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Indexed in MUSIC INDEX and MUSIC ARTICLE GUIDE

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October, 1986

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AMERICAN CHORAL HISTORY

One of the fine tributes to mark the Handel anniversary year of 1985 was a new biography published by Christopher Hogwood, eminent conductor and founder of England's new Academy of Ancient Music, which since 1973 has made rapid recording history. What is particularly attractive about this book is its wealth of documentation drawing on sources in part hitherto unknown and in part not previously linked to Handel's artistic career.

In his final chapter, "Handel and Posterity," the author touches upon the founding of Boston's Handel and Haydn Society in 1815 and reminds the reader of the inherent connection between the Haydn oratorio tradition and Handel's work. He mentions an eye-witness account of Haydn's attending the Westminster Abbey Handel performances in 1791, "his countenance expressing rapturous astonishment," and Haydn's remark that he had long been acquainted with Handel's music, "but never knew half its powers before he had heard it." We read again that on his second journey to London, in 1795, Haydn took with him "the libretto for a possible future oratorio to be called *The Creation,*" and words of Haydn's librettist, the early Handelian Gottfried van Swieten, who placed his German translation of the text book "in front of the excellent Haydn for him to compose in the spirit and manner of Handel's."

It was a member of Haydn's London orchestra, Johann Christoph Gottlieb Graupner, who helped to bring about the establishment of the Handel and Haydn Society, the oldest American choral organization, which has made it its task to perpetuate this dual legacy in the nineteenth and twentieth centuries. Whereas the American propagation of Bach's work emanated directly from the work of the international Bach Society, there were no such organizations to support efforts devoted to Handel's and Haydn's choral music in America. An American Handel Society associated with regular Handel Festivals and Conferences was not founded until last year, and the first international Haydn Festival to be held in this country took place in 1975. "Haydn's Masses were black-listed," wrote Jens Peter Larsen, dean of both modern Handel and Haydn scholarship, in the *American Choral Review,* Vol. XXIV, Nos. 2 and 3, 1982, and he made

mention of the pioneering contribution to the revival of these works by the Haydn Society, founded in 1949 by a young Haydn scholar of Boston, H.C. Robbins Landon, but now long defunct.

It was a particular tradition of performance that kept the Boston Handel and Haydn Society alive through two centuries. What Haydn encountered in the Westminster Abbey performances was the new style of massed choral presentation that was also to characterize, as is mentioned elsewhere in this issue, the original performances of his own oratorios. Nurtured by the interest of the large civic choral organizations, oratorio on a grand scale became a stable part of modern concert life.

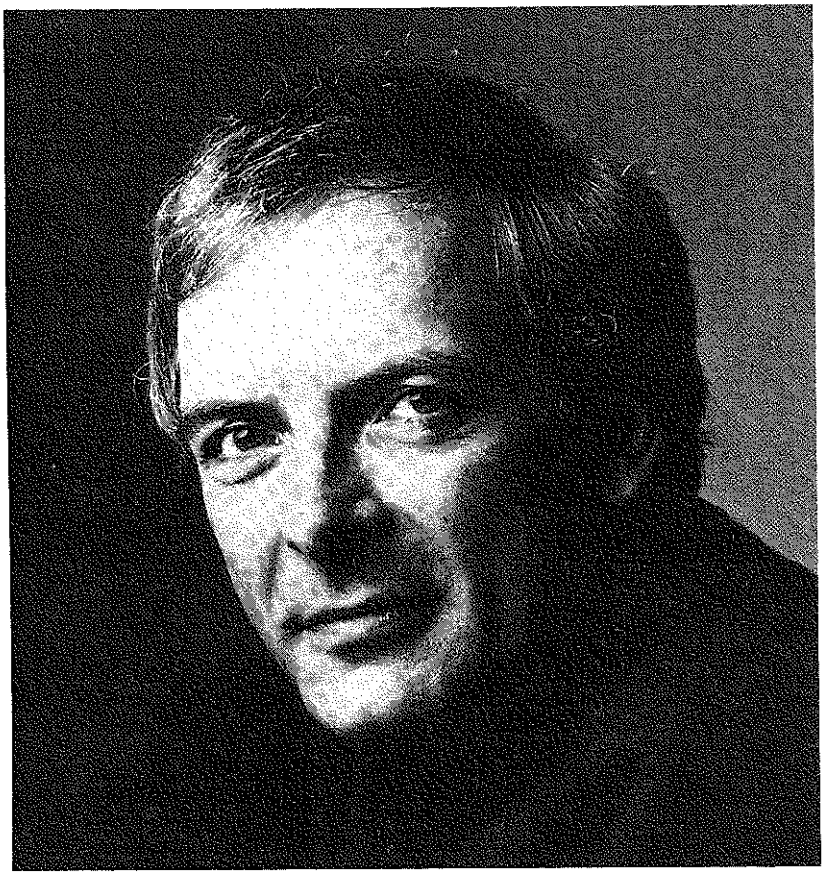
Yet this very aspect of the organization led to a crisis in modern times. The one-hundred-and-fiftieth season, 1965/66, was announced "to be the biggest, best, broadest and most far-reaching in the history of the Society." Along with this promise, however, went warning words of a message by the Society's president: "Clearly it seems that we are at a point in our history where we must make a choice to lead or to follow. . . . Unless we continue an imaginative program of activities in the future, what gains we have made . . . will be lost." During the anniversary season the Handel and Haydn Society received the most severe criticism from the press it had ever encountered. Michael Steinberg, chief music critic of the *Boston Globe,* took the Society to task for perpetuating the distortions of Victorian *Messiah* performances. The series of public statements that followed produced national reaction from the press and the choral profession. The time for reform was at hand.

The modern recognition of proper Baroque performance practice had received significant impetus in this country with a 1961 Carnegie Hall performance of Bach's B Minor Mass, conducted by Thomas Dunn, with a chorus of twenty and an orchestra of twenty-five. Harold Schonberg of *The New York Times* protested, and Mr. Dunn responded; both statements were reprinted in the *American Choral Review,* Vol. V, No. 2, 1962. In 1967 Thomas Dunn was appointed artistic director of the Handel and Haydn Society.

He went about his difficult assignment with an ingenious plan. For the first of the annual *Messiah* performances under his baton, he went back to the Viennese tradition and offered the work with large choral forces, in Mozart's orchestration — in itself a masterpiece then recently issued in the *Neue Mozart-Ausgabe* but practically unknown to the broad public (see George Gelles, "Mozart's Version of *Messiah,*" *American Choral Review,* Vol. X, No. 2, 1968). But as early as his second season, he established a sharp division of performance styles: The Society's yearly Christmas performances of *Messiah* were given with reduced choir and orchestra, and the concerts with large forces were reserved for choral works of the symphonic age. In time, he changed the entire make-up of the organization,

re-auditioned the choir every year and brought its size down to twenty-four professional singers to be specifically engaged season by season. (It is interesting that some of the oldest members auditioned and retained their places in this elite group.) The Handel and Haydn Society had made its "choice to lead" and its imaginative future seemed firmly assured.

Upon Thomas Dunn's retirement, the appointment of Christopher Hogwood as his successor was announced in February of this year. In the



Christopher Hogwood
Photograph by Christian Steiner

absorbing account that the British conductor and scholar has given (it is contained in the conclusion of his book), he relates the complex pioneering story of the famous Handel Festivals held since 1920 in the small German University town of Göttingen. Göttingen, too, faced the problem of sinking from an international avant-garde position into local obscurity. It was remarkably solved, a few years ago, with the appointment of another

brilliant English conductor, John Eliot Gardiner, whose success has convincingly proved that modern Handel interpretation must be understood (as must modern Haydn interpretation) to be an international challenge.

The *American Choral Review* salutes the Handel and Haydn Society and its new artistic director.

— A.M.

Adrian Batten
Exponent of the English Renaissance

by KATHLEEN STOUT

The composers of the "Golden Age" of English Cathedral music — the Elizabethan and early Stuart years — tower above their successors in inspiration and artistic creativity. A brilliant period in English musical history, from the First English Litany of 1544 to the suspension of the Prayer Book by the Long Parliament of 1644, was represented by composers such as Thomas Tallis, Christopher Tye, Thomas Tomkins, Thomas Weelkes, Orlando Gibbons, and William Byrd. They were the "giants" of the period. Yet, conditions of both Church and State during these years also fostered the development of lesser talents such as Richard Farrant, Adrian Batten, and Nathaniel Gyles (or Giles), whose writing is good, devotional, and refreshingly straightforward in musical thought.

The new ecclesiastical edicts issued and carried out under King Henry VIII encouraged the cultivation of church music, and the Age of Elizabeth was, like that of her father, one of brilliance that favored the art of music. During her reign the Chapel Royal could boast of some or all of the greatest talent in the kingdom. Only with the accession of the Stuarts to the throne upon Elizabeth's death in 1603 did less favorable attitudes toward music begin to make themselves felt. A note by an anonymous author, preserved in the British Library, states:

> . . . whereas in times of popery divers benefactions have been given to singing-men, and which have been confirmed by new grants by the late Queen with intent that the same should be employed as before, these same are now swallowed up by deans and canons.

