THE CHORAL JOURNAL:
AN INDEX TO
VOLUMES 1-18
by
Gordon Paine
California State University, Fullerton

American Choral Directors Association
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To my parents,

John and Roberta Paine
INTRODUCTION

The Choral Journal, the official publication of the American Choral Directors Association, made its first appearance in May, 1959, as a brief, octavo-sized newsletter. As its parent organization grew, so did the Journal. Today, after several changes of format, each issue of the Choral Journal runs to thirty or more pages in length, and a yearly volume consists of nine issues (September-May).

For eighteen years, American choral musicians have looked to the Choral Journal as an important source of information on nearly every topic of concern to the profession. Unfortunately, the lack of an index has made research in the Journal laborious. It is the hope of the author of this index that it will make the Journal more accessible to researchers.

Due to space limitations, it has not been possible to include all items which have appeared in the Journal. The following have been indexed:

1) Major articles.
2) Short subjects, if they are of sufficient general interest or importance.
3) Regular columns, if the column deals with a subject or subjects that can be indexed.
4) Book reviews and dissertation abstracts.
5) Record reviews after 9/73. With few exceptions, prior to this date only non-commercial records of limited availability were reviewed. After this date, generally available commercial recordings have been reviewed.

The following items have not been indexed:

1) Most organizational news and announcements of the American Choral Directors Association. Items relating to the organization's constitution have been indexed, though redundant reprintings have been omitted.

2) Feature stories on individual choirs and articles on tours by individual choirs.

3) Columns whose content does not lend itself to indexing. Discussions of numerous unrelated pieces of music are not indexed, for example.

4) Record reviews before 9/73, and all reviews of non-commercial recordings.

5) Choral reviews. The inclusion of this column would have greatly increased the length of the index.
HOW TO USE THE INDEX

The index is in two sections, a subject index and a general index.

The Subject Index

The principle of the subject index is similar to that of RILM Abstracts. Each article or other item is entered under one of seventy-four subject classifications, according to its main subject. For easy reference, a list of subject classifications is given immediately preceding the subject index (pp. xiv-xv) and following the general index (pp. 167-168). Entries in the subject index are followed by a brief abstract or description of content, except those whose content is clear from the title, and for which an abstract would be redundant.
In most cases, the entries within a subject classification are listed in chronological order. A typical entry in the subject index and its explanation follow:

Location in the subject index (numerical designation) Title Author

2.11a "J.S. Bach Magnificat," by Julius Herford.

Location in the Choral Journal; in this case, May-June 1963, p. 6.

The numerical designation of location in the subject index is interpreted as in the following example:

(left of decimal point) (right of decimal point)
Subject classification Order within the subject classification

2.11a

a: article (including letters)
br: book review
rr: record review
The exceptions to chronological listing within a given subject classification are:

1) Subject 2. Articles about composers and their choral music are arranged alphabetically by the composer's last name. The name of the composer is shown in parentheses in front of the title of the article.

2) Subject 43. Interviews are arranged alphabetically by the last name of the person interviewed (shown in parentheses before the title). Articles in which several people are interviewed are grouped at the beginning of the category.

3) Subject 71. Book reviews are arranged alphabetically by title.

4) Subject 72. Record reviews are arranged alphabetically by composer. Eclectic collections are interfiled alphabetically by the title of the album.

The General Index

In the general index, entries from the subject index are cross-referenced by author and secondary topics. If the reader were looking for articles on Renaissance music, for example, he should first browse through the abstracts in subject classifications 37 (History and analysis of Renaissance music) and 60 (Renaissance performance practice, style, and interpretation). To find articles which deal with Renaissance music as a secondary topic, he can check
the abstracts of the articles listed under Renaissance (and related topics) in the general index.

The numerical designation used for each article in the subject index is used to identify entries in the general index:

Location in the subject index (numerical designation)

\[a2.11a\]

- a: author
- ed: editor
- tr: translator

These principles have been observed in the general index:

1) Letter-by-letter rather than word-by-word alphabetization is used.

2) To avoid redundancy, entries from the subject index are not entered here under the same classification.

3) Record reviews and Choral reviews are not indexed.

4) Book reviewers are not indexed, though books reviewed are indexed by topic in most cases.
Whenever possible, abstracts have been taken from the texts of the articles themselves. Punctuation and capitalization have occasionally been altered for the sake of clarity. Misspelled names have also been corrected without notice. In some cases, an author's name appears in different forms in different articles. In such cases, one form of the name is used throughout the index. Academic titles have been dropped from the authors' names. The lack of an author's name in a subject-index entry indicates that none was given in the Journal. "Da Capo," "Chamber Choirs," "Get Down," or "Research Report" is given as the title for an entry from those columns if no subtitle was shown in the Journal. If a single subtitle was given, it is shown as the title. Finally, material in square brackets has been added by the author for clarity.

Though this work has gone through numerous proofreadings in the course of its preparation, there undoubtedly remain errors and omissions. The author would be grateful to receive notice of any that are found by readers.
SUBJECT CLASSIFICATIONS

1. Choral composition, arranging, editing, and publishing
2. Composers and their choral music

Choral conducting and techniques
3. General
4. Auditioning and adjudicating
5. Formations
6. Conducting technique
7. Rehearsal
8. Vocal technique, voice production, and tone
9. Diction
10. Balance
11. Blend
12. Intonation
13. Musicianship
14. Organization and administration
15. Repertoire selection
16. Score reading and preparation
17. Instrumental conducting

18. Concert presentation

19. Discographies

Forms of choral music
20. Chant
21. Motet
22. Mass
23. Requiem
24. Anthem
25. Service
26. Passion
27. Oratorio
28. Cantata
29. Madrigal and similar genres
30. Catch, glee, and similar genres
31. Part song and similar genres
32. Magnificat
33. Other

34. History of choral performance, histories of choral organizations, and biographies of conductors

History and analysis of choral music
35. General and miscellaneous
36. Pre-medieval, medieval, and chant
37. Renaissance
38. Baroque
History and analysis of choral music (continued)
39. Classic
40. Romantic
41. Contemporary and avant garde
42. Folk, pop, jazz, and rock

43. Interviews

Literature on, and music for, various types of choruses
44. Mixed chorus
45. Women's voices
46. Men's voices
47. Elementary school and children
48. Junior high school, high school, and boychoirs
49. Junior college, college, and university
50. Community chorus
51. Church
52. Professional choir
53. Chamber and madrigal choir
54. Festivals and festival choirs
55. Folk, pop, jazz, and rock
56. Musical comedy and drama
57. Educational techniques and philosophy

Performance practice, style, and interpretation
58. General
59. Pre-medieval, medieval, and chant
60. Renaissance
61. Baroque
62. Classic
63. Romantic
64. Contemporary and avant garde
65. Folk, pop, jazz, and rock

66. A.C.D.A. activities and other professional news
67. Professional and artistic philosophy, esthetics
68. Recording and amplification techniques and equipment

Reference materials
69. Bibliographies of literature on choral music
70. Bibliographies and lists of choral music

Reviews
71. Book reviews
72. Record reviews
73. Music criticism

74. Choral activities in the U.S.A. and abroad
SUBJECT INDEX

1. Choral composition, arranging, and editing

1.00a  "Standards of Choral Music," by Benjamin V. Grasso. 5/60:5.

The quality of music available from commercial publishers is directly related to what the choral community buys. Good music that does not sell will be dropped from catalogs and will be replaced by music that will sell.

1.001a  "Brickbats and Bouquets, or an Open Letter to Publishers," by Maurice King. 3/62:9.

Suggestions to publishers on how to provide better editions, from both the practical and scholarly viewpoints.


The choral works of Stravinsky are used to illustrate the compositional elements which make for good choral music.

1.02a  "A Publisher's Insight into the Music Market," by Arnold Broido. 11/62:7.

A description of the music-publishing process from manuscript submission to pricing of the printed copy.

1.03a  "Whither S.A.T.B.?," by George F. Smith. 3-4/66:36.

The author objects to the fact that the ranges of the parts in traditional S.A.T.B. music do not correspond with the actual voice ranges of non-professional singers. He asks composers and publishers to be more realistic.

A discussion of the way in which one composer views performances of his works.

1.05a "Resolution: Choral Editing Standards Committee," [by Walter S. Collins]. 5-6/68:14.

An A.C.D.A. resolution calling upon editors and publishers to improve the quality of choral editions. Terms are defined and standards given.

1.08a "Music Teacher, Do You Steal?" by Edward M. Cramer. 10/71:19.

A warning that the copying of copyrighted music is theft in the eyes of the law.

1.09a "What is a Good Edition?" by Walter S. Collins. 11/71:15.

A discussion of the genesis and content of the resolution of the A.C.D.A. Choral Editing Standards Committee (1.05a). Text is reprinted here.


Mr. Fisk objects to the payment of royalties for the performance of octavo choral music, a proposal made in 1.08a.

1.11a "Hints on Getting Music Published," by William Presser. 3/72:16.

How to prepare and submit music manuscripts for publication.


The history of the American music-publishing house of Carl Fischer.

1.12a "Reverence for the Text," by Paul Creston. 3/73:2.

"The function of the musical setting is to support and enhance the meaning of the text..." A choral composition cannot fulfill this function "without a sincere reverence for the text, and without equalling the beauty of the language." Mozart's Missa Brevis (K. 194) is used to illustrate the violation of this principle.

"An up-to-date report on copyright, accentuating the positive," by the Chairman of the Public-Relations Committee of the Music Publishers' Association.


An excerpt from a chapter of the same name in Choral Conducting: a Symposium (1973), dealing with choral editing.


The problem of repertoire selection for a mixed choir containing newly changed male voices. The author suggests techniques for arranging music to best suit such choirs.

1.16a "Arranging for the Jazz Choir," by Kirby Shaw. 1/77:21.

A brief primer on rhythmic and harmonic style and voicing in vocal-jazz arrangements.


The author objects to the enormous inflation of music prices and to wasteful printing practices.


While recognizing the need for "truth in labeling" of choral music publications, the author finds problems with the A.C.D.A.'s definitions (see 1.05a) of the terms in the title.
2. Composers and their choral music
(Indexed alphabetically by composer, with collective articles listed first)

2.000a "Three Schools of Black Choral Composers and Arrangers, 1900–1970," by Carl G. Harris, Jr. 4/74:11.

Short biographies and lists of works are given for selected Afro-American composers and arrangers. The author divides his subjects into three groups: trailblazers, black nationalists, and innovators.


2.002a "Twentieth-Century German Choral Composers," by Hugh Sanders. 3/73:15.


2.003a "Choral Music by Black Composers," by Robert D. Herrema. 1/70:15.

There is a general "lack of knowledge of a great body of serious musical compositions by black composers." The reasons for this are examined. Various black composers and the characteristics of their music are examined.

2.004da A Study of Characteristic Stylistic Trends Found in the Choral Works of a Selected Group of Afro-American Composers and Arrangers, by Carl Gordon Harris, Jr. 11/75:22.

2.08da (Bach, C.P.E.) The Two Oratorios of Carl Philipp Emanuel Bach, in Relation to Performance, by Richard Harding Brewer. 4/75:23.

An encouragement to perform the Bach cantatas, with lists of a) cantatas suitable for beginners, b) cantatas in which solos might be sung by the choir, and c) cantatas in which fine soloists and elaborate orchestra are required.


An analytical discussion of the work, complemented by a presentation of some of the recent research on it.

2.111a  (Bach, J.S.) "On Conducting the Bach Magnificat," by Martin R. Rice. 5-6/68:12.

The author's brief personal insights into conducting problems and considerations.


A brief examination of whether or not instrumental accompaniment of the Bach motets are intended. No conclusion is reached.


Three areas are explored: a) text as a determinant of structure, b) significant choice of tonality for text, and c) significant choice of pictorial devices.


"The objective here is twofold: (1) to arrive at Bach's technique of doubling the tones within a chord for eight voices; (2) to arrive at Bach's technique of alternating the two bodies of the choir as opposed to one another. This has been accomplished through chord analysis."

2.115a  (Bach, J.S.) "Bach." 9/76:12.

Hand-copied parts to Bach cantatas are available for the cost of copying and postage from Paul Steinitz, 137 St. Julian's Farm Road, Random SE 27 ORP, England.
A list of dissertations and other research aids on the subject of Bach's cantatas. Two dissertation abstracts are included: *Self-Parody among the Cantatas of Johann Sebastian Bach* (by Richard Carroll Davis), and *Tempo Considerations in the Choral Music of Johann Sebastian Bach* (by Thomas Earl Hoekstra).

**Performance practice and history of the works.**

Four compositions by Adriano Banchieri (1568-1634) are discussed.

Discussion of the *Twentieth-Century Folk Mass* by Geoffrey Beaumont, based upon the experience of the author in conducting it.

Billings and his style, assignment of singers to parts, choosing of (optional) notes, use of instruments, transposition, meter signs, and tempo are discussed. An omission of some copy under "Assignment of singers" is corrected in 2/74:2.

Accent, bar lines, rhythm, diction, intonation, tone quality, dynamics, phrasing, and ornamentation are discussed. Bibliography.

2.1542a (Billings, William) "Chamber Choirs," by William Lock. 11/75:27.

The music of William Billings is discussed.


The preface to the composition, "Jargon," a piece aimed at Billings's detractors, who felt his music to be too simple and consonant.

2.1545a (Brahms, Johannes) "Brahms on Destiny," by Deborah Hayes. 11/73:23.

An examination of the texts of the Alto Rhapsody and the Schicksalslied (poems by Goethe and Hölderlin) in order to discern Brahms's thoughts on man's destiny. "These settings imply a belief that much of what is eternal or divine can best be conveyed, not in words alone, but through the power of music."

2.1548a (Brant, Henry) "Henry Brant's Choral Music," by Dorothy Drennan. 1/77:27.

A brief study of elements of style (particularly ensemble dispersion, cumulative and multiple-free polyphony, and Sprechchor) in the choral music of the American composer Henry Brant. List of works and bibliography.


A eulogy.

2.16a (Britten, Benjamin) "Benjamin Britten's Ceremony of Carols," by Gordon H. Lamb. 9-10/63:18.

A brief, section-by-section study.

The background of the work, with a section-by-section discussion.

2.171a (Britten, Benjamin) "Benjamin Britten (1913-)," by Robert S. Hines. 2/71:17.

A listing and brief individual discussion of Britten's choral works.

2.185a (Castelnuovo-Tedesco, Mario) "The Choral Masterpieces of Mario Castelnuovo-Tedesco," by Nick Rossi. 11/76:5.

A brief discussion and description of Castelnuovo-Tedesco's choral works and oratorios.

2.20a (Christiansen, F. Melius) "A Tribute to F. Melius Christiansen," by Richard D. Hanson. 3/72:12.

Biography, compositional style, and background on individual choral compositions. Bibliography.


A description of Paul Creston's Isaiah's Prophecy.

2.26a (David, Johann Nepomuk) "The Choral Music of Johann Nepomuk David," by Mel Harp. 4/76:22.

A brief biography with a discussion of individual works. List of works, bibliography.


The use of dynamics in Distler's compositions which lack original dynamics is discussed. "... since we discern a host of the old master's [Schütz] compositional elements in the writings of Distler, we as performers and interpreters may and must apply many of the principles valid for Schütz to Distler too [see 2.781a-2.783a]. P. 14 is rendered nonsensical by the apparent omission of some text.

2.29a (Fetler, Paul) "The Choral Style of Paul Fetler as Seen in His Short Choral Works," by James E. McCray. 11/75:19.

Brief biography and stylistic study. List of works.

2.30a (Foss, Lukas) "Inaudible Singing," by Lukas Foss. 9/72:5.

A quasi-stream-of-consciousness essay in which the composer provides a glimpse of the thought behind one of his compositions, Geod.

2.301a (Foss, Lukas) "The Choral Music of Lukas Foss," by Bruce S. Browne. 4/76:12.

A very brief "analysis and comparative study of his large choral works."

2.302a (Foss, Lukas) "American Cantata," by Lukas Foss. 4/76:14.

The story behind, and text of, the work commissioned by the A.C.D.A. for its Bicentennial Celebration, July, 1976.

2.33a (Gerschefski, Edwin) "The Choral Music of Edwin Gerschefski," by Chappell White. 9/73:12.

Brief biography with discussion of style and individual works. List of works.

2.34a (Gesualdo, Don Carlo) "On the Performance of Gesualdo," by Robert Austin Warner. 9-10/65:12.

Performance problems in the music of Don Carlo Gesualdo. Bibliography.

2.35a (Gibbons, Orlando) "Proportions in the Anthems of Orlando Gibbons," by Alan A. Luhring. 11/73:11.

The author cites cases in which individual works of Gibbons are constructed according to arithmetical proportions, as determined by the number of tactus in each section. Transcriptions of two pieces and proportional analyses of eight are included.


