Ceremony. And most recently, in 2009, a second collaboration with the IBA, Sven David Sandström’s *Messiah*.

I have been incredibly fortunate to collaborate with Helmuth Rilling over these many years. He is a consummate musician, a master teacher, and a remarkable conductor—a genius in communicating the language of gesture and the importance of text. Personally, he is a dear friend. The fact that Rilling has chosen to remain the artistic director and conductor of the Festival for forty years speaks to his ongoing commitment to the most important requisites of the Festival: education and performance.

**Romey** Explain the educational component of the Oregon Bach Festival, and why there is such a strong commitment to this aspect of the Festival’s offerings.

**Saltzman** The Festival is a legal entity of an educational institution, the University of Oregon. Its co-founders were both teachers and conductors; so, it is appropriate that education be a high priority in the organization’s mission.

I have often said that education is actually the heartbeat of the Oregon Bach Festival. From its very beginning, Helmuth Rilling offered a master class in conducting that, over the years, has included conductors from more than thirty countries. The 85-voice Stangeland Family Youth Choral Academy under the direction of Anton Armstrong, now in its thirteenth year, attracts high school singers from throughout the United States and this year, from Russia. The Discovery Series, with lecture-demonstrations by Rilling, is geared specifically to educating the audience, and offering conductors in the master class live performance opportunities. The InChoir session is open to anyone, who wants the experience of singing great masterworks side-by-side with the Festival’s 54-voice professional choir. The Elementary School Music Initiative makes possible daily contact with classical music in local grade schools. Then there is the Hinkle Lectureship,
the Let’s Talk Series, and Inside Line pre-concert lectures, all part of an educational emphasis that remains a core value of the Festival.

I am most proud that the Festival has been and continues to be in the business of changing lives. True, there have been many memorable performances, but Rilling and I repeatedly have said that foremost in our music-making and educational offerings is transforming people’s lives. That is the premise on which the Festival was built and it is the legacy we want to leave.

Saltzman Transition of leadership can be difficult. I am pleased and grateful that my successor, Dr. John Evans from BBC Radio 3, United Kingdom, is now president and executive director of the OBF. At his request, I serve on the Festival’s Board of Directors. Most exciting is the realization that this year the endowment goal of ten million dollars will have been realized. It is a grateful “Amen” to one of the most meaningful portions of my life. Change is inevitable. The Oregon Bach Festival is in good hands, and will be so in the future. As director emeritus, it is essential that I know my role: advisor when needed, advocate always, and supportive patron when possible.

Romey You have recently retired from the position of executive director of the Oregon Bach Festival. How have you continued to be involved, and what would you like to see in the future of the Festival?

Saltzman Transition of leadership can be difficult. I am pleased and grateful that my successor, Dr. John Evans from BBC Radio 3, United Kingdom, is now president and executive director of the OBF. At his request, I serve on the Festival’s Board of Directors. Most exciting is the realization that this year the endowment goal of ten million dollars will have been realized. It is a grateful “Amen” to one of the most meaningful portions of my life. Change is inevitable. The Oregon Bach Festival is in good hands, and will be so in the future. As director emeritus, it is essential that I know my role: advisor when needed, advocate always, and supportive patron when possible.

Romey Looking back over your career, how did you balance the many responsibilities of work with those of your family?

Saltzman I do not believe I handled this well. In retrospect, I allowed the professional demands, with their insatiable appetite for time and energy, to overshadow my obligations as a husband and parent. For many years, my wife Phyllis assumed the role of parenting our four daughters while my focus was on teaching at the University of Oregon, conducting at St. Mary’s Episcopal Church, developing the Oregon Bach Festival, and
leadership positions within ACDA. Then, after making a lateral transition from teaching to full time administration, my attention moved to building the Oregon Bach Festival, with its need for countless hours of planning, and overseeing IFCM, requiring numerous international trips annually. Phyllis’ willingness to parent in my absence and be supportive of my work, sustained the family during these periods. Furthermore, her involvement in the Festival, hosting social events for musicians and donors, and assisting me in building relationships within the community, was a major factor in the organization’s success. Today, the daughters will acknowledge that the absence of their father during the teen years was a heavy price to pay for whatever success he may have achieved. And I agree. It is a lesson learned, a caution not to be ignored by colleagues in leadership positions.

Romey Through your work in music education and administration, what do you feel are the challenges facing the next generation of conductors in this country? What advice would you give them?

Saltzman Major challenges are the disappearance of singing in schools and the diminishing audience for concerts.

According to a new study by Chorus America, 32.5 million adults in the United States regularly sing in a choir, and if children are included, the estimated total is 42.6 million. Noteworthy, to be sure! On the other hand, it is distressing that singing is not part of the curriculum in most elementary and some secondary schools because of budgetary restrictions. Children are becoming illiterate in the purest art form, singing. It is an ill wind that is blowing across the landscape of our country, bringing with it the potential erosion of much that has flourished in the past. The result has major implications for the future of choral music. A crumbling foundation threatens the structure above. The challenge is finding innovative ways to make singing a part of everyday life for children and teens. They are the life blood for choral programs at the secondary and collegiate levels. And, their participation determines whether we will have future audiences involved in and committed to choral music. John F. Kennedy said:

The life of the arts, far from being an interruption, a distraction in the life of a nation, is very close to the center of a nation’s purpose and is a test of the quality of a nation’s civilization.

I applaud conductors, who are offering ancillary choral opportunities outside their academic and civic organizations. If choral music is omitted within our educational framework, then accessible community programs are of vital importance.

Romey What does the future of choral music look like from your vantage point? Nationally? Internationally?

Saltzman The age in which we live offers choral conductors throughout the world a vast array of resources heretofore unknown, i.e., direct communication one with another via e-mail and Skype; greater access to international repertoire provided by publishers and organizations such as MUSICA; expanded performance opportunities worldwide; and the accessibility of translated and published works related to our profession. Today, our world is not measured by distance, but by relationships. We have become an extended community rich in diversity, bonded together with that which is common, the choral art.

As to the future, it is imperative that each of us expand our respective horizons and become active participants in this global community. We must continue to forge relationships that allow us—as well as our singers and students—to become international citizens of the singing tradition.

NOTES

1 Choral Journal, “President’s Comments,” February 6, 1980.
2 Choral Journal, “President’s Comments,” April 4, 1981.
3 Choral Journal, “President’s Comments,” January 6, 1981.
5 Ibid., 138.

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Research Poster Session
2011 ACDA National Conference
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March 9–12, 2011

The American Choral Directors Association will sponsor a session to disseminate the results of excellent research in any aspect of the choral art at its National Conference in Chicago, March 9-12, 2011. Participants chosen for presentation will be required to prepare a poster describing their research and to be available during the presentation session to discuss their work with interested conference attendees.

The intent of the research poster session at the National ACDA conference is to bring current research to light and to encourage our colleagues in the choral world to stay in touch with research in choral music, applying what they learn to performance practice, repertoire choice, etc. Of particular desire are papers about repertoire, performance practice, conducting pedagogy, editions, analysis that will illuminate performance, vocal or compositional practices in contemporary choral music, and so on.

A poster session is a research report format used widely in the natural and social sciences, and increasingly in the humanities. Presenters prepare a poster (usually on tag board or something heavy that will stand up) showing the main points of their research with brief text and illustrations. Then the presenter stands next to his/her poster during the session, answering any questions from people who come to see the displays. We also expect presenters to have handouts (such as an annotated bibliography and an abstract with examples) and copies of the paper upon which the presentation is based. Most of the presenters selected by the committee will also have about 12 minutes to talk about their work.

Participants will be required to furnish 10 copies of a complete report (one of which will be collected for the ACDA Archives and the remainder to be available for distribution at the presentation session) and 100 copies of a report summary (limited to two pages or fewer). Participants may also be asked to respond to post-conference inquiries about their work that could include requests for full copies of their reports.
1. Papers submitted for presentation must comply with the following guidelines

(a) Papers should not have been presented at another major conference;

(b) If the data have been presented in whole or substantive part in any forum or at previous research sessions, a statement specifying particulars of the above must be included with the submission; and

(c) The paper may have been submitted but must not be in print prior to the conference. Prospective presenters must be members of ACDA.

2. Papers presented at other conferences will be considered only if the audience was substantially different (e.g., a state meeting or a university symposium). A statement specifying particulars of presentation must be included with the submission. Preference will be given to presenters who did not participate in the 2009 ACDA research poster session.

3. The research may be of any type, but a simple review of literature normally will not be considered for presentation. Manuscript style of articles representing descriptive or experimental studies must conform to the Publication Manual of the American Psychological Association (3rd edition, 1983). Authors of other types of studies may submit manuscripts that conform to either A Manual for Writers of Term Papers, Theses, and Dissertations (K. L. Turabian, 7th edition, 2007) or The Chicago Manual of Style (15th edition, 2003).

4. Submit five copies of a full report beginning with an abstract no longer than 250 words summarizing the research. Each author’s name, institutional affiliation, and first author’s mailing address should appear only on one separate cover page not attached to the full reports with abstracts. Please provide e-mail addresses. Incomplete submissions (e.g., reports without abstracts, or projects in progress) will be rejected.

5. Correspondence will be sent to the first author only. Each submission should include both a first-author-addressed, stamped, letter-size envelope to facilitate a more timely response from the committee.

6. Submissions should be sent to:

   Attn: Richard Waters, American Choral Directors Association, Research Poster Session
   545 Couch Drive, Oklahoma City, OK 73102

7. Submissions must be postmarked by September 15, 2010, and received by September 30th, 2010. Extensions cannot be granted.

8. Submitted reports cannot be returned.

9. All submissions will be screened by a panel of qualified judges.

Applicants will be notified of the committee’s decision by November 2010.
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Editor’s note: The article is based on the author’s 2008 ACDA Central Division interest session presentation titled Ages of the Voice.

The human voice is magnificent at every age. The chronological life of our singing voices begins with the first cry as a newborn baby and continues throughout our entire lives, as an infant, a child, an adolescent, a college student, a young adult, a middle-aged adult, a senior citizen, and as a geriatric blessed with long life. At every age, function is dependent on where the body is within progressive and constant changes. At every age, exercising the singing voice regularly increases the elasticity of the muscles of breathing and of the larynx.

The roots for this article began while on Nordic Choir tour in 1974. It was Edith Coleley’s and my turn to provide the traditional evening’s entertainment that always came just after a delicious “Lutheran church basement supper” and before the evening choral concert. We worked out all the particulars of our skit on the bus that day as we travelled to our next Lutheran church concert site. When dinner was over, we sang “Danke, danke dem Herrn” to thank everyone who served us such a good supper and then it was time for the entertainment. I reenacted my own singing life through the various ages of the voice from a three year old with a big bow in her hair, to a toothless seven year old, using blackjack gum to cover my front teeth, to a breathy, unconfident junior high student, to an overzealous chest voice dominated high school singer and, finally, as a Luther College Nordic Choir member. Edie’s narration, explaining the qualities of the voice within the various ages, was hilarious, and Weston Noble and those in the choir roared with laughter, which may be why we sharped the entire concert.

