

Utah State University

DigitalCommons@USU

---

All Graduate Plan B and other Reports

Graduate Studies

---

5-1989

## Community Choral Recital: An Avenue to Continuing Education

Carl Hoffman

*Utah State University*

Follow this and additional works at: <https://digitalcommons.usu.edu/gradreports>



Part of the [Education Commons](#)

---

### Recommended Citation

Hoffman, Carl, "Community Choral Recital: An Avenue to Continuing Education" (1989). *All Graduate Plan B and other Reports*. 1024.

<https://digitalcommons.usu.edu/gradreports/1024>

This Creative Project is brought to you for free and open access by the Graduate Studies at DigitalCommons@USU. It has been accepted for inclusion in All Graduate Plan B and other Reports by an authorized administrator of DigitalCommons@USU. For more information, please contact [digitalcommons@usu.edu](mailto:digitalcommons@usu.edu).



COMMUNITY CHORAL RECITAL:  
AN AVENUE TO CONTINUING EDUCATION

Carl Hoffmann  
Utah State University

A master's project submitted in partial fulfillment  
of the requirements for the degree

of

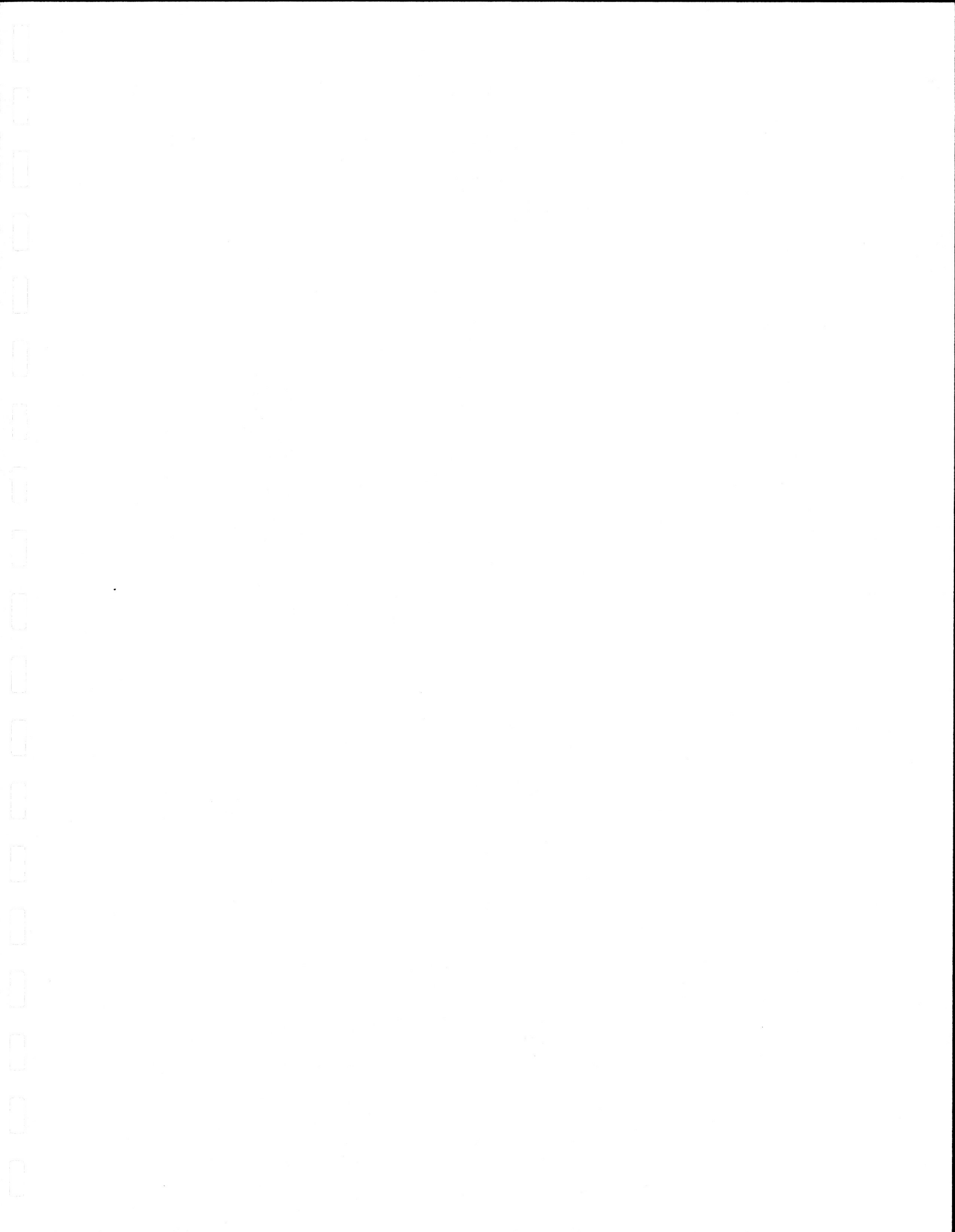
MASTER OF EDUCATION

in

Secondary Education

College of Education

May 1989



COMMUNITY CHORAL RECITAL:  
AN AVENUE TO CONTINUING EDUCATION

Carl Hoffmann  
Utah State University

A master's project submitted in partial fulfillment  
of the requirements for the degree

of

MASTER OF EDUCATION

in

Secondary Education  
College of Education

Approved: \_\_\_\_\_  
Date

\_\_\_\_\_  
Major Professor

\_\_\_\_\_  
Committee Member

\_\_\_\_\_  
Committee Member

\_\_\_\_\_  
Department Head

TABLE OF CONTENTS

	Page
INTRODUCTION . . . . .	2
PROBLEM STATEMENT . . . . .	3
THE PROPOSAL . . . . .	5
THE OBJECTIVES . . . . .	7
THE EMERGENCE OF CHORAL MUSIC AND THE IMPLICATIONS FOR ARTISTIC AND HISTORICAL ACCURACY . . . .	8
THE PROCEDURES . . . . .	24
SINGERS SURVEY . . . . .	26
AUDIENCE SURVEY . . . . .	28
SINGERS SURVEY . . . . .	29
ANALYSIS OF THE SURVEYS . . . . .	30
RECITAL INVITATIONS . . . . .	32
AUDIENCE PROGRAM NOTES . . . . .	33
FINAL EVALUATION . . . . .	34
CONDUCTOR'S SCORES . . . . .	35
FOOTNOTES . . . . .	36
BIBLIOGRAPHY . . . . .	37

## INTRODUCTION

Choral music has been in existence in the western world for about one thousand years. It has added significantly to the cultural, religious, and social life of Europe and then later to the United States.

Choral music programs abound in our public schools, with significant enrollment in choral music classes at both the Junior and Senior High levels. This interest carries over into the adult public with the existence of singing groups of all types, ranging from Barber-Shop choruses to serious Choral Societies.

As a choral music educator, I have seen and experienced this interest among the school age population as well as in the adult. Responsibility for the formulation and implementation of an effective choral program rests squarely on the shoulders of the music educator. Much work needs to be done beyond the walls of the rehearsal hall to facilitate the growth of any choral group.

Considerations such as: a) music selection, b) stylistic accuracy, c) audience acceptance, and d) vocal limitations, must be planned before the first notes of the first chord are sounded.

This project cannot hope to address all of the problems to be overcome by the successful music educator. The study of a thousand years of stylistic trends in choral music alone could take a lifetime to develop. This project will be limited to overcoming but a few of the nagging problems I constantly face as a practicing choral conductor.

