A COMPARATIVE STUDY OF TWO CHORAL CONDUCTORS:

B. R. HENSON AND LLOYD PFAUTSCH

THESIS

Presented to the Graduate Council of the
North Texas State University in Partial
Fulfillment of the Requirements

For the Degree of

MASTER OF MUSIC

By

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Denton, Texas

December, 1972

Although much has been written on the subject of conducting, it is generally recognized that a great deal can be learned through discussion with and observation of successful conductors. Direct contact with master conductors is an excellent learning tool, but seldom do high school or college choral conductors have the opportunity for direct individual study of the experts in their normal situations.

This study provided the opportunity for one practitioner to work with two expert choral conductors. The report was written with the hope that other practitioners might also benefit from the results of the investigation.

The purpose of this study was to identify and compare preparations and experiences, philosophies of music, and observable choral concepts which may have contributed to the superior choral achievements of B. R. Henson and Lloyd Pfautsch.

A jury of faculty members at North Texas State University was polled to select the conductors included in the study. After securing the selected conductors'
permission, two primary methods of obtaining data were employed. The structured forms for the personal interviews and the rehearsal observations are exhibited in Appendix B of the study.

For presentation of the data, the report was organized into four chapters and six appendices. Chapter I is concerned with the statement of the problem. Categories treated are the problem statement, sub-problems, definition of terms, delimitations, basic hypothesis, basic assumption, background for the study, methodology for gathering data, and the plan for the study.

A narrative of the interviews with and the rehearsal observations of B. R. Henson is presented in Chapter II. This narrative exhibits the information in categories after the following headings: (1) professional preparations and experiences, (2) philosophy of music, (3) choral concepts and, (4) an analysis of rehearsal observations.

Chapter III presents a narrative of the interviews with and the rehearsal observations of Lloyd Pfautsch. The narrative presents the data in a form similar to Chapter II.

The final chapter presents the summary, comparisons and conclusions resulting from the study. The greater part of the chapter compares, in chart form, the opinions of the two selected conductors as expressed during the
personal interviews. The more important similarities or differences are reiterated in comparisons that follow each chart.

A conclusion of the study indicates that varied backgrounds and educational experiences have led these two conductors to similar and dissimilar opinions and practices related to the activities of choral music. Although there are contrasts in the beliefs and approaches of the conductors, they both have attained a superior level of achievement in their chosen field. From these models one can conclude that the success of a choral conductor depends on a disciplined background plus an expression of individuality.

The six appendices contain supplemental information. Appendix A outlines the procedure which was employed for selecting the conductors. The structured methods utilized in the securing of data are presented in Appendix B. Appendices C and E exhibit the edited interviews with Henson and Pfautsch, respectively. Listed in Appendices D and F are compositions which have been conducted by Henson and Pfautsch.
# TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>LIST OF TABLES</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>v</td>
</tr>
</tbody>
</table>

**Chapter**

**I. STATEMENT OF THE PROBLEM**

- Problem Statement
- Sub-Problem
- Definition of Terms
- Delimitations
- Basic Hypothesis
- Basic Assumption
- Background for the Study
- Methodology
- Plan for the Study

**II. A NARRATIVE OF THE INTERVIEWS WITH AND THE REHEARSAL OBSERVATIONS OF B. R. HENSON**

- Professional Preparations and Experiences
- Philosophy of Music
- Choral Concepts
  - Tonal Concepts
  - Concepts of Choral Literature
  - Style of Conducting
  - Rehearsal Methods
  - Systems of Choral Organization
- An Analysis of Rehearsal Observations
  - Tonal Concepts
  - Style of Conducting
  - Rehearsal Methods
- Summary

**III. A NARRATIVE OF THE INTERVIEWS WITH AND THE REHEARSAL OBSERVATIONS OF LLOYD PFAUTSCH**

- Professional Preparations and Experiences
- Philosophy of Music
### TABLE OF CONTENTS—Continued

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Choral Concepts</td>
<td></td>
</tr>
<tr>
<td>Tonal Concepts</td>
<td></td>
</tr>
<tr>
<td>Concepts of Choral Literature</td>
<td></td>
</tr>
<tr>
<td>Style of Conducting</td>
<td></td>
</tr>
<tr>
<td>Rehearsal Methods</td>
<td></td>
</tr>
<tr>
<td>Systems of Choral Organization</td>
<td></td>
</tr>
<tr>
<td>An Analysis of Rehearsal Observations</td>
<td></td>
</tr>
<tr>
<td>Tonal Concepts</td>
<td></td>
</tr>
<tr>
<td>Style of Conducting</td>
<td></td>
</tr>
<tr>
<td>Rehearsal Methods</td>
<td></td>
</tr>
<tr>
<td>Summary</td>
<td></td>
</tr>
<tr>
<td>IV. SUMMARY, COMPARISONS, AND CONCLUSIONS</td>
<td>104</td>
</tr>
<tr>
<td>APPENDIX A: PROCEDURE FOR SELECTING CONDUCTORS</td>
<td>133</td>
</tr>
<tr>
<td>APPENDIX B: METHODS OF COLLECTING DATA</td>
<td>135</td>
</tr>
<tr>
<td>APPENDIX C: INTERVIEWS WITH B. R. HENSON</td>
<td>141</td>
</tr>
<tr>
<td>APPENDIX D: CHORAL LITERATURE CONDUCTED BY B. R. HENSON</td>
<td>189</td>
</tr>
<tr>
<td>APPENDIX E: INTERVIEWS WITH LLOYD PFAUTSCH</td>
<td>195</td>
</tr>
<tr>
<td>APPENDIX F: CHORAL LITERATURE CONDUCTED BY LLOYD PFAUTSCH</td>
<td>238</td>
</tr>
<tr>
<td>BIBLIOGRAPHY</td>
<td>244</td>
</tr>
<tr>
<td>Table</td>
<td>Page</td>
</tr>
<tr>
<td>-------</td>
<td>------</td>
</tr>
<tr>
<td>I. Comparisons of Professional Preparations and Experiences</td>
<td>106</td>
</tr>
<tr>
<td>II. Comparisons of Philosophies of Music</td>
<td>110</td>
</tr>
<tr>
<td>III. Comparisons of Choral Concepts</td>
<td>113</td>
</tr>
</tbody>
</table>
CHAPTER I

STATEMENT OF THE PROBLEM

Problem Statement

The purpose of this study was to identify and compare professional preparations and experiences, philosophies of music, and observable choral concepts which may have contributed to the superior choral achievement of selected conductors.

Sub-Problems

Analysis of the problem statement led to subordinate questions or sub-problems, which may be stated as follows:

1. What are the professional preparations and experiences, philosophies of music, and observable choral concepts of B. R. Henson which may have contributed to his superior choral achievements?

2. What are the professional preparations and experiences, philosophies of music, and observable choral concepts of Lloyd Pfautsch which may have contributed to his superior choral achievements?

3. What are the principal points of similarity in the professional preparations and experiences, philosophies of music, and observable choral concepts of the selected conductors?
4. What are the principal points of dissimilarity in the professional preparations and experiences, philosophies of music, and observable choral concepts of the selected conductors?

Definition of Terms

1. The term philosophies of music refers to the general principles and attitudes that the selected conductors possess concerning the nature and the purposes of music.

2. The term observable choral concepts refers to the personal beliefs, ideas, and opinions on choral music which were discerned both audibly and visually from the selected conductors in interviews and during rehearsals. Specifically, those personal choral concepts which were discovered were related to various aspects including tone, literature, style of conducting, rehearsal methods and systems of choral organization.

Delimitations

The study was delimited to two superior choral conductors as chosen by a jury of experts.

Basic Hypothesis

The basic hypothesis of this study was that the researcher could identify the professional preparations and experiences, the philosophies of music, and those observable
choral concepts which may have contributed to the superior choral achievements of the selected conductors.

**Basic Assumption**

One basic assumption of this study was that there were at least two superior conductors of choral music in the Dallas-Fort Worth-Denton, Texas, area, excluding North Texas State University (NTSU).

**Background for the Study**

Tracing the history of conducting back to the 15th century it is discovered that beating time for choirs with a roll of paper called a sol-fa had become customary. "The main part of a conductor's duty was to set the right tempo at the outset, to restore a unanimous beat when the singers seemed in danger of parting company, and, from a knowledge of the composition as a whole, to bring in voices accurately and properly at their 'entires'" (9, p. 241).

As polyphonic music declined, the time-beater became less necessary, and as the idea of the conductor as interpreter was not yet born, "the practice of directing music ... fell into disuse" (7, p. 398). How and when the change came about is uncertain, but by the 1730's it was usual to direct opera performances from the harpsichord. Also during the 18th century the habit of time beating by striking a baton against a desk was in vogue. "As the keyboard background to concerted music fell more out of usage the functions of
direction were . . . handed over to the leading violinist" (9, p. 241). This practice was employed for some time, but by the end of the century the conductor was once again directing.