That was the start of my interest in the age-related evolution of the singing voice. Thirty-five years later, it is interesting to reflect on how singers sounded before, and how they sound now. Fourteen-year-old voice students from my first years of teaching are now forty-seven. I remember what my own singing felt like throughout my own fifty-five years. The ground-breaking book by William Vennard Singing: The Mechanism and the Technique, published in 1967, challenged teachers to include information about physiology and acoustics with their more empirical approach of teaching. It stimulated decades of research and writing by such people as Robert Sataloff, Jean Abitbol, Ingo Titze, and many others. Here we are today with years of experience with fellow singers and students whose voices have aged, alongside a far greater body of knowledge to explain what has gone on in our bodies to cause these dramatic changes in the voice.

The goal of this article is to provide sample comparisons of the sounds of singing from individuals ranging in age from three months to 103. Facts about changes in the body that affect the voice are provided by way of explanation. Students, friends, and relatives provided me with recordings of themselves throughout their singing lives. I have recordings of myself going back to the age of seventeen.

As you read this article, listen to the recordings provided on the ACDA Web site. Most of the voices you will hear belong to people I know very well, who have pursued classical vocal training. In some cases, you will be able to hear the same singer at multiple ages. The recordings have been converted to sound only files. The quality will vary as they were taken from children’s cassette players, homemade VHS recordings, homemade reel-to-reel tape recordings, and home-made DVDs. Not every voice type or age is provided, but a wide enough cross-section is represented so you will experience the progression of the human singing voice from cradle to old age. Notice commonalities and variances within each age group as well as within a specific individual’s vocal lifespan.

Karen Brunssen is Co-chair of Music Performance and Coordinator of Voice & Opera at the Bienen School of Music at Northwestern University in Evanston, IL. Her singing career in concert, oratorio and opera has spanned over thirty years alongside more than forty years as a chorister.

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Karen Brunssen
pable of virtuosic beauty. Unlike any other instrument, the singer’s instrument is his/her own respiratory system. It reflects emotion, hormones, colds, flu, medication, muscular training, youth, and maturity. No two people have the same brand instrument. No two people sound alike. Their instruments can only be played by themselves and therefore only when they are alive. Their instruments are born and then change constantly throughout life.

Newborn

The pitch of a newborn child’s voice is around 500 Hertz, which we can think of as C5 on the treble staff. The larynx is positioned near the second vertebrae, higher than it will be later in life. The neonatal vocal folds are not yet fully formed. The undeveloped tissue of the vocal folds is single-layered, very loose, elastic, and able to absorb the shock of persistent crying that averages about two hours a day for the first three months of life. Such crying in adults would result in vocal fold swellings and fatigue. The vocalis muscle has not yet formed, and the cricoid is small in relation to the larger epiglottis. There is no distinction between male or female voices at this young age. The chin is tucked under the neck is short and narrow. The shoulders, previously not as wide as the rest of its body. The neck is short and narrow. The coos and cries of a baby cover a wide range of pitches. They begin to imitate pitches sung to them, but in a more approximate, non-sustained, siren-like fashion. Before the age of one, babies do not intentionally match pitch, and there is no discernable rhythm. Their first songs are referred to as “babbled songs.”

The developing muscles and ligaments of the vocal folds, the cartilages of the larynx, the overall respiratory system, the development of the brain, and the nerves that send signals causing vocalism will develop and coordinate extensively during the first year of life. As babies grow into infancy they begin to match pitches with ever-widening intervals displaying tonal and metric organization. At eighteen months they can be heard “composing” their own songs with evidence of recognizable rhythms and pitches. Gradually, intervals, pitches, and rhythm are clearly discernable and sustained as they are joined with an ever-increasing vocabulary. Babies’ singing voices are clear with a penetrating timbre as they experiment with resonance, vowels, consonants, pitches, and rhythms in an organized fashion we call “song.”


Next, listen to eighteen-month-old Greta singing with her mother, Laura (twenty-six years old). Note the clarity of Greta’s sound, how the imagination is triggered and reinforced by her mother, and how the rhythm is organized. You will hear Greta again. (Example 2. Eighteen-month-old Greta. http://www.acda.org/evolving-voice-audio-examples).

By the age of five a child can sing at the level of an untrained adult. By the time a child reaches seven or eight years of age, his/her voice lowers to around 275 Hertz (C#4), just above middle C. It is now possible to hear differences between male and female voices. The position of the larynx drops from the second vertebrae to the third vertebrae. While the size of the larynx is the same for male and female, the airway is anatomically “adult” in most ways other than absolute size.

Children have a useful vocal range of approximately one and a half octaves. It is important not to overdo the range at this point as it can be damaging to the voice. Children are capable of different vocal textures and all the divisions of a beat making it possible, even at this young age, to present interesting musical interpretations. They can facilitate terraced dynamics far better than a longer gradual crescendo or diminuendo. Their English vocabulary is well-developed, and they are extremely receptive to all the noises of languages they hear. Bi- and multilingual children sing songs in other languages from the start. Some children hear other languages in the songs of their ethnic or religious traditions, while others learn them in school.

Listen to three-year-old Karl. Notice he sings even while adding percussion and is “composing” a song. The sound is mostly clear, until the end, when he seemingly imitates his mezzo-soprano mother’s sound. You will hear Karl again shortly. (Example 3. Three-year-old Karl. http://www.acda.org/evolving-voice-audio-examples).

Listen to four-year-old Brian. He is able to sing approximate words in Hebrew to a learned melody. The voice is clear with a bit of strain as he stretches for higher notes. (Example 4. Four-year-old Brian. http://www.acda.org/evolving-voice-audio-examples).

Listen to five-year-old Anne Marie. What you cannot see are her hand motions. Notice how her attention floats in and out as she sings this well-known Christmas music. (Example 5. Five-year-old Anne Marie. http://www.acda.org/evolving-voice-audio-examples).

Listen to seven-year-old Karl and eight-year-old Erika. Notice they are able to approximate the sounds of the Norwegian language, and follow with the English translation of this folk song. It is easy to tell the voices apart and even to tell which is the boy and which is the girl. You will hear Karl, Brian, and Anne Marie again. (Example 6. Seven-year-old Karl and eight year old Erika. http://www.acda.org/evolving-voice-audio-examples).

Adolescence

The hormonal influence on the vocal folds is seen clearly during puberty. Female vocal fold cells are now receptors for estrogens and progesterone, while male vocal fold cells are receptors for androgens. The larynx is positioned about two vertebrae lower approximately the fourth, fifth, or sixth vertebrae. The epiglottis flattens while tonsils and adenoid tissues atrophy. The thoracic cage, lungs, and brain increase in size. The vocal tract and the larynx of adolescents...
begin to grow in length and circumference at rates significantly different between the two sexes. The third and final layer of epithelium cells grow on the vocal folds and the final development of the striated muscle of the vocal folds causes the voice to sound more mature.9

Voice mutation for girls happens anytime between eight and fifteen years of age over a period of one and a half to three years. The female voice range lowers by approximately the interval of a third. The vocal folds show evidence of the hormonal variation between estrogen and progesterone within the menstrual cycle, much the same as what happens on the cervix. Although the larynx does not increase in size by very much, the angle drops to 120 degrees. The adolescent female brain develops equally on both sides.10

A twelve-, thirteen-, or fourteen-year-old female voice normally has a better developed chest voice than head voice. The chest voice can be pushed up to a certain point when it breaks into a breathy head voice sound. This is an ideal time to introduce the idea of gently expanding the head voice and bringing the fine, heady ring down into the lower part of the voice; however, this is not initially gratifying for the young female singers, as they do not feel the same lower register clarity up in the top of their voices. Typically, changing voices have a mutational chink. It is weakness of the interarytenoid muscles that causes a gap between the arytenoids and therefore an airy tone.11

Young females should not be forced to eliminate this wispiness, but rather allow the vocal folds to naturally strengthen with the new surge of hormones and resulting changes to the length and thickness of the vocal folds. It is hard to imagine that such sweet, sometimes airy head tones have great potential for optimum ring and vibrancy in the years ahead.

The male larynx undergoes substantial change between the ages of eleven and fifteen. The “voice change” can be a frustrating time for a young male whose voice cracks unexpectedly. It can happen slowly and gradually or suddenly and drastically. The cartilages grow significantly, with the thyroid dropping 90 degrees, so its tip (commonly referred to as the “Adam’s Apple”) is prominent in the middle of the neck. The vocal folds double in length and become thicker. The cavities in the sinuses, nose, and pharynx grow bigger, allowing a larger space for
The voice, in many instances, is one octave lower than it was previously as a child. Some speculate that the quicker changing voices happen among the suddenly taller, long necked, and thinner sorts of males, who were sopranos and now become baritones or basses. The rounder male with a shorter, thicker neck who was an alto as a child has a less noticeable voice change as he shimmies a shorter distance into a tenor. During this time, the adolescent male brain develops more on the left side than on the right.

Some adolescents may benefit from weekly one-on-one voice lessons. Group lessons or a choral experience that includes basic, healthy concepts about posture, support, breathing, and relaxing the throat within a stimulating, safe musical environment may be more beneficial. It is important to remember that cracks for young males, the breathiness for young females, the limited and changing tessitura, and overall unpredictable tone is normal and temporary.

Listen to twelve-year-old Brian and friends in “I Thought about the Game” from Damn Yankees. His voice has just started to change. This selection has a limited range and therefore allows the best possibility for Brian to have a positive performing experience. You will hear Brian again. (Example 7. Twelve-year-old Brian and friends. http://www.acda.org/evolving-voice-audio-examples).


We hear that both young singers are capable musicians. Do we hear glimmers of vocal potential?

High School

Change and growth slows down during the junior and senior years of high school, and if purposefully developed, voices become more reliable and gratifying to the singer. We often see students “discover” their vocal talent during this time. Although many still prefer a chestier vocal production, they are able to begin more serious work on the headier quality as their facial structure, pharyngeal opening, and muscles of support—once working hard to keep up with growth spurts—can now coordinate with enough air pressure to foster vibrato. The female head voice begins to strengthen, and it is possible to hear evidence of the singer’s formant, or ring, in some voices. The male voice is often more limited in range, but it is possible to find the first semblance of a vibrato, though often more unpredictably than in the female voice. In both male and female voices, tone presents identifiable qualities unique to each individual.

During these years, one-on-one vocal training is useful from numerous perspectives. Mentoring; building individual confidence; noting uniqueness of each voice; developing vocal textures; developing overall concepts about support and space; developing musical skills; and fostering performance opportunities all help ignite the discipline, mindset, and enthusiasm for singing.


Listen to eighteen-year-old Karl (baritone) and twenty-one-year-old Chris (tenor) as they sing the duet “The Lord is a Man of War” from Handel’s Israel in Egypt. Can you detect the age difference between these two voices? (Example 12. Eighteen-year-old Karl (baritone) and twenty-one-year-old Chris (tenor), http://www.acda.org/evolving-voice-audio-examples).

