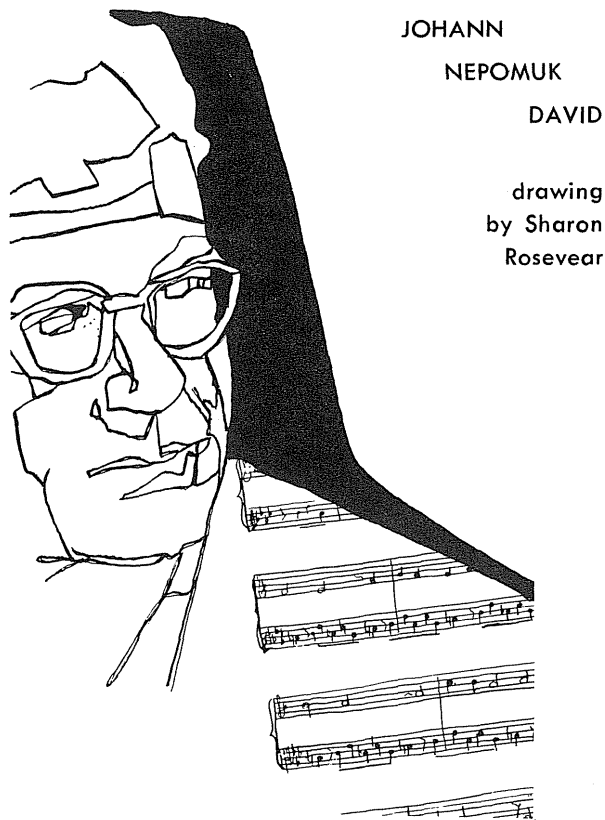


# The Choral Music of Johann Nepomuk David

MEL HARP



JOHANN  
NEPOMUK  
DAVID

drawing  
by Sharon  
Rosevear

voices, intervallic rather than chordal treatment of dissonances, madrigalisms, chords which are by-products of the part-writing, and polyphony. *Missa choralis de angelis* is built upon the traditional Gregorian Mass by the same name. Another of David's works, *Nun bitten wir den Heiligen Geist*, is a Renaissance-style motet that employs a chorale melody from the thirteenth century and a text by Martin Luther.

An examination of David's vocal works reveals textures that make maximum use of musical material in a small amount of space. Even when the vocal writing spans great distances the parts remain graduated and singable.

David stands somewhere in the middle of twentieth-century schools of German musical thought. He did not remain completely on the side of the stylistic renaissance which grew out of anti-romanticism. Nor did he take an avant-garde approach. In regard to his philosophy of composition David says, "If music reaches no audience it does not live, I write no music which is not intended for the public" (5:116).

In some music emotion is manifested in an extravagant manner, but in David's works expression is not isolated, but rather, enters his compositions as a treatment of language as spoken. Although his vocal art is continually changing, a constant factor may be found in the careful treatment of texts (15:13).

Within the total of David's musical production a wide variety of techniques may be seen. Such diversity is not surprising when one learns that David was influenced and stimulated by many styles including atonal music, Impressionism and Schoenberg's twelve-tone technique. Also various compositions have been labeled as neo-Gothic, neo-Baroque, neo Classic and, in some instances, as a hybrid of Bach and Bruckner (11:213-14). While some relationships to other composers and periods may certainly be observed, no influencing factors have been able to overpower David's own individual style (11:214).

Denominational influences are sometimes evident. Protestant and Catholic traditions find their respective expression in *Deutsche Messe*, which makes use of the texts from Martin Luther's *German Mass* of 1526, and *Missa choralis* which is based on Gregorian chant.

Since David's style remains individual in spite of the relationships mentioned above, his technique cannot be called eclectic. It is a synthesis of the contributing influences.

In 1921 David began his studies at the Academy of Music in Vienna. At the academy his composition teacher was a man named Joseph Marx, who had been greatly influenced by the French Impressionists and was composing in a style that reflected that influence. Also at this time David came into direct contact with Schoenberg's atonal music and was fascinated by it. Unfortunately most of David's compositions from this time period were destroyed in the bombing of Leipzig during World War II, so it is impossible to determine the extent of Schoenberg's influence on those pieces (15:10).