### THE PROBLEM STATEMENT

As I review my training and experience as a music educator and choral conductor, I find three areas of inadequacies. The first inadequacy is in my own ability to select and conduct a wide range of music. The second inadequacy is in the limited range of performance opportunities that is available to local adult singers. The third inadequacy is in my community's almost nonexistent exposure to our rich musical heritage.

1. I find myself responsible for the development of choral music activities in a rural middle school and with interested adult singers in community groups. This responsibility demands that I choose music to be studied and performed by three separate choirs. In this selection process I tend to be quite narrow. I usually select contemporary music written within the last ten years. I select this music because it is what I have had success with in the past. I feel that I need to broaden my understanding of the types and styles of music. I need to select, study, and conduct music from the Medieval, Renaissance, Classical, Romantic, and Contemporary eras.
2. I feel that as a music educator, I have a responsibility to do something about the almost nonexistent opportunity for adult singers to continue their music education in a post high school setting.  
  
I feel that there is little opportunity for an interested adult singer to be involved with a choral group over an extended period of time. While church choirs have been in

existence for some time, they are often unable to meet the needs of a talented adult singer. Usually the size and rehearsal difficulties of the church choir does not allow the performance of complex choral music.

3. I feel that there is inadequate opportunity in my rural community for the general public to be exposed to a better quality of choral music. Music of the different historical periods is almost never sung in our community, and there is little exposure to foreign languages or art forms. Without some exposure to these things, it is difficult for the public to appreciate them. I feel that a vital part of a music educator's responsibility is to educate the audience as well as the performers.



THE PROPOSAL

In view of these inadequacies and problems, I propose the following:

1. To organize a fifty-voice choir from the Preston, Idaho area to perform a choral music recital.
  - a. Singers would be chosen by invitation and audition.
  - b. Soloists would be chosen from within the chorus.
2. To prepare the singers using the techniques of advanced choral conducting. The preparation of the singers would help develop the skills of conducting and music preparation. These rehearsals will provide the conductor the best possibility to practice the art of conducting.
3. To prepare music from the Early Renaissance, Renaissance, Baroque, Classical, Romantic, and Contemporary periods. The effective choice of music is essential. Well-known pieces from the different periods will give the singers and the audience a sense of having touched greatness.
4. To present the recital to the general public in Preston. Even though this is a formal concert the audience will be told the purpose of the recital and encouraged to fill out their questionnaire cards as the concert proceeds.
5. To use this recital as an impetus for a continuing choral group in Preston to present further concerts. The choir participants in this recital will be invited to join a permanent community choir, with rehearsals beginning in the fall of 1989.

6. To complete a historical review of implications of stylistic interpretation of the music.
7. To survey audience and singer familiarity with the different styles of music and the effect on preferences.

THE OBJECTIVES

1. To help the conductor learn and teach in the different historical styles of music. In no other way can the conductor truly develop conducting expertise, than by actually teaching the singers and subsequently conducting the concert.
2. To provide singers in the Preston area an opportunity to perform a rich variety of choral music. This recital will provide the "unorganized" singers in the community a chance to "organize".
3. To provide the general public an opportunity to be exposed to a broad range of choral music. This recital will be advertised extensively and be free to the public.
4. To organize a continuing adult community chorus to learn and perform choral music. With the completion of this recital, a first major step toward a continuing community chorus will have been taken.
5. To determine audience and singer attitudes about the relationship between familiarity of the music and overall appeal.

THE EMERGENCE OF CHORAL MUSIC AND  
THE IMPLICATIONS FOR ARTISTIC AND  
HISTORICAL ACCURACY

Choral music as we know it today began in western Europe in the middle of the twelfth to the end of the thirteenth centuries.<sup>1</sup> Choral music has been defined as: ...music written in parts designed to be performed with several voices on each part.<sup>2</sup> It was this period of time when a definite split in choral style emerged. The ars antiqua (old art) gave rise to a new form ars nova (new art). The older style of plainsong and Gregorian chant, with its austere and strictly controlled limitations, was slowly set aside for the new polytone music of polyphony.

Historians agree that this change came as a natural outgrowth of changes in western European societies as a whole. The years 1000-1100 witnessed a revival of economic life, an increase in population, reclamation of wasteland, and the beginning of cities. In addition, the Norman Conquest of England, a partial recovery of Spain from the Muslims, the First Crusade, a revival of culture with the first translations from Greek and Arabic, the beginnings of universities, and the rise of Romanesque architecture all brought a humanizing and culturalizing effect to the societies of western Europe.<sup>3</sup>

It was the eleventh century that brought crucial changes in the history of music:

1. Composition slowly replaced improvization as a way to create musical works. The idea of composing music in advance of the performance gave a permanent "existence" to the music.
2. A composed piece could be taught and transmitted orally, and might be subject to alterations, so a need was felt for a

complex type of musical notation; thus composition and performance became separate acts.

3. Music began to be more consciously structured and made subject to certain principals of order. Certain rules of composition emerged and were written down in systems that were set forth in treatises.
4. Polyphony began to replace monophony, thus giving rise to the polychordal system of today's western music.<sup>4</sup>

It must be emphasized that these changes took place very slowly; there was no sudden sharp break with the past. In looking back over the historical development of music, we can now see that it was the eleventh century that was the turning point; however, this turn did not fully manifest itself until the middle of the thirteenth century.

#### HISTORICAL ACCURACY

In light of the historical developments of the past and the fact that music reflects society, it is incumbent on the choral director to achieve a rendition of historically accurate music. Nothing can equal the excitement of a thunderous performance of Berlioz's "Te Deum", but the conductor's responsibility is to make sure that a palestrina Motet or a Bach Cantata is not performed exactly the same way.

Achieving stylistic accuracy assures variety in a concert. "Choral performances are sometimes bland not simply because of poor programming but because of insufficient stylistic interpretation."<sup>5</sup>

Of course, we can never duplicate exactly the original performance conditions. Cultural, social, and architectural changes have been too

dramatic since the music was originally composed to allow us to recreate it exactly; however, an attempt should be made to come as close as possible. "A choral conductor who performs the Motets of Bach and Brahms or a Haydn Mass and Verdi's Requiem with identical forces and with the same sound is displaying a lack of artistry."<sup>6</sup>

Correct interpretation begins with the director's concept of style. This means that the conductor must recognize the stylistic requirements of each period and realize that each period differs sharply.

#### ARS NOVA--THE NEW ART

The new polyphony known as Ars Nova grew out of the older Ars Antiqua. Gradually the monophonic chant was embellished with melodic doubling at the third, fourth, or fifth. By the end of the eleventh century, composers were combining two melodically independent lines using oblique and contrary motion. By the middle twelfth century a more florid organism developed. The original plainchant (which was always in the lower voice) was embellished with a melismatic upper voice. This style gradually expanded into a single "drone" note with complex melodic elaborations above. Individual composers were not known at that time and the slow growth of polyphony was quite complex.

It is not the scope of this study to follow the detailed steps of early polyphony. It is safe to say that by the third quarter of the twelfth century two composers, whose names are known to us, emerge. Leonin and Perotin were choirmasters at the Church of Notre Dame. "Their compositions, together with those of their anonymous French contemporaries, are known collectively as the music of the Notre Dame school."<sup>7</sup>

Leonin and the Notre Dame school developed two distinct qualities to their compositions.

