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c/o Nico Schüler, Ph.D.
Texas State University
School of Music
601 University Drive
San Marcos, TX 78666
USA

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Message from the Editor

Nico Schüler, Texas State University, E-Mail: nico.schuler@txstate.edu

Unfortunately, this issue of the *South Central Music Bulletin* (*SCMB*) is being released with some delay, but we hope to get on schedule with the second issue of volume IV. The schedule, however, will be different than in the past. From Spring 2006 on, the SCMB will be published in April and in October, i.e. exactly six months apart from each other. This will allow the review board members and the editor to spread the work more equally throughout the year. The submission due dates will be February 10 (Spring issue) and August 10 (Fall issue).

The most important change, however, is that our officers and board members decided, at the 2005 Board Meeting, to separate the newsletter portion from *SCMB*. A *Newsletter* shall become the new medium to inform members of events and member news. More information about the Newsletter, and the Newsletter itself, can be found at the CMS South Central website. Thus, conference information will now be excluded from *SCMB*.

I would like to call for more submissions on local musical traditions (within Arkansas, Oklahoma, and Texas). As suggested by our past CMS South Central Chapter President, Dr. Richard Davis, we are (still) soliciting articles (discussions) for the Spring 2006 issue that answer one or both of the following questions: (1) What is the role of the college music teacher in supporting local, but non-classical musical events? (2) Can college music departments expect more local support for their musical events if they support community musical events?

Finally, I would like to call for more submissions of research articles, composer portraits, and bibliographies.

The Spring 2006 issue of SCMB, to be released in April, will again contain articles in the following categories:

- **articles with a special focus on local music traditions**;
- **research articles** on any music-related topic;
- **opinion articles** that are part of, or provide the basis for, discussions on important music topics;
- **composer portraits** that may or may not include an interview;
- **responses** to articles published in this or previous issues;
- **bibliographies** on any music-related topic, especially (annotated) bibliographies related to the mission of CMS and / or to our region;
- **reviews** of books, printed music, CDs, and software; and
- **reports** on recent symposia, conferences, and concerts.

Any submission – that fits any of these categories – by our members (including students) as well as non-CMS-members are, as always, very welcome. The **submission deadline** for the Spring 2006 issue is **February 10th, 2006**. All submissions are expected via e-mail with attachments in Word format or in Rich Text Format. For detailed submission guidelines see http://www.txstate.edu/scmb/.

Visit the CMS South Central Website:

1. Go to http://www.music.org/southcentral.html
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Article(s)

The Historical Significance of Martin Luther as a Music Educator and an Advocate for Public Education

by Allen Vandivere
University of North Texas
E-Mail: vandy@cowtown.net

Introduction

Martin Luther (1483-1546) was a pivotal figure not only in the Protestant Reformation of the 16th century, but also in the musical movement that accompanied the development of the Lutheran church. Unlike John Calvin, Luther welcomed a variety of musical forms beyond simple psalmody into the worship service. He cultivated these new forms and elevated the role of music in worship. He also promoted the creation of a public school system and endorsed music education, especially for children. He believed that music theory and performance skills were part of a well-rounded education. He believed music had inherent value and was second only to the word of God in its religious importance. In a letter to composer Ludwig Senfl, Luther wrote: "Music is a beautiful and glorious gift of God and second only to theology." (Nettl 1948, 30.) The importance he placed on education, especially music education, changed the face of Germany's education system. As the Reformation spread throughout Europe, reforms in public education also spread. Centuries later, the effects of this movement are still evident in many of the church and school music programs in America and Europe.

What musical experiences shaped Luther's views on music education? Why was quality public education so important to him? In this article, I will examine the musical experiences of Luther's formative years. I will also describe Luther's development of a public school curriculum that was designed to facilitate the purposes of his Reformation, both liturgical and musical. Finally, after describing the curriculum and the musical components therein, I will discuss his relevance today as a reformer, a music educator, and an advocate for public education.

Luther's Musical Background

In 1483, Luther was born in Eisleben, Germany, but his family quickly moved to the town of Mansfeld, in the Saxony-Thuringia region (Schalk 1988, 11). This region was rich with traditional German and Flemish music and produced such noted composers as Händel and Bach. As a young student, Luther learned basic music theory and singing. The students at his school were required to learn the Catholic liturgy with all the necessary hymns and responses, so they could provide music for the local church services. Discovering a natural talent for music, he learned to play the lute and flute, had a clear alto voice (soon a tenor), and enjoyed dancing. As a teenager, Luther attended school in Eisenach, where he joined a school choir or *Kurrende* that sang for a variety of special events to earn food or money. He also met Johannes Braun, vicar at St. Mary's church in Eisenach, who exposed him to music from other cultures. A few years later, Luther entered the University of Erfurt. While there, he continued to study music as well as philosophy, metaphysics, geometry, and astronomy (ibid., 14). After his time at the university, Luther entered the Augustinian Monastery at Erfurt in 1505. Apparently, he was moved to do so (in part) after lightning nearly struck him while walking home one evening. As a member of the order, Luther refined his knowledge of the Mass and performed his first one on May 2, 1507. He was also part of a chorus that chanted the Psalter and sang psalmody.

In 1510, Luther visited Rome on an errand for the order. While there, he was exposed to a variety of European musical influences including the works of Josquin des Pres, who quickly became his favorite composer (Nettl 1948, 11). Upon returning from Rome, Luther was transferred to Wittenberg, Germany, in 1511, where he taught theology at the

University of Wittenberg. There, he had important associations with such key musical figures as Ludwig Senfl, Johann Walther (the first Lutheran cantor), and George Rhau (the first publisher of the Lutheran Reformation). He also became a priest at the city church where he performed chants, masses, motets, and contrapuntal song arrangements. He often complained about the poor quality of singing among the other monks in the church chorale (ibid., 16).

On October 31, 1517, Luther posted his *95 Theses* on the door of the Wittenberg Castle Church. Intended merely to spark debate, the document criticized the practices of the Catholic Church. One of the reforms Luther proposed was the transformation of the Catholic Mass into the vernacular of the common people. He enlisted the help of his musical colleagues to create new types of worship music. Luther revised old hymn texts and also wrote new ones (Schalk 1988, 26). For centuries there was debate as to whether Luther actually composed some of the melodies for these new hymns, chants, and polyphonic pieces. Some authors claimed he didn't, writing that "the old legend that he [Luther] composed the tunes to his hymns has been exposed …" (Smith 1911, 346). However, more recent sources indicate that Luther did indeed compose some melodies (Schalk 1988, 25-26; Dixon 2002, 172). In either case, Luther certainly had adequate knowledge of music theory to try his hand at composition.

The history of Luther's proposed reforms and the persecution he faced as a result of them has been well documented. Suffice it to say that his musical and liturgical reforms became the foundation of the Lutheran church and influenced other denominations as well. The musical experiences of his formative years not only enhanced his musical knowledge and skills, but also shaped his views on the importance of music in worship and in life. While ancient Greek philosophers emphasized the scientific and mathematical properties of music, Luther placed greater importance on the ability of music to express emotions and enhance worship. "Luther's involvement in virtually every aspect of music with which he came into contact reflects his understanding of music as a practical and performing art that had great potential in the life and worship of every Christian" (Schalk 1988, 30).

Luther and the Development of Public Schools

Before the Reformation, there were many different types of schools – cathedral, parish, monastic, municipal, and private – operating without effective supervision or standards (Strauss 1978, 19). These schools aimed to prepare a relatively small number of privileged young men for a life of service in the church. The churches that operated these schools had no intention of educating all children. As common people began to question the church's motives, the quality of education offered at these elite schools fell into disrepute. Some even thought it better to preserve the innocence and ignorance of children, rather than let them be corrupted by the church (Smith 1911, 185-186). As the public turned their backs on religious institutions, school attendance declined. The local governments had no mass education system in place to compensate. Fortunately, Luther advocated universal education. With the help of Philipp Melanchthon, the educational preceptor of Germany, he began working to establish a system of public schools in the early 1520s. "The Reformation would have been less than the great experiment in renewal and restoration it was, had it failed to set its educational goals far beyond merely teaching good Latin, sound learning, and the principles of evangelical faith to small groups of favored young men." (Strauss 1978, 2.)

The primary goal of Luther's education plan was not unlike that of the old private schools. He wanted to train young people to assume leadership roles in the church. However, he also believed that every child needed an education in order to improve society. Originally, Luther wanted children to find Christianity *before* attending school. After all, an audience of believers would certainly be more receptive to a Christian education. Luther believed people should come to the faith individually, by inward transformation and spiritual nurturing (ibid., 4). In his eyes, a government-run education system was not conducive to spiritual nurturing. However, Luther was forced to accept the restraints of government bureaucracy in order to reach every child. He concluded that "voluntary effort, parental direc-

tion, and community enterprise were weak reeds from which to construct a vigorous educational program" (ibid., 4). In the end, he decided that church and state would have to work together for societal benefit.

Luther used the bureaucracy to his advantage. He began to speak out against parents training children on their own. He wrote fiery sermons, saying that apocalyptic things would happen if children did not go to school. In addition, he urged local governments to legally compel school attendance. As a result, governments began using the Reformation as fundamental law. Reformers worked with government officials to define rules and regulations for schools. School organizations or *Schulwesen* had strict guidelines to follow. "Rectors and schoolmasters in nearly every German city and territory submitted to the ecclesiastical or political authorities their *Schulordnungen* [school regulations], lesson plans, timetables, and reading lists" (ibid., 8). Public education thus became a fixture of 16th century Germany and early Lutheranism.

Luther's Curriculum

Luther established schools that were under the influence of his religious teachings. He wanted not only an educated society, but also an educated congregation that could more actively participate in worship. After all: "What is the use of forcing through reforms which the people are too ignorant to appreciate or even want?" (Smith 1911, 234.) For his curriculum, Luther returned to the classic subjects of medieval times, since the elite Catholic schools had neglected them. Schools were organized in a three-tiered system, similar to that of the ancient Greeks. Elementary education took place in an Evangelical school, while secondary education was done in a series of two Latin schools. In addition to music, Luther prescribed that elementary schools teach the medieval *trivium* of grammar, rhetoric, and dialectic. Secondary schools would teach the medieval *quadrivium* of music, arithmetic, geometry, and astronomy (Schultz and Lehmann 1967, 252). These seven subjects were collectively referred to as the liberal arts.

The first class was to learn to read from primers with the alphabet, the creed and certain prayers in them; next, they should be taught to write, to learn Latin from the grammar of Donatus and the *Disticha Moralia* of Dionysius Cato, and study the elements of music. The second class was to continue music and to read *Aesop's Fables* in Latin as well as selections from Erasmus' *Colloquies*. The method was to be the one recommended by Milton a century later: the teacher was to read, translate, and explain a certain portion of the text one day for the class to recite the next. Some poetry was to be learned by heart. Proper instruction in religion was to be given. The older children were to follow up this program with Virgil, Ovid, Cicero, music, and more religion. (Smith 1911, 233.)

Music instruction was a key component in Luther's curriculum. In 1524, Luther and Johann Walther published the *Wittenberg Gesangbuch*, a book of hymns set in four parts to specifically attract young people (Mark and Gary 1999, 50). The music curriculum called for elementary students to learn music theory and sing with the older students. While students in the middle and upper tier practiced both singing and instrumental music, the older students appear to have focused more on performance, than on music theory. Like the ancient Greeks, Luther believed, music theory was more speculative science than practical art. In the Preface of the *Wittenberg Gesangbuch*, he wrote that music was needed to "wean them [children] away from love ballads and carnal songs and to teach them something of value in their place" (Martin Luther and Johann Walther in the 1524 Preface to the *Wittenburg Gesangbuch*, quoted in Schalk 1988, 33). To Luther, the art of music was in its performance. Like Luther in his youth, students had to perform in worship services. Doing so educated both the students and the community in proper worship procedures (Schalk 1988).

Both teachers and pastors were required to have music theory and singing skills. Luther scoffed at the idea of a teacher or theologian who could not sing. It is possible that those who had not learned music in their youth may have been prevented from teaching or preaching in Luther's society. There seems to be no evidence of any special effort to

teach music to teachers and pastors, who had not learned it in their youth. Perhaps special tutoring was arranged either privately or through a local university.[1]

Luther's Relevance Today

Perhaps the most obvious difference between education during Luther's Reformation and education today is the close relationship between religion and public schools. In Luther's time, religion was not just permitted, it was part of the curriculum. Both before and after the Reformation, government sanctioned religion was an accepted practice. The people of that era may not have had quite the level of debate regarding religion in schools that we do today. On one hand, the government, schools, and Protestant churches of the day likely shared a similar philosophy and purpose. On the other hand, parents who wanted their children to be educated had to embrace Luther's reforms. Of course at the time, Germany was not quite the "melting pot" of races and religions that America is today.

Even in the 16th century, Luther recognized the double-edged sword of government bureaucracy. Government-run education today has many of the same advantages and disadvantages it had back then. While there is an ability to reach a vast audience, there is also the challenge of tailoring a largely standardized curriculum to meet the needs of individuals. "Luther's early ideas reflect his personal distaste for system and uniformity in matters of religion. In the light of later developments, this is not without a touch of irony. … Although Christian education was primarily the responsibility of preachers, their sermons could not always reach those who stood in the greatest need of instruction: children and simple people." (Strauss 1978, 4.) Luther recognized that the larger the audience, the more difficult the task of accommodating the needs and preferences of each community. However, government systems and uniformity (along with laws that compel children to attend school) made it easier to reach more people, even if the intended reforms tended to be somewhat homogenized. Though the curriculum in public schools today is not based on religion, the same principles apply. If Luther truly believed that educating more people would result in a better society, he needed the help of the government. The founders of public education in America obviously came to the same conclusion.

In the 1830s, the same argument was made regarding music education in Boston public schools. Lowell Mason (co-founder of the Boston Academy of Music and father of public school music education in America) and others convinced the Boston School Committee that music instruction benefited both individuals and society and must be offered in the public schools. If this scenario sounds familiar, it is because we still find ourselves debating this issue today. Some believe that music education is not vital to the improvement of individuals and society, while others believe it is. Even within the community of music educators, we continue to deal with issues similar to those Luther dealt with nearly 500 years ago. We continue to debate, how much time should be spent teaching performance skills versus music theory and history. Luther placed greater importance on music theory than some of today's teachers. However, he considered theory a speculative science worthy of study for its mathematical properties, while performance was a practical art. Because of this distinction, instruction in the two appears to have been separate. Today some schools offer separate theory classes, but many public school music educators integrate theory and performance into a single class.

Another issue is recruiting. In Luther's time, it took many years for local governments to pass laws compelling school attendance, so he needed a way to attract students to the schools. He used music as a recruiting tool, by creating books that appealed specifically to young people and by having his students perform in public. The elective nature of school music programs today requires similar recruiting efforts. We can learn from Luther's example by tailoring our recruitment efforts to appeal to our prospective students' interests.

Final Remarks

Luther's impact on German society and eventually all of Western civilization is undeniable. Though his

[1] In any case, the topic of adult education in the 16th century is beyond the scope of this discussion.

motivations for change were primarily religious, they also stemmed from the fact that he had a well-rounded education and was exposed to a variety of musical experiences.

> His personal participation in music making, his acquaintance with the music and musicians of his day, his concern that pastors and teachers were thoroughly trained in music, his interest in seeing that church music received adequate financial support, his encouragement of the musical education of children, his ventures into musical composition in connection with hymnody and psalmody, together with his direct collaboration with musicians in the preparation of music for the liturgy all suggest an emphasis on music as a practical and performing art that has a direct and crucially important role in the life and worship of the church. (Schalk, 1988, 19.)

Luther benefited from a quality education that included music, and he sought to extend quality education to everyone. Considering that the effects of Luther's life and work are readily apparent nearly 500 years later, his significance as a reformer, a music educator, and an advocate of public education is clear.

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Special Focus: Local Music Traditions

R.I.P.
T*E*X*A*S

by Richard Davis
University of Texas-Pan American
E-Mail: davisw@panam.edu
Web: http://panam2.panam.edu/~davisw/

It's Texas forever her praises we sing.
Texas our homeland our proud voices ring.
From prairie to mountain, we lift up our song.
To Texas our homeland, we live and belong.

Those of you who have spent time in West Texas recognize the title song from Paul Green's outdoor drama *Texas*. I sang it for three of the thirty-six summers that the show ran in the second largest canyon in the country, Palo Duro Canyon (outside Canyon, TX). *Texas* was the unofficial state show of Texas, and was seen by over a hundred thousand people per season. The show had something for everyone. A one-hundred member cast sang and danced, a state of the art outdoor theater produced a rain storm with lightning effects, and the melancholy story of the rivalry between Native Americans, farmers, and ranchers founding the Panhandle was told. Though never commended for historical accuracy, it pleased all who saw it, until audiences began to dwindle in the new millennium.

In an effort to revitalize the show, the producer, the venerable Texas Panhandle Heritage Foundation, spun off its entertainment division and tried to rewrite the show. Those representing the original author, Pulitzer Prize winning author Paul Green, were not amenable to changes. A court challenge eventually granted Heritage Entertainment the right to alter the show, but too late. A new show called *Texas Legacies*, attempting to attach itself to the success of the old show, was born at the pen of director Lynn Hart. It has been playing since 2003, but also to small houses.

Why are the *Texas* dramas failing? After seeing the new show this summer and having spent several summers in the old show; I have a few ideas. First, the old *Texas* was rather like the McDonald's corporation a few years ago. It was well managed, had a consistent product, and a recognizable brand. What it didn't have was sizzle, and I mean that literally and metaphorically. There were no new, successful products to bring customers back to the restaurant. After more than 30 years of presenting the same show, had *Texas* lost its sizzle too? Did the business model apply to the show?

Heritage Entertainment thought so. They believed that the limited population in the Panhandle had just seen the show too many times to sustain it with admissions in the future. *Texas Legacies* was the new product that would invigorate the market and take the company into the new millennium. Or so the business model forecasted. But the new show did not recover the 2000-plus houses of the glory days of *Texas*, because the business model did not appropriately apply to a cultural icon.

I think, people came to see *Texas* over and over again, because it was a story they accepted as their history, because it was relevant to them, and because it was always the same. That demographic of the population did not find favor with *Texas Legacies,* nor will they favor anything that is too different from the show they loved. At the same time, those historical patrons are aging, and apparently are not being replaced by a younger generation with the same interests. What to do?

Here are my outsider's suggestions. First, rewrite the old *Texas*, preserving its unified musical score and editing out as many historical inaccuracies (as charming as they may be) as possible. Second, restore the show's name. Texas needs to have *Texas*. Third, market the show as new and improved, not completely different. Fourth, it's alright to remind people that preserving cultural identity is a responsibility everyone shares, when they buy a ticket. Fifth, if it is necessary to cut down the cast

and crew of the show, do it very carefully. The Palo Duro amphitheater is very large, and a naked stage reads very quickly. Sixth, develop another related entertainment to play on nights, when the *Texas* box office is relatively light. This second show will serve as the experimental stage to see what will sell in the canyon. Successful facets from the alternate show may find their way into *Texas.* Seventh, although not all business axioms apply to *Texas,* a few do. Knowing the market and serving the market may postpone anyone having to write---

R.I.P.
T*E*X*A*S.

Discussions

The *South Central Music Bulletin* would like to solicit short articles (discussions) – for the Spring 2006 issue – that answer one or both of the following questions:

1. What is the Role of the College Music Teacher in Supporting Local, but Non-Classical Musical Events?

2. Can College Music Departments Expect More Local Support for their Musical Events if They Support Community Musical Events?

Submissions should reach the editor by February 10, 2006.

Opinion & Experience Articles

College-Level Music Theory in Bulgaria: A Brief Survey of Teaching Methods and Comparisons to US-American Approaches

by Dimitar Ninov
E-Mail: dimitar_ninov@msn.com

Introduction

We generally agree that music possesses the most universal artistic language in the world, which, freed from linguistic barriers, is directly perceived by peoples from different cultures. Yet, studying and teaching music in two different countries, especially if they are situated at two different continents might be a challenging experience. The challenges arise from both the different teaching approaches and the necessity to express oneself in a foreign language. Eventually, when the latter has been mastered to a sufficient level, the differences in the methodology bring new insights to those of us who have had the privilege to study at home and abroad. The reader of this article will become acquainted with some aspects of teaching music theory at Bulgarian institutions of higher education, and especially at The State Academy of Music in Sofia, Bulgaria. Many of the trends discussed below could be observed in the educational systems of several European countries.

1. General Approach and Structure of the Educational System in Music

There are striking differences in the curricula and design of music departments, programs, and textbooks between American institutions of higher education and Bulgarian institutions of higher education. For example, at the State Academy of Music in Sofia as well as at the Academy of Music and Dance in Plovdiv, the programs of study are strictly determined within the particular majors (music theory, composition, conducting, performance, musicology, etc.) and all the subjects that are included are mandatory.

This lack of flexibility prevents the students from being selective in choosing some of the disciplines and the professors with whom they wish to study – something I consider a flaw in otherwise very strong programs. In Sofia, performance majors may have shorter or longer programs (four or five years of studying), but composition, conducting, and theory / musicology have no separate undergraduate curricula; these majors incorporate the undergraduate *and* graduate studies into a single program each, which ends with an award of a diploma – equivalent to a Master's degree.

There is no series of courses of general music theory that incorporates different subjects (i.e., Theory I, II, III, and IV). There are no "professors of theory" either. Instead, there is a strict distinction between the major theoretical disciplines, such as harmony, counterpoint, musical form, solfège, and orchestration. These are taught separately for a number of years, and each professor usually specializes in teaching a single discipline. Therefore, the faculty consists of professors of harmony, professors of counterpoint, professors of musical form, etc. The textbooks are also strictly separated. A typical textbook of harmony designed for a conservatory does not include information about scales, key signatures, time signatures and any other fundamentals that are usually encountered in an American harmony book. A book of orchestration does not usually offer information about the different types of orchestral instruments and their ranges – this information will be found in a separate book of *knowledge of orchestral instruments*. With this picture in mind, a reasonable question arises: Are the prospective undergraduate students in music supposed to have mastered the fundamentals before they enter the conservatory and, if yes, how and where do they learn those? The answer is: yes, the candidates come prepared; otherwise they will not be accepted into any institution of higher education. The fundamentals are taught at a high school level, or in preliminary conservatory classes, and they are presented in books of *elementary music theory*,

which incorporate several disciplines at a very basic level. Here we arrive at an essential difference concerning music instruction at American high schools and Bulgarian high schools, respectively.