The choir of St. Paul's Cathedral, which originally had thirty vicars choral, was drastically reduced. One of the remaining vicars choral was Adrian Batten, perhaps the most prolific composer of his time. Varying opinions are held concerning his place in music history. That he was favorably regarded during his day and thereafter is evident from the fact that some of his anthems and services are found in printed editions: William Boyce's *Cathedral Music;* James Clifford's *Divine Services;* John Barnard's *The First Book of Selected Church Music;* and John Gossman and James

Turle, *Services and Anthems, Ancient and Modern.* John Barnard was a Minor Canon at St. Paul's Cathedral and a colleague of Batten's. His collection was the first of its kind of any magnitude and was dedicated to King Charles I. He also left large manuscript collections for a planned second volume that fill seven part books and contain 130 services and anthems.

Generally, Batten's fame has rested upon the "Batten Organ Book," a voluminous collection of organ scores for church music by sixteenth-century composers, now in the Bodleian Library, Oxford. It is unfortunate that only a limited amount of Batten's own music has been published since what we have reveals a composer of individual quality — one might consider him a Renaissance counterpart of Samuel Sebastian Wesley. In certain ways Batten foreshadowed composers of the Restoration period who accepted secular elements already in common use in sacred music on the Continent. Yet he also assimilated the Venetian polychoral style and elements of the madrigal and the chanson. No doubt his versatility was influenced by his work as a copyist. His output of services and anthems was one of the largest among his contemporaries.

Adrian Batten was born in Salisbury, March 1, 1590 or 1591,[1] the seventh of eight children born to Richard and Elizabeth Batten. There is little recorded information concerning his early childhood, but one can assume he spent some time at Winchester Cathedral as a chorister from a note in the Organ Book, which states that Batten was John Holmes "scoller," and from the fact that in 1608 Batten carved his name on the east wall of Bishop Gardiner's Chantry.[2] Batten must have remained at Winchester for some time since in 1608 he would have been seventeen years of age. Having been Holmes's pupil, it is likely that he assisted in the playing of services as well as in copying music.

The next evidence we have of the young musician places him at Westminster Abbey, London. Adrian Batten is listed in the yearly Treasurer's Accounts as "Adriano Batten," a vicar-choral, for the last two quarters of the year 1613–14. In addition to his duties as vicar-choral at the Abbey, he was again also a music copyist.

After service at Westminster Abbey, Batten moved to the other great music establishment in London, St. Paul's Cathedral. His name first appears on the Cathedral records in 1628, but as the probationary period for a vicar-choral was two years, it is quite possible that Batten moved to St. Paul's in 1626. (Clark and Bevin, in the mentioned study, give the date as

[1]J.B. Clark and M. Bevin, "New Biographical Facts about Adrian Batten," *JAMS*, Summer, 1970.

[2]Betty Mathews, *Organs and Organists of Winchester Cathedral*, Winchester: The Friends of the Cathedral, 1964, p. 21.

1628. Previous writings give it as 1624, as it is claimed that he served as organist along with John Tomkins.) St. Paul's still had his name on record in 1635, when he made a transcript of some anthem music to which the following note is appended:

> All these songes of Mr. John Holmes was prickt from his own pricking in the year 1635, by Adrian Batten, one of ye Vickers of St. Paul's in London, who some tyme was his scholler.[3]

Some biographers have indicated that Batten died in 1640, others that he was living in the reign of Charles II, but it is more than probable that the year of his death was 1637, for his brothers gave their consent to one John Gilbert of Salisbury, on July 22, 1637, to be the administrator of Batten's estate.

Batten's position as vicar-choral and as copyist at both the Abbey and St. Paul's provided him with the opportunity of coming into contact with a rich and diverse music literature. During his lifetime (actually prior to the close of the sixteenth century) the general form of the Sunday morning service —Matins and the so-called ante-Communion — had come into use and prevailed until the latter part of the nineteenth century. While there were full choral Masses sung at various cathedrals during the reign of Charles I, the later Tudor composers limited the choral writing to the Nicene Creed and the Responses to the Commandments. Batten was the first since the time of Tallis and Caustun to write a full setting of the Communion Office: *Te Deum, Benedictus, Jubilate, Kyrie, Credo, Gloria in excelsis, Magnificat,* and *Nunc dimittis.*

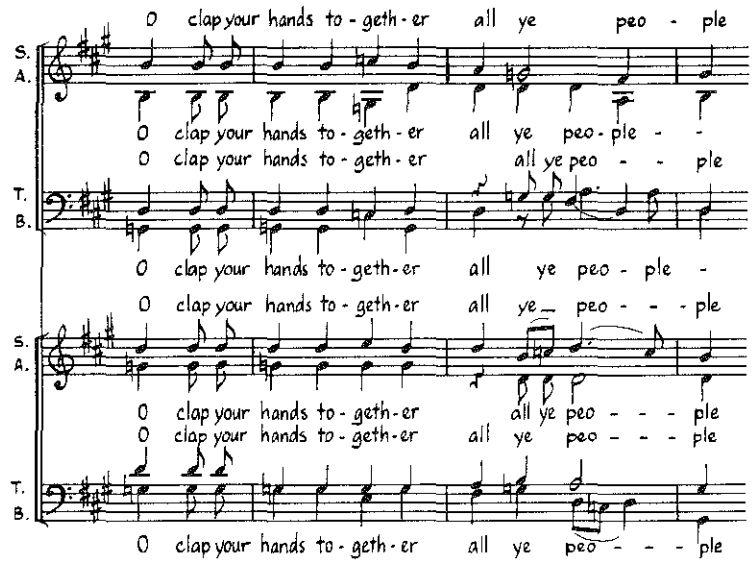
It is not easy to characterize Batten's music; it is seemingly "experimental," reminding one in a vague manner of Gesualdo in the harmonic progressions and the many cross relations used. Many of Batten's pieces appear to be sectional, especially in the services, but the manner in which the music has been written is somewhat reminiscent of chant. His services are in both the short and verse forms, the texts for his full and verse anthems being drawn primarily from the Psalms. The following excerpts represent various styles and settings. The Ascensiontide anthem "O clap your hands together" is a beautiful example of the polychoral style (Examples 1 and 2). "When the Lord turned again" shows vivid treatment of the text as Batten illuminates the word "laughter" with dotted rhythms, and the word "joy" with major chords; similarly, in the opening measures of the anthem the mode moves from minor depicting "captivity" to major for "Sion" (Examples 3 and 4). Representative of the madrigal style are the *Benedicite* from the "Short Service" for men (1623) and the anthem "O sing joyfully" (Examples 5 and 6). "Out of the deep" is a moving verse anthem whose

[3]John S. Bumpus, *A History of Church Music, 1549–1889,* London, 1908, p. 93.

opening contour in the tenor melody shows great tension (Example 7). Interesting progressions permeate a ninefold *Kyrie* from the "Short Communion Service" (Example 8). Example 9 is again taken from a "Short Service for Men's Voices." With their deft use of imitation, close harmonies, and alternation of full choir and solo parts, Batten's works are typical of the day. Full and sweeping Amen settings characteristically close the compositions.

Batten's musical language speaks to everyone though his music is not always easy to learn or to perform. As in all Renaissance music, one must be sensitive to cross rhythms as well as cross relations, but above all to the setting and expression of the text. It is noble music that is pleasing to sing. It is Cathedral music written for the Anglican faith, yet music dedicated to the church at large then and now.

EXAMPLE 1



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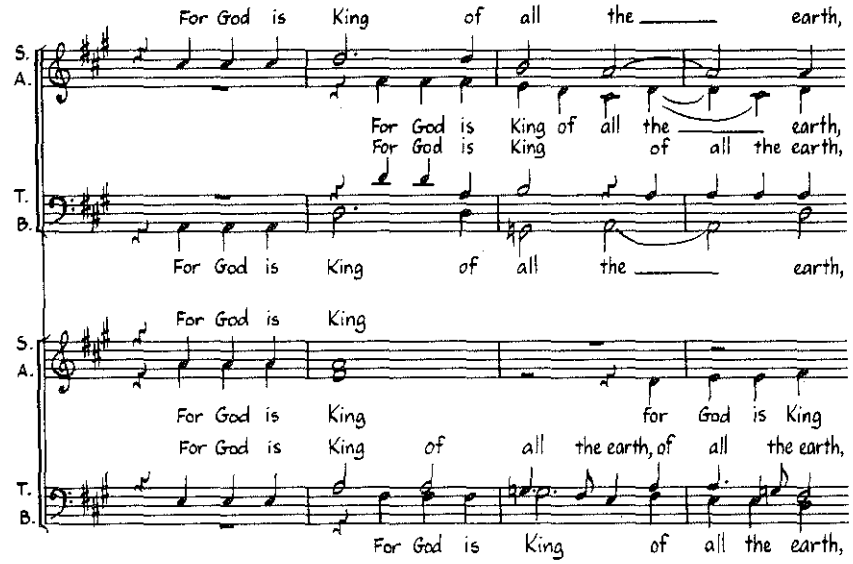

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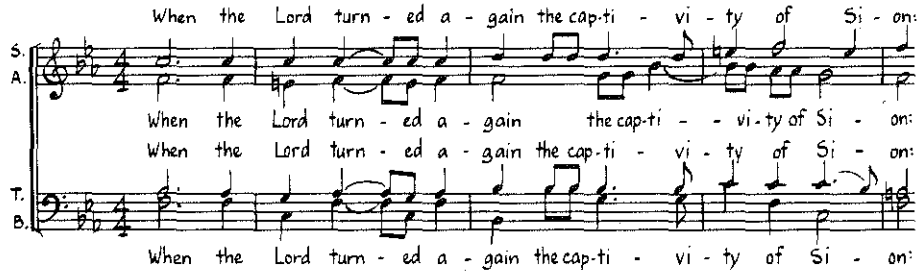

