

The American Choral Tradition

by Robert Morgan

Choral music has always held a prominent position in American musical life. In the early days, when instruments were scarce, the most common way for the settlers to express themselves musically was through song. Moreover, the Puritan Fathers forbade musical instruments in church. Since music itself, on the other hand, was granted an important role in religious life, both as an expression of devotion and as a means of instruction, it flourished mainly in the form of communal (and thus choral) singing. (See also notes for New World Records 80276-2, *Music of the American Revolution: The Birth of Liberty*.)

An indication of the importance of vocal music in religious life in early America is found in the singing-school movement, which was initiated by Puritan ministers to improve the quality of performance during services and which assured that musical instruction was carried out almost exclusively in a vocal context. Also encouraging the development of a vocal tradition in the New World were the close ties with England, where there had long been a strong emphasis on choral music. Finally, the remarkable musical culture that flourished among the Moravians in eighteenth-century Pennsylvania should be mentioned. Here, where musical life was closely aligned to the German musical tradition, one finds the only early American religious compositions with instrumental accompaniment.

Early American music tended to develop as a practical (that is, religious) concern mainly independent of the European concert tradition, but in the nineteenth century the tendency was to develop completely professional composers trained in Europe and dedicated to European musical culture. One of the earliest of these was John Knowles Paine, who received his musical education in Berlin and later became director of music at Harvard, and whose *Mass in D* (released by New World Records 80262-2) was performed in Germany in 1867 and established him as the leading American composer of his day. By the end of the century Horatio Parker, who had studied in Munich and later was a member of the group of composers known as the Boston Classicists, wrote a cantata, *Hora Novissima*, that the Boston critic Philip Hale said was "expressed in the language of Palestrina and Bach" and was a composition to which "an acknowledged master of composition would gladly sign his name." But as Gilbert Chase has commented in his excellent historical survey, *America's Music*,

The point is that several European masters could have legitimately signed their name to it. Perhaps this sort of accomplishment was important while America's music was coming of age. It meant that, judged by European standards, American music had no need to be ashamed of itself: the imitation was getting to be practically as good as the model. But what we really needed was some American music to which no European master could sign his name and get away with it.

Ironically, it was Parker's pupil Charles Ives who first met the challenge. In the years immediately preceding and following the turn of the century, Ives produced a series of strikingly original compositions containing many remarkable technical innovations (such as twelve-tone rows, nonmetrical rhythms, and multiple tempos), works that in many respects seemed opposed to traditional European ideas about music. Trained as a church musician, Ives was especially interested in choral music and wrote many of his most important works--such as the *Harvest Home Chorales* and several

psalm settings--for voices.

Ives, however, worked almost entirely in isolation, and his music only began to receive recognition in the late twenties. By that time a real school of American composition was beginning to develop. It was a school that emphasized no single point of view, and its main common denominator was simply the belief that American composers, of whatever persuasion, should develop their own music without too much concern about following European models. The specific approach could vary widely, from the pronounced "Americanism" of Aaron Copland and Roy Harris to the more experimental outlook of Henry Cowell. Even the music of composers with a more neoclassical outlook, such as Walter Piston or Roger Sessions, was clearly American in quality. In almost all these figures the influence of jazz, for example, was unmistakable. Although the immigration of many prominent European composers to the United States shortly before World War II (for example, Schoenberg, Stravinsky, Bartok, and Hindemith) complicated the picture, the tendency for American composers to develop independently of the Old World remains strong.

Throughout the complex history of the past seventy years or so, choral music has maintained its prominent position, and scarcely an American composer active during this time has failed to devote a significant portion of his output to this genre. Although the list of works is extensive, one might name Harris's *Folk Song* Symphony, Cowell's *American Muse*, and William Schuman's *A Free Song* as representative of the prewar years. Among more recent works are Sessions' *When Lilacs Last in the Dooryard Bloom'd* (New World Records 80296-2), Seymour Shifrin's *Chronicles*, Salvatore Martirano's *Mass* (NW 80210-2), and Donald Martino's *Seven Pious Pieces* (NW 80210-2), as well as compositions by more experimentally inclined composers, such as Robert Ashley, Alvin Lucier, and Pauline Oliveros.