**College**

The undergraduate college years are an excellent time for intensive vocal and musical training. The exuberant high school student gives way to a discerning young man or woman, able to see the benefit of each voice lesson and dictation class, one who will profit from study in vocal health and pedagogy. These young singers will have the ability to pursue wider and gradually more complicated repertoire and an ever more dependable vocal quality rich with the ring of the voice. Impressive vocal development is possible during the college years.

Yet, the voice is still not fully mature. For both male and female voices, it will take until approximately age twenty-two before the vocal tract has grown to its full length and circumference. I often notice that male college juniors need to buy new shirts because of significant neck growth since their freshman year. The male vocal folds are approximately 15–20 mm in length. Females vocal folds are 10–15 mm. The length of the larynx is 44 mm for males and 36 mm for females. Circumference of the larynx is 136 mm for males and 112 mm for women. The vocal folds are pearly white in color and are whiter in females than in males.

In college, singers yearn to know what their respective voice type is so they can prepare appropriate repertoire. This is a somewhat easier task for lighter, higher voices. For others, it can still be too early to determine what voice type they are or will become. A young man’s voice that changed abruptly down to bass or baritone can very gradually transition to tenor over a period of years. A mezzo-soprano may develop into a soprano. Generally, the larger the voice, the longer it may take to determine what voice type it will be.


**Adult**

Young and middle-aged voices experience overall hormonal stability within this time period. The adult body offers strong muscle mass, quick nerve impulse, flexible joints, and a quick, sharp mind. The cartilages of the larynx gradually start to ossify, making them a stronger support for greater vocal fold tension. Given good physical and mental health, good vocal hygiene, and healthy personal habits, every vocal texture has the potential of being trained and, once developed, able to stand the demands of the great repertoire. Unlike most athletes whose athletic bodies peak in the twenties, voices do not reach their prime until the thirties and forties.

For women, estrogen results in a thickening of the mucosal membranes of the vocal folds, creating a greater vibratory amplitude. It also fosters permeability of the many blood vessels and capillaries in the vocal folds, increasing oxygenation. Women learn quickly what to expect monthly with the cyclical imbalance between estrogens and progesterone as they affect the singing voice. The vulnerable time for the voice is during the few days before menses. Because of the premenstrual syndrome, an increase in progesterone causes cells on the surface of the mucous membrane to slough off. The voice feels thicker, less agile, and drier; which can be a sign of swelling, usually minimal, of the vocal folds. This varies from person to person and aggressive singing, despite symptoms of swelling, can result in hemorrhage, vocal fold swellings, or nodes. There is no cycle during pregnancy. The vocal folds are more consistent, healthy, and the tone is often fuller and richer. As of the eighth month, breathing is harder due to the growing baby. For many pregnant women, this is a time of increased vocal beauty. After delivery, it is important to strengthen the abdominal muscles starting with breathing exercises.

Hormones secreted by the adult male are called androgens. They cause men to be strong skeletal and musically and to be more aggressive mentally. These changes are inherently reflected in their singing. Men secrete no progesterone at all but do have small amounts of estrogen. The tall, strong, angular male may have higher levels of androgens and is often a lower voice type. The shorter, rounder male may have higher levels of estrogen, which can account for their voices being higher. Men do not experience monthly hormonal changes like women do, so their vocal folds remain in a more constant condition through these years.

Listen to Anne Marie sing one of the Bretonnon Lieder by Strauss. The voice is fuller and has a dependable and extensive range. Notice the impressive growth in her top voice. Listen to twenty-five-year-old Ken in his first attempts at Donna non vidi mai. His new-found upper register tells us he is not a baritone, but rather a tenor. (Example 18. Twenty-five-year-old Ken, http://www.acda.org/evolving-voice-audio-examples).


Next, hear Ken at the age of forty-six sing E lucennu le stelle. We hear more fullness


Fifty-Plus
Singing may not be as easy to control as nerve signals slow down. The epithelium begins to atrophy. The jaw begins to change, and the joints or jaw hinge start to show signs of arthritis, making it less mobile and harder to raise the palate for a higher tessitura. Cartilages progressively harden, the lungs weaken, and bronchial efficiency decreases by 40 percent between the ages of forty and eighty.20 Musical phrases executed easily before may require an extra breath. The vagus nerve signals start to slow so that muscles respond more slowly, effecting a slower vibrato and slower coloratura. Hearing difficulties can affect how we hear ourselves and therefore how we talk or sing.

Menopause
At approximately fifty years of age, women experience menopause. During menopause, women produce much less estrogen and no progesterone, therefore their monthly cycles stop. This change in hormonal levels signals a wide variety of other physical changes. For the voice, the vocal folds are not as well-lubricated and are less elastic as the epithelium atrophies. The voice lowers in the absence of these hormones, and there is sometimes a sudden drop in the upper range of the voice. Treatment for this and other symptoms of menopause may include hormone replacement therapy. Hormone replacement therapy should be considered carefully while in the care of a physician so that all health consequences are considered before beginning treatment. Some women who choose to take estrogen in hormone replacement therapy experience a rapid retrieval of lost high notes. The length of maintaining those notes will vary from person to person, but there is no question that some vocal careers have been lengthened with the help of hormone replacement therapy. Sometimes testosterone is recommended for a variety of reasons, including increasing the female libido. This can cause irreversible lowering of the voice. Thin women often show more symptoms of menopause. The higher amount of fat cells in plumper women make it possible for fat cells to turn androgens into estrogens, so there is less need for hormone substitutes.21

Eighty-Plus
The most significant changes of the vocal folds happen from birth to puberty and then again in old age.22 Presbyphonia is the word used to describe the condition of the vocal folds for the geriatric aging voice. The vocal folds lose suppleness as they atrophy; they show signs of inflammation; and arthritis and reflux is more common. The jaw decalcifies and joints of the larynx and jaw are less supple. Less movement affects overall oxygenation. The vocal folds do not approximate as perfectly, so there is less intensity and a shorter range. As a woman continues to age, her vocal folds become thinner and finer; and the once menopausal-deepened voice becomes higher; more delicate, and sometimes even shrill.


Listen to Thora, age 103, as she sings Children of the Heavenly Father. Note the heady vocal quality and the very necessary extra breaths. (Thora lived to be 106.) (Example 27. 103-year-old Thora. http://www.acda.org/evolving-voice-audio-examples).

There can be no denying that age-related changes affect the entire body and therefore will affect the ability for the voice to function. The jaw changes shape as teeth and gums deteriorate, causing a change in the buccopharyngeal resonator. Not only is our skin drier, but also our larynx is less hydrated and therefore more vulnerable to injury. Heart problems and high blood pressure affect oxygen levels, so we may find it takes an extra breath to get through a musical phrase. Arthritis even appears in the synovial joint within the laryngeal structure or the mandibular joint of the jaw. Even having bad knees that need replacing can affect the ability to stand and sing comfortably. It is amazing to see the fortitude and determination at every age for those who feel they just “must” sing, despite age-related deterioration.

None of us breezes through life unscathed. As a voice teacher and singer, I have seen people of all ages go through vocal frustrations from typical colds and flu to estrogen depletion, various cancers, knee-replacement, hearing loss, vision problems, nerve damaging viruses, hysterectomies, horrendous injury from car crashes, emotional problems, heart problems, and so many others; yet, every person is still singing. Sometimes it is in a slightly different way
or a little lower in range, but these singers still are driven to hear the music, take that breath, engage the support muscles, open the throat, and emit sounds as beautifully as they can make them.

The most effective method in promoting longevity in our singing lives is good physical and vocal conditioning.25 When one considers how quickly any unused muscle in the body can atrophy, one understands the importance of “using it or losing it.”

The study of presbyphonia is new for understandable reasons, principal among others being the delayed emergence of scientific advancement/technologies and our rising life expectancy and resultant vocal lifespan. In 1796, the average human lifespan was twenty-four years; in 1896, it doubled to forty-eight years. Thus, most women never experienced menopause, or post-conditional singing. Presently, men live on average until seventy-two years of age and women until seventy-nine, and there is a substantial rise in the number of people who live to be over one hundred years old.24 Those who research the voice admit there is still much to learn about changes in the singing voices of geriatrics.

Exceptions

There are exceptions to every age described in this article. Some sing extremely well earlier than others, while others’ voices have more vocal difficulties to work out. Some sing into their seventies and still sound good, while others are become limited at the age of fifty. I have heard thirteen-year-old sopranos who already sing with a clarity and vocal enviable by twenty-six-year-old sopranos. The seasoned college and professional singers evoke a more critical reaction. When listening to examples of singers over fifty years of age, the most powerful reactions come from those audience members who are themselves over fifty. They know firsthand that vocal suppleness begins to wane at this point in life. Finally, rarely is there a dry eye when they listen to the voice of eighty-eight-year-old Emma and 103-year-old Thora. We hear in their voices a sense of mortality and vulnerability, tempered with a wisdom and experience that few of us will know.

How interesting it would be if we had recordings of Emma and Thora from their neonatal cries through adolescence, middle age, old age, and on through their eighty-eight and one hundred and third year. It is only now that we have easy access to recording technology that enables voices to be recorded and preserved for a comprehensive look at the entire chronological life of a person’s singing voice. There will be much to learn once there are people whose voices have been scientifically and musically chronicled from birth to old age.

Conclusion

As I have presented this information to a wide variety of audiences over the years, the reaction is always the same. People are empathetically engaged by the sound of the human voice at every stage in its development. They have either been there, are there, or know they are going there next. When audiences hear the sounds and songs of babies, infants, and children, they seem touched by their unaffected innocence and purity. The audience senses the vulnerability reflected in the youthful efforts of the adolescent voices. The seasoned college and professional singers evoke a more critical reaction. When listening to examples of singers over fifty years of age, the most powerful reactions come from those audience members who are themselves over fifty. They know firsthand that vocal suppleness begins to wane at this point in life. Finally, rarely is there a dry eye when they listen to the voice of eighty-eight-year-old Emma and 103-year-old Thora. We hear in their voices a sense of mortality and vulnerability, tempered with a wisdom and experience that few of us will know.

NOTES

5 Ibid.  
6 Ibid.  
10 Ibid.  
20 Ibid.  
Lynne Gackle currently is associate professor of music and associate director of choral activities at Baylor University, where she conducts the Baylor Women’s Choir and the Baylor Concert Choir. Lynne is an active clinician, conductor, and adjudicator for choral clinics, honor choirs, workshops, and festivals throughout the United States and abroad.

Gackle has conducted all-state choirs in 26 states, several division ACDA honor choirs, and two ACDA national honor choirs. Her choirs performed at American Choral Directors Association state, division, and national conferences and the Music Educators National Conference Biennial Convention. Internationally, she conducted the Australian National Choral Association’s High School Women’s Choir in Brisbane, the Alberta Choral Federation’s High School Honour Choir in Calgary, the DoDDS Europe Honors Music Festival Mixed Choir, in Wiesbaden, Germany and the Haydn Youth Festival in Vienna, Austria.