In 1926 David went to Wels, Austria as an organist and teacher (1:162). While working in Wels, David found that the Romantic literature was beyond the capabilities of his amateur church singers, and the polyphonic music of the Renaissance was not well known. So he founded the Wels Bach Choir in order to perform the works of Bach, Josquin, Palestrina, Lechner, Hassler, Schuetz and the other masters of the sixteenth, seventeenth and early eighteenth centuries (9:21).

David taught himself much about the music of the old masters such as Ockeghem and Josquin, and his polyphonic writing shows the influence of Renaissance style (9:22). In a personal interview with this writer, David said that his style was greatly influenced by the music of Josquin. Characteristics of the Netherlands composers are especially apparent in David's construction of the vocal line (9:22).

Examination of one of the works from the Wels style-period indicates some affinity to Renaissance choral music. *Stabat Mater* (1927) is a motet written in a three-part arch form. Structurally the piece looks like a Renaissance work. The writing is imitative counterpoint, and at each new phrase of text a point-of-imitation is begun.

Basically the tonal scheme of the composition is a tonic-dominant-tonic relationship in the key of a minor, but the movement within this plan is very free. The opening measures illustrate how David uses each note within the a minor scale as a root (Example 1). He is not bound by the traditional rules governing the progression of harmony. Aurally the effect is similar to *fauxbourdon*.

Mel Harp has directed high school choirs in Sweetwater, Texas and Aurora, Colorado. Until recently he was the chairman of the music department at Hinkley High School in Aurora and a member of the board of the Colorado Music Educators Association. In August, 1975 he joined the music faculty of Nebraska Wesleyan University, Lincoln, Nebraska.

While at the University of Colorado, Mel became interested in the composers who were active in the renewal of church music in Germany. During the summer of 1970 he traveled, along with Dr. Robert Keener of Warren Wilson College, to Germany in order to interview thirteen German composers. One of the composers contacted was Johann Nepomuk David. In 1974 Mel again had a chance to study the choral music of Europe as a member of the ACDA People-to-People Mission to eastern and western Europe.

According to the Austrian music critic, Hans Rutz, Johann Nepomuk David is "the most important Austrian composer of his generation and perhaps the most significant symphonist since Bruckner" (13:606). David has received many awards including the Vienna Mozart Medal and the Distinguished Service Medal of the Order of Merit of the Federal Republic of Germany (1:162). He has composed organ, symphonic, chamber and choral works. He was one of the leaders of the New German organ movement of the twenties and thirties (13:606).

During the summer of 1970 this writer interviewed thirteen German composers including David. In the course of these interviews most of the composers spoke of David and his importance to twentieth-century German music. Yet, in spite of his prominence in Europe, the vocal works by David are relatively unknown in the United States.

Within the scope of David's output are compositions that rely heavily upon traditional practices and other works that employ modern techniques. H. H. Stuckenschmidt has said that upon hearing a choral work by David the listener might imagine himself in the sixteenth or seventeenth century (15:9). Both *Stabat Mater* and *Missa choralis de angelis* do, in fact, exhibit many Renaissance characteristics such as equality of

Chord roots: A B C A D C B A G F

Example 1: Treble voices, opening measures of Stabat Mater

Imitative writing combined with the harmonic freedom brings about some rather strong polychordal dissonances as shown in Example 2.

Example 2: Polychordal dissonances  
Measures 2-3 of Stabat Mater

The vocal lines are written for ease of singing. Motion is conjunct, and ranges are kept within practical limits. In this way the vocal character of Stabat Mater is reminiscent of the vocal style of the Renaissance composers.

This composition provides some interesting examples of word painting. In section I, sopranos and altos literally hang on their respective pitches at the word "pendebat" (hanging) (Example 3). Later, toward the end of the movement, the word "flagellis" (scourges) is coupled with a long florid figure which represents the scourging of Christ (Example 4). At the end of the section, as Mary sees Jesus breathe out his spirit, the voices are gradually reduced until only the soprano remains.

Example 3: Word painting in Stabat Mater,  
Movement I, Measures 9-13

Example 4: Word painting, Stabat Mater,  
Movement I, Measures 75-7

The use of word painting shows David's concern with the dramatic content of the text. More extravagant means of expressing the drama are not, however, employed.

