AMERICAN CHORAL REVIEW

JOURNAL OF THE AMERICAN CHORAL FOUNDATION, INC.

VOLUME XVII · NUMBER 1 · JANUARY, 1975

AMERICAN CHORAL REVIEW

THE AMERICAN CHORAL REVIEW is published quarterly as the official journal of the Association of Choral Conductors sponsored by The American Choral Foundation, Inc. The Foundation also publishes a supplementary Research Memorandum Series and maintains a reference library of current publications of choral works.

Membership in the Association of Choral Conductors is available for an annual contribution of $20.00 and includes subscriptions to the AMERICAN CHORAL REVIEW and the Research Memorandum Series and use of the Foundation's Advisory Services Division and reference library. All contributions are tax deductible.

Back issues of the AMERICAN CHORAL REVIEW are available to members at $2.25; back issues of the Research Memorandum Series at $1.50. Bulk prices will be quoted on request.

THE AMERICAN CHORAL FOUNDATION, INC.
SHELDON SOFFER, *Administrative Director*
130 West 56th Street
New York, New York 10019

Editorial Address
215 Kent Place Boulevard
Summit, New Jersey 07901

Material submitted for publication should be sent in duplicate to the editorial address. All typescripts should be double-spaced and have ample margins. Footnotes should be placed at the bottom of the pages to which they refer. Music examples should preferably appear on separate sheets.

Indexed in MUSIC INDEX and MUSIC ARTICLE GUIDE

Second-class Postage Paid – New York, New York

AMERICAN CHORAL REVIEW

January, 1975

CONTENTS

The Psalm Tone Technique and Palestrina's Magnificat Settings

by Gordon H. Lamb

The focal point, both liturgically and musically, of the Roman Catholic Vesper Service is the singing of the Magnificat. Traditionally chanted according to a set of "psalm tones," the Magnificat attracted the interest of composers of all periods.

The Magnificat text, drawn from Luke I: 46–55, celebrates the mystery of the virgin birth—it is the "Canticle of the Blessed Virgin Mary." Its ten verses, concluding with two verses from the minor doxology (*Gloria Patri*) and recurring in the liturgy throughout the church year, were taken over from the Catholic rite into the Lutheran and Anglican Churches to form an important part of the service.

The earliest liturgical use of the Magnificat is found in "The Rule of St. Caesarius" where it was assigned to the second office of the day, Lauds. However, since the time of St. Gregory it has been a part of the Vesper Service in which the Magnificat forms the culmination. The origin of polyphonic Magnificat settings is attributed to England,[1] but the polyphonic Magnificat flourished especially in Italy. In a great number of outstanding Magnificat compositions by composers of the Italian Renaissance, however, the time-honored traditions of Magnificat chanting still prevailed.

Polyphonic Magnificats were set in three ways: in "alternation" settings, in strophic settings, and "through-composed." The first of these, preferred for a long time, meant setting the even or odd verses polyphonically and alternating them with chant. In the strophic setting, less frequently used, the same music served for several verses. The elaborate through-composed setting did not gain importance until the late sixteenth century, but even here the chant, retained as cantus firmus, continued to play a prominent role.

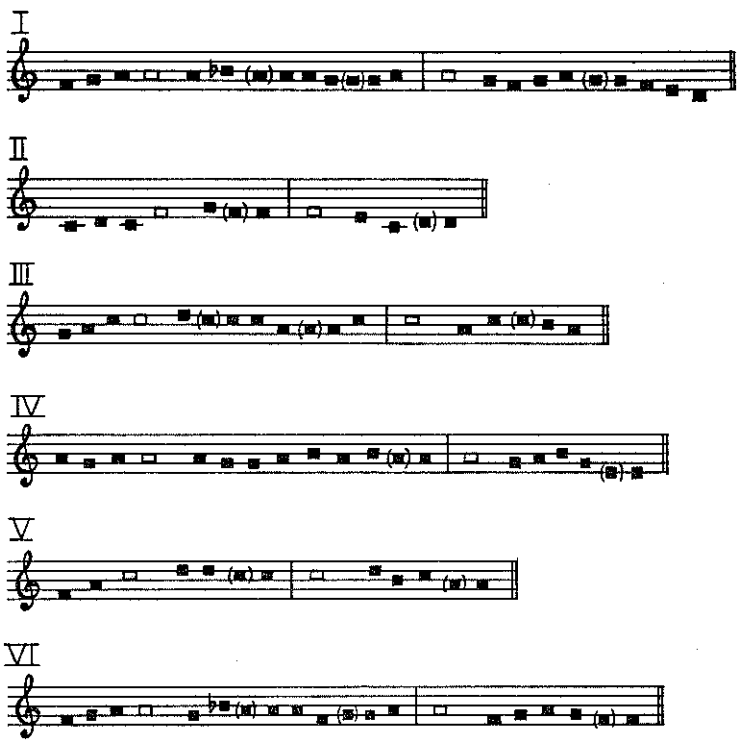
The use of a number of Gregorian melodies, the so-called "psalm tones," had been extended from psalm chanting to the liturgical

[1] Elwyn A. Wienandt, *Choral Music of the Church* (New York: The Free Press, 1965), p. 122.

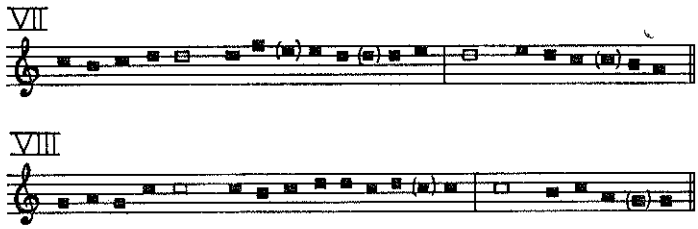
presentation of the Magnificat since early medieval days. The decision as to which psalm tone should be used depended upon the mode of the antiphon that preceded and followed the Magnificat. As a result there may seem to be a certain absence of finality in a polyphonic Magnificat setting because it would be the antiphon that would supply that finality. This is particularly true for alternative settings in which one set of verses is treated polyphonically. It is less important in the case of Magnificats that are freely composed and do not depend on the psalm tones for structural unity. A composer might use the psalm tone as a cantus firmus in a given voice and actually conclude the cantus firmus on its final, a *G* perhaps, but integrate that *G* into a *C* chord. In this case, " . . . it is only by means of the return of the antiphon at the end that the music can finally come to rest on a tonic or final that will resolve whatever conflict of tonality may have existed within the Magnificat itself."[2]

The following example is a listing of the eight psalm tones on which the Magnificat was sung:

EXAMPLE 1



[2] Gustav Reese, "The Polyphonic Magnificat of the Renaissance as a Design in Tonal Centers," *Journal of the American Musicological Society*, Vol. XIII, No. 3 (1960), p. 73.



The psalm tone is divided into four parts: *initium*, reciting note, *mediatio*, and conclusion. The beginning of the psalm tone, the *initium*, rises to the reciting note. Most of the text is chanted on the reciting note, which proceeds to the *mediatoi* or semi-cadence. The reciting note is then resumed to the conclusion or final cadence, the exact note of which will depend upon the mode of the antiphon.

Thus the polyphonic Magnificat based on a psalm tone is built on a very taut structure. The psalm tone has a limited range and the repeated tones do not offer the most desirable melodic material. Edward Lerner's comment regarding the chant, "In essence, the entire chant is little more than the repetition of a single tone preceded by an introductory and followed by a closing phrase."[3], is an apt description. The composer choosing such material as a basis for a composition was invariably faced with a genuine challenge.

Among the most illustrious examples of the use of psalm tones in a polyphonic texture are the Magnificats by Giovanni Pierluigi da Palestrina. Palestrina left thirty-five settings of the Magnificat text.[4] The sixteen settings contained in his First Book of Magnificats issued in 1591—the only Magnificat collection of Palestrina to be published during the composer's lifetime—offer in themselves a wide range of illustration for this technique.

Interesting, to begin with, is the changing number of voices and voice combinations used for the different Magnificat verses throughout this collection. Being limited in the variety of his melodic material, Palestrina provides variety in his scoring. The first two polyphonic verses (verses 1 and 3, or verses 2 and 4, respectively) as well as the last polyphonic verse are always set for four voices. Departures from the norm established by this framework are deliberate: the next polyphonic verse marks a change from four to three voices in five instances of this collection, and with the next polyphonic verse after that the number of these changes rises to eight; thereafter it decreases again (see Tables I and II).

[3] "The Polyphonic Magnificat in Fifteenth Century Italy," *The Musical Quarterly*, Vol. L, No. 1 (January, 1964), pp. 49–50.

[4] *Le Opera Complete di Giovanni Pierluigi da Palestrina*, ed. Raffaelle Casimiri (Rome: Fratelli Scalera, 1939), Vol. XVI. All musical examples are taken from this source.