As the 19th century began, the custom of beating time was well established in Germany, and from that time the art of conducting developed in importance. It was during this era that "Mendelssohn fathered the 'elegant' school, whereas Wagner inspired the 'passionate' school of conducting" (1, p. 270).

With the birth of the 20th century came also the development of the "virtuoso" conductor, which brings the history of conducting to the present day and its most refined state. The conductor has assumed an ever-increasing position of prominence in the realm of conducting, from his beginning as a mere time-beater to his present position of interpreter in the re-creation of music.

The 20th century "conductor shares his personality, his character, his philosophy of life, his musical knowledge, and his technical proficiency with a group of people who have willingly accepted his leadership" (11, p. 16). Fuchs is of the opinion that the director's personality spells the difference between an exciting and a boring presentation. Wilson states that "the success of a musical performing group depends upon the conductor" (11, p. 11).
Books by such authors as Boyd (3), Coward (4), Garretson (6), Fuchs (5), and Wilson (10, 11) have related in their own ways the personal techniques and philosophies that have proven successful for them. Having these and other references of what successful conductors do in certain situations helps the reader to come to the desired understandings of how he should do certain things to be a more successful conductor. These understandings allow the reader to eliminate many potential problems before he steps in front of a performing organization.

Berglund (2) and McEwen (8), the two studies most closely related to the present study, have investigated philosophies and techniques of selected conductors and made valuable information available to beginning and experienced conductors. It was the purpose of this study to continue investigation of this nature. Investigation focused on the personal preparations and professional experiences, philosophies of music, and observable choral concepts which contributed to the superior choral achievements of specifically selected conductors of choral music.

Methodology

An outlined plan of research was carried out to gather information for this project. The proposal for the study, which included the procedure for selecting the conductors (see Appendix A) and the structured methods of observation
(see Appendix B), was approved. The interview questions and observation check-list were formulated from questions that arose from reading related literature, studying two similar graduate research projects by Berglund (2) and McEwen (8), and discussing the topic with professors at NTSU. A jury of NTSU faculty members was surveyed to select the conductors involved in the study (see Appendix A). The opinions were tallied, resulting in B. R. Henson and Lloyd Pfautsch being selected as the two most outstanding conductors. During the month of March, 1972, both conductors were personally invited to participate in the study, and both accepted. In the initial meeting the project was outlined, interview dates were set, and observation periods were scheduled.

Interviews with Henson were held in his office on the Texas Christian University (TCU) campus on March 28 and April 6, 1972. The interviews with Pfautsch were held on April 6 and April 12 in his office on the Southern Methodist University (SMU) campus. These interviews were tape-recorded, transcribed, edited and then typed for use as raw data for the study. Both conductors were given approximately one week to read and approve the transcribed interview.

Multiple rehearsals of Schola Cantorum under Henson's leadership and The Dallas Civic Chorus under Pfautsch's leadership were observed. One rehearsal of the TCU Chorus was observed. Written comments and the tape-recorded
rehearsals were analyzed according to a structured outline (see Appendix B).

A third type of information secured for the study was lists of repertoire that the selected musicians had conducted. These lists (see Appendices D and F) provided additional information related to programming preferences. Record jackets, repertoire lists, and printed concert programs provided the titles for the list of compositions conducted by Henson. Titles of selections conducted by Pfautsch were compiled from printed concert programs.

Plan for the Study

Chapter I is concerned with the statement of the problem. Categories treated are the problem statement, sub-problems, definition of terms, delimitations, basic hypothesis, basic assumption, background for the study, methodology for gathering data, and plan for the report.

A narrative of the interviews with and the rehearsal observations of B. R. Henson is presented in Chapter II. This narrative exhibits the information in categories after the following headings: (1) professional preparations and experiences, (2) philosophy of music, (3) choral concepts and (4) an analysis of rehearsal observations.

Chapter III presents a narrative of the interviews with and the rehearsal observations of Lloyd Pfautsch. The narrative exhibits the data in a form similar to Chapter II.
The final chapter presents the summary, comparisons and conclusions resulting from the study. The greater part of the chapter compares, in chart form, the opinions of the two selected conductors as expressed during the personal interviews. The more important similarities or differences are reiterated in comparisons that follow each chart.
CHAPTER BIBLIOGRAPHY


CHAPTER II

A NARRATIVE OF THE INTERVIEW WITH AND THE
REHEARSAL OBSERVATIONS OF B. R. HENSON

Information included in this chapter was collected through two interviews with B. R. Henson and by observing a series of rehearsals under Henson's direction. On March 28 and April 6, 1972, the writer conducted interviews with B. R. Henson in his office on the campus of Texas Christian University, Fort Worth, Texas. The statements of this chapter--under the topical headings professional preparations and experiences, philosophy of music, and choral concepts--constitute a narrative of Henson's response to a series of interview questions of similar headings. In no case was the interviewee's response limited to a specific answer to any question. Rather, the interview was designed to stimulate the thinking of the interviewee within general areas so that concepts and ideas of importance to him might be more freely revealed. The reader may desire to refer to Appendix C for an edited transcription of the tape-recorded interview.

A series of rehearsals were observed during the months of March, April, and May of 1972. The findings collected
during these observations are reported in analytical form in the latter section of this chapter.

**Professional Preparations and Experiences**

Henson's professional education includes degrees from two universities and advanced private study with professional teachers. The bachelor's degree in music was granted at Southwestern University in Georgetown, Texas, and a master's in music was earned from the Kansas City Conservatory in Kansas City, Missouri. Beyond the two degrees, private study has been pursued with two conductors of international repute, Victor Alessandro and Julius Herford.

Henson's professional training has been totally in the area of music. Specifically while in universities, his major areas of concentration were music education and theory. Private study came from two directions: (1) Alessandro directed the majority of his instruction toward baton technique, whereas (2) Herford's instruction was strictly from the musical score.

While a collegian, Henson participated in a variety of performing organizations from which the significance of learning experiences varied. In addition to participation in all of the university choral organizations and chamber groups as a pianist, Henson conducted various choral and instrumental ensembles. He was unsure as to whether his choral concepts were derived from participation in college
ensembles and exposure to their conductors, or from classroom study which ultimately enabled him to properly study a score. Participation was significant to the conductor's personal musical achievement by developing certain social growths and musical disciplines.

Few of Henson's university acquired choral techniques have been retained. Although many musical elements and techniques are not employed now because of changing times and changing styles, the musical disciplines that Henson learned as a student are still utilized. He believes that any musician who desires to become a leader must learn the disciplines very well while young and a follower. The culmination of Henson's training has led to the decision that "all choral techniques come out of the study of the score."

Professional experiences have taken Henson from the development of a high school choral program to becoming head of a university vocal-choral department. His first teaching experience was in the McAllen, Texas, public school system. He started the choral program at McAllen and taught there for five years. His second post was at Trinity University in San Antonio, Texas. In addition to responsibilities at the university, Henson worked with the San Antonio Symphony as Choral Director which included serving as Choral Master for the San Antonio Opera Company. He remained at this Presbyterian church-related university for
four years before relocating in Fort Worth, Texas. Henson is, at this writing, in his eleventh year at Texas Christian University and head of the vocal-choral division. TCU is a medium-sized church related university associated with the Disciples of Christ Church.

The conductor has taught a variety of musically related courses throughout his twenty years in education. Teaching responsibilities have included choral conducting, choral literature, forms and analysis, and assorted music education courses. Since Henson is now the head of the vocal music education division at TCU, which is an administrative position, a portion of his teaching responsibilities have been assigned to other faculty members.

Henson has had a variety of conducting experiences throughout his career. Various choral bodies including church choirs, high school mixed choruses, girls' choral groups, boys' glee clubs, junior high choral organizations, university a cappella choirs, oratorio groups, festival choruses, and community choruses have been under the conductor's leadership. Presently at TCU and in the Fort Worth area he conducts three organizations: the TCU A Cappella Choir, the University Chorus, and the Schola Cantorum which is a Fort Worth community chorus. Trained as a conductor with the San Antonio Symphony, he there conducted oratorio, opera, and orchestra in rehearsals and performances. Henson conducts choral performances with orchestral
accompaniment, but is not responsible for TCU instrumental organizations as part of his normal assignment.

Henson's applied study has been predominantly in piano, and secondarily in voice. He began piano study at an early age and has continued study to the present. At age fourteen, Henson began vocal training which was continued through graduate school. The conductor no longer performs as a soloist on the piano, but prefers to devote his study to conducting.