American Choral Organizations

Given the vocal orientation of almost all Colonial music, it is not surprising that the first performing organization in America, the Handel and Haydn Society, founded in Boston in 1815, stressed choral music. (Lowell Mason, one of America's most prominent hymn composers, became president of the society in 1827.) The invitation to the first organizational meeting stated that the society's aim would be "cultivating and improving a correct taste in the performance of sacred music, and also to introduce into more general practice the works of Handel, Haydn, and other eminent composers." This tradition has since been carried on by numerous choral societies--for example the Mendelssohn Club of Philadelphia (founded in 1874), to mention only one that is still active.

One of the most important places where this tradition is maintained is in educational institutions. Most schools and colleges have choral organizations of various kinds, and a large body of music has been written for their use. Although some of these choruses are of professional quality, many more are composed entirely of inexperienced singers. As a result, there is a large body of American choral music that makes modest demands on the performers and provides a valuable source of contemporary American music of moderate complexity that is widely available to audiences throughout the country.

RANDALL THOMPSON (1899-1984)

Americana

Randall Thompson expressed his attitude toward composition as follows: "My hand has never

restrained from writing what I wanted to--so long as what I wrote was the best I could write, written the best way I could write it." He added that "a composer's first responsibility is, and always will be, to write music that will reach and move the hearts of his listeners in his own day." As one would assume from these remarks, Thompson's music is characterized by directness and simplicity (in addition to a firmly grounded technique), qualities that made him one of the most frequently performed American composers of his time.

Thompson was born in New York and attended Harvard, where he studied composition with Walter Raymond Spalding and Edward Burlingame Hill; after graduation he studied privately with Ernest Bloch. He spent three years as a fellow of the American Academy in Rome and received many other awards, including two Guggenheim Fellowships. Thompson had a distinguished teaching career at such schools as the Curtis Institute of Music (where he was director for five years), the University of California at Berkeley, Princeton, and Harvard. His interest in music education led to his being named director of a three-year study of music in American colleges, funded by a grant from the Carnegie Foundation. This project culminated in a report (see Bibliography) that did much to strengthen the role of music in the liberal-arts curriculums of colleges and universities throughout the country.

Thompson wrote compositions for various mediums, including a piano sonata, a number of songs, a string quartet, three symphonies, and a one-act opera (*Solomon and Balkis*). His greatest interest was choral music, evident in a long list of works that includes *The Peaceable Kingdom* (probably his best-known composition), *Alleluia*, *The Testament of Freedom*, and *Frostiana*. Thompson worked as a choral director, and his knowledge of voices and his ability to set texts clearly and effectively are apparent in all his choral works.

Americana, commissioned by the League of Composers and completed in 1932, is one of Thompson's most popular works. It was originally conceived with piano accompaniment and was premiered in that form on April 3, 1932, under the composer's direction at a League of Composers concert in New York. Later Thompson orchestrated the piano accompaniment at the request of Alfred Wallenstein, who first gave this new version in a broadcast performance with the Los Angeles Symphony in 1940.

The text is taken from the *American Mercury*, a magazine of opinion that H. L. Mencken, the prominent satirist and iconoclast, edited (together with the equally iconoclastic--and vitriolic--drama critic and essayist George Jean Nathan) for some ten years after its founding in 1924. The first issue announced that the journal would "attempt a realistic presentation of the whole gaudy, gorgeous American scene," and a regular feature was a section titled "Americana" that consisted of quotes from the American press, each introduced by a terse, wry comment.

Thompson chose five quotes for his work, each of which concerns a particular facet of American life (for example, fundamentalist religion in the first and the temperance movement in the third). In a prefatory note in the score the composer commented:

The different parts of the work are satirical and, at moments, mirth-provoking, but the music was written with compassion. The five texts represent five characteristics of this nation and doubtless of various other nations at different stages in their history. The texts were set to music with a keen sense of the emotional quality which lay behind each excerpt. The music is not meant to point the finger of scorn, but only to underline the

pathos inherent in those whose ideas about life lead to extraordinary and sometimes extreme conclusions.

"May Every Tongue" is the impassioned anathema of the preacher, discrediting science. It is vehemently chanted by the chorus, the accompaniment supplying a hymn-like background to heighten the effect.

"The Staff Necromancer" treats each question and answer according to the character of each questioner. Desperate, misguided humanity seeking the Delphic Oracle, the Sybils, sooth-sayers!

"God's Bottles," suitably enough, is set for women's voices. Dare one hope that this music will do for Prohibition what *Uncle Tom's Cabin* did for slavery?

"The Sublime Process of Law Enforcement" is for mixed voices, mostly in unison. This is not "pleasant" music. It is a short, one-act opera, deliberate and macabre--intentionally so.