David left Austria in 1934 to become a teacher of composition at the Conservatory in Leipzig. In this conservative musical center, David was in constant contact with the sphere of Bach and Protestant church music. His time in Leipzig was difficult. There was much resistance to his music because, even though it was closely linked to Bach, "it came from a region which lay far away from Leipzig tradition and its Protestant background" (9:27). He very likely might have left Leipzig had it not been for his family and friends.

Three choirs under David's leadership at the Leipzig Conservatory performed a wide range of literature including Monteverdi and Gesualdo, which at that time were not well known; works of Brahms and Bruckner; Stravinsky's Symphony of Psalms; Orff's Catulli Carmina; the sixteen-voice hymn settings of Richard Strauss; and many of David's own compositions (9:27).

David's stylistic concessions to Leipzig's Protestant atmosphere are apparent in his three movement cantata, Froehlich wir nun all' fangen an (1941). This work, which is in the tradition of Bach, is based on the chorale Wie schoen leuchtet Morgenstern, employing only the A section of the chorale's AAB form. The first movement is composed for soprano, alto, bass and organ. Movement II is a setting for soprano and alto soloists (or semi-chorus) and oboe. In this second movement the freely composed material bears little resemblance to the chorale. The third movement is an invertible counterpoint repetition of Movement I.

In this Bach-like composition David uses the chorale simply as a starting point in his composition. In the opening measures of the first movement, the relation of the cantata to the chorale is fairly obvious. The alto states the chorale in a decorative version, as the other voices follow with imitative counterpoint. The construction of the individual lines is similar to that used by Bach. Short motives are developed either by repetition or sequential treatment. The vocal writing is conjunct except for those leaps induced by the use of the chorale melody or by the sequential development.

Ties with Protestant tradition stand out in many aspects of the work such as the use of a Protestant chorale as the basis of the cantata and the resemblance to the music of J. S. Bach.

Since the audience in Leipzig was conservative, it is not surprising that Froehlich wir nun all' fangen an does not exhibit the chromatic, polytonal, or polymodal characteristics found in some of David's other works. Nor is the Protestant character of the composition unexpected when one considers the profound influence of Bach and the Thomasschule upon the musical climate in Leipzig.

In 1945 David became a teacher at the Mozarteum in Salzburg. During the three years he spent there he published only two choral works. He moved from Salzburg in 1948 to become a teacher of composition at the Stuttgart Musikhochschule. In this new position "he exchanged thoughts with an international circle of scholars" (15:15).

In nearby Darmstadt and Donaueschingen many radical developments were being brought about by the new generation of composers. David did not directly take part in these innovations, but he did observe them. The main focus of his attention remained, however, on problems of form and tonality. In the years after leaving Leipzig, David was increasingly inclined toward "the multiplication of key relationships" (15:16). After 1948, great changes occurred in David's style.

In order to observe the evolution in David's style, this writer examined three works which David composed after moving to Stuttgart. The three compositions were Missa choralis de angelis (1935), Die zwei Blinden (1958), and Es ist ein Schnee gefallen (1961).

Missa choralis is based entirely upon the traditional Latin Mass by the same name. David's Mass is constructed as a Renaissance piece would be, using points of imitation at each new text phrase. In much of the composition the Gregorian material is treated in a contrapuntal texture reminiscent of sixteenth-century polyphony. David's individualism still comes through, however, because of the inclusion of several unusual techniques.

The entire work is built around an F tonality, which is emphasized by much of the melodic writing, but David inserts short segments of poly-tonal or bi-modal writing that lend a modern quality to the plainsong material. Examples five and six are illustrations of bi-modal and poly-tonal writing from Missa choralis.

Example 5: Bi-modal writing, Missa choralis,  
Kyrie, Measures 1-4

Example 6: Poly-tonal writing, Missa choralis, Gloria, Measures 22-5

The beginning of the "Sanctus" illustrates the complexity which David is able to attain using such basic techniques as canonic writing. Employing a procedure reminiscent of Renaissance mensuration canons, each succeeding entry of the subject occurs in smaller note values than the previous entry, as shown in example seven.

A modern quality is lent to the canon by allowing very little time lapse between entries, and also by the simultaneous placement of voices at intervals of a perfect fifth and a major seventh above the original.