An annotated list (including three dissertation abstracts) of reference material on the choral music of Franz Josef Haydn.
2.375da (Honegger, Arthur) *A Comparison of the Two Orchestration of King David* by Arthur Honegger, by George Willis Sistrunk. 10/74:16.


A short discussion of his works. Discography.

2.381a (Ives, Charles) "Charles Ives: the Man and His Music [I]," by Gregg Smith. 11/74:17.

Discussion of the choral works, with a complete listing of published editions and recordings.


A biographical essay which focuses on the influence of events of Ives's early life on his music.


Personal recollections of Ives and his music.


A comprehensive discussion of structure, harmony, and rhythm in *The Celestial Country*.


A list of other dissertations on American choral music is included in the same column (Research Report).


A brief examination of Hall Johnson's life and contributions as a choral composer and arranger. Stylistic features and interpretive considerations of his works are discussed, as well as his influence on other composers. List of works.


   Biography, discussion of works, and detailed examination of *Choral Triptych*.


2.50da (Mason, Lowell) *Lowell Mason: His Life and Work*, by Carol Ann Pemberton. 4/75:23.


   Reprint of the explanatory notes to a recording of the work. Excerpt: "God isn't dead, as you well know. The dead are those who want to keep us feeling guilty about guitars in church and pop songs at Mass and trumpets at Vespers."

2.505a (McElheran, Brock) "Reactions to Brock McElheran's *Patterns in Sound*," by Perry O. Jones. 9/70:12.

   A description of the piece (an aleatory composition), with reactions from the director, performers, and listeners.


   Continuation of 40.00a. Biography with insights on Mendelssohn the composer and conductor. Bibliography.


   Brief biography and discussion of major works.
2.52a (Monteverdi, Claudio; Marenzio, Luca) "Madrigal Literature as Vocal Chamber Music—Series II," by Morris J. Beachy. 7-8/69:23.

A discussion of the madrigal style and output of Monteverdi and Marenzio, with a list of recommended pieces by each.

2.53a (Moore, Undine Smith) "The Unique World of Undine Smith Moore," by Carl Harris, Jr. 1/76:6.

Biography and brief discussion of works.


The term "missa brevis" is defined as regards Mozart and previous composers, and K. 192 is analyzed briefly. A bibliography and a comparative table of the lengths of the Mozart masses are included.

2.59a (Nystedt, Knut) "Knut Nystedt's Compositional Style as Analyzed in 'Praise to God'," by Mike Talley. 9/74:12.

2.618a (Parker, Alice) "Journeys: Pilgrims and Strangers; Alice Parker Conducts a Premiere," by Janice Miller Long. 5/76:10.

A discussion of a new work by Alice Parker, and its premiere.


A list of other dissertations on American choral music is included in the same column (Research Report).


The original of the work, and a discussion of the text, musical materials, and form.


A conductor's introduction, including historical background, a dramatic outline of the work; the function of the orchestra, soloists, and chorus; an analysis with rehearsal suggestions; and remarks on rehearsal and interpretation.


A very brief discussion of Pinkham's choral style.

2.65a  (Poulenc, Francis) "Francis Poulenc's *Chanson à Boire*: an Analysis," by Dorothy A. Lincoln. 11/74:10.


2.652a  (Poulenc, Francis) "Francis Poulenc's *Petites Voix* 1936," by Dorothy A. Lincoln. 1/75:11.

2.653a  (Poulenc, Francis) "Poulenc's *Tenebrae factae sunt*," by Larry A. Christiansen. 3-4/69:28.

2.654a  (Poulenc, Francis) "An Introduction to the Vocal Chamber Music of Francis Poulenc," by Morris J. Beachy. 5/70:25.

The general features of Poulenc's choral music are discussed, as well as individual pieces.


Biography with brief observations on style and individual compositions.


An examination of structure and style in: the Mass in G-Major, Gloria, and the motets *Vinea mea electa*, *Tenebrae factae sunt*, *O magnum mysterium*, and *Hodie Christus natus est*.


Continuation of 2.656a.
The expressiveness of Poulenc's sacred choral music "is frequently lost because of the conductor's inattention to the following specific areas: (1) Dynamics (2) Tone Quality (3) Tempo." Each of these elements is discussed. A complete list of Poulenc's choral music is included as well as an extensive bibliography.
2.78a (Schütz, Heinrich) "The Choruses of the Schütz Passions," by Kenneth E. Miller. 11-12/65:11.


The sources of the compositional styles of both men, and a look at long-standing errors in performance practice in the music of Schütz.


Based largely on the writings of Christoph Bernhard, principles for the use of dynamics in both the polychoral and single-chorus works of Schütz are proposed. Numerous examples are drawn from the Latin Magnificat.


A continuation of 2.782a, dealing with dynamics and tempo in the music of Schütz. Bibliography. Concluded in 2.27a.


Description of the new Stuttgarter Schütz-Ausgabe, published by Hänssler Verlag.


A study of "three aspects of his choral music that may well influence its success: a particular sensitivity to the musical setting of the text; a linear approach to vertical sonorities; and the viability of performance of his choral music by high school, college, university, and church choirs." List of works.
2.81a  (Stravinsky, Igor) "Igor Stravinsky's Cantata: a Sermon, a Narrative, and a Prayer," by J.W. Wilkey. 9-10/69:14.

A discussion of the genesis, structure, and "inner form" of the work.

2.83a  (Strouse, Charles) "What is There to Sing About?: a Short Theater Piece by Composer Charles Strouse," by Donald B. Miller. 5/76:12.

Analytical discussion of the work.


A study of Anton von Webern's Entflieht auf leichten Kähnen, opus 2, from two viewpoints: 1) analysis, and 2) how to teach it. Bibliography.

3. Choral conducting and techniques: general

3.00a  "To the Student Conductor," [by R. Wayne Hugoboom]. 9-10/63:36.

An open letter to student conductors exhorting patience while in the learning process.

3.01a  "To the Student Conductor, Part II," [by R. Wayne Hugoboom]. 11-12/63:27.

Preparation of the score and choir. Reading list.


Dispelling feelings of inadequacy through planning.

3.03a  "To the Student Conductor, Part IV," [by R. Wayne Hugoboom]. 6-7/64:27.

"There can be no real interpretation until the basic elements of both singing and the song are overcome. It is only when these countless details become secondary and follow naturally that one is left free to interpret music as it should be."

Advice on making conducting movements instinctive.

3.05a  "Musical Values and Choral Techniques," by Ivan Trusler. 2-3/65:11.

Suggestions for improving conducting and score-study skills.


A look at some of the reasons why the choral director does not receive the same respect accorded the instrumental director.

3.07a  "When Chorus and Orchestra Get Together--Harmony or Discord?" by Burton A. Zipser. 7-8/68:18.

Practical Suggestions for the effective combination of choir with orchestra. Suggestions deal with the use of a shell, size and balance of performing forces, audibility of text, and achieving a wide range of dynamics.

3.08a  "Choral Conductors--Technicians or Musicians?" by Joel R. Stegall. 7-8/68:23.

A look at some of the skeletons in the closets of choral directors. While not underestimating the importance of tone and diction, the author urges more attention to clear conducting, style, score preparation, and other often-overlooked details.

3.09a  "A Plea for Musicality," by Robert Campbell. 3-4/69:5.

The author calls upon directors to pay more attention to the printed page; to elements such as tempo, dynamics, and phrasing. Once the technical elements are assimilated, the director may contribute from his own personality.


Same as 3.09a.


How tedium creeps into choral programming and rehearsal, and how to extricate it.

Advice on handling a loud soprano and starting a children's choir in church.


Based largely on the writings of Jacques-Dalcroze, the author suggests numerous body-movement exercises to develop sensitivity to the elements of music.


"A checklist of [musical and personal] capacities, for self rating."


4. Auditioning and adjudicating

4.00a  "Observations Made from Choral Adjudication," by Lloyd Frederick Sunderman. 10/60:3.

Eight criteria for evaluating solo singers and choirs are listed and discussed.


The process used by the director of the Columbus Boychoir, involving tests for general vocal quality (sing any song), quality in the upper range, and musicality.
4.02a  "Vocal Contest Adjudication," by Amado Delgado.  5/62:27.
   A contest judge "must uphold the standards of contest judging, but he must be careful not to discourage the performer or group before him." The author presents his ideas on how to strike this balance.

   Tonal memory is an effective test for predicting musical potential. The author shows the tests he uses.

   An extension of 4.03a. An examination of the tendency to match pitches an instant after hearing them (a physical act: "critical listening") versus "the more valuable technic" of "holding an image" (a mental act: "creative listening").

4.05a  "The Success Story of a Highly Developed Audition System," by Ruth Summers.  4-5/65:11.
   The audition system for the Texas all-state choir.

   A suggestion that adjudicators record the choir on one track of a stereo tape, and their comments simultaneously on the other track.

   The story of the evolution of the "music contest" of the 1930s into today's choral festival.

   Specific, detailed adjudication guidelines are given and a number of arrangements are reviewed.
5. Formations


A discussion of various rehearsal formations.


A discussion of Noble's method of blending a choir through selective individual placement, and his method of phrasing Baroque music through study of strong-beat weak-beat relationships.


The advantages of the scrambled formation, with a technical explanation of why it improves blend.

5.03a "Scrambled Singing--a Reality at B.T.H.S. West," by Donald L. Jones. 9-10/67:8.

The positive results of several years of experience using scrambled formation.


An investigation of formations, rehearsal techniques, and literature for more than one chorus, based on the author's experience in performing a particular body of polychoral literature. Bibliography is offered by mail.

5.05a "Chamber Choirs," by William Lock. 10/75:25.

A discussion of formations for the small choir, with reviews of several recommended Christmas pieces.

5.06a "Some Thoughts on the Positioning of Voices for Choral Performance," by David Stocker. 10/75:9.

Advantages, disadvantages, and techniques of using quartet and scrambled formations.
The key to the achievement of a fine choral sound "lies, to a considerable extent, in the way singers are positioned in the ensemble..." The article suggests that the conventional seating of strong singers beside weak singers and the placement of strong singers at the back of the chorus, may not be best. Rather, seating in "zones of influence" and the use of strong voices at the front of the choir are proposed.

6. Conducting technique


"It is during the rebound that a conductor can communicate most creatively to the choir, by relating through gestures the emotions, accents, and time changes that are about to be expressed in the music."

6.01a "Warm-Up Exercises for the Conductor?" by S. Vernon Sanders. 12/75:15.

Exercises are suggested by which the conductor can sharpen his technical and expressive skills.

7. Rehearsing

7.00a "Rehearsal Techniques for the Junior Choir," by Regina Walker. 11-12/67:18.

Vocal production, intonation, rhythm, and reading techniques for the junior church choir.

7.01a "Experimentalism and Pacing in the Choral Rehearsal," by George Umberson. 3/70:10.

"This is a time for experimentation. This is a time when we can't do it the same old way. We've got to be brave enough to try it in a new way."
"Problems to Anticipate in Preparing Your Chorus for Another Conductor," by Harriet Simons. 5/70:16.

"The Difficulties peculiar to the first meeting of an established chorus with a strange conductor can be divided into four main categories: ensemble, chorus independence, awareness of orchestra, and attitude.


A listing and discussion of thirteen questions the director should consider in evaluating his rehearsal efficiency.


A guide for inexperienced accompanists and the directors who work with them.


An examination of the ways in which the director communicates his desires to the choir: explanation, demonstration, and descriptive language. The third method is discussed at length.

"Applications of Acoustical Principles to Selected Problems Arising During Choral Rehearsals," by Joel Kramme. 3/78:5.

This article applies "the principles of room acoustics to the solutions of three selected problems encountered in choral rehearsals:

1) intelligibility of text or lack of clarity of consonants,
2) insufficient bass or low-frequency intensity, and,
3) excessive soprano or high-frequency intensity."

8. Vocal technique, voice production, and tone


An excerpt from the author's Expressive Singing.

The variety of "tonal resources" present in a chorus is a great expressive resource. More attention to this variety in rehearsal, performance, and composition of choral music would benefit the art.

8.02a "Improving Choral Tone in the College," by Richard Paige. 3/61:5.

An outline of the choral program at the College of Education, S.U.N.Y., Fredonia.

8.03a "Vocal Preparations for the Choral Year," by Robert S. Lowrance, Jr. 5/61:8.

The vocal-training procedure used by the author in his own high-school teaching.


Mildly opposing views are presented by a choral director favoring straight tone, and a voice teacher.

8.05a "Hail Demosthenes!" by William J. Lee. 11/62:13.

Proper declamation of text in singing will avoid unnecessary tension and damage to the voice, as well as improve musicality and interpretation.

8.06a "Helen Huls Reports on Panel Discussion," by Helen Huls. 5/63:8.

A résumé of a convention panel on "some aspects of the individual voice in the chorus." Vocal pedagogy, choral literature, and selection of singers are discussed.


Individual presentations by choral directors and voice teachers on the teaching of voice.

Summary of a study of 406 girls and 517 boys, grades 6-12.


A laryngologist discusses the vocal and non-vocal functions of the larynx, touching upon "the five r's" of vocal analysis: range, register, respiration, resonance, and rhythm.


A discussion of the author's thesis that choral tone should be adapted to the demands of musical style, and that practicality demands that the director choose a "basic tone" which can be so adapted.


The problems of adult amateur singers and the technical and psychological methods for dealing with those problems. A printing omission is corrected in 7-8/67:12.


Stress on teaching the basic elements of singing (posture, breathing, open throat, loose jaw) will improve individual voices, and hence, choral tone. Several pedagogical techniques are suggested.


The results of a survey of studio voice teachers and choral directors, made by the author. The author comments on the results and provides numerous excerpts from the responses he received.

Examines various aspects of vocal training: psychological, physical, aural, assignment to parts or songs, the high male voice, and objectives of pedagogy.


"... choral directors too often try to 'make' a tone, and set artificial and constricting forces into motion. ... Good presence in choral tone will occur when one is not conscious of the tone as being specially made."


The author submits that "warmup and tuneup" vocalises are important, and presents his own procedures.


The subject is discussed relative to all ages of singers. "The solo voice and the choral voice are one and the same. Trained soloists may have to make minor adjustments to blend. ... at no time, however, should the soloist [abandon proper technique]."


"The teaching of singing is not a privilege reserved to an elect, omniscient few. ... Each must recognize his own limitations. The judicious use of referral of students to another teacher portends several advantages."


The director of the Texas Boys' Choir describes the typical emotional, social, and musical development of a boy in his choir from entrance to puberty. Discussion of vocal training is minimal.


A brief essay on the elements of singing: breathing, resonance, phonation, pronunciation, and interpretation.
"Letter to the Editor," by Frederick Swanson. 10/71:27.

The author challenges some statements made in 8.21a.

"Some Thoughts Relative to Tone," by Earl Willhoite. 5/72:5.

"The goal of leading our charges to share and accept our conviction for the value of pure choral tone and to submit to the discipline necessary to achieve that goal continues to be our prime responsibility."


"I, as a teacher of singing and as a choral director, feel the trend of good choral singing and good solo singing go hand in hand."


Pooler discusses vowel pronunciation, consonant articulation, and accentuation in the Carpenters' singing style, as well as their repertoire selection.

"Talks on Singing [I]," by Enrico Caruso. 12/73:31.

An essay by the famous tenor on a singer's diet, drinking and smoking, the dangers of social popularity, vocal production, voice classification, the attack, sustaining the tone, and the three registers.

"Talks on Singing [II]," by Enrico Caruso. 1/72:19.


"Aspects of Choral Sonority [I]," by Morris J. Beachy. 2/74:5.

As other considerations have risen in importance in recent years in the priorities of choral directors, tone has declined in importance. The effects on choral tone of recent improvements in vocal quality, musicianship, and repertoire are examined, as well as the effect of social influences.
A study of the effects of various types of dissonance on choral weight and sonority.

Specific physical and vocal exercises are given, many of the vocal exercises drawn from avant-garde compositions.

From the editor's preface (Da Capo, ed. Walter S. Collins): "Williamson's own words on the choral conductor's responsibilities for developing his singers' voices."

A discussion of the psychological principles of vocal study.

An untitled excerpt from Father William J. Finn's The Art of the Choral Conductor, dealing with the accompaniment of choral vocalisation.

8.35a  "What Happens in Singing: Number 1--Breathing," by J. Loren Jones. 3/75:5.
A description of the physiological process of breathing for singing, with suggestions on how to teach it.

An explanation of the process of phonation with suggestions on how to teach it.

The falsetto voice can be used effectively to develop the upper range in grown men. It is also useful in assisting boys through the voice change.
A discussion of the subjective and objective elements of resonance, with a technical explanation of the acoustics of the phenomenon.