Lynne has served as president of ACDA-Florida and the ACDA’s Southern Division. The Florida ACDA Chapter awarded her the Wayne Hugoboom Distinguished Service Award for dedicated service, leadership, and excellence. Lynne has also served in various R&S roles within ACDA, including National R&S Chair for Children’s Choirs. Currently, she serves on the editorial board for the Choral Journal. She is the editor of Choral Artistry for the Singer with Walton Music and the Lynne Gackle Choral Series for Colla Voce Music, Inc. She has written several articles for the Choral Journal and contributed to the MENC publication, Music at the Middle Level: Building Strong Programs. Lynne is the author of Finding Ophelia’s Voice, Opening Ophelia’s Heart: Nurturing the Adolescent Female Voice, to be published by Lorenz Music Corporation in 2010. Additionally, she currently serves on the repertoire task force and as a lead author with Glencoe/McGraw Hill.

She is a member of ACDA, MENC, the Texas Music Educators Association, the Texas Choral Directors Association, ISME, and NATS. Gackle received her BME from Louisiana State University and her MM and DME from the University of Miami in Coral Gables, Florida.

Women’s Honor Choir instructions are available on the ACDA Web site at www.acda.org/conferences and in the April and May issues of the Choral Journal.
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Every tour that we've taken with you (and I believe this is the seventh since my first back in 1984) has provided the students in the Hamilton Choir with experiences that become lifelong memories - and this one may well have been the best of the lot. Everything went remarkably smoothly, both in the months of preparation and during the tour itself. Many, many thanks!

Rob Kolb, Director
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Stephen Sano, Artistic Director
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Reflecting: 25 Years Working with Children’s and Youth Choirs

An Interview with Henry Leck

Henry Leck has inspired young voices into artistry for 25 years since the founding of the Indianapolis Children’s Choir (ICC). He has mentored many conductors/educators and influenced the choral artistry in countless youth around the globe. ACDA is pleased to recognize this contribution by inviting Henry Leck to serve as the National Children’s Honor Choir Conductor for the March 2011 National Conference in Chicago. The 2011 honor choir will prove to be rewarding for our youth in every way. The following interview demonstrates his inspiration and philosophies.

Lana When did you found ICC and what was your inspiration?

Leck ICC was founded in 1986. In 1985, as a church choral director in Indianapolis, I received a letter asking if our church would be willing to host the Chicago Children’s Choir at the ACDA Central Division Conference in Indianapolis. While we were receptive, I felt it was necessary for me to check out this choir before committing our congregation to the bus fare and the home stays.

I traveled to Chicago. Arriving at a Unitarian Church in Hyde Park, I wondered seriously if I was about to be mugged. There was a bunch of rather rough looking young people hanging around outside the church.

As I walked in, they followed me. To my amazement, these same young individuals followed me into the rehearsal room and sat down. I was greeted by Keith Hampton and before I knew it they were singing Ralph Vaughn Williams’ Linden Lea beautifully. What a surprise! I then became witness to a miraculous story of music transforming lives. Many of these young people were born and raised in one of the most challenged ghetto areas of South Chicago. The choir in fact had become their ticket out.

The choir sang extremely well, and we were honored to host and support them. I saw a ballroom of choral directors leap to their feet at the end of the performance. Afterwards, I witnessed Doreen Rao very graciously commend them on their performance and present them with a certificate.

Knowing where many of the students had come from made this event even more poignant.

As I observed this whole experience, it dawned on me that Indianapolis had many choirs of various levels in its schools and churches, but we didn’t have a choir which could draw children of many races, religions, economic, and social and ethnic backgrounds together.

I was at a crossroads in my own life. I had just decided to start my doctorate at Indiana University and had just been asked to teach at Butler University. It seemed to me it might be nice to see if I could start a children’s choir of maybe 70 or so kids. Little did I know, this decision would completely change my life and the lives of tens of thousands of young singers.

Lana What changes have you seen in the children’s choir movement nationally and what offers you the most excitement?

Leck At the time I started the Indianapolis Children’s Choir, there were only a dozen or so children’s choirs nationally. I think we as Americans were beginning to experience for the first time, that children can be artists and when they are, the experience can be extremely moving. In the mid-eighties, the children’s choir movement began to take our choral/music culture by a storm. For so long, people (including me) thought children could only become truly artistic after extended training. Our expectations for young choruses were not high. I think the artistic impact of young people’s choruses caught many off guard. People were astonished and amazed that children could sing beautifully, in tune, and were so advanced artistically. This also was a time when high quality advanced repertoire for young singers began to emerge. When I first started sending music to publishers, many of them would not accept arrangements or compositions that went over “d” (fourth line on the treble staff). They believed children couldn’t really sing that high and moreover the music wouldn’t sell.

I think in general, we had developed several generations of music teachers who were not familiar with good vocal techniques. Children can’t comfortably sing above the treble staff unless they have had a basis of good training, which includes among other things good breath support and vowel formation.

With a wide effort of training and en-

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thusiasm, children's choirs began springing up everywhere. Not only has the community children’s choir movement grown enormously, but so have the growth and standards of vocal performance within churches and schools.

The issue of repertoire has changed tremendously. Now, many publishers produce volumes of great repertoire every year. This market has attracted the interest of composers. Top level musicians are writing for children and commissions are now common place. The creative thrust of writing for young singers is alive and thriving.

When the children’s choir movement first began to take off, many wonderful elementary music teachers were inspired to start choirs. Unfortunately many of these same people were inexperienced with running a not-for-profit corporation, organizing a board, and doing the organizational and funding work necessary for a choir to succeed. For many of these same people, the need for advanced conducting technique also became an issue.

Over the last twenty-five years, a great deal of successful work has been done to grow in these areas. Many conductor training workshops and a renewed prioritization in collegiate musician training have occurred.

In the eighties, many music teachers were satisfied to direct children’s choirs for little or no pay. It often was treated as a part-time activity supported by the passion of those involved. As time has passed, organizations have matured and, in many cases, the children’s choir organization can provide very respectable earnings. Now children’s choirs seeking new artistic directors often advertise nationally and offer very competitive pay.

As funding for the arts changes and as various school programs have strengths and weaknesses, I find it very exciting that professional children’s choir organizations in general are maturing in their approach to funding, artistry and organizational strength.

Lana ICC has garnered fabulous support in your local community. What was your vision for community involvement/support and what were the important steps to accomplish that?

Leck From the very beginning I wanted ICC to become a significant and vital part of the community. Knowing when to accept offers to sing and being careful about what we sing requires a careful balance.

I felt from the beginning that we needed to create our own series of successful and artistically challenging concerts. However, I also felt it was essential to maintain a strong and relevant presence in the community. So we have sung for hundreds of social events. When a really high profile event is about to occur, ICC is almost always considered. We have sung for many governors’ and mayors’ inaugurations and retirements. We commonly sing for various conventions, regional, national, and international events held in Indianapolis such as the International Violin Competition. We are regularly involved in Memorial Day and Holocaust memorial services. We have sung for many football and basketball games, including the Final Four; and at grand openings of shopping malls, the Indianapolis Zoo, hotels, and arts centers. We have sung the national anthem for nearly every Formula One race in Indianapolis. We sang in the opening and closing ceremonies of the Pan Am Games. We became internationally recognized when, for the first time in the history of sports, we sang the national anthems at all the medal ceremonies of the FINA World Swimming Championships. We had to know 50 national anthems. People in Indianapolis still talk about the pride they felt in their children’s choir.

We have sung with every major arts organization. We commonly sing for various community organizations gala fundraisers. If royalty comes to town, we sing!

We obviously can’t accept every request to perform because I think the programming of an organization must be balanced, always keeping the educational objectives of the singers in mind.

ICC was conceived as a supportive organization to public school music. We have always relied on music teachers to recommend singers for our choral festival. It is impossible to expect music teachers to support an organization that will someday take away their most talented singers. So from
In the beginning, we have prioritized the school music program over ours. Every singer must show that he or she is involved in his or her school music program. If we have a very important performance with the symphony and the singer has a school performance, he or she is expected to attend the school performance. In this way the music profession can feel free to support ICC. In fact, our role is to indirectly build stronger musicianship in the schools. We frequently give free workshops to area schools.

In addition to being involved in the community in these aspects, ICC has always been involved in various social causes. For instance, we sing at many social awareness concerts including the annual Aids Benefit Concert; World Hunger Concert for Haiti; and Tsunami Relief Concert. Our singers regularly participate in various social efforts such as Channel 6 Holiday Toy Drive, Locks of Love, Books for Charter Schools, benefits for food banks, and the music programs of Christel House in Mexico and South Africa. We have created and donated two CDs for the Amani Foundation, which has raised over $60,000 and built an orphanage in Kenya. We have provided free music classes for children of incarcerated fathers. We offer free after-school programming for Charter schools. The community knows we continuously give back. To seek community support, you must invest in the community.

Lana You have worked with many established composers and inspired many young composers, some of whom have been ICC members or alumni. Can you share an inspirational story of working with one of these young composers?

Leck Yes, a number of years ago I was approached by a former singer, who had just completed a degree in microbiology and music composition at Indiana University. He had a desire to write an opera and wondered if I would be willing to help him get the funding and then perform it. I knew how talented this young man was as I had previously published several of his compositions. Little did I know what this project would end up being. We started by getting $25,000 for him to write the work. Then a year later; thanks to a very generous gift (over $300,000) from an Indianapolis philanthropist, we premiered a fully staged opera. All sets were professionally designed and constructed. Costumes for over 200 singers were individually designed and created in Russia, including hand crafted shoes or boots for every singer! A professional orchestra and hall were hired and the performances were a great success.

Lana Your list of accomplishments is long. What are you most proud of educationally/artistically?

Leck My career has been flooded with talented, bright, courageous, sensitive, expressive, and wonderful young people. To see their growth, fulfillment, and accomplishments has been so inspiring. I am so grateful and proud to have been able to contribute to the accomplishment of so many both in music and out.

Lana Who has had the biggest influence on you as an artistic director of a children’s choir and why?

Leck I think it would be impossible to list just one person. Perhaps in my most formative time when studying with Suzuki, I learned how important playfulness and joy are to the development and talent of young people. In my early teaching career I had the privilege of studying with one of the greatest and most inspiring musicians I have ever known, Abraham Chavez.

But when I began to focus on children’s choirs, I was helped and influenced so much by Mary Goetze. I received great inspiration and Kodály training from Jean Sinor. I received enormous help and guidance from Doreen Rao, who named me an “artistic-teacher” with the first group of conductors doing Choral Music Experience. I also studied with and have always followed the wisdom and teaching of Jean Ashworth Bartle. The truth is that I have been helped and influenced by hundreds of colleagues.

More than anything else, I have learned most of what I know from my students. Every time I am before them, I am guided and influenced.

Lana As a conductor what is your main goal for the choir in front of you?

Leck My main goal is to change the singers’ lives. Music is a magical, rich, and powerful source of emotional and poetic ideas. I want the music to transport them to a higher level of existence. While music literacy, vocal technique, and musicianship skills are important, the real reason for music is for the heart of one person to touch the heart of another.

Lana Do you feel children’s choirs and their conductors have earned the respect of the choral community? Please share important elements/experiences that support your opinion?