Music programs in many American high schools are strong and well developed, specifically with regards to playing in bands or symphony orchestras, singing in choirs, and occasionally teaching basic music theory. In fact, the music program of any *good* American high school, combined with *private* lessons in music, is a potential springboard to conservatories and universities throughout the country. The regular Bulgarian high schools do not offer such musical opportunities to their students; the music programs are more modest, and music classes are taught once or twice per week. There are a limited number of orchestras and choirs, not in every high school. The places where Bulgarian high school students acquire a solid background in music are the *specialized schools of music*. There are seven such schools in Bulgaria – supported by the government – that offer a comprehensive 12-year program of studies, incorporating mathematics, science, literature, and other generally required subjects. There, students are admitted as first graders, and they graduate as high school seniors after twelve years. The emphasis on music, the highly professional training in a particular instrument, and the participation in numerous music performances make the graduates of such schools extremely competitive, many of them being accomplished musicians at the end of their high school studies. Of course, this raises the bar in the admission to the university music departments, not to speak of conservatories.

In Bulgaria, there are *mandatory entrance examinations* in all music departments that I am aware of, which cannot be replaced by any kind or paper applications or tape auditions. Depending on the particular institution, these examinations could be very comprehensive, exhausting, and hard to take. It might be hard for some to believe that in order to enroll in the theory / composition department of the State Academy of Music in Sofia, one must successfully take six or seven exams held on different days; these exams include: a one-, two-, and three-part dictation from the piano (with the given pitch "A" to find the key), singing melodies at first sight with up to four accidentals, elementary theory of music aural exam (including meter, key signatures, scales, old modes, triads and dominant seventh chords in root position and inversion), harmonization of a 12 or 16-bar melody with *all the diatonic means* (no chromaticism) appropriate to the common practice period, a history of music test (to recognize 50 fragments of the classical music literature), a piano exam (a three-part invention by Bach, a first movement of a sonata, and another piece), and a final interview with the admission committee. As a result of this rigid selection process, only twenty-five or thirty – out of approximately two hundred candidates – are admitted. Of course, most of them are graduates of the specialized music schools mentioned above.

To my knowledge, no school of music or music department in the United States imposes such intense examinations in theory on their prospective undergraduate students. The tests described above could very easily be failed by many graduate students and even by professional theory instructors, whether for the lack of piano abilities or for the lack of sufficient practice in ear training or harmony. These tests are surprisingly hard even for the majority of those who graduate from the specialized music schools in Bulgaria. After all, who knows how to harmonize a melody using all the diatonic chords before having been admitted to an undergraduate music program? Who can complete a three-part dictation from the piano – except those, who have practiced that for a long time or candidates who possess perfect pitch?

The purpose of this article, however, is not to discuss the advantages or disadvantages of the admission procedures of different schools, but, rather, to reveal some differences in the system of education that – in the long run – produce different methods of teaching music theory. For example, the existence of specialized music schools in Bulgaria eliminates the necessity of writing chapters in the theory books that explain fundamentals; therefore, these college textbooks are designed primarily for students with a solid background in elementary theory and ear training.

2. Specific Approaches in Teaching Ear Training and Harmony

2.1. Ear Training

The ear training class in my native country is called *solfège*, which is a French word suggesting the use of the syllables *sol* and *fa* as well as all the other solmization syllables. In the theory / composition department of the State Academy of Music in Sofia, the subject is taught for two years (four semesters), including one semester of methods of teaching *solfège*. The final examination might vary, but usually includes a three- and a four-part dictation that should be written in whole (not only soprano and bass), first-sight reading of a complicated two-part excerpt by singing one part and playing the other on the piano, a 45-minute teaching session with students from a specialized school of music, and some other elements that depend on the particular instructor. It is implied that students who finish the two-year *solfège* class should be able to teach this subject at any level.

While the solfège syllables are well known in the United States, some important points in the European notion and practice of *solfège* should be made. Most of the European countries use the so-called ***fixed do solfège*** (where the syllable *do* always denotes the note *C*). What sometimes seems hard for American colleagues to understand is the fact that musicians in Italy, France, Spain, Portugal, Russia, Bulgaria, Romania, Yugoslavia, and many other European countries do not think of *fixed do* as a system – they simply use syllables to name the notes on the staff, just as the Americans use letter names for that purpose. This fact explains why the so-called *movable do* system has never achieved considerable currency in Europe, although it has been applied in Hungary (by Zoltán Kodály) and in some other countries. To apply *movable do* in Bulgaria, for example, would mean to give different names to a single note each time key changes occur, something that would never occur to American musicians if they were to apply the same procedure with letter names. One may imagine what confusion would arise from trying to designate each major key with the letter C and each minor key with the letter A! One may try to sing a major scale with six sharps calling the tonic note C!

Why is there a *movable do* system then? I think, two main reasons justify its use today:

First, the movable solmization represents a historic tradition; it was conceived in the 11th century by Guido d'Arezzo as a system which assigned the syllable *do* to the initial note of each of the three main hexachords beginning on C, F, and G, respectively. This tradition, enriched by the addition of extra syllables particularly designed for the chromatically altered notes, has been embraced in a number of countries, including the United States, Hungary, England, and Germany (although the *Tonwort* system existing in Germany combines characteristics of both types of solmization, and it is nothing more than an expanded version of the fixed *do*).

Second, the advocates of the *movable do* system support the idea that the process of transposing melodies is considerably facilitated through the application of that system. The syllable *do* is regarded as an equivalent of the first scale degree in all major keys, and the syllable *la* represents the tonic of all minor keys.[1] Thus, the relationships *do-sol* and / or *la-mi* express the relationship between tonic and dominant, with no regard to accidentals and changing key names.

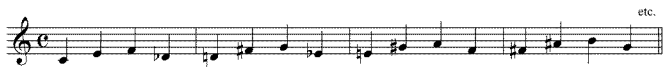
We have to admit that for simple diatonic melodies the latter system works well and develops transposing skills. This explains why Zoltán Kodály designed it for children in Hungary. The situation immediately changes for the worse, however, when chromatic melodies, modulations, and tonicizations are involved. One does not need many observations to realize that even professional musicians with sufficient practice in *movable do* stumble in almost every measure when singing such passages at first sight (and not only at first sight). They seem to be overwhelmed by many problems at once, including: (a) the application of up to **ten more syllables** in order to accommodate the full chromatic scale; (b) the need to know in advance where exactly **the points of modulation** occur (there are hundreds of thousands of passages wherein the points of modu-

[1] In many music schools, including the University of Texas at Austin School of Music, a different system is adopted: the syllable *do* represents the tonic in both major and minor keys. This system is called *do-based minor*.

lation will vary according to the subjective perception of different listeners, and without a thorough analysis of a modulatory fragment it is most often impossible to do the math while singing at first sight); and (c) the need to make certain they **do not confuse a modulation with a tonicization** (in the former they will need to change the tonic syllable, but in the latter they are not supposed to). To complete the picture of problems that arise with the application of movable do in the "real world," one has to remind the fellow musicians that *movable do* does not make sense in **atonal music**, where there is no key center.

Musicians who employ *fixed do*, on the other hand, are not concerned with more than seven syllables[2] and do not need to be acquainted with the principles of modulation in order to sing efficiently at first sight. They simply sing through the passage with ease, because, for them, the syllables are the names of the notes. When I taught ear training at the University of Texas School of Music, I had to apply *movable do*, because of the established policy, but each time I made my students sing with letter names instead of movable syllables, they did it better and faster, because their minds, unburdened with calculations, simply ran through the passage using the names of the notes as they have been conceived in their native country. So do the musicians who use *fixed do*.

The *solfège* course in Bulgaria is very intense, and various materials are covered from different periods and styles. A great emphasis is placed on reviewing and **mastering the intervals**, both in and out of context. The context helps students to associate each interval with a particular melody, primarily from the *common practice period*, thus facilitating future references to the same interval. The out-of-context exercises, on the other hand, strip the interval of its major / minor coloration and enable the musicians to recognize it as an independent entity. For example, if a major third is constantly associated with an implied major chord, the student might not be able to discern the same interval when it appears on top of a minor triad, or when it is a part of an augmented triad. Instead of memorizing numerous original melodies that fit all the possible appearances of a major third, exercises are practiced that only consist of major thirds and force the student to sing and memorize the "pure sonority" of that interval. A typical exercise would be:



Of course, this example also creates a certain type of context, because any single element, once surrounded by other elements, is already in context. The background of this exercise is more neutral, however, and its sole purpose is to technically train the singer, putting creativity aside. Such exercises proved to be very useful at any stage of studying *solfège*, and maybe this was the reason for Assen Diamandiev (who taught for many years at the Academy of Music and Dance in Plovdiv) to write a book entitled *Technical Exercises for Mastering the Intervals*, which offers hundreds of drills for mastering intervals "out of context." Other distinguished instructors in ear training from the past thirty years who developed excellent methods of teaching were Yordanka Shishkova (Specialized School of Music, Varna), Zvezda Yonova and Penka Kadieva (State Academyof Music, Sofia), and Penka Mincheva (National Academy for Music and Dance, Plovdiv).

Melodic and harmonic dictations represent the core of the *solfège* course. During the first semester at the Academy, one-, two-, and three-part dictations with relatively agile voices in various keys are given, and simple four-part dictations (mostly in half notes) are introduced. In many American schools of music or music departments, the instructors provide information about the exact key and the total number of measures to be played. In the State Academy of Music in Sofia, such practice is unacceptable; as mentioned earlier, the key is to be found by the given pitch "A" only, and the students are not supposed to know beforehand how long the dictation is.

The increase of the number of voices makes the vertical structure more demanding, therefore creating more problems in writing down the parts.

[2] They do not sing sharps and flats by using extra syllables, but by inflecting their voice for that purpose.

All the four parts should be written down after two or three hearings, something that imposes the necessity of listening and remembering at least two vertical lines at once. Now, when I look back at my student years at the Academy, I realize that the exactness in practicing harmonic dictations often leads to anxiety and nervousness, while students, overwhelmed by the number of voices and the limited time, tried to do their best. It is true that limiting the number of repetitions of the same fragment eventually leads to developing a better "harmonic" ear. However, the same and even better results could have been achieved, if the training had been more relaxed. This greatly depends on the teacher's pedagogic approach and the pace she / he sets for the class. Due to such intense class sessions, some students developed a false belief in their own inadequacy to cope with the core of *solfège*. During the year preceding my admission to the State Academy of Music, I also had a deeply rooted disbelief in my own efforts to be successful. I thought, one ought to have perfect pitch in order to become a fine professional musician, and since I did not possess such, I tried to convince myself that there would always be an army of musicians out there, with whom I would never be able to compete. A few months before the entrance examinations, the fear and disbelief were gone. Not only did I manage to erase the feeling of inadequacy through motivation and consistent work (I had made more than 100 dictations from the piano and harmonized almost the same number of melodies) but I also offered my help to other candidates, who seemed to wallow in the same timid waters that I had formerly been.

Singing at first sight and **transposing** are widely practiced within the two-year course. The preparation for singing at first sight includes careful observations of the key signature, time signature, rhythmic configuration, and all accidentals that occur within the fragment. Then, after giving the pitch "A", one finds the correct key center by figuring out the interval between A and the tonic note of the original key. Afterwards, one outlines the tonic triad and the dominant seventh cord by *mentally singing them*. Having done that, and after choosing a tempo that will allow the reader to go smoothly through the passage without stopping, one launches into the (real) singing. During the singing process, it is of great importance to combine both the notion of intervals and the capability to refer immediately to the primary scale degree numbers, which are to be firmly fixed in the brain before beginning.

The process of transposing a melodic passage is greatly facilitated after a preliminary functional analysis of the pitch content and the implied harmony. This is done through the use of scale degree numbers. Once the student has remembered the most important relationships among the pitches of the original key, she / he will be able to apply those to another key. Should the melodic example include a modulation, the use of chord degree numbers helps a lot; for example, if a passage modulates from C major to d minor through the pitches $C^{\#}$, E, G, and A, one can analyze this as 3-5-7-1 of the dominant chord, which is the chord of modulation. The same numbers will be applied when the modulation is transposed to another key.

2.2. Harmony

Harmony is covered as comprehensively as possible in the composition / theory / conducting programs at the State Academy of Music in Sofia; it is taught there for three years, plus one additional semester devoted to methods of teaching harmony (a course similar to Pedagogy of Music Theory).

The primary goal of the course in harmony is **to learn how to harmonize.** There are music theory programs at American conservatories and universities, which help students to acquire good practical skills in harmonic analysis and chord progressions, but, at the same time, seem to pay less attention to the most important task implied by the name of the course: melody harmonization itself. To generalize on this matter regarding all the music departments and conservatories in the United States would be superficial; and yet, what I have seen in various music tests designed for music theory students or doctoral candidates has led me to this conclusion. Somewhere, one comes across a figured bass, including augmented sixth chord symbols, at other places there are short melodic profiles requiring harmonization by means of chromatic chords, but one could scarcely find a well developed creative melody (especially one including modulations)

that is to be fully harmonized in four part SATB format. I suspect, there are a great number of theory instructors in this country who feel helpless when facing the necessity to harmonize a melody on the spot. They could probably write down a smooth harmonic progression, including a few altered chords, but would avoid the challenge of harmonizing a pre-given melody in front of their students. This is why I think that acquiring practical knowledge in melody harmonization should be a prerequisite for everyone who wants to teach harmony efficiently.

There are several textbooks on traditional harmony that have been written in Bulgaria, and they are designed for students who study at conservatories, universities, or specialized schools of music. As I mentioned earlier, these books do not include any basics in theory of music, but they begin with the essence, i.e., with the principles of building chords and connecting them appropriately. Tasks in melody and bass harmonization follow each lesson. The course in harmony consists of one lecture and one exercise per week. At the lecture, all the students registered for that course are present, while at the exercise (similar to a lab class at the University of Texas) they split in small groups. The lecture is devoted to one or more of the following activities: harmonizing a melody under the direction of the professor, learning new material, discussing topics related to the course, and, if times allows, singing in four parts the tune that has been harmonized. At the exercise session, which is held on a different day, the professor carefully reviews on the piano each student's harmonization by playing through them and commenting on different aspects of the works. The opportunity to assess the value of their homework by hearing them on the piano, and to compare one another's harmonizations, proves invaluable to the students. I believe, this way of working is still unbeatable. On the other hand, the system of handing back corrected written assignments, with no reference to the real sound and no opportunity to discuss immediately the matter with the professor, ultimately creates a distorted picture of harmony as a discipline. While at American colleges assignments to play harmonic progressions on the keyboard are given, regular assignments in melody harmonization are usually ignored, and even when such are given, students do not use the keyboard to check on the qualities of their homework (maybe because most professors never play them on the piano during class sessions). This "silent" studying of harmony through talking, writing progressions on the board, and checking errors on the handouts is inherent for a number of music theory departments throughout the United States. One of the main reasons for that is the inability of many theory instructors **to play the piano**. It is important to have brilliant theory instructors who are pianists and specialized in teaching harmony and playing progressions idiomatically; they teach energetically and produce great results. Certainly, harmony instructors do not need to be active pianists, but they should possess a keyboard proficiency that will allow them to play harmonic progressions, modulations, and to read smoothly through their students' harmonizations. This makes a great difference in every respect. Very often the advertisement of a vacant teaching position at an American institution demands "encyclopedic" skills from the candidates. For instance, they are expected to play French horn professionally, to be experienced conductors, to teach theory, and last but not least, to do research! The reality is that the successful candidate will display high qualities in only one or two (at the most) of the required fields. One may imagine what the level of those students will be who study theory with a brilliant horn player, whose sole occupation until the time of appointment has been to give recitals and to appear at competitions? How about the level of students who study horn with a "pure" theorist who has given up regular practice on her / his instrument years ago? Among the main reasons for such compromises (that are encountered all too often) are:

- the lack of funds to secure the necessary number of professionals;
- the erroneous notion of some music departments' chairmen of the duties a typical theory instructor should perform versus the duties of instructors in other fields;
- the teaching of several theoretical disciplines (i.e., harmony, counterpoint, musical form, etc.) by a professor who has only specialized in one or two subjects.

Foremost Bulgarian professors who developed solid methods in the study of harmony are the late composers Parashkev Hadjiev (1912-1992) and Benzion Eliezer (1920-1993) as well as the theorist Plamen Arabov. Our system may be regarded as an extension of the best traditions of the German and Russian schools of harmony as established and developed by such scholars as Hugo Riemann, Nikolay Rimsky-Korsakov, Fritz Reuter, Hermann Grabner, Stepan Grigoriev, U. Tulin, Anton Arensky, Richard Stöhr, Ernst Friedrich Richter, and many others, enriched by the original thoughts as well as theoretical and practical insights of Bulgarian theorists. Of course, one cannot speak of unification of the methods of teaching harmony in our country. Various (sometimes quite different) ideas concerning particular aspects of both diatonic and chromatic harmony have been exposed in different books, or are conveyed in the process of teaching. For example, the common notion of the cadential six-four chord suggests that it be interpreted as a dominant chord with a double suspension (or two non-chord tones). Yet there are scholars (Benzion Eliezer, the author of this article, and others) who consider this sonority as a bi-functional chord – a tonic over a dominant bass - which explains the resolution into the cadential chord of a number of dissonant chords (they resolve into it the same way as they do into the tonic). This approach also sheds a new light on other cases that, in my view, find their better explanation if the cadential six-four is regarded in the way described above. This topic seems to have been a subject of debates among different schools of thought around the world, but one thing could be said for certain: it requires a different article.

Some other topics, such as those of non-chord tones and the augmented sixth chords, are approached in a way that may seem unusual to an American theory instructor. For instance, the rhythmic / metric factor has priority in the classification of non-chord tones; the later are reviewed in two separate sections: accented and unaccented non-chord tones. The common profiles of the unaccented tones are labeled as passing, neighboring, and anticipation, whereas the accented tones are regarded in the light of the *appoggiatura* and suspension, with no regard to profiles. The notion of *appoggiatura* as described in some US-American books of harmony (Kostka and Payne 2000, 178) implies an approach by a leap and a resolution by a step, and it also seems to allow cases of *appoggiatura* on a weak beat or a weaker portion of a beat. On the other hand, other US-American textbooks (e.g., Piston and Devoto 1978) embrace the original description of *appoggiatura* whose character stems from the verb "appoggiare" (to lean), and describes the dissonant tone as an accented pitch regardless of its profile; it may be passing, neighboring or leaping. In addition, Piston mentions the close relationship between *appoggiatura* and suspension, for both types of non-chord tones have a similar effect. In Bulgarian theory books, the appoggiatura is described in a way closer to Walter Piston's view. Many exceptions that concern the uncommon appearance of non-chord tones are reviewed under titles such as "Free use of non-chord tones", where the eshapée (escape tone), the neighboring group, and some other configurations are presented.

In the textbook *Harmony* by Parashkev Hadjiev (1976) as well as in the book *Harmony with Arrangements for Choir* by Plamen Arabov (1991), there are no chapters entitled "Augmented Sixth Chords." These structures are reviewed along with other chromatic chords under a section entitled "Altered Chords," where distinction is made between "relatively altered chords," on the one hand (including secondary dominants when they are diatonic in their home key as well as any types of borrowed chords), and "really altered chords," on the other hand (including the diminished third / augmented sixth chords and some other chords). In addition, no explicit emphasis is put on the interval of the augmented sixth, for the diminished third also appears frequently in the chord arrangements, especially when these chords are in root position. The idea that the augmented sixth chords have no root (e.g., in Kostka and Payne 2000, 402) is more than debatable. Although derived as linear sonorities, these chords have been fully adopted as vertical entities with characteristic harmonic colors, and have been theoretically explained as chords that perform either subdominant or dominant function, depending on the context. In fact, most of the chords we utilize

today in tonal harmony have arisen through linear motion; even the seventh of the dominant seventh chord has become a permanent member of the chord after it has been assessed in a number of melodic situations (e.g., as a passing or neighboring dissonance, suspension, and / or appoggiatura). Any chord put in context (mostly in the harmonic language of the "common practice period") has a root. If any chords should pretend to be rootless at all, these would probably be the fully diminished seventh chord and the augmented triad; each of these sonorities sounds the same in all positions (inversions). Nevertheless, they do have a root when placed in a context.

The final exams of the harmony course for theory majors at the State Academy of Music are hard to take. In addition to the harmonization of three different fragments, such as a long melody including modulations, an inner voice, and a bass line (not a figured bass), one has to compose a simple ternary form on a given theme, and last, but not least, to play harmonic progressions on the piano, including a modulation between two given keys. Some professors such as the late Benzion Eliezer, liked to give the so-called "tape recorder test" at finals; the student listens to a harmonic progression without looking at the piano, and then plays what he had remembered, trying to reproduce exactly the same voicing and chord connections his teacher just performed. Although such tests might seem intimidating, one could prepare well for them through regular piano practice and listening. These "tape recorder tests" usually consist of cliché figures that are easy to absorb. Furthermore, the piano practice in the classes of harmony has its own specifics that facilitate the process of playing: one plays a single bass note with the left hand, and a three-part chord in close position with the right hand. Such arrangement is easier than playing a few notes with each hand.

The results of the final exams have the greatest weight in determining the final grades of the students. This is due to the fact that, besides the homework given, there are very few, if any, tests that are graded within the semester. It may happen that a certain student, who had not done very well during the school year, prepares and shows surprisingly high results at the finals. In such cases, the professor may decide to generously credit this student for the hard work by ignoring his failures in the past.