SCORING PATTERNS FOR THE SIXTEEN WORKS IN PALESTRINA'S FIRST BOOK OF MAGNIFICATS

TABLE I

Works with odd-numbered polyphonic verses

Verse	1	3	5	7	9	11	
Tone I	4	4	3	4	3	4	voices
Tone II	4	4	4	3	4	4	,,
Tone III	4	4	3	4	4	4	,,
Tone IV	4	4	4	3	4	4	,,
Tone V	4	4	3	4	4	4	,,
Tone VI	4	4	3	4	4	4	,,
Tone VII	4	4	4	3	4	4	,,
Tone VIII	4	4	4	3	4	4	,,

TABLE II

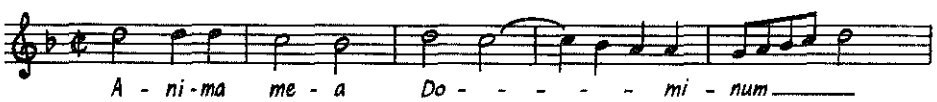
Works with even-numbered polyphonic verses

Verse	2	4	6	8	10	12	
Tone I	4	4	4	3	4	4	voices
Tone II	4	4	4	4	3	4	,,
Tone III	4	4	4	4	3	4	,,
Tone IV	4	4	4	4	3	4	,,
Tone V	4	4	4	3	4	4	,,
Tone VI	4	4	3	3	4	4	,,
Tone VII	4	4	4	3	4	4	,,
Tone VIII	4	4	4	4	4	4	,,

In the polyphonic settings of the odd-numbered verses the first word is always chanted; the setting proper opens after the *mediatio*, beginning with the reciting note and proceeding to the final (see Example 2 from the first Magnificat, written on the first tone).

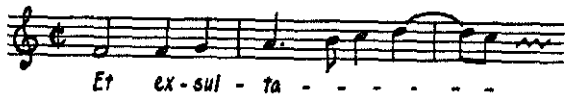
EXAMPLE 2

Magnificat Primi Toni

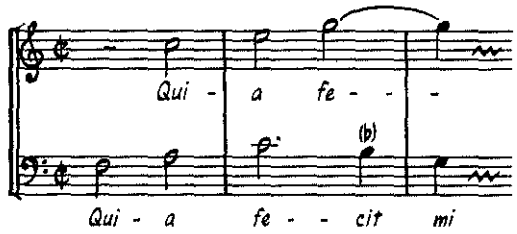


The *initium* opens the polyphonic verses in the even verse settings. The only exception to this is the setting on the fifth tone. In this case, the first polyphonic verse (verse two) opens with a variant of the *initium* in which its triadic melody is filled out (Ex. 3). The *initium* makes its first clear entrance in verse four, with immediate imitation at the interval of the fifth (Ex. 4).

EXAMPLE 3

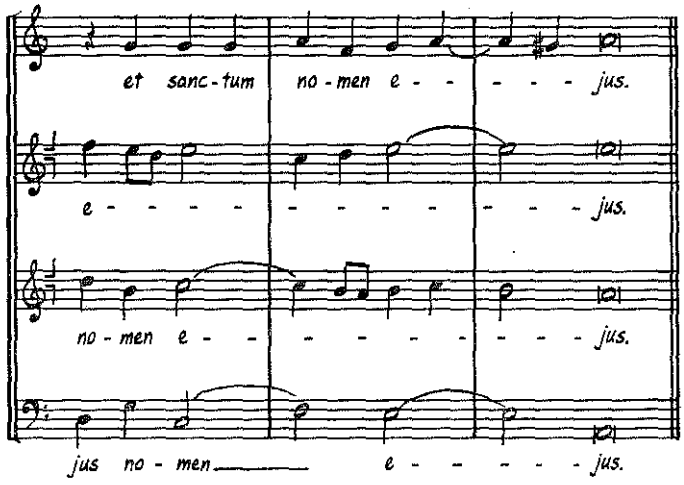


EXAMPLE 4



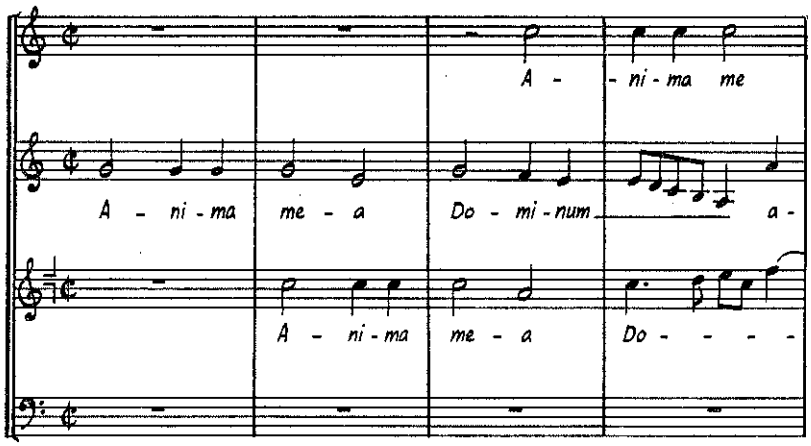
Throughout the works of this collection, a melodic quality prompted by the repetitious reciting note—transposed to various degrees of the scale—is predominant. In Example 5, taken from the second Magnificat on the fifth tone, this tone is stressed through the conclusion on its final in both the soprano and tenor parts, as well as in the bass (although this part assumes an essentially harmonic, rather than melodic, function). Converging on the tone *C*, the closely imitative alto and tenor parts lend the turn to the final renewed melodic interest, and the style of *fauxbourdon* that permeated the Magnificats of the fifteenth century is still reflected in the parallel thirds and sixths of this cadential phrase.

EXAMPLE 5



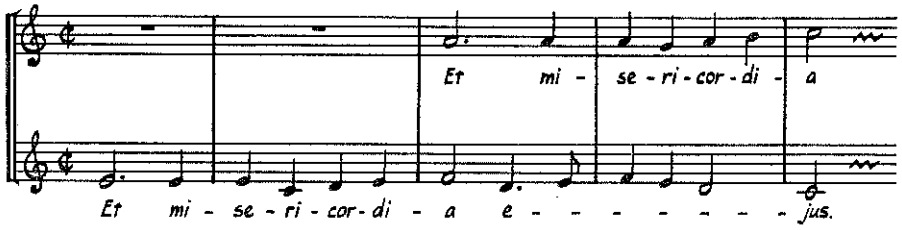
The reciting note is stressed in the tenor and soprano answers to the opening alto statement in the first Magnificat on the third tone (Ex. 6).

EXAMPLE 6
Magnificat Tertii Toni



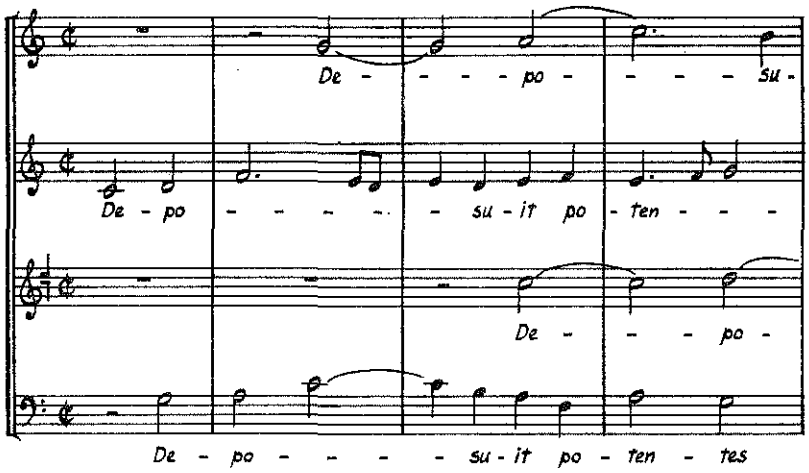
This work should be discussed in some more detail, since it shows many typical instances of Palestrina's psalm tone technique. The first soprano entrance of verse 5 suggests the *initium* of the tone and its striving to the reciting note (Ex. 7).

EXAMPLE 7



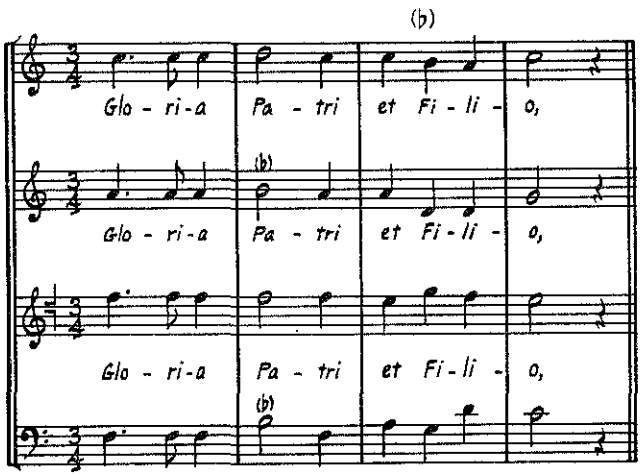
Palestrina returns to the original form of the *initium* with the opening fugal statements of the seventh verse. This return is emphasized through both augmentation and sequence of entrances. While the symmetry of the fugal exposition is momentarily offset with the delayed soprano entry, regularity is restored with the tenor entry: augmentation is expressed in both rhythmic values and spacing (Ex. 8).

EXAMPLE 8



Verse 2 is one of the few examples from this collection in which Palestrina uses triple meter. Yet this choice, supported by a homophonic, declamatory style, proves again to be one of the means by which the composer draws variety from the psalm tone. The soprano part, underlining the reciting tone and its turn to the *mediatio*, suggests the familiar hymn *The strife is o'er the battle done* (Ex. 9).