Personal training as a conductor has been pursued both from the stylistic point of view and the technical mastery approach. Henson holds that each ability can limit the other, but feels that it is more dangerous for a conductor to have superior technical abilities and no knowledge of the score than vise versa. Ultimately Henson returns to the score for determining what should be in sound. To study the score with perceptivity and to decide what should be in sound, a conductor must have at his disposal knowledge of the style and fluent technical skills. A maestro must understand vocal techniques, manual conducting techniques, music history, and stylistic trends. He must have the ability to research properly in order to gain the necessary knowledge allowing him to study the score intelligently. In addition to the intellectual and technical capabilities, a conductor must fathom the minds of his performers and have a uninhibited facility of communication. Without
these things the conductor must work through instinct and intuition, which Henson deems extremely dangerous. In the final analysis, there is no way to describe this musician's approach to becoming a conductor except to say that it should always start with study of the score.

There have been an assortment of source books that have had an influence on Henson's conducting values and concepts, but score study is at the apex. Source books relating to all periods of music except contemporary are abundantly available. Henson is of the opinion that this is the basic reason there is a lack of performance of contemporary music. When there are no source books available to tell a conductor exactly how a score is to be done, the music tends to be programmed less. This practice reflects how poorly instructors are teaching score study and conducting. If a conductor has learned his trade through score study of the works of the masters of the past, then preparation of a Stravinsky or a more contemporary work would be simply another step for the conductor.

Philosophy of Music

Henson's philosophy is that music is not an art, a craft, or a trade, but rather a way of life. Music is a way of life and a way of thinking to which he has given total commitment. Believing as Julius Herford, Henson considers that being a professional musician means that you
profess music. His philosophy is fairly unorthodox and he realizes that this is not the conventional philosophy of all musicians. The philosophy is very personal and to Henson very much like religion. Because of this he is not interested in other individuals' philosophies, as related in text books, and feels they are only that one man's opinion and therefore of no real value to anyone else. Furthermore, most text book philosophies are not applicable to a complete life in music.

The conductor's philosophy also holds that it is permissible for a person to go into music partially committed if that person does not anticipate a full return. Under these conditions, totally committed teachers must not expect all students to have the same type of commitment toward music. However, he does think it sad that many students expect to learn the bulk of the material even though they spend a small percentage of their time studying.

Henson's philosophy of music affects his taste in music, and, as a result, he desires to perform what he considers to be the very best music. Even though he holds this opinion he is not against "entertainment" music. If a conductor is honest as to why he is performing entertainment music, Henson believes that it is permissible. But if entertainment music is attempted to be justified as legitimate music, Henson then objects. He has performed with various entertainment groups and has enjoyed it very much,
but at this stage in his musical life he has made a commitment beyond entertainment music. At the university, he cannot justify the performance of entertainment music because it would rob the students of a more beneficial performing experience. He has chosen to spend the remainder of his life with the masters: Bach, Beethoven, Brahms, Mozart and Haydn. Every musician at some time in his career must decide where his commitment will lie. Once that decision has been made, the musician is compelled to commit himself to the best.

Individual people have been the motivating forces that have influenced change or growth in Henson's taste of music literature. In fact, every influence in his life is attributed to an individual person. The additional knowledge imparted by these people has been very significant to Henson's growth. The greatest restraints to musical growth and taste are the result of fear and lack of ability. Frequently people do not see that they need to improve in certain skills; therefore, they do not work. Henson was also lazy and afraid, but through force and pressure from various teachers was required to improve himself in certain areas. It was through this improvement that Henson's taste in literature evolved.

Being very decisive about the origin of his philosophy, Henson attributes it to experience and exposure from various teachers and conductors. His early years were
stimulated by a strict musical environment which helped him form his philosophy. He was raised and trained by disciplined musicians. In opposition to his musical home life, the community in which he lived was quite conservative. As he grew into manhood, he realized that it would be necessary to make choices concerning his career and his community. He understood that he had to respect the beliefs of others. He also had to alter some of his opinions of what was good and what was bad. He concluded that unless he reflected on and was more understanding of how other people thought in his time and in past times, he would not grow and possibly remain exactly as he was for the rest of his life. Later, he realized that a person cannot divide his life from his music, if music is his life.

In relating who the primary influences have been in his life, Henson listed Victor Alessandro, Julius Herford, Dean Frank Hughes, and Dean John Richards. In addition, there have been other influences of lesser magnitude. Much has been brought to his philosophy and his way of thinking from students. Henson was pleased that he was taught early in his career to listen and learn from students and younger persons.

The conductor feels that in his area of music education the undergraduate student preparing to be a choral conductor receives unsubstantial training in certain academic areas. One weakness is keyboard. Piano should be studied
throughout one's career. Henson believes that the conductor cannot play the piano well enough no matter how proficient. The student should be more proficiently versed in theory, counterpoint, orchestration, and forms and analysis. A more comprehensive understanding of composition would help the new conductor understand the language of the composer. Furthermore, the conductor must thoroughly know and love the sounds of languages. An aspiring choral conductor must develop a "love affair" with languages. This is extremely important because the study of a language and its sound stand between the conductor and the score. "The conductor either gets through with finesse and art or he doesn't."

Until this knowledge is acquired, the person is not a conductor, but rather a director. Henson's definition of a director is one who "arranges to get things done." The true conductor should not feel the singers owe him anything, except their time which he repays. A conductor should completely justify, through his knowledge and preparation, the gathering of a choral body.

The training of the undergraduate choral conductor should mold the student into the leader that a choral conductor needs to be. Henson is not completely sure how this should be done, but he believes it has to be accomplished through schools of the right size with committed teachers. Although Henson sees a great deal that needs to be done, he
realizes that the four college years are a very brief period of time.

Choral Concepts

Statements included in this section are sub-divided into five general areas: (1) tonal concepts, (2) concepts of choral literature, (3) style of conducting, (4) rehearsal methods, and (5) systems of choral organization. The remarks which follow compose a narrative of the responses to the choral concepts segment of the interview.

Tonal Concepts

Henson voiced the following opinions when responding to a question concerning special "choral schools" and their tonal personalities. He acknowledged several schools of thought in America that were based on a presupposed choral tone in which all literature should be performed. In opposition to this regimental vocal tone, Henson asserts that ensemble singing should improve good solo singing and not distort it. He did not align with this school of thought, but rather believed in what he termed "choral orchestration." In choral orchestration it is necessary for the conductor to understand affection of text, textures, vocal textures that are dictated by the accompaniment, interplay between rhythmic patterns, the individual characteristics of composers, and a myriad of stylistic
ideas in order to perform a selection correctly. The score dictates what should be in sound, and one choral sound is not suitable for all literature. Henson believes "that all the historical significance has to be in the score but it has to have certain contemporary inference which the conductor also brings to it with his knowledge of choral styles."

Henson approaches work with vowels in much the same way as other conductors. The entire approach should be through vowels. The problem is not in producing pure vowels, or dipthongs, or triphthongs; but rather, the problem comes in making these sounds distinguishable as words. The conductor must depend on his ear to guide him to accuracy.

Henson considers consonants as sound with varying degrees of pitch or no pitch at all. Consonants give a wider palate to choral singing, but Henson does not separate consonant sounds from other ensemble sounds. He thinks of all elements as a whole. The basic study of consonants is an exact science that cannot be precisely applied to the art of choral singing. Inasmuch as all choruses and performing situations are different, the compliment of the employment of consonants again relies on the ear of the conductor. The ear is of much greater value in the balance of consonants with the other elements if
the conductor has studied his craft and has thoroughly studied music. In the final analysis a conductor's music is only as good as his ear.

In rehearsal, Henson speaks little of breath and breath support. He mentions it when a singer encounters a problem, but ordinarily his singers have overcome this facet of singing before he works with them. Speaking of breath takes away from the artistic performance that he is trying to produce. As long as this ability is evident, he does not mention it. Great values are possible in imagery, but equally great dangers are likely. Imagery can create a spirit within a chorus which allows proper breath, correct posture, and better musicianship to be brought into being more easily. Imagery can also be completely deceitful and confuse singers. Henson has observed conductors who use imagery to great "truthful" advantage, and he has also witnessed conductors who have been completely dishonest with its use. Henson compares some imagery with witchcraft and feels that the employment of this type of imagery is in very poor taste. It is easy for the conductor to insert his own personal feelings through the use of imagery, and these personal feelings are not always in keeping with the initial intention of the composer. Imagery should not be substituted for honest approaches to the presentation of the music. For these reasons, he is extremely careful with
the use of imagery and most often attempts to employ a more direct approach to music.

Henson's private vocal study was of little influence to his choral tonal concept. Personal choral techniques have developed through experimentation with choirs under his guidance. Conducting is basically learning responses which a conductor arrives at through experience and experimentation with choral organizations. Eventually a conductor learns what must be done to elicit certain responses from a choir; then these are the techniques he employs for those desired responses. Each conductor has his own set of techniques which he must devise from experience.