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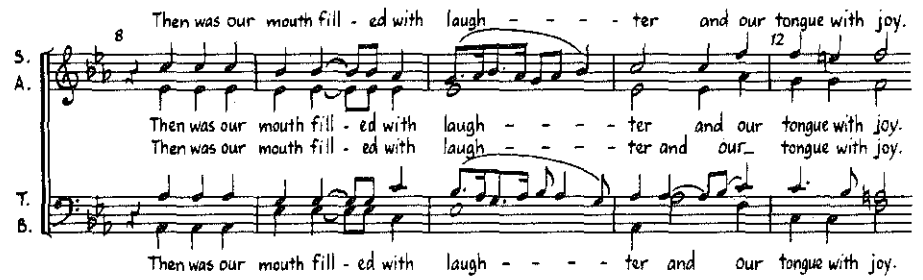

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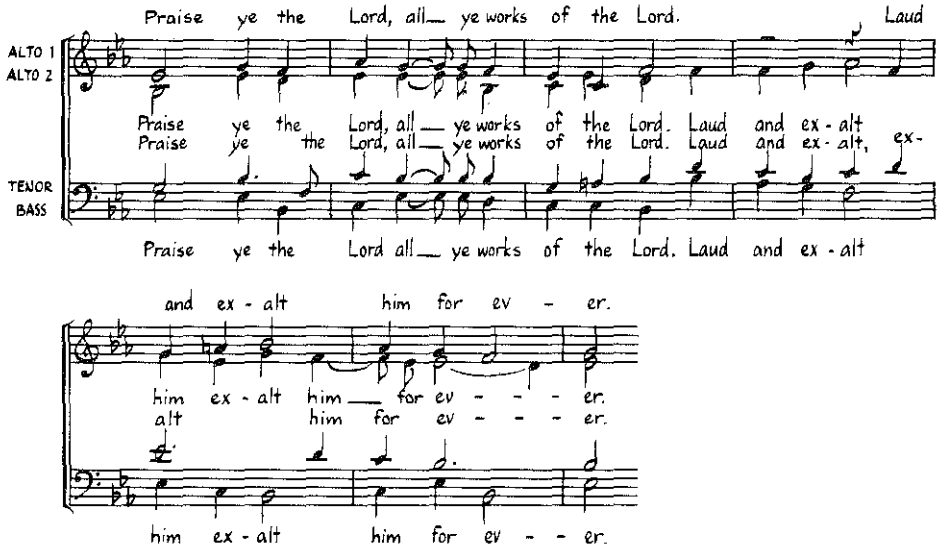

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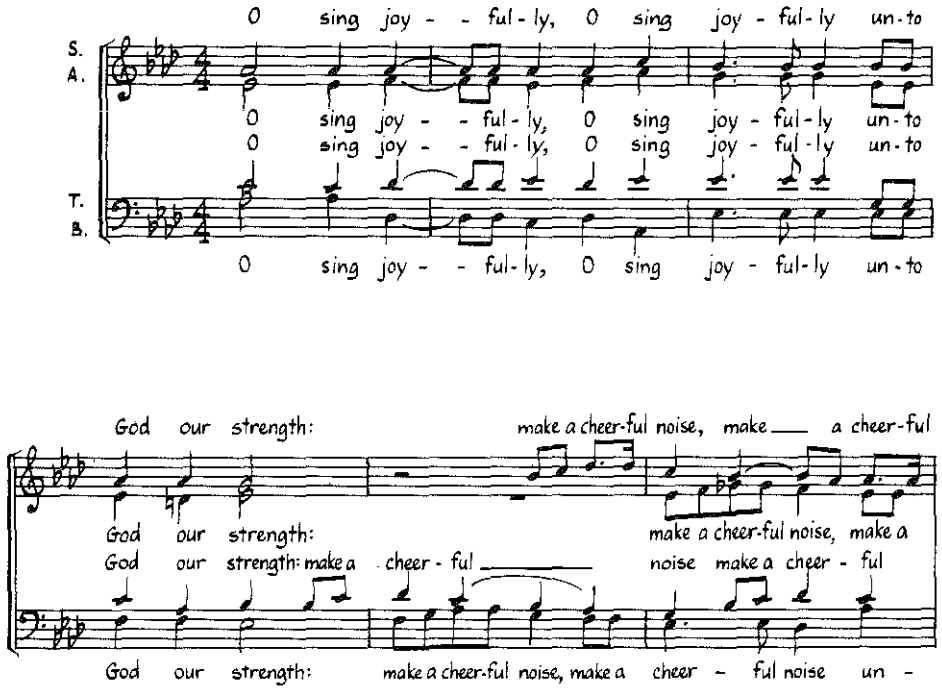
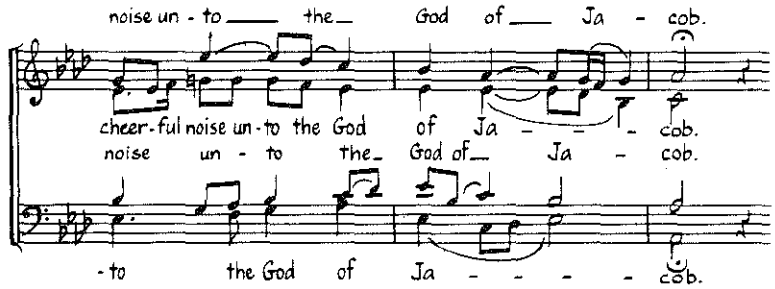
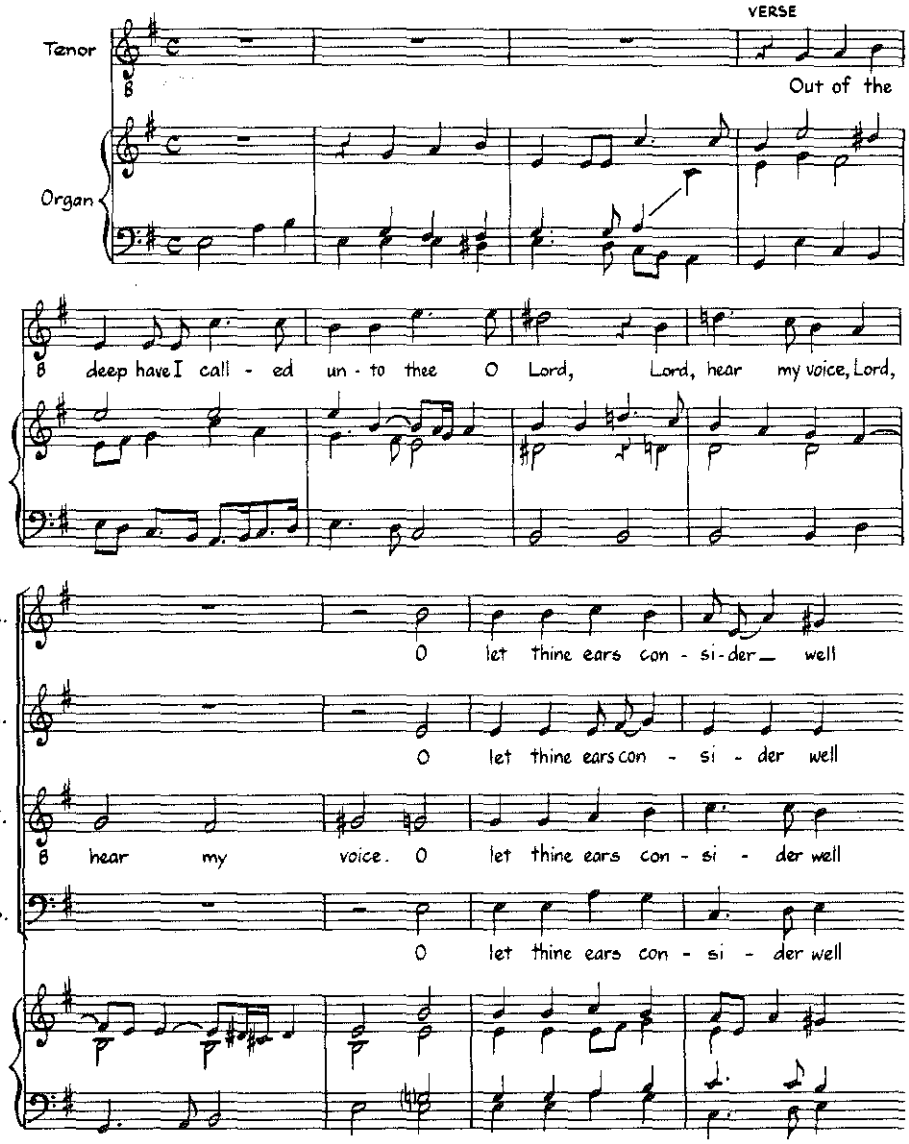
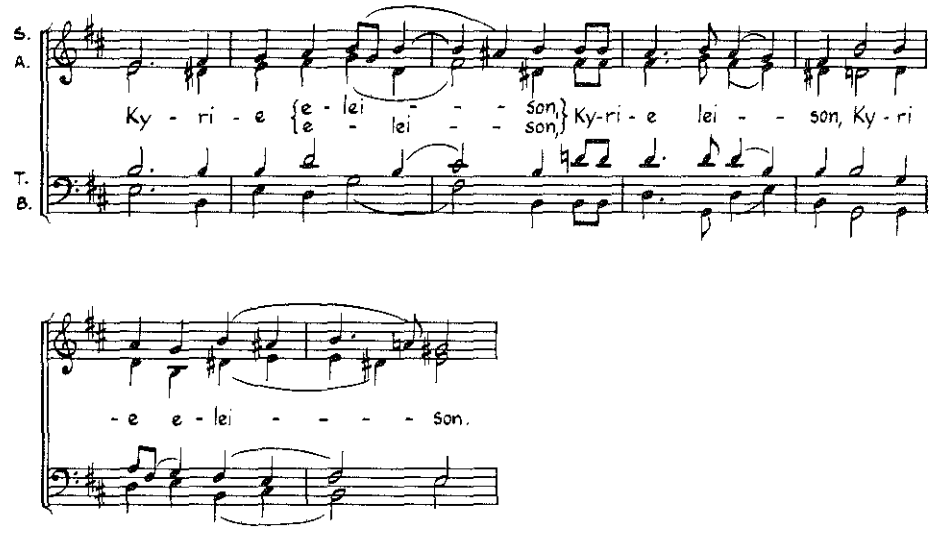



noise un - to the God of Ja - cob.
cheer-ful noise un-to the God of Ja - - - cob.
noise un - to the God of Ja - cob.
-to the God of Ja - - - - cob.