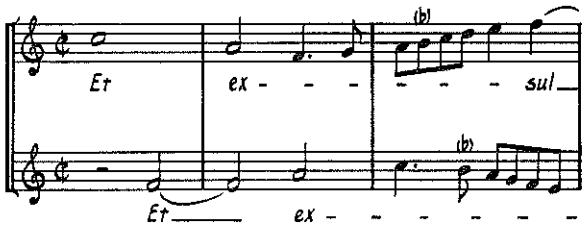
EXAMPLE 9



In the Second and Third Books of Magnificats (each containing eight works) the complexity of Palestrina's style grew, as is particularly evident from his use of canon. The opening of the Magnificat on the

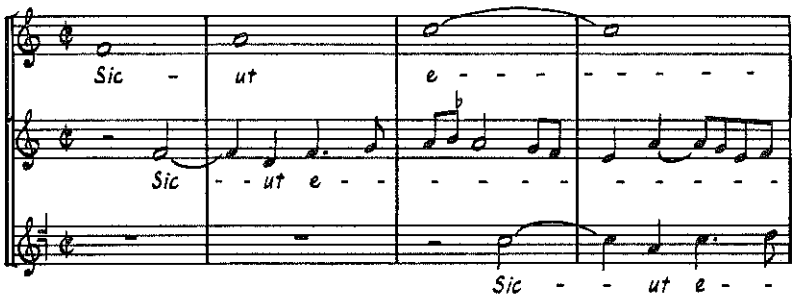
fifth tone from the Second Book combines a melody derived from the *initium* of the fifth tone with its own inversion in a canonic passage between the two upper parts; it is later taken up in the two lower parts (Ex. 10).

EXAMPLE 10



In the course of the work, references to the *initium* become more and more fleeting, until an effect of finality is attained through its reintroduction using the original form of the melody in the emphatic manner of a cantus firmus setting and accompanied by the various canonic entries of the last verse (Ex. 11).

EXAMPLE 11



As in the First Book, the composer varies the number of voices within each verse raising it to five or six in the final verses of Book II and to six or seven in the final verses of Book III. In addition, he achieves an increasing variety of voice combinations (see Table III).

TABLE III

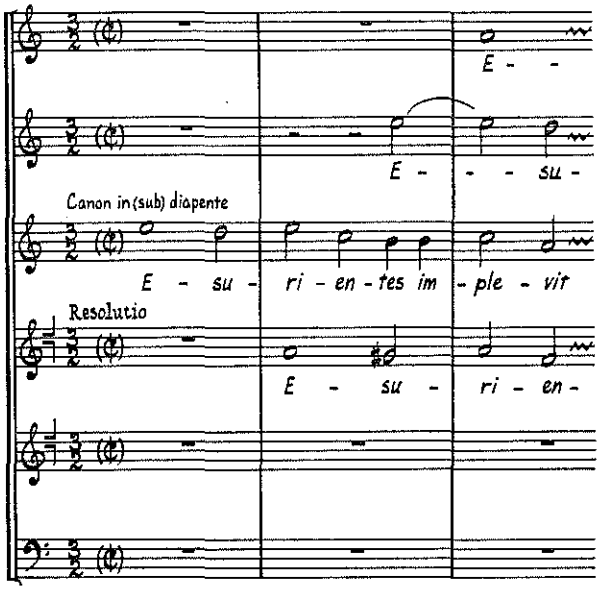
Third Book of Magnificats

Voice Combinations in the *Magnificat Sexti Toni*

Verse 2	S	A	T	T	B	B	
Verse 4	S	A	T	T	B	B	
Verse 6	S	A	T				
Verse 8	T	T	B	B			
Verse 10	S	A	T	T	B		
Verse 12	S	A	A	T	T	B	B

One of the most extended uses of canon occurs in the Magnificat on the fourth tone in the Third Book. A canon whose melodic line is adapted from the *initium* of the tone appears in the Alto II and Tenor I parts of the second verse. Alto II and Tenor II are involved in canon in the fourth verse. Finally the canon is resumed in the eighth verse, in the original two voices, except that their canonic roles are reversed: Alto II, which had imitated Tenor I in the second verse, now becomes the leading part from which Tenor I is derived (Ex. 12).

EXAMPLE 12



In addition to the works published in Books I, II, and III of Magnificats, Palestrina composed three Magnificat settings, the last of which is the only example of the form in Palestrina's writing that is through-composed.[5] Interestingly enough, even in this work the composer employed, in the conclusion of its first verse, a direct quotation from the psalm tone.

Palestrina's use of psalm tones is to be understood not merely as a structural means but as an expression of his devotion and his adherence to church tradition. Seventy-nine of his one hundred and two Masses are based on Gregorian Chant.[6] But the structural challenge is ever present, and it might be recognized in these works on the highest artistic plane: the use of psalm tones, and the many ways in which the composer deals with the limitations imposed by them, lend Palestrina's Magnificats a remarkably strong quality of unification.

[5] An edition of this setting is being published by Lawson-Gould: *Magnificat primi toni* for double chorus, edited by the author.

[6] Donald Jay Grout, *A History of Western Music* (New York: W. W. Norton, 1960), p. 240.

Passion Settings of the German Baroque

A SURVEY

by KENNETH E. MILLER

The *Passio secundum Mattheum* (*ca.* 1530) by Johann Walter, a friend of Luther's, is the earliest example of Passion music which proved to have a decisive effect upon one of the greatest developments of German Baroque music. This work combined plainsong formulas with Luther's New Testament translation; it was the first Passion setting written on the vernacular German text. This text generally follows Luther's version of the scriptures but differs from the source in various details. The Evangelist is sung by a tenor voice, the greatest departure of this part from earlier tradition being the use of uniform cadences to introduce the words of Jesus, whose part is taken by a bass, and the *turba* choruses, which represent the people.

The next work to mark an important step towards the Passion settings of the Baroque was *Das Leiden unsers Herrn Jesu Christi, nach dem S. Evangelisten Johannes* (1561) by Antonio Scandello. Scandello's work, composed for the Dresden Court chapel, shows a perceptible dramatic advance over the earlier work of Walter. The part of the Evangelist, taken by a tenor, follows traditional plainsong patterns, while the remainder of the work is set for from two to five voice parts. The part of Pilate is generally written in three, occasionally in two voice parts; the role of Peter is set for three voices, that of the Maid also uses three, and the roles of Jesus and the servant to the High Priest are set for four voices. Only the role of Jesus is given the setting of Discantus, Altus, Tenor, and Bassus throughout the work.

The majority of the sixteenth-century Passion dramas were set to music according to texts from St. Matthew and St. John; the St. Mark Passion of the Leipzig Cantor Ulrich Lange (1546, the work has been lost) and a Passion setting, based on a combination of gospel texts, by Georg Fabricius (1552) were among rare exceptions to the rule. In the writing of Jacob Meiland, a St. Mark Passion (1567) precedes Passion settings according to St. John (1568) and St. Matthew (1570). Ambrose Beber's St. Mark Passion (1610) and the Passion settings according to

the four evangelists by Samuel Besler (1612) already represent the early seventeenth century.

The Passions of Meiland are the first in a series of works to give considerable attention to the *turba* portions. Succeeding works in this vein are the St. Matthew and St. John Passions of Thomas Mancinus, the St. Matthew Passion of Melchior Vulpius, the St. John Passion of Otto Siegfried Harnisch (1621), and the St. Luke Passion of Christoph Schultze (1653). Meiland freed the dramatic ensembles from the restrictions of cantus firmus composition, thus increasing their impact. This is particularly evident in the duets of the two False Witnesses in the Passions of Meiland and Vulpius, in the settings of "Herr, bin ich's?" (Lord, is it I?) from the works of Meiland, Mancinus, and Vulpius, and above all in the six-part choruses of Vulpius and Schultze.

Yet the choral element still dominates almost every aspect of the Passion settings of this time. The St. Matthew Passion of Beber uses two or more voice parts for all roles except that of the Evangelist. Its introductory section is a four-part chorus, and the *turba* portions are written in five parts. The *turba* choruses in the work by Demantius, in which passages from Isaiah are joined with the gospel text of St. John, are written in six parts, with the exception of the mocking chorus "Sei gegrüsset" (Hail to thee), which is in four parts.

The passions of Heinrich Schütz represent climactic examples of the traditional choral Passion. These works according to St. Matthew, St. Luke, and St. John were founded upon the old Gregorian style but were not bound by the traditional formulas. Each is set to the appropriate church tone—the St. Matthew in Dorian, the St. Luke in Lydian and the St. John in Phrygian—and their chant and *turba* elements are uniquely fused into a spiritual and musical unity.[1]

The "Oratorio Passion" developed out of the earlier forms of Passion music and represents their culmination. Fundamental to its style was the rule of monody strongly implied by the new notation of figured bass. It involved the use of both biblical and non-biblical texts. Instruments were now included in the performing ensemble and were used independently as well as to double the voice parts. The Passion became increasingly sectionalized, with individual characters presenting more fully developed recitation and the choruses joining in dramatic importance.

The oratorical Passion style first appeared at Hamburg around 1640 with the Passions of Thomas Selle; from Hamburg it spread to Lüneburg and Celle as well as to the Baltic cities of Lübeck, Danzig, and Königsberg. During the course of the seventeenth century, north Germany took over the leadership in Passion composition from central Germany, and by the late seventeenth century the Oratorio Passion was widely represented in performances ranging from small chapel services

[1] Blume, ed., *Die Musik in Geschichte und Gegenwart*, X, col. 917.

to those in the churches of large cities. In Hamburg, for example, forty-six annual Passion performances took place between 1676 and 1721, though we have no record of the composers represented.