1. Clausulae is a melismatic portion of the chant written in discant style which moves over top of a more sustained fixed melody, (Cantus firmus).
2. Cantus firmus (fixed melody) is a sustained melody used as the basis of a polyphonic composition which was usually based on an original plainchant of older origin.<sup>8</sup>

As we can see, the early polyphonic style owes much to the Gregorian chant. The Mass and the Motet are early forms of the new polyphony.

Performances of these musical forms were usually associated with the church. Although there were secular forms in the same style that did not enjoy the protection of the Monks, it was the careful documentation, notation, and preservation of the church that has enabled us in the modern day to study this style. "Church choirs varied in size from half a dozen to approximately eighteen singers. The Sistine Chapel in Rome maintained an unusually large choir of thirty voices."<sup>9</sup> Contrary to popular belief A Cappella singing was but one of several ways to perform early sacred compositions. Sometimes the church organ was used to accompany the choir or early stringed or wind instruments were used to double the vocal lines.

#### Characteristics

1. Tonal Color. Vibrato was minimal or nonexistent. Clarity of each part is essential because of the interwoven lines. Balance,

not blend, is important between vocal sections. A light, thin tone quality is desirable to achieve the crystalline quality of the music.

2. Phrasing. "The phrase is the functional basis of all good music."<sup>10</sup> Because the singers sang from large part books, they became very adept at singing melodic direction. Important words were stressed, but the main thrust was in the horizontal line. The musical phrase of this period followed closely the sentence structure. The horizontal line will have emphasis depending on having:
  - 1) reached an important point.
  - 2) moved toward a certain point.
  - 3) moved away from a certain point.<sup>11</sup>
3. Dynamics. Although directions for loudness and softness were not written in the part books, dynamics were undoubtedly used in conjunction with the rise and fall of the melodic lines. Early period polyphony is reserved music, and the conductor must be discrete with the use of dynamics.
4. Tempo. In general, early polyphonic music was paced by the text; Et Resurrexit sung faster than Et Incarnatus Est. The music should unfold with the natural built-in changes of pace taking place in the text. There was a tendency to gather forces together on the penultimate (next to the last) tone or chord before gently settling on the final note.

#### THE RENAISSANCE (1450-1600)

The last half of the fifteenth century brought many new develop-



ments in all the arts. This period marks a turning point in the history of civilization in general and music in particular. Many new innovations and changes began which have their roots in the new humanism that arose in Italy and spread throughout Europe. "The humanists believed that life on earth was equal in importance to life in the hereafter; that each man--as opposed to man the abstraction--had strengths and spiritual integrity as a human being that were worthy of attention."<sup>12</sup>

This new humanism gave rise to many new stylistic trends that the choral director must keep in mind.

#### Characteristics

1. Melodic and linear movement of lines takes precedence over harmonic considerations.
2. Modality, rather than tonality, provides the characteristic color of all genres until at least 1500.
3. Rhythm is often non-metrical and unstressed. This rhythmic freedom is characteristic of music written before the use of bar lines.
4. Tone color must be as pure as possible within each section. Excessive vibrato cannot be tolerated. The conductor must decide the point at which the voices can deliver a clean expressive line yet are not restricted. A light head tone with tenors using falsetto on high notes seems desirable.
5. Phrasing must be considered horizontally, by stressing the melodic direction and important words.

6. The dynamics should be treated both conservatively and discretely. A slight increase in volume is usually called for in an ascending line; a descending line requires less. An imitative figure should be brought out by subtle changes in volume.
7. Tempos in general during the Renaissance should be determined by the text. Solemn words require slower tempos; psalms of praise are more vigorous. Early singers of this period were adept at slowing the ends of the phrases, so the music took on an "ebb and flow". Later music of this period took on a more uniform speed. This fixed duration is called the "tactus" (beat). According to scholars, this speed was closely related to the pulse rate.<sup>13</sup>
8. Text is all-important in Renaissance music. In most cases the music was designed to enhance the text, so it is essential that conductors and performers know the meanings of the words. The secular music of the Renaissance is often characterized by the use of "word painting". The word "heaven" might utilize an upward-moving melody, while "earth" would be represented by downward motion.<sup>14</sup> Grief and sadness might be shown by the use of augmented or diminished triads and a joyous attitude might be indicated by upward leaps in the melody.

The foregoing generalizations were nothing completely new. ... "All had been foreshadowed in the fourteenth and early fifteenth centuries. The difference is that what was then exceptional now became typical."<sup>15</sup>

Music of the Renaissance presents the choral organization with great challenges and great opportunities. The music of this period is a literal "gold mine" of endless possibilities. "It is the conductor's

obligation to search for the true meaning of the vague sketch on the printed page just as deeply as the composer searched within himself when he created it."<sup>16</sup>

#### THE BAROQUE (1550-1750)

As with all historical trends, the boundary dates for the Baroque period are approximations as many characteristics of Baroque music existed before 1600 and many were disappearing before 1750.<sup>17</sup>

What are the characteristics of Baroque music? To answer this question we must consider the surroundings that produced it. Most historians agree that there are similar qualities of contemporary architecture, painting, literature, science, philosophy, and music. The word "Baroque" is said to come from the Portuguese, meaning "of regular shape". Early Baroque music was dominated by Italian ideas. Italy remained the most influential musical nation until the mid eighteenth century. Italian humanism was in full bloom by the end of the Renaissance period creating great importance in the European Courts on the arts. Literature and the other arts enjoyed a great deal of attention during this time, thus we see some of the great names in the history of the arts emerge.

#### Characteristics

1. Rhythmic Thrust. One of the most distinguishing characteristics of Baroque music is the powerful rhythmic thrust. Metric accent became more prominent, and therefore stands in sharp contrast to the flowing smooth, irregular accented Renaissance style. Because of the strong rhythms, Baroque music is appealing to choral singers.

The conductor should resist the temptation to form large ensembles, which is easy to do considering the popularity of this style.

Baroque music is still best performed by moderately sized choirs-- thirty to forty singers. Baroque music must not feel hurried even though the rhythmic intensity is strong.

Much has been said about the treatment of the dotted rhythm in this style. Briefly, it should be said that whenever the dotted eighth followed by a sixteenth appears, the style requires a longer dotted eighth and a very short sixteenth note.

2. Tone. Vocal tone quality of this period should be fuller than the Renaissance style. Tone should avoid the thick, vibrato associated with the Romantic period. A Cappella singing was quite rare during this period with instrumental accompaniments being the rule rather than the exception. Vocal agility is necessary to perform the florid runs so common in the Baroque style.
3. Phrasing. Because so much of this period's music employs the principal of perpetual motion, phrases are often extensive and closely juxtaposed with minimal time to pause between. Maintaining the momentum is a top priority, and the choristers must skillfully employ catch breaths and staggered breathing. Singers must be trained to recognize the vertical structure of the music, at the same time to recognize the horizontal concept of the vocal line.
4. Dynamics. This era brings a new element to choral music not seen in previous eras. Common practice was to use either forte or piano volume and reserve the other levels of volume for special effects; hence the term, "terraced dynamics".<sup>18</sup> This effect was

often created by the addition or elimination of voices to phrases that seemed to imply changes in volume. "This type, which became established in the late sixteenth century, is one of the various indications of the general trend towards introducing into music the element of contrast, a trend which became one of the basic characteristics of Baroque music."<sup>19</sup>

5. Improvisation. This period of music literally glittered with ornaments added to the music in performance. These embellishments were usually not written out in the score. The soloist was often called upon to make the improvisation as complex and vocally demanding as the talent of the singer would allow. Knowing when to embellish the music is not always an easy task. Some choral scores indicate where the embellishments occur and others do not.
6. Tempo. Although much of this period's music is fast moving, tempos are always controlled and never rushed. Baroque music is metrical, and the feeling of bar line stress and rhythmic pulsation should be allowed to permeate performance."<sup>20</sup>

#### THE CLASSIC ERA (1725-1825)

The Classic era as it relates to music grows in complexity. With the great impact of Bach and Handel, this era was abandoned slowly. "By the early eighteenth century we witness a rise of a system of thought--the Enlightenment--that rejected much traditional authority, aristocratic privilege, empty formalism, and the outworn rituals of the church."<sup>21</sup>

Freedom for the arts became the new thrust of the Classic style; a new faith in the value of human instincts and emotions. For the first

time music began to appeal to the common man, (not someone of nobility or the clergy). Public concerts arose and this new style began to cater to the tastes of commoners. Thus, music of this time became simpler, with an added objective of pleasure and entertainment.