When Henson encounters areas of doubt, he consults various authorities for advice. He has consulted medical specialists about the human vocal instrument and its possibilities, so that he can more proficiently work with the voice. These consultations have also helped him eliminate false impressions that he acquired from earlier training.

In addition to the traditional causes for poor intonation, which are: fatigue, acoustics, and illness, Henson believes that the underlying cause for poor intonation is mental. Either the conductor and singers hear it, or they do not. The bulk of intonation problems can be eliminated with more concentration. All people could listen better
than they do; therefore, it is just a matter of making the ear more perceptive by concentration. If a conductor could in some way energize more mental activity among the singers, more satisfying aural perception would result. Without this energizing, the conductor will never be able to completely mold the available raw material in the singer's talents.

In addition, a more thorough knowledge of the score on the part of the singers would help relieve this problem. When the singer realizes that he is singing the third of a major triad, he would be able to tune that triad better than if he knew only his note. The singer must at least understand cadences, phrases, and the basic musical form to aid in the problem of intonation.

The basic understanding of tremolo is that it is the sounding of two separate pitches alternating at a very fast speed. Vibrato is a pitch alternation of not beyond a half step up. Consequently, the vibrato is not a different pitch. All well-placed mature voices sing with some vibrato, but to be of value in choral singing that vibrato must be controlled. An uncontrolled voice, or vibrato, is considered a vocal handicap and should not be allowed in choral ensembles. The tremolo is simply a matter of inaccuracy.

For the treatment of vibrato, Henson again refers to concentration. All elements in music, of which vibrato is
one, are proportioned. When an element such as an excessive vibrato is not in proportion, all elements are thrown out of scope. The vibrato has to be controlled, therefore proportioned, for satisfactory choral work. A related aspect in the control of vibrato is vocal production. In all types of music, Henson attempts to have the singer produce the tone in a free and relaxed manner in order to preserve the voice. For example, in Renaissance music Henson desires a limited vibrato, or no vibrato, and in Romantic music he prefers a full vibrato; but in both instances it would be produced in a manner that would protect the voice.

Solo and choral vocal tonal concepts do not necessarily differ because the vocal palate is too varied to designate one a solo vocal tone and the other a choral vocal tone. When a performer sings or plays completely alone, he is at his freest. In an ensemble, whether a duet or a grand chorus, the performer has obligations to the overall outcome; therefore, he has to adjust his performance somewhat from the solo. All elements of controlled solo singing are desirous for choral singing but the singer has to hear in another way with the ensemble. The ensemble singer has to have respect for the other members. The answers to possible vocal variations between solo and ensemble singing lie in the score. The composer indicated what forces should be employed and it is the musician's responsibility to produce
the score as accurately as possible. When this is done, many things are simplified.

**Concepts of Choral Literature**

Henson programs an estimated eight to ten large works and fifty to sixty smaller works annually at TCU as teaching tools. During a student's first two years, predominately smaller works are performed with special attention given to choral technique and choral procedures. During the student's last two years, more emphasis is placed on literature and the aesthetics of music, although attention is still given to choral technique and procedures.

In the performance of repertoire, Henson holds well defined opinions on memorization. Music should be sung from the score. Singing from memory is simply not permitted in TCU choral organizations. Many choral singers who perform by memory frequently know only their particular line, and they are not aware of what is occurring in the other parts. Henson considers a choir handicapped to rely on memory. If a choir is singing from the score, they cannot avoid seeing in their peripheral vision what the other voices are doing. As a result, the singers know more than just their part, and they are more aware of the score as a whole. Another advantage of singing from the score is rehearsal markings. The markings will remind the singers of rehearsal instruction.
Henson strives to make the performance a reasonable progression of the rehearsal procedure. After the chorus has rehearsed with the score, marked it, and studied it, why should the central figure be taken away? If the score, the central figure, is removed, the conductor has to completely replace it. Henson believes that this makes the conductor too much like a "lightning rod."

Henson does not desire 100 per cent of the singers' attention on himself during performance. He cannot replace that score. What he desires is: (1) all of his own attention on the score, (2) 80 per cent of the singers' attention on the score, and (3) 20 per cent of the singers' attention on him. "If the rehearsals have gone correctly and if the scores are marked properly," the resulting performance should be the best that that chorus could do during that particular concert.

In programming literature, Henson attempts to provide the students representative works from the composers who have structured music history and who have been influential on major thoughts and styles. The conductor has spent a great deal of time with the music of Bach, Brahms, and Mozart. The musical thinking of these three composers has molded his life more than any other composers. Because of this association, he programs a substantial representation of Bach, Brahms, and Mozart. In addition, he programs Handel, Purcell, and Vivaldi. Being at a university, Henson and
his students search through music from all periods. In programming, he believes that there is not enough literature from the twentieth century being programmed; therefore, this area is handicapped. For a list of choral literature that Henson has conducted the reader may refer to Appendix D.

Henson believes that as an educator he should attempt to reveal scores to students and not evaluate them. After score study, evaluation ultimately comes from personal taste, and Henson deems that personal taste should not be forced on students. Instead of imposing his personal opinion, Henson believes that it is his responsibility to expose his students to all types of music literature and to try to determine the genuine truth of a piece. Evaluation of the worth of a score is a personal decision that comes only after a lifetime of study. The musician should spend his life sampling and revealing scores, and not categorizing them. Time will take care of categorization and determining what is good and what is bad.

The text of music literature influences Henson according to how it is set, but the text alone is of little influence. If the text and music of a selection are woven out of the same fabric, Henson considers that the text is set well. He does not choose a piece on text alone. There have been occasions when Henson has decided against the performance of particular scores because of the controversial quality of the text. He feels it is not his place to force
philosophy on students through text and the text should not be chosen for any teaching other than exactly what it is. Except in cases of ultra-extremism, the text has little influence on Henson.

Henson has forgotten how difficult it is for a beginning conductor to discover scores. There are certain methods for locating literature that all conductors should employ. These methods include: (1) being on all mailing lists, (2) attending new music reading clinics, (3) scanning reading lists, and (4) combing through sample mailings. Henson's primary source for music is in the basic libraries of scores. The conductor needs to decide what his group is and what it should do. This decision has to be made because it is physically impossible to search through all available literature. Delimitations have to be made so that the conductor will not spend all of his time searching for new music.

Henson desires to perform music as it was intended whether accompanied or a cappella, but he does not prefer one over the other. Too frequently conductors perform music for which they do not have adequate accompanying forces. The repertory of quality music is too vast to be unfaithful to the score. If a conductor does not have the proper accompaniment, he should select from the great repertory of unaccompanied scores or scores with prepared tape accompaniments. When the conductor chooses a score, he
must say, "This is the work and we will do it." The conductor must then have fidelity to the score and its composer.

"There are no isolated elements of music that will give a conductor any understanding of a piece of music." The conductor has to look at it as a whole, not a quarter note here and a particular rhythmic idea there. Considering that the elements were conceived as a whole in the composer's mind, this would be the only natural approach for the conductor. Although Henson no longer thinks of isolated elements of music, he feels this is necessary for the beginning student in order to comprehend the craft of music. Until the student can put all of these elements together, he has not approached the art of conducting.

After the conductor has appraised the score as a whole and feels he understands the selection, he must delve deeper and determine where the score fits in the composer's total output. There is no end to the study of scores and how they affect and fit in the output of a particular composer. Throughout his lifetime the conductor must study and work toward relationships in music. This study should never stop. Until the conductor reaches the point where he sees these relationships, he has nothing.

Henson, when preparing scores for rehearsal, approaches music in the way that he thinks the composer would have created it. For example, if the composer was a keyboard man, Henson would play the score at the keyboard to
hopefully get some insights that the composer had. In addition to the keyboard, Henson gains insight into a score from reading the text, looking at the size, studying the vocal problems involved, and a number of other approaches. The conductor will always be limited by time; therefore, he must attempt to perform only music on which he has had proper study. Even with limited time, the conductor must study the score as frequently as possible.

The conductor can never know too much about a score before taking it before a choral body in rehearsal, but the conductor will never know everything. In addition to preparation, the conductor learns more each time he performs a great score. Henson was distressed in his younger days, because he felt that he had not done enough preparation.

In the rehearsal Henson tries to provide the chorus with as much of his understanding of the score as possible. If singers know more about a piece, they will be more comfortable with the selection, and consequently more freely reveal the music. Through this understanding the conductor shares his knowledge of the composers as individual people with the singers. Henson feels that all the conductor can share with the singers should be shared so the chorus can serve art. Art does not serve the chorus.
Style of Conducting

"A conductor in the very highest sense of the word is just a revealer of music." Speaking of possibly ten choral conducting posts in the United States, Henson says, "a conductor is that one thing [revealer of music] in the ultimate sense." For the other 900 possible positions Henson states various responsibilities.