The works of Thomas Selle include a St. Matthew Passion (1642), and two settings of the Passion according to St. John. The second of these, *Passio secundum Johannem cum Intermedia* (1643), is remarkable for its elaborate use of the instruments. The instrumental ensemble distinguishes the characters by particular combinations of instruments: the Evangelist is accompanied by two bassoons, Jesus by two violins, the servant by two flutes and one bassoon, Magdalene by three violins, Peter by two flutes and one bassoon, and Pilate by two cornettos and one trombone.

The use of the choral *Intermedium* represents a major development toward the large accompanied choruses in the Passions and Oratorios of the High Baroque. These are the most extended choruses to be found in the seventeenth-century German Passion.

Among the settings of the Passion during the second half of the seventeenth century, those by Johann Sebastiani and Johann Theile are of primary importance. Both works are based upon texts from St. Matthew; they date from 1672 and 1673 respectively.

The music of the Lutheran service is reflected in the St. Matthew Passion of Sebastiani: the chorale takes a prominent position in this work, its role as reflective commentary being comparable to that of the aria in Italian Oratorio. Texts from ten chorales, including "Vater unser im Himmelreich" (Our Father in Heaven) and "O Lamm Gottes" (O Lamb of God), were used by Sebastiani and were treated as solo numbers. The recitatives sung by the Evangelist are bound by the use of traditional cadential formulas, but the musical expression is largely governed by the expressive needs of the text within the recitation itself. In its opening portion, the part of Jesus, taken by a bass, suggests the monodic style of Carissimi and Heinrich Schütz (it seems to recall particularly the tone of Schütz's *Historia der Auferstehung Jesu Christi*), while the "Eli, Eli" (My God, my God, wherefore hast Thou forsaken me) shows a similarity to Schültz's setting in the St. Matthew Passion.

Theile, like Sebastiani, contributed to the importance of solo song within the Passion setting. In his St. Matthew Passion the functions of chorale and aria are fully integrated: the work contains arias based upon chorales. While the chorale continued to play an important role in the Passion, it was no longer sung by the congregation. The familiar hymn verses ". . . in which formerly the congregation had taken enthusiastic part, they now were satisfied to hear sung, and could listen to them with calm sympathy."[2]

[2] Philipp Spitta, *Johann Sebastian Bach*, trans. Bell and Fuller-Maitland (3 vols.) (New York: Dover Publications, Inc., 1961), II, p. 490.

The Passions of Sebastiani and Theile helped to serve as models for those of J. S. Bach in whose settings according to St. John (1724) and St. Matthew (1729) the Passion reached its ultimate level. The direct influence of Sebastiani and Theile is felt in the works by Johann Valentin Meder and by Johann Kuhnau, the immediate predecessor of Bach at the St. Thomas school. Kuhnau wrote a St. Mark Passion in 1721, which replaced the work by Walter that had been performed in Leipzig for many years.

Influence from Italy caused the development of the Passion to deviate from the traditions by which it had been governed. Texts with non-biblical insertions were used and more and more the text was made to rhyme. In 1683 Friedrich Funcke produced a St. Luke Passion in which the text of Jesus appeared as poetry.[3] As the trend away from literal biblical texts continued, both rhymed versions of scripture and texts of a reflective nature were substituted. The early cantata texts of Erdmann Neumeister (1700) gave great impetus to this trend, and in 1704 Reinhard Keiser set a text of Christian Friedrich Hunold (known under the name of Menantes) in a work entitled *Der blutige und sterbende Jesus*. This work, the libretto of which rhymed throughout, contained no chorales. It dispensed with the biblical narrative and introduced allegorical characters.

With so many elements of opera present, it was a logical step for Keiser's Passion to assume a thoroughly dramatic character. The performance of a Passion oratorio by Keiser in 1711 was condemned by the public and clergy alike. However, this adverse reaction was not sufficient to discourage imitations of the libretto by Hunold. Keiser set the text *Tränen unter dem Kreuze Jesu* by Johann Ulrich König in 1711; *Der leidende und sterbende Jesu* by Johann Georg Seebach was published in 1714; *Heilige Fastenlust, oder Das Leyden und Sterben unseres Heilandes Jesu Christi* by Joachim Beccau and *Der leidende und sterbende Jesus* by Johann Philipp Käfer both bear the date 1721. This last text actually was provided with stage directions which were to be printed in the program so that the audience might mentally visualize the dramatization of the text while the performance was in progress.

These operatic texts caused a reaction which was first seen in a text compiled by Christian Heinrich Postel. This was the text that served as the basis for the St. John Passion as set to music by Handel in 1704. Postel's text reinstated the Evangelist and the biblical passages while retaining the reflective arias in verse. This St. John Passion was Handel's first oratorical work. The work contains no chorales; it "... is a colorful mixture of short *concertato* choruses in archaic

[3] Blume, ed., *Die Musik in Geschichte und Gegenwart*, X, col. 925.

style, *secco* and *accompagnato* recitatives, ensembles, and arias in opera style."[4]

In 1712 Barthold Brockes, a member of the Hamburg Town Council, wrote a Passion text that was to obtain a remarkable popularity among composers; this text, *Der für die Sünden der Welt gemarterte und sterbende Jesus*,[5] is rhymed throughout. Keiser (1712), Telemann (1716), Handel (1716), Johann Mattheson (1718), and at least twenty more composers set this text to music within the first fifteen years of its existence. Mattheson performed the four settings by Keiser, Telemann, Handel, and himself at Hamburg. The text was again set by G. H. Stölzel (1727), by J. Schuback, J. F. Fasch, P. Steininger and J. B. C. Freislich around 1750, and even by a member of the Swiss Reformed Church, J. C. Bachofen.

According to the listing of works in his obituary, J. S. Bach had composed five Passions. We are dealing here with the following works: (1) the St. John Passion, (2) the St. Luke Passion, (3) a Passion setting possibly composed on a text by Bach's Leipzig librettist Picander, (4) the St. Mark Passion, and (5) the St. Matthew Passion. The listing from the obituary was repeated in 1802 by Johann Forkel, Bach's earliest biographer. However, only the ". . . scores of two Passions are extant. Some of the music of a third (1731) survives in the *Trauer-Ode*."[6]

Bach composed the first version of the St. John Passion some time prior to assuming the position at Leipzig. The first performance took place at St. Thomas's in Leipzig on Good Friday, 1724. The libretto consists of chapters xviii and xix from the Gospel according to St. John, with the addition of the account of the earthquake and of Peter's remorse from the Gospel according to St. Matthew, fourteen congregational hymn stanzas, and twelve original lyrical pieces. These twelve lyrical pieces are the opening and closing choruses, eight arias, and two arioso movements; all but three of the lyrical pieces are based on Bockes's text of 1712. The extant form of the St. John Passion is the result of several revisions; for instance, the original version had "O Mensch, bewein dein Sünde gross" as its opening chorus, but this was later exchanged for the chorus "Herr, unser Herrscher"; "O Mensch, bewein dein Sünde gross" became the final chorus of Part I of the St. Matthew Passion.[7]

[4] Manfred F. Bukofzer, *Music in the Baroque Era* (New York: W. W. Norton & Company, 1947), p. 316.

[5] Willi Flemming, *Oratorium Festspiel* (Leipzig: Philipp Reclam, 1933), pp. 93–114. The complete Brockes text is given in this source.

[6] Charles Sanford Terry, *Bach: The Passions* (2 vols.) (London: Oxford University Press, 1948), I, p. 7.

[7] See the discussion of the new critical edition of both works in *American Choral Review*, Vol. XVI, No. 3 July, 1974, pp. 29–31.

"The dramatic realism and conciseness of the St. John Passion contrasts conspicuously with the contemplative tone and epic composure of the St. Matthew Passion (1729) though the latter does not lack dramatic qualities."[8] The St. John Passion is more dramatically condensed, the action of the first scene of the St. John Passion corresponding to that of the eighth scene of the St. Matthew Passion. Not only does the St. Matthew Passion give more breadth to the flow of action but Bach also stressed the emotional and spiritual differences of these two gospels. The gentleness of the St. Matthew text stands in stark contrast to the more actively detailed account of St. John. Consequently the *turba* choruses are relatively more important in the St. John Passion. The figure of Jesus is conceived from different points of view in these two works; the Jesus of the St. John Passion is a majestic, almost forbidding, figure, while the later St. Matthew Passion depicts Him as a divine sufferer. Bach supplied the words of Jesus with a "halo of strings"[9] in the St. Matthew Passion and the work requires two separate choirs, each supported by its own instrumental ensemble. Except for one short passage, the whole of the biblical recitatives are taken by voices of the first choir; the arias and ariosos are sung by voices from both choirs.

The text of the St. Matthew Passion was by Christian Picander (a pseudonym for Friedrich Henrici), but Bach himself participated actively in its construction. The choice of the chorales, in particular, must be specifically attributed to Bach. He repeated various chorale tunes in both the St. John and St. Matthew Passions, harmonizing them according to the particular changes in the text.

The first performance of the St. Matthew Passion, probably on Good Friday, 1729, marks the culminating point in the long development that leads from the medieval chanting of the Passion story to the towering oratorical works of the Baroque. The lack of response and understanding with which the St. Matthew Passion met in Bach's congregation was an essential factor in the turn of his creative career that led away from the composition of the Passion text and guided him to new tasks, notably the setting of the Mass text.

Although Bach performed the St. John and the St. Matthew Passions again in later years, the period of decline had now begun for the genre of the German Passion oratorio. The immense impact of the form upon eighteenth-century music is documented by the work of Bach's contemporary Georg Philipp Telemann, in whose writing the Passion setting is represented with forty-four examples, but these show the pervading influence of the Italian dramatic style of the time. One last glorious reflection of the traditions of German Passion composition

[8] Bukofzer, p. 295.