"Loveli-lines" is a glorification of our love of Beauty and Uplift in poetry--and advertising. The words "Each one will lift you to the Heights of Consciousness," and those following, are set as a round with the chorus divided into seven parts.

Thompson's gift for projecting humor in musical terms was one of his outstanding and most frequently admired traits, and *Americana* supplies ample evidence. Among many possible examples, one might mention the rising stepwise vocal line in "May Every Tongue," which so simply--and so effectively--mirrors the preacher's rising indignation; the dialogue from "The Staff Necromancer," with the soothsayer's grave and solemn responses; and the purposeful banality of the music accompanying the words "Loveli-lines by Edna Nethery" in the final song.

Thompson was a composer who always went his own way, independent of contemporary fashions; and *Americana*, like all his compositions, is characterized by a generally conservative style. The harmony is basically triadic, phrases are clearly defined, and the texture is transparent. Above all, the musical elements allow a clear presentation of the text and underscore the meaning of the words.

1 *MAY EVERY TONGUE*

[WASHINGTON--Christian sentiment of the Rev. Dr. Mark Matthews, veteran instrument of the Lord in Seattle, as reported by the *Post-Intelligencer*.]

May every tongue be paralyzed and every hand palsied that utters a word or raises a finger from this pulpit in advocacy of Modernism.

2 *THE STAFF NECROMANCER*

[NEW YORK--*The Staff Necromancer* of the *Evening Graphic* comes to the aid of troubled readers of that great family newspaper.]

[Q.]--Will I ever recover my stolen jewelry? . . . A.M.

[A.]--*Your jewelry was taken to New Orleans and sold. You can recover it in part.*

[Q.]--My children made me break up my home and come to New York from Massachusetts; and now I am so lonesome, and can't pay my room rent. What can I do? . . . E.T.

[A.]--*You will get a position as nurse to three small children in Pelham, N. Y. It will give you a source of income, and something easy to do. I see you will marry again later and go back to Massachusetts.*

[Q.]--Is my husband, Charles W-----, alive? . . . A.W.

[A.]--*No, he is not. I see him drowning in deep water.*

[Q.]--Will it be advisable for me to go into the laundry business with my boy friend before we are married? . . . F.I.B.

[A.]--*Yes, the two of you will be very successful. I see you will marry very soon.*

[Q.]--Will I ever have any children? I have been married nearly two years. . . . A.F.W.

[A.]--*You will have three children, the first one in about two years. That is plenty of time.*

3 GOD'S BOTTLES

[Leaflet Issued by the N.W.C.T.U.]

APPLES ARE GOD'S BOTTLES: The sweet juice of the apple God has placed in His own bottle. What a beautiful rosy-red bottle it is! These red bottles hang on the limbs of a tree until they are all ready for us to use. Do you want to open God's bottle? Bite the apple with your teeth and you will taste the sweet juice God has put in His bottle for you.

GRAPES ARE GOD'S BOTTLES: These purple and green bottles you will find hanging on a pretty vine. See! So many little bottles are on a single stem! Put a grape in your mouth and open God's bottle. How nice the juice tastes! Some men take the juice of apples and grapes and make drinks, that will harm our bodies. They put the drinks in glass bottles, but we will not drink from such bottles. We will DRINK FROM GOD'S BOTTLES.

4 THE SUBLIME PROCESS OF LAW ENFORCEMENT

[ARKANSAS--*The Sublime Process of Law Enforcement*, described by Joseph B. Wirger, deathhouse reporter of *Little Rock Gazette*, in *Startling Detective Adventures*.]

One scene in the death chamber was particularly unpleasant, even gruesome. That occurred the morning four white men were executed a few minutes apart. The condemned men were Duncan Richardson, Ben Richardson, F. G. Bullen and Will DeBord. The first three had been convicted of the murder of one man; DeBord was condemned for murdering an old couple.

Preparations for this unusual execution were not as complete as they might have been. There were no accommodations for the undertaker who was to take the four bodies away. The death chamber was too small for the four coffins and the augmented crowd of witnesses, and there was no other room convenient.

Hence the four coffins were deposited in the run-around of the death house, directly in front of the cells in which the four men were confined awaiting their turn in the chair. It was an unintentional cruelty on the part of the officials. If the doomed men looked through the doors of their cells, the grim row of coffins was directly in view. If they looked out the windows, they could see the hearses waiting

to carry them away after the execution. So they sat on their bunks with their faces in their hands and awaited the execution.