The conductor of the school choir, church choir, and community chorus has to provide certain things in order to create a pleasant situation for himself and the singers. The person first of all has to be the conductor and musical leader. He has to fill voids in rehearsal with philosophical talk. He has to be the voice teacher for the choir; therefore, he needs understanding of the individual voice and how it best works with a choral body. The conductor has to be the music teacher, the public relations man, and the musical parent. All of these traits in the conductor lead to the development of outstanding choral groups.

Henson has no special techniques for enhancing a choir's response, but he has "a compulsion that it must be." If there are any special techniques for enhancing responses, they are those responsibilities that the conductor has toward a choral group. A major enhancing tool is communication. At times communication problems, either in Henson or
in the singers have to be corrected to achieve better ensemble. A conductor who has fulfilled all his responsibilities toward the chorus and who has good manual technique will have the chorus look to him and the score for guidance and the resulting ensemble will be satisfying.

Henson at times indicates phrasing, dynamics, and nuances within the compass of the beat pattern and at other times indicates these elements in a freer manner. The situation "strictly depends on the music, the score, the tempo, the artistry of the people, and how much rehearsal time" Henson has had with the singers. While guest conducting, he finds it desirable to indicate all elements within a basic beat pattern that stays constant. Guest conducting engagements have limited rehearsal time; therefore, Henson feels frame conducting is more comfortable and leaves nothing to guesswork. He can be much freer with ensembles that he rehearses regularly. In fact, he thinks that extrasensory perception can develop between conductor and singers. When this phenomenon occurs, he finds himself freest as a conductor. If extrasensory perception is active, he does not need to worry about the frame as much. When the pulse is felt very strongly by the chorus, Henson will go out of the basic beat pattern and be freer to conduct other things.

Henson stays within the frame with orchestral conducting. He alters his conducting somewhat when he conducts a
chorus with orchestral accompaniment. In this situation he would be about half in and half out of the conducting pattern.

Beginning conducting students should restrict themselves to work within the frame. It is a good discipline and if the conductor can express himself within a frame he can eventually express himself out of the frame, but not vise versa.

Henson does not conduct the same in performance as in rehearsal, although he feels he should attempt to come closer. He desires to generate as much spontaneity from the chorus as is possible during performance. This spontaneity can at times develop into the natural unfolding of the music. When this happens, he attempts to "step aside" and let the music live.

In an effort to make the performance a continuation of the rehearsal, a conductor should train the choral members to know, within given possibilities, what will happen during the performance. Since the leader will be conducting during the performance, he should conduct during the rehearsal. All too often, during rehearsal, the conductor is a singer, an accompanist, a talker, or any number of things, but last of all a conductor. If singing, he is thinking one line and not the entirety of the composition. Becoming a conductor during the performance, the leader may confuse the singers in his change of role. He must be as consistent as
possible. He must think the whole score while he is conducting rehearsal or performance. By the simple fact that rehearsals and performance are different, the two are not going to be conducted exactly the same, but the conductor must attempt to come as close as possible.

Henson does not engage in eye contact with individual choral members, because he believes it takes away from the corporateness of choral singing. During the rehearsal, he has eye contact with the singers to detect mistakes, but in the performance he does not look at the individual members. If he were to look at one person, he would hear what that person was singing and his mind would be on only 1/40th of the chorus. One person, as opposed to the entire chorus, would be receiving the direction. To conduct the entire ensemble, Henson looks above the choir and sees the singers in his peripheral vision. "In the final act of making music, the conductor's mind must come as closely as possible to the concepts of the music." "If I am seeing anything in my mind's eye, it's the score."

"Body movement, facial movement, and eyes are not separable; they are all part of your body." There is a wholeness, an attitude, in which your body becomes an extention of your thought. Every movement that the conductor makes should be a reaction to the score. With these reactions, the conductor becomes a link between that score and the music. As this link, the conductor will provide
guidance to the singers, but the singers will not completely depend on the director. The singer is not totally dependent because he also has the score to rely on.

Great conducting comes when a person is so rigidly disciplined that all impertinent, undefinable, and false movements are gone. When a well defined manual technique is so well embedded that it can occur involuntarily, then the conductor can begin to truly express the score. "The freer a conductor can be, but the more rigidly disciplined his background, the better conductor he is. The moment he gives 100 per cent of his thought to a score his body will respond and it will be terribly honest." Henson is unsure if 100 per cent of a conductor's thought can be given, but the conductor should strive for this. Finally conducting goes back to a mental state. The mind responds to the score, the body responds to the mind, and then the "body is the silent singer" of the score. The more the body can look like the music, the better the singers will respond to that stimulus. Ultimately the conductor should look like the music, even to the layman in the audience.

Rehearsal Methods

Henson prefers to remain flexible in rehearsals instead of establishing an unyielding rehearsal plan. The degree of flexibility varies depending on the group and Henson's familiarity with the group. If Henson has no knowledge of
a group, he will establish a set order of rehearsal, but if necessary it could be adjusted. When working with a familiar group, he plans the rehearsal to progress within a given group of possibilities. He is sensitive to his singers and lets the rehearsal move in a direction that would best teach. At times this may mean rehearsing the literature in an order different from that planned.

Henson oftentimes has goals in mind for rehearsal, but he is quick to adjust owing to the situation. It is very difficult to plan particular achievements during a rehearsal because, the conductor cannot surmise how well he will teach or how well the singers will learn. Even though progress might be slow in one rehearsal, it will be faster in another and the effort of the two will balance to achieve the goal.

Often there are varying choices for emphasis during rehearsals. During one rehearsal the conductor may give particular attention to one element that needs correction and not dwell on other elements as much. If this occurs, balance will have to be achieved during a subsequent rehearsal to bring the score together as a whole.

When on a tight rehearsal schedule, Henson programs exactly what will be worked during a particular rehearsal. In Schola Cantorum, Henson has performance deadlines which are at times very demanding. This being the case, he rehearses a score until he gains partial satisfaction. Then
he must proceed to other material in order to achieve that which he had planned. Henson believes that this is a very professional attitude that should not be laid on any singer except professional. He does not restrict himself to this type schedule in the university setting.

There are many ways to introduce choral literature. The group being rehearsed varies the possible introduction of a selection. Henson attempts to present as many elements of the score as possible during the initial reading. The music should not be read once for notes, once for text, and once for rhythmic ideas. If anything, the score should be read for general shape; and, as the rehearsal progresses, all the elements should be brought into line.

Henson holds no real opinion on the use of humor in rehearsal although he feels it holds an important position. Over the years he has vastly changed his opinion on humor. Once he had no time for such frivolous things, and all things were taken seriously. As he developed, he was taught that music should always be taken seriously, but not himself or other people. Henson believes that one of the great tenets of life is balance. Humor helps to balance out the unpleasant aspects of the rehearsal. He tries to keep a balance not only in rehearsals, but in all elements of life.

Answering the question of how to determine when a selection is prepared for performance, Henson responded
"it is never ready." A performance is only as good as it could have been on a certain day with a certain choir and under a certain set of circumstances. But the next performance of the same score must be better. Why? Because with additional study, reflection, and repeated performances, the conductor must grow with that score. When the conductor believes that he has reached his ultimate performance with a great score, he should closely evaluate his musical growth. Henson believes that the performance is only as prepared as the conductor has the time. Since rehearsal on a score will eventually grow stale, he realizes that there is a practical performance time. Music cannot be rehearsed forever.

Henson has different times and ways for carrying on non-musical business in the varied choral bodies under his baton. At TCU, there is only musically related business tended to during rehearsals. Any non-musical announcements would be sent to the members by mail. In the community group, Schola Cantorum, Henson handles non-musical business differently. The necessary business, such as ticket distribution, is conducted during the rehearsal break or at the rehearsal's conclusion. When Henson wants to divert the members' minds from the music of the first half of the rehearsal, he will request that non-musical business be conducted during the break. If he desires to have a continuation of musical thought from before to after the
break, he will ask that the business matters be discussed at the end of the rehearsal. This will vary from rehearsal to rehearsal.

For the most part Henson does not use sectional rehearsals or agree with the philosophy behind them. Any activity that lets the singers get accustomed to a sound that is not the ultimate sound is detrimental. Sectionals are found dangerous because they take the mind away from ensemble sound. He is not opposed to having a sectional and then immediately coming back to the group, but to have a sectional instead of a rehearsal would be an extreme step. Henson has been faced with church choir situations in which he had programmed above the choir's ability and out of desperation sectionals were called. The result was not as satisfying as it would have been had the singers learned the score together. Henson believes that all choral learning should take place together, as it will be performed.