Final Remarks

The topic of teaching methods in music theory and ear training is virtually inexhaustible. When reading about different ideas and teaching strategies that originate from different countries and betray different ways of perception, one is tempted to judge those from the point of view of the system she / he has been raised with; it seems to reflect most closely one's mentality and cultural background. In this regard, the author of this article represents no exception. Yet, there is no doubt that the more one travels abroad and communicates with musicians and scholars from different countries, the more one's horizons open. For instance, I am convinced that the best place in the world to study jazz, jazz theory and brass instruments is the United States, and I came to this conclusion during my stay here. As far as music theory is concerned, it seems to me that Europe still holds its solid place, and this may be due to some of the factors discussed above, such as the presence of rigid curricula, the existence of specialized schools of music (from first to twelfth grade), the long and thorough studies of harmony, ear training, and other theoretical disciplines, etc. If I have managed to give the reader a few ideas of the ways ear training and harmony are taught at some Bulgarian Institutions of Higher Education, I should consider my task fulfilled.

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A Christmas Eve Music Theory Emergency: A Call for Authentic Learning

by Cynthia I. Gonzales
Texas State University
E-Mail: Cynthia.Gonzales@txstate.edu

When the phone rang at 8:33 am, I never expected the caller would ask for me. It was Christmas Eve morning, and I was home for the holidays with my parents. The family had gathered around the table, enjoying our favorite breakfast of *huevos rancheros* cooked by Dad and flour tortillas handmade by Mom. So, as I was handed the telephone receiver, I wondered who could need to talk to me.

The voice on the phone was that of the granddaughter of good friends, who was also in town for the holidays. For more than a decade, we have visited at Christmas, and sometimes in the summers, too. Over the years, I have become a mentor of sorts to both her and her cousin, who are both music majors. She is a senior at a large school of music, while her cousin is a sophomore at a respected private university. As she began talking, her words were almost incredulous: "I have a music theory emergency!"

She repeated the purpose of her call: "I have a music theory emergency!"

The nature of her "emergency" tumbled out anxiously. She and her cousin were to sing "O Holy Night" for Christmas Eve services tonight. The duet version – ordered on-line over a month ago – had never arrived. Could I help them? Could she come over in an hour? Could I write a harmony part?

"Of course," I replied, flattered that she had called me, yet still dazed by the phrase "a music theory emergency."

She arrived at the door an hour later, and after another hour, she drove away with a suitable arrangement. As neatly as possible, I had notated a harmony part into a solo edition of this Christmas classic. Sometimes, the harmony line wandered above the melody, but mostly it supported the melody with a harmonizing third or sixth. After thanking me profusely, she was off to rehearse with her cousin and the organist.

As she drove away, I stood in the doorway, waving good-bye with thoughts of Franz Xaver Gruber in my head. Though the story of the "music theory emergency" will no doubt be remembered by our two families each Christmas, the event that prompted me to create a duet arrangement of "O Holy Night" will never be as famous as the apocryphal tale about the 19th-century German church musician who composed "Silent Night."[1]

The "emergency," however, has prompted me to reflect upon what I teach, as well as the assignments I give to my theory students. During our hour together that Christmas Eve morning, the voice-performance major commented several times that she wished she still took music theory. Though I did not ask her to clarify these statements, I interpreted her to imply that with more theory instruction, she could write the harmony part herself. But silently, I began to question why she couldn't complete the task. After all, she was a college senior: a fourth-year music-major, who had already completed the typical two-year undergraduate theory sequence. Why then, did she not know that in tonal music the desired intervals between a melody and its harmonizing countermelody are thirds and sixths, rarely fourths, and even more rarely, open fifths, seconds, and sevenths?

Furthermore, the harmonic language in "O Holy Night" is mostly diatonic. The opening phrase establishes tonic, using only primary chords. The

[1] For the history of "Silent Night," see http://silentnight.web.za/history/index.htm and http://www.fortunecity.com/victorian/museum/59/gruber.html.

opening phrase's varied repetition provides the classic song's only applied chord when V^7/iii prepares the cadence on the mediant. The third phrase restores the diatonic character and confirms the original tonic by alternating between V^7 and I. The fourth phrase highlights the relative minor: vi-iii-ii-vi. This progression engages weak root movement (an up-by-fifth and down-by-step sequence) and atypical harmonic function (tonic-dominant-predominant-tonic), to depict creatively the text "fall on your knees". The remainder of the song is diatonic. There is no Neapolitan, no leading-tone fully-diminished seventh, no common-tone fully-diminished seventh, and no modulation. Only the second phrase introduces chromatic color with its V^7/iii – iii cadence. There is one augmented-sixth sonority that precedes the V/iii in the published solo edition (which is often omitted from simplified versions). With or without the augmented sixth, "O Holy Night" is within the harmonic vocabulary of a collegiate music major.

Why then could the senior music-major not write a suitable harmony part? She was well acquainted with "O Holy Night," having heard it every Christmas Eve for almost her entire life, and having begun singing it herself several years earlier. She did not have to learn the music first. This is a piece she knows.

I began to ask myself: could *my* theory students create an acceptable countermelody? Over the past many years, I have specialized in teaching the four-semester undergraduate harmony and aural skills sequence; I teach the norms of tonal music. My students know to avoid writing parallel fifths and octaves, to double the root of a major or minor chord in root position (usually!), to use the leading-tone triad in first inversion and to double its third, to create melodies with a single focal point, to use second-inversion chords only in defined situations. They know to assess the quality of a chord progression by strong root movement and harmonic function. They know sevenths resolve down and leading tones up. But could they have written a harmony part to "O Holy Night"? Can they transfer and apply all this knowledge beyond 4-measure part-writing homework assignments? Do projects model real-life application? What can I do to increase my students' ability to engage and apply their knowledge of music theory outside the classroom? How can I make music theory more relevant to my undergraduate students? Do I engage my students in authentic learning?

Authentic learning has been an educational buzzword for more than a decade. "The point of authentic learning is to let students encounter and master situations that resemble real life." (Cronin 1993, 79.) To engage my students in authentic learning, I must ask: What "assignments" do working musicians receive in the real world? What projects can I assign my students that will model how performing and teaching musicians use music theory?

The "music theory emergency" points to one: create a duet (or trio) arrangement of a solo. Correspondingly, study the terms "descant," "countermelody," and "obligato."

For secondary music educators, a very authentic experience is taking ensembles to sight-reading contest. In Texas, the University Interscholastic League administers these contests. Guidelines, which are available on-line[2], specify by school classification the musical complexity ensembles will encounter. An authentic assignment, then, would be to compose a contest-style sight-reading piece for the ensemble of one's choice. Not only does this acquaint pre-service music educators with the sight-reading guidelines, but it is also a real-world application of part-writing skills. The guidelines for Conference C Middle Schools and B Junior High choirs, for example, describe a chorale texture: 3/4 or 4/4 meter, the major keys of F, C, G with no modulation; homophonic; authentic and plagal cadences; and basic rhythms, using eighths, quarters, halves, and whole notes as well as rests. This assignment could be the culminating project for a first-semester music theory course.

Should all music theory assignments conform to the central idea of authentic learning, that "students' experiences in school should more closely resemble the experiences they encounter in real life"? (Cronin 1993, 80.) An idealist would staunchly answer "Yes!" But in the music theory

[2] See http://www.uil.utexas.edu/music/sight_read_criteria.html.

classroom, some content is historical. For example, few musicians in the 21st century will be asked to realize a figured bass as a four-voice choral, yet theory textbooks continue to include such exercises, because figured bass was "real life" during the Baroque. Craft such assignments around a story:

> The year is 1742. You are the *Kappelmeister* (music director, choir director, organist, town musician) at the *Kirche* for a small town in Bavaria. The best singer in the choir walked almost a full day to attain a hand-written copy of a new aria composed by a *Kappelmeister* in a near-by town.
>
> The singer arrives on Friday to rehearse this new aria with you for Sunday services. The score contains the melody and a figured bass line. In preparation for Sunday, realize the figured bass line, either in keyboard style, or as a 4-voice choral.

Authentic learning experiences are abundant in music theory. To be certain, assignments that model the activities of real-world musicians may take more time to create than those often provided in textbooks and workbooks; but their value in preparing our students to encounter musical activities after college is abundant.

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Challenges in Teaching Large Music Appreciation Classes in the 21st Century: Teaching With Hi-Tech and Traditional Techniques

by Eric Fried
Texas Tech University
E-Mail: eric.fried@ttu.edu
Web: http://www.depts.ttu.edu/music/SOM/EricFried.asp

Introduction

With the nationwide scramble for funding in the college / university scene, class sizes seem to be increasing at an alarming rate. Many institutions depend on large lecture classes to fund smaller and more expensive upper-level and graduate-level courses. This situation is even more visible in music schools and departments, because of the need for extensive one-on-one studio instruction. Much has been written on teaching large classes, but very little exists on the distinct problems and concerns of teaching music to large numbers of non-music majors.

Opinions differ on whether these large classes are in our students' best interest. Large classes greatly diminish the personal attention paid to individual students. They might also diminish the importance of the course in the minds of students, by making it easier for students to miss class and not be noticed. It might seem that large classes make class participation difficult, if not impossible.

On the positive side, large music appreciation classes can greatly increase funding for university music programs. They expose many more students to great music and give students an awareness of the historical and cultural importance of music and the arts. They can also serve to build concert audiences, both in the short and long term.

Although web-based courses are becoming abundant, not all situations or teaching styles lend themselves well to this technology. Furthermore, many institutions do not possess the technology required for this to be a viable option. This article will focus on the use of traditional classroom techniques, as well as exploring the use of some web-based and computer technology. For better or for worse, large classes appear to be a reality of twenty-first century higher education. It would behoove all of us who are involved to make the best out of a less-than-ideal teaching situation. This article will present some techniques for coping with this potentially difficult situation.

Having experienced teaching music appreciation and similar courses numbering between 40 and 400 students, I have discovered many ways to manage a class of this nature that result in higher levels of satisfaction for both professor and student. Some are simple, and some require an investment in

time and / or money (from the institution) for equipment and technology. Some are applicable to any large class, while others are refined for music-related courses.

Preparing the Classroom

Having a well-equipped classroom is essential. If the classroom equipment needs to be set up before class, be sure to allow adequate time for proper preparation. Essential classroom equipment includes a high quality stereo system with CD and cassette player, access to a VCR and / or DVD player, and large TV screen. (In very large classes, a LED video projector and a large projection screen are imperative.) In addition, a document camera or an overhead projector and transparencies are needed for displaying important points or ideas. Adequate seating with access to desks, fold-up armchair desks, or portable lap desks for taking exams is imperative, if tests are to be taken in class. A wireless (lapel) microphone and PA system may also be necessary, depending on the acoustical properties of the classroom. Optional equipment includes a laptop computer with *Power Point* or a similar program for projection of material on a screen with LED projector. Classroom internet access is rapidly becoming the norm. More and more, textbooks are providing websites and computer-based supplemental material, which can serve as valuable tools both in and outside the classroom.

Common student critique on evaluations often includes being unable to hear the professor from the back of the lecture hall. Using the lapel microphone will solve this problem and enable the instructor to be heard better throughout the classroom. It enables the professor to speak and be heard while recorded music is playing. Students also have concerns regarding understanding and spelling the myriad of foreign terms, names, and places that are discussed during a lecture. By using the overhead projector, a document camera, or a Power Point program to display these words on a large screen, students will be able to understand without the professor having to resort to audibly spelling them for the class. Showing selected videos on a large screen can support the material being covered in class. For example, the professor might consider showing a film on the life and works of Beethoven during the time this composer is studied, or showing excerpts of an opera performance when Puccini is presented. This will also break up and provide more variety to the daily routine. It should be noted that some music appreciation textbook publishers are supplying video clips on DVDs as part of the instructors' or students' materials.

Preparing the Staff

It is essential that the professor has teaching assistants or student workers to assist with classroom set-up and tear-down, traffic, administering / monitoring and collecting of tests, grading, computer work, etc. Ideally, the assistants / workers should have sufficient computer expertise to operate a spreadsheet computation program, such as *Excel*, or the grading component in programs such as *WebCt* in order to import grades for calculation. Mastering these skills can save numerous hours for professor and assistants. Many institutions offer short courses on the use of these programs. The professor should strongly recommend these courses to, or require them of, the student assistants, unless they already are knowledgeable in these techniques.

Instructor Preparation

The professor should supply a *detailed and highly specific syllabus*, clearly stating the following:

- required materials (including textbooks, syllabus, CDs / tapes) and optional materials, stating places where they can be purchased;
- professor's name, office number and hours, possibly office phone number or e-mail address, and website address (if applicable);
- course content;
- course purpose;
- expected learning outcomes;
- daily reading, listening, and other assignments;
- clear statement of how course grades are calculated;
- exam policies, number of exams, how they affect course grades;
- instructions for using *WebCt* (if applicable) or other online testing and course material;
- extra credit opportunities;
- attendance policy (when applicable);
- the outline of the course, by chapter or unit;
- listening list of required or optional musical excerpts (listing specific CD tracks); and

- other items the instructor deems necessary, such as texts / translations to vocal works, opera synopses, charts of musical forms, score excerpts, forms for documenting extra credit, and addresses of helpful websites.

Since an extended syllabus may be expensive to reproduce for distribution to a large class, it may be necessary to have it copied and bound professionally, and sold to the students directly from a copy shop or from the student bookstore. Another option would be to post the syllabus on a website and allow the students to print their own copies. The former method is preferable, however, because students will be more likely to bring an organized, bound copy to each class.

Hints for Classroom Procedures

Being prepared for each class takes on a new meaning, when "performing" before a class of hundreds of students. Each class is indeed a performance, as the professor is the center of attention before an audience, where individual personal interaction or discussion is, at best, extremely difficult. The professor needs to organize just as one would prepare for a concert performance: knowing the sequential order of material and the approximate timing of each section of the presentation; anticipating how to keep the interest of the audience, working toward a program containing contrasts of (teaching / musical) styles – in other words: finding ways of communicating effectively with the audience.

A lecture on Berlioz's *Symphonie Fantastique*, for example, might be organized in the following manner:

1. present background information on the life of Berlioz, including humorous and interesting anecdotes to keep their attention;
2. present information on the story behind the *entire* composition, perhaps reading excerpts from Berlioz's program notes;
3. announce the sections on which the lecture will concentrate, for example the fourth and fifth movements;
4. read or paraphrase the composer's notes on the fourth movement;
5. discuss the programmatic aspects of the fourth movement;
6. play examples at the keyboard or on recording, demonstrating how Berlioz transforms the *idée fixe*, representing his beloved in the fourth movement;
7. play the recording of the fourth movement, pointing out important aspects of the music, as it is playing;
8. repeat steps four through seven for the fifth movement.

The professor needs to be aware that any technical problem that would seem minor in a small class is multiplied and exaggerated to the extreme in a large one. Any lull in the pace of the class can quickly lead to pandemonium. It is extremely important that the professor and his / her assistants be well acquainted and proficient at using the classroom equipment that they use regularly, such as the stereo (CD, tapes, etc.), overhead projector, VCR / DVD players, or the computer. When a class of hundreds of students is waiting for the professor to "fiddle" with the equipment, thirty seconds can seem an eternity. The students will become impatient, noisy, and distracted, and it is easy to lose control of the class. Inevitably, there will be times, when things do not work as planned. The professor must remain flexible and retain (or develop) a good sense of humor!

The professor should always have a back-up plan. When things go wrong with equipment (and they will), the professor can immediately call down a student assistant to work with it, while she / he continues teaching, keeping the attention of the class. When the microphone stops working, the professor should be ready to project her / his voice, so it can be heard at the back of the classroom. If the stereo system or video projector malfunctions, the professor should have another topic ready at her / his fingertips. Again, a teaching assistant can be invaluable in these circumstances by tending to problems, while the professor continues with instruction.

Another excellent suggestion – from the website of the "Centre for Leadership in Learning" at McMaster University (Canada) – is to know how long the presentation of material will take, and – in advance – to pick a place to stop.[1] This same website offers ways for the professor to change her / his teaching style, when moving from a small classroom to a larger venue. These include using larger gestures and voice modulations, much in the same way an actor projects and exaggerates in order to seem normal. The site also suggests speaking as having a conversation, rather than giving a lecture, displaying more overt enthusiasm, and, if possible,

[1] http://www.mcmaster.ca/cll/resources/nifty.notes/handling.large.classes.htm

moving away from the podium and getting physically closer to the class.

Active Learning in Large Classes

One of the biggest challenges in the large class is encouraging the students to become involved in the learning process. Traditionally, large classes meant a series of lectures. Students listened, but did not actively participate. New research by Charles C. Bonwell[2] and others suggests that active learning promotes better understanding and retention. Although active learning seems natural in small class settings, large class situations would seem to prohibit class discussions, dialogue between professor and individual students, and direct questions to and from students.

Surprisingly, many experts cite research that contradicts these traditionally held views. Although difficult at first, even classes with hundreds of students can use active learning techniques. One may ask the class to break apart into small groups of between two and five people. Even in a large lecture hall with stationary seats, students can huddle together to discuss an assigned topic. The professor might give the students specific questions related to the current topic, or she / he might play a musical excerpt and ask students to listen and make observations or answer questions about what they heard.

Students will probably be reluctant or afraid at first to answer in front of the large class. One may ask instead for responses from specific individual groups. It is important that the professor never directly or indirectly ridicule any answers (tempted though one might be). Students should have the courage to express their ideas without fear.

Testing

Technology-Based Testing

Administration of examinations and grading are amongst the most challenging aspects of teaching a large class. Technology can be immensely helpful, though it can present new types of concerns and problems. Programs such as *WebCt* can make testing less time-consuming and stressful for the professor. By allowing students to take exams online, it is possible to free up numerous hours of class time that could be better spent teaching. *WebCt* and similar programs will allow the professor to administer the exam with any time limits and grading system requested. It is also possible to assign time and location parameters, which dictate when and where the students are able to take the test.

Additionally, the program automatically grades each exam, and formulas can be imported to compute midterm and final course grades. This is a true time-saver, when dealing with hundreds of students. The online exams can be administered in a proctored computer lab at specific times (best) or they can be set so the students can take them at any location(s) the professor chooses. Technical problems can and do arise, when exams are allowed to be taken on home computers. One compromise is to allow the exam to be taken in an un-proctored computer lab on campus, where it is known that the computers are configured to run the desired program. This will greatly minimize, but not totally eliminate, technical difficulties.

Exams can include traditional objective (multiple choice, matching, and true / false) and listening questions. (Be sure each student knows to have headsets available, when taking a listening exam in a lab.) Another advantage to web-based testing is that it can be administered with as few as one teaching assistant, who can be trained to manage the grading, as well as any other technical problems that might arise. It also virtually eliminates many of the problems listed below, which occur in the more traditional exam setting.

Unfortunately, there are some new problems that arise when testing online. Unless it is possible to test in a controlled, proctored computer lab, the issue of academic dishonesty rises to the surface. Many students will be tempted to use notes, textbooks, or to consult with fellow class members during the exam. Some instructors have no objection to these actions and feel that their students are still learning, despite these unorthodoxies. In any case, there is no way for this to be completely controlled in this environment.

[2] http://www.ntlf.com/html/lib/bib/91-9dig.htm

Traditional (Non-Technology Based) Testing
Unless the professor has access to a very large cadre of qualified graduate teaching assistants, objective computer-graded (scantron) tests are essential. The professor should check with her / his institution to learn its procedures for submitting computer-graded tests.

In a traditional classroom setting, every effort must be made to separate students at an appropriate distance to avoid cheating. If this is not possible, two or more forms of the exam and computerized key sheets can be used. This does, however, add to the confusion, when collecting and grading the exams. Some professors prefer to color-code the different versions of the exam on different colors of paper. This allows the proctors to tell at a glance, whether adjacent students have different versions.

When playing musical examples for identification on a listening portion of an exam, it will save time (and frustration), if the excerpts are recorded on a separate cassette tape or CD. This eliminates the process of changing CDs and searching for the correct tracks.

A seemingly minor task, such as the distribution and collection of exams, turns monumental when multiplied by hundreds of students. Strategic placement of student assistants by the entrance / exit to the classroom can facilitate this procedure. The professor may assign the assistants to distribute the written exams as students enter the room. At the end of the testing period, individual assistants collect either the written exam or the scantron sheets. Although "traffic-jams" may still occur at the exit doors, this will minimize the confusion.

"Make-Up" Exams
Allowing for "make-up" exams in a large class can prove to be a nearly impossible task, which will consume innumerable hours for the professor and assistants. In addition, having to judge which students have legitimate excuses for missing an exam, puts the professor in an extremely awkward and uncomfortable position. A better option is to allow the student to miss one exam for any reason, but not allow any "make-up" exams. Students taking all of the exams will have their lowest exam score dropped, so all students end the semester with the same number of exam grades. The professor should check with their institution's official policies and procedures to make sure that their own policies are not in conflict. Many school policies state, for instance, that all students absent to participate in an official university-sanctioned event or for a religious holy day must be given the opportunity to make up their work. In these cases, allowances must be made.

Classroom Discipline and Traffic Control
Another challenging component of the large class scenario is that of classroom discipline and traffic control. Latecomers are distracting to the professor and students in any classroom situation; magnified by hundreds of students, they can be downright disruptive. Being proactive by asking students (orally and in the syllabus) to arrive as early as possible to the class will cut down on some of the problems, but will not eliminate them. Help from the student assistants can alleviate some of the disruption. The assistant may be placed at the entry to the classroom, so she / he can serve as a "traffic cop," directing students quietly to be seated, wherever they will cause the least distraction. Sometimes having a special section of seating for latecomers is helpful.

Some students in a large, seemingly impersonal classroom may feel it appropriate to leave before the class is over. This means of disruption can prove contagious to other students, causing commotion in the middle, or near the end, of class. Again, being proactive by stating the policy orally at the beginning of the course (or later as needed) and in the syllabus will help to minimize this problem. Ask the students for early notice if they need to leave class early on any given day, and have them sit in a place where their early departure will not be as distracting.