Leck I do believe children’s choirs and their directors are now seen as equal peers. Children’s choirs represent a major aesthetic element in nearly every music conference. The ACDA National Children’s and Community Youth Choirs R&S committee is one of the most active and most effective. Nearly every major orchestra in America has a close working relationship with a children’s choir. Most composers are writing for children’s choirs. All choral publishers are producing a significant amount of their repertoire for children’s choirs. Many festivals around the world are being held annually for children’s choirs. Nearly every music convention now has elementary or treble honor choirs. Children’s choirs have become a major ingredient of excellent choral music.

Lana In recent years, many founders of respected children’s choir programs are stepping into retirement. Many notable organizations are going through transitions from long-time artistic director/founder into search committees for a new artistic director. I know you are thinking about the next phase of life. How are you preparing ICC for the inevitable, whenever it may occur?

Leck The Indianapolis Children’s Choir, like many others is concerned about and looking toward the future. As founding director, I want to ensure that the organization will have an active and fruitful existence after me. “Founder-driven” organizations usually...
operate quite differently than those that have been through several directors. Every strong organization must have a carefully created strategic plan, which is relevant and conscientiously followed. But more than that, ICC has given a great deal of attention to “planned succession.” I have actually been grooming a successor for many years. Whenever I decide to leave, I am confident the organization will proceed quite nicely without me.

Lana You are scheduled to conduct the National Children’s Honor Choir; grades 4–8, in Chicago for the ACDA National Convention. This is not your first national honor choir but it is the first time ACDA has asked you to conduct the “children’s” national honor choir. What does that mean to you and what are your goals for your singers’ experience?

Leck In my opinion, there is no greater honor than to be selected by one’s peers to conduct a national honor choir. But truly, this is not about me. It is about creating an extraordinary experience for the singers. I hope I have the wisdom to select an incredible program, which will offer an opportunity for the young singers to realize a life-changing experience, one that they will cherish. Hopefully, this choir’s performance will be an enormous inspiration to all those who listen.

Creating a Memorable Rehearsal: The Use of Colorful Language and Manipulative Devices

A picture is worth a thousand words.
—American proverb

Give a man a fish, feed him for a day; teach a man to fish, feed him for a lifetime.
—English proverb

“One fact well understood by observation, and well guided development, is worth a thousand times more than a thousand words”

Though these sentiments may seem to speak for themselves, in the junior high or middle school choral rehearsal, these ideas, when put into action, can result in wondrous change in choral development. Through the use of colorful analogy and interesting manipulatives, creative choral music educators engage the heart, brain, and body of middle- and junior-high singers.

The Use of Manipulative Devices

Long used in mathematics applications, the use of a manipulative object can connect physical awareness and abstract thought/performance. Manipulatives offer the learner the opportunity to take concrete, visual information and transfer it into abstract thinking. A manipulative is defined as “any of various objects designed to be moved or arranged by hand as a means of developing motor skills or understanding abstractions.”

Table 1 indicates some exciting items that can be used to improve choral performance.

The Art of the Word

Colorful language choices can create mental pictures which will help musical understanding. Poetic word choices connected with common experiences can create electric performances. Choices are limited only by personal creativity. A few common concepts and colorful substitutions are listed below:

Soft, Energetic Entrance
“You should sound like a herd of butterflies as you enter at this point!”

Crescendo to Decrescendo
“Sing this phrase as if you grow into a vibrant flower and then wilt through the hot afternoon sun.”

Staccato Articulation
“Sing as if your voice is the sound of prancing reindeer feet on a winter roof.”

Insufficient Tone or Energy
“Pile on the meat and potatoes, boys!”

Tenuto
“Sing that note like you are stroking a kitten with gentle pressure on and off.”

Accent With A Staccato
“Articulate that note like you are tagging someone in a competitive game of tag!”

A Final Statement

No amount of manipulative devices or colorful language can salvage poor literature choice, incomplete understanding of the text, lack of score preparation, haphazard conducting technique, poor rehearsal management skills or a host of other choral incompetencies. However, the addition of a well-planned visual or kinesthetic aid or colorful description is a marvelous way to capture
Table 1 - Manipulative Ideas for the Choral Rehearsal

<table>
<thead>
<tr>
<th>Manipulative</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hoberman Sphere</td>
<td>This expandable sphere can be used to illustrate dynamics, phrasing, and breath-intake in addition to many other creative applications. As a management tool, it can be used to bring an energetic class to ready-to-work position.</td>
</tr>
<tr>
<td>Elastic Bands, Frisbees</td>
<td>Bands can be used to demonstrate phrasing and to show tension and release of a musical idea. Frisbees can be thrown across the rehearsal space to illustrate breath energy and phrase movement.</td>
</tr>
<tr>
<td>Paint Brushes</td>
<td>Collect a wide assortment of various sized brushes and rollers. Use to demonstrate articulation and phrasing. Small brush strokes can demonstrate staccato articulation and delicate treatment. Sweeping brush strokes with a larger brush can be used to demonstrate a sweeping crescendo or an even tone.</td>
</tr>
<tr>
<td>Flashlights</td>
<td>Illuminate a crescendo or decrescendo on a wall.</td>
</tr>
<tr>
<td>Dryer Hose, Curved PVC Pipe Pieces</td>
<td>These tools can be used as “personal telephones” to aid in pitch-matching accuracy. Twist two curved pipe pieces or use wire cutters to clip the dryer tube into 12-14 inch lengths. The singer holds one end of the tube to his ear and the other end toward his mouth. He can hear his pitch immediately without the distraction of other voices or ambient room sounds.</td>
</tr>
<tr>
<td>Balls</td>
<td>Balls of all shapes and sizes can be used for a wide variety of applications: beach balls, hard balls, soft Nerf-style balls, etc. can be used to demonstrate spinning breath stream, forward motion, bounce, buoyancy and articulation.</td>
</tr>
<tr>
<td>Spinning Tops or Dredyls</td>
<td>Use to demonstrate spin and energy.</td>
</tr>
<tr>
<td>Kitchen Utensils</td>
<td>Kitchen utensils can stimulate creativity run wild! A whisk can be used to demonstrate breath energy or blended tone. A set of spatulas can be used to demonstrate blend. A knife is a great tool to show short, crisp articulation in a manner few forget. Exercise caution when allowing students to use this tool. Measuring cups can represent dynamic contrast.</td>
</tr>
<tr>
<td>Food items</td>
<td>A selection of fruit can be used to demonstrate vowel shape: an apple can represent the “Ah” shape; “Eh” is represented with a rectangle-shaped chocolate bar; a blueberry represents the “Ooo” shape; the circumference of a large marshmallow is perfect for the choral “Oh” space. “E” can be a little trickier as depending on personal preference, but in general, an effective mental picture for “E” position is to tell the choir to hug their “E” space with their lips.</td>
</tr>
<tr>
<td>Breath Mints</td>
<td>Breath mints are great for helping singers find the elevated soft palate. Distribute a breath mint allowing the singers to dissolve the mint. Once the mints have dissolved, ask singers to inhale with an open mouth. A cool burst of air should hit the soft palate. It’s easier to encourage tall, open space when students are encouraged to sing to the cool space.</td>
</tr>
<tr>
<td>Bubbles</td>
<td>The breath necessary to blow bubbles is a great demonstration of the amount of air and energy necessary to propel the air for a wonderful pianissimo dynamic.</td>
</tr>
<tr>
<td>Crowns and other funny hats</td>
<td>Use some sort of adventuresome headwear to encourage young singers to feel the space above the face. This prop works quickly and is easy to refer to when necessary.</td>
</tr>
<tr>
<td>Round sandwich cookies, pretzel sticks, unwrapped Hershey’s kisses, large marshmallows</td>
<td>Each of these manipulatives is used in the mouth to let the singers feel the space of an open, tall mouth space. Careful use should be demonstrated. No choking students allowed! On the positive side, the singers get to eat the manipulative device when the lesson is over.</td>
</tr>
<tr>
<td>Body</td>
<td>Squats Use a squat position when it’s necessary to put the weight in the big muscles of the lower body. Transfer of body weight is especially useful when encouraging freedom in the upper register as the weight is in the lower body, allowing more freedom in the upper body. Legs: “March” through marcato articulations; “Speed skate” through phrasing to maintain a sense of movement; Dance! Arms: “Swing” through phrasing, especially helpful in 6/8 meter. This can be done individually or with a partner: Hands: “Karate-chop” through staccato articulations; “Juggle” various objects to connect weight of tone with a physical gesture; Perform releases simultaneously with the director; Place pitch level in the air when note accuracy is an issue; hand signs can be used to demonstrate vowel shape/space.</td>
</tr>
</tbody>
</table>

NOTES


Peter Bagley is Professor Emeritus of Music and special assistant to the Dean of the School of Fine Arts at The University of Connecticut. He received his BS in music education at the Crane School of Music from the State University of New York at Potsdam, and his DM in choral conducting under Julius Herford at Indiana University. He taught public school music in Greenwich, Connecticut, and prior to his appointment as director of choral activities at Connecticut, was professor of music at the State University of New York, College at New Paltz.

Bagley has been invited as guest conductor and choral clinician for festivals and all-state choirs throughout the country. Among many engagements, he recently conducted the MENC All-Eastern Division Chorus in Pittsburgh, Pennsylvania, and launched his international career as choral clinician for various choirs in a ten-city tour of New Zealand sponsored by the New Zealand Choral Federation. Other engagements include an appointment to the faculty of the Oklahoma Summer Arts Institute, an appointment for the Artist-in Residency Program in Portland, Maine, and an invitation to conduct at the International Honor Band and Choir Festival hosted by the International School at The Hague.

Bagley is an active member of the American Choral Directors Association, and was honored in October, 1990 by the Connecticut chapter as “... the Connecticut Choral Educator of the Year.” He was an active member of the boards of Chorus America and the Hall Johnson Institute, and his professional achievements are recognized in Who’s Who in the East, and Who’s Who Among Black Americans. In April 2006, he received the University of Connecticut’s, School of Fine Arts Lifetime Achievement Award, and in the following year he returned to his alma mater at the Crane School of Music, SUNY, Potsdam to receive the Helen M. Hosmer Excellence in Teaching Award. In the spring of 2009, he appeared on a panel with five esteemed conductors titled, “Legends in the American Choral Tradition” at the ACDA National Conference in Oklahoma City, Oklahoma.

Men’s Honor Choir instructions are available on the ACDA Web site at www.acda.org/conferences and in the April and May issues of the Choral Journal.


Elgar: An Extraordinary Life
Harper-Scott, J. P. E.
London: ABRSM (Associated Board of the Royal Schools of Music), 2007
160 pp.
$13.50
ISBN: 9781860967702 (paper)
www.abrsm.org
http://www.abrsm.org/publishing/publications/5301/imgC

J. P. E. Harper-Scott readily admits that this small volume is not designed to replace larger, more comprehensive works on Elgar, such as Jerrold Northrop Moore’s Edward Elgar: A Creative Life (OUP, 1984). Nor can a complete study of Elgar neglect the letters (Edward Elgar: Letters of a Lifetime, J. N. Moore, OUP, 1990). Yet some positions the author takes on the legendary British composer are more moderate and somewhat less stodgy than those of Moore, one of his predecessors in Elgar scholarship.