**Systems of Choral Organization**

The audition standards for choral groups at TCU vary according to the choir. The Texas Christian University Choir is an open group for music majors. This choral laboratory experience is for students of choral conducting and other areas of music who desire to broaden their education. Since teaching choral conducting is the purpose of the TCU A Cappella Choir laboratory, Henson selects
students for membership who desire to become professional conductors. He chooses applicants for the A Cappella Choir on the basis of potential as a choral conductor, and character. The student needs to have a pleasant voice, but not necessarily a great voice. The rationale for this procedure is that the degree at TCU is for choral conductors and not choral singers. In addition to his desire to be a choral conductor, and character; auditionees are selected on flexibility as a student, general intelligence, musicality, and musical ability. Membership in the A Cappella Choir is limited to forty singers.

Another non-musical element considered in selecting members of the university choral groups is dependability. By university age, a person's dependability or nondependability is basically established and not much change will occur. It is a student's responsibility to learn his music outside rehearsal and to be present for all rehearsals and concerts. A student who is not dependable will not be very happy and most likely not remain in the organization for an extended period of time.

Compatibility of the student and the teacher is another area that is important in the selection of choral ensemble members. Henson at times feels that he is not the best teacher for a particular student so he will recommend that the student sing under another conductor, or study with another teacher. Conflicts could arise in the student-teacher
relationship which would hinder the learning process. For example, discord could develop because of what the student wanted to learn as opposed to what the teacher wanted to teach, or from personality conflicts, or because of attitude. The student would better learn from another teacher in situations of this nature.

Henson has experimented with many, many choral seating plans. He is pleased that singing in quartets is now acceptable, because at fourteen he was highly criticized for it. During initial rehearsals on a new group of scores, Henson would seat the singers in sections. In subsequent rehearsals, according to the style of the music, he would place them in a mixed arrangement. "There is a best place in that group physically for each voice, each musician and each person." Each member has his own contribution to the ensemble, but he has to receive various things from the group before he can make this contribution.

Henson employs certain seating plans to assist weak singers and to improve tuning. Through experimentation and consultations with an audiologist Henson has pin-pointed the best practical seating arrangement to help a weak singer. Henson would seat the weak singer directly in front of a strong singer. To help the weaker vocalist tune, singers of other sections would be placed on each side of the singer. The reason behind this being that unison is more difficult to tune with as opposed to other
chord tones. The easiest interval to tune is the fifth, the next the fourth, next the major sixth, then the third and so on until the unison. Unison is the most difficult to tune. To make it easier for the weak singer, a strong voice should sit behind him and voices of different sections on either side. In this arrangement the singer would not have to tune unisons.

Rarefaction of the room must be considered when placing the singer on risers. Some singers need to be on higher risers while others need to be on lower risers to create a total vocal texture. The conductor needs to experiment with his voices and listen very carefully to discover where each singer should be positioned.

Another point that must be considered in the arrangement is the affect that certain voices have on other voices. This affectation may mean that some singers have to be relocated in the chorus. The conductor has to constantly rearrange his singers for the best possible sound. This is especially true with young or inexperienced voices, because as they grow or mature there is another place in the choir for them.

To successfully know where to place the singers the conductor must train his "ear very acutely to hear sounds and textures." The suggestions and methods for arrangement digest to the fact that the conductor must know the vocal qualities of each singer in order to make satisfying seating
arrangements. The choir is the conductor's laboratory as well as the students'; therefore, both should learn. Placing singers is part of the conductor's learning experience. If a conductor places singers because of looks instead of sound, he should insure that audiences merely look at the choir and not listen; because, the chances that the singers will be in the proper position is extremely slim.

Henson does not favor the use of choral members to implement or carry out a choral organizational policy in his university choirs. "It's a social democracy and a musical dictatorship, and that's the only way it works." Having officers unjustly elevates those members above the other singers of the group. The only thing that should elevate a member is music—nothing else. The choral rehearsal is an experience in which the member learns music, and other elements distract from that learning experience.

The nature of the community chorus is different and there Henson works under a Code of Operating Procedures which the board members established. This code gives Henson decision making power in all musical matters; such as, choice of personnel and programming. He is free to program as he chooses as long as funds are available. On one occasion, Henson recalled the necessity of postponing a performance of one work until the money was available to hire an orchestral accompaniment. The code also gives the board authority to advise Henson on too few or too many concerts. After
the season has been set and approved by the board, additional concerts are by request only and voted on by the members of the chorus. Non-musical matters are handled by various members of the organization. Henson is very pleased with the division of responsibilities in Schola Cantorum.

The policy that Henson has devised for good rehearsal attendance at the university is very simple. "It is expected of everyone to be at rehearsals unless they are ill."

A different policy has been fashioned with the community choral group. In Schola Cantorum each prospective member is presented a schedule of all the rehearsals and concerts for the season and asked to circle the dates he will not be in attendance. After the applicant has been auditioned musically and vocally, Henson decides if the person would be of value to the organization in light of the dates he would not be available. After this decision has been made, there is an adult understanding and both sides hold to the agreement. The agreement is that Henson does not schedule additional performances or rehearsals without approval of the members, and the members attend all events as agreed. An agreement of this nature allows both director and singers to know what to expect.

Although Henson believes that there is an advantage to "a musician in being stretched a little bit musically, which
means a little more time," he realizes a conductor must be very sensitive to his group to avoid excessive performance demands. The conductor must know where the breaking point lies. Forcing singers beyond this breaking point has resulted in the dissolution of many volunteer choral organizations. To avoid insurrections, the conductor must have some kind of an agreement with the singers. The singers need to know what the conductor expects and that he will not ask for more. The conductor needs to know that the singers will be dependable.

One means of stretching a musician is through the choir tour. Henson sees many advantages to university choir tours. One advantage is that the member has "the obligation and the privilege of making fresh great music every night." This is an experience that cannot be achieved in any other way except through a tour. Also the musician could get "further to the heart of the music with multiple performances than he could otherwise."

The development of physical stamina is another advantage of the choir tour. A person entertaining the idea of a career in music needs physical endurance, and the tour is a good exercise from that aspect. The singer learns that he must care for himself throughout the tour if he expects to give his all to the making of the music.

The two main disadvantages of touring are time and finances. At TCU the students cannot afford to miss class
time; therefore, the tour is taken between semesters. Henson is fortunate not to have a problem with finances at TCU, although he realizes all conductors are not as fortunate.

If there are elements of choral organization which contribute favorably to group morale and esprit de corps, they are musical. "There is an automatic social enjoyment in making music with people." Henson's best friends are the people with whom he makes music. If there are any other elements in the choral organization besides making music, Henson fears that the organization may lose sight of its primary objective. When that happens, problems arise. Henson cannot "see that anything happens except the pleasures of making great music." If a singer pursues any other enjoyment from a choral body, he would be disappointed in any great chorus.

Henson has concluded from observations that the corporate making of great music is good for a singer's character. He has seen people whose characters improved because of the time they spent with great music and from being surrounded by people who were giving homage to great music.

In order to help the student give this homage, Henson deems that his responsibility is to represent the composer being conducted to the very best of his ability. He hopes that he represents Bach, Brahms, Mozart, Haydn, or Stravinsky in a way that the student can respect the music of that man and be taught by it. Henson never considers
himself the teacher. He considers Bach the teacher. "If the students want to share in that with me and I'm the elder student of the two, we have a great relationship."

An Analysis of Rehearsal Observations

On Monday evenings beginning the latter part of March, 1972, and continuing through the end of May, the writer observed rehearsals of the Schola Cantorum of Fort Worth, Texas, under the direction of B. R. Henson. The rehearsals were held in the auditorium of the Fort Worth St. Andrew's Catholic Church. Although the writer also observed one rehearsal of the Texas Christian University Chorus, the majority of the comments relate to rehearsal observations of Schola Cantorum.

The Schola Cantorum was comprised of musicians and professional people of the North Texas area. Members were actively engaged in music as a profession, or professional people in other careers who had an active interest in the performance of choral music. Also included in the auditioned organization were a number of university music students. Roughly 75 per cent of the members taught music in public schools, held full-time church musician positions, or were full-time graduate music students. Included in this 75 per cent were a good number of choral conductors or students of choral conducting. Because of the music related professions of a large percentage of the members, this
organization could not be considered a typical community chorus. The repertory during the period of observation included compositions of many styles and periods. The selections encompassed contemporary, Impressionistic Romantic, Baroque, and Renaissance.

As the members gathered for their 7:00 p.m. to 10:00 p.m. rehearsal, they took their seats in sections. In a later rehearsal they were seated in a mixed formation. The seating arrangement varied according to the style of literature being sung. The members were required to keep their individual scores and were also required to spend time between rehearsals working on this music. Although the membership varied somewhat through the period of observation, because of member deletion and addition, the average number was twelve voices per section.

There was evidence of singer leadership in the handling of tickets, music distribution, and finances, but all musical matters were handled by the director. This was not so in the observed university chorus rehearsal. During the university chorus rehearsal, there was no evidence of singer leadership being employed for any purpose other than singing.