"The Ideal Boy Choir Tone: What It Is, with Some Hints on How to Achieve It," by Frederick Swanson. 12/75:11.
The results of a survey on boychoir tone, with much of the author's own methodology.

A brief history of the countertenor voice, with the suggestions that falsetto be used to develop the upper range in grown men, and to help boys through the voice change. See also 8.37a.

"Posture is the beginning of good singing." The author explains what constitutes good posture and gives techniques for teaching it.

"The Vanishing Basso Profundo and Fry Tones," by Frederick Swanson. 1/77:5.
It is suggested that there is a lack of deep basses today because the emphasis in vocal training is on developing the upper register. The author suggests procedures for developing the contrabass voice. Footnotes and bibliography.

A discussion of the importance of proper breathing, its physiology, and how to teach it in the choral rehearsal.

The importance of relaxation and resonance in singing, and how to achieve them in the choral rehearsal.

Choral conductors are urged to become more familiar with the voice, perhaps by resuming lessons themselves. Three vocal problems and their solutions are discussed: the carrying of chest register too high in women's voices, sharpening in good choirs, and the pinching of closed vowels in the male upper register.


"During the 1950s and 1960s, three distinctive theories about the junior-high-school male changing voice emerged. The proponents of these ideas seemed to be at opposite poles from one another---" to the confusion of the choral profession. This article examines these theories. Three subsequent articles suggest new ideas, based on research and experience, providing a framework for the development of an eclectic theory.


An examination of the following questions, based on extensive review of the available scientific research:

1) How is vocal mutation related to the other physiological changes in adolescence?
2) What initiates the mutational process, how long does it last, and what is the rate of change?
3) What are the effects of mutation on a) voice quality, b) range and tessitura, c) register changes and transitions, and d) vocal flexibility and agility?
Based on the material presented in the first two installments, the article deals with:
1) voice classification and analysis,
2) understanding the basic principles of good tone production, and
3) exercising the voice during its mutational stages.

The article
1) presents guidelines for selecting vocally suitable music;
2) discusses problems with standard editions;
3) reviews publishers' efforts to produce suitable music;
4) discusses "flexibility in voicing as a viable approach to arranging music for junior-high-school choirs, and
5) makes recommendations of currently-published music. . . ."

9. Diction

"The Importance of the Clarity and Production of Consonants [I]," by Anthony C. Cappadonia. 11/61:11.

"There are five reasons why diction is fundamental to good choral performance: clarity, uniformity, ease, accuracy, and expressiveness. The bulk of the article is a comprehensive discussion of how to articulate consonants.

A continuation of 9.00a.
### 9.02a

"Percussive articulation" for the sake of clearer diction often destroys the meaning of the words and the flow of the text.

### 9.03a

A detailed study of the proper production and pronunciation of vowels.

### 9.04a

### 9.05a

### 9.06a
"What is Good Choral Diction?" by George J. Henkel. 6-7/65:13.

"Good choral diction results when the words are clearly understood but do not interfere with the total musical presentation." The author discusses his own approach to diction.

### 9.07a

Accurately pronounced vowels, free from contamination by dialect, are essential to artistic choral singing.

### 9.08a
"Let's Sing! How?" by Donald L. Jones. 7-8/69:15.

Having the choir work with English words as combinations of sounds which are thought of in terms of sound rather than meaning, will lead to more expressive singing and fewer technical problems.

### 9.09a

An introduction to the principles and symbols of the I.P.A.

### 9.10a

A guide to the pronunciation of classical and ecclesiastical Latin, with guidelines on when to use which. Examples are taken from Orff's *Catulli carmina* (classical) and *Carmina burana* (ecclesiastical).
9.11a "A Guide to Improving the Diction and Tone Quality of the Choir (the Use of the Bell Vowel Chart as a Teaching Aid)," by Louis H. Diercks. 10/74:9.


Recordings of the Bell vowel chart are available through the A.C.D.A. See 9.11a.


An excerpt from Choral Technique and Interpretation (1914), by Henry Coward (1849-1944), "a primary source document on the subject of nineteenth-century festival performances of choral music," dealing with "how to master words, how to secure clear, correct articulation, [and] how to get perfect diction [from the large chorus]."


The author condemns the use of choral lisping to avoid excessive sibilants.


A discussion of the elements of diction, with recommended techniques for teaching them in the choral rehearsal.

10. Balance (no entries)

11. Blend

11.00a "Blend in Choral Sound [I]: Factors Related to Its Achievement--Vowels," by Larry Wyatt. 9-10/67:15.

The acoustics of vowels and various methods of achieving uniformity. Bibliography.

Continuation of 11.00a. The importance and acoustical properties of each of the above variables, with recommendations on each.

11.02a "Factors Related to Choral Blend [III]," by Larry Wyatt. 3-4/68:22.

Continuation of 11.01a. Results of an extensive survey of directors.

12. Intonation (no entries)

13. Musicianship


A comparison of choral and instrumental musicians, the point of which is to encourage higher standards of choral musicianship.


A response to 13.00a. An outline of a program designed to develop musicianship in high-school choral singers.


Separate discussions of problems of musicianship in the high school, church, and college, and how to improve musicianship in each case.


The success story of a musicianship program for children at the First Presbyterian Church of Bloomfield, N.J.
We Broke through the [Musical] Illiteracy Barrier," by Corine Koepke Rhodes. 9-10/63:16.

A summary of the author's positive experience with a musicianship program for her choir.


"... perhaps we should come up with a reason or two why we should teach music theory in our choirs, how we can find time to do it, and how a typical course in music theory can be worked out in conjunction with regular chorus rehearsals."

"Comprehensive Sight-Singing and Ear-Training: Based on the Method of Zoltán Kodály [Part I]," by Arpad Darasz. 6-7/64:18.

"Comprehensive Sight-Singing and Ear-Training: Based on the Method of Zoltán Kodály [Part II]," by Arpad Darasz. 8-9/64:14.

Continuation of 13.06a.

"Now Is the Time ... to Read Music!" by Michael F. Johnstone. 11-12/66:16.

From his experience as a judge of choral sight-reading contests, the author suggests an approach to improving sightreading in rehearsal.


Introduction to a teaching aid: each singer's part is played into an earphone. The author claims that it is no deterrent to the growth of musicianship.


Success comes from continued, regular drill, and from using materials which are suited in difficulty and mode of presentation to the group involved.

A student teacher relates the procedures used to improve musicianship in the R.E.H.S. choir.

13.12a  "Who Says Your Singers Can't So-Fa?" by Lane D. Justus. 5/74:9.

The importance of competent musicianship at the high-school level is stressed, and a program proposed for the teaching of it.


The author suggests that a high-school choral rehearsal is an ideal place in which musicianship can be taught, but that the effectiveness of the training will be dependent on the teacher's own ability, preparation, and "planning that goes far beyond merely seeking out means for producing beautiful musical performances."


The author relates his own methodology (which borrows heavily from current Hungarian methods) for developing musicianship in the high-school choir.

14. Organization and Administration

14.00a  "In the Beginning," by Elwood J. Keister. 11/61:6.

The introductory instruction sheet on responsibilities given to new members of the University of Florida Choir.


An explanation of the procedures used for selecting literature for reading sessions at the 1962 national M.E.N.C.-A.C.D.A. convention.

How one school district dealt successfully with regulations which threatened to destroy its choral program. A system of intra-district choral clinics is described.

"Importance of First Weeks Stressed by Georgia Director," by Robert S. Lowrance, Jr. 9-10/63:29.

The author discusses his high-school program, with emphasis on procedures used in the early weeks of the year.

"Begin the College Year with a Retreat," by Leland Byler. 9-10/63:30.

"In response to an inquiry by the Journal as to what procedures started off the school year in various institutions, Leland Byler's response was an informal list of activities, plans, and ideas."

"A University Choir Goes to Europe," by Harold A. Decker. 11-12/63:13.

The organization, planning, financing, and repertoire used by the University of Illinois choir on a 1963 European tour.

"Football Season in the Choir Loft," by William H. Tagg. 11-12/63:15.

A humorous dialogue in which a new football coach is introduced to his job, saddled with the administrative and personnel problems faced by every choir director.


The author's system of music distribution to his church choir (individual envelopes) is discussed.

"Booking that Tour," by Paul Engelstad. 5-6/67:20.


Account of the establishment of a choral department at Lees Jr. College, Ky.


"A helpful and interesting aid for those choral directors wishing to take their groups on foreign tours."


Addendum to 14.11a. Additional sources of help in organizing tours are listed.


A brief history of the choir tour, with many suggestions on how to organize, plan, and avoid problems with foreign tours.


How to establish a continuing project to commission musical compositions.

15. Repertoire selection

15.00a "Choral Music and the Humanities," by Don Malin. 5/60:5.

A choral director can broaden the education of his students by choosing texts representative of a variety of literary styles, by programming pieces in different musical styles, by using foreign languages, and by considering the historical significance of his repertoire.

15.001a "Operatic Choruses as Program Material," by Herbert R. Pankratz. 6-7/64:22.

"The same proven principles which the successful composer applies in designing and integrating a symphony, suite, Mass, or other work [changes of key sequence, mode, and style] may be used . . . by the choral director for improving the total effect of the choral concert."


The use of poor literature in the high school is the fault of the director. Better awareness of good literature can be secured through college classes, professional organizations, and clinics.


Critiques by Vito E. Mason, Charles Nelson, and Walter S. Collins of a program of unidentified origin, submitted by the editor.


The results of a survey on literature used by high-school choirs in Minnesota. The author concludes that the quality is low and that more active interaction between educators and musicologists would improve the situation.


The problems of selecting madrigal repertoire, with a list of recommended English madrigals.

15.05a "Encore!" by Morris J. Beachy. 3/71:23.

Considerations in selecting encores, along with several suggested pieces.


The author proposes the use of the avant-garde compositions employing tape to enrich the choir's experience. Two compositions, Larry Solomon's Cantatas 1 and 2, are examined briefly.
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<th>Article Number</th>
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<tr>
<td>15.07a</td>
<td>&quot;The Bi-Centennial Celebration: a Look Forward and Backward,&quot;</td>
<td>Gregg Smith</td>
<td>12/72:6</td>
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<td>Paul D. Hilbrich</td>
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<td>15.12a</td>
<td>&quot;A Long-Range View of Choral Programming,&quot;</td>
<td>Harriet R. Simons</td>
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16. Score reading and preparation

16.00a "Choral Art," by Jane Skinner [Hardester]. 1/61:3.

How the choral director should study the score and prepare for rehearsal.


An understanding of musical structure is essential to an intelligent performance and the communication of the music. Specific examples are taken from the works of Mozart, Bach, Verdi, Beethoven, Hindemith, and others.


Study of the text is as important as analysis of the music. Text "must not be considered [a] secondary or an unimportant part of score preparation."

16.02a "Interpretation of the Score--the Conductor at Work," by Rudolph Saltzer. 5/70:10.

The train of thought that should (but does not always) occur as a conductor prepares and rehearses a score.


The secondary-school choral director is often beset by pressures and demands which can cause his effectiveness to decline. This article discusses what a teacher-conductor must constantly keep in mind and practice to maximize teaching effectiveness, musical results, and personal satisfaction.
17. Instrumental conducting

17.00a  "Study of New Schulmerich Handbells," by David W. Yolton. 5/63:27.

A detailed comparison of the [then] newly introduced Schulmerich handbells with the previously available Whitechapel, and P-and-F bells.

17.01a  "What the Orchestral Musician Expects from the Choral Conductor," by Johannes Somary. 2/74:11.

The author relates in detail the orchestral problems he faced and the decisions he had to make in a performance of the Schütz Christmas Oratorio. The purpose is to demonstrate the thought and preparation which must precede and accompany work with an orchestra. The orchestra will respect the conductor when he "listens to the music the orchestra makes with as much care and discernment as he listens to the music his chorus makes."

17.02a  "Concerning the Choral Conductor's Work with the Orchestra," by Kurt Thomas. 11/74:21.

Excerpt from Musik und Kirche 30 (1960): 206-209. A condensed guide to efficient orchestral rehearsal. A complete translation, entitled The Choral Conductor and the Orchestra has been published as vol. 4, no. 15 of the American Choral Review.

17.025da The Theory and Practice of Orchestral Conducting Since 1752, by Elliot Galkin. 9/75:28.

17.03da A Study and Analysis of Ideas on Communication in Modern Orchestral Conducting, Drawn from Selected Readings, by Herbert Garber. 9/75:29.


Succinct advice from an instrumental musician on how to keep an orchestra happy and playing well.
17.05a "The Relationship of the Choral Conductor to the Professional Orchestra," by Frank Damrosch. 12/76:25.

Reprint of a 1915 address to the M.T.N.A. Damrosch's remarks "invite not only an evaluation of progress made during the last sixty years, but also a recognition of goals yet to be achieved."

18. Concert Presentation

18.00a "'Choral Scenes' at the American Choral Directors Association Convention," by Hugh Ross. 3/61:3.

A discussion of the use of staging with choral works which could be complemented by it.

18.01a "A Five-Minute Presentation on the Combination of Choral Music and Dance Movement," by Helen P. Alkire. 5/61:2.

"... some of the basic weaknesses and limitations that exist in combining choral singing and dance movement."


A convention address encouraging more variety in programming. In particular, the author suggests the use of instruments and the combining of choral singing and dance movement.


A suggestion for a "different" type of Christmas fund-raising concert.


18.05a "C-Day: Are You Ready?" by Paul Engelstad. 1–2/66:17.

A short primer on preparation (musical, personal, and logistical) for a concert.

"It is the author's contention that a few well-chosen sentences spoken to the audience regarding the pieces(s) to be performed is [sic] not only acceptable, but is extremely desirable and greatly welcomed by the listener."


There is no purpose in choral performance if the audience is not affected. Considerations in reaching out to the listener are discussed.


"It appears that we are more concerned with a conformity to a ritualized, stylized, and perhaps inappropriate performance tradition than with exploring the unique possibilities of making music happen. . . ." Barker discusses uniforms, staging, and the a-cappella tradition.


A discography of commercial releases, heavy on pre-classic music.


The author describes a ten-year-long project to establish a library of tape recordings of standard choral literature, and encourages directors to submit recordings.

"The object of this paper, however, is not primarily to give a history of the Westminster Choir College or its choir. It is to trace the development of this choral tradition by examining the large output of records over a fifty-year span." Complete discography included.

19.03a "Listening: a Method of Learning and Teaching," by Gene Grier. 3/78:35.

The best way to learn the style of popular music is to listen to it. A discography of recommended recordings is provided.

20. Forms of choral music: chant

20.00a "Gregorian Plainsong for Concert Use," by Sister Joachim Holthaus. 11/72:5.

"Born in the Church and at home there, chant need not be a foreigner to the concert stage." The concert use of chant and its usefulness in musical training are discussed.

21. Motet


A very brief introduction to the major composers of motets and their most significant works, 1600-1750.
22. Mass


"This paper is an attempt to suggest a new musical form which will fit the new structure [of the Mass in today's flexible liturgy], and thus be an aid to composers and performers in providing music for worship in the Catholic church." The history of Mass structure is traced. Bibliography.

23. Requiem


A listing of dissertations and documents on the Requiem Mass and related genres.

23.01da The Requiem Mass from Its Plainsong Beginnings to 1600, by Harold T. Luce. 12/75:25.


24. Anthem

24.00a "The English Anthem," by Paul R. Otte. 4/78:16.

The term "Anthem" is defined and its etymology is discussed. Additional topics are the place of the anthem in worship, and examination of the anthem in six historical periods. Bibliography.

25. Service (no entries)
26. Passion


An essay on the title subject. Original source is not given.


Continuation of 26.00a.

27. Oratorio (no entries)

28. Cantata (no entries)

29. Madrigals and similar genres


History, textual sources, and a listing of some of the major works of the genre.


An annotated list of "nineteenth-century madrigals," based on series edited by Percy Young and William Hall.

30. Catch, glee, and similar genres

30.00a "Why Is It Called a Glee Club, Mommy?" by Bryan Lindsay. 4-5/65:15.

A humorous essay on the origin of glees and the groups that sang them, the glee clubs.
31. Part song and similar genres


A brief discussion of vocal literature for small ensemble from Rossini to the present, with an encouragement to make use of this often-neglected repertoire.

32. Magnificat

32.00a "Magnificat Settings by British Composers," by James E. McCray. 1/72:21.

British Magnificat settings and British sacred music in general are traced from the fourteenth century to 1968, with copious specific references to individual composers. Extensive footnotes.

33. Other (Forms of choral music)

33.00a "A New Look at--the Solo Vocal Form," by Betty Jane Grimm. 10/60:5.


"Choral Cycle" is defined and performance possibilities discussed. Music bibliography.


The history, notation, style, and modern performance of the southern-U.S. shape-note repertoire. Four hymns are transcribed. Bibliography and discography.

33.03a "Chamber Choirs," by William Lock. 4/76:35.