In fact, Harper-Scott’s writing style is much more accessible, and poses questions as well as answers, almost in a dialogue with itself. One could take the chapter on Elgar’s moustache (yes, there is one) as an example of the attitude that freely flows in sections of the book—what is seen as simple, even imperialisil, on the outside is seen as metaphor for a complicated life on the inside, with nothing in tidy pigeon holes. This includes not only the moustache, but also Edwardian attitudes toward sexuality, the classes, marriage, and society. In other words, while it is true that Elgar was an imperialist, and wanted to hold the empire together, personal forces tugged at him as well.

Of interest, too, in the chapter on neoromanticism, is a discussion titled “Choral Music: Longfellow and the Digestion of Wagner.” This refers to The Black Knight, which Harper-Scott regards as a pivotal work in the development of Elgar’s choral style. The text by Longfellow (1807–82) is about Alexander III, a thirteenth-century Scottish king, and his exploits. More of a cantata than an oratorio, the work is divided into four scenes similar to movements of a symphony. At times the orchestra seems more important than the chorus, at others, integral to the whole.

Other major choral works are discussed, including The Light of Life (1896). The review from the Sunday London Times said that “the young Malvern teacher has an uncommon talent. He knows his Wagner well—sometimes, perhaps, a trifle too well … but his sense of proportion and tone color, and his knowledge of effect are quite exceptional” (p. 39, quoting Moore’s Creative Life). The Dream of Gerontius, The Coronation Ode (including Land of Hope and Glory), The Apostles, and The Kingdom are oratorios in the late Victorian/Edwardian tradition carved out from Mendelssohn’s Elijah, but, with Elgar; the tradition becomes intertwined with meaning and innovation. The discussion of the choral works is also worth the price of the volume.

Add to this other vignettes, including a chapter on “An un-Edwardian Erotic Life,” and one begins to see more complexity to Elgar the man. Certainly, many compositions were outgrowths of the people who surrounded him, but there may have been less conventionality than previously thought.

And what of Elgar the modernist? Yes, that’s right; this is taken from the inscription on his tombstone. Like Debussy, Elgar relied on Wagner as the basis for his innovations in harmony and structure, although both seem divorced from the king of Bayreuth. He was friends with the next generation of British composers, Vaughan Williams and Holst (as well as Delius in Paris), discussing works with them. Yet for two decades or more at the turn of the twentieth century, Elgar must have seemed modern for an England used to the likes of Balfe. Harper-Scott gently reminds us of this throughout.

While this marks the year that Elgar disappears from British currency (the twenty-pound note, withdrawn 2010), research on the composer has hardly lost its pom or its circumstance. Like the previously reviewed ABRSM work on Purcell (April, 2010), this relatively inexpensive work deserves a place on the choral conductor’s shelf—even if one has other Elgar volumes.

Donald Callen Freed, Alpine, Texas

Mozart
Rushton, Julian
$19.95.

Julian Rushton’s biography, Mozart, is one of fifteen books in Oxford University Press’ Master Musician Series. Two traits that stand out in Rushton’s book are its overall conciseness and the author’s less than predictable choices for musical examples. In the preface, Rushton states that, given the length of the book, he cannot go into detail on Mozart’s “lifestyle, beliefs, income and, most controversial of all, the cause of his death… there is no space for opera plots, and many favorite works receive no more than a passing mention” (p. vii). Instead, he continues, “My objective has been to supply an introduction and guide to Mozart’s output, usable for reference, with the appendices (calendar, worklist, and pesonalia) usual in the Master Musician series” (p. vii).

The book follows a pattern where a chapter which focuses on biographical aspects of Mozart’s life is then followed by a chapter discussing the musical genres associated with the time and place covered in the previous chapter. For example, chapter three is titled “Italy and Salzburg: 1769–73.” Chapter four then discusses Mozart’s opera seria works associated with the locations and time frame covered in chapter three. Chapter five is titled “Salzburg: 1773–77.” Chapter six then discusses the sacred works from the location and time frame of chapter five. This alternating pattern of biographical chapter followed by chapter on a musical
genre continues consistently with the exception of chapters fifteen and sixteen which both focus on musical genres. Significant works are discussed from a historical standpoint in the biographical chapters, while musical examples and analytical discussions of Mozart's compositional technique appear in the chapters devoted to various musical genres. In addition to opera seria and sacred music, these genre chapters include one chapter each on solo keyboard works, orchestral music, sinfonia, piano concertos and piano chamber music, chamber music (without piano), opera buffa, and a chapter titled “The Last Works.”

In the biographical chapters, Rushton demonstrates an ability to cover significant aspects of Mozart's life within a limited number of pages. In chapter one, Rushton covers the biography of Leopold Mozart through the first thirteen years of W.A. Mozart's life within thirteen pages. One way the author combines thoroughness with brevity is by assuming that the reader already has a fair knowledge of the people, events, and significant works associated with Mozart. For example, any reference to negative interactions between Mozart and Salieri is only vaguely insinuated when Rushton quotes Mozart as saying, “If he [Lorenzo da Ponte] is in league with Salieri, I'll never get a poem out of him” (page 111). Another example is the famous finale of Symphony No. 41 the Jupiter, which receives less than one paragraph’s discussion with no musical examples. It is not that Rushton is dismissing Salieri or the finale of the Jupiter Symphony as trivial or unimportant. Rather, he is assuming that the informed reader should have knowledge of the most famous works by Mozart and of the more significant people in his biography prior to reading his book.

Instead of discussing Mozart’s most well known works in the chapters on musical genres, Rushton uses many less performed works as examples of Mozart’s compositional style and technique. Although there are nearly fifty musical examples within the text, the reader may be surprised as to which works are not included in these examples. As stated earlier, excerpts from the Jupiter Symphony are not among the music examples. Also conspicuously absent are excerpts from Symphony 40 K. 550, the Great C-Minor Mass, Così fan tutte, and Die Zauberflöte. Le nozze di Figaro, Don Giovanni, and the Requiem each only get one example. Instead, there are numerous examples from Mozart’s chamber works, piano sonatas, and, of interest to the choral conductor, examples from his Salzburg choral works. Rushton does not ignore the symphonies, operas, and choral works listed above; they are given appropriate historical discussion in the biographical chapters. He does not, however, want to re-hash what has already been written on these famous works. As he says in the preface, “For musical examples, I have tried to select passages to illustrate specific points, rather than for the pleasure of seeing them in print yet again” (p. vii). This allows the author to discuss Mozart’s complete work in a given genre, rather than just the most famous pieces.

An example of this comprehensive approach to discussing Mozart’s compositions is in Chapter 16 which covers opera buffa. Rushton begins by describing specific arias that Mozart wrote as insertion pieces to operas by other composers. He includes two musical examples from these “insertion arias.” By describing these earlier and lesser known arias, Rushton shows how Mozart developed his compositional technique in writing arias for comic opera. The reader is given a sense of how these lesser known arias served as precursors to the famous arias in Don Giovanni and Le nozze di Figaro. Thus, despite there only being one musical example each from Giovanni and Figaro, the reader is left with a broad sense of Mozart’s development as a composer of opera buffa arias.

Throughout the text, Rushton takes a critical look at certain works by Mozart. Rather than feed the popular allure of Mozart as a genius, Rushton takes an objective approach. He is not afraid to criticize certain compositions, especially Mozart’s earlier works. In reference to an early aria, Rushton writes, “a few minor-mode inflections cannot save the aria from blandness” (p. 34). Regarding the church sonatas Mozart wrote while in the service of Archbishop Colloredo, Rushton writes, “The Epistle sonatas, instrumental works for use within the liturgy, lacked the scope for development and originality that emerges in the best symphonies and concertos of the period, and, comparatively, are hackwork” (p. 41). Rushton uses similar language with a work Mozart himself was known to hold in high regard, namely the earlier of his two Vespers
settings: “Vesperae solennes de Confessore (1780) overshadows its older sibling, partly because of the ravishing soprano solo, ‘Laudate Dominum;’ the equivalent movement in Vesperae solennes de Domenica (1779) is an ear-tickling piece of virtuosity, somewhat ridiculous in context” (p. 53). These statements may seem rather bold. However, Rushton is not simply picking out pieces he doesn’t like. Rather, he displays these arguably weaker works in comparison to similar, though as Rushton considers, more advanced works by Mozart (comparing the two Vesper’s settings, comparing his symphonies to his church sonatas.) This gives the reader a point of reference when Rushton describes the works that he considers truly great. His comments are certainly subjective, but they at least put to rest the notion that everything by Mozart constitutes great music.

Another point that Rushton invites the reader to consider is that certain scores by Mozart should not necessarily be viewed as perfectly completed works of art, representing the composer’s “final word” on a given work. Instead, Rushton paints the picture of a much more pragmatic composer in which, especially in his operas, last minute changes were constantly being made:

[T]he forms of Mozart’s operas are not as stable as our handsome printed scores would suggest. While composers have every right to offer a definitive version to the public, to assume that they usually did so in the first 250 years of opera is to view the past through nineteenth-century romantic, even Wagnerian, spectacles (p. 199).

Also reinforcing the idea of Mozart as a pragmatist is that many opera arias were written specifically for an individual performer, apparently without regard for how such arias may affect or even allow for future performances. For the character Osmin in Die Entführung aus dem Serail, Mozart “wished to take full advantage of [the singer] Fischer’s range and resonant low notes; they can create casting problems to this day” (p. 106). For a later performance of Don Giovanni, the florid aria “Il mio tesoro” was later replaced by the easier “Dalla sua pace” to accommodate a singer who apparently had less virtuosic ability (p. 159). It seems clear from this that creating a definitive version of his operas for future generations was not on Mozart’s mind. While this pragmatic attitude was arguably true for most eighteenth-century composers, as Rushton points out, we often view Mozart with a “romantic” bias, seeing his compositions as sacred monuments that represent his final thoughts on a given work. Rushton effectively puts this view to rest without diminishing the significance of Mozart’s music.

Rushton also dispels some romantic-era inspired fallacies attributed to Mozart’s life. In reference to Mozart’s wife Constanze, Rushton writes “she was certainly not the featherbrain that some biographers have represented… As so often with Mozart, the least salacious interpretation of the available evidence is probably the least inaccurate” (p. 108). Regarding the aftermath of Mozart’s death, Rushton states, “Mozart was a famous composer in his own lifetime. This simple assertion needs to be made from time to time, as the story is still told of the hopelessly misunderstood genius, dying in poverty and obscurity, whose reputation soared after his death” (p. 232). In the final pages of the book, Rushton continues, “It is Mozart’s present misfortune that the popularity of his music, in an age of intrusive journalism, has led not only to fictional constructions such as Peter Shaffer’s Amadeus but to speculations about his character and health that go well beyond the accessible data, sometimes in order to fit a preconceived theory” (p. 244).