Example 7: Canonic writing, Missa choralis, Sanctus, Measures 1-4

Throughout the Mass David's use of the text is somewhat free. In several cases within the work, textual repetitions occur at such points as "Kyrie eleison," "crucifixus," "Hosanna in excelsis" and "miserere nobis." Since each of the reiterated phrases is an especially dramatic portion of the Mass, it is probable that the recurrence was intended by David as a means of heightening the dramatic expression.

David's concern with the expressive qualities of the text is shown again by the use of word painting. One instance of such writing is shown in example six which has been mentioned previously as an illustration of poly-tonal technique. In this case, the words "Jesu Christe" are simultaneously set in three different keys (F major, c minor and g minor), representing the Trinity.

Missa choralis contains other examples of word-painting also. At the word "crucifixus" David repeats a crossing motive which is drawn from the chant (see example eight).

Example 8: Crossing motive, Missa choralis, Credo, Measures 47-8, tenor

At the word "excelsis" David attains the needed emphasis by writing the long florid figure seen in example nine.

Example 9: Word-painting, Missa choralis, Sanctus, Measures 18, 19, and 20, soprano

Die zwei Blinden (1953) is a setting of Matthew 9:27-30, the story of Christ restoring the sight of the two blind men. In this instance David allowed the text and the dramatic scene to dictate the entire form. Words of the evangelist are sung in octaves by the soprano and bass. Superimposed upon the narration are the words of the two blind ones, sung in monotonous repetition by the alto and tenor. Of these two voices David says, "they should persist until they become unbearably annoying" (4). As Jesus speaks, his words are written for two sopranos and two basses, as opposed to the traditional practice of setting these words for bass voice alone. The final four measures of the piece consist of a repeated F sung by all voices, first in unison and then in octaves. David says that the performance of this final section should allow the listener to clearly understand the miracle as Jesus restores the sight of the two blind men (4). To further emphasize this dramatic incident David calls for a dynamic increase from piano to fortissimo corresponding to the words "and their eyes were opened."

Es ist ein Schnee gefallen, a work for four-voice mixed choir, is David's setting of a text and melody attributed to the sixteenth-century composer, Caspar Othmayr. The text, which is very important to the structure is as follows:

A snow has fallen  
And it is not yet time;  
I come to the field,  
The way is closed to me.  
My house has no gables,  
It is becoming old,  
Crumbling are the walls,  
The tiny rooms are cold.  
Ah, loved one, give me your pity,  
That I so wretched am.  
And close me in your arms,  
To drive the winter away.

The winter wind is represented by a descending motive sung by the bass (Example 10).

Example 10: Descending bass motive, Es ist ein Schnee gefallen, Measures 1-4

Tonal structure is a somewhat confusing problem in this composition. David uses four flats in the key signature, and the piece ends with a very definite cadence to A-flat major. In the interior of the piece the relationship to A-flat is, however, not firm. A detailed analysis reveals that the work is composed using serial technique and an eleven-tone row. The row is arranged, symbolically, in the shape of a snowflake.\* Table I shows the tone row and the snowflake scheme.

Table I: Tone row and snowflake scheme for Es ist ein Schnee gefallen

In using the snowflake scheme the composer may move from any number in the diagram to any other that may be reached by following a straight line while staying within the design. Pitches may be repeated or direction reversed at will. In order to demonstrate the use of the snowflake, example eleven shows some melodic combinations that could result.

2-4-7 7-6-4 6-10-3 3-1-2

1-2-4-7 1-3-5-1 1-9-8-1 6-5-3-5

Example 11: Some possible melodic combinations resulting from the use of the snowflake

In spite of its mathematical plan, *Es ist ein Schnee gefallen* retains conjunct and easily singable vocal lines. David attains this characteristic by employing a linear concept of construction within the serial technique. Angularity is avoided in a number of ways: (1) each line is treated as being independent, (2) notes are often displaced by an octave from their initial position, (3) the numbers representing the row are placed in the snowflake pattern in such a manner that movement through the pattern generally results in small melodic intervals.

David manages a very expressive setting of the text. In the first portions of the poem, which tell of the trials of winter, he writes in an impersonal contrapuntal style. When the voices sing of love's power to drive away those hardships, the writing becomes almost chorale-like. Clearly, David is keenly aware of the text here, just as he is in the sacred works previously discussed.

