

The

Conductors'

Podium

Illinois State Newsletter of the American Choral Directors Association



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WINTER ISSUE

March, 1982

...from The President Dr. William E. Schnell

Did you know that there are over 6500 choral directing positions in public and private schools in the state of Illinois? That number represents a large number of choral music advocates. Add to that number church choir directors, community chorus directors and directors of professional and semi-professional choruses and the figure would probably double or even triple. Any group of leaders that size has the potential to make a significant contribution to the aesthetic and the artistic life of a community, state, or nation. Now, add to that figure the number of persons singing in each of those choruses and the audiences who listen to them and the statistics become overwhelming.

The essential factor in this entire pyramid, however, is not the sheer size, not the number of persons involved, but, rather, it is the quality of that involvement.

Illinois has an abundance of excellent choral directors who are dedicated to and excited about their work, directors who strive for artistic excellents and beauty in their music, and whose lives are devoted to helping others discover the joy of making music. You and I as directors have a real responsibility to provide our singers and our audiences with the best experiences possible. It is essential that we view our roles as critical in the progression of artistic life. If we don't give our best, it is our singers and audiences who will be deprived. They will not have been given the opportunity to grow aesthetically.

A.C.D.A. exists for the prime purpose of supporting and fostering the growth of choral music. Being a member of this organization provides you with a subscription to *The Choral Journal*, the national magazine, filled with ideas and useful information, and a state bulletin, *The Conductors' Podium*, with news and articles about choral activities in the state. However, the impact of A.C.D.A. or any other similar organization will not be great enough until each of us assumes an active rather than passive role. This year the membership of the Illinois Chapter of A.C.D.A. is 687, yet our annual state convention has never drawn more than two-fifths of our state membership. May I urge you to consider your membership in A.C.D.A. as a privilege and a responsibility: a privilege in that your membership provides you with an opportunity to grow, and a responsibility in that each of us must

insure our own growth and the growth of our association.

Each one of us can exercise these privileges and responsibilities by doing any and all of the following:

1. Attend or participate in A.C.D.A. functions at the district, state, regional, and national levels.
2. Sponsor an event for choral directors in your district.
3. Submit an audition tape of your choir for possible appearance at the state and/or national conventions.
4. Seek out non-A.C.D.A. members and invite them to join.
5. Write an article for *The Conductors' Podium* or *The Choral Journal*.
6. Share with everyone the joy of making music.

In the final analysis, it is both the quantity and quality of our involvement which will determine the success of our organization. We must find the sources of our inspiration: a genuine love of people, music, and the art of making that music. Once we are inspired, we can go and inspire others.

Dr William E. Schnell, President
Illinois Chapter of A.C.D.A.

In the forthcoming issue of *The Conductor's Podium* we will announce A.C.D.A. activities in our neighboring states so that those of our members who live near these areas will know of and be able to participate in A.C.D.A. activities near their home areas. Our state is geographically very long and demographically very lopsided since four-fifths of our membership is in the upper northeast corner of the state. Since our state conventions must be in or near the center of our membership population, this makes it very difficult for some of our members, particularly those in the southern half of our state, to attend our state functions. We've invited the states of Indiana, Kentucky, Missouri, and Iowa to share with us their schedules of activities, and we will announce and publicize these in our newsletter.

...from The Editor Walter Lamble

As I sit here at my typewriter trying desperately to think of something to write to you that will be both of interest and import, two things come to my mind that seem worth sharing with my peers.

First of all, I recently attended a workshop where I was pleased to spend time "chewing the fat" with new and old friends in the choral world. During the conversation, one of these directors made the statement that "the only thing two choral directors can agree on are the problems of the third." We all laughed and agreed heartily, and the more I thought about it, the more I realized that I have been guilty many times of that exact fault; and I suspect that you have, too. We hear wonderful performances by some of the finest choral groups in the nation at the various conferences and conventions we attend, and instead of reveling in the beauty we hear, we go to the closest coffee shop or bar and spend hours picking at the flaws of these performances. Certainly we need to be discerning audience members, but I wonder how much of our criticism is motivated by jealousy rather than discernment. It's no wonder that many fine ensembles don't perform at conventions when the director knows that many audience members will pick the group apart after the performance.