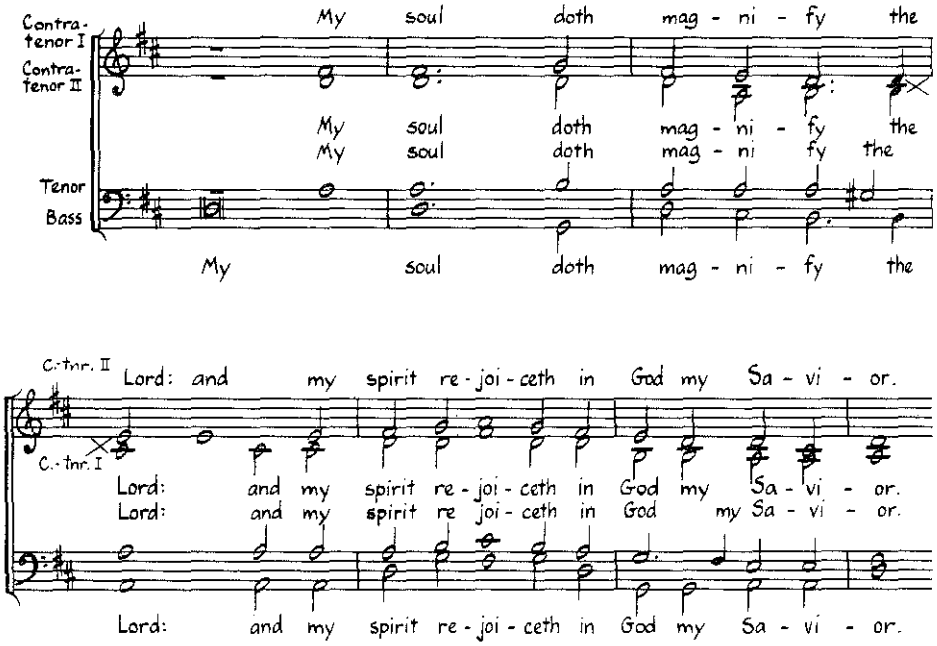
EXAMPLE 7


VERSE
Tenor
Out of the
Organ
deep have I call - ed un - to thee O Lord, Lord, hear my voice, Lord,
S.
O let thine ears con - si-der well
A.
O let thine ears con - si - der well
T.
hear my voice. O let thine ears con - si - der well
B.
O let thine ears con - si - der well

EXAMPLE 8



EXAMPLE 9



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Deliver us, O Lord, our God
Let my complaint come before thee
Lord, we beseech thee
O sing joyfully
When the Lord turned again

Fourth Evening Service
Haste thee, O God
Hear my prayer, O God
O praise the Lord
Short Communion Service
Short Service for Men
Third Verse Service

SCHOTT

Hear my prayer, O Lord
Hear the prayers
O clap your hands together
O Lord, thou hast searched me out
Out of the deep
We beseech thee, almighty God

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Magnificat and Nunc Dimittis (from the Fourth Evening Service)
O sing joyfully
Short Communion Service (1662)
Short Evening Service in C

CATHEDRAL MUSIC, ST. PAUL'S, LONDON

Benedicite (from Short Service for Men)
Christ our paschal lamb
Holy, Lord God

CHAPPELL

Deliver us, O Lord
O praise the Lord

NOVELLO
Sing we merrily unto God

PENN STATE
Four Anthems

PETERS
O sing joyfully

G.I.A. PUBLICATIONS, INC.,
Chicago, Illinois
Glory to God in the highest

Choral Conductors Forum

Questions of Authenticity

As in previous issues of the American Choral Review, *the Choral Conductors Forum, presented in the following pages, is devoted to questions of authentic performance practice — in this case with two articles that represent opposite points of view though their presentation in no way suggests a controversy.*

This situation seemed of special interest to us because it might be understood as an indication of the enormous latitude the interpretation of the topic "authenticity" invites. How do we best serve the spirit of the work? This remains the central question facing the conscientious modern performer. In the case of the much-discussed rhythmic complexity of the chorus that opens Part II of Handel's Messiah *we are advised — from a background of vast experience and authority — to adhere strictly to the composer's manner of notation. In the case of a wide choice of performance media we are advised —by a specialist who deals with first-rate representations of such wide choice day by day — to accept an equally wide choice of solutions.*

The argumentation is convincing in both cases. Does it not prove that we are concerned with a matter of artistic judgment that does not succumb to a given formula for which the modern interpreter is apt to be ever in search?

— A.M.

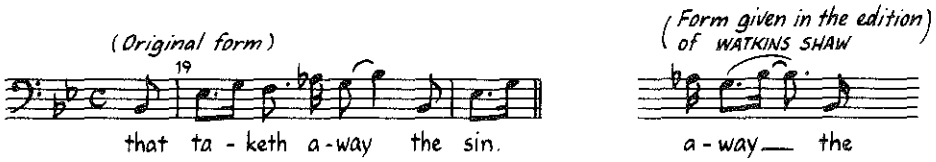
THE RHYTHM IN "BEHOLD THE LAMB OF GOD"

by FREDERICK NEUMANN

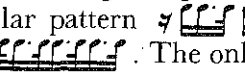
In Handel's music we face certain problems of rhythm but they are neither as numerous nor as complex as some modern interpreters believe them to be. Thus, in the chorus "Behold the Lamb of God" from *Messiah,* we meet problems of tempo, articulation, ornamentation, dynamics, phrasing, balance — but not of rhythm. The piece, I believe, should be rendered as written.[1] Yet some editors suggest, and some conductors introduce, various rhythmic alterations. Foremost among their reasons for so doing is their belief in what is commonly called the "French Overture Style" with its multiple ramifications of overdotting, other forms of rhythmic contractions, and synchronizations. In a series of five articles I hope to have succeeded in showing that the "French Overture Style" is a fiction created by improper research procedures and that the alleged evidence is spurious.[2]

Among the rhythmic changes that I found applied to our piece in recordings, live performances, or editions are: (1) overdotting; (2) contraction of all eighth-note upbeats into sixteenth notes; (3) dotting of plain eighth-note patterns to synchronize them with simultaneous dotted ones; (4) dotting of *all* plain eighth notes including those resulting in a clash with another part; (5) for measures 19, 20, 24, and 25, the change of the bass rhythm as shown in Example 1, adjusting its pattern to that of the alto part. I shall address these changes now in the order listed.

EXAMPLE 1

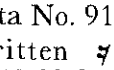
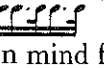


(1) For my contention that overdotting is not justified, I have to refer the reader to the mentioned articles.

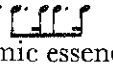
(2) In connection with the shortening of upbeats, interpreters may conceivably be guided by the similar pattern  which often *was* an imprecise notation for . The only theoretical confir-

[1]A probable, very minor exception occurs in measure 27 where, at the final cadence of the chorus the first violins, doubling the sopranos, sound the last note *g'* — but before the voices. Whether or not the players made the logical adjustment apparently mattered little at the time. Today it will be advisable to change the eighth note into a sixteenth.

[2]The five articles are reprinted in my *Essays in Performance Practice,* UMI Research Press, Ann Arbor, 1982, chapters 6–10.

mation that I am aware of comes from the famous essay of Johann Joachim Quantz where this manner is limited to dotted *sixteenth* notes that *follow* a rest on a heavy beat without any mention of either dotted *eighth* notes or upbeats that *precede* a heavy beat.[3] In instrumental music the actual use of Quantz's pattern is confirmed by evidence, such as the duet in Bach's Cantata No. 91, where in an early version an ever-recurring string passage is written  throughout, and in the final version  throughout.[4] It is likely that Handel had the same adjustment in mind for the violin passages in the chorus "Surely, surely."

We can find an explanation for such imprecise notation in the fact that eighteenth-century orchestra players yielded more readily to spontaneous tendencies of doing what comes naturally than do the intensely trained players in today's virtuoso orchestras.[5] This is the reason why composers could use the more convenient, imprecise notation with a reasonable prospect of achieving the desired result.