A brief listing and discussion of choral cycles.

A brief look at choral cycles by John Rutter, Kirke Mechem, Jean Berger, and Daniel Pinkham.

33.05a  "Chamber Choirs," by William Lock. 1/77:38.

The virtues of canon and round singing, with discussion of available repertoire.

33.06a  "The French Te Deum from 1677-1744 [I]: Its History, Development, and Practice," by David B. Stein. 4/78:5.

Fourteen French settings of the Te Deum survive from the period under consideration. This article discusses their historical and aesthetic background, their composers and performers, and their stylistic development.

33.07a  "The French Te Deum from 1677-1744 [II]: Performance Practice and Problems," by David B. Stein. 5/78:5.

This study discusses many of the performance conventions applicable to this literature, including voicing, balance, orchestration, continuo realization, tempo, rhythmic alteration, and ornamentation. Though there is no "one right way" to realize these pieces, a conductor armed with this information is equipped to make intelligent choices.

34. History of choral performance, histories of choral organizations, and biographies of conductors

34.00a  "Singing City: Its Choirs and Its Concept," by Jane Skinner. 11/61:3.

A staff member of the Singing City choirs writes about the organization and the spirit behind them.

34.01a  "Inspiration, Fellowship, Improvement," by Fred Mayer. 1/62:2.

An article on the "Church Musicians of Dallas," an association of full-time church musicians.
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<td>&quot;When the Men Came,&quot; by Henry E. Busche.</td>
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<td>How the choral department at a women's college dealt with the change to coeducation.</td>
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<td>History of the community chorus sponsored by the Foothills Jr. College District, Los Altos, California.</td>
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<td>The organization and program of a large and successful church-music ministry in the Philadelphia area.</td>
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<td>History and organization of a secondary-school music camp.</td>
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<td>The origin of the American high-school a-cappella choir, starting in the mid-1920s. Includes early programs.</td>
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The evolution of the term "a-cappella," and the history of unaccompanied singing.


A continuation of 34.093a.


A continuation of 34.094a. Extensive documentation.


A posthumous tribute to Raymond Rhea.


A discussion of the influence of professional choirs on the high-school a-cappella choir movement. Seven choirs are discussed in detail and several others are mentioned. Extensive footnotes.


A discussion of the college choirs that influenced the a-cappella-choir movement. The St. Olaf and Westminster choirs are discussed.


A continuation of 34.102a. The Northwestern University A-Cappella Choir and the Michigan State Normal College Choir are discussed at length; others are given less space.


An examination of the history of the high-school choir from ca. 1837-1920.
34.11a "Ferdinand Grossman." 2/71:16.
A short biography with an in memoriam, the latter by Leonard Van Camp.

The history and influence of the choir, directed for decades by George Strickling.

34.121a "History of the High-School A-Cappella Choir [X]," by Richard Irl Kegerreis. 4/71:16.
"Growth and Dissolution of the A-Cappella Ideal," and "Conclusions." The conclusions provide an excellent summary of the entire series of ten articles.

The history of choral performance in the Boston area in the last half of the nineteenth century.

A continuation of 34.122a: the history of choral performance in New York, Philadelphia, and Cincinnati in the last half of the nineteenth century.

The history of the Jubilee Singers of Fisk University, an ensemble of emancipated slaves whose performances raised money which prevented the financial collapse of the University.

A brief outline of the career and choirs of the Danish director, Mogens Wöldike.

34.15a "The Pied Piper of Regensburg," by George Bragg. 5/72:2.
The career and legacy of the late Theobald Schrems, former director of the Regensburg Domspatzen.

A former student of Dr. Russell relates the ways in which he affected her life.


The history of the Vienna Boy's choir and its recent directors. Also included is a description of the National Archives of Boy Choirs, "a clearing house for collective knowledge such as audition requirements, recruiting information, organizational structure," etc.


A brief portrait of an inspiring teacher.


The story of the Singing City of Philadelphia, written by its associate director.


"Rural America has much to offer in the field of music." A description of a successful high-school music program in a small town.


A brief personal and professional portrait by a former student and current colleague.


A seventy-sixth birthday greeting, with a number of quotations from Thomson.

A discussion of Rilling's work in Stuttgart and at the University of Oregon, with many of his thoughts on performance practice and the significance of text. Includes a list of Bach works recorded by Rilling.


Reviews from the New York Times of the first two New York concerts of the St. Olaf Choir (1920, 1922).

34.27da  John Finley Williamson (1887-1964): His Life and Contribution to Choral Music, by David A. Wehr. 1/75:32.


An excerpt from Musical Letters, in which Mason describes the activities of the Berlin Cathedral choir, which he considered the finest in the world. Of particular interest is a detailed description of a church service he witnessed, in which the choir sang.

34.29a  "A Tribute to J. Clark Rhodes." 3/76:1.

The late, former president of the A.C.D.A. is eulogized by current officers.

34.30a  "A Sacred Harp Singing Convention in Texas," by George Pullen Jackson. 9/76:15.

An excerpt from Jackson's history of shape-note music in America, White Spirituals in the Southern Uplands (see 71.93br), describing the milieu and activities of a Sacred-Harp singing convention.

34.31a  "Venice [I]," by Charles Burney. 2/77:29.

An excerpt from Burney's General History of Music (1776-1789) in which he describes his visit to Venice in August, 1770. His "observations of that city's musical activities focus chiefly on church and conservatory performances of sacred music."

34.32a  "Venice [II]," by Charles Burney. 3/77:28.

A continuation of 34.31a.
"A Tribute to R. Wayne Hugoboom. 5/77:1.

An in memoriam for the A.C.D.A. Executive Secretary of eighteen years, in the form of his own letter of good-bye, which was to have appeared in the Journal on his retirement (summer, 1977).

"Heinrich Schütz Italian Madrigals Recorded by the Monteverdichor for Deutsche Grammophon," by Arnold F. Caswell. 9/77:5.

A detailed description of 6 recording sessions by the Monteverdichor of Hamburg, Jürgen Jürgens, conductor. The author concentrates on the technical means used by the director to achieve the desired results.


Much musical activity in eighteenth-century Venice centered on several orphanages for girls which developed into quasi-conservatories. This article deals with the historical origins of the hospitals, and the music instruction and music used there.


A brief professional biography of a leading French choral director.


A tribute to Noble Cain, a pioneering American choral conductor and composer.

"Brotherly Love [I]," by Calvin Buller. 11/77:34.

The first of three parts. "This study will trace the development of singing of Dutch-German Mennonites of Kansas, and specifically, in the Alexanderwohl Mennonite church near Goesel, Kansas." This installment includes "the development of singing among the Dutch-German Mennonites of central Kansas" and "congregational singing and hymn books."
35. History and analysis of choral music: general and miscellaneous

34.39a "Brotherly Love [II]," by Calvin Buller. 12/77:30.
A continuation of 34.38a. Included are sections on the development of choirs and the addition of musical instruments.

34.40a "Brotherly Love [III]," by Calvin Buller. 1/78:18.
The origin and activities of the Kansas Mennonite Men's Chorus, a choir formed by combining numerous smaller, individual groups.

34.41a "A Quarter's Worth of Barbershop," by Wallace DePue. 4/78:33.
The story of the first semester of a course in barbershop singing at Bowling Green University.

The major trends in choral music of the last 40 years are reviewed and the probable trends and concerns of the next 10-20 years are discussed (the use of avant-garde literature, vocal jazz, and the roles of the conductor, student, and audience).

35. History and analysis of choral music: general and miscellaneous

35.00a "Our Choral Heritage," by Jean Berger. 5/62:18.
An examination of the evolution of many current ideas about choral music and its performance.

"Poetry, as a form of language, is not only a part of the physical material of song, it is a part of the essence of song and instrumental literature. The musician (vocal and/or instrumental) can learn much that is vital to his art if he will study and perform poetry as an art."
"Some Comments on Rhythm," by Howard Skinner. 5-6/68:22.

The author postulates two basic sources of rhythmic style in Western choral music: chant and instrumental dance. He demonstrates how these elements combine in different proportions in various styles of music since the sixteenth century.


An examination of the ways in which rhythm, melodic contour, harmony, and tempo can be used by choral composers in the construction of musical phrases which are complementary to text. The use of different dynamics and types of articulation is only mentioned. Examples are drawn from the works of Palestrina, Brahms, Mendelssohn, and Mozart.


Quotations in praise of music by Martin Luther, William Byrd, William Shakespeare, Henry Purcell, Ralph Waldo Emerson, Lord Byron, Romain Rolland, Hector Berlioz, and Sidney Lanier.

An Analysis of Black Church Music with Examples Drawn from Services in Rochester, New York, by Horace Clarence Boyer. 11/75:23.

36. Pre-medieval, medieval and chant

"Sixth Degree--Guido's Scale," by George F. Strickling. 7-8/69:16.

A brief, informal account of the origin and use of the Guidonian solmization syllables (Ut, re, mi, etc.).


The "three-stage" evolution of the Visitatio sepulchri, the Easter music-drama of the medieval church.

The author gives the background of the Old-Testament musical tradition of the Hebrews. There follows a discussion of the use of music in Solomon's temple, the historical background of many of the Psalms and their accompanying rubrics, and the classification of the Psalms by types or purpose.

37. *Renaissance*


An analysis of melodic and imitative structure in excerpts from two late-sixteenth-century English compositions. The author concludes that this body of music exhibits more depth of compositional craft than often thought.

38. *Baroque* (no entries)

39. *Classic*


A brief history of Moravian music, from its European origins to its short period of prominence in the new world.


Excerpts from several primary sources dealing with early-American singing schools. Writers quoted include a Mr. Atwill, Aaron Kinne, Solomon Howe, William Billings, and Moses Cheney.
41. Contemporary and avant garde

41.00a "Twentieth-Century Choral Composition," by Larry A. Christiansen. 7-8/68:6.

A very brief survey of techniques used in twentieth-century choral music.

41.01a "The Problems of Modern Choral Music," by Lorna Cooke de Varon. 11-12/69:11.

A brief examination of some modern choral composers, their works, and their styles and techniques. Concludes that more contemporary choral music should be written and performed.

41.015a "Choral Music Comes of Age. Has it? Hasn't It?" by Raymond Moremen. 9/70:7.

The author challenges the idea that music has reached a pinnacle of evolution from which it can only degenerate.

41.02a "Sprechstimme in Choral Music," by Hugh Sanders. 10/70:7.

"This article will attempt to promote a better understanding of various settings of the idiom, to bring to public awareness the presence of a little-known body of literature, [and] to create a curiosity on the part of the choral directors toward the use of available literature. . . ." The term is defined and the history of the device given. A list of pieces employing Sprechstimme is included.
| 41.03a | "Report on Coping with New Choral Sounds and Notation," by Dorthea Waddell. 5/71:15.  
A summary of a 1971 convention session with Brock McEleheran on new notation. |
An examination of new concepts of sound, form, and indeterminacy, and how the choral director must come to terms with them. |
| 41.05a | "The Demise of the Text in Modern Choral Music," by Harriet Simons. 12/72:12.  
A look at the ways in which text is obscured for compositional reasons in contemporary choral music, and the implications of this. "The demise of the text is not necessarily a negative development. It is a new development which should be taken into account as a valid change in the concept of the chorus as we have known it." |
"... it has for some time seemed to me that 'modern' music and art are or were preoccupied with ugliness... and yet, this interest too is beginning to fade. Ironically, almost, our attitude is apparently evolving from self-castigation to a clearer appreciation... of what we have wrought on Earth, and a growing awareness of the need for positive values." |
| 41.08da | A Historical Study of Black Music and Selected Twentieth-Century Black Composers and Their Role in American Society, by Tilford Brooks. 11/75:24. |
A discussion of how the setting of short poetic texts "is being and has been done by some twentieth-century American composers." Bibliography. |
42. Folk, pop, jazz, and rock

42.00a "The Negro Spiritual: Stylistic Developments through Performance Practices," by Carl Harris, Jr. 5/73:15.

The author traces the history of the spiritual and its singing from the 1871 tour of the Fisk Jubilee Singers, through the development of other black university and community singing groups, to the present day. Suggestions for tasteful singing are offered.


42.01a "Da Capo," ed. James Smith. 10/76:25.

Excerpts from the preface to Slave Songs of the United States (1867), by William Francis Allen, vividly describing "the Negro Spiritual and its performance in what can be called its primitive state."

42.02a "Vocal Jazz, Swing, and Show Choirs: a Search for the Roots," by Gene Grier. 1/77:33.

A history of vocal solo and ensemble jazz in America; a look at the origins of the vocal-jazz movement in music education today.

43. Interviews
(Arranged alphabetically by the person interviewed, with collective interviews listed first)

43.00a "In Quest of Answers [I]," by Carole Glenn. 11/74:13.

43.01a "In Quest of Answers [II]," by Carole Glenn. 12/74:22.

The authorities listed in 43.00a answer a question on repertoire selection and program building.

43.02a "In Quest of Answers [III]," by Carole Glenn. 1/75:7.

The authorities listed in 43.00a answer the question, "what are the overall objectives for your choral groups?"

43.03a "In Quest of Answers [IV]," by Carole Glenn. 2/75:14.

The authorities listed in 43.00a answer questions on the selection and auditioning of singers.

43.04a "In Quest of Answers [V]," by Carole Glenn. 3/75:8.

The authorities listed in 43.00a answer the question, "what changes in choral philosophy and procedures have you noticed in the past twenty years?"

43.05a "In Quest of Answers [VI]," by Carole Glenn. 4/75:16.

The authorities listed in 43.00a answer the question, "what trends do you see for choral music in the future?"

43.06a "In Quest of Answers [VII]," by Carole Glenn. 9/75:9.

The authorities listed in 43.00a answer the questions, "do you have any preference in terms of blend?," and "in terms of blend, how do you handle an outstanding solo singer in a choral situation?"

43.07a "In Quest of Answers [VIII]," by Carole Glenn. 10/75:17.

The authorities listed in 43.00a answer the question, "in your opinion, what are the most important personal and musical qualifications for a conductor?"

43.071a "In Quest of Answers [IX]," by Carole Glenn. 11/75:7.

The authorities listed in 43.00a answer the question, "how do you communicate with your singers on a personal basis?"
43.072a  "In Quest of Answers [X]," by Carole Glenn. 12/75:24.

The female conductors interviewed in this series answer the question, "have you ever had difficulties as a woman conductor in a male-dominated profession?"

43.08a  "In Quest of Answers [XI]," by Carole Glenn. 2/76:20.

The authorities listed in 43.00a give advice to the beginning conductor.

43.09a  "In Quest of Answers [XII]," by Carole Glenn. 3/76:14.

The authorities listed in 43.00a discuss the use of vocalises.

43.091a  "In Quest of Answers [XIII]," by Carole Glenn. 4/76:27.

The authorities listed in 43.00a discuss their choice of music as a career.

43.092a  "In Quest of Answers [XIV]," by Carole Glenn. 5/76:15.

In the last article of the series, the authorities listed in 43.00a discuss topics of their choice, not discussed previously.


The first in a series of interviews on a variety of topics with Harold Decker, Carl Druba, Walter Ehret, Robert Fountain, Thomas Hilbish, Charles C. Hirt, Abraham Kaplan, Clayton Krehbiel, Weston Noble, Robert Page, David Randolph, and Howard Swan. This installment deals with tone.

43.102a  "Problems of Choral Interpretation and Technique [II]," by William H. Bartels. 10/72:22.

The authorities listed in 43.101a discuss warmup routines and intonation.


The authorities listed in 43.101a discuss the use of falsetto and what each of them considers the "most glaring weakness in the singing" of modern choirs.
43.104a "Choral Practice in India Today," by William Ermey. 4/77:5.

Interviews with three Indian choral directors on the subjects of their choirs and choral music in India. Handel Manuel, Kanu Ghosh, and Coomi Wadia are interviewed.

43.205a "An Interview with Samuel Adler," by James McCray. 5/78:16.

An American choral composer discusses his background and its influence upon him, and his philosophy of composition and its teaching.

43.208a "An Interview with John Alldis," by Rod Walker. 4/78:30.

A renowned British choral conductor talks about his background and current activities, his choir and its repertoire, and programming.

43.22a "Marcel Couraud interviewed by Maurice Casey," by Maurice Casey. 1/78:38.

A leading French choral conductor discusses his own chorus and the commissioning of works for it, and the choral scene in both France and the United States.

43.23a (de Nobel, Felix) "Conversations with Felix de Nobel," by John B. Haberlen. 4/77:17.

The director of the Netherlands Chamber Choir is interviewed on his own background, that of his choir, Renaissance performance practice, and his favorite compositions.

43.26a (Ehmann, Wilhelm) "In Quest of Answers: an Interview with Wilhelm Ehmann," by Frances Poe. 10/74:11.