*Es ist ein Schnee gefallen* also demonstrates David's ability to assimilate elements of various styles and synthesize them into a unique and individual style of his own. In this work David somehow manages to treat a sixteenth-century song using twentieth-century techniques. The essential character of the melody and text is preserved while a distinctly modern sound is secured.

The choral works of Johann Nepomuk David vary greatly in content and compositional style. His technique has gone through constant change. Some of the factors that have contributed to this stylistic evolution are church and denomina-

tional relationships, geographical locations, other composers and teachers, and David's own teaching positions.

David had many connections with the church. In his childhood he was educated in a monastery. Later he was employed as an organist and cantor, working in both Catholic and Protestant churches. It was partly his work with amateur church choirs that encouraged his study of the Renaissance composers. He found that the music of that period was better suited to amateur performance than was the literature of the nineteenth century. Perhaps the suitability of Renaissance literature to church choir situations is in part responsible for David's preference for polyphony and small combinations of performing forces. This attitude may also be responsible for his use of melodic and textual material from early periods.

David gathers ideas about composition from many sources, old and new. Elements of both traditional and modern practice are often seen in his work. *Stabat Mater*, for example, exhibits characteristics of both Renaissance and Impressionistic styles. *Frohlich wir nun all' fangen an* makes use of a sixteenth-century chorale and sets it in a manner reminiscent of the Baroque period. In *Missa choralis* David applies such twentieth-century techniques as poly-tonal and bi-modal writing to Gregorian plainsong material, while he also employs contrapuntal techniques common to the Netherlands composers of the Renaissance.

Possibly the most vivid example of David's ability to synthesize stylistic elements is his setting of *Es ist ein Schnee gefallen*. Here twentieth-century serialization is used in a manner which is both symbolic of and appropriate to the sixteenth-century song which serves as the basis of the piece.

As different as one of David's works may be from another, there are some elements of his style which remain constant. Upon examination of the catalogue of David's music one finds only six choral compositions which employ any sort of instrumental accompaniment. The music discussed in this article illustrates further that David avoids large combinations of performing forces.

Still other constant factors exist. For example, dramatic content is emphasized in an effective but relatively reserved manner. Certainly David's treatment of text is important, but perhaps the most consistently present feature of his style is



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## DAVID . . .

polyphony. Each composition by David, which this writer has examined, shares this basic similarity. It is in this facet of his technique that David's ability to synthesize styles is most evident. Within his contrapuntal writing David is able to encompass tonality, poly-tonality, bi-modality, serialization and the vocal character of Renaissance polyphony.

### FOOTNOTES

\*David used a similar device in **Requiem Chorale** where he employed the shape of the cross as a means of organizing the row.

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### CHORAL COMPOSITIONS BY JOHANN NEPOMUK DAVID

#### SACRED WORKS

- Stabat Mater** (1927), SSATBB, 7 minutes, Chorpartitur Pb 3703
- Nun bitten wir den heiligen Geist** (1935), SATB, chorale-motet, 4 minutes, Chorpartitur PB 3453
- Ein Laemmlein geht und traegt die Schuld** (1935), SATB, motet, 3 minutes, Chorpartitur PB 3454
- Herr, nun selbst den Wagen halt** (1935), SATB/SATTB, chorale-motet, 3 minutes, Chorpartitur PB 3455
- Ex Deo nascimur- In Christo morimur- De spiritu sancto reviviscimus** (1936), SATB/SATB, motet, 14 minutes, Chorpartitur PB 3461
- Ich wollt, dass ich daeime waer** (1936), SATB, chorale-motet, 5 minutes, Chorpartitur ChB 2819
- Der Gerechten Seelen sind in Gottes Hand** (1937), SATB, 2 minutes, Chorpartitur ChB 3116
- Kyrie, Herre Gott, erbarme dich** (1937), SAB, 1 minute, Chorpartitur ChB 3119
- Zwei Motetten op. 23, aus der Offenbarung des Johannes** (1939)
- Wer Ohren hat zu hoeren, der hoere**, SATB, 5 minutes, Chorpartitur ChB 2878
  - Und ich sah einen neuen Himmel**, SATB/SSATB, 10 minutes, Chorpartitur ChB 2879
- Victimae paschali laudes** (Christ ist erstanden) (1948), SATB, motet, opus 35, 5 minutes, Chorpartitur ChB 2897
- Froehlich wir nun all' fangen an** (1941), Cantata for soprano, alto, bass with organ and oboe, 4 minutes, Chorpartitur PB 3753
- Ut queant lais, Hymnus super voces musicales**, opus 35 no. 2, (1946), SSATB, 3 minutes
- Deutsche Messe** opus 42 (1952), SATB/SSAATTBB, 16 minutes, Chorpartitur PB 3703
- Missa choralis (de angelis)** (1953), 20 minutes, Chorpartitur PB 3712