A "surprise ending" can minimize fidgeting and the desire for the students to "pack-up" early. The professor can keep the students' attention by ending the class with speaking, trying not to use phrases that suggest that the class is drawing to a close. Although a nice closure may seem desirable, a recognizable "coda" usually gives students permission to close their minds, their notebooks, and their books, and reload their backpacks. The profes-

sor can save some important information for the very end of class, then close abruptly with the "surprise ending" by saying something similar to "See you next class!" It is preferable to avoid playing musical examples or showing a video very late in the period, as this gives the students more freedom to anticipate the end of class and often renders the last few minutes useless.

Students should be given a reason to come on time and stay until class is dismissed. The professor may announce at the beginning of the semester that exam or review questions will be announced sometime during each class session. Instead of having an official review day before each test, the review can be given in small portions during each class. The students can be kept on their toes by varying the time that these questions will be presented: sometimes at the beginning of class, sometimes in the middle, sometimes at the end, or perhaps at two or three times during one class. Students will be discouraged from leaving class early if they know that there is a strong possibility that they may miss important information. Linda Trevino, of the Pennsylvania State University Department of Management and Organization, has recommended using "Study Tips": "End each class by putting a short list of study tips on the overhead. Let students know from the beginning of the semester that class will always end on time and with this feature. Select tips that will help students understand the material and do better on exams. Students always copy the tips before leaving." From the same page of this website, John Lowe from the Chemistry Department is quoted as having used a "Multipurpose Minute Paper": "Get feedback on a particular class session by asking students to write the most important thing they learned and a related question they would like answered. These may or may not be: signed to check attendance, pre-announced, counted for credit, collected from every student, returned to students."[3]

Other Classroom Disruptions

Recent technology, coupled with an increasing number of students in today's music appreciation classes, can lead to disruptions that we could not have imagined just a few years ago. In addition to more traditional problems of student etiquette, including talking, reading newspapers, or doing unrelated work in class, we now see the proliferation of cell phones, pagers, laptop computers, palm pilots, personal CD players, games, and other electronic devices. Some students either see nothing wrong with using these devices in class, or they know that it is inappropriate and proceed regardless. This type of activity can be annoying and distracting to other students and to the instructor.

It is important that the syllabus issues a strong statement, informing students what is and what is not acceptable in the classroom. The professor will also need to enforce the policy in class with the help of her / his assistants.

If a cell phone rings in class, stopping the lecture or stopping the music and staring silently in the direction of the disturbance will usually silence the problem.[4] Teaching assistants can be helpful in squelching the use of other less audible devices, such as electronic games and personal computers, which can still be distracting to fellow students. However, we must be careful not to intimidate students, who are bringing equipment for legitimate reasons (such as personal tape recorders to record the lecture and music for study purposes).

Extra Credit Opportunities

One way of allowing extra credit in a large music appreciation class without overwhelming the professor is to use concert attendance as a means of accumulating extra points. This serves a dual function in that it can also greatly increase audience size for the performances of the music department.

Attendance Policies

Taking attendance in a class of several hundred students can be a monumental task, potentially swallowing up most of each class period and a significant amount of the professor's time outside of class. If the professor is insistent that attendance must be taken, there are ways to accomplish this, including

[3] http://www.schreyerinstitute.psu.edu/pdf/Large_Class_FAQ_Attendance.pdf

[4] I have heard of a professor, who answers all cell phones himself and informs the other parties that they are in the middle of class and cannot be disturbed.

having assigned seats, passing around an attendance "sign-up" sheet, etc. In my experience, the taking of attendance has been more trouble than it is worth, and has proven to be distracting and annoying both to the instructor and the students.

It is worth stating in the syllabus that, although attendance will not be taken, missing even one class will have a detrimental effect on the exam scores and on the final course grade. Below is an example of a statement that might appear in the syllabus:

> *It is expected that each class member have the maturity and responsibility to be present for each class. Class attendance is required in order to receive information on exam dates and material, most of which can only be obtained through lecture notes and classroom listening. In addition, the exams will reflect knowledge obtained from the recordings and videos presented in class. Experience has proven that missing even one class almost always results in lower exam and course grades. Diligent attendance is expected in order to learn the material and earn a respectable grade in the course. Your education is a huge investment ($$$) – make the most of it by having perfect attendance!*

Other policies may work better in different situations. The Penn State University website offers several suggestions, including having students sign in at the door, assigning numbered seats and having students sign a seating chart when it is passed, or using a seating chart and having teaching assistants take attendance. Another professor suggested taking attendance with any of these methods at the end of the class to discourage students from leaving early.

A particularly innovative possibility explored on this website was for "the university to purchase computers with electronic scanners to read identification cards as students enter the classroom. This has been done in at least one classroom at Montana State University. It would help in classrooms, where seat assignments are impractical or TA support minimal." (Ibid.) An even more recent development is the use of a "personal response system (PRS)". Students must possess a small transmitter, which they activate as they walk into the classroom. It can record attendance, as well as enable students to answer questions electronically in class. This may soon become more popular, as some publishers are beginning to provide this technology at no extra charge to institutions that buy their textbooks. In most cases, the students buy the transmitter along with their textbook, while the technology is provided by the publisher.

Final Remarks

Although there are numerous legitimate concerns and ever-present challenges in the administration of large Music Appreciation classes, most can be overcome with creative, "out of the box" thinking. As educators, our primary mission in these classes – development of better understanding and appreciation of music amongst our students, as well as the development of new audiences – can be accomplished even in large classes, as we deal with the realities of today's colleges and universities.

Composer Portraits

Music to Educate, Stimulate, and Entertain: A Portrait of, and Interview with, Composer Lynn Job

by Nico Schüler
Texas State University
E-Mail: nico.schuler@txstate.edu
Web: http://www.txstate.edu/~ns13/

Lynn Job was born an only child on May 27, 1959, in South Dakota as the daughter of dance band musicians. By age three, she had already ridden solo on horseback, could cast a rod and reel, and roll a great gutter ball (bowling). By ages five and six, she started creating songs, writing short stories for her classmates, and showed remarkable sketching ability. In fifth grade, she wrote and produced original plays for general assemblies at Jefferson Elementary School, Rapid City, S.D.. Musically, she started the song flute at seven, the clarinet at eight or nine, the piano at eleven, saxophone at thirteen, and began intensive private study at fourteen. At twelve, she decided to get fit and enrolled herself in an all-city track meet taking first place in the high jump after completing a self-designed training regimen. Thereafter, competitive individual sports remained a part of her lifestyle - swimming to fencing, track and field to racquetball.

In Fall 1977, she began continuous college enrollment until December, 1998 while working all manner of odd and career jobs to support herself. She majored in composition with a minor in German at California State University Fullerton (CSUF) receiving her Bachelor of Music in 1982 and then immediately moved to Texas and started graduate school. While, among other diversions, she worked full time as a Texas Instruments, Inc. radar logistics engineer (1988-1998) and an instructor in the U.S. Army Reserve Signal Corps (decorated during the Persian Gulf War) (1986 to 1994), she attended the University of North Texas. There she earned a Master of Music degree in composition with a minor in musicology (1988) and a Doctor of Musical Arts in composition with a minor in music theory (1998). During all this she made a dozen trips to Europe for travel and work, then joined the 1989 Judean Desert Exploration and Excavation Team for three weeks at the Dead Sea (Qumran, Israel), where she received much inspiration for her creative projects (for example, her composition *ELATIO: Praises and Prophecies* for contralto and tenor soloists, 2 choruses, and orchestra, with texts from the Dead Sea Scrolls, 1995-1998; and, her ongoing collection of mystic poetry). After completing her doctorate, she turned professional and founded Buckthorn Studios (1999) marketing over 65 works to date through Buckthorn Music Press and accepting commissions. Since 2000, she has been in full-time administration at the University of North Texas College of Music (UNT) with frequent travels to lecture, perform poetry, make guest composer appearances; and she keeps active with local community theatre.

Many of Lynn Job's compositions are large-scale mystic works that are based on pre-compositional designs that required many years of specialized research. She has received the ASCAP Standard Award for Composition annually since 2001. For her *Eulogy for St. John* for twelve B^b trumpets (1984; rev. 2000), she received the 2001 *Composer Assistance Program Award* from the American Music Center. Dr. Job has been the Board Member for Composition of the College Music Society South Central Chapter since 2001. Since 2003, she has been a review board member for the refereed journal *South Central Music Bulletin*. In 2005, she received a lifetime appointment to the Sigma Alpha Iota Composers Bureau.

Much of Lynn Job's music has been commissioned by musicians and ensembles from the United States of America, Germany, Israel, Russia and China, among others. Detailed information on her continuing work can be found at http://www.buckthornstudios.com.

The following telephone interview was conducted on Sunday afternoon, August 21, 2005.

Nico Schüler:
Thank you, Lynn, for taking the time for this interview. How have you been?

Lynn Job:
I'm doing very well. The studio is doing well, and I am anticipating a very exciting year 2006.

Nico Schüler:
I would like to start this interview with some questions about you growing up and your musical influences. I know you grew up in South Dakota. When did you start your musical training and what was important in your early musical training?

Lynn Job:
I had very young parents. When I was born in 1959, they were both independent dance band musicians and remained so through the early 1960s. My father was a radio disc jockey, talk show host and band leader of a South Dakota dance band called "The Star," and he had a talented group of people who went on to distinguish themselves with life-long careers in professional and military dance / swing bands. My earliest memories include crawling around over a floor of instruments, such as trumpet and drums that might be set up in the house for practice or repair. My mother started me on clarinet; that was her main instrument (and my aunt's) through school, and there was a spare one. I started on that when I was about nine years of age. I had started on song flute at about 6 or 7 for the first rudiments of music. At that time, my father was teaching music to lower grades. I was put onto piano around the age of 11. They didn't want to rush me onto instruments that I was maybe not quite ready for physically, and they took a gentle and casual approach to my music education, introducing me to it through family and then public school. This encompassed strictly reading and playing – no theory, arranging or composition.

Remarkably, none of the primary or secondary music lessons had any memorable affect on my tastes or writing style. In those early years, I credit exposure to LPs of Prokoviev's "Peter and the Wolf" and Tchaikovsky's "Swan Lake," along with the live swing bands, classical / sacred choirs, and 1960s cartoon scores, TV and feature film music, and all the variety of broadcast songs.

I attended traditional public schools all the way through. I didn't have any private instructors in music until High School. I had moved quite a bit, when I was in the lower grades; then things got more focused in High School. By this time I lived in Southern California – my mother had remarried, and my adopted father has the name Job (that's the name that I now use professionally). I had a big High School experience (marching bands, choruses, and after-school jobs), and by the time I was about 14 and needed to be thinking about a major in college I was very set on the sciences, the life sciences! Fascinated always with biology, marine biology, and zoology, I had done a lot of advanced studies of those fields on my own as a hobby during my preteens.

Between 14 and 16, I had to come to terms with the fact that I was uniquely a creative person, whatever other skills and talents I had. I had been writing since I was five – creating little musical pieces, short stories, poems, plays. I couldn't see myself spending years in the core science curriculum while I had such yearnings towards the arts, wherein I was already doing satisfying, original work. So, I had to make a decision and start prepping for college music entrance exams. I was a bit behind for that, because I had not been taking many private lessons. Having to catch-up, I quickly stopped swimming on the swim team and other extra-curricular activities and studied the piano and clarinet / saxophone seriously. I also got a touch of theory and got myself as ready as I could for a traditional public college undergraduate curriculum at California State University Fullerton.

CSUF was an excellent school for me between the years of 1977 and 1982, when I got my Bachelor's degree. They were very strong on the classical forms, the acoustic fine arts, and concert genres, which was what I was really interested in, more than jazz. It was a good fit, and I think I had a great education. I took extension credits in voice and various other lessons and classes to get every-

thing I could out of it, even though I also had to work myself through that education, working nights in the aerospace defense industry. With that I was very hard-pressed to keep all the music skills in development at that critical time of my life and catch up with my college music peers – hopefully surpass them and be ready for graduate school and beyond. Luckily, that worked out well, and I have arrived at the goal, though it took many years.

Nico Schüler:
Your major for your undergraduate studies was composition. Were you already then determined to become a composer?

Lynn Job:
Yes, I didn't consider any other course of study. That was my overriding identity as a musician. I had always been writing little songs or little instrumental pieces as just my natural way of expressing myself. While I had to do applied studies in voice and instruments, my real curiosity fell upon topics in musicology, music history, and refining my conducting skills. I had many interests, but I very conservatively stuck with composition as my main major through every one of my academic degrees.

Nico Schüler:
In one of the documents on your website, I read that you consider yourself mainly self-taught. But how would you characterize the role of your education in becoming a composer?

Lynn Job:
I was not personally introduced to any classically-trained, credentialled composer until I went to Cal State Fullerton. In the CSUF Freshman orientation session, first day of school, the faculty composers introduced themselves as "composers" – wow.

Up to that point, I wrote, because I figured that if I played music, I could write music – reverse engineering as regards the notation. That is, if I could read music, I figured I could write music – if I could play a certain instrument, I could write for it. I didn't ask anyone's permission. Very quickly, even in the lower grades and in High School, I expanded to writing for combos and various groups of instruments that I had never played, maybe hadn't even seen, except from the other side of the band room. I was a natural song writer and strong melodist, and my approach to scoring was to simply mimic traditional idiomatic usage and rely on my sense of balance and color.

There was one private single-reeds teacher who just at the end of my Junior High School time in California (a wonderful guy, Mr. Ron Kehoe) instructed me privately on clarinet and saxophone for a little while. He talked to me about the circle of fifths and a little bit of theory and no one else ever did that again until college. So, until college writing, I had been applying mostly just my ear and my natural sense of syntax, rhythm, drama, and intuition for how to "speak" musically.

At about 14 and after a summer of going through lots of old sheet music in my Grandmother Irma King's library in Pierre, South Dakota (I decided Beethoven's "Für Elise" and "Moonlight Sonata" were especially nice – I was later amazed to find out how famous these works were), I took a step up in my composition efforts and started into a little piano sonata of my own. Back in California that Fall, I remember stumbling along trying to write another one down, as it came flooding into my inner auditorium as a seemingly complete, finished piece. I really couldn't play it, as I wasn't that advanced on piano, my aural skills were virtually non-existent, and some of the notation subtleties seemed overwhelming in relation to the projects I'd done up to that point. I was moody and agitated, and when my mother got me to explain what I was trying to do, she later said that she noted that as a stark revelation. Within another year or so, I came to her and said: "I really think – maybe – I should be in music in college, and maybe even as a career … and not go into the sciences." She said simply: "I agree with you; I always thought you should be in music." So, I guess, it was meant to be.

Nico Schüler:
From your Master's degree on, you studied at the University of North Texas. What brought you to Texas?

Lynn Job:
It was under the advice of the Cal State Fullerton faculty. Sue Harmon (for one) had been my voice instructor, she got her Master's degree at "North Texas State," as it was then called. She has had a distinguished career in film (doing vocals for Paramount Studios), and she knew composer Jerry Goldsmith very well – he often engaged her for any of his concert works requiring soprano. She had wonderful things to say about the training she had received at "North Texas State," now known as the University of North Texas. North Texas was also recommended by Lloyd Rodgers [Ph.D., UCLA], my first composition professor at CSUF.

For graduate school, I was looking at Michigan, Minnesota, UCLA, and a few others. I knew, I was going to have to finance my own education at any of those, and I would be completely on my own and did not know how I would do any of that. I looked at schools that seemed to have the kind of tuition burden, where one could arrange financing or work their way through. North Texas was all that and also excellent for the kind of composer I was at the time and still am. When I would bring up North Texas, I would always get a great reaction from professional musicians and educators alike. I looked at the affordable price versus the worldwide, world-class reputation, and I saw a real bargain there. I wrote them and inquired, and that was the school that most recruited me and most responded to me. I received recruitment letters from Martin Mailman and William Latham and everything started to fall into place.

Having never been to the state of Texas in my life, I didn't know what it looked like nor did I know a single person who lived here. I just knew that it was the place because of the curriculum, the size of the composition program … I like to have a large library, a lot of resources, and a lot of performing ensembles, and there would be a big student body around. I was sold on it without a visit or interview. I gave up everything I had: my job, my apartment, all my relationships, came here with just a few dollars in my pocket, literally, to see if I was cut out for graduate school and if I could make it here. I took it a semester a time, and everything just eventually worked out.

Nico Schüler:
Who of your composition professors at North Texas was most influential and in what way?

Lynn Job:
For the Master's degree, Phil Winsor. He is just getting ready to retire from the institution this coming year (he has been on modified service and does a lot of work with faculty in Taiwan now). He was a Prix de Rome winner, 1967. I met him my first year when he was also newly arrived in North Texas (1982), so I have known him his entire teaching career here at UNT. I don't remember composers for what we discuss about music as much as for what we discuss about life – I am inspired by philosophy, mixed media, the creative process and by great minds. Winsor has a brilliant intellect and cutting wit (he reminds me of comedian George Carlin), and just being around him he provided me intellectual space and freedom at a time when that's exactly what I needed. I knew I was safe to explore, reach and experiment within an environment of true respect and equality. I wrote more music in more styles with him than anybody else. It was such a prolific time that some projects are still unfinished and remain among my favorite inspirations.

Nico Schüler:
Was there a similar strong influential teacher during your doctoral studies?

Lynn Job:
No, the first two phases of the doctoral program were pretty much about the practicality of just getting through all the course work and barrier exams. I was very focused on the scholarship, I went all out on the theory courses, musicology courses, principles of music research courses. Of course, I also took those topics during my Master's degree, as I had taken a minor in musicology, but as I have an overriding interest in musicology, music biography, music history, and history of the arts, I really poured myself into those courses for one last time at heavy cost to my composition work for many years (I worked full time as a radar logistics engineer and served in the U.S. Army Reserves during this time as well, so all composing effectively stopped).

In the final phase of the doctorate program, I was already a very mature writer, so I can say of the composition faculty that I was most appreciative of Cindy McTee's eye toward proofing. She was wonderful at continuing to hone an individual's attention to detail, which I already naturally have and I very much appreciated. Also, early in the degree Martin Mailman provided some very interesting insight into derivative motivic development and other details for sketching out an idea, and he was very strong in orchestration. Thomas Clark (who is now Dean of the School of Music at the North Carolina School of the Arts) was the patient enabler in the last phases of my doctorate to oversee my very large dissertation score and treatise project, which took years. He had a real interest in that piece and so I worked with him exclusively on that project to bring it to conclusion.

Nico Schüler:
You have an interest in archeology and biblical studies. Can you tell me more about that? And how does it relate to you as a composer? I believe, this interest was related to your dissertation, as well.

Lynn Job:
Yes, I've always been fascinated with biblical studies: all the various historical textology that has been done to find primary sources for ancient documents. I find that to be quite fascinating. I don't read these ancient languages, unfortunately, but I can read about the works, and it really excites me artistically. I even wanted to see if I could get directly involved, so I did that in January, 1989: I went to Israel with a team that was going to go into Qumran and look for Dead Sea scrolls for the first time since the early 1950s, when the last excavation was retired. This first team to go back (1989) was a combined effort through the Hebrew University under Joseph Patrick and California State University Long Beach under Robert Eisenman. It was a ground breaking expedition with about 12 of us formally named the *Judean Desert Exploration and Excavation Project*, or "JDEEP." We did in fact find artifacts in cave 37 south of Qumran, which they put into the Israeli Museum, Jerusalem. But we did not find any scroll material. However, I was there for more than that – this was also my first trip to the Holy Land; I had an interest in its geography, the cultures of the migrations of peoples, ancient and modern, and history of the first century church, and fourth century politics, and the ancient tribes. This has all been fascinating history to me, and I have spent a lot of time just reading and studying that over the years, as a companion interest with all my academic studies in music.

I have taken very few academic courses that supported this interest in primary texts and theology, but my interests are fed through independent studies and are firmly rooted within a personal Judeo-Christian faith that I have had from the age of eight. This spirituality and curiosity toward the Divine has informed every creative thing I have done, and every decision I have made in life. These interests naturally go along with me when I think of new projects. In fact, I've been commissioned, based on that unusual mix of interests and experience, to write an organ piece *Anchored in Perath: an apocalypse* for the Laubach (Germany) organ festival next summer (2006), which will be a graphic score, mapping symbol / notation puzzles and evocative visual elements based on a biblical theme from one of my own original mystic poems. I will provide this commissioning composer / organist, Carson Cooman (a fellow member of the Christian Fellowship of Art Music Composers), with this graphic score that he can explore and embellish with improvisation. I was solicited to do all this based on this unusual mix of interests I have in archeology, literary form, poetry, and the discovery of ancient artifacts. There will also be an article to follow in *Living Music Journal*.

Nico Schüler:
Let me ask you about the relationship between text and music and your approach to vocal music, when you have been given a text, may it be an ancient text or modern text. What is your approach, musically, to set it to music, and what is the starting point of the composition process?

Lynn Job:
I want to use my own authored texts whenever possible – not setting my poems per se, but writing new

text in the style of the need of the musical piece. I understand very well the difference between writing poetry that stands alone and words that will be used within music or with other layered elements. I can craft various kinds of lyrics or poetry, script or free text, very idiomatically depending on the stylistic and dramatic focus of what I am going to attempt. While I strongly prefer to do my own texts, regardless of the topic, I have been commissioned to write music to existing book and lyrics for a stage musical. I have also been asked, even by way of assignment, to set a nonsensical poem (Kenneth Patchen), just to show that I could work with someone else's text, no matter how remote. I do like best to work with ancient texts, especially canonical scriptures or maybe some pseudepigrapha or other historical extra-biblical works.