Ehmann discusses his work in Germany, his philosophy of conducting, and questions of performance practice.

43.28a (Ericson, Eric) "In Quest of Answers: an Interview with Eric Ericson," by Norman Luboff and Frank Pooler. 1/74:5.

The director of the Stockholm Chamber Choir and the Swedish Radio Choir answers questions about his choirs and his repertoire.
43.38a (Lorentzen, Bent) "In Quest of Answers: an interview with Bent Lorentzen," by Frank Pooler. 10/73:8.

The Danish composer answers questions on his music and the choral scene in Denmark. List of choral works.


Luboff on the selection of singers and literature for his choir.

43.401a (Luboff, Norman) "An interview with Norman Luboff," by Gene Grier. 5/77:27.

A member of Luboff's touring choir questions the famed director on his career.

43.43a (Mathias, William) "Interview with William Mathias," by Gordon Lamb. 11/75:13.

The Welsh composer speaks about choral music in America and Wales, about composition, and on the commissioning of choral works.

43.53a (Persichetti, Vincent) "In Quest of Answers: an Interview with Vincent Persichetti," by Robert Page. 11/73:5.

The composer's thoughts on choral composition in general, and on his own works.

43.54a (Pinkham, Daniel) "Pinkham: On Composing (an Interview with Daniel Pinkham)," by James McCray. 10/76:15.

Daniel Pinkham answers questions on his own compositions.


Pooler explains how he became interested in avant-garde choral music, and gives ideas on audience reaction, selection of repertoire, and rehearsal. Eight works are discussed: Antiphona da Moret (Barne Slogedal), Tema (Alfred Janson), Nota (Jan Bark), Rondes (Folke Rabe), Creation (Michael Hennagin), Alike, Alike and Ever Alike (Hennagin), Suoni (Knut Nystedt), and Anabathmos I (J.D. Weinland).
43.58a (Rilling, Helmuth) "Interview with Helmuth Rilling," by Mark and Jean Radice. 11/75:5.

The German director and Bach scholar comments on aspects of his own career and performance practice in the music of J.S. Bach.

43.65a (Schuman, William) "In Quest of Answers: an Interview with William Schuman," Panel of interviewers: Frank Pooler, Paul Salamunovich, Michael Zearott, Ray Moremen, and Walter Rubsamen. 2/73:5.

A wide-ranging interview, including discussions of the choice and setting of text, compositional techniques in choral music, the use of pop music by choirs, avant-garde music, and the state of American music education.

43.69a (Shaw, Robert) "Charles Ives: the Man and His Music [V]; Interview with Robert Shaw," by Gordon Lamb. 4/75:5.

Mr. Shaw's personal thoughts on the music of Charles Ives.

43.70a (Shaw, Robert) "Conversations with Robert Shaw," by Jack Boyd. 9-10/66:12.

An interview on numerous facets of Mr. Shaw's career.


Robert Shaw discusses his own background and offers insights from his own experience on the relationship between choral and orchestral conducting.

43.71a (Shaw, Robert; Wagner, Roger) "Da Capo," ed. Walter S. Collins. 11/73:25.


43.90a (Wagner, Roger) "In Quest of Answers: an Interview with Roger Wagner," by Raymond Moremen. 10/72:11.

A wide-ranging discussion with the director of the Roger Wagner Chorale.
An interview with the German composer on his music. A bibliography, and a list of Zimmermann's compositions are included.

44. Literature on, and music for various types of choruses: mixed voices

44.00a "Let's Help the 'Middles' and Sing More Six-Part Music," by Leonard Van Camp. 5/71:8.

Most singers do not possess high or low ranges, but are in the middle. Most music does not take this into account. The author calls for the use of six-part music to give the "middles" appropriate parts. Bibliography of six-part literature.


An annotated list of three-part music for mixed chorus.

45. Women's voices

45.00a "Creative Programming for Women's Choral Ensembles," by Mary E. English. 5-6/66:10.

Excerpt from convention address. List of recommended repertoire.

45.01a "The Joint Performance: Some Thoughts About Its Place in the Choral Program of a Women's College," by Crawford R. Thoburn. 5-6/69:7.

If separate men's and women's choirs are to be combined for performance of mixed-choir works, the directors can best prepare for the event by building each group into a fine ensemble. Suggestions for accomplishing this are given, as well as logistical suggestions.

Guidelines for literature selection, bibliographic aids, and a selective list of compositions.

45.02a "Chamber Music for Women's Voices," by Alaire Lowry. 12/72:15.

A discussion of five contemporary pieces for women's chorus.

46. Men's voices

46.00a "Why not a Three-Part Male Chorus?" by Leonard Van Camp. 12/71:14.

The use of TTB or TBB literature is suggested so that singers without extreme ranges can have a suitable part to sing. A one-page bibliography of three-part music for men is included.

46.01a "Letter to the Editor," by Joseph C. Logan. 2/72:22.

The author takes exception to the use of TTB and TBB arrangements for the junior-high boy's choir, a concept suggested in 46.00a.

46.02a "Some Ideas on Blend and Balance in the Male Choir," by Brett Watson. 4/72:12.

A pyramid balance is suggested as well as methods for strengthening the falsetto.

47. Elementary school and children

47.00a "How Well Tuned Is Your Piano?" by Robert E. Bliss. 12/71:21.

The results of an informal study suggest that small children who have been exposed to out-of-tune pianos are not as sensitive to accurate vocal intonation as children who have been exposed to properly tuned pianos.

A brief history of the children's church choir in America.


Twelve pieces for children's choir which the author deems of exceptional educational value are suggested.


Choral music in elementary schools is often limited to classroom recreational singing. The author believes, however, that a performing elementary chorus is often both viable and valuable. He suggests approaches to organization, management, and literature.


Summary of a convention session.


Convention address. A plea for higher standards of music education and performance. "I call for the abandonment of the position of [the high school choral director as] a recreational leader and the installation of a musical literature leader."


A discussion of the five elements the author believes crucial in establishing and maintaining a successful high-school choral program: manpower, enthusiasm, activity, nourishment, and self-esteem.
List of recommended literature, based largely on suitability for changing voices.

A discussion of voicing, selection of singers and repertoire, and appearance and deportment, based on the author's work with his own choir.

More can be gained from instrumental and vocal performance in the junior-high school than from traditional general-music classes.

The author sees little use in the average general music class. He advocates the removal of administrative barriers to the establishment of programs in which all who wish to do so might participate in performing groups or classes of their choice.

A response to 48.04a and 48.05a by a teacher and researcher who finds value in the general-music class.

The author urges the establishment of school-sponsored summer choral programs. Suggestions on organization and content are offered.

A selective list of collections and octavos the author feels to be valuable for high-school choirs. Heavy on early music.
"Let Georgene Do It," by Tom Mills. 9-10/68:8.

"Give the young man the challenge, give him competition, teach him how to win gracefully and lose with determined effort to try again, and glee clubs will be brimming over with musical [young men who would have nothing to do with choir before]."


A discussion of the positive and negative influences on high school singers, both in and out of school.


The members of the newly formed A.C.D.A. committee are listed, along with possible areas of investigation for the committee.


A report on the progress made by the Southern California Vocal Association in improving performance levels, programming, teacher training, and other elements of the choral experience.


Eleven criteria to be considered in selecting music for the high-school choir are listed and discussed. A one-page list of appropriate music is given.


The historical background of the boychoir, and its recent surge of appeal in this country. The boychoir as a "cultural means of heightened involvement for youngsters" is also discussed.


Ideas for the future involvement of the A.C.D.A. with the boychoir movement, as well as a report on what has been achieved to date.
Directors are encouraged to avoid expediency in the classification of junior-high voices. Instead, they should explore carefully each singer's potential. The treatment of the changing voice, in particular, range, is also discussed. Bibliography.

Considerations in the selection of junior-high repertoire. Some recommended pieces are listed.

The results of a mail survey of sixty-five boychoir directors, conducted during 1974.

An annotated list.

A suggestion that a column be established in the Choral Journal in which secondary-school teachers can share ideas.

Summary of a convention session. College admission requirements, the need to perform contemporary choral music, the need for higher ideals in choral music, and overemphasis on scientific curricula are discussed.
49.001a  "A Selected Choir in a Liberal Arts College," by Carl A. Fehr. 3/61:7.

A look at the problems inherent in maintaining a choral program in a liberal-arts college.

49.01a  "Choral Music in the Colleges," by Helen M. Hosmer. 5/62:10.

Convention address. The author's observations on significant improvements in choral literature and performance in American colleges.


The author's experiences in starting a choral program at the University of South Florida.

49.03a  "The American Junior-College Choral Program," by Dale Roller. 6-7/64:16.

Results of a national survey of junior-college choral directors.


"To give some form to a choral program for a year the director must start in May or June choosing music to fit a certain theme or concept... If the problem with many college concerts can be boiled down to one sentence, it would be: 'the concerts have no form'."

49.05a  "Letter to the Editor," by Leland B. Sateren. 9/72:18.

Objections are raised to 49.04a.

50. Community Chorus


"It would seem that the new frontier in community choral music... [is] the chamber choir."
"Someday We're Going to Get Organized: Organizing a Community Chorus," by Susanne S. Schwartz and Carl E. Druba. 4/74:5.

The organization and maintenance of a community chorus, and the philosophy behind it.


Reprint of a letter to the congregation by a minister of music, in which he outlines an interesting, informative, and ambitious program.


"The major task in the training of choir leaders, then, is to provide a curriculum which will orient these church musicians, not only in technical skills, but also in basic human understandings."


"A complete outline of the particular organization and administration of one of the larger church choral programs in the United States."


A convention address, giving the author's view on the future of church music.

"Choral Music for the Small or Average Church Choir," by Normal L. Merrifield. 9-10/63:17.

A letter from an A.C.D.A. member regarding the paucity of good, easy anthems.


An examination of the historical role of music in worship and how secularization has affected church music. Guidelines are suggested by which music may be judged for suitability for worship.

The author's ideas on "what constitutes good, appropriate, and useful music for the church choir."


The virtues of vigorous hymn singing.


An absorbing, wide-ranging explanation of the problems of modern church music, with suggestions how artistic and musical quality can be maintained.

"When Is a Choir Not a Choir?" by Mark Troxell. 10-11/64:9.

"Only as the individual singers lose themselves in the cooperative effort of the [church] choir ... can they enter into the deepest pleasure and meaning of their task."


A list of the repertoire performed in eighteen churches in Madison, Wisconsin, on January 10, 1965--an indicator of the quality of church repertoire in the area.


"A present-day look at choral music, its present status, with a glance backward and forward."

"Career Opportunities in Church Music," by Eugene S. Butler. 11-12/65:19.


"The basic argument [over music suitable for church use] is not really between the old and the new or the restrained and unrestrained. It is, rather, between the good and the bad--the meaningful and the meaningless."

The use of jazz elements in sacred composition is encouraged to "give vitality" to the music and the service.

"Is There an Answer?" by Bob Burroughs. 11-12/66:15.

A church director can stimulate lasting dedication and interest in his singers by 1) establishing personal relationships, 2) cultivating good working relationships in rehearsal, 3) providing a choir social life, and 4) using good music.

"To Sing or not to Sing," by Paul W. Peterson. 5-6/67:22.

A look at the problems of the church musicians, with advice on how to solve them.


Report from the A.C.D.A. Committee on Church Music. It recognizes many problems and calls on church musicians to master them, keeping foremost in their minds their duties to the church and community.


Lengthy, thoughtful essay on the roles of church music and the church musician.


A composer of sacred music utilizing jazz elements defends such music as appropriate to the church service by pointing out the historical lack of differentiation between sacred and secular musical styles.

"New Sounds in the Church," by Claude Zetty. 5-6/68:15.

The author believes that church musicians must make use of all the materials with which God has provided them, including new music of all styles. He bolsters his argument with lengthy quotations from other writers.
"Why Church Music?" by Claude Zetty. 9-10/68:7.

An explanation of the reasons for the establishment of an A.C.D.A. committee on church music. Topics for articles and discussions are proposed.


Excerpts from material prepared by the division of mass media of the United Presbyterian Church "is presented here in an effort to show what one church has done to integrate music and liturgy in a contemporary context. . . ."

"The Denominational Hymnal and the Crisis in Congregational Song," by Carlton R. Young. 3-4/69:24.

It is suggested that the denominational hymnal (of which a brief history is given) is no longer adequate to contemporary worship. The author submits that there is threefold crisis in the congregational song: musical, theological, and architectural (poor buildings for congregational singing). Suggestions for reformation are made. Text incomplete due to printing error.


An explanation of the purpose and activities of the council.


Perhaps, in the quarrels over new music versus traditional music in the church, church musicians forget that "CHURCH MUSIC IS NOT SIMPLY EUPHONIOUS OR SEPULCHRIFIC SOUND--IT IS PROCLAMATION." The spiritual union of the church musician with God is even more important than technical excellence in performance.

"A Father's Letter to His Son," by Glen Johnson. 11-12/69:16.

An inspirational letter for church musicians. The musician is encouraged not to ignore the "folk" music which is popular with congregations.


51.25a  "The Case of Mormon Hymns," by Jesse Crisler. 5/70:18.

The history and content of the Mormon hymnal, Hymns.

51.26a  "Creative Hymnology at the University of Southern California," by Nick Strimple. 3/71:11.

Examples of work by hymnology students at U.S.C. The purpose and methodology of the class are discussed.


"Church music does not have to be secular to be new. In many cases, it does not even have to be contemporary to be new. . . . The most well-intentioned lie ever propagated by religious leaders is that . . . musically uneducated people are incapable of appreciating great music."


The philosophy behind, and the organization and planning of, a multi-media worship service presented at the 1971 A.C.D.A. national convention.


The author looks at the current state of church music, explores areas in which he sees "danger signals," and offers some possible solutions to the current problems.


The author sees the struggles within the Christian church as positives rather than negatives. "To those who can look beneath the surface, these renewals of the church's vital power are manifest effects of the relationship between it and Christ."
51.31a "A Rose Is Arose or 'What Did you Mean by That, Gertrude?"' by John T. Burke. 1/72:20.

Church musicians should realize "that it is time we began to see that one other way of being relevant in church music [besides the use of pop and folk music] is to update, revise, and retranslate the archaic sacred texts, which stand in the way of true communication."


The director of music in a large church articulates his philosophy of church music. His main points: 1) Do music in which you believe. Do it well, using the best choral techniques. 2) Don't hesitate to broaden your understanding of techniques and styles. 3) Don't try to be all things to all people.

51.33a "It's Time for a Resurrection," by John T. Burke. 12/73:8.

The author's ideas on "where we are in our pilgrimage in church music." Church musicians must rid themselves of "pride in our former successes, self-righteousness in the area of our positions, the idea that new ideas are always the best, and the belief that someone else holds the keys that will unlock the door for our future success."

51.34a "Where Does Theology Come In?" by Larry Wagley. 12/73:12.

Theology insists that truth must live in the present, not just the past. Church music must therefore be flexible; it must meet the needs of the congregation and promote its worship. The music which does this is the "right" music.


"Church musicians are engaged in serious theological work. . . . The sermon is a kind of theology and in its more powerful shapes it does have the same authority as music. . . . But preaching cannot command the full range of possibilities inherent in music as expressive form. Thus it is that the theology of a period strangely survives in its religious music and not in its discursive speech."

"There is too much musical trash about us. There must be an acceptance of the idea that the art of music is not to be compromised by expediency or indifference. Men and women go to church to find God; it is our task to help them through music."


A look at the quandry in which today's church musician finds himself, having to contend with the proponents of sacred-music styles from classical to rock. The author discusses how the church musician can deal with the problem of what music (of any style) to use, based on the teachings of Paul (Phil. 4:8).


A retiring church musician reminisces about her career and gives her thoughts on church music. "The ministry of music is more than a profession: it is a vocation, a calling, in just as real a sense as that of a priest. . . . The art of worship is a true art and one of the most difficult to master. . . . The church is not static—it is a living organism, alert and vital, and certainly subject to change."


"The humanism of our day has put so much emphasis on man's humanity that it has neglected God's divinity. This reflects itself in the earthy music prevalent in our churches today. . . . we seem to have thrown out the baby with the bath water when we consider the musical implications of our recent renewal. . . . The time is now ripe to reinstate your choir and restore quality hymns. . . . The people of God are hungry for good art music."


A counseling psychologist with experience in choral music attempts to apply, "in a practical way, the principles of group psychology to church choirs."

A continuation of 51.40a. A discussion of "some common errors made by choirmasters when they fail to take into account group dynamics." Suggestions are offered on how to avoid such errors.

52. Professional choir (no entries)

53. Chamber and madrigal choir
(Regular columns on the subject, under the names "Chamber Music" and "Chamber Choirs," have appeared throughout much of the life of the Journal. These are indexed under the specific topic of each, individual column.)