Duncan Richardson was the first to go. After it was all over for him, his body was carried back and laid in the coffin where the other three could see it if they lifted their heads. And when Ben Richardson started his death march, he passed by the row of coffins, one of which contained all that remained of his brother.

5 *LOVELI-LINES*

[CALIFORNIA--Literary intelligence: *Announcing*]

LOVELI-LINES

By Edna Nethery

Loveli-Lines is composed of thirty-three Individualistic Verse poems all abrim with Joy, Love, Faith, Abundance, Victory, Beauty and Mastery.

Each one will lift you to the Heights of
Consciousness.

Bound in cloth of Happy blue: trimmed
and lettered in gold.

Order from
Edna Nethery,
Riverside, Calif.
One Dollar

ELLIOTT CARTER (b. 1908)

To Music

Although Elliott Carter (born in New York) began composing at a relatively early age, he chose to major in literature at Harvard and only turned to music in his senior year. After working with Walter Piston at Harvard, Carter lived in Paris for several years, where he studied--like so many young American composers before and after him--with Nadia Boulanger. Since returning to the United States in the late thirties, Carter has taught at several prominent schools, including Johns Hopkins, Yale, Cornell, the Massachusetts Institute of Technology, and Juilliard.

Carter is one of the most widely known and respected American composers throughout the world. His early works (of which *To Music* is an example) are basically neoclassical, but since the late forties Carter has gradually evolved a highly personal style that, while still revealing neoclassical roots, is characterized by extraordinary rhythmic and textural complexity and a chromatic, interval-based method of pitch organization.

One of the central works in the early stages of this development is the First String Quartet, for which Carter won a Pulitzer Prize in 1951. Since then he has written a remarkable series of major compositions, each of which has carried forward the implications of this earlier work with striking skill

and consistency. These include the Variations for Orchestra (1955), the Second String Quartet (1959), the Piano Concerto (1966), the Third String Quartet (1971), and the Symphony for Three Orchestras (1977). Characteristic of these pieces is the use of variable rates of rhythmic motion (or tempos), coordinated by complex interrelated ratios (projected through a technique called "rhythmic modulation"), and a simultaneous presentation of two or more of these tempos in separate, quasi-independent instrumental groups, each with its own characteristic musical material: intervallic and rhythmic motives, instrumental techniques, and so on.

To Music, a setting for a-cappella mixed chorus of Robert Herrick's lyric poem, is one of three short choruses Carter wrote in 1937 to English texts (the others are *Harvest Home*, on another poem by Herrick, and *Let's Be Gay*, on a poem by John Gay). It was premiered by the Lehman Engel Madrigal Singers in the spring of 1938 and met with immediate success: In his review in *Modern Music* (March-April, 1938), Paul Rosenfeld described it as "fresh, unpretentious and sincere, charming and light and clear in sonority," and as containing "much rhythmic life." The composition received a prize from the Works Progress Administration in conjunction with the Columbia Broadcasting System and Columbia Records.

The score is a beautifully controlled evocation of the sense of Herrick's text. It opens quietly with a setting of the first four lines and builds gradually in contrapuntal intensity from the words "Ease my sick head" to lead into a faster, more complexly textured climactic section on the opening lines of the second stanza, "Thou sweetly canst convert the same/From a consuming fire." The music becomes simpler and more chordal for the remainder of the second stanza, during which a lyrical soprano solo is introduced, and then returns to the opening material to accompany the final stanza. The setting of the first four lines of this stanza corresponds closely to that of the first four lines of the opening; but whereas previously the music then began to develop and expand, here its continuation forms a quiet coda (during which the soprano solo is again heard) on the poem's closing lines.

Despite the overall simplicity and straightforwardness of Carter's setting, as well as certain clear stylistic references to earlier music (particularly the late Renaissance English madrigal), there are numerous subtleties that hint at the direction his music was to take in later years. Especially notable is the fluidity of the rhythmic continuity, both in the moment-to-moment succession and at larger sectional divisions. To cite one striking example of the latter: the reappearance of the opening material at the last stanza is anticipated in a more tenuous form by the music that accompanies the preceding lines (the last three of the second stanza), a process that both prepares for the return and provides an effective bridge between these two major formal segments. More generally, the constant shifting of accents, brought about occasionally by alterations of the meter and especially by the contrasting melodic curves of the individual contrapuntal lines, provides the score with constant rhythmic renewal. Also remarkable is the tonally ambiguous ending, which seems to leave the music suspended in midair following Herrick's final lines, "And take my flight/For Heaven."