More often than not, an instrumental piece of mine will also include printed text (poetry or prose), original or not. The text does not have to be sounded out at all during the presentation of the music. But it informs the piece, and it can either just be something that is known to historians / theorists / critics, or to the conductor, or it could be given to the audience in the programs (I greatly encourage that). When I set text within music, I want – unless I am doing a sound-text composition or some kind of structure in which I'm just working with texture – to do a declarative, clear presentation, where the words are well understood. I use techniques that are gentle on the voice, speech-like, very natural, so I am a blend of a songwriter along with composer. I admire Puccini's style, because he exhibited this same sensitivity toward lyricism – memorable, tuneful, and lyrically successful – while keeping to high artistic treatments with intelligence and grace. I think of him when I work, especially in my large form vocal pieces, such as *ELATIO*. I try for a similar kind of emotive, natural, memorable, lyrical expression of text within music.

Nico Schüler:
How did you originally start writing your own lyrics, your own poetry?

Lynn Job:
I was writing words from the time I was five years old or so. I actually taught myself to read, based on phonics – rudiments that my mother had already begun to teach me. Then I just applied logically what she was saying, and I started to sound out texts and I figured out very quickly how that worked, practicing on the works of Dr. Seuss. Then, very quickly, I wanted to write words: I was writing plays in grade school and producing them for class assemblies. I was writing just about every form, again just sort of mimicking: I liked stories, so I wrote stories. I would ask my grade school teacher if she could put my stories on the bookshelves with the other books. (I thought that would look really neat and I don't know where I got the idea that I could possibly ask such a thing.) I would also illustrate my books. I started off with these verbal and artistic abilities, even before the more complex musical abilities definitively showed themselves.

During the years of maybe six through nine, it appeared that maybe I would be going into the arts as an artist to draw and sketch, but I moved through that and the literary forms and pretty much settled on music by High School. Regarding poetry and writing songs: when I was five years of age, I would make up the words and then make up the tunes. I still tend to work on the texts first. As I got older and into High School, I got into creative writing classes, where they started assigning and introducing students to more mature forms of poetry and to serious literature.

Through this public school curriculum, I started to apply myself toward serious poetic forms and had great success at my very first attempts as a sophomore. I knew it was a gift that, maybe, I would look into developing (I'm still thinking about its potentials). I take years at a time in which I don't write any poetry, and then I will sit down and write a lot of serious poetry, do some readings, attend some conferences. I have an on-going manuscript collection that I am putting together as a future monograph - all the poems are based on similar themes that would make a dramatic, likely controversial book. I also have some poems that are independent from those that wouldn't belong in that collection – just ones to be used independently. They

could be published or used in other ways at any time (some already have).

I am currently writing my own text for *Black Bridge* (SATB and cello) – this is a piece in development – no commission, I just had the concept one weekend and I just had to work it out; it started with the story and the poetry and the words, and then I started the music. Generally, I will start out on a new work with the imagery, the emotions of what I am trying to go for, a programmatic element, a story, a concept … I will think about that first, before I think about any kind of sonic sounded material that is appropriate for it. I will want to understand what I am trying to achieve dramatically and theatrically and what the point of this piece is. Then, I carefully choose instrumentation that fits the point of the piece. I go through the pre-compositional understanding of contents so deeply that I will take a last bit of time to pick the title that is most suitable, prior to writing a single sound. It gives me a mnemonic device to hang on to, to help me quickly connect with that drama, with that emotion. When I come back to that piece, which I might be working on for years, that really settles it for me and keeps me able to go right back to where I was in the piece until its conclusion, without losing that initial inspired concept.

Nico Schüler:
On your website is an article in which it is mentioned that at age 16 you were sent to Los Angeles by a top national producer to consider a songwriting career, but that you declined and that you continued to turn down most such work, including theater, jingles, and films in favor of sacred and concert projects, study, and research. Why did you decline such commercial offers, considering the strong relationship between poetry and music in your work?

Lynn Job:
Are you thinking about the article by Corcoran that is on my website?

Nico Schüler:
Yes.

Lynn Job:
I have a cinematic response to the kind of artwork I want to create: very detailed, very big, very deep. At 16 years of age and with no training, I was already writing songs that fit their respective genres very well; there was no challenge to it. I realized that if I settled for that and never explored compositions academically, intellectually, or any other way, that such a limit to my education was not going to be tolerable as a way to spend my life. I wanted to get into a larger, deeper mode of working than the visceral, innate melodicism. I wanted to work those deeper issues that you can get into within higher art – those complex designs that have been worked out in Western music up through today: deep issues of design, metaphor, coloration, and form. So, I just walked away. Economically, that may have been a very bad choice, but artistically, I have not one moment of regret that I walked away. I am amazed that I was able to, at that age, see that about myself and know what I needed to do. No one else was counseling me about that or asking me about my artistic needs or deeper curiosity: it was all soul-searching on the inside. At the conclusion of my successful interview at a Hollywood and Vine agency, which handled Elton John and Anne Murray – where I was invited to start engaging with the industry and start providing them with more songs to review by invitation of a Nashville contact – I knew, when I walked out of the office and we got in the car, that I didn't want any part of that side of the music business. I suppose I am still trying to discover what side I really do want.

Nico Schüler:
I would like to ask you more about the titles of your compositions. You mentioned a little earlier that very often you write the titles first, before you start writing the music, just after having ideas and thoughts about the project. Obviously, the title is very important for you as the composer to express what you think, but what do you think is important for you to deliver, through the title, a message to the audience?

Lynn Job:
I think that words do matter, names do matter: there is something about the sound of them, the choreography on the tongue, the way they look on the page. I think about them very carefully. An exception would be my oratorio *ELATIO: Praises and Prophecies*. There I took, on purpose, a very straight-ahead usage of all those independent movements in a very traditional, old style. Generally, I just took the first few words of the text that began the piece – an old operatic format – and I named the fragment (movement) for that first text phrase. Such is a big exception. What I would rather do is have these piece titles give the audience a little bit of insight to the kind of emotions they are going to experience or the kind of sonic expressions they will hear – maybe give away the programmatic elements a bit while using colorful language with good meter.

A good example is this one: I just finished a piece a few days ago called *Blue Graves Rising*. *Blue Graves Rising* is a delightful title for me – just the way those words flow they tell you about the piece (which is built on Ezekiel 37, verses 11-14, about the dry bones of Israel being reconstituted into a living people). I was required by the commissioner to come up with something out of the Old Testament about a "call to Israel," – maybe a reference to the shofar (ram's horn) to be included. There would not be a shofar in this piece for solo piano, but there should be some kind of allusion towards that instrument, or to a way that a shofar is used to sound out warfare or spiritual gatherings. In the miniature format required (I could only use between 60 and 120 seconds), I had to evoke a feeling of Israel and resurrection or gathering, plus shofar calls. This all works together in this piece to provide the sound and the title. I was thinking of the rising of a people, the rising of a spirit, a resurrection, and the color of the flag of regenerated modern Israel is blue and white – a gathering of ancient lines long disbursed being brought back to the land. So … "*blue [Israel] graves [bones] rising [resurrection]*." El Fine! – that's very typical of how I fashion a title.

Nico Schüler:
Let's talk more about the audience. What do you personally, but also in general, think is the role of the composer in our contemporary society, and how should the music reach the audience?

Lynn Job:
Well, I very much come down on this controversial topic as one who sees the composer owing honest expression not just of her own unique interior vision of humanity, but owing a gesture to shared human traits which transcend nations, politics, and eras. She must develop a voice powerful enough to serve her contemporaries with a compelling and timeless effect – to educate, stimulate, challenge and to entertain. I deeply hold that the entertainment portion of this mission cannot and must not be avoided, especially in high art, where the value of receiving the profundity of the idea is all the more serious an endeavor. I see all forms and media for communicating dramatic message as being forms that, if they are successful, will pull you into the expression itself – method will draw you to the idea or theme in a way that makes you want to receive it. You will give your attention, no matter what the content might be, what the style of the piece is, or the thought or the point of the drama being presented, because of the persuasion – even the seduction – of the presentation. The art must manifest in a way that is accessible enough, so the listener or the observer is brought into relationship, transported, and is provided as a reward some respite from the commonality and banality of everyday concerns.

When art music begins, the audience should be gratefully persuaded into an altered conscious state removed from the normal, where they can meditate through and audition various intellectual gestures, philosophy, issues of the heart, beliefs, and the drama of life. I very much believe that if any kind of art does not somehow engage a multilayered presentation of basic humanity's common and ageless pursuits (with style and genius), it is not going to serve to edify or meaningfully contribute to the literature or culture of its time, nor of future generations. Mere visceral expression without context, craft, or reason is a waste of artistic potential.

Nico Schüler:
That has also a lot to do with musical style. We have not talked about your style yet, so let me ask you: How would you characterize your musical style?

Lynn Job:
I am definitely a romantic – however that might be defined. My style serves the needs of the cause of my opportunities but I look to express my own personality and voice with unique gestures in any project that I accept: that is a tenet to which I keep very strongly. For example, in musical theatre, concert pieces, or even in a film or broadcast cue, if someone dictates that I must imitate the voice of someone else, such as "please write in the style of Holst" or "please write in the style of Wagner," I will not take that project. I also do not do arrangements. As with us all, my life is very short, and I am completely dedicated to crafting my own voice in the short time I have. (There is only one me, so I don't have time to pretend to be Wagner; we have Wagner already.)

That being said, I do write in many different styles, depending on the point of the project – I feel that music is the handmaiden to drama. I can be textural and chaotic and strident, if that is the emotive and thematic point of the scene I am creating, but more often my selected projects do not require those effects. I also make use of parody and reference, like all composers, when appropriate to advance the theme.

Since I do customize my music to fit a project, taking on too many client projects statistically modifies my catalog to be more numerous of specialty works. That can be good and bad – so I do stay mindful to try and balance it.

In the last few years, my clients and audiences wanted lyric tonal works: they wanted general audience pieces. I have accepted those sorts of projects; therefore, my catalog is overly represented by rather traditional, acoustic works for traditional acoustic instruments – a lot of pieces that maybe could have been written in the last 200 years. But they are still with my voice, so I don't find that at all constraining for me. I can still enjoy that grammar, and I continue to accept projects in that format. I do like the opportunity to show more range, and I certainly have a lot of inner concepts that I have never had an opportunity to share. For example, different styles of montage work with different kinds of instruments or electronic sounds for which I have either not had the tools or the project come together at the right time to allow me to produce it. Even with large form acoustic scores, I think my most important work is still in the unfinished manuscripts bin.

Nico Schüler:
You have already said much about your identity as a composer through styles, through poetry, and through your approaches. I have done a number of interviews with Texas composers, and I am interested in regional or geographic identity. You grew up in South Dakota, you lived in California for a while, and now you have been living in Texas for many years. Is there such thing, for you, as regional or geographic identity that would reflect, or be reflected, in your music?

Lynn Job:
There has not been such an effect on my music in Texas that I am aware – I have lived in a very eclectic culture. Being always in the city of Denton (which has doubled in size since I got here in 1982), I am immersed in an eclectic, two-university culture with people from all over the world coming and going.

In South Dakota, that is maybe a little different story, because I was thoroughly exposed to the Lakota Sioux Indian people while growing up. There was a Lakota Sioux woman who was my mother's nanny, and my grandparents (who ran a store and a ranch) interacted with Sioux who would come to trade goods or to work part time – we all learned a little bit of the language. That Native American culture did have a big impact on me, and I was certainly drawn to the plight of all the native tribes – their tragic history. I have written a little poetry about the Native American Indians, but not much in the way of musical treatments. (I want to do more, and I have some projects in mind for the future.)

I just finished revising and engraving a new edition of a wind ensemble / concert band piece called *River Ranch*, originally written 23 years ago. It is very pastoral and reflective of the grasslands around the Missouri River in South Dakota, and it is very much informed by the Lakota Sioux culture and the intertwining of my own family with the prairie earth, the river, and with those tribal people. In this new edition, I enhanced the programmatic inspiration a bit more, describing on the cover and within the notes the Lakota Sioux influences. My publisher is sending it off to some schools and programs that care about this kind of interest, for example the University of Oklahoma in Norman.

In summary, if there is any sort of regional culture I lived amongst that really seems to have gotten into my music – not so much melodic or rhythmic, but rather by way of the drama of those people – it would be the plains Sioux Indians. However, the effect of my travels to Taiwan and my lifelong appreciation of the aesthetics of the Far East (fed by Asian cultures I lived beside in California) has been more overt in my musical references. My curiosity about African tribes and tribal drumming has also resulted in bold quotations woven into my percussive textures. All in all, folk music of widely-divergent cultures interests me.

Nico Schüler:
I would like to expand upon my initial question on identity, thinking of a global perspective. Of course, what you just mentioned also characterizes you specifically as an American composer. Do you think, in general, that modern US-American music is established as such that it has its specific identity?

Lynn Job:
For an American sound, Aaron Copland is almost a cliché; everyone speaks of him as really having pulled together a pastoral, large-scape sound, with open intervals and distilled, folkish harmony. I agree, of course. This new sound expressed, with a kind of easy breath, an Americana that had been around with us prior to him, but which he finally coalesced and got onto the American stage within several of his works – *Rodeo*, *Appalachian Spring*, and others. I was profoundly affected by that sound as a child – a sound that once you heard it, was distinctly memorable. I am absolutely imprinted with it.

Within serious music, modern America is a tossed salad of equivalent musical styles, lacking a prevalent school. Except for the sound of a Copland orchestra, we might be hard-pressed to argue for real distinction in comparison with the strong market and identifiable forms of America's pop genres since as far back as the swing bands. Like most American writers, my toolkit is an amalgamation of various world styles and colors that I have been exposed to (including historical recordings) and now freely draw from.

Like others, I am impressed with Wagner's *Tristan* chord, the orchestral colors of Richard Strauss's tone poems, Italian bel canto opera, baroque ecclesiastical works, and European music of all types. I am also moved by the Southwest Asia / Mediterranean decorative chanting and singing and the Semitic scales and modalities, including the derivative Klezmer bands. As mentioned above, I love the lyricism of the oriental classical style, and I have incorporated that in a recent piece. Probably, there is more of the mid-east modality and Chinese references and maybe Copeland in my music than the Lakota Sioux or some of the other things I have actually lived around. As an American composer, I am free to recraft these sonic influences and remix them, applying my commentary upon the basic humanity they express and thereby form not just a personal stylistic imprint, but a sense or imagery of this kind of blended global experience.

Nico Schüler:
I would like to get back to you as a composer. Was your life as a composer always separated from your activities to earn a living? For example, how does your current administrative work at the University of North Texas relate to you as a composer and do you like this kind of relationship?

Lynn Job:
In contrast to other professions I have had simultaneous with my writing and publishing career, my current employment at the College of Music is refreshing, because it allows me to daily interact with

musicians and guest artists. I had a career as a full-time Radar Systems logistics engineer for Texas Instruments for ten and a half years and I was a defense publications artist for four and a half years in California. These, among other jobs, were just paychecks to enable to me to keep my studio functioning and get me through my academics. I still hope toward the eventual goal that all writers dream of: the opportunity to focus 100% of my time on my life's true calling and passion. These pursuits are represented as three core business divisions of Buckthorn Studios: Buckthorn Music Press for music publishing, Buckthorn Records (which prepares demo media and is not a commercial label yet), and Buckthorn Books (which manages all manuscripts within my various literary pursuits, including screen writing, poetry, articles, essays, short stories and more). I would like to be solely taking care of those businesses (and get them profitable) and break away only for supporting appearances, lectures, and premieres, etc. While I'm grateful that I have employment that is allowing me to pursue writing in my off hours, the daytime employment, as with most writers, is a drain on my energies and can be very frustrating, troubling, and exhausting. Because of the United States economy as it is today, there is just no option for an independent art composer to be working on scores and not somehow support her basic existence through other labors. Our culture is the poorer for it.

Nico Schüler:
You are definitely an extremely productive composer, probably much more productive than most composers I know. I am looking forward to how productive you will be when you can just focus on writing some day. In any case, you mentioned at the very beginning that you look forward to a very exciting new year. What is coming up?

Lynn Job:
Well, I will have the world premiere of *Blue Graves Rising* (for solo piano) in November 2005, at Trinity Theological Seminary in Pittsburg, Pennsylvania. Next year (2006), I plan to launch some exciting works. There is a piece called *Bally Brew – An Irish Whimsy* (for solo alto saxophone and *bodhrán*, the Irish folk drum, 6 minutes), commissioned to be taken to Ljubljana, Slovenia, for the 14th World Saxophone Congress. The *bodhrán* is a frame drum, which ethnomusicologically is an ancient instrument – but the use of such in Irish folk music is very modern: as recent as the 1960s, I have been told. Commissioned for summer in Laubach, Germany, there will be the new, graphic organ piece *Anchored in Perath: an apocalypse* (6 minutes), which will become only the second graphic score in my catalog (the first one was written many years ago). I might release *Woods Walker* (for solo marimba and sound track, 8.5 minutes); it has been taken on by an arts consultant as a worldwide commissioning consortium project (managed by Carson Cooman Arts Consulting). *Woods Walker* is a larger follow-on piece to *Serengeti Supper* (alto saxophone and sound track, 4.5 minutes), which has been very popular. Following that is the third, final piece in a sort of triptych collection: *Clare - Ancient Morning*, commissioned by the Christy Davila Duo of New Jersey (12 minutes, an open delivery date). *Clare - Ancient Morning* is about Ireland's County "Clare" (for acoustic piccolo, flute, and harp with sound track). That piece will be the "third iteration" of this same sort of commentary on creation that I started with in *Serengeti Supper* and further developed in *Woods Walker*. I have several pre-orders for the finished performance materials, once they become authorized for performance. For any writer, it is terribly flattering if you've got people pre-ordering and they haven't even seen the finished score yet.

Nico Schüler:
That is wonderful! It is great to talk about your creative life …

Lynn Job:
… well, it is a big topic to open up - one's creative life. I found your questions very interesting and very compelling.

Nico Schüler:
I do have one last question. Two years ago, you published an article on how art composers get paid. Independent composers are in a financially difficult

situation. Do you think, the situation is getting better?

Lynn Job:
No, the financial situation for art music composers is not getting better. The independent American fine arts writer and composer (in this shrinking arts-supporting culture) is in an economic crisis – it is a very difficult time. The good news for the recent generation is that the independent now has superior tools due to desktop publishing, media editing, and sound synthesis, and market access (not demand) has become better in the last couple of decades with the internet. Because of the internet, and the communications options it affords, I can collaborate with and serve a global musician pool, get my product to my clients in a variety of formats, and do so with such a low distribution cost that I can actually finance much of this out of pocket (note the mention that I am underwriting my labors and production – profits are still a distant prospect). The internet, software, and photocopying technology that we now have available provide me that opportunity, along with advances in gender equality. If I had been born even 20 years earlier, I think that, personally (this might not be the case for all), I would have never been able to get even this far. I am struggling at present but making progress, because I do currently have access to these modern tools: it will be the core goal of my studio that I keep access to those tools.

A big hindrance I share with all other art composers is the lack of education among our society in general and our music clients in particular regarding remuneration – this has also not improved in recent years. How, in serving our society, do composers make our living – at what point within the process of creating new music do composers draw income? All of the different revenue streams for primary fee and follow-on income are completely unknown to my clients, as is their own important role and duties in that process (which are well established). Even sophisticated, professional, world-class musicians rarely know details about how their contemporary composers make or don't make a living, based upon the behaviors of our performer and conductor colleagues. This slows down my own projects, because I first must stop and educate the performer clients (to whom I am trying to sell my work) about the life-cycle business details of commissioning, recording, and performing new music – and such can easily derail the project all together, until they adjust to the realities of the business requirements. This makes contract negotiations even that much more exhausting and in some cases downright unpleasant, when misinformation and bad habits have proceeded within certain careers.

Beyond passing on this knowledge one by one, I do provide seminars when asked (usually as a *pro bono* service to the field): for example, last month I spoke at UNT's College of Music *Career Night* about copyright and composer / publisher revenues; and I have already been asked to offer such topics during an upcoming composition residency at the University of Kansas. I am dismayed that music business continues to be left out of the applied teaching studios, so that crop after crop of performers keeps hitting the circuit without any more knowledge of the relationship guidelines between them and the publishers and composers who provide them their repertoire.

When students, interns, and new professionals seek me out for advice, I am more than happy to meet with them, because current field reports are critical, and I learn as much from their experiences with their own clients as they do from me.

So, how do we make our living in this culture as independent professional fine art composers? Composers are called upon today, more than ever, to embed themselves in every aspect of the process from creative concept to publication / recording to promotion and royalties collection. This lack of division of labor is exhausting and risky, but it is also exhilarating, requiring a vast and complex skill set which mirrors the frenetic pace and overload in all aspects of modern American life. These necessary distractions surely have a negative impact on philosophical abstractions within art, as well as quality of life.

The art composer's career preparation, management, and market access is something that all composers need to be reviewing – a topic they need to be engaging continuously. Our concerns need to

get out to the public, the radios, the newspapers, the journals – our cultural and social scientists and philosophers should be noting and talking about this decline of art music, because if living art music composers are not supported, they simply disappear – absorbed into some other life pursuit. Fact is, our pop culture contemporaries' revenue streams are growing boundlessly, while our's are shrinking into oblivion, there is a lot of despair without real debate, and this passiveness from writers and composers is our own worst enemy.

I am hoping for the best, of course, that this will all turn out well in the end, and without interruption in the timeline of masterpiece production. Since I have not yet seen the end of the story, it is a bit scary to live through.

Nico Schüler:
Thank you so much for this interview! It was a great pleasure talking to you! I wish you all the best with all your artistic endeavors!

Lynn Job:
You are most welcome. This interview was a lot of fun for me – to be selected for this was certainly an honor. I appreciate it very much.

List of Selected Compositions by Lynn Job

A complete list of Lynn Job's compositions can be found at http://www.buckthornstudios.com.