A convention address dealing with several considerations germane to small choirs: why to have them, selection of singers, organization, and repertoire selection.

53.02a "A Madrigal Is for Singing!" by Donald Meints. 11-12/63:18.

An invitation to directors to form high-school madrigal groups, and to use the great variety of madrigal literature (rather than pop and show tunes).

53.03a "Vocal Chamber Music in the High School," by Robert E. Bays. 9-10/65:8.

High-school chamber choirs are encouraged for their beneficial effect on musicianship and musicality. Performance problems and appropriate repertoire are discussed.


A brief history of small vocal ensembles, with recommendations on literature. The establishment of community chamber choirs is encouraged.

An account of a regular program of clinic-concerts at Okaloosa-Walton Junior College, Florida.

"So You Want to Form a Madrigal Group?" The Ideal Ensemble for the Small School," by John Lee Swanay. 9-10/69:22.

The madrigal choir is the ideal vehicle for the teaching of choral literature, style, performance practice, independent singing, and musicianship. Many practical suggestions are offered regarding personnel, literature, and use of instruments.


"Chamber choir" is defined and several collections of suitable music are discussed.


A report on a spectacularly successful "madrigal dinner" program held at Thornton Community College, Illinois.


A brief history of early-American choral music with suggestions on how to put on an event on the order of the madrigal dinner—but based on a colonial-American theme. Extensive footnotes and a sample program.


A brief discussion of music drama for the chamber choir.

Festivals and festival choirs


A look at the logistics and hardware for seating a large chorus (either with or without orchestra) in an auditorium.
54.01a "Contemporary Trends of the Competition-Festivals," by Ralph Manzo. 5/71:5.

The results of an A.C.D.A. survey on choral competitions and festivals.

54.01la "Music Contest-Festival: an Adjudicator's Viewpoint," by Rod Walker. 5/72:15.

Suggestions are offered on musical preparation, organization and planning, and repertoire for festival-competitions.

54.02a "From Our Members: What is a Festival?" by Bobby A. Ohler. 5/74:2.

An appeal to directors to emphasize the educational aspects of the festival as much as competition.

55. Folk, pop, jazz, and rock


Suggestions on organizing a small choir to perform pop music. Hints on interpretation, accompaniment, and literature are given.

55.02a "What's Wrong with Being 'Popular'?" by William R. Fischer. 5/72:7.

"... we should be prepared to teach and perform the best of this genre ['pop' music] with just as much enthusiasm and excitement as we devote to the well-known classics."

55.03a "Recommended Music for the Jazz and Show Choir," by Gene Grier. 4/76:20.

Literature recommended by the A.C.D.A. Jazz and Show Choir Committee.
"Vocal Jazz for Your Choir: Here's How," by Doug Anderson. 10/76:12.

In resisting the use of vocal jazz, "the director is denying his students and himself the exposure to an exciting new style that can give renewed vitality to the entire choral program to that director's interest in teaching." The author provides a primer on selecting repertoire and performing it stylishly.


The "movement of the 'swing choir' concept into public and parochial secondary and elementary schools has happened so rapidly that a host of problems have been presented to the music educator. Some of these problems and possible solutions are discussed. . . ."

"Get Down!" by Gene Grier. 11/76:22.

A list of recommended clinicians and literature, and a suggestion that those interested in choreography contact Earl and Stephanie Rivers (address given).


The author recognizes that there exists a plethora of poor vocal-jazz and pop arrangements. He suggests ten criteria by which arrangements can be evaluated.


"What is choral jazz? Why should we incorporate choral jazz into our programs? Is choral jazz a sound idea vocally? Who are the benefactors of this new style of music? . . . The discussion that follows will direct itself to a few of these points of inquiry."

The author describes his experiences in attending the week-long "barbershop college" (convention) of the Society for the Preservation and Encouragement of Barber Shop Quartet Singing in America (S.P.E.B.S.Q.S.A.).


A review of the Newport (Oregon) Pop, Swing, and Jazz Choir Festival. Also included is a list of recommended jazz charts (difficult).


An essay on "public relations and the image of your jazz and show choir" is followed by "a survey of pop-jazz-rock choral arrangements with stage-band accompaniment."


Criteria for selecting A.C.D.A. jazz-choir clinicians, and rehearsal techniques are discussed. Various repertoire lists, bibliographies, and studies on aspects of Jazz and show choirs are offered.

"Get Down," by Gene Grier. 4/78:34.

A "show-choir pedagogy course outline" and an essay on show and jazz-choir music and performance as art are included.


The preparation for a tour with the Norman Luboff choir is discussed. A list of suitable jazz/show-choir literature for junior high is offered by mail. Included also is a list of workshops for Summer, 1978.
56. Musical comedy and drama


The author relates the trials, tribulations, and rewards of writing a musical score for an original "outdoor drama," *Stars in My Crown*, by Kermit Hunter.

56.01a  "The Show Must Go On?" by Russell Mathis. 4-5/65:13.

"A thorough examination of musicals available for amateur production forces us to agree that not many are appropriate for high school."


The authors disagree with Mathis (56.01a), believing that the musical is a valuable addition to the public-school music-drama curriculum.

56.03a  "Postscript on Dramatic Musical Productions," by Wallace H. Nolin. 5-6/66:18.

An encouragement of the use of Gilbert-and-Sullivan musicals in high schools.


The role and trials of the librettist, told through the author's own experience.

56.05a  "Community Chorus Presents a Musical," by Donal Treffeisen and Dorthea Waddell. 5/75:18.

How to go about producing a musical with a community chorus or similar group. The caveats are applicable to any group planning a staged musical production.
57. **Educational techniques and philosophy**


A description of the music program at U.S.F., where many "successful innovations" in music education are being used.

57.01a "Working Relationships of the Choral Director and the Singing Teacher," by Robert E. Bowlus. 5/61:1.

Convention address. Both voice teachers and choral directors work toward the same ends: the development of voices and artistic, expressive singing. The means to achieve these common goals are discussed.

57.02a "Lend an Ear but Be Careful: Pupils Pick Tune on Anything," by William Carey. 11/61:5.

Musical instruments made by junior-high-school students.


"I submit that our purpose is the fostering of continuous and lasting musical growth for all men, through active participation in the group vocal art." Participation based on selectivity is rejected.

57.05a "A Comprehensive Choral Program," by Arnold Jones. 11-12/63:23.

A proposal for the inclusion of general-music classes in high-school curricula.

57.06a "The Joy of Discovery," by Luther Goodhart. 4-5/64:9.

Convention address on the personal and educational value of discovering "what has (perhaps) existed but has not been known to us."
"Preparation of the College Vocal Student," by Helen M. Hosmer. 6-7/64:9.

An outline of areas of concern in the preparation of undergraduate vocal students, the basis for a convention discussion of the subject.


How to "educate, lead out, those qualities of musicianship of which a student is capable . . . through a knowledge about the formal construction of music through vocalise and song. . . ."


"The singer in our public schools, and his relationship to the audience."


A proposal to teach some music history in choral rehearsals. The author uses an individual worksheet (printed in the article) for each student.

"Does Music Education Belong in Our Schools?" by Johannes Somary. 9-10/66:16.

"I firmly believe that chiefly at fault for preventing a cultural renaissance, at least as far as much [sic: music] is concerned, are the schools." Choral music should be approached as education rather than recreation.

"Hats Off to the Music Teacher!," by Nathal Riedler Weston. 3-4/68:1.

A veteran teacher points out the important role (generally unappreciated by administration and community) of the public-school music teacher.

"Fuse the Arts, Please," by Dorothy Bond. 3-4/68:9.

The author advocates an integrated approach to the arts over teaching them separately. She relates the experiences that led her to this conclusion.

The results of a survey of one-hundred-four directors from thirty-one states on the content and quality of their own undergraduate educations.

"Developing Choral Leadership through Solo Singing," by Allan Lehl. 3-4/69:21.

"The development of leadership may be stimulated within the choral rehearsal itself by requiring the singers—each and every one—to be soloists, regardless of their vocal talent or quality. . . . To implement this idea the choral director might be advised to teach some art songs, preferably in Italian, in addition to the choral literature."


Directors are encouraged to try new literature and methods of teaching, and hence, to increase the value of their students' educational experience.


Despite the numerous examples to the contrary, "public schools can be organized to facilitate joy in learning and esthetic expression, and to develop character. . . ."


A summary of remarks made at a 1971 convention session, in which student conductors evaluate their professional preparation.


A letter to the editor, questioning the efficacy of the common requirement that undergraduate music-education majors take seven or eight semesters of private voice instruction.


The high-school director must prepare his students for college by keeping valid perspective, developing musicianship, building the voice, and instilling a sense of artistry and group dedication.

The college conductor has four roles in this regard: 1) He must facilitate further training for the secondary-school teacher. 2) As a clinician or adjudicator, he must provide appropriate help to the ensembles with which he works. 3) He must maintain rapport on both person-to-person and person-to-professional-organization bases. 4) He must be a leader by example.


Choral singing is a valuable part of a liberal-arts education, and should be respected as such, rather than being considered a mere diversion.

"Where Do All the Singers Go?" by John R. Van Nice. 10/72:2.

A look at the question, "why is there such an enormous attrition of singers from junior high to high school, from high school to college, and from college to community and church choirs?"


The story of an attempt to cut music, art, and physical education from the Chicago public schools, and its implications for the rest of the country.


An essay on the qualities of fine teachers and fine students.


A response to 57.24a, containing further ideas on why singers drop by the wayside.


An excerpt from Magister Ludii in which an old teacher gives a young student the inspiration of a lifetime.

Hayes addresses the problem of the curtailment of music in the public schools.


"The [undergraduate] conducting course should be a course in conducting. That's all there is time for, no matter how much time one may have." A list of minimum technical abilities for undergraduate conductors is included.


"How does a teacher develop enthusiasm for 'avant-garde' music? By . . . doing—not just listening—doing." Suggestions are given for spontaneous "compositions" to stimulate a choir's interest. Introductory pieces and recordings are recommended.


A reply to 57.24a. The author blames the attrition of singers from school choral programs on their teachers.


A discussion of the status of the arts in education, with suggestions for the construction of "allied-arts" classes, intended to expose all—not just performers—to a meaningful experience with both the performing and non-performing arts.


The author outlines the undergraduate program in conducting at her university. The focus is on providing the student with more practical training.
57.34a "What About Pre-Professional Training in Choral Conducting?" by Bruce S. Browne. 9/74:16.

Student conductors should have as much actual conducting experience as possible. A student-conducted choir can help meet this objective.

57.35a "Musical Experiences in the Choral Program," by Malcolm Tait. 3/75:22.

"... if music education is approached in a less-didactic manner and more as a cooperative venture--a sharing of what is heard and felt--we will be more successful in awakening our students to the aesthetic properties of music."

57.36a "Where Are We Going?" by Frank Pooler. 9/75:5.

A discussion of six choral trends of the future: "choralography, group improvisation, audience involvement, trans-ethnic repertoire, mechanical aids in the choral rehearsal, and a growth in the use of all-state sight-singing choruses." Some copy omitted in error is printed in 12/75:16.

57.37a "The Changing Voice: An Adventure, not a Hazard," by Frederick Swanson. 3/76:5.

It is suggested that the most effective and educationally sound way to deal with changing voices is to separate them from the rest of the choir, and work with them (both vocally and in terms of counselling) alone.


Suggestions for the use of videotape in teaching conducting technique.

57.39a "Leading Adult Choral-Singers toward Self-Actualization," by Harriet Simons. 1/77:11.

A study of one aspect of the psychology of the conductor-choir relationship. Since volunteer choir members participate because they seek fulfillment of some kind from the experience; the chorus, the individual singer, and the director will be best served if the director finds ways in which to nurture individual fulfillment. The author discusses (in psychological terms) how this can be done, and how common, destructive errors can be avoided.

The author encourages enthusiasm in the director. "On every occasion that we meet with a performing ensemble our goal should be three-fold: 1) Positive attitude toward music, 2) Improved ability to handle technical skills, and 3) Better understanding of musical concepts."

57.41da Pedagogy of Undergraduate Conducting as Conceived by the Presidents of the American Choral Directors Association, by Walter Irwin Ray, Jr. 11/77:31.


Choral conductors are reminded, through four parables, of their most common failings in dealing with members of their choirs as human beings.

58. Performance practice, style, and interpretation: general

58.00a "Interpretation," by David C. Davenport. 10/60:6.

"The director's greatest responsibility lies in understanding the transparent and hidden meanings of the text. . . . the director must understand these emotional qualities and then through empathy control the minds of the singers."

58.01a "Fermatas--Reflections and Hypotheses," by Ouida Fay Paul. 1/64:16.

A brief discussion of the history and meaning of the fermata.

58.02a "What's Wrong with English?" by Eugene S. Butler. 9-10/65:10.

"I sincerely believe the case for English performance whenever possible cannot be overstated."


An extended essay on the relation between words and music, with historical perspective.
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<td>58.04a</td>
<td>&quot;The Conductor and the Elements of Musical Style,&quot; by Allen Lannom. 7-8/66:9.</td>
<td></td>
<td>Discusses the relationship between individual and historical style, making the point that the most profitable study of style occurs at the level of the composer and the individual composition.</td>
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<td>58.07a</td>
<td>&quot;Words and Music,&quot; by Howard Skinner. 5-6/67:6.</td>
<td></td>
<td>An examination of the interrelationship between text and music, with numerous examples of how individual composers have pictured text in music.</td>
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<td>58.11a</td>
<td>&quot;The Musicologist Looks at Style in the Interpretation of Choral Music,&quot; by Alice A. Moerk. 9/74:5.</td>
<td></td>
<td>Primary sources are used to illustrate aesthetics and performance practices from the 15th through the 19th century. Emphasis on Renaissance and Baroque. Extensive bibliography.</td>
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59. Pre-medieval, medieval, and chant

59.00a "Remarks on Musical Performance from the End of the Fourteenth Century to the Middle of the Fifteenth Century," by André Pirro. 5/77:20.

Remarks on performance practice (originally a speech given in 1930), copiously documented from primary sources.

60. Renaissance


60.01a "Denis Stevens Speaks at Convention," by Theron Kirk and Walter S. Collins. 5-6/66:2.

A report on Mr. Stevens’s presentation on "the seventeenth-century English anthem and madrigal."


Reprint of an article from *The American Organist* 47:4. From historical evidence the author shows that "a cappella does not imply a lack of accompaniment. It indicates a church style, with no independent instrumental parts..."


The author skillfully combines primary and secondary sources into a guidebook on sixteenth-century ornamentation. Copious musical examples are given, including two appendices. The first demonstrates (after Bassano, Ortiz, et al.) several ways in which a given interval might be embellished. The second is an ornamented version of "O Eyes of My Beloved," by Lassus.

Certain notions of the "untranslatability" of Latin are dispelled and techniques for making singing translations are suggested. In addition to the mechanical part of the translation, "perhaps more than anything else, the really good translator must be a genuine poet at heart."


Renaissance music, born of chant, contains hidden rhythms—groupings of two or three beats in conflict with the regular "meter" shown by the mensuration sign—which must be projected in performance. How to find such microrhythms and how they might be notated in modern editions are discussed. See 2/73:22 for correction of a printing error.


Ideas on instrumentation, programming, and proportion, with lists of sources for music and instruments.


The author demonstrates through reference to numerous primary sources that instruments were commonly used (often in large numbers) in sixteenth-century church music.

"Of the Diverse Fashions of Singing and of the Ten Precepts for Singing," by Andreas Ornithoparchus. 10/74:17.

An excerpt from the Musice active micrologus (1517) in John Dowland's translation (1609).


The relationship between conducting practice and the notation of Spanish Renaissance music is examined.
61. Baroque

Deals briefly with conditions of performance, size of choir, voicing, and expression.

The melodic, dynamic, tempo, and rhythmic characteristics of baroque music.

Conducting, in the modern sense, was rare in the late-Baroque period. When works were conducted, there was little or no standardization of technique. Charts of conducting patterns, taken from primary sources, are included.

A succinct discussion of some elements of instrumental performance practice, with physical descriptions, historical perspective, and other valuable information on the recorder and transverse flute.

A continuation of 61.03a, dealing with the oboe, bassoon, trombone, cornett, and trumpet.

Continuation of 61.04a, dealing with the viola da gamba and viola da braccio.

A number of performance-practice problems, including editions, the use of concertino-ripieno texture, and dynamics are considered.

A summary of Ehmann's remarks at the final session of the 1971 A.C.D.A. convention, dealing with the Choir, instrumentation, and the use of concertino-ripieno texture. A list of Ehmann's recordings is included.


A discussion of the use of concertino-ripieno texture in the choral works of Handel.


The text of a letter Bach sent to the town council of Leipzig in 1730, in which he describes the meager musical forces available to him, in the hope of obtaining greater financial support.