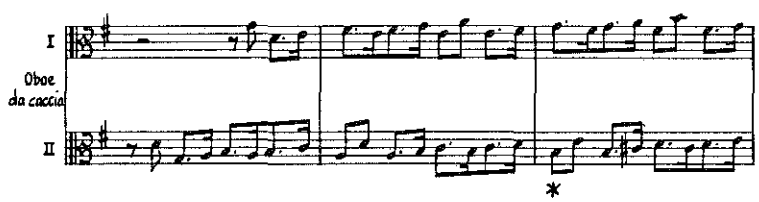
On the other hand, in a slow tempo and with dotted eighth notes rather than sixteenths, the tendency to assimilate disappears. Also, there are many passages written by composers of the time where in the pattern  the integrity of the first eighth note is clearly of thematic-rhythmic essence.[6] This is true for instruments and, to a higher degree, for voices whose idiomatic impulse favors a longer over a shorter upbeat, especially when a leap and change of register is involved, as is the case in our piece.

[3]Johann Joachim Quantz, *Versuch einer Anweisung die Flöte traversière zu spielen,* Berlin, 1752, Chapter XVII, ii, § 16. English edition by Edward Reilly, G. Schirmer, New York, 1975.

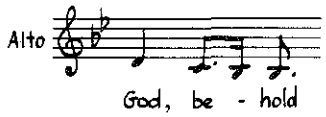
[4]Both versions are given in the *Neue Bach Ausgabe,* I/2 pp. 164–69 and 157–62 respectively. See also *Kritischer Bericht* I/38, p. 130; cantatas 196/1 and 198/1 *(Trauerode).*

[5]Even today's finest virtuoso orchestras occasionally yield to the instinct of doing what comes naturally in deviating from the prescribed rhythm. I have yet to hear in Beethoven's Seventh Symphony the pervasive rhythm of the first movement in its proper note values. It is invariably changed, for the simple reason that the written rhythm is extremely difficult in the prescribed lively tempo.

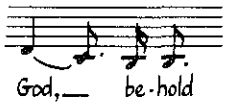
[6]A striking illustration appears in the third movement of Bach's Cantata No. 119 where (as shown at the place marked by an asterisk) Bach had at first written a dotted pattern, then corrected it to even notes; the same correction appears at the parallel passage in measure 30.



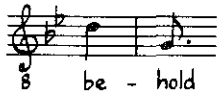
There is, moreover, the matter of diction. Handel considered the *be-* in "behold" a long syllable, as shown in measure 5 where he articulates the alto part



rather than



and in measure 11 where the syllable is placed in the tenor as a quarter note:



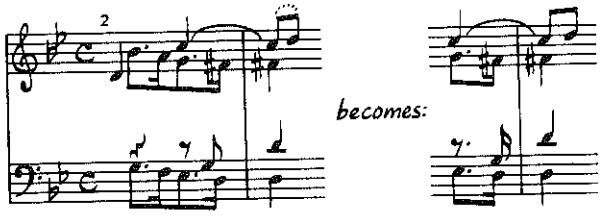
Apart from these two cases, the word occurs in seventeen further cases, and in all of these the *be-* is set as an eighth note, never as a sixteenth.

Another argument for the upbeat contraction is an assumed need for synchronization, e.g., at the end of measure 1, in the middle and at the end of measure 2, and many times thereafter. True, there *are* contexts where rhythmic clashes make little musical sense, notably when two voices are closely tied to one another in either unison or strict parallel progression. In keyboard pieces the composer could count on the understanding of the single player involved to recognize the need for matching voices. For orchestra or chorus such expectations were harder to fulfill. Sometimes the desirable adjustment may have been made, more often probably not, the result remaining within the era's tolerance level for ensemble precision.

The situation changes when we move from parallel voices to a genuinely polyphonic setting. Here, a forcible unification of discrepant rhythms is undesirable because it obscures and impairs the independence of parts and, in fact, the polyphonic essence. Genuine polyphony implies independent melody *and* independent rhythm. By rendering the upbeats in our pieces in their notated value, the imitative entrances emerge with true polyphonic plasticity that is lost in rhythmic assimilation.

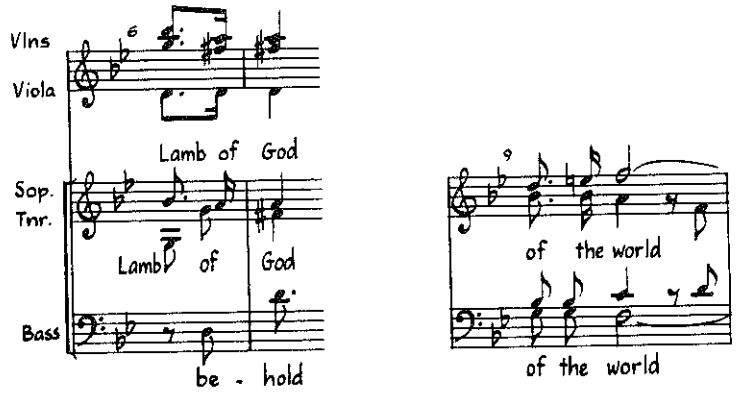
I owe a further argument to the editor of this journal who pointed out to me that upbeat contraction corrupts the part writing in a few spots. For instance, at the end of measure 2 the viola part enters its upbeat logically on a consonance. By rhythmic contraction, the counterpoint turns faulty, as consonance changes to dissonance (see Example 2); a stylistically impeccable clash of rhythm would be replaced by a contrapuntally illegitimate and stylistically incongruous clash of sound. An analogous situation occurs in measure 5 with the upbeat in the alto and in measure 7 with the upbeat in the soprano part.

EXAMPLE 2



(3) Synchronizing rhythmic disparities in mid-phrase (see Examples 3a and b) entails similar liabilities. In both cases we would lose the charm of rhythmic diversity. In Example 3a, moreover, the dotting of the tenor part would again adulterate the part writing and produce an unpleasantly sharp harmonic clash. In turn, requisite integrity of the second eighth note in the tenor confirms the eighth-note value of the upbeat in the bass.

EXAMPLES 3A AND B



(4) More serious — because of stronger impact on the music — is the category of horizontal assimilation: the dotting of plain eighth notes even if they occur simultaneously in all voices. Since for various reasons the practice of *notes inégales* cannot be a factor here,[7] the only reason for such manipulation would seem to be the conviction that rhythmic variety in any form is illicit and has to be purged. Such a proposition implies that once a composer starts a movement or section with a certain rhythmic pattern, he becomes its captive and is compelled to persevere with it to the end. A rule

[7]Some of the reasons: (1) the *notes inégales* represent a French convention, and no evidence permits us to assume that they were widely known and applied by English musicians; (2) under the rules of the convention, eighth notes were strictly equal in 4/4 meter; (3) the *notes inégales* cannot be counted upon to result in a 3:1 ratio: their inequality varied and was generally much milder; (4) if the eighth notes had become dotted through *inégalité,* the original dotted notes would have had to be double-dotted, which is not only antivocal but contradicts the gentle affection of the piece.

to that effect would flout every principle of aestheticism by denying the composer his freedom of thought and his right to diversity.

(5) An extreme case of rhythmic synchronizing was shown above in Example 1. Here the wonderful bass line of measure 19 (repeated three times) whose syncopation should seem to be immune to manipulation, has been transformed in Watkins Shaw's edition into an un-Handelian, indeed, un-eighteenth-century, jazzy rhythmic design. Its contrived complexity alone leads the whole principle of obligatory rhythmic assimilation *ad absurdum*.

The effort to enforce homogeneity of rhythm is particularly illogical in this piece in view of the prevailing variety of its thematic and textural design. The descending theme of the beginning and end is contrasted by an ascending theme in measures 13–14, and, slightly modified, in measures 18–25 against a pedal note in the soprano. The prevailing polyphonic texture yields to homophonic texture briefly in the cadence of measure 15, then more decisively in the last three and a half measures of the choral score. It is no coincidence that in these very measures all the eighth notes shed their dots with magnificent effect. It is their very evenness that, in a purely chordal setting, lends a feeling of broadening to the cadence in measure 15, and conveys a sense of sovereign tranquillity to the final measures.

In this wonderful chorus the variety of dotted and even rhythms, of parallel rhythmic motion and clash, add a dimension of depth to the musical fabric that is superbly integrated with theme, texture, form, and words. Forcible rhythmic assimilation wipes out this added dimension and severely diminishes the communicative power of the work.

AUTHENTIC INSTRUMENTS

ANOTHER NEW PAST

by MICHAEL S. STEINBERG

Over the past few years so-called "original instrument" performances have become the norm in Baroque music, and there is an increasing trend towards similar interpretations of the classical repertoire. Christopher Hogwood's Academy of Ancient Music has recorded all of Mozart's symphonies and much else, and has now begun a Beethoven series. There are soloists playing Beethoven on fortepianos and Brahms with gut-stringed cellos. The *New Yorker*'s Andrew Porter prefers all Schubert and Beethoven sonatas played on the fortepiano. We are seeing a revolution in performance practice.

The new groups with their old instruments produce a very different sound. The music is leaner, with the various lines separated more widely, in part due to the relative thinness of the string tone and in part due to the unevenness of instrumental sound from one register to another. (The fortepiano often sounds as if the left-hand part were played on an upright piano and the right-hand part on a harpsichord.) There is much less vibrato in the string playing, which tends to detach notes from one another and, on the whole, to give a much less "romantic," overtly expressive sound.