[9] This technique, having originated in the practice of Venetian opera, was used previously in the *Passion nach dem Evengelisten Johannes* by Thomas Selle.

appears in the English oratorio—in Part II of Handel's *Messiah* (first performed in 1742). But in the country of its origin the most frequently performed Passion oratorio in the later eighteenth century was to be Carl Heinrich Graun's *Der Tod Jesu* (1755), a work in which the gospel text was completely abandoned.

Choral Conductors Forum

ON INTERNATIONAL CHORAL COLLABORATION

by LEON WITKOWSKI

The following contribution to the Choral Conductors Forum was recently submitted by a correspondent from Poland. Though dealing with special issues of historical and sociological aspects of choral singing, it touches upon some general questions previously considered in these pages. Anachronism—the author's opening argument—was linked to the function and organization of the college glee club in an article by David M. Pelton (American Choral Review, *Vol. XII, No. 2, April, 1970, pp. 71–73*). *Reports on the collaboration of choruses from different countries were contained in the reviews of* Europa Cantat *Festivals* (American Choral Review, *Vol. X, No. 1, Fall, 1967, pp. 32–34, and Vol. VII, No. 3, March, 1965, pp. 8–11*). *But of particular interest in the present context is the discussion of a Polish choral work that has met with an unprecedented international response* (*Robert Newell, "Penderecki's Passio,"* American Choral Review, *Vol. XVI, No. 3, July, 1974, pp. 13–19*) *for it suggests an unequaled formula as incentive for international choral collaboration—superior talent and a superior challenge.*

Amateur choruses, for many generations well established in Europe and North America, have had to face particular organizational, social, and artistic problems in recent times, especially after World War II. International discussion of these problems is of obvious interest and benefit. Understandably, a certain quality of anachronism is characteristic of organizations originally instituted under political, sociological, and economic conditions totally different from those in which they operate today.

The prototypes of the modern large amateur chorus are the North German *Liedertafel* and the South German and Swiss *Liederkranz* of the early nineteenth century. Somewhat earlier were the British *Catch Clubs* and similar organizations; somewhat later—and not of comparable international impact—were the French *Orphéons*.

Choral organizations, especially in the German speaking countries, had a markedly social character. They were guided by a protest against the preponderance of highly developed instrumental practice. The musical interests of the rising middle class were not equal to the general

level and the technical demands of such instrumental practice. It required its own sphere of musical expression—and found it above all in amateur choral singing.

On the other hand, a strong impetus towards this musical movement was of a purely political nature. This was true not only in Germany, where patriotic song texts and popularly conceived melodies widely reflected ideas of liberation and national rise, but also in many other European countries fighting for their independence, such as Poland, Czechoslovakia, and Yugoslavia. For these countries, whose cultural freedom was limited, the singing movement proved to be one of the most decisive means in the struggle for national and political revival. This explains the intensity, spontaneity, and almost explosive growth of choral organizations in those countries.

Similar motives guided the choruses of immigrants and minorities from various European nations in both hemispheres, for instance, those of Polish and other national groups in Czechoslovakia, Berlin, West Germany, France, Belgium, and North America. Undoubtedly the choral movement always had definite social incentives—aside from musical ones—which contributed to the feeling of national consciousness. In fact, in many choruses social and political interests took the lead, as could be seen from the events featuring national costumes, dances, etc., which they sponsored. Thus the immediate goals and purposes of choral organizations were intensified, and often overshadowed, by additional activities. These helped to enhance their number, size, and popularity, so that, for example, the count of amateur choruses in the Prussian-dominated part of Poland rose to between 600 and 700. The approximate total number of choral singers in post-World War I Germany was 1,500,000.

The manifold changes brought about by World War I did not essentially change the character of the large amateur chorus, so far as we can determine (no comprehensive study has as yet been undertaken of this subject). Extra-musical functions continued and in some cases increased. The independence regained by such nations as Poland, Czechoslovakia, Yugoslavia, and the Baltic States was soon threatened by Germany under the Hitler regime, so that the political struggle still dominated cultural life.

The profound changes that took place after World War II, however, caused a fundamental reorientation of cultural activities, especially in East European countries. Choral organizations heavily weighed down by tradition—and tradition is meant here in the most positive sense of the word—began to seek and find new directions, for a new generation was faced with new challenges. The questions of what kind of chorus, what kind of repertory, and what kind of audiences were involved in modern choral performance were explored afresh.

Following World War I, the traditional amateur chorus was joined by choral groups emanating from the trade unions, workers' and youth movement organizations. After World War II the influence of youth oriented music practice as well as new trends in music education further contributed towards creating a considerably changed picture of choral practice.

As a consequence, choral activity today seems to be more than ever in need of two things in order to insure progress: a deeper understanding of its own history, and more conscious and active international exchange. Both the evolution of choral singing in individual countries and its international aspects should be subjected to the methods of modern study and world-wide communication that have been of such distinct benefit to other phases of cultural life.

There are some encouraging beginnings. Since 1955 an international association of choruses has been in existence. It was founded in Strasbourg under the name of *Arbeitsgemeinschaft Europäischer Chorverbände* (Federation of European Choral Organizations) with headquarters at first in Switzerland and since 1972 in Holland; included are national organizations from Switzerland, Holland, Germany, Finland, Denmark, Austria, Norway, and Poland.[1] Its activities so far have been concentrated upon organizing joint concerts by outstanding choruses from different countries and yearly meetings at which reports are presented.

These activities might be significantly enlarged: the number of participating national organizations should be increased, especially to include non-European countries, and the areas of international exchange should be extended towards theoretical-historical studies of choral work. These studies should be pooled and reviewed in international congresses whose work should result in regular publications and, above all, in an international choral journal. In short, the patterns of other cultural disciplines might be applied to open new horizons to the time-honored institution of the amateur chorus.

The author would welcome a discussion of these suggestions.

[1] *Eidgenössischer Sängerverein, Federatie van Nederlandse Zangersbonden, Deutscher Sängerbund* and *Südtiroler Sängerbund, Suomen Laulajain ja Soittajain Liitto Sulasol, Danske Folkskor, Österreichischer Sängerbund, Norges Landssangerforbund,* and *Zjednoczenie Polskich Zespolów Śpiewaczych i Instrumentalnych*).

Choral Performances

New York—Succinct as it is, the Biblical story of the Creation has so much wonder and mystery that it always seems a miracle that it was ever matched in musical terms. Haydn did, of course, in his oratorio *The Creation*, which was given in the final program of the Mostly Mozart Festival in Avery Fisher Hall.

The composer was the right man at the right time to do justice to such a universal vision. He had a profound, innocent faith in its truth. He was a musical genius with the imagination to turn pictorial images into sound. His style was rooted in the classical order of the end of the eighteenth century, so that out of it he could conjure up its opposite in the extraordinary "Representation of Chaos" that opens the work.

Seen in its context, there is nothing quite like it in music, just as there is nothing quite like Haydn's untroubled vision of Eden and of God's majesty. No composer coming after, with however powerful or complex a musical style and apparatus, could have suggested as much as Haydn did.

The performance was quite remarkable. It was conducted by Karl Richter, the eminent German specialist in Baroque music. His reading came as something of a surprise to this listener. In previous performances here he has frequently seemed four-square, even harshly stodgy, in his interpretations.

This *Creation* was colorful and dramatic, strong yet pliant. Particularly distinctive was the emphasis given to Haydn's frequently startling orchestral textures with their heavy use of winds. There was an unflagging energy and directness to the over-all course of the performance, yet in its quiet moments and in its sharp dynamic contrasts a sense of awe and mystery was evoked. The big concept was so pervasive that there was an occasional roughness in the orchestral attacks. It did not matter. The Festival Orchestra played superbly, with a wonderful richness of tone.

There was some lovely singing by the three vocal soloists: Benita Valente, soprano; Seth McCoy, tenor; and Justino Diaz, bass. Their enunciation of the English text could have been clearer, perhaps, but in style and vocal blandishment they could scarcely be faulted. Miss Valente was at her best in singing with birdlike purity of doves and

nightingales, as was Mr. McCoy in the firm sweetness with which he voiced "In native worth," and Mr. Diaz in his virile extolling of Eve's virtues.

Finally, there was the Festival Chorus. It was one of those miraculous temporary ensembles that can be assembled out of New York's vast reserve of professional singers, able to produce a glorious performance with a limited amount of rehearsal.

* * *

" Bach at St. Thomas, " the title of a series of four concerts that opened early in November, does double duty. The programs of Bach's music are being given at St. Thomas Church and the works being performed were all written by the composer in connection with his years as cantor at St. Thomas's in Leipzig.

The *Kyrie* and *Gloria* from the *Mass in B Minor*, over an hour's worth of music, made up the well-attended first program. It was sung by the men and boys of the church choir, stationed at the front of the chancel, with a chamber orchestra in front of them. Gerre Hancock, organist and choirmaster, was the conductor.

If it needed to be proved that the boy sopranos, products of the church's famous choir school, could handle the florid Bach writing easily and accurately, then this performance did so. The entire choir, in fact, sounded assured, coping handsomely with the difficult score.