- Requiem chorale** (1956), SATB soli, SATB choir and orchestra, 60 minutes, 4 Chorstimmen ChB 3029, Klavierauszug EB 6276, Studienpartitur PB 3810
- Ezzolied** (1957), SSB soli, SATB choir and orchestra, oratorio, 65 minutes, Chorpartitur ChB 3085, Klavierauszug EB 6312, Studienpartitur PB 3816, Textheft TB 702
- Veni Creator Spiritus** (1957), SATB, 5 minutes, Chorpartitur ChB 3156
- Sechs Evangelien-Motetten** (1958)
- Der Pharisaer und der Zoellner**, SATB, 3 minutes, ChB 3071
  - Lasset die Kindlein zu mir kommen**, SATB, 3 minutes, ChB 3072
  - Die Ehebrecherin**, SATTB, 3 minutes, ChB 3073
  - Das Scherflein der Witwe**, SATB, 2 minutes, ChB 3076
  - Der barmherzige Samariter**, SATB, 6 minutes, ChB 3077
  - Die zwei Blinden**, SATB-SSATBB, 2 minutes, ChB 3078
- O Heiland, reiss die Himmel auf** (1959), SAB, motet, 5 minutes, Chorpartitur ChB 3118
- Psalm 139, "Herr du erforschest mich"** (1961), SSAATTBB, 17 minutes, Chorpartitur 3153
- Maria durch den Dornwald ging** (1962), SATBB, lied-motet, 6 minutes, Chorpartitur ChB 3175
- Fuenff Choralkantaten, Work 60** (1965), SAB and positiv.
- Nun komm, der Heiden Heiland** (Advent) ChB 3444
  - Gelobet seist du, Jesu Christ** (Christmas) ChB 3445
  - Christus, der uns selig macht** (Passion) ChB 3446
  - Christ ist erstanden** (Easter) ChB 3447
  - Komm, Gott Schoepfer, Heiliger Geist** (Pentecost) ChB 3448
- O wir armen suender**, Work 65 (1966), Cantata for SA soli, SATB and organ. Orgelpartitur EB 6575, Chorpartitur ChB 3537
- Messe**, Work 67, 4 treble voices, Chorpartitur ChB e557
- Drei Evangelienmotetten**, Work 69, for 4 voice mixed choir, alto flute, harp, contrabass, tympani, gong, tam-tam, Partitur PB 4857
- Ihr habt gehoert, was gesagt ist**
  - Und sie kamen nach Bethsaida**
  - Und es begab sich danach**
- Kanatae fuer Zwei Choere und Orchester** (1972), Choir I 4 voice mixed, Choir II boys, T, B
- Komm, heiliger Geist, Herre Gott**
  - Veni Creator mentes tuorum**
- SECULAR WORKS
- Spruch des Angelus Silesius "Mensch, werde wesentlich"** (1937), TBB, 2 minutes, Chorpartitur ChB 2856
- Die Welt ist Gottes Haus** (1945), SATB, motet, 7 minutes
- Drei Tierlieder**, Work 36 (1945), SATB
- Bienensegen, "Die Immen und Haussen"**, Chorpartitur ChB 2901
  - Das Kaeuzchen "Ich armes Kaeuzchen kleine"**, with SSS soli, SATB, Chorpartitur ChB 2902
- Zehn Volksliedsaetze** (1949)
- Kume, Kum, Sesselle, min**, 4 voice
  - Es geht eine dunkle Wolk herein**, 4 voice
  - Der Waechter, der blies an**, 3 voice
  - Mit Lust taet ich ausreiten**, 4 voice
  - Ich weiss ein Maidlein huebsch und fein**, 4 voice
  - Weiss ein Bluenlein blaue**, 3 voice
  - Sie gleicht wohl einem Rosenstock**, 4 voice
  - Es ist ein Schnitter, heisst der Tod**, 4 voice
  - Du mein einzig Licht**, 3 voice
  - Geistliches Trinklied "Lasst uns singen und froehlich sein"**, 4 voice  
Chorpartituren No. 1-3 ChB 2914, NNo. 4/5 ChB 2915, No. 6/7 ChB 2916, No. 8-10 ChB 2917
- Zehn neue Volksliedsaetze** (1952) for mixed voices
- Der mayen, der mayen**, 4 voice
  - Ich wollt gern singen**, 3 voice
  - Herlich tut mich erfreuen**, 4 voice
  - Was woelln wir auf den Abend tun?** 4 voice
  - Gar lieblich hat sich gesellet**, 4 voice
  - Es taget vor dem Walde**, 4 voice
  - Du mein einzig Licht**, 3 voice
  - Ich schell mein Horn im Jammerton**, 4 voice
  - Breton'sches Abendlied "Es toent des Abendgloeklein Schlag,"** SATBBB
  - Der grimmig Tod mit seinem Pfeil**, 4 voice  
Chorpartituren No. 1/2 ChB 2969, No. 3 ChB 2970, No. 4-6 ChB 2971, No. 7-9 ChB 2972, No. 10 ChB 2973
- Empfangen und genahrt** (1956), SATB, motet, 3 minutes, Chorpartitur ChB 3022
- Komm, Trost der Nach, o Nachtigall** (1956), SATB, 9 minutes, Chorpartitur ChB 3023