The Classic era, with its stress on reason and enlightenment, lacked any unifying social or aesthetic philosophy.<sup>22</sup>

To capsulize the various complex trends of the Classic era, one can demonstrate two definite trends:

Rococo. Although this style arose during the Baroque period, it truly came into fruition during the Classic period. Many historians agree that Rococo is a late Baroque, early Classic style.<sup>23</sup> Rococo (stile galant) or "sensitive style" developed in architecture painting and music simultaneously. The use of motives, scrolls, and ornamentation became an end in itself. This style emerged in France and soon spread to Germany where it became known as empfindsamer stil. The Germans took the new trend completely to heart and deepened and expanded the style, casting off earlier restraints. "Toward the end of the 1780's these characteristics culminated in the Classic style, of which Haydn, Mozart, and Beethoven are the greatest exponents."<sup>24</sup> The style of the Rococo is elegant and highly ornate. Rococo is a lightening of style and tone.

Sturn und Drang (Storm and Stress). A second major trend in the later Classic period, which was also reflected in the literature of the day, was the development of the dramatic idea of "storm and stress". The new bold style found full expression with the German masters--Mozart and later Beethoven.

The choral music of this style is full of dramatic tension. New compositional devices such as sudden changes in volume were used to heighten the dramatic effect, yet the musical force never overshadowed the classic unity and form.<sup>25</sup>

### Characteristics

1. Texture and Tone. Lightness and simplicity are typical of this style. Clarity is essential to achieve the elegant classic style. This should not be confused with timidity; a degree of assertiveness is necessary to maintain rhythmic vitality. Often complex contrapuntal devices were used and minimal vibrato and clarity of line are essential in bringing these complex devices together. The inner voices now assume a greater importance, not just harmonic fill-in as in the earlier styles.
2. Phrasing. Musical phrases are usually two to four measures in length and a slight decrescendo at mid-cadence, followed by a light stress at the final cadence, is appropriate to the style. Cadences are quite infrequent, compared to the Baroque, and melody reigns supreme in the true Classic style. With ornamentation developed to its fullest bloom, the conductor must at all times keep in mind symmetry, balance, clarity, and restraint.<sup>26</sup>
3. Dynamics. "For the first time in music history crescendos and decrescendos were actively employed by composers."<sup>27</sup> Contrast is important, but extremes are to be avoided. A gradual building and release of volume and tension replaced the terraced dynamics of the Baroque.

4. Tempo. The Classic era brought the first use of metronome markings, and from these we know that most tempi were moderate. With the Classic stress on elegance, the pulsation therefore was more delicate than earlier periods.<sup>28</sup> Sensitivity to precise tempo is important. When it is rushed, Classic music loses much of its stately character. The "Driven" character of Baroque style was replaced by a gentle flowing style.
5. Improvisation. Ornamentation was still performed, but more moderate than in the former period. "After 1750 composers looked for a more varied, flexible style which would provide a less stereotyped representation of human passion."<sup>29</sup>

#### THE ROMANTIC ERA (1825-1900)

The great social changes of the early nineteenth century brought an end to the Classic period. "Aristocratic society broke down with the French revolution."<sup>30</sup> Nineteenth century liberalism brought a revolt against formalism. "Man is found in the midst of emotional turmoil, a turmoil engendered by the forces of nature, by the clash of human personalities, expressed in love, hate, fear, and all the micro-cosmic catalogue of human passion."<sup>31</sup>

In many ways the rise of Romanticism was a revolt against the aristocracy that produced the Classic style and thus it became highly expressive. "The degree of emotionalism is scarcely ever moderate in the typical romantic artist; it tends toward the extreme."<sup>32</sup>

Romanticism brings with it vast extremes of emotionalism. As in the previous era, German artists led the way and emotions and greatness were abundant.



### Characteristics

1. Tone. Expressive terms such as Con Fuoco (with fire) and mesto (sad) are indicative of the emotional extremes of this style. Tone color should be richer and thicker with a wider vibrato.
2. Phrasing. Phrases are often irregular and unpredictable. In general, phrasing in this style is more lyrical and more extreme.
3. Tempo. Restraint is abandoned. The composers of this style took delight in breaking the rules of strictness of rhythm. Meter changes were often without a change in meter signature. "The constant pace of Baroque and Classic styles gives way to the quick changing tempo in the Romantic era."<sup>33</sup> Excessive use of the accelerando and ritard are also typical of this style. Much of the choral repertoire requires a give-and-take in tempo.
4. Dynamics. As in the other elements, the volume of this era were extreme. Volume markings were commonly used, and they range from pppp to ffff, with wide use of crescendo and dimuendo. Sudden shifts in volume and the use of Sf2 is common. The long slow crescendo became so popular that it was called the "Mannheim Crescendo"<sup>34</sup> after the Mannheim School of Composers who loved to use it.
5. Rhythm. Complex is the key word in describing the rhythms of Romanticism. The rise of syncopation is especially evident.<sup>35</sup>

### THE MODERN ERA (1900- )

By the beginning of the twentieth century, Romanticism had run its course. In the arts Modernism is very complex. The scope of this

study will not allow an indepth study of all the trends but for main streams seems evident.

Impressionism. In this style the composer sought to avoid an exact clear cut impression of things. Tonalities become vague and the music becomes dreamlike. Large scale choral works were not popular during this period in direct contrast to the Romantic period. "If it is assumed that the nineteenth century saw a hay-day of large-scale choral music, it should also be assumed that the present century is indifferent to the medium."<sup>36</sup>

Expressionism. This is characterized by a reaction against impressionistic vagueness. It is characterized by its continuous intensity, high level of dissonance, angular melodic fragments, complex rhythms, and fluctuating tempi.<sup>37</sup>

Neo-Classicism. After World War I, a group of composers attempted to recapture the ideals of the eighteenth century, restoring proper balance between form and emotion.

Neo-Romanticism. This style is a return to a more sonorous style of the Romantic period. Its style emphasizes textual content and subjective dramatic expression.

### Characteristics

1. Tone. Discipline and restraint are prerequisites for proper performance of Modern choral music. Since much of the music is atonal, controlled use of vibrato is essential. Often the composer might use sprechstimme (song speech) or other non-sung sounds to achieve an unusual effect.