2005 *Bally Brew (an Irish Whimsy)* for alto saxophone & bodhran, 7:00
2005 *Blue Graves Rising* for solo piano, 1:00
1982-2005 *River Ranch* for winds & percussion / concert band, 5:00
2004 *Lily* for tape, 1:00
2004 *Victory, the Gold* for pep band, 0:30
2004 *Yeshua, Our Dedication* for SATB with soprano recorder, 5:00
2004 *Yellowstone Blush – A Wedding Remembrance* for alto & tenor saxophone, 6:00
2003 *Duetto Maduro* for two violins, 7:30
2003 *Arcangelo Red* for solo violin (transcriptions available), 7:00
2003 *By the Road to Ephrath* for solo organ, 5:00
2003 *Moon Largo* for solo B^{b} trumpet (transcriptions available), 3:00
2003 *Breathless – Joel's Fast* for string quartet, 4:30
1978-2003 *12-Tone Flute* for flute and piano, 1:30
1978-2003 *Etude in 8* for flute, 2:00
2002 *Raphael – Intercession* for solo B^{b} trumpet, 3:30
2002 *Runaway Bay: Hula Sunrise* for cello quartet, 4:00
2002 *Armiger's Gate* for solo viola, 3:30
1976-2002 *Olympic Fanfare'86* for brass quintet, 2:00
2002 *Serengeti Supper* for alto saxophone & sound track, 4:35
2002 *O vos omnes* for SATBB with timpani, 2:30
2002 *Toumai – Hope of Life* for 7 trumpets, 3:30
2002 *Iron Horse Nocturne: "of salt and grapes . . ."* for solo pipe organ, 2:30
2002 *Nehemiah's Dusk* for solo trombone, 5:00
1982-2002 *Azimuth Dance: Where is North?* for 8 percussionists, 3:00
2002 *Shadow's Pipe* for solo flute (transcriptions available), 3:00
2001-2002 *Systole: Book I* (3 songs) for soprano & piano, 12:00
2001 *Chalice Hill: Ascent & Elegy* for shofar, flute, oboe, brass ensemble with timpani & ocean drum, 4:30
1989-2001 *Petition: An A Cappella Meditation* (text The Community Rule) for SSAATTBB and 8 soloists, 5:00
2001 *Boomerangst* for 4 choruses and ballads, stage musical, 37:00
2000 *2-Part Invention in F-minor* for pipe organ, 1:10
2000 *September Jade: A Wedding Divertimento* for alto saxophone, B^{b} trumpet, and string quartet, 4:00
2000 *YOU* for medium voice & piano/guitar, 1:45
1978-2000 *Prelude in E minor* for violoncello, 2:30
1978-2000 *Sour Swig Jig* for two Bb clarinets, 2:00
1978-2000 *Two Sacred Motets in the style of the 16th century: I. Sancta immaculata virginitas (2-part); II. Jesu nostra redemptio (3-part)*, 3:00
1978-2000 *Theme and Variations* for Bb clarinet, 4:30
2000 *Kyrie eleison: trope on Titus 2:11 & 1 Kings 8:28* for SATB a cappella, 2:30
1984-2000 *Eulogy for St. John* for 12 Bb trumpets, 5:00
1978-1999 *Mandingo Weather Report* for prepared piano (pedagogical), 1:30
1983-1999 *Jesu* for medium voice and piano (original text), 4:30
1979-1999 *Matin* for a cappella men's chorus (original & public domain text), 8:00
1995-1998 *ELATIO: Praises and Prophecies* (texts from the Dead Sea Scrolls), 16 fragments of the 28 fragment scheme for contralto and tenor soloists, 2 choruses, and orchestra, 01:40:00
1985-1988 *Kidrish Fields* for 7 flutes, vibraphone & cello, 18:00
1985 *Aviacon Columbia* (documentary film score) for DX-7 & piano, 3:00
1983 *Journey Into Oppression* for 3 slide projections & tape, 12:00

1983 *Adagio for Synclavier* (SIMGO program) for synclavier on tape, 2:00
1981 *Barren* for 3 string basses, narrator, and designed lighting, 10:30
1980 *Naked in the Woods with Red Cross Shoes* for electric piano, harpsichord, and dance, 3:00
1980 *My Pretty Animals* (text by Kenneth Patchen) for alto solo and piano, 2:30
1980 *Scenes from Rembrandt – Four Miniatures* for Chamber Orchestra, 25:00
1977 Original improvised piano stage music for *Story Theater*, Westminster Community Playhouse, 01:30:00
1975 *The First Blues Song* for alto solo, clarinet, tenor sax, trumpet, piano, percussion, 5:00
1975 *Introduction* for women's choir a cappella, 1:00
1975 *Psalm 68* for choir, flute, baritone horn, guitar, 4:00
1972-76 *Collection of Ballads* for solo Voice and Guitar, 45:00

From Continuity of Style to Universal Tonality: A Portrait of, and Interview with, Composer Wieslaw V. Rentowski

by Nico Schüler
Texas State University
E-Mail: nico.schuler@txstate.edu
Web: http://www.txstate.edu/~ns13/

Wieslaw V. Rentowski (Wieslaw Stanislaw Rentowski) was born on November 23, 1953, in Bydgoszcz and grew up in Poland. He studied psychology at the University of Lodz (M.A. degree in 1978) and organ at the Academy of Music in Lodz (M.A. degree in 1985). Already interested in composition since his childhood, he studied composition with Wlodzimierz Kotonski at the Frederic Chopin Academy of Music in Warsaw and graduated with a M.A. degree in 1987. Between 1981 and 1989, he was a faculty member at the Academy of Music in Lodz, Poland. During the Spring semester of 1989, he was a Composer in Residence at the Banff Centre School of Fine Arts in Canada, and during the Spring semester of 1990 he was a Visiting Composer in Residence at the Louisiana State University (LSU) School of Music in Baton Rouge. Then, under LSU scholarship, he pursued graduate studies in composition and organ performance and studied with Dinos Constantinides, Stephen D. Beck, and Herndon Spillman. He received a Master of Music degree in 1993 and a Doctor of Musical Arts degree in 1996. Rentowski also participated in the Darmstadt International Summer Courses for New Music (1984) and in organ master classes in Bayreuth, Germany (1985).

W. V. Rentowski taught graduate and undergraduate music courses at Tulane University in New Orleans (1994-1996) and undergraduate composition and music theory at LSU (1993-1996). Since 1997, he lives in Dallas, Texas, where he is active as a composer, performer (organist, conductor), educator, and church musician (he is currently Music Director and Organist at St. Patrick Cathedral [RC] in Fort Worth, Texas). In 2004, W. V. Rentowski became a United States citizen.

The music of Wieslaw V. Rentowski has been performed at many international festivals and conferences in Europe, the United States, and Canada. In 1988, Rentowski was awarded first prize in the National Competition for Young Composers in Warsaw, Poland, for his *Wayang* for chamber orchestra. Numerous commissions, grants, and awards followed in Poland, Germany, Canada, and the United States. Most of his music has been published, recorded, and discussed in several countries in Europe and North America. As a soloist and chamber musician, Rentowski performed in many major cities in Poland, Germany, Canada, and the United States, often giving master classes and lecturing on his own music. He was a featured / guest composer at international music festivals and conferences in Gdansk and Lodz (Poland), Banff (Canada), Baton Rouge and Seattle (USA).

Many contemporary organ works by several American and Polish composers were premiered by W. V. Rentowski and are dedicated to him. He is a

member of many organizations, including ZKP (Polish Composer's Union), NACUSA (National Association of Composers USA), ASCAP (American Society of Composers, Authors and Publishers), AGO (American Guild of Organists), American Composers Forum, CMS (College Music Society), and TCDA (Texas Choral Directors Association).

Wieslaw V. Rentowski is a founding member of the Texas Chapter of the National Association of Composers USA (NACUSA Texas) and was elected as its first President for the term of 2005-2007.

The following interview took place on June 1, 2005, in San Marcos, Texas.

Nico Schüler:
First of all, I would like to ask you about your musical background, growing up in Poland. What were your most important influences as a child? What was your musical environment?

Wieslaw V. Rentowski:
I think, the most influential person was my mother, who was pushing me towards piano playing. I was kind of stubborn first, as a little child. I didn't want to spend enough time on practice. But my mother played the guitar, my father played the violin, and I had two older sisters, who were both playing the piano. The older one, who was much older than me, played really well. This was another factor, another motivation. I started, when I was about six years old. My mother pushed me for many years, and then, when I was 11 or 12, it clicked, and I said: I want to be a musician. That's how it started.

Nico Schüler:
During your high school years, you went to a music high school – a school system relatively unknown to Americans. As a result, there is no Bachelor's music degree at the college level. How is such a specialized music education structured in Poland?

Wieslaw V. Rentowski:
Yes … while I was going to the regular high school, I went, at the same time, to a music high school. But we also have an elementary music school. It is like a professional music school that starts in the first grade. So, you go to the elementary music school, in addition to the regular, general education. Then you go to the music high school, with all the theory, conducting, piano, organ – or whatever someone's instrument is, because we have the same options as at a college. After you get a high school music diploma, you go to college. I would say, the music high school in Poland – in terms of musical background and learning experience – is really equivalent to the Bachelor's degree here in the United States. With a music high school diploma in Poland, you are actually ready to 'go' as a musician. There are hundreds of musicians who play in orchestras, and so forth. If you want to get "higher", you obviously go to college. As a result, you don't get a Bachelor's degree, but go directly into a Master's program.

Nico Schüler:
Did you learn how to play other instruments in high school and at college?

Wieslaw V. Rentowski:
I was an organ and piano major – or, let's say piano and organ major, because the organ comes later, due to the pedals and the size of your legs and feet. Basically, I was a piano and organ player, but I also had to take flute, percussions, and some other instruments as a part of the general music education.

Nico Schüler:
You initially started composing as a child. Can you tell me more about your early composition attempts?

Wieslaw V. Rentowski:
Yes, I started composing very early, as a child. I believe – and I hope – I had a real talent for this, and it was coming very easily to me. I was improvising, but I also wrote completed works in small forms. Then, when I started playing at a more advanced level as a keyboard player, I was watching, what was going around in terms of the musical language, and I didn't really like it. I concluded that, at that point, I would not be able to change the whole situation around the country, or even more than that.

I stepped back and I was waiting. It was a very conscious decision that I would wait and see what is going to happen next. When the situation would change a little bit, I would jump on the train and start writing. And I actually did this. I got some other degrees in music (in music education / conducting and in organ performance), and I also have a degree in psychology – I was teaching general psychology and psychology of music for many years at a college in Poland. Then I started writing, and I also got my degree in music composition.

Nico Schüler:
What was the initiator to start composing again? You mentioned, there were some changes …

Wieslaw V. Rentowski:
… not necessarily the changes, although the "market" started changing a little bit. My philosophy was that I wanted to be a good musician: as a performer or a conductor, or whatever. I wanted to have a skill. I thought, after I become a good musician – a trained musician – I will be able to make some more independent decisions. Actually, when I started my first degree, when I just started college, in Poland in order to start the composition program at the college level, you had to have another Master's degree. It was a requirement that you had a Master's in performance or conducting, and then you continue. This was a must, so I had to wait. Then, when I started composition in Warsaw, they changed the rule: You didn't have to be a musician with a Master's degree any longer, to enter the composition program. This was something that I personally didn't like, because I felt it is much better for the composer to be a good musician, and then make decisions about his own style of writing and so forth.

Nico Schüler: But you got your psychology degree first …

Wieslaw V. Rentowski:
… at the University of Lodz. At the same time, I was at two different colleges, working on two Master's degrees at the same time. One was in psychology and one in music. So, this was kind of tricky.

Nico Schüler:
The music degree was the performance degree?

Wieslaw V. Rentowski:
It was the performance degree, and at the same time, it was choral and instrumental conducting and music education. After the third year of study at the University of Lodz toward a degree in psychology, I started the music education and conducting program, and after I got the Master's degree in that, I started another degree in organ performance. And before I finished the program in organ performance, I already started the program in composition.

Nico Schüler:
How did the psychology studies influence you as a musician and as a composer?

Wieslaw V. Rentowski:
You know, I would say that it did influence me a lot. First of all, it influenced me in general terms, because you have to read more books, you know more … and the decisions you make as a composer, as a musician, as a music personality are much more conscious and somewhat more flexible as a part of creative processes … I think you really know more about what you really want to achieve, instead of trying different things and sometimes not knowing what you really want. I knew exactly what I wanted to do, musically speaking, from the very beginning, and I believe it was because of my background in psychology and philosophy (my favorite subject at the University) – there are a bunch of classes to take and books to read, it just opens your mind much more. And that's what I wanted to do: I wanted to open myself, to be able to – later on – make some important decisions for myself.

Nico Schüler:
Do you also think that studying psychology influenced your music in the way in that you thought of how it would be perceived?

Wieslaw V. Rentowski:
Yes. You know, I think this is a very good question and a good point. I thought a lot about this, and I did read a lot about music perception, and so forth,

about the audience, about the human hearing and musical listening. I also thought about time limits when I was writing solo music, for solo instruments or chamber music: I almost never exceeded 12 or 13 minutes, because I though that – in terms of the form, the length of the form – if you exceed a certain limit, you are loosing the attention of the audience and the listener, so I came up with the best time that is ideal for the solo instrument and for chamber music, and that was between 7-8 and 11-12 minutes. Over the years, in which I had written many pieces, I was testing this, and I think it really worked, at least for my compositions, because they were well received. Many people made comments that the music was very consistent, I didn't have any holes in terms of listening attention, and it was straight forward in terms of motion. I "saved" this kind of music philosophy.

Nico Schüler:
I would like to get back to this point of perception and audience a little later. I would like to ask you, for now, what were your role models in terms of compositions? Who were your "model composers"? Or did you not have any?

Wieslaw V. Rentowski:
It may sound strange … I did admire lots of composers, and I did like lots of compositions from different periods of music, including the avant-garde. But I really doubt that I ever had a "role model" that I was trying to get close to or that I was trying to learn the style from. I was rather trying to learn from many different sources: composers, compositions, and styles. I was rather trying to absorb different sources.

But I remember, when I was still very young, and I was playing the piano for hours and hours almost every day, my favorite activity – and I think this is how I started composing – was to modify different compositions. Let's say, I played a little sonatina or sonata by Beethoven or Mozart and I didn't like some of the parts. So, I was always improvising – not for the public performance, of course, because we had to follow the printed music, but I almost always didn't like some of the parts, so I was making "adjustments" and trying to change the music to fit my ideas and perception …

Nico Schüler:
Looking back at your compositional work so far, do you think there is any change in the musical style, and how would you characterize your musical style?

Wieslaw V. Rentowski:
This is something you probably don't know: When I wrote my composition for organ and orchestra in 1996 – this was my final project at LSU for my doctorate – I came up with a system, a system that would be a part of my own music theory: I created the system of open or universal tonality. I presented the concept at the CMS conference in Georgia in 1998, and in the written portion of my dissertation - in addition to the composition - there was some discussion of this system. I experimented with this for many years, and I think I was consistent with how I wanted to present my music to the audience in terms of the language, in terms of the form, and so forth. Throughout the years, I was thinking of developing something, like a system, and finally I came up with a system that I called "open or universal tonality." Although for me it was more important to create the system than to use it every single time, I think it became an important part of my thinking and my compositional style after 1996.

Nico Schüler:
How would you characterize your style before 1996?

Wieslaw V. Rentowski:
Before 1996, maybe because of my scientific background in psychology, I was always a little bit of a scientist. Whenever I was composing a piece, I had a few goals, and the goals were kind of similar. Almost 100% of the works I have written were commissioned by specific performers and people that I knew – artists that I wanted to get to know better before the performance and before I finished the composition. I always wrote for specific performers, for a specific event. I knew details about the personality, I knew details about the abilities of the

performer, and I knew details about the environment, in which the performance would take place. Having this in mind, I always had a few objectives to achieve. One of them was to match the musician's personality. If I had a choice – and very often I did have a choice to call for a very specific musician – I was looking for the personality that attracted me as a musician, from a musical point of view. So, after I got to know the performer, I was trying to fit his outstanding ability to play the instrument. Most of the time they were excellent, excellent performers with a wide variety of musical abilities. This was number one. Number two, whenever I wrote for a specific instrument or a group of instruments, I was trying to expand the technical approach. I was trying to find some new things for the performers to apply and to use by playing my music, so that – later on – it could become a permanent tool for the musicians playing this specific instrument. In general, I was trying to expand the technique of the instrument. These are just a couple of examples of what I always had in mind. Plus, I was always very sensitive and was always very, very concerned about the color, the kind of sonorities that I could get from the instruments and instrumentalists.

Nico Schüler:
Do you believe that your thinking of sound color was largely influenced by you being a virtuoso organist?

Wieslaw V. Rentowski:
Yes, I think so. The organ is probably the most colorful instrument ever invented. There is no doubt that I was influenced and inspired by the organ. Whenever I heard another instrument or I had to hear the instrument in order for me to write for this instrument, I was always looking for more color, because something was missing, after playing the organ for so many years and listening to organ music. So, there is no doubt. Also, I think that my organ music itself was greatly influenced – and this is on the opposite side of the influence – by electronic and computer music. Whenever I wrote for traditional instruments, this was obviously influenced greatly by organ music and by my organ background. Whenever I wrote for organ, on the other hand, very often it was influenced by my fascination of electronic and computer music.

Nico Schüler:
Please, tell me about your electronic and computer music compositions.

Wieslaw V. Rentowski:
I didn't write that many pieces. I wrote two or three, when I was in Warsaw, and I had some public performances of these. They are not on my list of published music, because they are in the form of tape or CD. Later on, when I was at LSU, the School of Music had a very good electronic and computer music studio. Its director, Dr. Stephen David Beck (current President of SEAMUS – the Society for Electro-Acoustic Music in the United States), did host at LSU a couple of national conferences on electronic and computer music. Dr. Beck was always up to date, and he was always looking for new things, and the studio was very well equipped. I think, I wrote three strictly electronic music compositions (in studios in Warsaw and at LSU), and then two or three more computer music pieces. My last, and probably my favorite, computer piece was "Mirabelle". I played a recital and I had a Master class in Montreal at Concordia University in 1994; at that time, I heard about the small bird Mirabelle. The following year, when I was at LSU, I composed this piece about birds, flying in the sky and watching down onto the earth … with constant changes of pitches and many different layers in terms of sounds. That was my computer music.

Nico Schüler:
I would like to ask you about some aesthetic concepts, which are very important in discussions on music in our society. Your music is relatively experimental. There is a group of composers, who think that music should be written to reach a wide audience: this music is usually more audience-oriented and more traditional. And there is another group of composers, who don't care too much about the audience, want to experiment, and their music is rather performed in a small circle. I don't think, your music fits in either category. Although your

music is more experimental, it is also able to reach a broader audience. So, what are your thoughts on how music functions in our society and how it should be written?

Wieslaw V. Rentowski:
An article by the polish musicologist Marta Szoka very well describes my music and summarizes my approach to music. I read this, after she had written it, and I was surprised that she got so close to what I really feel ... Dr. Marta Szoka is a musicologist and theorist. This is the kind of essence of what I would say about my music, when she says that "the composer represents that group of contemporary composers that places equal emphasis on both the traditional and novel aspects of music." So, I think that since the very beginning I had actually all my thoughts, my philosophy and aesthetics together; but I put this on hold, because I didn't agree necessarily with what was going on in the world. Then, I said: it is late enough, and I really need to jump on the train and try to say something about this in general and write my music. But this was my philosophy: I always wanted the new music to be rather a continuation of the historical tradition. I did disagree with some of the avant-garde trends – I wouldn't even call them "avant-garde", but I would call them destructive. In the late 1970s and 1980s in Poland we had Boguslaw Schaeffer, who was one of those who wanted to "dictate" what we as young composers should do. He was very active as a composer, and he was also a musicologist and – kind of – theorist, and he loved to write on contemporary music subjects. He published one of the most popular textbooks in composition in Poland. To make it short: he made several statements in his writings – and he was very serious about this – that we contemporary composers living in the 20th century should destroy all the previous music, including Baroque and Classical music. So, we would have to destroy all the sources of music and should start with a fresh mind. I don't like the language I am using right now, but: I hated this kind of approach. Obviously, according to this philosophy, if you were not a professional musician, and you didn't study music, and all of the sudden you went to Poland and started composing something, that would most probably be either graphic music or chance music, etc., … and this would be perfectly OK and in style … But I just had a different background, and with all my love for Bach, Beethoven, Mozart, Wagner, and other established composers from the past, I just did not like it. Again, my philosophy was always that the music needs to be a continuation, and I was against complete separation between what had happened in the past and what was happening right now. Like Marta Szoka said: I am always very careful about using tradition and building something new and trying to make it work for the next generation.

Nico Schüler:
Do you think that, especially here in the United States, there is a problem with contemporary music in terms of not having a large audience or the audience getting smaller (people who are interested in contemporary art music)?

Wieslaw V. Rentowski:
Nico, I would see two problems in the United States – although the word "problem" is probably not the best word for it. In general, I would see two issues: The number one is: it is true that throughout the whole world, we went through the period of all these wonderful experiments and it was very exciting for us composers to create new concepts and experiments. We were basically scientists, and we were so happy and excited about our experiments, that we lost the ground long time ago, and we didn't even notice that we did lose the ground. Not only we were getting more and more and more separated from the audience. I would say in general that we were also ignoring the physiology of human hearing. And these are obvious reasons for not being successful as contemporary composers. This would be my comment about the contemporary music in general – no matter if it is the United States, Poland, or Germany, and so on. The second problem that I see here in the United States exists because of the structure of higher education, and because of the separation of college programs from the communities. The Colleges and Universities in the United States are wonderful institutions, but very often they are like separated camps. Not too many people from

the community participate in college life and the other way around. This is very different from Europe. In Germany or Poland, where the structure in terms of the building locations and the designs of cities and universities is very different, the university system is spread out throughout the whole city, and it is an integral part of the urban society. People from the community have much easier access to artistic events. It might be different in the sciences: the community doesn't have to participate, doesn't have to watch what is going on in the sciences. But with music and art, it is different. What I am trying to say is this: I think that contemporary music at the college level is doing very well in the United States. And I think it is doing even much better than it is, for instance, in Poland, in my native country. If you consider the amount of money we spend, the number of performances throughout the country, the number of small contemporary music festivals … there are hundreds of them! What the problem is, though … when I was at Louisiana State, for example, part of my scholarship was helping with the recording studio; and what I observed hundreds of times by working over there, by being a composer and by having many works performed: we had several people on stage, performing the music. The performances were always excellent. We spend so much time and so much effort! The compositions, most of the time, were very good, and in the Recital Hall, we had very few people. Very often, I really thought that we were losing the ground. To make a DAT, to make a digital recording, we had to have an audio engineer on staff, full time … even more than full-time: he was working seven days a week. We were using very expensive technology, very expensive equipment. We had to hire several assistants, back-stage people. In terms of the money, it cost thousands of dollars. And then, we had few people in the audience.