Is this the best — even the only — way to perform Mozart, Haydn, and earlier composers? Have we finally awakened to the necessity of hearing the music as the composers did? Such is the claim. Like most claims, it deserves investigation.

One major point has to be made first. Few composers have, or have had, a single, fixed idea about the way their work must sound. (An exception is electronic music, which leaves the performer out altogether.) One has only to listen to different recordings of the same piece made by a composer-performer to realize that any piece can be performed in a variety of ways — all of them "correct." And it can also be safely assumed that the composer, in his own performance, rarely, if ever, brings out all of a piece's aspects. When we talk about "fidelity to the composer's wishes," we really mean nothing more than producing a performance the composer would recognize as valid — and that, fortunately, allows room for interpretation. No performance can be anything other than an approximation, a partial view; great music, as Artur Schnabel said, is greater than it can be played.

We are, in any event, not the composer, nor are we — in the repertoire under consideration — contemporaries. We cannot listen to eighteenth-century music with eighteenth-century ears. To the audiences at their respective premières, Haydn's *Military* Symphony was loud and Beetho-

ven's *Eroica* even louder; with Wagner and Strauss in our background we cannot feel the shock each may have caused at the time. Mozart's piano concerti no longer seem extremely long and complex — although they are — and we are no longer scandalized by his and Da Ponte's *Don Giovanni,* as Beethoven was. Transport us into one of Mozart's own concerto performances and we would hear the music so differently from the rest of the audience that we would practically be listening to a different piece.

Attempting to perform a work as it was done two centuries ago is not necessarily self-recommending. At that time French opera was directed by the conductor beating a wooden staff against the floor, but nobody would demand such a level of historical accuracy, any more than forego actresses and electric lighting in Shakespeare. We cannot recapture the aesthetic experience of the original audience — certainly not by merely attempting to reproduce the original sound. *Any* performance on original instruments is justifiable only if it presents us with the work more directly.

In certain cases there can be no doubt that original instrument performance is the best. Playing the Fifth Brandenburg with a modern piano is almost as absurd as playing a Tchaikovsky concerto with a harpsichord. A similar objection in a milder form can be raised against highly ornamented keyboard music on the piano — the instrument is too resonant for the ornaments to be heard clearly.

The great distance between piano and harpsichord, though, makes such decisions relatively simple. It is harder to decide the case between fortepiano and piano, or between ensembles of early and modern strings and winds. Piano strings are hammered, while harpsichord strings are plucked. No such difference exists between Baroque and modern violins or flutes. No matter how different strings, bows, and violin necks have become, the method of tone production is the same now as it was three hundred years ago.

The test that must be applied here rests on taste and psychology — on the elusive ideal of a "transparent" performance. And in many cases original instrument performances distance us farther from the work. After all, Mozart never played an "old fortepiano"; he played the instrument of his time. Nor did Haydn ever conduct an orchestra of "original instruments." Each played and led ensembles of the normal instruments of the day.

We, on the other hand, hear two instruments at once in an original instruments performance. We hear a *fortissimo* chord on the fortepiano and also hear how much softer it is than a corresponding chord on a Steinway. The piquant sounds of the Baroque oboe are not so much inherent in the instrument's own timbre; they derive equally from the comparison we make with a modern oboe.

Every time we make that comparison, we distance ourselves from the music. We consign the music to a separate compartment. Stravinsky, Strauss, Brahms are "contemporaries"; Mozart, Haydn, perhaps even Beethoven are to be heard differently, with separate ears, making allowances.

Mozart is not our contemporary, of course. But obviously neither are Stravinsky, Strauss, or Brahms. None of them, though, wrote music that is fatally misrepresented by the sound of a modern orchestra. There is, in the end, no simple choice between authenticity and fraud, between accuracy and confusion. There is only a choice between two forms of misrepresentation. In one we hear a piece with the constant reminder that it comes from the past. In the other we hear it directly as part of a living tradition, and pay for that directness with instruments and performance practice that differ from the composer's. But that is characteristic of traditions; traditions are, after all, systems for misrepresenting the past in an attempt to make it usable for the present.

Which is more harmful? In some cases the choice is clear, as in the question of harpsichord versus piano in the Fifth Brandenburg. In most music after Bach, though, the misrepresentation of modern instrument performance may be less objectionable than the distancing effect of original instrument performance.

There are certainly benefits to be had from original instrument performance. Questions of balance and texture can be answered. Now that we know how eighteenth-century trumpets blare, we will be less likely to submerge them in the orchestral texture. We can work to produce a sound with the modern orchestra that will reflect the sounds uncovered by musicological experiment. And the sounds made by original instrument groups can be interesting in themselves. I fully expect composers to begin writing for these ensembles, producing fortepiano works and pieces for gut-stringed violins just as they have written great twentieth-century works for harpsichord. If indeed the original instrument ensemble becomes simply another kind of instrumental group, there will be the less objection to its use in the music from which it is derived. But I would always rather hear performance than reconstruction.

There is one further appeal that early instruments have and that has to be considered. The leaner sound, the more open textures with the various lines more sharply differentiated, the relative absence of expressive nuance in phrasing — all these make eighteenth-century music sound more modern, more contemporary, more Stravinskian. Part of the interest of "authentic" groups has nothing to do with a concern for historical accuracy. After all, nobody attempts to perform Romantic music as it was played in the nineteenth century, with constant tempo adjustments and swooping string portamenti. But listen to recordings of Romantic era performers like

Kreisler and Elgar — both composers — and hear how convincing and illuminating the proper style can be. It is simply a style that fits poorly with contemporary tastes.

The very popularity of eighteenth-century music testifies to a basic twentieth-century taste: for the intimate, line-oriented, and subtle over the broadly public, coloristic, and sweepingly direct. The reaction against Romanticism is a complex matter, involved with the growing split between educated and mass publics, on the one hand, and private and public utterance on the other. Period-instrument performance, of course, is an aspect of the former; the mass public is still enticed by the Romantics. While some groups are using period instruments to play freely and expressively, the new orthodoxy seems determined to strip away all supposedly later Romantic accretions to the music of the Classical masters.

In doing so, though, they may, like the archaeologist Heinrich Schliemann, be digging up and discarding the very monument they are looking for. The tastes of eighteenth-century composers were not so modest, and they had a definite urge towards the grandiose when it was called for. A recent study of Haydn's *Creation* reveals that nearly two hundred people participated in early performances. The giant wind band (including contrabassoon and bass trombone) was selectively doubled and tripled for choruses and climaxes. The instruments were softer than their present-day equivalents, but the impression they must have given was of an orchestral grandeur that today we would associate with the "excesses" of a Beecham or a Stokowski.

Bizarre reasons have been offered for some of the extremes in the new practice. One recent recording of Bach's *Magnificat,* with one voice to each choral part, cites Bach's inability to hire extra singers in case of illness as a partial justification, yet explains away the use of women in the recording by claiming that the participation of boys in Bach's choir was for "institutional" rather than "artistic" reasons. This is perhaps the first time ever that bureaucratic parsimony has been raised to an aesthetic principle.

Similarly modern tastes shape the recording technology employed in the influential period-instrument recordings. Bach cantatas are recorded with close-in clarity, producing a texture as open and obsessively defined as Webern's. Yet Bach was writing for a church, in which his listeners would be at some considerable distance from the musicians. A recording in the Thomaskirche, with the microphones set up in the pews, would be an enlightening document, but it would probably not be a sonic dazzler.

The supposed attempt to be true to the original sound picture, then, tends to reflect present-day tastes. This is a familiar pattern. At one time we were taught that Baroque music had no expressive dynamic shadings; there was instead merely a contrast of larger and smaller forces. These "terraced

dynamics" had the effect of making Baroque pieces share in the "New Objectivity" of music in the 1920's and 1930's. They did not have that much to do with the often intense expressiveness we now find in the same pieces. We have largely dispensed with terraced dynamics, but we have not dispensed with bringing the past into conformity with our tastes, or with disguising that act with scholarship.

Every age reinterprets the past. Every performance negotiates between the demands of the work and the demands of the audience. So, in the end, the study of performance practice can go no further; it is as partial and as subject to taste as the performer's art. We don't really know how Mozart played. We don't even know how Liszt played, and he lived for nine years after the invention of the phonograph. Within certain limits, then, we are free to choose what past we will believe in. Period instrument performances can be delightful, entertaining, valid; they are not and cannot be the Truth, because Truth, fortunately, does not exist in art. "From the heart," wrote Beethoven; "may it go to the heart." The sound is only a medium.

Choral Performances

New York — The Sine Nomine Singers' February concert in Merkin Hall was dedicated to the memory of that elegant, subtle scholar Edward Lowinsky, who died last year. Harry Saltzman, the Singers' conductor, was a Lowinsky pupil at Berkeley. In 1971, the Singers sang for the great Josquin Festival-Conference in New York, which Lowinsky organized; at the 1976 Titian conference at Columbia they sang Lowinsky's realization of the canon that appears in Titian's "Bacchanal of the Andrians." The main work on the Merkin program was a piece of music especially dear to Lowinsky: Nicolas Gombert's Mass "Je Suis Desheritée." It was published in 1951 in the first of eleven *Corpus Mensurabilis Musicae* volumes devoted to Gombert. Reviewing it in the *Musical Quarterly,* Lowinsky praised "the inexhaustible richness and subtlety of [Gombert's] rhythm and the vitality of his melodic lines." He urged study of "one of the most genuine expressions of true contrapuntal thinking;" and of "Je Suis Desheritée" in particular he wrote, "Let it be said at once and without blushing that reading this Mass was a case of love at first sight." He called it "one of the rarest gems of sixteenth-century music," a work "of an unparalleled melodic beauty, a haunting, melancholy expression of the greatest intimacy."