2. Phrasing. Strings of isolated notes often make up the phrase so phrasing is often unpredictable. Considerable flexibility is thus required.
3. Dynamics. Sudden gushes of sound followed by retreats into softness permeate this style.
4. Tempo. Speeds often fluctuate considerably over short spaces of time. "In spite of highly angular vocal lines, rhythm must be scrupulously maintained, or the intensity in this type of music may be lost."<sup>38</sup>

The music of the Modern era requires the highest level of musicianship in singers. The demands of this style are extreme and must be carefully approached.

THE PROCEDURES

- Step #1. Select one representative piece of music from each of these historical periods: Early Renaissance (twelfth through fourteenth century), Renaissance (fifteenth and sixteenth century), Baroque (sixteenth and seventeenth century), Classical (seventeenth and eighteenth century), Romantic (eighteenth and nineteenth century), Contemporary (twentieth century).
- Step #2. Study the text, phrasing, notation, and vocal problems of each piece and prepare a conductor's copy, appropriately marked, for each piece.
- Step #3. Research the historical and cultural circumstances of each piece and use this information to prepare the music consistent with the practices and styles of the times.
- Step #4. Invite singers by personal letter to be part of the chorus.
- Step #5. Check the balance of the singers and arrange the voices to cover the inadequacies.
- Step #6. Call for four rehearsals per month for four months. Rehearsal length to be from two to two and one-half hours with a fifteen minute break.
- Step #7. Use the information gained in #3 to write program notes and submit them to the printer for audience program notes.
- Step #8. Announce the public performance of the recital in the newspaper and local arts and literary clubs.

Step #9. Arrange for a performance and associated technical needs.

Step #10. Develop a questionnaire to be given to the singers and the audience ascertaining their attitudes toward music familiarity and preferences for certain styles.

Step #11. Report on the project to the graduate committee.

## SINGER SURVEY

	Strongly Disagree		Strongly Agree	
1. This recital project was a good experience for me.	1	2	3	4
2. This recital was poorly organized.	1	2	3	4
3. I felt the recital took more time than it was worth.	1	2	3	4
4. I feel that I learned a lot in this recital.	1	2	3	4
5. I wish I hadn't become involved in this recital.	1	2	3	4
6. I felt the rehearsals were stimulating.	1	2	3	4
7. My attitudes about the unfamiliar music changed from negative to positive.	1	2	3	4
8. I was disappointed with the quality of the recital.	1	2	3	4
9. I felt that we were too rushed to learn the music well.	1	2	3	4
10. I felt the conductor was unprepared to teach the music well.	1	2	3	4
11. I would like to continue participation in a community chorus.	1	2	3	4
12. I feel negative about unfamiliar music.	1	2	3	4
13. I felt more rehearsal time should be spent on note drill.	1	2	3	4
14. I felt more time should be spent on phrasing and interpretation.	1	2	3	4
15. I enjoy learning a new song.	1	2	3	4
16. Time spent in singing songs is wasted time.	1	2	3	4
17. Singing songs should end with childhood.	1	2	3	4
18. I could have sung better if I'd known more about the style of the music.	1	2	3	4

	Strongly Disagree		Strongly Agree	
19. The rehearsals were too long.	1	2	3	4
20. The conductor was boring	1	2	3	4
21. I felt that the range of styles of this recital were too wide for inexperienced singers to perform well.	1	2	3	4
22. The music selected for this recital was of poor quality.	1	2	3	4
23. I felt a definite growth in musicianship by this experience.	1	2	3	4
24. The music was too difficult.	1	2	3	4
25. My life is richer because I sing.	1	2	3	4
26. My favorite song in this recital was _____				

Comments: \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

# AUDIENCE SURVEY

## FAMILIARITY SCALE

## PREFERENCE SCALE

Selection	FAMILIARITY SCALE			PREFERENCE SCALE		
	I have never heard this style of music before	I have heard this style before but not often	I have heard this style quite often	I didn't like this selection	I liked this selection a little	I liked this selection a lot
1. Adoramus ...	6	51	21	3	9	69
2. My Heart ...	6	60	18	3	15	55
3. Fair Phillis ...	9	57	6	3	18	66
4. <i>En re Sei</i> ...	15	51	15	0	18	60
5. Praise the ...	0	21	60	0	6	72
6. Gloria ...	12	30	36	0	21	60
7. Halleluia ...	0	19	61	0	1	78
8. How Lovely ...	5	37	39	0	37	41
9. Last words ...	8	37	35	0	17	62
10. Blow, Blow ...	5	41	33	0	6	74
11. Blessed Be ...	4	37	37	0	14	67
12. May There ...	21	24	36	0	6	72



# SINGERS SURVEY

<u>Question Number</u>	Strongly Disagree		Strongly Agree	
	<u>1</u>	<u>2</u>	<u>3</u>	<u>4</u>
# 1.	0	0	1	47
2.	43	5	0	0
3.	45	2	1	0
4.	3	0	6	39
5.	45	3	0	0
6.	2	0	7	39
7.	1	1	11	35
8.	39	11	3	4
9.	16	21	10	1
10.	44	3	0	1
11.	0	0	7	41
12.	32	15	15	1
13.	13	22	13	0
14.	8	15	23	2
15.	1	0	4	43
16.	44	4	0	0
17.	43	4	0	1
18.	14	19	13	2
19.	33	15	0	0
20.	41	6	0	1
21.	39	14	0	0
22.	43	5	0	0
23.	2	0	7	39
24.	33	12	2	1
25.	2	0	1	45

Singers Favorite Song. "May There Always Be Sunshine"  
 Second Favorite Song. "How Lovely Is That Summer Time"

## ANALYSIS OF THE SURVEYS

SINGERS SURVEY

This questionnaire was given to the recital choir members directly after the performance. As is evidenced by the response to question #1, all of the singers agreed that this recital project was very valuable. Questions #9 and #18 responses showed that some of the singers felt that more time was needed to prepare the music well. Responses to questions #10 and #20 indicate that the conductor was well liked by the singers. Almost all of the singers felt that they learned something by participation in the recital, see question #4. Responses to questions #12 and #15 show that the singers enjoyed learning new and unfamiliar music. Responses to questions #21 and #24 indicate that a vast majority of the singers felt that the music was not out of their reach.

It is interesting to note that the two favorite songs of the concert were nearly a tie and that these were respectively the most difficult and the easiest selections.

It is safe to say that the singers had a very pleasant and rewarding experience.

AUDIENCE SURVEY

The audience survey was given out as the audience entered the hall as part of the program. It is evident that the audience was biased by their having chosen to attend the recital plus the fact that they were friends and relatives of the choir members and conductor. In spite of this obvious problem, the audience survey yielded some

interesting information. The favorite song for the audience was Beethoven's "Halleluia" with the Rutter, "Blow, Blow Thou Winter Wind" a close second. These two selections may have been influenced by the conductor's comments. The most unfamiliar style was Schutz's "Ehre Sei Dir, Christe," and the Haydns' "Gloria." This was probably due to the fact that both were sung in a foreign language.

I found very little correlation between the audience's familiarity with the style and their preference/dislike for that style.

200 program/surveys were passed out at the door.