Going back to the original question: I would say, again, that at the college and university level, contemporary music is doing very well. We have thousands of composers, we have hundreds of composers who are faculty members at universities and colleges. They do write music; they are active. We have hundreds of conventions, conferences, composer's forums, etc. But when you look outside the university, there is not enough contemporary music in the concert hall. The problem is a big separation between the college life – which again, I think is doing very well – and the community, the society in general.

Nico Schüler:
If we would try to fix it, how could we fix it? Or is it not possible?

Wieslaw V. Rentowski:
I think it is possible, and I think that we do see the problem. I expressed my opinions about the NACUSA concerts, for example. I think it is wonderful, if we can host performances at various colleges, but what we should really try to do in addition to this is to open ourselves and the audience to our music and go to more community oriented places, like a museum of art, to the symphony hall, and to churches. The community won't be coming to the Recital Hall at a college. It is not necessarily our fault, but there is so much information about so many things every single day. So, the people either don't see the information about the performances, or they don't get the information, or the information is not there. There is always something happening, but the community doesn't even know about it. So, we are losing the connection, even at the basic level of communication: at the level of the exchange of information. In both big and small cities, there are so many opportunities to create concert series. I do believe that we will have a good audience. We will. I would especially count on the younger people, because they don't have families yet and they have more time, etc. If we try to offer to them the best we can, I think they would come and would "consume" almost everything … They would listen. And, obviously, they would draw their own conclusions, and they would say if they liked it or not. But if they are not exposed to this, they wouldn't have an opinion about it, because they wouldn't know about the existence of it.

Nico Schüler:
I would also like to ask you about identity in contemporary music. Of course, every composer has a personal identity, but I am interested in something

like national and regional identity. Do you think that a national or regional identity is expressed in your music?

Wieslaw V. Rentowski:
Of course, this is one of the most difficult answers, because the question is so complex and because it is so difficult to give a short answer to this question. There are historical and cultural aspects to this question. I think, what I was trying to do throughout the years – and this was happening in Poland as well as here in the United States – I was trying to keep my own identity as long as I could, also here in Texas. What I am trying to say is that no matter where I was, I was trying to be myself. Obviously, I am not the best person to be my own judge, but my judgment of my own creative activity, my language, and my efforts would be that I was kind of consistent with what I was doing, with what I wanted to do, no matter where I was. I heard similar questions before, several times: "Now you are American, you are thinking completely different. You forgot about Poland, you forgot about your roots, you forgot about your friends … you just wanted to break from whatever you were doing, before you left Poland." Obviously, this is not the case. First of all, we are not able to change our roots. I may change my name, if I want to, or I may lie if I would want to (and of course, I don't want to!) – but theoretically I can say: No, I was not born in Poland, I was born in Japan or Africa or whatever … but we cannot change the facts. I am taking, as always, all the facts and all the historical issues very seriously. So, first of all, I cannot change the fact that I was born and raised in Poland, that I was attracted by the culture that I was surrounded by. Second, no matter what was the environment, I always wanted to be myself. I think, I was working hard to be myself. I have the kind of personality – and that also applies to music – that I don't like to compromise. You know how life is: you often have to pay a very high price, if you don't compromise under certain conditions. And I was always the one who was a kind of troublemaker.

I remember when I went to Darmstadt in 1984: there were so many established composers from all over the world. They had a performance of a piece by a younger composer, whose name I had not heard before. It was live-electronic keyboard with some percussion in it and some other instruments, and it was so horrible and so boring to me. There was no concept of what they wanted to do and what they wanted to achieve. They were just acting crazy. Since they did have composers there from all over the world, who wanted to learn and who wanted to hear some good new music, when I heard this piece I just couldn't hold it anymore. I was so upset with what was going on at this international level … I went to the switch to switch off the light and stop the performance … I was serious, but my friends from Warsaw stopped me, and I just walked out. This is just an example that I have a "difficult time" to compromise with regard to certain things and certain foundations. Again, you have to pay the price for your actions …

Nico Schüler:
I want to get back to the issue of identity in the United States, and more specifically to Texas. Since it is so multi-cultural here – people came here from all over the world – do you think there is something like "American identity" or, more specifically, "Texas identity" that can be expressed in contemporary art music?

Wieslaw V. Rentowski:
I will try to continue with the answer … but I would like to make a personal statement. I personally love the fact that I have the opportunity to live among so many cultures. As you know, too, very well, this multi-cultural context is very different from the context we would be having in Poland, Germany, France, or other European countries. There is a very strong cultural bias in countries like Poland. Although Poland is relatively open in that respect, I remember, when I was about to leave Poland and all my friends in Warsaw and Lodz, my major composition professor was rather against me going to the United States for a longer period of time. He said something like: "Listen, you are part of Europe. You should stay in Europe, and you should continue in the European tradition". I felt like he would say: Don't go there, because you don't belong over there. When I was in Poland, I think we were often

ignoring some cultural traits of the United States … in general …

As the person that I am, I am very happy that I am here. Before I came to Texas, I didn't know too much about Texas, so I discovered Texas and I loved it since! Because of so many cultures here, all the crossings in terms of traditions, I think it is a great place to be. Because of this, because we are getting something like a "meta-culture" – a mixture of all the cultures – I think this should relate very well to music as a universal language. What I would see, or what I would like to see, is the connection between the multi-cultural Texas that, to me, is a higher level of culture (because of so many different traditions), and the music itself as a universal language. It would be really nice to make a bridge between them. And I think that there are not too many music traditions established here in Texas, in terms of modern music. I feel like, in terms of modern music, we are a little bit behind, and that's why we need to do what we are committed to do, but I think it's a good thing to be at a place where there are plenty of things to do. If we would be at some other places where almost everything is done, it would be so difficult to become a part of those things that are already established and the room for changes would be more limited. Although it is a challenge here, I think we can still establish a good tradition of modern music.

Nico Schüler:
You partially answered already my last question, which is about your future and your goals as NACUSA Texas President. You want to organize musical events of contemporary music and establish an international exchange. What else would you like to do? And, in terms of your own music, in which direction would you like to move genre-wise? Do you have any specific plans or are you taking it as opportunities arise?

Wieslaw V. Rentowski:
I always wanted to be an opera composer. But the real life is that there is not much interest in opera. Let me speak metaphorically: I love horses, and I would love to ride horses every day on the streets. But there are no horses anymore on streets, and I will have to accept the fact that we are driving cars on streets, and not riding horses. There is not too much we can do about it … And even if we would still live in Europe: the situation is rather similar. Again, I always wanted to write operas and oratorios, but there is, quite frankly, not too much need for big operatic forms in today's technological world.

However, I do have a couple of dreams, specifically as a composer. I would like to write a violin concerto, a piano concerto, and one more composition for organ and orchestra. I would also like to get involved in choral music. There are so many choirs, especially here in Texas, that there is a need for choral music.

Nico Schuler:
You have written many organ works in the past, and organ seems to be one of your favorite instruments. Have you composed anything for organ recently?

Wieslaw V. Rentowski:
Actually, I have just finished another composition for organ solo, commissioned by American virtuoso organist and composer Carson Cooman. The name of my new composition is *Tu Ee Petra*.

Nico Schüler:
Is there anything else you would like to add?

Wieslaw V. Rentowski:
I would like to thank you for the opportunity of having some discussions and exchange of ideas on the situation of modern music, and specifically for the opportunity of having this interview. Thank you very much!

Nico Schüler:
And I would like to thank ***you*** for taking the time for the interview. I wish you all the best in your endeavors as a composer and as the President of the NACUSA Texas chapter!

List of Selected Compositions by Wieslaw V. Rentowski

2005 *Tu Es Petra* for organ solo. Duration: 8:00. Commissioned by organist Carson Cooman.

2004 *Holy Infant* for SATB Chorus with Cello. Duration: 3:00.

2003 *Lai* for SATB Chorus. Duration: 5:00.

2002 *Tiento* for two string orchestras. Duration: 9:00.

2000 *Erhalt Uns, Herr 1543* for organ. Duration: 5:00. Commissioned by Conners Publications.

1999 *Amagrae 673* for SAB Chorus. Duration: 6:00.

1998 *A la mode* for piano solo. Duration: 8:00. Commissioned by the Louisiana Music Teachers Association, Baton Rouge, Louisiana. Recorded by LMTA in Lake Charles, Louisiana.

1998 *The Dalles* for young voices, piano / keyboard, and percussion instruments. Duration: 6:00.

1997 *Pastorella* for large string orchestra. Duration: 10:00.

1997 *Festklänge Sonata* for piano. Duration: 12:00.

1996 *In Nomine* for organ and orchestra. Duration: 17:30. Recorded by the Slovak Radio Symphony Orchestra – Kirk Trevor, Conductor. Greenleaf, WI : Conners Publications, 1997.

1996 *Abendmusik* for organ and computer. Duration: 9:00.

1996 *Je Te Veux* for saxophone and piano. Duration: 7:00. Commissioned by Cesariusz Gadzina to celebrate 150 years of the Saxophone at the New York Public Library for the Performing Arts. Recorded by Living Music / USA in Bucharest, Romania.

1995 *Rivers of Life*. Duration: 7:00. Experimental organ music, choreographed by Anne Marks and Betty Wooddy for the Baton Rouge International Heritage Festival, Baton Rouge, Louisiana.

1995 *Mirabelle*. Computer music. Duration: 7:00. Recorded at the LSU Electro-Acoustic Music Studios, Baton Rouge, Louisiana.

1995 *Pasticcio* for cello. Duration: 8:00. Commissioned by Thaddeus Brys, LSU School of Music, Baton Rouge, Louisiana.

1994-95 *Postlude* for string orchestra. Duration: 7:00. Commissioned by the Louisiana Sinfonietta, Baton Rouge, Louisiana. Recorded by the Slovak Radio Symphony Orchestra – Kirk Trevor, Conductor. Greenleaf, WI : Conners Publications, 1995.

1994 *Chace*. Indeterminate music for seven instruments. Duration: 7:00. Recorded by the LSU Recording Studio.

1994 *Iris* for flute and piano. Duration: 6:00. Recorded by Canadian Broadcasting Corporation. Greenleaf, WI : Conners Publications, 1995.

1993 *Make One's Mouth Water*. Collaborations in music, dance, and visual arts. Duration: 12:00. Project sponsored by the Dance Council of New Orleans and the Arts Council of New Orleans, Louisiana.

1993 *New Orleans Magnificat* for organ. Duration: 8:00. Commissioned by Andrzej Chorosinski, Fr. Chopin Academy of Music, Warsaw, Poland. Recorded by Polonia Records. Greenleaf, WI : Conners Publications, 1994.

1992-93 *Libra* for orchestra. Duration: 20:00. M.M. thesis, Louisiana State University, Baton Rouge, 1993.

1991 *La fiesta* for cello and piano. Duration: 11:00. Commissioned by Thaddeus Brys./ First performed (Mar. 17, 1992) by Thaddeus Brys, violoncello, and Susan Brys, piano. Recorded by Canadian Broadcasting Corporation and LSU Recording Studio. Lodz, Poland : Astra, 1992.

1991 *Lagniappe* for eight instruments. Duration: 9:00. Commissioned by the LSU New Music Ensemble, directed by Dinos Constantinides, Baton Rouge, Louisiana. Recorded by the LSU Recording Studio.

1990 *Ottari* for tape alone. Duration: 8:00. Recorded at the LSU Electro-Acoustic Music Studio, Baton Rouge, Louisiana.

1990 *Lake Charles Variations* for prepared piano. Duration: 9:00. Commissioned by the Louisiana Music Teachers Association, Lafayette, Louisiana. Recorded by the LSU Recording Studio. Greenleaf, WI: Conners Publications, 1997.

1990 *Gumbo* for viola solo. Duration: 8:00. Recorded by the LSU Recording Studio. Greenleaf, WI: Conners Publications, 1995.

1989 *Koyama* for flute, saxophone, violin, and piano. Duration: 11:00. Commissioned by the Zelanian Ensemble, New Zealand. Recorded by the Polish National Public Radio.

1988 *Wayang* for chamber ensemble (19 performers). Duration: 16:00. First prize in the Polish National Composer's Competition for Young Composers, Warsaw, Poland. Performed at Warsaw Autumn 1989. Recorded by Polskie Nagrania.

1988 *Ab Ovo* for alto saxophone and two organists. Duration: 9:00. Awarded the prize in the Polish National Composer's Competition, Warsaw, Poland. Recorded by the Polish National Public Radio.

1988 *Piccalilli* for percussion solo. Duration: 6:00. Commissioned by the National Arts Center for Children, Poznan, Poland. Recorded by the Polish National Public Radio.

1987 *Por Dia De Anos* for two accordions and organ. Duration: 13:00. Recorded by Proviva SONOTON, Germany. Bydgoszcz, Poland: Pomorze, 1989.

1986-87 *Concerto* for trumpet and orchestra. Duration: 18:00. Awarded the prize in the Polish National Composer's Competition, Fr. Chopin Academy of Music, Warsaw, Poland.

1986 *Chorea Minor* for trumpet in C and organ. Duration: 14:00. Commissioned by the Arthur Rubinsztajn Philharmonic Society, Lodz, Poland. Recorded by the Polish National Public Radio. Warsaw, Poland: Wydawnictwo Muzyczne Agencji Autorskiej, 1989.

1985 *Anagram* for piano. Duration: 15:00. Recorded by Polskie Nagrania.

1986 *Baton Rouge* for prepared piano. Duration: 11:00. Recorded by the Polish National Public Radio.

1985 *Piffero* for organ. Duration: 6:00. Commissioned by Marta Szoka, Lodz Academy of Music, Poland. Greenleaf, WI : Conners Publications, 1996.

1985 *Saxophone Quartet*. Duration: 11:00. Commissioned by the Karol Szymanowski Music Society, Cracow-Zakopane, Poland. Awarded the prize in the Polish National Composer's Competition, Fr. Chopin Academy of Music, Warsaw, Poland. Recorded by the Polish National Public Radio.

1985 *64 x 46* for six French horns and trumpet. Duration: 9:00. Commissioned by the National Museum for the Arts, Warsaw, Poland. Recorded by the Polish National Public Radio.

1985 *Albebragen* for organ. Duration: 10:00. Recorded by Polonia Records. Greenleaf, WI: Conners Publications, 1995, duration 10:00, also published Poland: Astra, 1992.

1984 *Portrait*. Experimental video music recorded at the Lodz Academy of Music, Poland. Duration: 12:00.

1984 *Music of Blossoming Magnolias* for chamber orchestra. Duration: 15:00. Awarded the prize in the Polish National Composer's Competition, held on the occasion of the 750th anniversary of the city of Elblag, Poland.

1984 *Ekleipsis* for organ. Duration: 11:00. Recorded by Polskie Nagrania and WDR (Westdeutscher Rundfunk).

1983 *Two Faces* for accordion trio. Duration: 6:00. Recorded by the Polish National Public Radio. Score available by Hohner Musikverlag, Archiv der Bundesakademie, Trossingen, Germany.

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CD Reviews

Nostalgica: Works by Charles Ruggiero, Miguel del Aguila, and Daniel McCarthy

by Alisha Gabriel
E-Mail: alishagabriel@hotmail.com

Nostalgica, compositions by Charles Ruggiero, Miguel del Aguila, and Daniel McCarthy. Centaur Records CD CRC 2564, 2002. Website: http://www.centaurrecords.com/.

Nostalgica, released in 2002 on the Centaur Records label, features four bassoon works, three of which were commissioned by Barrick Stees, Assistant Principal Bassoonist of the Cleveland Orchestra. All three composers – Charles Ruggiero, Miguel del Aguila, and Daniel McCarthy – were given the opportunity by Stees to make a statement about the expressive capabilities of the bassoon. Barrick Stees recorded the compositions in 2000 with colleagues John McGrosso, violin, Rebecca Rhee, violin, Mahoko Eguchi, viola, and Kurt Baldwin, cello, of the Arianna String Quartet, and Randall Fusco, piano.

The works performed on *Nostalgica* were written between 1992 and 1999 and total 56 minutes in length. The first three works, *Blues, Time, Changes* by Charles Ruggiero, *Nostalgica* by Miguel del Aguila, and *All the West Was Moving* by Daniel McCarthy are set for bassoon and string quartet. The last work, *Sunset Song* for bassoon and piano by Miguel del Aguila, is a refreshing tonal change. Although three of the four works incorporate blues elements, each piece utilizes the bassoon in different ways, showing the technical and lyrical qualities that can be imparted by a talented performer.

Charles Ruggiero (born 1947), the composer of *Blues, Time, Changes*, teaches composition and music theory at Michigan State University, and has an eclectic compositional style that reflects a lifelong interest in jazz. His pieces have been performed on several continents, and he has received numerous grants, awards and commissions. The composer included helpful information for the listener in the liner notes about this piece, explaining that this is the second in a projected series of compositions based strongly on blues. The three common words of the title embody fairly well-defined technical meaning for the jazz musician, but also allude to the nature of the blues form of this piece, giving relevance to a perceptive listener who tries to develop an understanding of the piece.

The piece for which the CD is titled *Nostalgica*, was composed by Miguel del Aguila (born 1957) in 1998 and consists of four movements that are technically challenging for the bassoonist. Dedicated to bassoonist Barrick Stees, who commissioned this work and performed its world premiere at the 1998 International Double Reed Conference, this composition features the bassoon as the "solo singer" of the ensemble during the first three movements, but surprisingly plays a more percussive part in the final movement. It is easy to lose track of time while listening to the nostalgic and singing tone qualities of the bassoon in the first three movements, but in contrast, the fourth movement has an energetic, lively pace that brings the piece to an abrupt ending. Aguila's works number over 70 and include opera, orchestral, choral, solo and chamber works, and incidental music for theater and film and are propelled by simple musical ideas, exciting rhythms, and adventurous instrumentation.

Daniel McCarthy (born 1956) has made significant contributions within the last decade with pieces for wind ensemble, orchestra, and marimba, while receiving awards, fellowships, and three nominations for the Pulitzer Prize in Music. *All the West Was Moving* was composed in the last years of the twentieth century in memory of the changes that took place, most notably as a result of World War II and the way the war defined the world in which we live. This piece begins quietly with a reflective air, which leads to a section comprised of a turbulent, disjointed feeling, challenging both the strings and bassoon, and ending with a thoughtful passage, possibly intoning hope for the future. McCarthy wrote:

"It is a tribute in hopes that history will preserve the understanding of what kind of people saved this nation and the full immeasurable price they paid." (Liner notes, p. 5.) As a listener, the title of this piece appears to be a misnomer to the style and tribute that it attempts to pay.

The final piece, *Sunset Song*, is Aguila's second large work featuring the bassoon as soloist, written and premiered in 1994 at the Los Angeles Museum of Art and dedicated to bassoonist Judith Farmer. The bassoon plays almost the entire introduction to this piece, which employs elements of 1950s pop, making the listener almost believe Stees is playing a tenor saxophone at times. Aguila moves the piece to a rhythmically complicated the piece to a rhythmically complicated middle section, which transforms from a Middle Eastern ostinato rhythm into a Latin beat, only to return to the introductory opening mood, concluding with a tapered note played only on the reed.

The pieces heard on this CD exploit the bassoon as a multi-faceted instrument, singing as a solo voice, adding tone color to another instrument, blending with other instruments to create a unique sonority, accompanying, and imitating other instruments. This CD is recommended to anyone interested in modern music, bassoon literature, or blues incorporated into unique chamber music.

Herbert Howells Performed on Lautenwerck

by Edward Briskey
E-Mail: leebrisk@hotmail.com

Herbert Howells: *Lambert's Clavichord - Howells' Clavichord*; John Paul, lautenwerck. Centaur Records CD CRC 2536, 2001. Website: http://www.centaurrecords.com/

Herbert Howells taught composition at the Royal College of Music and is mostly known for his "Anglican choral music and works for organ" (liner notes, p. 2). But despite his creative skills as a composer, he does not seem to be widely known. This CD is a wonderful tribute to Herbert Howells, with his two successful pieces for clavichord *Lambert's Clavichord* and *Howells' Clavichord*. John Paul shows great musicality with his performance of these clavichord pieces on the lautenwerck. The lautenwerck is also known as the lute-harpsichord, which is a larger harpsichord that is strung with gut strings instead of metal. The lautenwerck has a wonderfully deep bass sound and sounds similar to a lute.

The two collections on this CD, *Lambert's Clavichord* and *Howells Clavichord*, contain 12 and 14 pieces, respectively. The first collection was named in honor Herbert Lambert, who in 1927 let Howells borrow one of his hand-made clavichords. Howells told the BBC: "I gave up a holiday, remaining in London with it. The only way to thank Lambert was to write a work for him." (Quoted in the liner notes, p. 3.) "Lambert's Fireside" is the first piece on this CD, and it is the piece that Howells specifically dedicated to Lambert. The remaining 11 pieces of *Lambert's Clavichord* are each dedicated to friends of Howells.