I really have no solution to the problem; I merely state that it exists. If you are one of us who has this "nit-picking" problem, like I am, let's make a pact to spend at least two-thirds of our "post-mortem" identifying the positive elements of the performance before we even get to the negatives. Who knows? We might enjoy our conventions even more.

A second item comes to mind upon returning from the IMEA Convention in Springfield las weekend. I heard so much beautiful singing from the three All-State choirs represented there—Honors Choir, All-state Choir, and Jazz Choir—that I'll be flying for the rest of the week. And my students who attended were so excited about performing in these fine ensembles. All of us certainly owe a debt to all of those people in IMEA who worked hard to arrange a choral experience that was so superb.

The one sour note with regard to All-State, was the number of students and directors who planned to attend but could not for one reason or another. Please remember that any student in All-State who does not attend is keeping another student from performing. Of course, snow and illness cannot be helped, but please call your local or state IMEA officials if one of your students cannot attend; replacements can then be assigned.

One final quickie: you will find no district news in this edition of *The Podium*. Unfortunately, all eight district chairpeople missed the January 20 deadline for inclusion of their district news. Please get your information to those district chairpersons for *The Podium* as soon as possible. Without your news, it is impossible for them to write their column for the various issues.

Hope all of your musicals, concerts, and tours are shaping up nicely and that you have a terrific spring choral season.



Walter Lamble
Editor

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Performance Problems in Haydn's Creation

by Dr. James Lucas

Northeastern Illinois University

1982 will be the 250th anniversary of Haydn's birth. It will be a year filled with performances of his music. I suspect that many of you, like me, are always delighted to have a reason to perform Haydn's music. While there are countless lesser-known delights in his *oeuvre*, many will wish to perform the crown of his choral/orchestral output, *The Creation*. When performing *The Creation*, a few problems present themselves. The following article offers solutions to some of them.

Q: What are the best scores to use?

A: Use the Kalmus Edition full score (Kalmus Orchestra Scores #L 183) along with the Shaw/Parker edition of the vocal score (published by Lawson-Gould), or use the Peters Edition full score (Edition Peters #1029) with the Peters vocal scores (Edition Peters #66). The Kalmus Edition is a reprint of the *Werke* score. The English text is omitted, but you can copy in Shaw/Parker's excellent modernized version. The Peters Edition has the tremendous advantage of having both the German and the English text (*not* very modern). The advantages of each are: the Kalmus-Shaw/Parker scores allow a performance in modernized English while the Peters scores allow for a performance in German or the original English.

Q: Should the work be performed in German or English?

A: Either. Performances in English are recommended for English speaking audiences. The original edition of the work, supervised by Haydn, contained both texts. Although Haydn first performed the work in German and wrote the work with the German libretto provided by Baron von Swieten before him, it was Haydn's intent that the work be published bilingually. Also, the origin of the work was an English libretto given to Haydn by Salomon in London. There is much evidence to show that Haydn wrote the German version in such a way that it could be easily converted back into English.

Q: What are the ideal or authentic performing forces?

A: Early performances of *The Creation* under Haydn's supervision varied in sized but all employed large forces; doubled and tripled winds and brass in the orchestra and about 150 - 280 choristers. The work is suitable for performances by smaller forces as well, but Haydn's concept and first performances of the work were on a grand scale.

Q: How should one realize the continuo?

A: Haydn, in his original performances, used a forte-piano to realize the cembalo part, reinforced by a cello and double bass in the secco recitatives. My first choice would be to reproduce the original, since the dynamic range of the forte-piano would support the singers while having the decay of sound appropriate for the texture of a recitative. Should you not have a forte-piano at your disposal, here is a list of options in preferred order: forte-piano, baroque harpsichord or organ, modern organ, first stands of strings play the cembalo part, and finally, modern piano.

Q: What about cuts, intermissions, and optional endings?

A: Two versions are recommended: 1) Perform the entire work, with one intermission after "The Heavens are Telling." or 2) Follow the advice of Sir Donald Francis Tovey and do the following:

- Omit measure 6 to the end of the movement entitled "Fulfilled at Last the Glorious Work."
- Omit the trio "From Thee, O Lord."
- Perform the second chorus entitled "Fulfilled at Last the Glorious Work," using measures 1-5 of the first chorus (mentioned above in a.) as the orchestral introduction.
- Perform the tenor recitative "In Rosy Mantle" and end with the Duet and Chorus "By Thee With Grace."
- One intermission should be placed after "The Heavens are Telling,"

Q: Where might one find analytical discussions and bibliographies helpful to the conductor?