While one of the city's finest Gothic buildings provides a lovely ambiance for sacred music, it is also acoustically difficult. This may have accounted in part for the diffused sound of the choir, which should have had more thrust. But Mr. Hancock, too, despite the sensitivity of his conducting, was not asking for singing of sufficient boldness and intensity for such a great score. The orchestra was first rate, as were the soloists: Jane Bryden soprano; John Williams, countertenor; Gary Glaze, tenor; and Daniel Pratt, bass.

—Raymond Ericson

Lenox, Massachusetts—Tanglewood, the summer home of the Boston Symphony, has traditionally offered an astute mixture of the ordinary and the extraordinary. Enough surefire favorites are programmed to draw the big crowds from New York and Boston, but invariably there is also something special to draw the cognoscenti.

The season's final concert drew an enormous audience as the attraction was something special indeed—a complete, uncut, unaltered performance of Arnold Schoenberg's gigantic dramatic cantata *Gurrelieder* (Songs of Gurre).

Schoenberg was a young man of twenty-six, strongly under the influence of Richard Wagner, when he began to compose the *Gurrelieder*. By the time he finished it more than a decade later, he was the leading figure in the revolution that was sweeping western music in the light of Wagner's accomplishments and he was writing very strange music.

But *Gurrelieder*, a work of almost unbelievable richness and scope, demanding an army of performers that made Gustav Mahler look like a miniaturist by comparison, still recalled the old world of music. It was, in a way, the quintessence of Wagnerism—some people consider it the greatest Wagnerian opera.

The score calls for some five hundred singers and instrumentalists, including three male choruses and an eight-part mixed chorus, five vocal soloists, an orator, and a vastly expanded orchestra. It is not a piece anybody undertakes lightly. I can recollect no American performance of the complete *Gurrelieder* except for the legendary reading by Leopold Stokowski and the Philadelphia Orchestra in the 1920's.

But if the *Gurrelieder* is hard to realize in a concert hall, it is easy to enjoy hearing. Schoenberg's harmonic idiom is essentially that made familiar by his "greatest hit," *Verklärte Nacht*, which means it is luscious and creamy-rich—a milk-bath for the confirmed sensualist. But there is a depth in it, and daring, an excess of imagination, if you will, never quite achieved by Wagner.

Listening to this superheated musical interpretation of a medieval romance dealing with love, death, and transfiguration, the most militant anti-modernists must be persuaded to reopen their ears to Schoenberg's later music, to those strange, crabbed, super-intellectual works of his maturity. With the *Gurrelieder* Schoenberg proved beyond doubt his absolute right to explore the unexplored, to lead the way for future generations of composers, and also for future generations of listeners.

The performance was overwhelmingly powerful—I have the strong hunch that it will go down in the annals of Tanglewood as one of the most memorable Boston Symphony Orchestra performances. There was no grandstanding by Ozawa. He knew the giant score inside out and shaped it skillfully with loving care and profound appreciation.

He had considerable help. Tenor James McCracken (Waldemar) and soprano Phyllis Curtin (Tove), who stepped in as a last minute substitute for indisposed Marita Napier, were both in superb voice, but it was contralto Lili Chookasian (Waldtaube) who first roused the audience to ecstasy. However, it was George London's inspired reading of the melodrama preceding the concluding chorus that bowled me over completely. And the glorious eloquence of the concluding chorus—that apostrophe to the sun and to life itself—was unforgettably tragic.

One can only hope that the Boston Symphony Orchestra will somehow manage to repeat the *Gurrelieder* for other audiences. It could

make hundreds of thousands of new friends for Arnold Schoenberg, and he needs them.

* * *

Washington—It has been pointed out before that the religion of Beethoven's *Missa Solemnis* is not that of the formal church. There is too little by way of humility in it—at times it is almost as if Beethoven is shaking his fist at the Almighty and demanding peace rather than respectfully asking for it.

It may also be worth pointing out that the music of the *Missa Solemnis* is not of the church either—at least not of a big church such as the Washington Cathedral where it was performed twice over the week-end by the Cathedral Choral Society and an excellent quartet of soloists under the direction of Paul Callaway.

Indeed, in that kind of Gothic edifice it is just about impossible to hear what certain sections of the *Missa* should sound like when the conductor takes them (as Callaway did) at the tempo the music itself demands. Thus, almost the entire *Gloria* and large sections of the *Credo* turned out to be nothing but aural pea-soup.

This is a great pity as the *Missa* is a work of the greatest emotional intensity. It may not be an unflawed masterpiece, but it does have its exalted moments, and I hope that next time Callaway programs it, he will opt for the clarity of the Kennedy Center Concert Hall's acoustics rather than the sonic haze of the Cathedral.

From what I could judge, the chorus sang well and the four soloists handled their difficult assignments in exemplary fashion, with soprano Ruth Falcon and alto Jocelyne Taillon (both comparatively unfamiliar on the local scene) especially fine. Another newcomer, organist Douglas Major, was also very impressive. The members of the National Symphony were in good form too, and Paul Callaway knew what he wanted, even if circumstances beyond his control prevented him from getting it.

—Irving Lowens

Report from Germany

Hamburg—Hellmut Wormsbächer opened a concert of his *Bergedorfer Kammerchor* with Monteverdi's madrigal cycle *Selestina*. The six works contained in this group were written by Monteverdi in 1610, near the end of his Mantua period—after the death of both his wife and Caterinuccia Martinelli, the Roman singer whom Monteverdi had raised like a daughter and who at the age of eighteen had perished in the plague. She is represented in the figure of Corinna, whom Glauco bemoans in the madrigals—a deeply moving, though totally impersonal

in memoriam. The motet-like texture of these works, arising from small motifs and growing to greatest complexity, links the most delicate with the most intense passionate expression. The five parts, whose long melodic waves overlap in imitation and echo antiphony, create an otherworldly lament heightened by sharp dissonances. Monteverdi issued the cycle in 1614 as part of his Sixth Book of Madrigals—a farewell to the polyphonic motet style. In his later madrigals he turned to a texture of two or three voices, and finally to accompanied monody.

The spirit of polyphony was also represented in the program through a concluding group of works for women's, men's, and mixed voices by Zoltán Kodály. Variously based on Hungarian, English, and German texts (in which they were superbly rendered), these pieces are based on folk melodies, simple melismas, and pure vocalises suggesting the voices of nature. Often one voice remains on a sustained tone surrounded by clear melodic lines of the others—a gentle contrapuntal fabric that reverberates within itself.

The most recent works on the program were Hindemith's *Six Chansons*, composed in 1939 on texts by Rilke—precious miniatures reflecting the charm of French folk song. Their easy flowing diction, softly and serenely murmuring or chattering, produces a delicate polyphonic sound whose harmonic accents underline the poetic meaning. It is music worthy of its text.

—Rudolf Maack

Recent Records

THE CHAMBER SINGERS OF THE UNIVERSITY OF FLORIDA ON TOUR. University of Florida Collegium Musicum, Willis Bodine. (The Chamber Singers 326 Music Bldg., University of Florida, Gainesville, Florida 32611)

As, in the time of Bach, European music circulated widely in the form of published scores and, even more prominently, via hand-made copies—how else could Bach have absorbed so much of Italian music, never having set foot in that land?—so today we depend more and more on that new type of musical transmission, the recording. Not only the published recording on standard labels available in record stores, but in a growing number of private or institutional recordings of music, produced more often than not in a university environment (where both the recording equipment and production funds are relatively available, not to mention the music itself), and occasionally published by a university press. This activity goes on country-wide today and those in the choral field who do not realize its extent should know, and profit greatly thereby. Though published in the technical sense, and available by mail, most such recordings are sold only in a few local record stores close to their origin and are not listed in the Schwann catalogue.

However, increasingly, these " private " recordings are now sent out to national record reviewers for public inspection, sometimes via musical channels, just as often—as in this case—via the technicians who do the recording and who are often much interested in the actual music though not themselves performers. This record was sent to me by Dr. Bruce Edgar of the Aerospace Corporaton in Los Angeles, where he is part of its Space Physics Lab. It was he who made the recordings on tour with the Chamber Singers in 1973. In turn, he has read my comments in the magazine *AUDIO* on the recording of my own Canby Singers. (And it is an odd coincidence that almost half of the music on the disc has been performed and recorded by the Canby Singers!) It should be noted that there is no more enthusiastic audience for adventuresome choral music today than the physicists and engineers, both students and professionals who, so to speak, operate around the perimeter of our music.

This "Collegium" (the required term these days) is made up of young music students, all of whom, by the sound, have already had

considerable vocal training. It is not directly an offshoot of the university vocal department but, I would gather, in spite of it. The conductor is a church organist and carillonneur. The sound is predictably young-pro, a mix of powerful trained voices not yet developed to the point of solo crystallization, still in the learning process, enthusiastic themselves, and in the softer passages able to blend beautifully. Their loud *forte* is not as good, with too much color and individual vibrato. On side 1 they sing two numbers from a Palestrina Mass, a pair of Byrd Sacred Songs for four parts (*Looke Down, Be Unto Me*), a Palestrina *Alleluia* and the Vivaldi *Magnificat*, this last with a sprightly and competent small orchestra and engaging solo voices. Like so many conductors, Willis Bodine seems more at home with the Baroque than the earlier music. He must be commended for his excellent sense of phrasing—not a trace of the all-too-common rhythmic pounding-of-the-beat we hear in so much university Baroque!

On the "flip" side is a group of secular Lasso in the usual three languages, including the familiar *Echo Song*, nicely echoed; then the *Six Chansons* of Hindemith, rather too hasty but very well tuned, and a set of *Spherical Madrigals* by Ross Lee Finney—a mix of choral styles but performed with excellent understanding.