Gombert was a composer and choirmaster to the Emperor Charles V. (He wrote a motet for the birth of Philip II.) Contemporaries revered him, and in later centuries he has not lacked champions. Monteverdi found Gombert's works in the ducal library at Mantua, and based his 1610 Mass on a Gombert motet. Dr. Burney discovered Gombert when scoring the various exequies composed for Josquin Desprez (one of Burney's heroes). Although he called it a "tedious task" and accorded Gombert no more than a passing reference in the second book of the famous "History," a few years later he made amends in the third book: distinguished Gombert among the composers by the dozen who flourished in the mid-sixteenth century, apologized for having mentioned him before "not with sufficient respect," and said that "in scoring more of his numerous works, I find him a great master of harmony, and a disciple worthy of his illustrious master [Josquin]." In earlier Groves — whose essays on composers often make readers eager to hear for themselves music about which New Grove authors

are sometimes content to relate plain facts — J.R. Sterndale Bennett was eloquent about Gombert's "power of description" and "the wonderful manner in which the noble music blends itself with the ideas the words convey." ("Facts in themselves are meaningless and uninteresting," Lowinsky once wrote. "Caution and factuality *are* scholarly virtues, but without imagination they are like wingless birds, unable to soar aloft and command vaster views of land and sea.") Lowinsky's declaration of love set a scholarly seal on Gombert's reputation. Yet we seldom hear his music. The current Schwann catalogue lists but one recording, against some twenty devoted to Josquin.

On the page, Gombert's music looks dense — dense in the way that Schoenberg's "Transfigured Night" and "Pelléas and Mélisande" are, with close motivic working and few air holes: when a voice completes a phrase, it must prepare at once for the next entry. (And, as in Schoenberg, the rigorously linear thinking can lead to startling harmonies.) On the page, the skill of the facture and the rhythmic subtlety that mocks a modern editor's bar lines are readily apparent. But then one wants to hear the music sounding through space and time, carried by real, not imagined, voices. The Sine Nomine performance was loving. It was carefully tuned and balanced. It moved well. The choir, being a modern mixed-voice group (twelve women, twelve men), with a repertory spanning the ages, does not cultivate the specialist, sharp-focus timbre of the specifically early-music ensembles. One could imagine a performance of the Mass which, as it were, pressed on the ear a little more keenly, and had a texture in which each individual strand was more sharply apparent.

The concert began with settings — for four, three, and two voices — of the chanson that provided Gombert with his tunes: "I am cast off, for I have lost my friend. . . . Nightingale of the lovely wood, without delay go tell my friend that because of him I am tormented." The second half was chansons by Guillaume Costeley, Clément Janequin, and Orlande de Lassus (all to Ronsard poems) and by Hindemith (settings of Rilke) and Debussy (settings of Charles d'Orléans). Solo lines were taken by Alexandra Montano, a limpid, steady mezzo, the Marion of Mannes's recent "Robin et Marion." It was an evening of interesting, varied, and beautiful music.

— Andrew Porter

Atlanta — What was meant to be a Report from France must remain a report from this city because the wave of terrorist activity that had halted so much travel compelled the Atlanta Symphony Orchestra and Chorus to cancel the unique tour Robert Shaw had envisaged and organized.

"It is the nature of the arts and of cultural institutions of maturity and authority," wrote Shaw in his announcement of the tour, "to cross international lines. Distinct from political ideologies, and substantially unencumbered by the self-protective necessities of cross-the-border commerce, the arts are facets of man's aspiration and behavior that instantly and effortlessly enable foreigners to become friends."

By friendly arrangement with the authorities concerned, he had embarked on the spectacular plan "to mount a festival of masterpieces of French symphonic-choral literature in the magnificent churches for which they were written" — Berlioz's *Grande Messe des Morts* (at St. Louis des Invalides, the former "Royal Church" of Louis XIV); Duruflé's Requiem (at St. Étienne-du-Mont, the former Benedictine Abbey); Fauré's Requiem (at l'Église de la Madeleine). A fourth concert had been scheduled to take place at the Théâtre du Châtelet as part of the Third International Festival of Orchestras.

The works of the festival program had been recorded by the Atlanta Symphony and Chorus, and a substantial part of the program was heard in Atlanta in the course of the season. A superb performance of the Berlioz Requiem stood as the last vestige of the cancelled tour.

"Sublimely gigantic poetry" was Berlioz's appraisal of the Latin Mass for the Dead. The stunningly original music he composed for it is often gigantic in scale, and always sublime. It's easy to understand why Robert Shaw was eager to perform it in its original acoustical setting.

Berlioz relished the prospect of tailoring a work to the vast domed Chapel of St. Louis des Invalides. Every movement of his Requiem shows his topical thinking. In the opening "Requiem aeternam," each section of the chorus is at times assigned a curious vocal line: Berlioz demands space even between the syllables of a single word. The effect is a sort of vocal pizzicato best heard in a large, resonant hall. The composer at first hoped for five hundred players and singers, including eight bassoons, twelve horns and eight tympanists, plus four spatially separated brass choirs.

But the Requiem is not all thunder and bombast — far from it. Most of the ten movements are quiet and delicate, and every loud climax is artfully contrasted. The savage, snarling "Lacrymosa" ends with a super-long diminuendo that magically dispels built-up tension. In the "Sanctus," Berlioz directs the chorus not to accent each syllable, but to bind the notes together. He calls for three cymbal players, but then directs them to play as softly as possible. In several movements, his eight tympanists roll simultaneously to create an eerie chordal presence.

Shaw's masterful performance left little to be desired. He used a slightly augmented orchestra, rather than the huge one Berlioz originally imagined. In the pit behind the conductor stood seven percussionists with

their tympani, cymbals, tam-tams and other drums. Two brass choirs occupied the aprons of the stage, with two more at the corners of the loge seating. A solo tenor vice emanated from the heavenmost part of the balcony.

A few interestingly characteristic touches from the workshop of this greatest of choral practitioners might be singled out for mention. Only the "Sanctus" calls for altos in the chorus, so Shaw had the altos sing soprano. When the tenors ascended above the staff, the second altos reinforced them. In the apocalyptic "Tuba mirum," Shaw put the unoccupied tenors to work with the basses to balance an orchestra visibly striving to measure up to Berlioz's grand vision.

But all of it was permeated by Shaw's ever admirable pacing and drive, his rare blend of youthful vigor and deep commitment. "The pursuit of musical excellence," he wrote at the conclusion of the tour's original announcement, "is no trivial pursuit."

— Jim Kopp

Bethesda, Maryland — The Montgomery County Masterworks Chorus celebrated its tenth anniversary with a performance, given in the Bradley Hills Presbyterian Church, of a choral work commissioned from the Chorus's founding director, Roger Ames. Entitled *Requiem for Unbelievers,* the work was presented as a "music theater piece for the concert hall"; it is scored for large chorus, soprano and tenor soloists, narrator, and orchestra. The text of the *Requiem for Unbelievers* is derived primarily from the poetry of Anne Sexton, an American Pulitzer Prize winner who died by her own hand in 1974, and the poetry of Renee Neblett, a writer and visual artist currently living in Cambridge, Massachusetts, who also served as narrator for this performance. Juxtaposed to this contemporary poetry are excerpts from the traditional Latin Mass for the Dead.

The piece is divided into eleven sections, with a Prologue. Certain segments, such as the "Kyrie," "Tuba mirum," and "Voca me," correspond to the standard Latin setting of the Mass. The chorus and soloists alternate singing the poetry and the Latin text, with spoken "Interludes." The work is scored for a small orchestra of thirteen players representing a full complement of orchestral colors. Ames's music is admittedly neo-Romantic in its harmonic structure, with strong shadings of twentieth-century compositional devices. While the orchestral and choral colors suggest Brahms, Mahler, and Fauré, the composer's keen sense of melody and his fondness for 7/8 and 5/8 rhythms provide a contemporary angle and strong appeal.

Within each piece by Roger Ames is a section that stands out as one patently closest in spirit to the composer. It is a point at which, no matter

how far a listener's attention may have strayed, he is immediately drawn back to the effect of a composition that plainly comes from deep within the soul. In the *Requiem for Unbelievers* this point seems to be reached at the "Voca me," which combines the modern poetry with the Latin text asking for forgiveness and hope in the hour of death.

Roger Ames is truly a people's composer. His librettos are historical, yet personal; his creative gift is guided by a keen sense of humanity. Combined with his remarkable ability to reach his audience, and with his feeling of wonder at the world around him, these aspects of his work create performances of immense personal appeal and involvement. He approaches musical composition not merely as a means of his own expression but also as that of his performers.

At the dress rehearsal Ames spent a good thirty minutes discussing his work with the performers, his reasons for writing the piece, the poet's perception of the text, and her apparent inner turmoils — it struck this observer as a most welcome way to enhance the performers' understanding.

The Montgomery County Masterworks Chorus was formed by Ames in 1974 as an extension of the Montgomery County Department of Recreation. A genuine community chorus, the ensemble draws its singers from all walks of life in the Washington, D.C., area. Through the integrity of three able music directors over the years and the commitment of its singers, the Chorus has thrived in a city rich in choral activity. Jeffrey Rink has cultivated a well-balanced eighty-voice ensemble capable of handling the range of vocal repertoire, and he has obviously instilled in his singers an appreciation for the work of American composers.