It is assumed in the following rehearsal analysis that other observers would report similar findings. The necessity of writing the analysis led to the belief that some techniques observed had to be interpreted on a very subjective basis.
Tonal Concepts

With regard to warm-ups, vowels, and consonants the following observations were noted. Henson expects the singers to come to rehearsal warmed up. Consequently he does not spend any time in preparatory singing exercises. During rehearsal Henson puts little verbal emphasis on uniformity of vowel production or on consonants. Infrequently he referred to vowels and consonants, and examples are provided. In one place the text read "let us" and the singers were producing "led us." The conductor said that they should sing a "t" instead of a "d." Another time he referred to the "d" of the word "and" and said it should be clearer. During the April 24th rehearsal, he directly referred to vowels in Viadana's Adoramus te Christe by asking for modification of certain vowels to be in keeping with the Latin that was used at the original time of performance. The director made reference to particular words of the text and asked the singers to remain consistent throughout the selection. Citing another example, Henson asked the singers to sustain pure vowels during melismatic passages in a Renaissance piece. He asked them not to interpolate an aspirate "h" on every new note.

Henson seemed to accept the balance and blend that developed from the ensemble, although he would from time to time ask a particular section to vary its dynamic level to
better fit in the desired ensemble. He once said, "Right there I need to hear the altos. That should say something to all of you." On another occasion he asked the second sopranos not to sing the high A unless they had it well within their range. He asked them to use their discretion. On the repeat of the phrase, discretion had been exercised. The balance and blend of the high A with the remainder of the chorus was much more pleasing. While rehearsing the Bach B Minor Mass, Henson mentioned to the singers that in the Bach he was interested in balance but not in blend. He followed that by saying that blend was a Romantic concept.

Henson did not seem to promote a certain tonal production, but rather let the voices naturally meld into appropriate stylistic ensemble. The conductor did rehearse for stylistical allegiance, which at times called for a variation of the individual vocal production, especially in regard to excessive vibrato. Varying comments were made relating to vibrato depending on the style of the music being rehearsed. The preferred vibrato was a narrow vibrato. During one rehearsal while working on several Renaissance selections, he worked to get the choir to produce a straighter tone quality. It was pointed out to the sopranos that at times their vibrato was not a vibrato, but rather two separate pitches alternating at a rapid speed. In fact, some of the singers sang two pitches that were as much as an interval of a fifth! The discussion was concluded by asking the
singers to straighten out the vibrato. In another rehearsal, it was emphasized to the singers that they must train themselves to hear what is coming out of their mouth—pitch wise. A singer must listen to himself objectively. The director explained that thinking a pitch did not necessarily mean you would sound that pitch. Another point concerning vibrato was that it has to be regulated in choral singing. The example cited was in the Poulenc Stabat Mater. "If several voices were singing at once with wide vibrato, could the C# and D, being sung simultaneously, be heard?" The response was that the two separate pitches could not be distinguished as a C# and a D.

A final comment relating to vibrato is that "Vibrato accompanies crescendo, but never precedes it." A singer should not start the vibrato until he has created some tone. The singers were encouraged to be self-discriminating concerning their vibrato and its width. With reference to tonal production, the singers were frequently asked to tune.

**Style of Conducting**

In Henson's hand movements, the observer saw complete ideas and thoughts expressed rather than fragments of the musical idea. For the most part, he worked within a traditional frame of conducting. Depending on the type of music being rehearsed, he would adjust his pattern to better fit
the musical style. Henson frequently rehearsed with baton and on the whole his beat patterns were quite small.

During initial reading stages of various scores, the conductor would employ his hands or baton to clap, tap, or snap the underlying beat, triplets, or tricky rhythmic ideas. This aural direction allowed the singers to devote their complete attention to the score and learning of the notes. Through this type of conducting, the conductor would allow the singers to get notes. In addition to these audible aids, he continually talked to the singers about style, phrasing, dynamics, incorrect notes, and other significant areas. As rehearsals progressed, the director discontinued the use of these various aids. He then conducted in a more traditional manner, but continued to give verbal advice. When there was a weakness, he would not hesitate to employ any of these aids and more if necessary.

Limited emphasis was placed on the use of the face and eye to eye contact. He reacted to the singers' rendition of the music which caused various facial expressions, but he did not use facial expressions to motivate responses from the singers. One observed exception was the way Henson from time to time used his eyes. When eliciting a humorous response, when surprised, or during lighter musical moments, he would open his eyes widely. This expression generally caused a pleasant or humorous response from the singers.
Eye to eye contact was evident during the learning stages of the music. When the director felt he no longer needed to look at the individual singers in order to correct musical mistakes, he would look over the group; therefore, look at the ensemble as a whole. When cueing a section, Henson would look toward that section, but focus his eyes on the cue.

There were no unique gestures employed for dynamic variation, although the combination of the director's verbal comments, his physical gestures, and the singers' musical ability created musical dynamic variation. This was especially noticeable in the crescendos and diminuendos of the musical phrase.

Although Henson's bodily involvement was ever present, it was not noticeable or distracting. At times he would smoothly sway with the phrase. The subtle movements of the body would lead the singers to musical expression. With the exception of one rehearsal observed, Henson stood as he conducted. The singers were always seated. When cueing, he would frequently turn to the section and lean into the entrance with his entire body. During initial readings, the conductor completely involved the body to include stomping his foot on the down beat. Plus the physical cues, vocal cues such as singing the first few notes of a phrase or saying, "Al-tos," or "So-pra-nos" would be given. The majority of these verbal cues were given in
time with the music. As the music was learned, this was no longer necessary.

In the early stages of reading and rehearsals, Henson gave attention to attacks, releases, and cues of entrances, but as the perfecting of the music progressed these elements were skillfully embroidered into larger musical ideas. Releases were handled generally in one of three ways. If the final sound had no pitch, he would generally give a cut-off with a pinching action of the fingers. Final sounds with pitch would be given a release with the hand. For an accented release he used the arm.

A great deal of emphasis was given to phrasing and singing "musical thought." With the variety of repertory being performed, he approached phrasing in several ways. Frequently, Henson asked the singers not to sing "beatishly," or note by note. He would say, "Think thoughts. Do not spell! Stop counting. Think groups, phrases, and ideas," or "Try to sing this like a phrase, not this note, and this note, and this note." Statements asking the singers to sing phrase, sing musical thought, sing beautiful lines, and think the line were employed to obtain his desired response from the singers. The singers responded to these verbal instructions and to Henson's conducting as he reinforced his spoken directions. After indicating phrasing, the director would reinforce the singers yet another way by saying, "First phrase, second phrase" while the group was
singing. This verbal request helped the singers in proper performance of the phrase.

Generally Henson would convey the request for tonal intensity through rhythm and phrasing, but at times he did make direct statements to singers. For example, he once asked the basses to put a ring in their voices and another time he said, "Basses, don't get foggy or fuzzy down there. Get accurate. I need a brightness. The accompaniment will carry all the tone I need that does not carry text. You need to provide the text."

The noticeable choral response to the conductor's style and methods was proven effective by the high quality of choral performance produced. Sometimes during rehearsal, when the conductor was moved to do so, he would walk off to a distance from the chorus and seem to "take it in." He was still conducting, but it seemed that he was letting the music live and was not putting a tight reign on it. It was obvious that he was in deep thought about the music being created. In instances such as this, eye contact with the singers would not be evident, but rather the conductor looked above the singers. There were other occasions when he had to remind the singers to be more attentive to the conducting so that better ensemble would result.
Rehearsal Methods

During all observed rehearsals it was at once obvious that the conductor was prepared to conduct the singers. Frequently he would rehearse by memory, and at other times he would rehearse using the score as reference. Thorough score study allowed the conductor to instruct the singers as to the proper style of performance for each selection rehearsed. This preparation permitted him to catch minute pitch and rhythmic problems that the singers encountered. It also allowed him to approach the music with his understanding of how the composer had conceived the score. It is interesting to note that during the April 10 rehearsal with the University Chorus, the appearance of the conductor gave the impression that Mozart was very much present in the conductor's mind. During this final rehearsal of the Mozart Missa Brevis, the conductor seemed to truly represent the composer.

Henson had a certain number of scores that he wanted to rehearse during the rehearsal sequence. On one occassion, he told the singers which choruses of the Bach B Minor Mass were to be rehearsed during the next session so that they would have an opportunity to work on those choruses. The director mentioned, from time to time, that he had the rehearsal programmed to cover certain scores at each rehearsal from that date until the performance. Henson
would understand what instrumental qualities joined forces with the original performance of the score. Henson's description and imitation of the now extinct instruments was presented in an interesting and humorous manner.