The general character of *Lambert's Clavichord* is very lively. Although the instrument does not allow much dynamic change, Paul carefully uses what is available to him, to keep the performance interesting. The lautenwerck provides a very deep and thick bass sound with an overlying delicate upper melody. In general, the titles of the pieces match their character. Titles such as "Hughes Ballet," "Sargent's Fantastic Sprite," and "Sir Hugh's Galliard" are very whimsical and dance-like. They allow Paul to show his technical expertise with dramatic chromatic and scalar runs. The tone of other pieces, such as "Lambert's Fireside" or "My Lord Sandwich's Dream," is calmer, yet there is a sound of sophistication. Howells uses very thick chords to develop moving melodies and sets a picturesque idea that matches the titles. *Lambert's Clavichord* is written in a 16th century style, but Howell adds a more contemporary sound that is typically found in early 20th century music.

The second half of the CD is *Howells' Clavichord,* which was written as the sequel to *Lambert's*

Clavichord. Howells again dedicated every piece to a friend. However, these "pieces were written over a twenty year period [and the] earliest of them (1941) were originally dedicated to completely different people." (liner notes, p. 7). Although this collection is enjoyable, it requires more thought, due to the increased length and more complicated melodic development. The tone of this collection is more solemn and is weighed down up to its ninth piece, "Newman's Flight." The latter spins out melodic lines in an organized chaotic manner, leaving the listener wanting to hear how the flight ends. The remaining pieces on this CD fit together naturally, and they are laid out in an alternating pattern of fast and slow movement. The fast movements, such as "Newman's Flight", and more specifically "Ralph's Galliard" and "Berkeley's Hunt," are more aggressive, almost forceful, compared to the previous pieces on this CD. "Finzi's Rest" and "Malcolm's Vision" provide 'rest', which is needed to better understand the intention displayed in the titles.

The organization of the two collections and the programmatic titles are the result of much thought and creativity. The compositions as well as its excellent performance make this CD highly recommended.

Touches of Bernstein, Performed by Thomas Lanners

by Erin Krolick
E-Mail: erin_krolick@hotmail.com

Leonard Bernstein: *Touches of Bernstein: The Complete Published Piano Music of Leonard Bernstein*. Centaur Records CD CRC 2702, 2003. Web: http://www.centaurrecords.com/.

Great musicians are said to leave an everlasting mark on the world. Leonard Bernstein can be considered one of the musicians who will never be forgotten. Bernstein's life began in Lawrence, Massachusetts during the year 1918. As a young boy, Bernstein took piano lessons and quickly became interested in music and music making. After attending the Garrison and Boston Latin Schools as a child, he went on to attend the prestigious Harvard University, and then was a student at the Curtis Institute of Music. After graduation, Bernstein was appointed Assistant Conductor of the New York Philharmonic in 1943, and in 1945 became the Music Director of the New York City Symphony Orchestra. One of his greatest accomplishments was in 1958, when Bernstein became the Music Director of the New York Philharmonic. Bernstein is most well-known for his three major Symphonies, his *Cichester Psalms* for Chorus, and his stage works – *Candide* and *West Side Story*.

The CD *Touches of Bernstein: The Complete Published Piano Music of Leonard Bernstein*, recorded by Chicago native Thomas Lanners, explores a different side of Bernstein's music. Although he is most well known for his orchestral Symphonies and stage works, this CD is comprised of piano music. It seems very intimate and exposing of Bernstein's true character. Bernstein's compositions for piano are not commonly heard in live performances, "perhaps because they are less 'public' in character, offering fleeting glimpses into the private side of Bernstein's persona" (liner notes, p. 2). This CD is in three sections: *Touches-Chorale Eight Variations and Coda (1980)*, the many *Anniversaries*, and his piano transcription of Copland's *El Salon Mexico*.

In the score of *Touches - Chorale, Eight Variations, and Coda*, Bernstein explained "Touches = (French) the keys of the keyboard; different 'feels' of the fingers, hands and arms - deep, light, percussive; gliding, floating, prolonged caressing; small bits (cf., 'a touch of garlic') – each variation is a soupcon, lasting from 20-1000 seconds apiece; vignettes of discreet emotions - brief musical manifestations of being 'touched', or moved; gestures of love, especially between composer, performer and listener" (quoted in liner notes, p. 2). This piece begins with the Chorale section, which avoids using repeated pitches, showing Bernstein at the use of serial pitch organization. The 'Eight Variations' set

many different moods in a short amount of time. Using a variety of different articulations, dynamics, and pedalings allows the performer to portray these changing moods. The piece ends with the Coda section in *ppp*, creating a subtle intensity. Throughout the entire piece, the use of seventh chords, syncopation, and shifting meters are very prevalent, and are also commonly found in most of Bernstein's other works as well.

The four different sets of *Anniversaries* that are found on the *Touches of Bernstein* CD were each written for people who Bernstein greatly admired and respected. For example, he dedicated many of these *Anniversaries* to friends, professional colleagues, family, or people who had passed away. One of the persons that he had dedicated a piece to was Felicia Montealegre. Bernstein was dating Montealegre at the time he wrote this *Anniversary*, and they eventually married in 1951. Many of the *Anniversaries* were written in memory of people who had passed away. Bernstein commonly used compositional techniques that reflected the person for whom he was writing. For example, in the *Anniversary* written for Alfred Eisner, Bernstein's college roommate who died of cancer, "The Dies Irae (Day of Wrath), a medieval plainsong heard in the Requiem masses, is quoted cleverly here in the bass line of the staccato portions" (liner notes, p. 3). Also, in the *Anniversary* dedicated to Aaron Copland, "the open, widely-spaced sonorities and sparse textures in this work are unmistakable evidence of Copland's influence on his younger colleague" (ibid.).

The third major section of this recording is Bernstein's piano transcription of *El Salon Mexico* by Aaron Copland. Since Bernstein held Copland in such high regard, he performed and / or recorded almost all of Copland's orchestral works. The last track on the CD is another tribute to Copland's works. Bernstein said that "he transcribed the work because he was tired of hearing American pianists playing Hungarian Rhapsodies, and wanted to provide them with a pianistic tour de force written by an American composer as an alternative" (quoted in liner notes, p. 5). This witty piece was very programmatic, and was a nice change from the traditional piano repertoire of the time. When an orchestral piece is transcribed for piano, some of the compositional effects might be lost. However the transcription by Bernstein creates many of the same sonorities. For example, Bernstein has turned what is normally heard as a bass drum hit, at the end of the piece, into a keyboard cluster. The same effect is made by Bernstein's transcription, as was portrayed by the bass drum in the original orchestral transcription by Copland.

This CD is a wonderful representation of Leonard Bernstein's works. The liner notes, written by the performer Thomas Lanners, are very helpful to understanding the music on this CD. He provides much musical, biographical, and personal background of the music. With this CD, heard from beginning to end, the listener seems to be taken on a journey through Bernstein's life – a journey from 1943 (*Seven Anniversaries*) to 1988 (*Thirteen Anniversaries*). This journey allows the listener to have a glimpse into the lives of the people who meant the most to Bernstein, and connects all of these people together by using a universal language: Music.

Music by Donald Grantham: Voices of Change

by Brett Poteet
E-Mail: brettpoteet@yahoo.com

Voices of Change, compositions by Donald Grantham. Centaur Records CD CRC 2441. Centaur Records Website: http://www.centaurrecords.com.

A versatile musician, Austin composer Donald Grantham is well-known for the composition of large vocal works, including opera, and music for wind ensemble. His orchestral music, virtually all of which could by classified as programmatic, is also widely performed. But what he is most known for is his flair for chamber music. His enjoyment of poetry and literature is the subject matter in many of

his compositions. With skillful use of contrapuntal procedures, he engages the listener with musical intricacy. His sense of humor is rarely absent, sometimes manifesting itself as darkly humorous character sketches, without regard to the conventions of style. This sense of humor will become evident during the course of this review. – Grantham studied at the University of Oklahoma, with Nadia Boulanger at the American Conservatory in Fontainebleau, and at the University of Southern California. He has been teaching theory and composition at the University of Texas, Austin, since 1975.

The CD entitled *Music by Donald Grantham: Voices of Change* presents chamber music of composer Donald Grantham. The CD was recorded in Bates Recital Hall and the Fine Arts Recording Studio at the University of Texas (Austin) campus in 1998.

Voices of Change, as the performers are collectively called, is the Southwest's only professional chamber music ensemble to perform music of our time. The ensemble was founded in 1974 by Jo Boatright, artistic director, and Ross Powell and is an Ensemble-In-Residence at Southern Methodist University. According to the liner notes, *Voices of Change's* outstanding roster of performers has included concertmasters and principal players of The Dallas Symphony as well as faculty members of Southern Methodist University in Dallas, Texas. The high quality of the performers will become evident upon listening. One of the missions of *Voices of Change* is bringing composers to Dallas to participate in the performance of their compositions. To date, they have hosted more than 75 major composers, including, John Cage, George Crumb, Toru Takemitsu, and Ellen Taaffe Zwilich. In 1999, *Voices of Change* received a nomination for a Grammy Award.

This record is very diverse in its instrumental combinations: solo piano, solo voice, and chamber music with the number of players ranging anywhere from 2 to 8. The compositions presented on this CD are inspired by an eclectic mix of sources, including poetry, novels, the visual arts, and even composer George Gershwin.

The first composition, the *Fantasy on Mr. Hyde's Song* (1987), is an example of Mr. Grantham's aforementioned sense of humor. As the title suggests, the piece is based on Robert Louis Stevenson's novel *The Strange Case of Dr. Jekyll and Mr. Hyde.* Grantham notes in the score his rationale for the piece: "The fantasy is based on a single sentence that describes Hyde's mood following a murder he committed: 'Hyde has a song upon his lips as compounded the draught, and as he drank it pledged the dead man.' It's difficult to imagine what sort of ditty Hyde would find appropriate for such an occasion, but not so hard to imagine the kind of expression he would have imbued it with!" (liner notes, p. 3) The piece opens with a ponderous piano in the low register, setting a dark and sinister mood. The solo instrument utilized to represent Hyde's sinister character is the bass clarinet. The liner notes (p. 4) clearly explain the instrumental style: "His music crosses Bartokian / Bulgarian rhythms with jazzy syncopations to produce a very original, metrically complex language." The virtuosic requirements of the players, as well as the ability of the performers to change between instruments – the clarinetist must switch rapidly from clarinet to bass clarinet, for example – make this a very demanding work, but fun to listen to.

Fantasy Variations on George Gershwin's 'Prelude II for Piano', composed in 1996, captures the essence of Gershwin's flair for virtuosity. Mr. Grantham composed it, for two pianos specifically, for William Race, a colleague of Grantham, and his daughter Susan Race Groves. They desired a piano duo for themselves, and this work met their expectations. It is based on Gershwin's *Three Preludes for Piano.* The overall structure of the piece is not conventional in that the theme is not immediately stated at the beginning. Grantham opens the piece with an extravagance reminiscent of Broadway. Following this opening are twenty variations and a coda. Grantham takes advantage of famous Gershwin conventions, including lush chromaticism and boogie-woogie. *Fantasy Variations* is truly a pleasure for the listener, especially for those who appreciate George Gershwin.

The CD ends with yet another example of Donald Grantham's wry humor. *Slobberin' Goblins* (1990) is about seven minutes long and is in ternary form. It is very similar to *Fantasy on Mr. Hyde's*

Song. The mysterious introduction is characterized by strange, muted piano effects and muted harmonics in the violin and cello. A solo horn then enters this mysterious landscape, using bent pitches to further create a bizarre mood. What follows in the body of the piece is a very ominous march, a la Berlioz's witches' Sabbath from the *Symphonie Fantastique*. The obvious wit of the composer makes the work worthwhile; the title alone might cause one to grin. *Slobberin' Goblins* won the International Horn Society's 1993 composition award.

This CD is thoroughly enjoyable. It is refreshing to see composers who do not take themselves too seriously. The three works discussed were highlights of the collection, but the other three pieces have their own merit: *Quintet: Sacred Harp* (1998) is based on Grantham's opera *Summer*; *La noche en la isla* and *Cuatro Caprichos* are a result of Grantham's interest in Spanish art and literature. The extensive liner notes, by Laurie Shulman, provide the listener with much background information to aide in listening. Donald Grantham's compositional prowess is evident with this collection, and it is a highly recommended recording for anyone who has even a passing interest in modern music.

Book & Music Reviews

Solo Vocal Chamber Music: A Review of Three Works

by Kristie Born
Stetson University
E-Mail: kborn@stetson.edu

Jalbert, Pierre. *Songs of Gibran* for soprano, piano, violoncello, and percussion (1992). Texts of Kahlil Gibran. Bryn Mawr, PA: Merion Music, 1995. (Theodore Presser Company, Sole Representative.) Catalog Number: 141-40041. Movements: A Song, Interlude, Prelude, Song of Beauty, Song of the Rain, and Song of the Wave. 18'.

Schultz, Mark. *In My Vision* for soprano, piano, oboe, clarinet, bassoon, and horn (1990). Texts by Walt Whitman. [Austin, TX]: JOMAR Press, 1990. http://www.jomarpress.com/. 12'.

Schultz, Mark. *Rainbow horned-dinosaur Anne* for soprano, two French horns, and piano (1998). Texts by the composer. [Austin, TX]: JOMAR Press, 1998. http://www.jomarpress.com/. 4'.

Solo vocal chamber music, i.e. music for solo voice and multiple instruments, can provide a nice contrast to traditional solo voice and piano repertoire on a voice recital. Of course, there are the standards, with which almost everyone is familiar: Schubert's *Der Hirt auf dem Felsen* for soprano, clarinet, and piano; his *Auf dem Strom* for soprano, horn, and piano; Brahms's opus 91 songs for contralto, viola, and piano; and Vaughan Williams's *On Wenlock Edge* for tenor, piano, and string quartet, to name some of the most popular. However, many more, equally worthy, examples exist and should be explored.

In the last two decades alone, dozens of works for solo voice and multiple instruments have been published. Yet, finding and selecting new music to perform on a recital presents a practical problem to the performer: where to begin to look for these compositions? While intentions may be good, deciding upon and choosing a piece of new music, especially chamber music for more than two performers, can be a daunting task. Many of these compositions, while published, do not exist in the music libraries of most colleges and universities. And while a music publisher's catalog may list works by living composers, the works themselves are often completely unknown, unrecorded, and in danger of disappearing into the void of worthy music composed but rarely performed twice.

In an effort to bridge the gap between eager performers of new music and recently composed scores of vocal chamber music, this review will present three works written by two Texas-based composers. The first, *Songs of Gibran*, written for soprano, piano, violoncello, and percussion, was composed by Pierre Jalbert. Jalbert is on the composition and theory faculty at Rice University, and he is currently Composer in Residence of the Los Angeles Chamber Orchestra. The second and third works, *In My Vision* and *Rainbow horned-dinosaur Anne*, were written by Mark Schultz, a freelance composer in Austin, Texas, and the co-editor of JOMAR Press.

Songs of Gibran, composed in 1992 and published by Merion Music, is an eighteen-minute cycle in six movements, including an instrumental prelude and interlude. Jalbert chose texts of Kahlil Gibran from a set entitled *Songs*. About the poems, the composer has said: "These poems express the spiritual and emotional quality of the author's writing, and it was my desire, when composing this piece, to capture some of this quality with music."[1] The romantic feeling of the poetry is nicely offset by the evocative, often dramatic compositional style. Both words and music express a breadth of feeling with succinct gestures. A quick, jagged three-note motif – a falling third, followed by a rising second – appears at the beginning of the prelude and reappears, in various transformations, throughout the cycle. The writing is challenging for all four musicians, with the bulk of the melodic material

[1] All quotes by composers were taken from email correspondence with the composers. The quote from *Rainbow horned-dinosaur Anne* was taken from program notes that appear on the http://www.hornplanet.com/store/VoicesCD.html website.

going to the soprano and cello. The piano and percussion parts often provide atmosphere and tonal color. In the second, fourth, and sixth movements, a small amount of extended piano technique is required. The pianist must play tones with one hand, while muting the corresponding strings with the other hand, and in the beginning of the final movement, a harmonic is created on the strings of the piano. *Songs of Gibran* is a sometimes hauntingly beautiful, sometimes dramatic cycle that would make a welcome addition to any serious vocal recital.

Mark Schultz composed *In My Vision*, for soprano, piano, oboe, clarinet, bassoon, and horn, in 1990. The single, extended text is taken from Walt Whitman's poem "The Sleepers", which appears in his *Leaves of Grass*. Schultz said of the piece: "I was greatly affected by the fall of the Berlin Wall in 1989 . . . and the music and text were chosen as my vision in celebration of the human spirit to *overcome*." He went on to say that the work was an experiment in tonality and minimalism that continued on in two subsequent works (not reviewed here). The twelve-minute composition, though written as a single movement, has definite sections, with the music expressing first joy, then quiet wonder, and finally pure exaltation as the piece rushes to its dizzying climax. Schultz effectively captures the mood of the poetry by using a pure minimalist style, with the simple, wide-eyed innocence of its open chordal structures, driving eighth-note rhythms, and blatant C major tonality. The continuous, effervescent eighth-note texture of the instrumental parts creates a web of sound, over which the composer places a sinuous vocal line that seems to move independently of the other voices. It is as though the singer is carried along by an ever-changing sea of sound. This is not music of intellectual sobriety, but rather music of heady emotionalism. It is the musical equivalent of riding in a speeding automobile with the windows down, pure joy radiating from every pore of one's body.

Schultz composed *Rainbow horned-dinosaur Anne* in 1998, almost as an afterthought. The song, for soprano, two French horns, and piano, appears on the CD *Voices of Spoon River* (Summit Records - DCD 243) as a bonus track, and Schultz wrote it a few weeks before going into the recording studio. He was inspired, he says, by his then-six-year-old daughter Anne, whose imaginative singing and dancing prompted him to create a fictitious dinosaur, who "acts so tough 'n plays so rough, she'll call your bluff 'n take no guff." The piece calls for scat singing in places and is written in a playful jazz style. Though it requires no previous experience with jazz performance (all parts, including the scat singing, are written out), the song ends with a repeated eight-bar section for improvised solos by all parts. This is a fun, brief piece that would make a light ending to an evening of more serious vocal music.

These three contrasting compositions are but a small example of the many recent works available for a voice and small chamber group. Whether one is a vocalist looking to add variety to a song recital, or a voice teacher or vocal coach searching for interesting literature for his or her students, these pieces offer diversity, while challenging musicians to present new, yet accessible, music to the concert-going public.

An Introduction to Music Therapy

by Elizabeth Lee
E-Mail: elizlee83@yahoo.com

William B. Davis, Kate E. Gfeller, and Michael Thaut. *An Introduction to Music Therapy: Theory and Practice,* 2nd edition. Boston, MA: McGraw-Hill, 1999. ISBN: 0697388603 (soft cover).

An Introduction to Music Therapy: Theory and Practice is a 370-page comprehensive guide to music therapy that can be used in introductory college courses. This 2nd edition is filled with special features, including chapter outlines, chapter summaries, review questions at the end of each chapter, and a "selected readings" section also at the end of each chapter. These special features allow the

reader to grasp the material in a more thorough manner. In addition, the book also contains a glossary for keywords and phrases, and a detailed index.

The organization of the textbook is well thought-out and structured. It is divided into three main parts. Part One is split into three chapters and gives the reader an overview of music therapy. Chapter One deals with the major questions of music therapy, such as where music therapists can work and with whom, what types of education music therapists usually receive and – maybe the most important question – what music therapy is. Chapter Two gives an overview of music therapy from a historical perspective. This chapter gives the reader a better understanding of the subject by examining music therapy in early civilizations through the present time. There is also a section dedicated to the development of the music therapy profession. The last chapter in Part One, Chapter Three, investigates "humans as musical beings" (p. 36), the music development of music in children, adolescents, and adults, and also looks into the functions of music. Part Two deals with populations served by music therapists. This is the largest section of the book and is divided into several chapters: mentally challenged children / adults, patients with mental disorders, elderly populations, children with physical disabilities, autistic children, populations with sensory disorders, medical conditions, and neurological rehabilitation, group music psychotherapy in correctional psychiatry, and music therapy in schools. The Third and final part is dedicated to professional issues in music therapy. This part is divided into only two chapters. The first discusses how to use music therapy as a treatment process by using referrals, assessments, treatment plans, and documentation. Most importantly, this chapter talks about the issue of professional ethics. The last chapter of Part Three deals with another central role in music therapy: research. Chapter Fifteen discusses the value and definition of research, and the main types of research that music therapists use. Included are four research examples that are broken down into their major components, with a short summary describing what each of those components should contain. The appendix contains a detailed outline of a music therapy session structure, which can be beneficial to the new music therapist.

To exemplify the organization of the textbook, Chapter Six will be reviewed in more detail. It introduces the reader to the study of aging, gerontology, and how music therapy is used with the elderly population. A thorough chapter outline and precise explanations of the topics guide the reader. The section entitled "Biophysical Theories of Aging" introduces six of these theories. William B. Davis, the author of this chapter, defines the three basic types of aging (primary, secondary, and tertiary) so that the readers have a basic knowledge of this subject, before discussing the six theories. A short explanation follows each theory. Each section keeps to this format, giving the reader a better understanding of how systems in the body age, discussing numerous age-related disorders, psychological theories and issues of aging, and finally how music therapy coincides with the institutionalized elderly population. The summary and study questions – e.g., "What is the disengagement theory and why is it controversial?" – help reinforce the material. The references listed exceed three pages, giving the reader the opportunity to further investigate this particular subject. The organization of this chapter embodies the format of the entire book.

An Introduction to Music Therapy: Theory and Practice is a necessary tool for any college student interested in the music therapy profession. The format of the book is easy to follow and understand. The authors' use of chapter outlines, summaries, study questions, and references make for a well-designed textbook.

Dr. Nico Schüler, Editor
Texas State University, School of Music, 601 University Drive, San Marcos, TX 78666
Phone: (512) 245-3395 • nico.schuler@txstate.edu • http://www.finearts.txstate.edu/music/faculty/bios/schuler.html