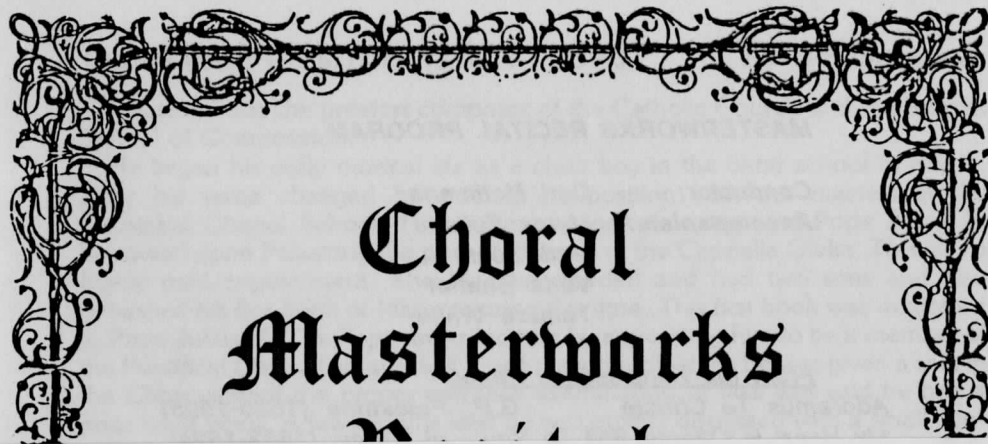
159 were returned completed.

7 were returned blank.

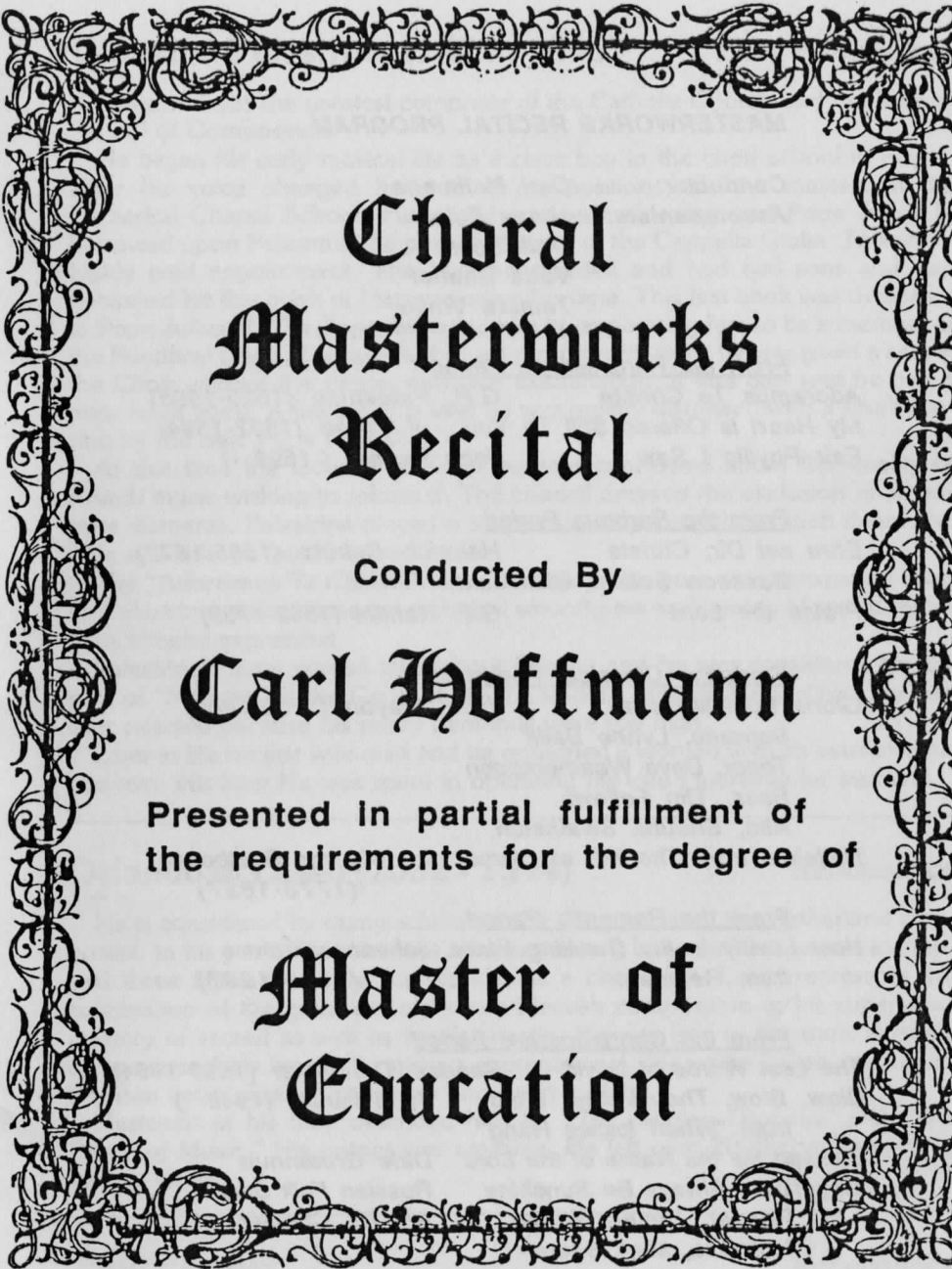
## RECITAL INVITATION

*You are cordially invited  
to attend a  
Choral Masterworks Recital  
conducted by  
Carl Hoffmann  
presented by  
Masterworks Community Chorus  
in partial fulfillment for a  
Masters Degree  
Thursday, May 25, 1989  
8:00 p.m.  
Preston Fifth/Eighth Ward Chapel*

AUDIENCE PROGRAM NOTES



Choral  
Masterworks



**Choral  
Masterworks  
Recital**

Conducted By

**Carl Hoffmann**

Presented in partial fulfillment of  
the requirements for the degree of

**Master of  
Education**

May 25, 1989

5th/8th Ward Chapel

8:00 p.m.

## **MASTERWORKS RECITAL PROGRAM**

**Conductor** Carl Hoffmann  
**Accompanists.** Myrna Fuller  
Mark Seare  
Veda Shaffer  
Tamara White

### From the Renaissance Period

Adoramus Te Christe G.P. Palestrina (1525-1595)  
My Heart is Offered Still To You di Lasso (1532-1594)  
Fair Phyllis I Saw John Farmer (-1599 -)

### From the Baroque Period

Ehre sei Dir, Christe Heinrich Schutz (1585-1672)  
Bassoon Soloist, Glen Tanner  
Praise the Lord G.F. Handel (1685-1759)

### From the Classical Period

Gloria from Mass #3 Josef Haydn (1732-1809)  
Soprano, Lynne Ballif  
Tenor, Dave Weatherspoon  
Bass, Tim Fellows  
Alto, Shauna Swainston  
Halleluia from The Mt. of Olives Ludwig von Beethoven  
(1770-1827)

### From the Romantic Period

How Lovely is thy Dwelling Place Johannes Brahms  
from Requiem (1833-1897)

### From the Contemporary Period

The Last Words of David Randall Thompson (1899-1964)  
Blow, Blow, Thou Winter Wind John Rutter (1945- )  
from "When Icicles Hang"  
Blessed Be the Name of the Lord Dale Grotenhuis  
May There Always Be Sunshine Russian Folk Song  
Reader, Tamara White Arr. De Cormier  
Melodica, Mark Seare

# Music Notes

## Giovanni Palestrina (1525 - 1595)

*Early Renaissance*

Palestrina was the greatest composer of the Catholic Church and the Roman School of Composition.