— Nancy Plum

South Hadley, Massachusetts — Midway through a ten-day Eastern tour, the University of Illinois Concert Choir found a vibrant response in the audience and acoustics of Abbey Chapel, Mount Holyoke College. Recently renovated in preparation for the installation of a new Fisk organ, the neo-Gothic setting with its warm resonance complemented the choir's fine technique and repertory. The fifty-voice, largely undergraduate ensemble, conducted by Chester Alwes, offered a wide range of "standard" literature — works by Poulenc, Monteverdi, Brahms, and Debussy — and a number of truly impressive lesser known pieces of recent vintage. Performed in-the-round, the eight-part *Agnus Dei* (1981) by the Swedish composer Sven-David Sandström, an intricate bit of expansive serialism reminiscent of the work of his teacher Ligeti, bathed the listeners in an eerie wash of pitch, sustained vowel, and humming.

Perhaps the most stirring impression was that of Norman Dinerstein's *When David Heard* (1975), a basically tonal work, replete with "affective" dissonance. Beginning quietly, sparsely, it gathers momentum with an ample fugal section, achieving two searing and impassioned climaxes, then sinks to a hushed, utterly spent conclusion. The Illinois Concert Choir seemed to own, truly to possess this piece, fully meeting its considerable technical challenges, especially in terms of range, dynamic control and vocal color. Moreover, it was able to communicate the work's emotional depth with an astounding degree of conviction and maturity. An altogether splendid concert!

— Catharine Melhorn

Murfreesboro, Tennessee — A recent visit to this small community offered an experience so informative that it might be reviewed as a striking example of present-day choral activity in this country. Invited to give a lecture at Middle Tennessee State University, whose campus is located here, I found myself guest of a department of music that had grown from modest beginnings at a State Teachers College. Having received accreditation in the 50's and developed a graduate program in the 70's, the music curriculum, backed by an impressive library, compared well in stature with national norms, but one dimension emerged as a challenge yet to be faced: Last year a young choral conductor, Raphael Bundage, was appointed, and — practically overnight — the department's public image changed.

Members from several choral organizations, on and off campus, joined forces, and for his first major performance Bundage chose Bach's *St. John Passion* — none less. It was a three-day festival, not an isolated performance. The Nashville Symphony provided the orchestra; Christine Isley, who chairs the vocal program, Deborah Arnold, Robert Alley, Tracy Prentice, and Robert King were the excellent soloists; an exquisite chamber organ and a fine harpsichord were available; the elder statesmen — Philip Howard, who had established the department's theory and history offerings in 1951, and Tom Naylor, who had assumed its chairmanship in 1977 — lent essential support; and a graduate student, Welborn Young, acted as Festival manager.

The total schedule included a lecture dealing with the sources and stylistic elements of the *St. John Passion,* an organ recital (Wilma Jensen, Scarritt Graduate School), a lecture on the Life and Times of Bach (C. Henry Fusner, Blair School of Music), and public rehearsals. But what seemed of special interest throughout was the response of the students: There was an extended discussion session with the entire chorus on stage and various informal gatherings that grew into veritable seminars on questions of style and performance practice.

The rendition of the *St. John Passion,* one of the finest I have heard in recent years, proved above all one point: There is no longer any difference between metropolitan and regional standards — only one standard of excellence.

— A.M.

Recent Scores

BERKELEY, MICHAEL. *Easter.* SATB, organ, opt. brass (3 trumpets and 3 trombones). Oxford University Press, Oxford, England. (16 p., 2.75; brass parts for hire)

BRYAN, JOHN. *The Selfish Giant.* Based on the story by Oscar Wilde. A cantata for narrator, unison voices, and piano (with opt. guitar). Oxford University Press, Oxford, England. (32 p., 5.95)

CHESTERTON, THOMAS, arranger. *The Two-Part Mixed Choir.* [8 anthems, 2 with opt. instrumental parts (included).] Lorenz, Dayton, Ohio. (32 p., 2.95)

DURANTE, FRANCESCO. *Laudate Pueri (Praise Him, Children).* SATB, string ensemble (Violins I & II, Cello), continuo. Edited and translated by Virginia Stroh Red. Text in Latin and English. Cantus Press (Triune Music, Nashville, Tenn.). (vocal score 32 p., 2.50; instrumental parts for rent or sale from publisher)

EHRET, WALTER, arranger. *Have Mercy, Lord, On Me.* A Hymn Anthem for SAB, keyboard. Original tune by Samuel Howard. G.I.A. Publications, Chicago, Ill. (6 p., .70)

ELGAR, EDWARD. *The Early Part-songs, 1890–1891.* [Four part-songs, the last one accompanied by piano or orchestra.] For SATB with divisions. Novello, Sevenoaks, Kent, England. (29 p., 3.55)

EMIG, LOIS MYERS. *Let Everything Praise the Lord!* A four-part canon for treble or mixed voices, keyboard (finger cymbals, small drum, trumpet optional). Harold Flammer (Shawnee Press, Delaware Water Gap, Pa). (12 p., .45)

HAAS, DAVID. *Song Of the Stable.* A Christmas hymn for unison voices, organ, guitar, and C instrument. G.I.A. Publications, Chicago, Ill. (6 p., .70)

HAUGEN, MARTY. *Now In This Banquet.* For choir, congregation, 2 treble instruments, guitar, and keyboard. G.I.A. Publications, Chicago, Ill. (10 p., .80)

HODDINOTT, ALUN. *Te Deum.* Double SATB, organ. Latin text only. Oxford University Press, Oxford, England. (13 p., 3.75)

HOPSON, HAL H. *Concertato on For the Beauty of the Earth.* For congregation, SATB choir, organ. Based on the hymntune *Dix* by Conrad Kocher. G.I.A. Publications, Chicago, Ill. (11 p., .80)

HURD, DAVID. *Lord, You Have Searched Me (Psalm 139).* For cantor, SATB voices, congregation, organ, flute. G.I.A. Publications, Chicago, Ill. (7 p., .70)

HURD, MICHAEL. *This Day To Man.* Six hymns for the Nativity for SATB and orchestra. [Orchestration: 2 flutes, oboe, 2 clarinets in Bb, bassoon, strings.] Novello, Sevenoaks, Kent, England. (vocal score 37 p., 4.95; full score and parts available on hire)

MATHIAS, WILLIAM. *Alleleia: Christ Is Risen!* SATB, organ. [Parts for original accompaniment of 3 trumpets, 3 trombones, opt. timpani, opt. organ for hire.] Oxford University Press, Oxford, England. (16 p., no price given)

——. *Tantum Ergo.* S solo, SATB, organ. Text in Latin and English. Oxford Univer-

sity Press, Oxford, England. (7 p., no price given)

OLSON, LYNN FREEMAN. *Be-Attitudes,* for Junior Choir. [8 self-contained pieces.] Unison and two-part music with piano and optional simple instruments (resonator bells, wood block). Carl Fischer, N.Y. (31 p., 2.25)

PELOQUIN, ALEXANDER. *Gloria Festiva.* SATB, congregation, organ, instruments ad lib. [Instruments not specified in this score] G.I.A., Chicago, Ill. Text in English. (15 p., .90)

TATE, PHYLLIS. *Solar.* A Children's Musical for unison voices (with occasional opt. 2nd parts). Words by Michael Morpurgo. 8 Characters, 4 choruses. Full scores and parts are on hire. Or the work may be performed with piano accompaniment only, the pianist playing from this vocal score. Original accompaniment for orchestra. Duration 35 minutes. The words of the songs (in sets of ten) are on sale. Oxford University Press, Oxford, England. (50 p., 6.95)

VANDROSS, LUTHER. *Everybody Rejoice,* from the musical "The Wiz." For 3-part Mixed Voices (SA, Baritone), piano. Arr. by Hawley Ades. Shawnee Press, Delaware Water Gap, Pa. (8 p., .50)

WAGNER, DOUGLAS E. *Winds Through the Olive Trees.* SSA, keyboard. Heritage Music Press, Dayton, Ohio. (8 p., .85)

WERNER, JOSEPH. *This Day Is Such a Joyful Day.* Werner's setting of *Der Tag der ist so freundenreich.* Edited by Paul Thomas. Continuo realized by Fritz Oberdoerfer. SATB, violin (flute opt.), continuo. Text in English. Concordia, St. Louis, Mo. (8 p., .65; instrumental part for sale)

WEST, STEVEN, arranger. *Drill Ye Tarriers, Drill.* 3-part Mixed Chorus and Piano. Based on the American Folk Song. Heritage Music Press, Dayton, Ohio (11 p., .95)

WHEAR, PAUL W. *Kedushah,* for chorus & chamber orchestra. Full score and parts on rental. Ludwig Music Publishing Co., Cleveland, Ohio. (choral score 55 p., no price given)

— Richard Jackson

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Through its fifty-two state and seven divisional organizations, as well as on the national level, the Association sponsors workshops, conventions, and festivals where ideas are shared and explored, problems discussed, and music is heard. Its publications program includes monographs on various specialized subjects of interest to choral directors, state and division newsletters, and the monthly *Choral Journal,* which contains articles, reviews of books, recordings, and music, as well as notices of choral activities throughout the nation.

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