# IN QUEST OF ANSWERS

## CAROLE GLENN

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Modesto, California 95350

At some point in his life, each of our conductors decided to make a career in music. What were the forces which influenced that decision? How important was the family background? Did the conductors decide on music early in childhood or later? In view of the answers, how might the conductors of the future find their way to a music vocation? Our conductors were asked:

### How did you happen to choose music as a career?

**Elaine Brown** — Singing City, Temple University, Philadelphia, Pennsylvania

It was natural. I was brought up with musical parents. My mother, had she been trained beyond what she was, would have been a very fine musician. My father was a singer.

**Harold Decker** — University of Illinois, Urbana, Illinois

I wasn't very resourceful; I didn't have many other ideas. I was interested in music as far back as I can remember. I started out playing the piano and singing in church and in school. I do not think that good music in the grades always makes good musicians, but I believe that it's very important in this respect. This is where the groundwork is laid. My grade school, high school, and college work were all done in Sioux City, Iowa. I studied voice with the college choir director at Morningside College where I went to school, and I sang in the community chorus. I was active in the high school choral program. I sang solos in the operettas and that sort of thing. I started out in liberal arts, because my parents thought I should look into everything, but I had my mind set on music. I earned two degrees — in voice and in music education. By 1932 the depression was so bad that churches were cutting down, so I got a job conducting instead of singing as a soloist. I taught high school choral music for three years, and then I took an assistantship with Olaf Christiansen at Oberlin where I received a masters degree in voice. For some time I fluctuated between voice teaching and choral music. During the summers I studied privately in New York and Chicago. I went to Fountainbleau one summer to study with Nadia Boulanger. After Oberlin I taught at Shurtleff College in Southern Illinois for a year, and then returned to Oberlin for a year to teach when Olaf Christiansen took a sabbatical. I returned to southern Illinois for several years and

then went to Wichita for thirteen years before joining the staff at the University of Illinois in Urbana.

**Robert Fountain** — University of Wisconsin, Madison, Wisconsin

Well, I more or less inherited it. My father and mother were musicians. Dad was a voice teacher, choir director, and singer. He never had the opportunities I had; he never went to school as I did. We won't go into his hard-luck story, except to say that he had a struggle and he made it. Mother learned to play the piano and the organ, and I listened to music unconsciously all during my childhood. I didn't realize that I wanted to do anything with music until I got out of high school. I sang a little but I was bashful about it. My mother and I fought over my learning to play the piano. I now regret this, because I should have learned to play better than I do. My father died some time after I finished school. The church where he conducted gave me a chance to work along with my mother and direct the choir. I did so, and I found that this was going to be "it". I was going to night school at the University of Buffalo and working in a hardware firm at the time. With the little bit of money that came from my father's insurance I commuted for five years between Buffalo and Eastman School of Music in Rochester, and that's how it all came about. I started more as a singer than as a choral director. I thought that singing was going to be my bag, but I turned out to be a choral conductor.