He began his early musical life as a choir boy in the choir school in Rome. After his voice changed he studied composition with the masters at the Cathedral Chapel School. His music was well accepted and Pope Julius III bestowed upon Palestrina the post of Maestro of the Cappella Giulia. This was a highly paid appointment. The Maestro married and had two sons and also published his first book of Masses during this time. This first book was dedicated to Pope Julius III. The Pope rewarded him by appointing him to be a member of the Pontifical Choir. This aroused much resentment, since he was given a seat in the Choir without the proper entrance examination. It was also said he had a poor adult voice. A few months later he was quietly dismissed with a small pension by the new Pope Paul V.

At this time the Council of Trent became concerned about the quality of church music wishing to reform it. The council decreed the exclusion of all un-pure elements. Palestrina played a major role in helping the church define the style and role of "pure" sacred music.

The "Adoramus Te Christe" is an example of his pure and transparent clarity. Palestrina's music aimed at technical smoothness and beauty of sound rather than forceful expression.

Palestrina's fame spread throughout Europe and he was considered for the post of "Maestro" at the Court of Vienna under Emperor Maximilian, but was later rejected because his salary demands were too high.

Later in life his first wife died and he remarried a woman with an extensive fur business. His later life was spent in operating his wife's lucrative fur business.

---

## Orlando di Lasso (1532 - 1594)

*Renaissance*

He is considered by many scholars to be the greatest of the Netherland composers. In his youth his voice was so exceptionally beautiful that he was kidnaped three times to secure his services as a choir boy. Lasso represents the culmination of the great era of Franco-Flemish composition in his superlative mastery of sacred as well as secular music. He was one of the most versatile composers of his time. His art was supranational. He wrote Italian madrigals, German lieder, French chansons and Latin motets.

Musicians of his time described him as, "The Belgian Orpheus" and "The Prince of Music." His output was amazing. He left over 2000 compositions of various types.

---

## John Farmer

*Renaissance*

John Farmer was active in music circles in England for only a short time, but is well known for his Elizabethan madrigals. In 1595 he was organist at the Christ Church Cathedral in Dublin. He left Dublin in 1599 and went to London. His first set of "English Madrigals for Four Voices" was published in 1599. The



publication established Farmer as a leading contributor to the English Madrigal School of Composition.

---

## Heinrich Schutz (1585 - 1672)

*Renaissance-Baroque*

This important German composer is said by many scholars to be the pivotal composer, forming a transitional bridge between the style of Palestrina and the later music of Bach and Handel.

Schutz was a choir boy at the Court Chapel in Kassel. Later, he entered the Marburg University to study law, but was sent to Venice that same year to study composition with the great Italian Master Gabriele. He remained there for three years and then returned to Kassel, where he became Court organist.

He traveled widely in Northern Europe. He wrote church music in the grand Italian style which later became popular under the pen of the famous religious dramatist J.S. Bach.

During his mature years he wrote an extended choral work for each of the four gospels: "A Passion According To St. Mathew", first published in 1623 contains the beautiful, "Ehre Sei Dir, Christe", "Honor Be To Thee, Christ"

---

## George F. Handel (1685 - 1759)

*Baroque*

Handel was the second son of his father's second marriage. At age seven, while on a visit to his step-brother, who was valet to the Duke of Saxe-Weissenfels, his musical talent and eagerness were noticed. The Duke persuaded the young boy's father to give the boy a musical education. Even though the father was determined the boy should study law, the musical training was begun. At age 12 he was composing sonatas and a motet every Sunday. Handel's father died in 1697 and the young man felt obliged to enter law school as his father had always wanted. He remained there one year, but then left to seek the organist post at Lubeck, which was vacated by the aging Buxtehude. When he arrived at Lubeck he discovered that it was customary for the incoming organist to marry the old organist's daughter. Handel was not willing to fulfill this custom so he returned to Hamburg.

His fame as a composer was now spreading and he gained the post of Kapellmeister to the elector of Hannover. This post proved later to be very beneficial to Handel because the elector of Hannover became George I, King of England in 1714.

Handel began staging his operas in England in 1711 and these productions were highly successful. It was in 1727 after his former employer had become King that Handel moved to England permanently.

Handel's music was often heard in the British Court. Handel often accompanied the King on trips where his music was played and sung to vast audiences.

In later life Handel wrote, "Judas Maccabaeus", an oratorio in the popular dramatic style. It was first performed in 1747 "Praise the Lord", is but one of the many resounding choruses in this work.

Handel had a commanding presence and was quite at home among the British aristocracy. The grandeur and power of his oratorio style makes him unquestionably one of the great masters of the Baroque style.

---

## Franz Joseph Haydn (1732 - 1809)

*Classical*

Haydn, like many other great composers began his musical life as a singer in the church choir. Both of his parents were fine singers and his young life was full and happy. His talents soon came to the attention of Georg Reutter, the musical director at St. Stephens Cathedral in Vienna. At age 8 he went to Vienna to study and it was here that he was trained in the musician's art. His talent for composition was obvious and he began to write. When his voice changed he left the school and his life suddenly changed. He lived by teaching a few private lessons and money was loaned to him by kindly Viennese tradesmen. He rented an attic room and lived as he could. During this time he turned out many compositions including his first few symphonies. After several encounters with Austrian nobility, Haydn's first big break came. Prince Paul Esterhazy, a wealthy aristocrat, heard one of his symphonies and offered him the post of "Kapellmeister" at his estate. This post paid well and gave the young genius a chance to compose.

He spent his life in the service of the Esterhazy family. This one factor alone probably accounted for Haydn's large output as a composer.

Haydn made several trips to London, hoping to sell his music to the British public as Handel had done. It was during one of these trips that he wrote the, "Lord Nelson Mass". The "Gloria" is the second section of the mass.

---

## Ludwig Von Beethoven (1770 - 1827) *Classical-Romantic*

This great German composer represents the fullest maturity of the Classical form. Young Ludwig's musical training was taken in hand by his father, a stern master who was interested in exhibiting the boy in public for profit. The boy's younger years were spent in Bonn where he learned piano and violin. His younger years were difficult times and the young boy was greatly troubled by a deteriorating home life and poor financial support. At age 12 he was church organist, earning 172 florins a year. It was at this time that he published his first pieces of music.

Beethoven's most prolific period was his second. This joyous creative period yielded his fullest flow of ideas. He was unhampered by the creeping deafness that was to later darken his life. Among his best compositions at this time was, "Christus Am Olberg", "Christ on the Mount of Olives", from which this glorious "Halleluia" is taken.

---

## Johannes Brahms (1833-1897)

*Romantic*

Brahms is said to have followed the steps of Beethoven perhaps more than any other of the German composers. Some scholars even go so far as to call the Brahms first symphony the "Beethoven 10th".

Johannes first made his mark as a musician as concert pianist at age 14. Robert and Clara Schumann soon became close friends and it was the Schumann's support of Brahms that led, in great part, to his early fame as a composer.

His early years in Vienna were especially productive. It was in his early life that Brahms wrote his most enduring choral work, "Ein Deutsche Requiem". A German requiem is a genre equally as rich and powerful as any of Beethoven's. This titanic work was first performed in Bremen in 1877 with the composer himself on the podium. The huge scale of this choral/orchestral work is overwhelming. As a center jewel, the beautiful, "How Lovely is Thy Dwelling Place", shines forth. The sweep and beauty of Brahm's work typifies the epitome of Romanticism.

---

## Randall Thompson ( - 1899)

*Contemporary*

As one of America's most eminent composers, Randall Thompson excelled in vocal composition. He was educated at Harvard and later was active in many of America's most prestigious musical institutions, including: Harvard, Princeton, Wellesley College, University of Virginia, University of California and the Curtis Institute of Music. He was twice winner of the Guggenheim Fellowship.