I note some typical non-choral mistakes in this publication which are worth avoiding. On the album back is the "Tour Program," taking one third of the space—it is *not* the recorded program, which begins with Palestrina, not Victoria. I was, of course, immediately derailed in the listening, as you will be. A foolish bit of non-thinking somewhere in the production department. To confound the confusion, the only source for the proper order of compositions is in the enclosed word sheet (definitely required for all such recordings)—but here the composers' names are omitted! Thus one must stop the record and read the label itself to find out what comes next.

Also—a minor point—it is customary to put some sort of name at the top of a recording's label to indicate the source of the recording; if not a trade name, then the title of the recording's performing organization. This is considered the source for the recording, as the publisher's name is the source for a book or musical score. (Here, the record processor in Atlanta, Georgia, has put his name on top, implying, probably wrongly, that *he* is responsible for sales and distribution.)

I should point out that, with good acoustics and an adequate stereo microphone technique, the "private" recording today is every bit the equal technically of the big-record-company product and, indeed, often superior both in the sound and in the vinyl surfaces. It is best to set up a controlled recording session for such endeavors; but Dr. Edgar, working at performances in a variety of halls, has turned out a generally acceptable and often excellent choral sound largely by avoiding the predict-

able beginner's mistake—microphones too close. For choral music the result of this is disastrous, ruining the acoustic surround, exaggerating some voices and obliterating others, totally destroying the proper blend of unlike individual voices. Far better too distant than too close.

JOYFULLY WE SING. National Baptist Convention of America Musical. (Custom Fidelity Records, Chicago 60634; also 7925 Santa Monica Blvd., Hollywood, California 90046)

You have to hand it to black choruses for making sheer *music* out of any music they get hold of. This is an immense sacred variety show, staged in a Chicago theater, accompanied by a hugely amplified soap-opera-type electric organ (so I figure it—for awhile I thought it was a "Mighty Wurlitzer") plus a clangy piano and assorted trumpets, drums, and general rhythm. There are vast ladies dressed all in white who conduct, sing solos, and shout gospel—and there is a chorus. It is a big chorus which is also audience and general out-loud kibitzer ("hear! yeah, yeah!") throughout the proceedings. The music in a sense is abysmal. In a more important sense it is absolutely marvelous.

Richard Goldstein pointed out memorably a few years ago that music such as rock and pop cannot be judged on content, only on *style*—for all developing music is style in being, evolving into content. How true, of the music of the Mannhein orchestra in Mozart's day, and of *this* music. It is a superb record because it is so strong, so definite, so ineffably *musical*, and so sincere. Even unto the two lady soloists, one with a vibrato a whole tone wide and the other with an even bigger one—I clocked it at a minor third. Only a lone harpist, playing a Frenchy impressionist solo, seems out of place and is given lukewarm applause. And only the more or less obligatory white-type black music at the beginning—choral arrangements of spirituals—seems not quite to fit the mood, though rendered with fantastic spirit and expertise. The up-to-date pure black music is what matters and what is best.

It's the chorus that pulls it all together. A big assemblage, mainly youth, conducted by a lady in white with black beehive hairdo and immensely beaming countenance, Mrs. Mattie Lee Robertson. She also composes. She is a long-time figure in school and church music, and it was she who organized this mammoth event. Such perfectly disciplined choral enthusiasm! Such tuning and blend, such rhythm, and such dedication; and whether it is to Jesus, or to the music itself, does not much matter. In its best singing, this chorus mainly shouts rhythmic chordal refrains in the new manner though it can sing the complex part-song arrangements just as well. Either way, the sound should be the envy of any choral man who hopes some day to achieve *one* unity out of a mass of human voices. Just as well that the singing is in a good cause. If these were Hitler youth, we might well quake in our boots.

Try Side 4 first—*Give Yourself to Jesus*. A young lady charmingly recites "The Lord is my Shepherd" to a vast humming accompaniment; then the massed choir bursts out with a powerful six-note refrain to a slow beat, punctuated by Aretha Franklin style solo soprano shouting—it should raise your hair, this very new (yet very old) style. The chorus chords are tuned like trumpet blasts and, as the phrase returns, the long first chord grows longer, until you would not believe human breath could last. Not really very long, yet the effect is overpowering. I'd give ten years of choral effort for that one chord.

Plenty else to instruct and amuse, from an old-time gospel blues baritone (cheers and shouts after each ornamented phrase) to a lady who sings to her own piano arrangement (and a spare and good one) that she is *Gonna Keep This Little Light Shining*, with inexplicable bursts of laughter in the audience from beginning to end. There are actually nine conductors—do they operate segments of the massed chorus?—six organists and four pianists; also trumpets, timpani, and bongo drums. AND audience participation.

The usual blunder—no address given. The processer, Custom Fidelity, gives a Hollywood address and a partial Chicago one (above). Better try Hollywood, and good luck.

AMERICA SINGS, Vol. II: *The Great Sentimental Age*. The Gregg Smith Singers; The New York Vocal Arts Ensemble; instrumental ensemble. Vox Box SVBX 5304 (3 discs).

Nostalgia has got itself stuck these days in two musical tracks—Scott Joplin, and the middle nineteenth century. Every record label has to have its Stephen Foster, Gottschalk (he's a real composer!), and a hundred other fancies, and here Vox puts it on the line in three prolific records' worth of anything and everything. I quickly gave up trying to figure which is Vocal Arts Ensemble and which Gregg Smith, and rightly, for the continuity runs right along—solos, duets, unison choruses, piano solo, even the speaking voice. Just enough of it rates as "choral" to get this included in our review department!

Confusion or no (and at one point the label has the Gregg Singers performing on a solo piano), we all are aware of America's most proficient sing-anything professional choral group, and in this music they merely live up to their usual standards. In truth, these singers have a far better choral blend, when they want one, than any other pro American chorus I know; they can turn out a delicate madrigal from Elizabethan England or a Josquin motet just as easily as they roar forth here in bumptuous Civil-War-era songs. The trouble is, of course, a typically American one—the whole thing is synthetic, a distillation of sheer technique that leaves one wondering whether *the music* really affects them. They are musical computers of enormous ability! Surely it does

affect them—but they rarely show it. Always the same hard perfection, the same we-can-do-anything (and they can) machine-like confidence. One feels that a brash commercial in their hands would sound precisely as convincing as a song by John Dowland, no more, no less. Maybe it should. Maybe they're right.

The recording covers—also in typically American profusion—a vast multitude of genially unimportant little works. We never stop halfway. Big sections, chorus, solos, solo groups, solo piano, a few other instruments—Civil War Songs, Love Songs and Ballads of Stephen Foster, Campaign and Comedy Songs, Love Songs After Foster (later? in the manner of?), Comic Love Songs, Good Times and Dances, Nostalgia (of course!): Memories Happy and Sad; a good historical and interpretive booklet goes with all this. The whole thing comes out of the Smithsonian, and the piano is a newly reconstructed 1873 Steinway.

—Edward Tatnall Canby

Recent Scores

The scores listed below were selected from material received by the editor of this column. Single copies are available for perusal from THE AMERICAN CHORAL FOUNDATION'S *reference library at 130 West 56th Street, New York, New York 10019.*

BARRY, JOHN. *Born Free.* Arr. Roy Ringwald. SAB, piano. Shawnee Press, Delaware Water Gap, Pa. (7 p., .40)

BERG, RICHARD. *At the Market Place.* Arr. by Peter Hyde. Treble voices, piano, opt. Latin American instruments. Shawnee Press, Delaware Water Gap, Pa. (12 p., .40)

BRINGS, ALLEN. *Sound Pieces,* for voices and noises (timpani or other percussion, kitchen utensils). Shawnee Press, Delaware Water Gap, Pa. (12 p., .45)

BURNHAM, CARDON. *He is There.* SAB or SA, piano or organ. Sacred Music Press, Dayton, Ohio (7 p., .35)

——. *The Quarrel.* SATB. Heritage Music Press, Dayton, Ohio (11 p., .40)

CLEMENS NON PAPA, JACOBUS. *La, La, Maistre Pierre* (La, La, Master Peter). Ed. Mason Martens. SATB, piano. McAfee Music Corp., Dayton, Ohio (p 9., .35)

DAVIS, KATHERINE K. *Amazing Grace.* SATB. Galaxy, N.Y. (6 p., .35)

DIEMER, EMMA LOU. *Romance.* SATB, piano, opt. triangle. Carl Fischer, N.Y. (10 p., .35)

DIRKSEN, RICHARD. *Rejoice Ye Pure in Heart.* SATB, organ, opt. brass and timpani. Harold Flammer, Delaware Water Gap, Pa. (6 p., .35; parts for 3 trumpets, 3 trombones, tuba and timpani, 5.00)

DOWLAND, JOHN. *Complete Psalms.* Ed. Diana Poulton. SATB. Stainer & Bell, London (Galaxy, N.Y.) (28 p., 3.75)

GOTTLIEB, JACK. *Kids' Calls.* SATB, piano. Apogee Press (Greenwood Press, Cincinnati, Ohio) (24 p., .85)

GRAHAM, ROBERT. *A Hawaiian Anthem.* SATB, piano, rattle, bass drum. Heritage Music Press, Dayton, Ohio (8 p., .35)

HAMPTON, CALVIN. *Lord, Speak to Me.* SATB, organ (or piano, 4 hands), opt. congregation. McAfee Music Corp., Dayton, Ohio (11 p., .40)