Charm me asleep, and melt me so
With thy Delicious Numbers;
That being ravisht, hence I goe
Away in easie slumbers.
Ease my sick head,
And make my bed,

Thou Power that canst sever
From me this ill:
And quickly still:
Though thou not kill
My Fever.

Thou sweetly canst convert the same
From a consuming fire,
Into a gentle-licking flame,
And make it thus expire.
Then make me weep
My paines asleep;
And give me such reposes,
That I, poore I,
May think, thereby,
I live and die
'Mongst Roses.

Fall on me like a silent dew,
Or like those Maiden shows,
Which, by the peepe of day, doe strew
A Baptime o're the flowers.
Melt, melt my paines,
With thy soft straines;
That having ease me given,
With full delight,
I leave this light;
And take my flight
For Heaven.

SEYMOUR SHIFRIN (1926-1979)

The Odes of Shang

Seymour Shifrin (born in Brooklyn) was one of the most gifted and original composers of his generation. He developed a unique style that is difficult to characterize. One of the most interesting aspects of Shifrin's music is the way it reconciles seemingly incompatible elements, fusing them into a unity that is at once balanced and marked by tension. Classical qualities, such as formal clarity and textural transparency, are mixed with others of an intensely expressive nature, such as a highly explosive, often disruptive rhythmic surface and a musical language that, though basically tonal and harmonic, is characterized by constant ambiguity and chromatic inflection. The resulting tension accounts for the deeply emotional character of Shifrin's work, which, though demanding, is not easily forgotten.

Shifrin studied privately with William Schuman, at Columbia University with Otto Luening, and in Paris with Darius Milhaud. He taught at the University of California at Berkeley from 1952 until 1966, then took a position as professor of music at Brandeis University. His output includes compositions for voice, various chamber ensembles (including four string quartets), and orchestra. He received numerous awards and commissions, including the Naumburg Recording Award for his *Three Pieces for Orchestra* (see Discography).

The Odes of Shang, composed in the summer and fall of 1962, was commissioned by the Berkeley Chamber Singers and first performed by that group, under the direction of Tikey Zes, in 1963 at the University of California. It is a setting of two poems from Ezra Pound's translation of *The Classical Anthology Defined by Confucius*, published by Harvard University Press in 1954 (later reprinted by New Directions as *The Confucian Odes*). Pound's collection contains all 304 odes of the anthology, from which Shifrin chose the first two of the five Odes of Shang, which constitute the third and oldest part of the anthology.

The composer offered the following comments on his work:

The Odes of Shang employs a mixed chorus, piano, and an elaborate body of percussion instruments--drums from India, pitched cow-bells from Greece, pitched wood-blocks, cymbals of assorted sizes from the Orient, and wood and glass chimes from Japan, in addition to the claves, castanets, maracas, and glockenspiel of Western origin. These instruments are used for reasons inherent in the text and central to the musical conception and were intended to be played by members of the chorus. My reasons, as I remember them, were to better invoke the tribal and ceremonial nature of the text and to effect another sort of singing--less conventional--that might be achieved by having the singers play drums, bells, claves, castanets, etc., and thereby to affect their vocal attack and quality of tone. As yet, there has been no occasion when percussionists and singers have all been one and the same. Though I attempted to make the percussion writing of a sort that would allow the performers both to play and sing, it has, in fact, resulted in divided attention and so, in that aspect, I have as yet failed.

The Odes of Shang is in two parts: the first, a ceremonial call to worship, celebrating youth and fecundity; the second, involving conciliation with age, the offering of sacrifice. In Part I there is a musical rhyme scheme that relates the first and fourth stanzas--those whose lines begin, "Thick, all in mass," and "From of old is this rite"--and another that relates the second and third, "With thud of the deep drum," with "Steady drum going on." The bass line of the second is contrapuntally overlaid with the music of the third, further linking these stanzas. All but the second stanza have a structural device in common. In contrast to what precedes, at the end of each stanza there is a polyphonic flowering, a longest culminating breath. The second stanza, however, has the textural procedure reversed. It begins with a contrapuntal setting and, with "T'ang's might is terrible," it returns to a homophonic choral texture while retaining the same breadth of statement that is evident at the close of the other stanzas. The reversal helps mark the stanza pairings described above, and seems to be the immediate consequence of the change in flow suggested by the beginning lines of the first and second stanzas.