Thompson wrote in the modern style, with careful use of unusual chords and dissonant pitches. His composition, "The Last Words of David" and his setting of Robert Frost's poems called, "Frostiana" are among his best known works.

---

## John Rutter (1945- )

*Contemporary*

Born in London; educated at Cambridge; John Rutter is fast becoming a highly respected composer. He first attracted attention as a composer, arranger and conductor with a number of Christmas Carol recordings. He subsequently did post-graduate work and continued to compose. His music ranges from large choral and orchestral works to opera, pop and light music for BBC television. His plans for the future include more large-scale works and a full-scale stage musical. "Blow, Blow Thou Winter Wind" is a choral setting of Shakespeare's text from *As You Like It* and is part of a larger work entitled "When Icicles Hang."

---

## Dale Grotenhuls

*Contemporary*

Biographical information of this composer is unavailable. This choral setting of the 13th Psalm is well thought of because of its contrasting sections. Of special challenge to the singers is the lilting dance in uneven time. The flowing chorale section adds contrast, and then the lilting dance theme returns.

---

## Russian Folk Music

## Contemporary

The Slavic peoples are very musical. It flows from them in singable tunes and universally appealing lyrics. The exact origin of this song is not known, but it came from a young schoolboy in Moscow sometime after World War II.

A prominent Russian educator was in Preston in April and taught a group of third graders this song. I was amazed to find that she taught the same tune and the same lyrics as the choir will present for its closing selection. It is interesting that an appeal for clean air, for freedom to love mother, and for world peace would come from the lips of a child in Moscow. May it come true for all of us.

**Carl Hoffmann**

### Special Thanks:

My special thanks to all those who have helped with this project. To my family for their love and support; to the singers for tireless efforts to improve themselves; to Dr Will Kesling for constant advice and encouragement; to Judy Krantz and Nielson's Printing for help with the program.

# Recital Choir

## Soprano

Lynne Ballif  
Kathy Fellows  
Judy Geddes  
Alice King  
Cindy King  
Venna Oliverson  
Anna Beth Olson  
Shirley Rawlings  
Glenda Swainston  
Shauna Swainston

## Bass

Fred Bingham  
Lawre Buys  
Lowell Castleton  
Tim Fellows  
Garland Herd  
James Hoggan  
David Hyde  
Darrell King  
Ted King  
Alfred Koch  
Bryce Payne  
King Smith  
Paul Swainston  
Glen Tanner

## Alto

Julie Anderson  
Glenda Chatterley  
Gerry Dunyon  
Myrna Fuller  
Dawna Gleason  
Norrie Hansen  
Judy Krantz  
Angela Nielson  
Lynnette North  
Marsha Noyes  
Corliss Payne  
Arlene Porter  
Debbie Hoffmann Seare  
Veda Shaffer  
Monalyn Sharp  
Edith Smith  
Leone Smith  
Tamara White

## Tenor

Martin Abrams  
Melvin Bœutler  
Kenyon Hanson  
Craig Haslam  
Val Jensen  
Reed Moosman  
David Noyes  
Mark Seare  
Emmil Sherman  
Glenn Smith  
Lyle Swann  
Dave Weatherspoon

## FINAL EVALUATION

As a whole, I felt that this project was very beneficial both to myself as a choral conductor and to the community at large. I felt that the objectives of: 1) broadening my experience as a conductor/educator, 2) broadening the adult singer's experience with choral literature, and 3) broadening the audience's exposure to great choral music were all achieved.

In evaluating the recital, I feel that a delicate balance was achieved. On the one hand, the singers were challenged to reach somewhat beyond their present capabilities to prepare the music and on the other hand they were not asked to commit unusually large amounts of time to the project. I feel that this balance was critical to the success of the project. I'm sure that longer rehearsals and more attention to detail would have yielded a higher quality performance; however, this may have dampened the singer's enthusiasm for the project, thus making it unlikely that they would participate in such a project in the future. To my knowledge, three singers were unable to perform in the recital because of the time commitment involved. The singers spent about thirty total hours in rehearsal and two hours in performance. In retrospect, I feel that this could have been lengthened to thirty-four hours of rehearsal without losing singers.

The evolutionary nature of the recital (from Renaissance to Contemporary) yielded the most gain for the singers. Many of the recital choir members commented on the value of experiencing the growth of these styles.

CONDUCTOR'S SCORES

## FOOTNOTES .

1. Grout, Donald J. (1973) A History of Western Music. W. W. Norton Co. Inc. New York, N.Y. p. 75.
2. Ulrich, Homer. (1973) A Survey of Choral Music. Harcourt Brace Jovanovich, Publishers. New York, N.Y. p. 1.
3. Grout. op.cit.
4. Ibid.
5. Gordon, Lewis. (1977) Choral Directors Complete Handbook. Parker Publishing Co. Inc. West Nyack, N.Y. p. 111.
6. Heffernan, Charles W. (1982) Choral Music: Technique and Artistry. Prentice-Hall Inc. Englewood Cliffs, N.J. p. 113.
7. Grout. op.cit. p. 90.
8. Ibid.
9. Gordon. op.cit. p. 116.
10. Neidig, Kenneth L. (1967) Choral Director's Guide. Parker Publishing Co. West Nyack, N.Y. p. 115.
11. Gordon. op.cit. p. 118.
12. Ulrich. op.cit. p. 14.
13. Gordon. op.cit. p. 117.
14. Heffernan. op.cit. p. 116.
15. Grout. op.cit. p. 93.
16. Neidig. op.cit. p. 117.
17. Grout. op.cit. p. 293.
18. Gordon. op.cit. p. 122.
19. Apel, W. and Davidson, A. (1956) Historical Anthology of Music. Harvard University Press. Cambridge, Mass. p. 234.
20. Gordon. op.cit. p. 122.
21. Ulrich. op.cit. p. 117.
22. Gerretson, Robert L. (1988) Conducting Choral Music. Prentice Hall Inc. Englewood Cliffs, N.J. p. 124-126.



## BIBLIOGRAPHY

- Abraham G. The Concise Oxford History of Music. Oxford University Press. New York, N.Y. 1979.
- Apel, W. Historical Anthology of Music. Harvard University Press. Cambridge, Mass. 1956.
- Crocker, Richard L. A History of Musical Style. McGraw-Hill, Inc. New York, N.Y. 1966.
- Finn, Wm. J. The Art of the Choral Conductor. C. C. Birchard and Co. Evanston, Ill. 1960.
- Gerretson, Robert L. Conducting Choral Music. Prentice Hall, Inc. Englewood Cliffs, N.J. 1988.
- Gordon, Lewis. Choral Directors Complete Handbook. Parker Publishing Co. Inc. West Nyack, N.Y. 1977.
- Grout, Donald T. A History of Western Music. W. W. Norton Co. Inc. New York, N.Y. 1973.
- Heffernan, Charles W. Choral Music: Technique and Artistry. Prentice Hall, Inc. Englewood Cliffs, N.J. 1982.
- Howerton, George. Technique and Style in Choral Singing. Carl Fisher, Inc. New York, N.Y. 1965.
- Neidig, Kenneth L. Choral Director's Guide. Parker Publishing Co. West Nyack, N.Y. 1967.
- Ulrich, Homer. A Survey of Choral Music. Harcourt Brace Jovanovich, Publishers. New York, N.Y. 1973.
- Young, Percy M. The Choral Tradition. Norton and Co. New York, N.Y. 1962.