A: Here are a few suggestions:

Landon, H.C. Robbins. *Haydn, Chronicle and Works*, Vol. IV: *Haydn: The Years of "The Creation" 1796-1800*. Bloomington, Indiana: Indiana University Press, 1977.

Lucas, James A. *A Conductor's Analysis of "The Creation"* by Franz Joseph Haydn. D.M.A. thesis, University of Iowa, 1977. Dissertation Abstracts International, 1978, 3807A, p. 3794A.

Tovey, Sir Donald Francis. "The Creation". *Essays in Musical Analysis*, Vol. V. London: Oxford University Press, 1977.

Mr. Lucas is Director of Choral Activities at Northeastern Illinois University in Chicago.

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Extended Works for Women's Chorus and Orchestra: *Miserere* by Hasse

by Mary Hopper
Wheaton College

Finding extended works for women's chorus and orchestra is a difficult task facing all treble choir directors. A wealth of material exists in the body of literature written for the girls' choruses of the Venetian Conservatories during the 18th century. While much of it is still in manuscript form, several of these works have been published during the last few years. One work of this period which is still available in its 1922 performance edition is the *Miserere* in c minor by Johann Adolph Hasse (C.F. Kahnt/C.F. Peters), edited by Arnold Schering. The work is scored for SSAA chorus, soprano and alto soloists, strings and continuo.

The *Miserere* was written by Hasse for the girls' chorus of the Venetian *Incurabili*, an institution connected with a hospital for sick and poor children. Along with two other similar convent/hospitals the *Pieta* and *Ospedaletto*, the *Incurabili* eventually developed a distinguished school with a strong emphasis on music. These conservatories attracted the daughters of the Venetian noblemen as well as performing the service of educating the orphans. The orchestras soloists, and choruses of the conservatories were both a showpiece for Venice, included in guidebooks, and a vehicle for composers to create church music for virtuosic performers.

While he was never formally associated with the *Incurabili*, Johann Adolf Hasse was certainly a revered advisor for the conservatory and for many years was consulted when there was an opening for the *maestro di cappella*. As court composer of the Saxony Court, Hasse's obligations allowed him to spend time away from Dresden when the court was in residence at Warsaw. It was during these times he provided the *Incurabili* with motets and Psalm settings as well as preparing the chorus and orchestra for performances.

Hasse actually set the *Miserere* text several times. Two of these were for girls' chorus, in c minor and d minor. The first of these compositions, the one in c minor, was very popular in Venice, often being performed in conjunction with oratorios at the *Incurabili*. There are records of its performance with an oratorio by Giuseppe Carcani in 1743 and in 1763 following Galuppi's *Maria Magdalena*. The exact date of composition of the *Miserere* is unknown. For many years it was believed to have been written in 1728 but Dr. Sven Hansell in his article "Sacred Music at the *Incurabili* in Venice at the time of J.A. Hasse" (JAMS, 1970) proposes that the work was not written before 1730 or 1731 due to the names of singers designated for the solo movements in the autograph score. While these singers appeared in works by Porpora in 1731, there is no record of any earlier performances, implying that they were relatively young in 1730 and 1730 and would not have been on the scene in the late 1720s.

Using the text of Psalm 51, the *Miserere* is in six movements:

Tempo	Voicing	Psalm 51	Key
1. Largo	chorus	vs. 1-3	c minor
2. Andante	Soprano solo	vs. 4	g minor
3. Tempo Giusto	Chorus, Sop, Alt soli	vs. 5-13	E flat minor
4. Lento	Duet for 2 Altos	vs. 14-15	B flat major

5. Largo	Soprano solo	vs. 16-17	E flat major
6. Allegro	Chorus	vs. 18-19, Gloria	c minor

The first, third and sixth movements form pillars around which the remainder of the work revolves. Movement three is the longest both textually and musically. In five sections, it moves from a choral statement to a solo duet, to soprano solo, back to a duet and ends with another choral statement which is not a recapitulation of the first theme, but more of a development of parts of the beginning statement. None of the solo arias are in da capo form as one might expect from an 18th century opera composer. While virtuosic in nature, it seems Hasse may have been bound by the text, very little of which he repeats but sets in a straight forward manner.