**Iva Dee Hiatt** — Smith College, Northampton, Massachusetts

It chose me, I think. I simply couldn't stay away from it. I had a double major in English and music when I entered the University of California at Berkeley. My mother was a poet, and there is a great deal of music in the family. During my sophomore year it was perfectly obvious to me that it had to be music. I was simply fascinated, delighted, compelled, exhilarated, drawn to music. Also, I was encouraged very strongly by sympathetic teachers, Randall Thompson, Edward Lawton, and Albert Elkus. I received a masters degree in musicology, and I want to intersperse what I feel very, very strongly about choral performances. A choral conductor, in my opinion, should have a very strong musicological background. I go to all the American Musicological Society meetings and subscribe to JAMS and really try to keep up with the research. If we, for example, perform a Josquin mass I not only try to become acquainted with the mass but compare it with other masses I may have conducted in the past. I have a look at the latest Josquin research

in JAMS and the Musical Quarterly. I try to hear other conductors' performances of Josquin. In other words, I think the greater cultural background and the greater musical background one brings to one's performances, the greater the strength and less subjective, quixotic, and naive an approach one has.

**Margaret Hillis** — Chicago Symphony Chorus, Northwestern University, Chicago, Illinois

My grandmother was a church organist, and my mother loved music very much. I have three brothers, and all four of us were given music lessons when we were small. I don't remember when music wasn't a part of my life, and a very important part of it. I started piano at the age of five, and then I was attracted to the sounds of the wind instruments and the strings. I bugged my family until they got me an e-flat saxophone, of all things. I learned to play that, and I really play that instrument well. The director of the grade school orchestra was terribly over-worked. Often he had to step out of the room for this, that, and the other thing. So we would always trade instruments when he was out of the room. I taught myself to play the trumpet, the French horn, the oboe, and the flute, although I never did get over being dizzy with the flute. Then my mother said that I could take lessons on the French horn. When I was in high school, they put me in the cello section with my saxophone. Then they finally got a couple good cellists, but they didn't have a string bass player. So I figured out how to tune the bass and taught myself how to play it. I was the principle string bass player through both high school and college. I continued studying piano and entered college as a piano major. After three years I found that I could not get certain courses in counterpoint, fugue, and composition as a piano major, so I switched to a composition major. I received my bachelors degree at Indiana University. My composition teacher wanted me to study with Hindemith at Yale. Instead I went to Julliard and did my graduate work with Robert Shaw and Julius Herford. From there on it was the professional story.

**Robert Holliday** — Hamline University, St. Paul, Minnesota

My formal training in music is so meager that it is an embarrassment whenever I fill out a professional questionnaire. My one degree is a B.A. in economics. However, I grew up in a family whose passion for music was almost obsessive. Every evening was given to singing solos or singing with the family group of five or playing brass instruments or piano. We read everything available for four hands at the keyboard. I cannot recall a time when I couldn't read music or play the piano. So, my taking up music professionally was really a "return home" after a brief and un-

## DAVID . . .

**Es ging ein Mailein zarte** (1961), SAT/SSBB, 5 minutes, Chorpärtitur ChB 3167

**Es ist ein Schneee gefallen** (1961), SATB, 2 minutes, Chorpärtitur ChB 3169

**Zwei Saetze** (1961)

1. **Gesegn dich Laub**, 2 minutes

2. **Es geht eine dunkle Wolk herein**, 2 minutes

**Marienpreis "Maget und muoten"** (1966), motet for soprano solo and 4-6 voice mixed choir, after Walther von der Vogelweide, Chorpärtitur ChB 3500

**Wan Denken "Do der sumer Komen was"** (Walther von der Vogelweide) work 64 (after 1966), 4 voice mixed choir, flute and horn, Partitur PB 4755. Chorpärtitur ChB 3519, Flute and accompaniment OB 4755 kpl.

(All works included in this list are published by Breitkopf and Haertel.) ❖