An excerpt from Putnam Aldrich's review of Wanda Landowska's Landowska on Music. He discusses the influence the book (originally published in 1909) had on him and the rest of the musical community. He gives some of his thoughts on recent developments in Baroque performance practice.


Part of a paper read by Prout in 1901, dealing with choral-orchestral balance in the period ca. 1725-1840. He concludes that the two forces should be more nearly equal in number, rather than the chorus greatly exceeding the orchestra in size.


An English expert on Baroque performance practice comments on problems of tonguing and bowing, dynamics, and tempo. The last sentence, p. 9, col. 3, should read "... unenlightened..."
61.15a  *Concertino-Ripieno Techniques in Baroque Choral Music,* by Marshall Austin Hill. 9/74:17.


The evidence is that written pitches were ca. a half-tone lower in sounding pitch during the period in question than they are today. For the sake of singers, music of this period should be transposed downward.


An excerpt from the 1720 tract of the same name, dealing with congregational singing.


A continuation of 61.18a.

62.  *Classic*


The balance commonly found in modern American choirs is not consistent with that envisaged by the early-American tunesmiths. The author shows through primary evidence what the balance was intended to be, and makes practical suggestions for achieving it today.
"General Remarks and Directions," by Oliver Holden. 1/76:32.

The preface to Holden's *Union Harmony* (1793), dealing with voicing, pronunciation, accent, syncopation, soft singing, dynamics, and ornaments.


An excerpt from the preface to *Southern Harmony*, dealing with performance practice in early-American music.

63. *Romantic*


An excerpt from Charles Gounod's *Memories of an Artist*, in which he describes his feelings on visiting the Sistine Chapel and hearing its choir.


Choral Performance Practice in the Four-Shape Literature of the American Frontier Singing Schools, by Richard J. Stanislaw. 11/77:32.


Primary sources are used to show what voices were intended to sing what parts in the shape-note repertoire. It is shown that the performance practice of this literature was in many ways similar to that of the choral music of Billings's time.
64. Contemporary and avant garde

64.00a "Stylistic Factors in the Performance of Contemporary Choral Music," by Arnold F. Caswell. 11-12/63:11.

Convention paper.

64.01a "Twentieth-Century Choral Idioms Discussed by Daniel Pinkham," by Theron Kirk. 5-6/66:11.

Report on a convention session.

64.02a "What about Today's 'Style' ?" by Jeanne Weaver Fuller. 9-10/66:10.

A brief look at the elements of style in contemporary music.

64.03a "Interpretation of Twentieth-Century Choral Music," by Jean Berger. 3-4/67:15.

A discussion of the effect of concert-hall performance on our thinking about music, with brief discussions of style in compositions by Bender, Stravinsky, Poulenc, Warlock, and Berger.

64.04a "Indeterminate Music for Chorus," by Gordon Lamb. 5/70:12.

How the performer should approach indeterminate music, the role of the conductor and the rehearsal, and a discussion of all of these factors in operation in "Quodlibet for Singers," by Barney Childs.

64.05a "Challenges in Contemporary Idioms," by Morris J. Beachy. 2/72:29.

A discussion of several virtuosic pieces by contemporary British composers.


The genesis of avant-garde music, with an explanation of some of the compositional techniques and aesthetics of the "new music."
65. Folk, pop, jazz, and rock

65.01a "Get Down," by Gene Grier. 4/77:37.

Suggestions on sources for information on choreography. A number of arrangements are also listed and rated.


Excerpts from the author's book on the subject. This article is "an introduction to, and a rationale for, teaching vocal improvisation and scat-singing." It also deals with "prerequisites, objectives, and basic considerations for teaching these creative elements of music."


A continuation on 65.04a. This installment is "concerned with teaching the basic musical elements of improvisation, as well as providing suggestions for resource materials in the classroom."


A continuation of 65.03a, dealing with "choral materials that encourage the use of vocal improvisation and scat-singing in an ensemble performance situation." It also offers "suggestions for supplemental materials and recordings for the classroom."

66. A.C.D.A. activities and other professional news


The original constitution and bylaws of the A.C.D.A.

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<td>Kudos to the A.C.D.A. from other organizations, given at the 1962 national convention.</td>
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<td>&quot;A Voice from the Rear,&quot; by Burton A. Zipser.</td>
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<td>&quot;President Imig Addresses Southwestern Conference,&quot; by Warner Imig.</td>
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<td>The author cites five needs to which the A.C.D.A. as an organization and its members as individuals should address themselves.</td>
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<td>The A.C.D.A. is in its infancy and will grow only through the efforts of its members. Members are encouraged to search out funding sources for research activities.</td>
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The author's insights on the summer 1969 event, with a list of American participants.


A report on the programs and activities of the various A.C.D.A. divisions and state chapters.

66.014a "Choir Students Review the Vienna Symposium." 1/70:22.

Comments from several unnamed participants.


A general review and short, positive critique.


Dr. Hirt proposes numerous ideas for the A.C.D.A.'s first convention apart from the M.E.N.C., to be held in 1971.


A nostalgic reminiscence.


Excerpts of reviews of the concert which concluded the 1970 Vienna Symposium.


A summary of the events of the convention, consisting mostly of lists of participants.

66.019a "A.C.D.A. Student Award System Committee Proposal," by Ernest L. Hisey. 9/71:21.

A proposal that the A.C.D.A. sponsor a nationwide system of awards for outstanding choral singers in individual schools.
Summary of the repertoire and activities of the symposium (8/71), with a list of participants.

An overview of the history and programs of the symposia, with a description of the forthcoming symposium (summer, 1973) on choral music of the Baroque period.


A summary of the experiences of the A.C.D.A. People-to-People Mission (May, 1974) to Poland and Russia.

A summary of the activities of the participants in Germany and England.

Complete text.

Announcement of planned content and activities.

Events of the A.C.D.A.-sponsored Bruckner-Schönberg seminar (summer, 1974) in Vienna.
"Resolution [Regarding National Endowment for the Arts' Support of Choral Activities], by Allen Lannom. 5/75:2.

Since the Endowment bases its grants in part on "professionalism," and choral music in the United States is, for the most part, an art of amateur participants, choral music is ignored by the Endowment. The A.C.D.A. seeks a change in policy.


Professional biographies of the five conductors scheduled for the A.C.D.A. Celebration: Salli Terri, Robert DeCormier, Elwyn Wienandt, Iva Dee Hiatt, and Frank Pooler.


A status report on the preparations for the A.C.D.A. Bicentennial Celebration (7/76).


A review of the national convention, covering purpose, the programming of concerts, quality of singing, and the use of contemporary music. Originally printed in the Catholic magazine, Sacred Music.


Standards and style for articles to be submitted to the Choral Journal.


Discussion of the origin and contents of a collection of thirty-six pieces of American choral music, published for the A.C.D.A. Bicentennial Celebration (7/76).

"Bicentennial Celebration '76," various authors. 4/76:5.

Nine separate reports on preparations for the A.C.D.A. Bicentennial Celebration.


A summary and review of the A.C.D.A. Bicentennial Celebration, Interlochen, 7/76.


A report on the success of the A.C.D.A. Bicentennial Chorus and a discussion of the work commissioned for it, American Cantata, by Lukas Foss.


A report from the chairman of the A.C.D.A.'s newest standing committee: on jazz and show choirs. Recommendations are made regarding resource materials and members are encouraged to share ideas. This article is the first in a new column: "Get Down!: Jazz and Show Choir Corner."

"Bicentennial Celebration." 11/76:19.

Kudos to the organizers of the A.C.D.A. Bicentennial Celebration, and positive reactions from participants.

"A.C.D.A. National Student Choral Musician Award." 1/77:1.

Announcement of the establishment of A.C.D.A.-sponsored awards for outstanding choir members in individual churches and schools (originally recommended in 66.019a).


A summary and review of the convention, a major theme of which was the recognition of Wayne Hugoboom, Executive Secretary of the A.C.D.A. since its inception.
A.C.D.A. National Student Choral Musician Award.

The purpose, eligibility, selection of recipients, method of distribution and registration, and financing of the award are set forth.

67. Professional and artistic philosophy, esthetics

Choral Music in America.
Five participants in a convention session express their opinions on the current state of American choral music.

Standards of Choral Music.
Summary of a convention session in which current problems facing American choral music are discussed from the points of view of the singer, composer, and director.

The conductor must be a well-trained musician dedicated to choral music as artistic expression. Through preparation through historical awareness and musical analysis (discussed in some detail) is essential.

"What implications does ... [the] challenge for excellence have for the development of choral groups? ... This short article is an attempt to explore some of these implications." Deals with personnel, rehearsal, conducting, and repertoire.

Convention address. " ... emphasis on quality has produced a striking trend in American choral music." Choral groups are conceived "as artistic and cultural endeavors and not media primarily for recreation and amusement." This change in purpose requires profound changes in philosophy, procedures, and materials.

The author sees "significant progress" in the development of certain areas of choral music: historical awareness, technical competence, organization and building of choirs, repertoire, and the growth of faith in choral music as art. The conductor is responsible for the success or failure of his performances as communication.

"Where Is the M.E.N.C.?” by Vanett Lawler. 9-10/63:22.

"... (1) Where or what is the M.E.N.C. and (2) Where should the M.E.N.C. be going?"


"A present-day look at choral music, its present status, with a glance backward and forward." Emphasized are the needs to make available more fine literature, to decrease attrition of singers after high school, and to promote professional choral music.


A consideration of music as entertainment—as opposed to music as an art which requires knowledge and understanding of the listener.

"A Dream?" by Harvey E. Maier. 1-2/66:16.

"Why not provide more help and time for our choral people so they can train choirs with higher performance standards, greater depth of musical understanding, and a more thorough knowledge of music?"


Philosophical essay on the role of the conductor, and his responsibility toward music and its communication to both performers and audience.

"Drums and Dragons," by Archie N. Jones. 5-6/66:12.

Convention address on the state of choral music and its current needs.
"How to Find Happiness While Looking Like a Successful Musician," by Jack Boyd. 11-12/66:19.

Humor.


"I would like to . . . see if we can justify some of the myriad little titles which are given to choral groups today."


Dr. Hirt's thoughts on a suggested convention program center on the idea of the choral conductor as an active force in today's society.


In the midst of the social and political conflicts of 1969, the author calls for choral musicians to step above the problems of the day, and to provide a positive force in the lives of the members of their choirs through inspirational teaching and music.


An appeal to choral musicians to drop their detachment to get more personally involved in their music; to try new types and styles of music in order to have the thrill of discovering something new.


"... we have for too long concerned ourselves with the techniques of the field, and ... consequently many of the intrinsic and extra-musical values which you and I know exist have almost disappeared from the format of a choral presentation."

The 1971 national convention keynote address. Three areas of consideration and exploration for the A.C.D.A. are proposed: 1) the redefinition "of the educative function of the A.C.D.A." 2) "Let us break through the revered past into the relevant present." 3) "... encourage and develop new, vigorous leadership among our members. . . ."


Convention address. The author discusses the forces for social change at work in America and encourages greater minority participation in the A.C.D.A. It is contended, without real explanation, that choral music can be a positive force for social change.


Dr. Swan's observations on the value and importance of the choral experience (excerpted from a thesis by Carole Glenn, serialized in C. J. as 43.00a-43.092a).


"... conductors must have responsibility not only to themselves but to the world culture totality to retain what is significant in our [historical] development to give us our identity in a fast-changing society. ... no musician can afford to close his mind and ears [, however,] to the voices from other parts of the world and to his own popular expression."


The author urges choral musicians to fight for greater respect for themselves and for their art. A key to this is to encourage wider participation in choruses, particularly on the community level.


"The performing musician can not ever cease to be a student of music. ... Scholarly research, the rational quest into the arts, must inspire present creativity."
Inspirational pre-concert remarks by Daniel Moe on the significance of the music-making experience. "For us, music is an ecstatic 'yes'. A 'yes' to life, to beauty, to order, to the unexpected, to the transcendent, to the ultimately worthwhile."

An essay on the choices open to the choral conductor, and where they will lead him.

An inspirational poem on the joy of performance.

A singer writes nostalgically of the joy and inter-cultural unity she experienced through music on a European tour.

Attempts to objectively evaluate performers in competitions are "based upon a hard-core fallacy: the presumption that aesthetic excellence can be assessed by standards that have nothing whatever to do with it--standards akin to the empirical comparative analytic [sic] of the science laboratory. . . ."

"The motto of choral music could well be 'competition is to pace one another on the road to excellence'. There is no doubt that unless this objective is kept in mind, competition can degenerate into rivalry. The challenge to choral directors is to use competition so that it develops character and leads to high standards."

An inspirational letter to a beginning teacher from his own teacher.
Modern choral practice has become concerned with the technical aspects of performance but has ignored the personal and emotional considerations which inspire singers and attract audiences.

The author attacks the idea that popular music (that is, music which has immediate appeal) is necessarily bad because it avoids complexity and abstraction.

A letter from Lannom to his choir. "We [as a chorus] need 1) to make rehearsal a time when we let go of self and take a collective hold of the musical experience. . . . 2) a greater knowledge of those about us. . . . 3) a concern for the important and necessary activities of the chorale which extend beyond rehearsal room and concert hall."

"The more I have thought about 'change' the more I have realized that . . . there are certain underlying basic tenets in the choral art which will never change." Included is an inspirational letter to the Singing City Choir.

Numerous questions are posed by which the reader can evaluate his personal relationship to the arts.

An essay on what is understood today to be art. "You must, as [T.S.] Eliot says, 'be quite aware of the obvious fact that art never improves, but that the material of art is never quite the same'."

"I'm of the opinion that we have previously lagged in the education of artists--some of whom do not know music; and, in the education of musicians, some of whom do not know art."


A reflective comparison of music with painting by an artist whose primary inspiration is music.


The role of music in dance instruction, performance, and esthetics. A greater interaction between the two arts is urged.


A brief essay on the structural, esthetic, and creative elements shared by architecture and music.


A conductor's reflective letter of good-bye to his chorus.

"Hurrah! For Frightened Choral Directors," by Theron Kirk. 10/74:15.

"I hope that each of us will . . . continually evaluate both our rehearsal and performance technics and our selection of material."


A discussion of the reasons some singers continue in choirs after high school, while others do not. Fear of auditions is cited as a major cause of attrition.


Sexual stereotyping in the professions should be eliminated, and this must start by eliminating from our educational system the idea that there are things that a woman cannot do.
A poem in praise of music.

The author's personal philosophy on numerous aspects of the conducting art and craft.

"International Tours, Why?" by David H. Suderman. 12/75:23.
The benefits of foreign tours are discussed.

An inspirational essay. The author is "calling all of us to recapturing of our old values, our renewal of our old vows, a return to the Great Purpose."

A selection of insightful quotations regarding music and music education.

"A Call to Action!" by Russell Mathis. 5/77:14.
The opening address of the 1977 national convention of the A.C.D.A. Mr. Mathis reminisces about his term of office as president, discusses the futile attempts of the A.C.D.A. to make its views heard before the National Endowment for the Arts, and the future of the A.C.D.A.

"I Wonder Where the Women Went?," by Marcella Lee. 12/77:35.
On the basis of statistics which show that male conductors are predominantly found in large schools and female conductors in small schools, the author suggests that "much of the reason for the lowly position of women in the conducting profession stems from discrimination in the hiring and promotion process." The second half of the article deals with the question "what must we women do to be taken seriously in a male-oriented profession?"

"Because a person's voice is so much a part of them [sic] and because singing in a small ensemble means repeated personal contacts, we who conduct chamber choirs have . . . . awesome responsibility to communicate one-to-one."

68. Recording and amplification techniques and equipment

68.00a "Technique and Psychology of the Recording Session," by Anthony C. Cappadonia. 9/61:3.

How to choose equipment, a recording hall, and how to record. Dated by technological advances.

68.01a "Suggestions for Choral Recording," by Anthony C. Cappadonia. 11-12/63:16.

Techniques and equipment for choral recording. Quite dated by technological advances.

68.02a "One Way to Mike a Musical," by Mike Lewman. 10/76:18.

The author discusses his own approach to sound-reinforcement of musicals and plays.

69. Bibliographies of literature on choral music


"This paper is a collation of materials which, in the opinion of the author, are pertinent to contemporary choral practices and techniques." This article and the three that follow list books of interest to the choral director.


Continuation of 69.00a.

Continuation of 69.01a.


Continuation and conclusion of 69.02a.


The fourth chapter of *Musicalia: Sources of Information in Music*, a bibliography of works of interest to the choral musician.


A list of documents on choral music by D.M.A. candidates at the Universities of Indiana, and Illinois.


A list of studies on black composers and their music.

"RIILM Abstracts for Choral Specialists," by Barry Brook. 2/76:27.