Part II is intended as a marked contrast to what was heard in Part I, but underlying the evident differences in tempo and manner of singing, there are matters of harmonic and melodic usage that would point to the one's being derived from the other. Procedurally, Part II divides into two large formal sections marked by the return of the material of "Vintage in autumn" at "Muffled the axles," the women singing the opening, the men the return. The first section develops linearly; the stanzas are linked by carrying further an action previously initiated. The second section, again as suggested by the text, effects a contrast in the setting of each of its three stanzas and is intended to imply a slowing toward the close after the more discursive, continuous writing of the first section. The final two lines comprise a musical, as well as a textual, refrain between Parts I and II and in this way round off the still larger pairing of the two complementary ceremonies.

The Odes of Shang beautifully illustrates the characteristics of Shifrin's style discussed previously. Particularly impressive is the juxtaposition of the predominantly sustained choral writing with the often fragmentary and highly figurational music of the piano part. Also notable is a pronounced ceremonial character, particularly evident in the percussion writing, which, while projecting certain Oriental elements appropriate to the text, is perfectly integrated into the conception as a whole. The overall formal cohesiveness is clearly heard yet is remarkably subtle in the realization of its details.

NA

Thick, all in mass
bring drums, bring drums
bring leather drums and play
to T'ang, to T'ang
source of us all, in fane
again, again, pray, pray:
T'ang's heir, a prayer
that puts a point to thought.

With thud of the deep drum
flutes clear, doubling over all
concord evens it all, built on
the stone's tone under it all.
T'ang's might is terrible
with a sound as clear and sane
as wind over grain.

Steady drum going on,
great dance elaborate,
here be guests of state
to us all one delight.

From of old is this rite
former time's initiate,
calm the flow
early and late

from sun and moon concentrate
in the heart of every man
since this rite began.

Attend, attend, bale-fire and harvest home,
T'ang's heir at the turn of the moon.

KYRIE ELEISON
father of all our line
KYRIE ELEISON!

Vintage in autumn, light of old,
iterate and no end,
be this in every man, and be thou here.

We have brought clear wine,
reward our exact thought;
our broth's to taste,
cut herbs in proper blend,
set on the stand in silence utterly,
set in the dish and no word spoke the while:
peace in our time.

let our brows age with the years
nor be our death when they be wrinkled with
time.

Muffled the axles, studded the yokes,
eight bells with little strokes
sound the approaching sacrifice.
We had our fate of sky, ready to wide.

Calm came from sky,
abundance by aiding grain,
year after year full grain.

Come to the fane and feast
that plenty ever descend, attend,
Bale fire and harvest home,
T'ang's heir at the turn of the moon.

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Concerto for Piano and Orchestra. Ursula Oppens, piano; Cincinnati Symphony; Michael Gielen conducting. New World Records 80347-2.

Double Concerto for Harpsichord, Piano, and Two Chamber Orchestras. Paul Jacobs, harpsichord; Gilbert Kalish, piano; Contemporary Chamber Ensemble; Arthur Weisberg conducting. Elektra/Nonesuch 79183-2.

Eight Etudes and a Fantasy. Aulos Wind Quintet. Koch Schwann 3-1153-2.

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String Quartet No. 2. Juilliard Quartet. Sony Classical S2K 47229.

String Quartet No. 3. Juilliard Quartet. Sony Classical S2K 47229.

String Quartet No. 4. Juilliard Quartet. Sony Classical S2K 47229.

Sonata for Cello and Piano. Joel Krosnick, cello; Paul Jacobs, piano. Elektra/Nonesuch 79183-2.

Sonata for Flute, Oboe, Cello, and Harpsichord. Harvey Sollberger, flute; Charles Kuskin, oboe; Fred Sherry, cello; Paul Jacobs, harpsichord. Elektra/Nonesuch 79183-2.

Variations for Orchestra. Cincinnati Symphony; Michael Gielen conducting. New World Records 80347-2.

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Satires of Circumstance. Jan DeGaetani, mezzo-soprano; Contemporary Chamber Ensemble; Arthur Weisberg conducting. Elektra/Nonesuch 79222-2-J.

Trio for Piano, Violin, and Cello. Francesco Trio. Music & Arts CD 756.

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Carter: *To Music*

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Assistant engineer: Bill Messina

Assistant mixing engineer: Ted Brosnan

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