HASSE, FRIEDRICH. *Doxology: Amen, Praise Ye the Lord.* Ed. Karl Kroeger. B solo, SATB, piano or organ. (The Moravian Music Series) Carl Fischer, N.Y. (11 p., .35)

JAESCHKE, CHRISTIAN DAVID. *Less Than the Least of All Thy Mercies.* Ed. Karl Kroeger. 2-part chorus, piano or organ. (The Moravian Music Series) Carl Fischer, N.Y. (7 p., .35)

KENNEDY, JOHN BRODBIN. *Lizzie Borden.* SATB, piano, opt. guitar, bass or bass guitar, drums, maracas, woodblock. McAfee Music Corp., Dayton, Ohio (12 p., .40)

——. *Peace.* SATB. Carl Fischer, N.Y. (7 p., .35)

——. *Travel Notes.* 2-part chorus. Carl Fischer, N.Y. (10 p., .35)

——. *Rise Up, Shepherd.* SATB, piano, opt. flute and glockenspiel. McAfee Music Corp., Dayton, Ohio (16 p., .40)

KIRK, THERON. *Four Restoration Verses.* SATB. MCA Music, N.Y. (12 p., .35)

——. *Sing We Merrily Unto God.* SATB. MCA Music, N.Y. (15 p., .40)

KODÁLY, ZOLTÁN. *The Arms of Hungary* (Magyarorszaf Cimere). Boosey & Hawkes, N.Y. (3 p., .30)

LASSO, ORLANDO DI. *Improperium Exspectavit* (It Is Thy Rebuke). Ed. Mason Martens. SATB. McAfee Music Corp., Dayton, Ohio (10 p., .40)

LE JEUNE, CLAUDE. *Voicy du gay Printems* (That Joyous Season, Spring). Based on the Henry Expert edition. SATB. Éditions Salabert, Paris, New York. (11 p., .60)

McMARTHY, JOHN. *If I Had a Hammer.* SATB, piano, opt. guitar, bass, drums. McAfee Music Corp., N.Y. (11 p., .40)

——. *Saints!* [When the Saints Go Marching In] SATB, piano, opt. guitar, bass, drums. McAfee Music Corp., N.Y. (16 p., .40)

MILHAUD, DARIUS. *Deux Elegies Romaines de Goethe* (Two Roman Elegies by Goethe). SATB chorus or soli. Éditions Salabert, Paris, New York (11 p., .65)

A MORAVIAN MUSIC SAMPLER. Ed. and arr. Karl Kroeger. Contains solo and choral works by John Antes, Johann C. Bechler, Jeremiah Dencke, Christian Gregor, Johannes Herbst, and Johann F. Peter. The Moravian Music Foundation,Winston-Salem, N.C. (28 pp., 1.00; discount allowed on 15 or more copies)

PAPALE, HENRY. *Rock a' My Soul.* SATB, clarinet, Chinese temple blocks. World Library Publications (Greenwood Press, Cincinnati, Ohio) (7 p., .35)

POLLACK, ROBERT S. *God of Our Fathers.* (Tune by George W. Warren, 1892, freely arranged.) SATB. World Library of Sacred Music, Cincinnati, Ohio (6 p., .35)

POULENC, FRANCIS. *Margoton va t'a l'iau* (Margoton at the well). SATB. Éditions Salabert, Paris, New York. (12 p., .65)

WASHBURN, ROBERT. *Spring Cantata.* I. *The Succession of the Four Sweet Months.* (8 p., .35) II. *April.* (8 p., .35) III. *May.* (12 p., .40) IV. *Lazy June.* (8 p., .35) V. *July.* (12 p., .40) SATB. Boosey & Hawkes, N.Y.

WOOD, DALE. *The Gift to Be Simple.* (Shaker melody) Unison, 2-part, SSA or SAB, organ, opt. C instrument, English handbells or Orff-type bells. Carl Fischer, N.Y. (7 p., .35)

—RICHARD JACKSON

The Authors

EDWARD TATNALL CANBY, Director of The Canby Singers, is record reviews editor for the *American Choral Review*. He is also Associate Editor of *Audio* magazine with a monthly column entitled "Audio E.T.C." and has been a regular contributor to *The Saturday Review* and *Harper's Magazine*. His radio program, "Recordings ETC," has been broadcast, on and off, for more than twenty-five years.

RAYMOND ERICSON is a music critic for *The New York Times*.

RICHARD JACKSON, editor of the Recent Scores column, is Curator of the Americana Collection in the Music Division, The New York Public Library at Lincoln Center.

GORDON H. LAMB is Professor of Music and Director of the Division of Music at the University of Texas at San Antonio.

IRVING LOWENS is music critic of the *Washington-Star News* and president of the Music Critics Association.

RUDOLF MAACK has been active as a music critic primarily for the Hamburg press for more than fifty years.

KENNETH E. MILLER is Professor of Music at the University of Missouri-St. Louis.

LEON WITKOWSKI, Polish music scholar, has specialized in the field of choral music, particularly in the performance practice of Handel's works.

Cantate Domino

An ecumenical hymn book (published on behalf of the World Council of Churches by Bärenreiter-Verlag, Kassel, West Germany). Editorial Committee: Erik Routley, Dmitri Stefanovic, Dieter Trautwein and Joseph Gelineau.

A new edition of *Cantate Domino* is now available, containing a selection of 202 hymns and songs originating in many different cultures and countries all over the world. Its wide variety of musical styles, languages and confessional representation gives a clear picture of the extent of the Christian message. Each hymn in this first truly international hymn book is presented in its original language and at least one other; some are translated into as many as eight languages, and in all, 26 languages ranging from the European languages to various African, Arabic, Chinese and Japanese languages. In his foreword Philip Potter, General Secretary of the W.C.C., says: "This hymn book has also the great merit of expressing the faith and aspirations of people in modern idiom and in terms of their real concerns today." Over half the melodies and texts used are contemporary.

379 pp., paperback. BA 4994. DM 19.– Graduated rates are available for bulk orders. ISBN 3-7618-0500-4

Barenreiter

D-3500 Kassel-Wilhelmshöhe 1, West Germany

THE COLLEGE MUSIC SOCIETY

Incorporated for the Philosophy and Practice of Music in Higher Education

---

DUES AND SUBSCRIPTIONS

Regular Members:
$12.00/year (including *Symposium* subscription)

Husband–Wife Membership:
$15.00/year (including *Symposium* subscription)

Student Members:
$5.00/year (including *Symposium* subscription)

Emeritus Members:
$5.00/year (including *Symposium* subscription)

PUBLICATIONS

College Music Symposium $8.00/year (Libraries only)

Directory of Music Faculties in Colleges and Universities, U.S. & Canada, Craig Short, ed. (1974-76)
$5.00 (members) $12.00 (non-members)

Included in *Directory* is previously independent
Index to Graduate Degrees in Music, U.S. & Canada

Bibliographies in American Music (in preparation)

Membership Applications, Subscriptions, and Orders should be placed with:

EXECUTIVE SECRETARY
COLLEGE MUSIC SOCIETY
MUSIC DEPARTMENT
STATE UNIVERSITY OF NEW YORK
BINGHAMTON, NEW YORK 13901

THE AMERICAN CHORAL FOUNDATION, INC.
130 West 56th Street
New York, New York 10019

Gentlemen:

Please enroll me as a member in the ASSOCIATION OF CHORAL CONDUCTORS.

Name_____

Address_____

_____Zip Code_____

Annual membership contribution: $20.00
(For details see inside front cover.)

Make checks payable to The American Choral Foundation, Inc.
All contributions are tax deductible.

STATEMENT OF OWNERSHIP, MANAGEMENT AND CIRCULATION (Act of August 12, 1970: Section 3685, Title 39, United States Code) 1. Title of publication: American Choral Review. 2. Date of filing: September 2, 1975. 3. Frequency of issue: Quarterly. 4. Location of known office of publication: 130 West 56th Street, New York, New York 10019. 5. Location of the headquarters or general business offices of the publishers: 130 West 56th Street, New York, New York 10019. Publisher: American Choral Foundation, Inc., 130 West 56th Street, New York, New York 10019. Editor and Managing Editor: Dr. Alfred Mann, 130 West 56th Street, New York, New York 10019. 7. Owner: American Choral Foundation, Inc., 130 West 56th Street, New York, New York 10019. 8. Known bondholders, mortgagees, and other security holders owning or holding 1 percent or more of total amount of bonds, mortgages or other securities: None. 9. In accordance with the provisions of this Statute, I hereby request permission to mail the publication named in item 1 at the reduced postage rates presently authorized by 39 U.S.C. 3626.

Sheldon Soffer, *Administrative Director*

11. Extent and nature of circulation:	Average no. copies each issue during preceding 12 months	Actual no. copies of single issue published nearest to filing date
A. Total no. copies printed	1,650	1,550
B. Paid circulation		
1. Sales through dealers, carriers, etc.	None	None
2. Mail Subscriptions	1,385	1,350
C. Total paid circulation	1,385	1,350
D. Free distribution by mail, carrier or other means		
1. Samples, complimentary, and other free copies	34	28
2. Copies distributed to news agents, but not sold	None	None
E. Total distribution	1,419	1,378
F. Office use, left-over, unaccounted, spoiled after printing	231	172
G. Total	1,650	1,550

I certify that the statements made by me above are correct and complete.

Sheldon Soffer, *Administrative Director*

Printed in Great Britain by William Clowes & Sons, Limited, London, Beccles and Colchester