An introduction to *RIILM Abstracts*, an annotated index of periodical literature, books, and *Festschriften* on music.


A list of dissertations on American music.


A list of dissertations on various twentieth-century British composers and their choral music. Abstracts are provided for: Gustav Holst's "The Hymn of Jesus" (by Daniel Royce Boyer), and The Choral Music of Peter Maxwell Davies (by Marles Preheim).
70. Bibliographies and lists of choral music

70.03a  "Literature for Two-Part Choir," by Jack Boyd. 9-10/65:18.

70.08a  "Chamber Music," by Morris J. Beachy. 9/70:15.

Reviews of two madrigal collections: Renaissance Choral Music (ed. Malin), and Rediscovered Madrigals (ed. Malin).

70.09a  "Chamber Music," by Morris J. Beachy. 10/70:11.

A discussion of six collections of music for Christmas, ranging from the twelfth century to Bartók.

70.10a  "Diversity in Programming," by Morris J. Beachy. 11/70:8.

Discussion of the Penn State Music Series.

70.14a  "A Selective List of Choral Music by Black Composers," by Dominique-Rene de Lerma. 4/72:5.

A list of black composers and their works, a portion of a larger study to be published at a later date (Black Music: a Preliminary Register of the Composers and their Works).


A selective listing of works by contemporary composers, suitable for chamber choir.

70.18a  "Renaissance and Baroque Music for Voices and Winds," by Clifton L. Ganus, III, 12/76:5.

"This article is intended to introduce the choral conductor to music for voices and winds from the Renaissance and Baroque periods. Following a brief section on pertinent musical characteristics of the periods, we will proceed to the instruments themselves and then to some aspects of performance practice which are especially appropriate to the combination. Following the text is a list of some compositions which may be performed by voices and winds." See 70.19 and 70.21 for further comments.
A response to 70.18a, correcting several errors in the list of works.

A list of compositions by Geoffrey Bush, Gordon Crosse, John Gardner, William Mathias, John Paynter, John Rutter, Phyllis Tate, and David Willcocks.

A response to 70.19a, which had criticized an article (70.18a) by this author.

71. Book reviews


71.02br The American Symphony Orchestra, by Henry Swoboda. 5-6/68:C3. rev. Donald L. Bisdorf.

71.03br Anthems for the Liberal Church, ed. and arr. Howard Bennett. 1/74:24. rev. Joe E. Tarry.


71.06br The Béla Bartók Archives, by Victor Bator. 4-5/64:29. rev. Gale L. Sperry.


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71.41br *Hawaii: Music in Its History*, by Ruth L. Hausman. 11-12/68:34. rev. Donald L. Bisdorf.


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72. Record reviews

72.08rr Bach, Johann Sebastian.

Cantatas 1-10. 1/75:30.

Telefunken SKW 1/1-2, 2/1-2, 3/2. Vienna Boy's Choir; Choir of King's College, Cambridge; Concentus Musicus Wien; Leonhardt Consort; Gustav Leonhardt, Nikolaus Harnoncourt, conductors.

72.081rr Bach, Johann Sebastian.

Cantatas 19, 12, 146, 61, 131, 71, 196, 143, and 172. 9/77:17.

Claudius Verlag (Munich); Musical Heritage Society; Various choirs; Bach-Collegium Stuttgart; Helmuth Rilling, conductor.

72.094rr Balada, Leonardo.

Maria Sabina. 2/77:2.

Louisville Orchestra First Edition Records, LS-726. University of Louisville Chorus; Louisville Orchestra; Jorge Mester, conductor.

72.10rr Bartók, Béla.

Cantata Profana. 9/75:30.

1) DGG LRM-18873. Choir and Orchestra of the Hungarian Radio and Television; György Lehel, conductor.

2) Hungaroton SLPX 11510. Budapest Chorus and Symphony; János Ferencsik, cond.

3) Bartók Records 312. New Symphony Orchestra and Chorus; Walter Susskind, conductor.

4) Vox PL 10.480. Vienna Chamber Choir and Vienna Symphony; Heinreich Hollreiser, conductor.

5) Period PRST 2757. U.S.S.R. State Philharmonic Orchestra and Chorus; Rozhoktvensky, conductor.
Brahms, Johannes. 2/74:32.

*Brahms Motets and Choral Preludes.*

Argo ZRG 571. New England Singers; Simon Preston, conductor and organist.

*Johannes Brahms: Secular and Sacred Choral Music.*

Telefunken SLT 43100-B ex. Monteverdi Choir Hamburg; Jürgen Jürgens, conductor.

*The Motets of Johannes Brahms.*

Lyric/hord LLST 184. Whikehart Chorale; Lewis Whikehart, conductor.

Britten, Benjamin. 4/76:30.

*War Requiem.*

1) London A4255. London Symphony Orchestra and Chorus; Highgate School Choir; Melos Ensemble; Benjamin Britten, Conductor.

2) Klavier KS 544 stereo. William Hall Chorale; Columbus Boychoir; Vienna Festival Symphony Orchestra; William Hall, conductor.

de la Rue, Pierre. 11/74:C2.

*Missa pro defunctis* (Requiem)

(see des Prés 2 below)

des Prés, Josquin. 11/74:C2.


2) *Missa Pange lingua* (and de la Rue: *Missa pro defunctis*). Turnabout TV-S34431. Spandauer Kantorei; Martin Behrmann, conductor.


72.28rr Europäische Chormusik aus Fünf Jahrhunderten.  
10/74:19. [Five Centuries of European Choral Music.]


72.40rr Haydn, Franz Josef. 2/74:1.

Mass in d-minor (Missa in Augustiis, Lord Nelson Mass)

1) Nonesuch H 71173. Vienna State Opera Orchestra and Chorus; Hans Swarowsky, conductor.

2) BASF KHB-20351. Stuttgart Kantatenchor and instrumental ensemble; August Langenbeck, conductor.

3) Argo ZRC 5325. Choir of King's College, Cambridge and London Symphony Orchestra; David Willcocks, conductor.

4) DGG 139195. Budapester Chor; Staatliches Ungarisches Sinfonieorchester; János Ferencsik, conductor.

72.43rr Janáček, Leos. 3/75:31.

Glagolitic (Slavonic) Mass

1) London OS26338 stereo. Brighton Festival Chorus and Royal Philharmonic Orchestra; Rudolph Kempe, conductor.

2) DGG 138954 stereo. Choir and orchestra of the Bavarian radio; Rafael Kubelik, conductor.


4) URLP 7072. Mixed chorus and Brno Radio Symphony Orchestra; Brestislav Bakola, conductor.

72.44rr The King Chorale, Gordon King, Director: American Songs for A-Cappella Choir. 10/76:28.

Orion ORS 75205. (Works by Barber, Hennagin, Pinkham, Rorem, Stevens, Thompson, Berger, Persichetti, Adler, and Chorbajian.)
72.45rr  de Lalande, Michel Richard.  5/74:2.

*De profundis* (Psalm 130)

Vanguard Everyman SRV-296SD. Vienna Chamber Choir; Vienna State Opera Orchestra; Alfred Deller, conductor.

72.49rr  Machaut, Guillaume de.

*La Messe de Notre Dame* (plus miscellaneous works).  4/74:30.

1) DGG Archiv 2533054. Schola Cantorum Basiliensis; August Wenzinger, conductor.

2) Bach Guild BGS-5045. Deller Consort; Alfred Deller, conductor.

3) Telefunken SAWT-9566B, Capella Antique München; Konrad Ruhland, conductor.


5) L'Oiseau Lyre SOL-130. Purcell Choir and Instrumental Ensemble; Grayston Burgess, conductor.

72.51rr  Medieval English Carols and Italian Dances.  3/76:25.


Columbia 34134. (Contemporary American music.)

72.56rr  Now Make We Merthe.  3/76:25.

(12-15c Christmas music)

Argo ZRG 526
Purcell Consort: Boys of All Saints', Margaret St.; Grayston Burgess, conductor.
72.65rr  Profile.  5/78:32.

Various contemporary works published by Shawnee Press.

Omnisound Great American Choirs Series N-1008. The University choir from California State University Long Beach; Frank Pooler, conductor.

72.75rr  Singing Instruction and Vocal Exercises to Piano. Accompaniment, by Mariam Roberts. 1/77:20.

Kosak Record Co., Levittown, Pa. (Recorded singing instruction on side 1, piano accompaniment for vocalises on side 2.)

72.78rr  Spectrum: The Twentieth-Century Choral Sound of the Kansas State University Concert Choir, Rod Walker, Director. 5/78:32.

Various contemporary works published by Shawnee Press.

Omnisound Great American Choirs Series N-1009.

72.90rr  Ussachevsky, Vladimir. 11/75:2.

(Three scenes from The Creation; missa brevis)

Composer's Recordings Inc. SD-297. Various performers.

73. Music criticism


Excerpts from Nicolas Slonimsky's Lexicon of Musical Invective, dealing with early performances of Beethoven's ninth symphony.

73.01a  "Music Criticism through the Eyes of a Neophyte," by Richard W. Slater. 2/74:9.

A church-musician/music-critic relates the story of his first assignment.

Diercks's comments, replete with information of cultural interest, on an extended trip to study the choral life of Great Britain.


The author's comments resulting from a musical tour of Germany.


Continuation of 74.01a. See 74.04a for correction of misprint.


74.04a  "Correction and Explanation." 1/62:12.

A correction of some details of German pronunciation misprinted in 74.02a.

74.05a  "Brevard Music Center." 3/63:13.

Introduction to the Brevard Music Center and its Transylvania Music Camp (North Carolina).


An introduction to the Welsh hymn-singing tradition.

Accounts of the first performance of Mendelssohn's *Elijah*, drawn from newspaper reports and correspondence.
Discussion of a traditional Christmas concert in Corpus Christi, Texas.

A description of a multi-media Christmas concert.

A summary of the experiences of the author during a six-month musical tour of England and Germany.

Observations on Russian choral performance style and Russian choral activities, based on two trips, in 1960 and 1963.

A summary and review.

An "analytic account of personnel, rehearsal techniques, performance practice, and the varying approaches to choral-vocal problems" found by the author on a 1961-1962 tour.

"The Scottish-Rite Chair of Choral Art," by Ambrose Holford. 6-7/65:19.
The genesis of a lectureship at the University of Tennessee, which began with a visit by Julius Herford.

"Combined Choral and Instrumental Music in North Germany," by Arnold F. Caswell. 11-12/65:8.
A detailed report on the author's visit with Wilhelm Ehmann at the Westfälische Landeskirchen-musikschule, Herford, Germany.
"Meadow Brook School of Music . . . a Roaring Beginning," by Jack Boyd. 11-12/65:27.

Report on the first season of the six-week school, featuring Robert Shaw.


A long, informal letter in which the author reports on a portion of his world tour, much of which was devoted to studying local musical culture.


Third of a series based on an extended stay in Germany (see 74.12a and 74.14a).


Continuation of 74.17a.


Continuation of 74.16a.

"Ethiopian Report to A.C.D.A. Members," by Dan Malloy. 3-4/66:03.

A report from an American conductor in Ethiopia on the choral scene there.

"American Choirs Win Acclaim in European Tours." 7-8/66:08.

A report on the outstanding success of eleven years of European tours by American choirs--tours arranged by the Institute of European Studies, Vienna.

"International University Choral Festival Held at Lincoln Center," by James R. Bjorge. 11-12/66:18.

Report on the first such festival (Sept. 1965), which involved 20 choirs from 16 countries, in concerts in New York and Washington D.C.
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74.23a "Texas Music Educators Association All-State Choir," by High Sanders. 5-6/67:19.

Selection procedure and program.

74.24a "University of Illinois Choral Clinic," by Maurice A. Jones. 7-8/67:16.

The philosophy, organization, and execution of the clinic, Robert Shaw, clinician.


The history, objectives, and operation of the University of Oregon program which permits American students to study in Germany and observe and participate in German musical culture.


Relates the uses to which a federal grant has been put in Sac City, Iowa, including the support of a professional choir, the Mid-America Chorale.

74.28a "Exper '67," by Jacklin Bolton Stopp. 5-6/68:20.

The organization of, and music used in, a reading session in New York, devoted to American choral music.


Dr. Hirt reports on the sixth congress of the International Music Council. A wide variety of questions on the state of music is discussed.

74.32a "Choral Institute '68," by Paul E. Paige. 3-4/69:20.

Description of the program and organization of a clinic at S.U.N.Y., Binghamton, in which directors had the opportunity to work with a professional orchestra.

74.39a "Choral Practices and Conductors in Germany," by Brian Busch. 2/70:10.

Observations on the differences between German and American choral practices as well as discussions of choral activities in the Stuttgart and Hamburg areas.

The author's report on nine months of "observing European Bach festivals in regard to performance practices, management," and studying "music education in 'public' and private schools."


A description of European choral movements and festivals which aim at providing positive education and intercultural experiences rather than competition. It is suggested that a youth choral movement of this type would be valuable in America.


A description of the curriculum at one of the most respected of the German-Lutheran church-music schools, along with a detailed outline of a session of one of Wilhelm Ehmann's beginning conducting classes.


A continuation of 74.41a. "I shall give my specific reactions to a few of the European performances I heard last summer (1969) and then attempt to relate these ideas to some of the questions facing us when we perform the music of J.S. Bach in the United States."

"Student Concern Fires War Requiem Venture," by Richard Cox. 9/70:11.

The story of a student-organized performance of the Britten War Requiem, intended by the organizers to express their concern over the Southeast-Asia war.


An article, written for the German periodical Musica, in which Ehmann relates his impressions of the 1971 A.C.D.A. national convention, at which he was featured director.
A description of the experimental worship service
given at the 1971 A.C.D.A. national convention.
See also 51.28a.

The author relates his experiences in observing Eric
Ericson and his choirs. "Ericson's work in
Sweden . . . is unequaled in my experience as a
student of the choral art."

"Unusual Independence Day Observance at Winston-
Salem," by Frances Griffin. 10/71:15.
The history and activities of the traditional
Moravian celebration of July 4, involving choral
music.

"Development of Soviet Music Policy and Its Effect on
"An attempt has been made to show the part Soviet
policy has played in musical development since
1917 and, particularly, how this policy has
influenced Russian vocal music. The continued
role of the folk song and its elevated status in
twentieth-century Russian [sic] is presented as
one of the central issues in this report."
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A look at the tremendous surge in choral compo-
sition in Sweden in recent years. Significant
space is devoted to the music of: Ingvar Lindhola,
Lars-Johan Werle, Arne Melinäs, Eskil Hemberg,
Bengt Hambraeus, Sven Erik Bäck, and Folke Rabe.

A summary of the events of a choral seminar in
Cambridge (England), sponsored by the Institute of
European Studies. The session dealt with "many
facets of vocal-instrumental chamber music between
1550 and 1650."


Observations based on a personal visit.


"Personal observations and interviews with the leading conductors of amateur and semi-professional choirs."


A description of the activities of Cantat III (1970), an all-European youth choral festival, based on the author's observations. A list of the American participants in, and the repertoire for, Cantat V (1973) is included.


The history and program of "Ambassadors for Friendship. . . . a program for the international exchange of young people, sponsored by the American Council for Nationalities Service, in New York, which has been instrumental in sending young American singers on concert tours behind the Iron Curtain."


A report from an A.C.D.A. representative to the fifth Cantat (international youth choir festival). He recommends that A.C.D.A. sponsor such an event in the United States.


A description of the fourth Lincoln Center International Choral Festival and a special five-part seminar for directors (5/74). Choirs participating in the festival are listed.

Teaching positions in music are available in West Germany.

74.517a "Cultural Interchange--Fiesta '78," by David A. Bauer. 3/78:24.

An international choral festival in Mexico is announced.

74.518a "Some observations and Perspectives on Music in Poland," by David A. Stocker. 3/78:31.

The author's observations on music in Poland, based on a visit with his choir. The majority of the article is an interview with Marek Stachowski, a Polish composer, on music education and compositional styles in Poland.
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29. Madrigal and similar genres
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32. Magnificat
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34. History of choral performance, histories of choral organizations, and biographies of conductors

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35. General and miscellaneous
36. Pre-medieval, medieval, and chant
37. Renaissance
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39. Classic
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48. Junior high school, high school, and boychoirs
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50. Community chorus
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52. Professional choir
53. Chamber and madrigal choir
54. Festivals and festival choirs
55. Folk, pop, jazz, and rock

56. Musical comedy and drama

57. Educational techniques and philosophy

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58. General
59. Pre-medieval, medieval, and chant
60. Renaissance
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66. A.C.D.A. activities and other professional news
67. Professional and artistic philosophy, esthetics
68. Recording and amplification techniques and equipment

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69. Bibliographies of literature on choral music
70. Bibliographies and lists of choral music

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71. Book reviews
72. Record reviews
73. Music criticism

74. Choral activities in the U.S.A. and abroad