While Rushton’s conciseness and use of musical examples from lesser performed works is mostly effective, it is hard to not come away from reading the book with a somewhat skewed view as to which works by Mozart are clearly the most significant. Even though, as the author states in the preface, much has already been written about certain famous works, it does not change the fact that pieces like Die Zauberflöte, the da Ponte operas, the Requiem, and the later symphonies, stand out for good reason. If the book is as Rushton states in the preface, “an introduction and guide to Mozart’s output,” then one might expect more detailed description and analysis of Mozart’s most significant works even if it does end up mirroring what others have already written. Nevertheless, it is impressive that in less than 250 pages, Rushton was able to cover the complete biography of Mozart while including ample discussion of his development as a composer. It is refreshing to read a biography that dispenses with the occasional lurid stories associated with Mozart in favor of a more dispassionate analysis of his life and work.

Dennis Malfatti
Evansville, Indiana

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**Career Moves**

San Diego State Seeking Assistant Professor

San Diego State is seeking an assistant professor (Tenure-track) to direct the choral program, conduct chamber and large choral ensembles, and to do undergraduate and graduate conducting, choral literature and advising. This person will also coordinate with studio, opera and ensemble conducting colleagues. A History of successful recruitment of majors and a willingness to forge ties with educational communities required. More information about this position can be found on page 26.
Henry Leck is an associate professor and director of choral activities at Butler University in Indianapolis, Indiana. In 1986, he became founder and artistic director of the Indianapolis Children's Choir (ICC). The Touring Choirs of the Indianapolis Children's Choir have performed regularly for National ACDA, MENC, OAKE, and AOSA Conferences. Additionally, ICC tours internationally every year, having sung in concert sites throughout Great Britain, Greece, Scandinavia, Europe, South America, North America, Mexico, Guatemala, Australia, New Zealand, and China. In 2004, the Touring Choir performed in the Czech Republic and Russia, recording live with the Moscow Chamber Orchestra in the Pavel Slobodkin Center for Music.

Leck is a frequent conductor of regional and national honor choirs, including ACDA Southern, Southwest, North Central, Central, and Northwest Division honors choirs. In the spring of 2003, he conducted the ACDA National Junior High/Middle School Honor Choir in New York City and on three occasions has conducted national honor choirs for OAKE.

He has conducted international festivals including the Musica Mundi Tuscany Children’s Choir Festival in Italy, the International Children’s Choir Festival in Beijing, China; the International Children’s Choral Festival in Canterbury, England; and the Vienna Children’s & Boys Choir Festival with the Vienna Sangerknaben. He conducts the Curso Internacional de Regencia Coral in Brazil, where he founded the ARCI Sao Paulo Children’s Honor Choir. He is the Artistic Director of the Pacific Rim Festival in Hawaii. He recently conducted the Tokyo International High School Honor Choir in Japan, the International Festival of the Americas and the Festival Internacional de Coro de Ninos en Mexico. For sixteen years, he has conducted the National Youth Choral Festival in Carnegie Hall.

Leck is widely known as a specialist in choral techniques, the child’s voice, Dalcroze Eurhythmics, and the boy’s changing voice. He has produced three teaching videos titled Vocal Techniques for the Young Singer, The Boy’s Expanding Voice: Take the High Road and Creating Artistry through Movement, Dalcroze Eurhythmics.

Children’s Honor Choir instructions are available on the ACDA Web site at www.acda.org/conferences and in the April and May issues of the Choral Journal.
### A Voice for the Voiceless

#### World Vision Korea Children's Choir

#### World Vision 60th Anniversary
**World Vision Korea Children's Choir**
43rd Abroad Concert Tour

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"World Vision US, World Vision Korea Children's Choir"

World Vision Korea Desk 82–2–2662–1803 [www.wvchoir.or.kr](http://www.wvchoir.or.kr)
1–866–625–1950 [www.wvkor.org](http://www.wvkor.org)
Rollo Dilworth was recently appointed an associate professor of choral music education at Temple University’s Boyer School of Music in Philadelphia, PA. In addition to teaching undergraduate and graduate courses in choral music education, he serves as conductor for the University Chorale. Prior to his appointment at Temple, Dilworth served as director of choral activities and music education at North Park University in Chicago, IL for 13 years. Dilworth holds degrees from Case Western Reserve University, University of Missouri-St. Louis, and Northwestern University. Dilworth has written or arranged 150 choral works that are currently in print. His choral compositions are a part of the Henry Leck Creating Artistry Choral Series with Hal Leonard Corporation and Colla Voce Music Company. He has recently published pieces with the Santa Barbara Music Publishing Company as part of the Mary Alice Stollak Choral Series. Dilworth is a contributing author for the Essential Elements for Choir and the Experiencing Choral Music textbook series, both published by the Hal Leonard Corporation/Glencoe/McGraw-Hill Publications, and for Music Express! Teachers Magazine. He authored a book of choral warm-ups for elementary and secondary choral ensembles titled Choir Builders: Fundamental Vocal Techniques for General and Classroom Use. He frequently serves as a guest conductor or clinician for honors, festival, and all-state choirs throughout the United States and abroad. Dilworth is an active member of the Music Educators National Conference (MENC), the National Association of Negro Musicians (NANM), the American Choral Directors Association (ACDA), and Chorus America. He is a member of the American Society of Composers, Authors and Publishers (ASCAP), and currently serves on the Pennsylvania ACDA State board as Director of Student and Youth Activities.

Dilworth has released a recording titled Good News, which features 12 of his choral compositions. The St. Louis Symphony Orchestra and IN UNISON® Chorus recently commissioned and premiered his choral/orchestral work titled Freedom’s Plow, which is based on the text of a Langston Hughes poem that bears the same title.

JH/MS Honor Choir instructions are available on the ACDA Web site at www.acda.org/conferences and in the April and May issues of the Choral Journal.
Rodion Shchedrin: The Sealed Angel  
Choir of Gonville and Caius College, Cambridge  
Geoffrey Webber, director  
Choir of King’s College, London  
David Trendell, director  
Delphian DCD34067 (2009; 54’ 52’’)

I must admit that I approached this CD with some trepidation. I have played percussion in Shchedrin’s Concerto No. 1 for Orchestra (best known as “Naughty Limericks”) and have heard several of his orchestral works, which often feature aleatoric and serialist elements. Yet my apprehension proved unfounded, as The Sealed Angel features melodic and harmonic writing that instantly reminded me of the choral music of Tchaikovsky, Rachmaninov and Grechaninov. Apparently, Shchedrin is well-known in his home country as a “compositional chameleon” who moves adroitly between several compositional styles. (The interview included in the liner notes is interesting, although more information about the piece itself would have been welcome.)

The Sealed Angel was written in 1988 during the final years of the Communist regime. According to an interview printed in the liner notes, the composer felt it was politically dangerous to set a Russian Orthodox Liturgical text, so instead he titled the composition after a short novel by Nikolai Leskov. Leskov’s story tells of a country village where a group of believers “preserve a wonderful icon painted by a great icon painter called Sevatyan.” By using this title, Shchedrin was able to mislead censors into believing the text was somewhat secular, whereas it actually contains nine prayers. In 1992 Boris Yeltsin, then President of a newly democratic Russia, presented Shchedrin with the Russian State Prize for this very composition.

The work consists of nine movements, most of which flow into one another. An obbligato oboe features in all of them and a drum makes a brief appearance in movement four. Overall, the music is rather slow and maintains a consistently somber atmosphere, but my attention never wandered, due to the variety of timbral changes. The choral writing of the first three movements becomes increasingly varied and technically challenging, releasing into the fourth movement, in which sudden dynamic contrasts, extremes of tessitura, and more densely chromatic and angular writing vividly describe Judas’s betrayal of Jesus and his subsequent suicide. The fifth movement brings an immediate contrast in atmosphere: choir tacet as the oboe plays a languid, sad threnody. What follows is a sort of emotional palindrome in which the final four movements move from tension and anger (similar to the atmosphere of movement 4) through a particularly beautiful setting of the Lord’s Prayer (Movement 8) to serene joy in the final movement, at entering into God’s presence.

I had wondered if the music would lose some of its expressive impact in being sung by two non-Russian choirs. I need not have worried, as the choral sound produced, while lacking the last ounce of Slavic tang, sounds much like choirs of the Baltic States. There is a rich, burnished quality to their tone, sopranos never dominating the aural texture and the low bass notes sung with surprising strength. (The choir roster in the booklet lists three guests—apparently with extended pranons never dominating the aural texture and the low bass notes sung with surprising strength. (The choir roster in the booklet lists three guests—apparently with extended)

The recording imparts a rich halo to the choral sound; microphones were placed a touch too distantly to allow for absolute textual clarity. This is an excellent performance of significant twentieth-century Russian choral music and will be a fine addition to any choral director’s CD library. (Several other recordings of this work, most of them by Russian choirs, are available in various online stores.) This performance is also available for download on Amazon.com.

David A. McConnell  
Reading, Pennsylvania

Schoenberg: Gurrelieder  
Philharmonia Orchestra, Philharmonia Voices, City of Birmingham Symphony Chorus  
Esa-Pekka Salonen, conductor  
Signum Classics SIGCD173 (SACD; 2009; 108’ 30’’)

Those who favorably recall Esa-Pekka Salonen’s performance of this work at a recent ACDA national conference in Los Angeles may already be inclined to pick this up. The music itself may not commend itself to all our readers—it’s less a choral-orchestral work than an orchestral song cycle capped by (1) a mini-opera that ends in (2) melodrama and (3) a grand final chorus. Schoenberg began composing it in 1900 but put it aside in 1903 having written only the opening song cycle. When he resumed work on it several years later, he had moved beyond the Wagnerian style of his early music into the atonal expressionism of Erwartung (1909), Pierrot lunaire (1912) and more. Not that Part III, the mini-opera et al., is atonal. But its “wild hunt of the summer wind” is scored for a Speaker who uses Sprechstimme to dramatize the final stage of the story, in which the illicit passion of King Waldemar and his lover Tove is transfigured in the eternally renewed life of the earth itself, symbolized by the coming of spring. A mixed chorus hails the dawn and affirms the lasting
power of the life force. (The only other use of the chorus in Gurrelieder comes in the preceding “wild hunt” of the ghostly Waldermar and his men, in which three four-part male choruses suggest the nightly ride of the dead king and his vassals; here Schoenberg’s model was obviously the ghoulish sailors of Der fliegende Holländer, just as the forbidden love of Tove and Waldermar echoes that of Tristan and Isolde.)

Salonen paces things superbly. One really gets the sense in Part I of a lovers’ dialogue. Yet in spite of the ardor on display throughout, the conductor wisely reserves a crucial share of interpretive fireworks for Part III, creating a narrative arc of irresistible energy. The results are absolutely compelling. In addition to singing quite musically, principals Stig Andersen and Soile Isokoski manage to create palpable characters with believable personalities. The choruses perform very well, the men’s chorus work being especially effective. The large orchestra is used in the manner of Wagner and (especially in the latter stretches) Mahler. One of the great attractions of this recording, apparently based on a single live performance at London’s Royal Festival Hall, is that so much scoring detail can be clearly heard—a boon for conductors and students of orchestration. In short, it is quite competitive with Ricardo Chailly’s classic 1985 rendition for Decca. If you have the equipment to hear it in multi-channel DSD sound, you may find it superior.