The strings and continuo are generally independent of the voice parts. While they are written to enhance the vocal aspect of the work, the ritornello sections contain some very lovely melodic material, e.g. the plaintive sighs of the violins in the first movement or the right melody played by all the upper strings in the opening movement two, similar to the 4th movement of Bach's Cantata 140.

The choral parts of the *Miserere* are obviously well suited to young female voices with a moderate range (alto - b flat, soprano - g). of polyphonic and homophonic writing. In the preparation and performance of this work I found that Hasse has provided the women's chorus with a vehicle with which to "sound." By this I mean the choral parts are well balanced both with themselves and with the orchestra, but do not become boring. This is one of the few pieces written specifically for women's voices which shows off the richness of a treble sound.

While the choral parts are fairly simple, the solo movements demand well trained singers with agile voices. Three singers can perform the solo parts, but it is desirable to have a second soprano soloist to add variety of color especially in the third movement.

The number of strings to use in the orchestra, of course, depends on the individual situation, but I feel two desks each of first and second violins, one desk each of violas and cellos and one double bass provides a nice balance for an average choir. We used harpsichord as the continuo instrument only because of the lack of a continuo organ in the hall in which we performed. In the solo movements tutti and ripieno passages are marked. The string parts, especially the violins, are not easy and reflect what must have been a fine orchestra at the *Incurabili*.

There is nothing particularly unusual about approaching the performance of this piece. Unfortunately the edition by Schering is overly edited with no indication of what comes from the original score, but with some knowledge of other works from this period one can approach the work with common sense. G. Schirmer did publish a piano vocal edition of the work with a piano reduction of the orchestral parts but it is out of print. Having a copy of this did help my rehearsal accompanist in preparing a suitable rehearsal reduction.

The performance of the *Miserere* by Hasse by the Womens Choral at Wheaton College was a gratifying experience for all involved. It was a good opportunity for the women to be able to sing an extended work with orchestra. Many asked me "What major work are we going to do next year?" So I have joined the ranks of treble choir director searching for new literature, thrilled when I find a work such as the *Miserere* to perform and hopefully encouraging new editions of works from the 18th century written for the girls choirs of the conservatories in Venice.

York Community High School Inaugurates Biennial Invitational Choral Symposium

The York Community High School Music Department Choral Area announces the inauguration of a biennial invitational high school choral symposium this "Ides of March", March 15, 1982. Robert Stone, director of the York choral program, is pleased to announce the acceptance of invitations by the Oak Park-River Forest High School A Cappella Choir, Robert Fuller, director; and the Forest View High School Concert Choir, Jerome Swanson, director.

Drs. Weston Noble, Luther College, Decorah, Iowa; Leonard Rumery, University of Illinois, Champagne-Urbana, Illinois; and Greg Lyne, De Paul University, Chicago, Illinois, have accepted invitations to serve as guest clinician / conductors for the day's activities.

The morning activities will begin with an 8:30 a.m. choral warm-up session, conducted by Dr. Noble, followed by a thirty minute performance by each choir. Each performance will be observed by the participating choirs and critiqued (on

tape) by the guest clinicians. Tapes will be given to each director for evaluation and sharing with the performance choir during future rehearsals.

Lunch will be followed by the assignment of each clinician to a choir composed of 1/3 (SATB) of each of the participating choral organizations, for a two-hour rehearsal period which will culminate in the performance of three selections from the standard choral repertoire by each of the choirs. The symposium events will conclude by 3:00 pm.

An open invitation is extended by York to any A.C.D.A. colleague interested in observing the day's activities with an eye toward considering such an activity in their own choral situation. Mr. Stone requests that those interested please contact him at the high school music office (312) 530-1240, ext. 262, regarding attendance at what we anticipate will become a most rewarding high school choral tradition in the Chicagoland area.

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Just a reminder to all of you who do plan to submit audition tapes. Those tapes are due in Bill Schnell's hands on March 15.

All tapes will be reviewed by a committee of A.C.D.A. members; all tapes will be reviewed anonymously. No names will be given to the auditioners. You will be notified as soon as possible after the audition procedure as to the status of your group's audition.

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