Lawrence Schenbeck
Atlanta, Georgia

**Handel: Ode for the Birthday of Queen Anne; Dixit Dominus**

Vocalconsort Berlin, Akademie für Alte Musik Berlin
Marcus Creed, conductor
Harmonia Mundi HMC 902041 (2009; 56’ 24”)

This is a superlative performance of two smaller choral works by Handel, works which should be in every choral conductor’s repertoire. The *Dixit Dominus* was composed in 1707 when a 22-year-old Handel was touring Italy. Handel assimilated the Italian operatic style easily and one can hear stylistic elements of Corelli and Carissimi in this early work. *Dixit Dominus* is scored for five soloists, five-part chorus (SSATB), and five-part strings (the violas are divided). There are eight movements. Movements 1 (with short solos), 4, 5, and 8 are for chorus; movements 2 and 3 are arias for alto and soprano respectively; and movements 6 and 7 combine soloists and chorus. The tenor soloist only sings in the first movement and the bass soloist only in the sixth movement. The choral writing is virtuosic and dramatic, as with contemporary Italian opera.

Marcus Creed’s forces are fully equal to the demands of this piece. The chorus sings with clear diction and articulation; there is an excellent balance with the orchestra and Creed keeps the forward momentum going in every movement.

The ‘Birthday Ode’ was composed for Queen Anne’s birthday on February 6, 1713. It is also subtitled “Anthem on the Peace,” referencing the Peace of Utrecht that marked the end of the War of the Spanish Succession. Handel’s style here is completely different from that of the *Dixit Dominus*. Eschewing Italian bravura, the Ode harkens back to Purcell’s odes and is a testament to Handel’s ability to master various styles. Divided into seven strophes, the chorus sings the refrain “The day that gave great Anna birth, Who fix’d a lasting peace on earth” at the end of each strophe. Handel divides the Ode into nine movements. Each strophe begins with a solo, and Handel artfully changes the writing of the choral refrain for each movement to match the solos. The choral writing is quite a bit simpler than in the *Dixit*. Creed’s forces sing this music with great élan and subtlety. Tempos are never pushed and Creed allows the music to breathe. The chorus’s English diction, by the way, is excellent. Highly recommended.

Richard A.A. Larraga
Dedham, Massachusetts

**American Choral Premieres**

William Ferris Chorale
Paul French, conductor
Cedille CDR 90000-109 (2009; 64’ 10”)

As the title suggests, this engaging, well-engineered CD features first recordings of choral music by several American composers: Alan Hovhaness (1911–2000), George Rochberg (1918–2005), Robert Kreutz

The performing ensemble is the William Ferris Chorale, founded by Ferris in 1971 with the stated mission of promoting works by contemporary American composers. Current conductor Paul French has obviously continued and expanded upon the initial purposes of his predecessor.

All the works contained herein make use of sacred texts. Some are taken from the Bible, others are liturgical. Several compositions combine words from multiple sources. One finds the lyrics equally as engaging as the music itself; the variety of methods and devices by which they are set is always absorbing, and frequently compelling.

The opening work is Four Motets, Op. 268 (1973), by Hovhaness, on texts from Jeremiah and the Psalms. Four-part choral passages, fugal sections, major-to-minor mode shifts, and terraced dynamics combine to highlight the most important words and to express the overall meaning and mood.

Egon Cohen’s setting of the Stabat Mater in English translation follows. This description of the Blessed Mother keeping watch at the Crucifixion is quite naturally stark, devoid of hope save for its final few words. Mr. Cohen’s music is likewise stark, with a great use of linear perfect fourths, adding angularity and tension. Where words seem to fail, humming and vocalizing are substituted.

In Velum Templi [Veil of the Temple], by Paul Nicholson, short passages from the Gospels of Matthew and Luke combine to tell of the Temple veils’ being torn asunder upon Christ’s death. The tearing of the cloth, the trembling of the earth, and all the events that follow are depicted with uncommon clarity and drama. Nicholson’s “pungent” chromaticism, with chords opposing and straining against one another, creates an aural scene at once properly representative and difficult to experience.

The offering from Paul French is a pious excerpt from Letters and Papers from
Prison by Dietrich Bonhoeffer: Bonhoeffer, an author, Lutheran clergyman, and dissident, was jailed and eventually hanged during World War II for his open opposition to Hitler. Within his posthumously published writings is “Who Am I?,” which blurs the line between prose and poetry. Repeatedly the writer poses this question, following his query with responses from the depths of his weary, tortured self. The sole positive moment comes in the final question and answer: “Who am I? They mock me, these lonely questions of mine. Whoever I am, thou knowest, O God, I am thine.”

Easley Blackwood is known for experimentation. He has written atonal and microtonal pieces and, as a concert pianist, has specialized in the literature of Boulez and his peers. In A King James Magnificat, he lays aside such practices, returning to traditional European-influenced harmonies and mannerisms. Mary’s familiar words of response to Gabriel at the Annunciation nevertheless receive a unique setting here: abrupt shifts to Gabriel at the Annunciation nevertheless receive a unique setting here: abrupt shifts

“Lord, now lettest thou thy servant depart in peace.” But White starts much earlier in the scripture, allowing us to learn Simeon’s identity and circumstances. Similarly, although the canticle proper closes with “And Joseph and His mother marveled at those things which were spoken of Him,” the composer appends the additional scripture in which Simeon blesses the Holy Family and prophecies Jesus’s future. White explores the complexities of the text with equally complex music, producing a challenging piece for choir, conductor, and listener alike.

Likely the most widely recognized composer’s name on the recording is that of George Rochberg. During the 1950s Rochberg championed serial technique, but by the time Behold My Servant premiered in 1973, he had settled into a more traditional style often described as New-Romantic. Here Rochberg uses a single line by mystic poet William Blake as an introduction and refrain: “Everything that lives is holy.” This he interposes between passages from Isaiah and Psalm 148. Besides a great deal of imitation, one hears jarring accents and skillful tempo and dynamic variation added to traditional triadic harmonies. The result is terse but nearly overwhelming music.

Conductor French and the Chorale perform magnificently throughout. Surely they must have approached several of these works with some trepidation. The music often requires highly trained singers with intelligence as well as good voices, technique as well as stamina, and, above all, a clear dedication to ensemble focus. Kudos must also go to Andrea Lamoreaux, whose outstanding program notes provide the listener with a cogent study guide to the composers and their individual entries in this recording.

Louis Welcher
Russellville, Arkansas

One More Song
Calmus Ensemble querstand VKJK 0812 (2007; 52’06”)

Calmus is a five-member ensemble from Leipzig, Germany, specializing in unaccompanied choral music from Gregorian chant to modern sacred music. One More Song, however, is a compilation of the group’s encore numbers, spanning genres from German chansons (yes, that’s correct—look it up!) to pop songs such as Kiss from a Rose and Son of a Preacher Man. As such, it represents the group’s first recorded foray into vocal jazz and pop.

The highlights of the album are the German songs, as they also have the most compelling arrangements. A prime example of this is the first track, titled “Wenn ich vergnügt bin, muss ich singen,” (If I’m happy, I must sing) in which the opening motive of the overture to The Marriage of Figaro is juxtaposed with the primary melody of the chanson. Perhaps in tribute to its original performers, the celebrated Comedian Harmonists, the track also uses an antiquing effect that gives it a semblance of being played on a 1920s phonograph. The other five German songs are equally appealing, bringing the listener an interesting insight into German vocal jazz.

The standout English song is the reggae number, Bongo Bong, the only song in which the group’s accented English does not offend the ear of a native speaker. Many of the arrangements of more familiar songs, such as Good Night My Angel, Bring Back that Leroy
Brown, and _Kiss from a Rose_, present difficulties for those accustomed to the original versions. It is also apparently difficult to arrange this sort of song for a small a cappella group.

Language and arrangement difficulties notwithstanding, Calmus has created a debut vocal jazz album outside the realm of their usual repertoire with some good songs. The excitement and energy of the German chansons alone make this album well worth a listen.

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_Jacob Cook_
Fort Thomas, Kentucky

**Audiens**
Schola Cantorum & Nordic Voices
Tone Dahl, conductor
2L 61 (SACD; 2009; 56’35’’)

This is a phenomenal disc. As editor of this column, I get the chance to sample dozens of choral recordings every month. Something like _Audiens_ only crosses my desk once every four or five years. First of all, the groups—Schola Cantorum (students from the Department of Musicology, University of Oslo, Norway) and Nordic Voices (a six-voice professional group, also Norwegian)—are simply superb. Impeccable intonation, vocal blend, and precision. Secondly, the repertoire they’ve chosen reflects their special talents extremely well. Aside from some modern staples by Eric Whitacre and Morten Lauridsen, all the music is by young Norwegian or Swedish composers.

That is not a recipe for bland uniformity! The music, especially that of the composer who dominates the disc, Bjorn Morten Christophersen (b. 1976), is vivid, varied, and deeply expressive. An extended work, _Audiens_, for the combined forces of Schola Cantorum and Nordic Voices, is the centerpiece. Set to excerpts from poet Gro Dahle’s longer collection of the same name, it is witty, surreal, and often touching. According to Christophersen: “Dahle has created a fantastical universe in which the Pope himself seeks the advice and friendship of the birds and a dog... I have tried to reflect Dahle’s weird and wonderful universe by weaving together lively textures, puns, sad short passages and a solid helping of church music clichés.” In other words, this certainly isn’t musica sacra. Yet the composer’s touch alternates satire with affection so well that only the sturdiest among us could take offense. And the vocal sounds here are quite astonishing.

Also outstanding are Christophersen’s _Gjenfødelsen_ (Rebirth) on a text by Edvard Munch (yes, the Edvard Munch of _The Scream_) with violist Are Sandbaken, and the disc’s opener, _Leonardo Dreams of His Flying Machine_ by Eric Whitacre. Choral musicians will presumably know this latter work well already, since it dates from 2001. To snippets of Da Vinci’s own writing plus reflections by poet Charles Anthony Silvestri, Whitacre cobbles together a post-modern madrigal that samples, besides obvious allusions to sixteenth-century secular polyphony, style-snatches from Ives, Vivaldi, Ligeti and others to create a musical imaginary universe just as diverse, bubbly, and unkempt as Leonardo’s own.

A word or two about the recording process, which is also quite special. 2L is the trademark of Lindberg Lyd AS, an Oslo-based recording company on the cutting edge of new technologies (www.2L.no). They have pioneered the use of DXD (24-bit/352.8-kHz sample rate), a digital process that results in master recordings exponentially more refined than DSD, which is itself far superior to standard 16-bit/44.1-kHz CD sound. They are also committed to developing surround sound as a preferred sonic context. The mastermind behind their stunning SACD and Blu-Ray releases is producer-proprietor Morten Lindberg, who supervised this recording. Working within the splendid stone acoustics of Oslo’s Ris Church, Lindberg and his crew have done it again; a lovely, realistic, detailed recording that does full justice to the wonderful music it captures. My Desert Island Disc for 2010.

_Lawrence Schenbeck_
Atlanta, Georgia

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