In the March 20 rehearsal, while rehearsing the Bach B Minor Mass and trying to produce it stylistically correct, Henson said, "recreate it [the score] in its own perfection first. And then if Bach was not adequate, add Joe Smow." He was attempting to get the singers to produce the music as it should be first, without emotionalism, and then if the original genius was not sufficient the performers could add personal expression.

Frequently Henson would compliment the singers on a particular phrase of a selection that had been performed well. The compliments were always sincere, but criticisms were equally sincere. When explaining, complaining, or complimenting, the director would frequently step from behind his conducting table and approach the particular section or the choir as a whole. After the comment had been made, he would return to the rehearsal table. Criticisms were directed to the entire group, or a particular section, but rarely to individual members. When mistakes were noted by the conductor, he would ask the singers to "mark it" and work on the problem before the next rehearsal.

After the initial reading and the first rehearsal of a selection, "chasing notes" was kept to a minimum. The
seemed to have the overall rehearsal scheme planned out. Although this overall rehearsal scheme was outlined, individual rehearsal order appeared to be spontaneous. There was a steady push during rehearsals, but the conductor did not seem to be worried about making the deadline. He generally made comments such as, "that selection will come along nicely in the next two rehearsals."

The nature of Henson's spoken word was quite varied, and the singers were receptive and responsive to the comments. Examples have been cited relating to the employment of verbal instruction. General categories of comments included style, phrasing, praise, criticism, choral discipline, harmonic considerations, and humor. Concerning style, the conductor would go into great detail about musical practices of the period being rehearsed so that the singers would more fully understand and thereby better perform the music. During the April 24th rehearsal selections by Pergolesi, Gabrieli, Monteverdi, Lotti, and Viadana were read and rehearsed. Henson approached the reading of these scores very stylistically. Although the selections were roughly from the same period of music history, the director explained that each selection had to be approached in its own stylistic manner. Henson then explained the style of performance of each piece as it was rehearsed. Moreover, Henson described the accompanying instruments of some of the selections so that the singers
conductor requested that the singers spend time with their scores out of rehearsal. While rehearsing Debussy's *Trios Chansons* and Ravel's *Trios Chansons*, various members were uncomfortable with the pronunciation of the French. Subsequent to a coaching session on the French by one of the members, the director said that the best way for the singers to learn the pronunciation was to spend a little time with it each day. He encouraged the members to work on their scores in this manner instead of spending one large amount of time all at once. The number of times with the score was more important than the bulk of time with it. The singers were also reminded to mark their scores so that in future rehearsals that mark would serve as a reminder.

Another general area that was mentioned during rehearsal was choral discipline. Singers were encouraged to become self discriminating and to become accurate. He told members of Schola Cantorum that "whatever you do at this stage of your professionalism must be mental." He went on to tell the singers that they must make their body and technique obey their mind and that their mind must obey the score.

Henson frequently mentioned harmonic considerations of the music. He feels as Julius Herford that not only does a singer need to know his part, but that of which he is a part. The singer, knowing where he is in the chord or knowing that a modulation is to occur, helps in this understanding.
Henson, at times, would verbally indicate when the chorus was modulating, when a cadence was to occur, or other points of harmonic significance.

Throughout many aforementioned comments, even criticism at times, Henson employed the element of humor. Any number of examples could be cited where Henson used humor to get a point across to the singers or to relax the singers and give them a brief change of pace. The chorus responded in laughter but never to the point where rehearsal time was wasted. After a brief relaxation, the singers were ready to rebound to the rehearsal at hand.

Summary

Any study of an individual person necessarily involves much detail in collection and interpretation of data. To have studied Henson without observation of rehearsal would have led to an incomplete survey of his position. Similarly deletion of the interview would have led to a more diminished cross section of the man's opinions. In addition to the reported rehearsal observations, Henson was observed in concerts and a choral institute to provide additional insight into the man and his music. Additional forms of observation were considered and rejected because of various research weaknesses that would have been involved. The comments of Chapter II present philosophies, concepts, and rehearsal
observations of Henson but in no way claim to present the full spectrum of this musician's mind and musical talents.
CHAPTER III

A NARRATIVE OF THE INTERVIEWS WITH AND THE REHEARSAL OBSERVATIONS OF LLOYD PFAUTSCH

Information included in this chapter was collected through two interviews with Lloyd Pfautsch and by observing a series of rehearsals under his direction. On April 6 and April 12, 1972, the writer conducted interviews with Lloyd Pfautsch in his office on the campus of Southern Methodist University, Dallas, Texas. The statements of this chapter—under the topical headings professional preparations and experiences, philosophy of music, and choral concepts—constitute a narrative of Pfautsch's response to a series of interview questions under similar headings. In no case was the interviewee's response limited to a specific answer to any question. Rather, the interview was designed to stimulate the thinking of the interviewee within general areas so that concepts and ideas of importance to him might be more freely revealed. The reader may refer to Appendix E for an edited transcription of the tape-recorded interview.

A series of rehearsals were observed during the months of April and May of 1972. The findings collected during these observations are reported in analytical narrative form in the latter section of the chapter.
Elmhurst College in Elmhurst, Illinois, was the school from which Pfautsch received his first degree. Although active in choral and instrumental organizations while in high school and active in choral organizations while in college, Pfautsch's degree was a Bachelor of Arts. His major area of interest at this point was theology as he was a pre-theological student majoring in philosophy, sociology, and religion. During his college career he sang, directed church choirs and was, during his senior year at Elmhurst, assistant to the director of choral organizations. Also, during his senior year he taught voice to students of the men's chorus and the college choir.

Upon completion of his B. A. he went to Union Theological Seminary in New York City to study for his Bachelor of Divinity Degree. His professional goals were still aimed toward theology, and music was an avocation. While in New York City, Pfautsch sang at the seminary and also sang professionally at the Brick Presbyterian Church, and at NBC and CBS studios. He sang under both Toscanini and Robert Shaw.

After finishing his B. D., Pfautsch decided to remain at Union Theological Seminary and work toward a master's degree in church music. His original intention was to teach in a seminary, but soon realized that because he was
not an organist a position of this type would be difficult to secure. At this point, he became more interested in choral music as his life work. His having been known by the faculty at Union helped in his being accepted without the traditional Bachelor of Music background. Lacking an undergraduate music degree, Pfautsch had to take deficiency courses. During the second year of his masters' program, he received a scholarship which is given to the first year student with the highest grade point average. This was very encouraging to Pfautsch because it proved to him that he could compete professionally even without the traditional background.

Participation in various choral organizations during his undergraduate and graduate schooling was very significant to Pfautsch's personal musical development. The conductor of the Elmhurst choir was very encouraging to Pfautsch and gave him many opportunities to perform, both as a soloist and as a conductor. A church choir that Pfautsch conducted while attending Elmhurst was the most advantageous choral experience of his undergraduate collegiate years. This choir was composed of about sixty members many of whom were college students. Also Pfautsch's professional singing experiences were very significant to his personal musical development.

Pfautsch did not retain to any meaningful extent his university acquired choral concepts. Rather, his choral
concepts developed later with additional experience. The most significant contribution from his undergraduate years was repertoire. The Elmhurst choral conductor collected and arranged a great many authentic American folk tunes, thus exposing Pfautsch to this type of repertoire and causing him to develop a much greater appreciation for it. The same conductor introduced Pfautsch to the music of William Billings and his generation thereby opening new areas of interest.

Pfautsch was first hired to teach at Illinois Wesleyan University. Coming out of professional situations, singing with Toscanini and Shaw, he felt somewhat frustrated during the first year or two of teaching but soon learned how to pace himself and the students. He found teaching a very rewarding experience. Pfautsch taught nine years at Illinois Wesleyan and then was invited to spend a year as a visiting professor at the University of Illinois. In 1958, he joined the faculty at Southern Methodist University in Dallas, Texas. Pfautsch has taught two summers at Union Theological Seminary and has led workshops at approximately thirty-six different universities. In 1959, well into his teaching career, Pfautsch was awarded an honorary doctorate from his alma mater.

During his twenty-four years in education, Pfautsch has taught subjects primarily in the area of voice and choral music. His teaching responsibilities have included
private voice, conducting, choral arranging and vocal techniques. When first teaching at SMU and developing the master's of Sacred Music program, he taught hymnology and history of church music in the School of Theology. Pfautsch's present teaching responsibilities do not include individually applied voice lessons.

As has been mentioned, Pfautsch conducted church choirs during his collegiate days and while at Elmhurst conducted some University groups. In addition to these assignments, Pfautsch has conducted an assortment of university choirs. At Illinois Wesleyan he conducted a touring choir, the large University Chorus, a women's chorus, a men's chorus, and the Chapel Choir. At SMU, he conducts a select choir, a women's chorus, the Choral Union, and the Chapel Choir. Until recently, he conducted the Seminary Singers, but now this is the responsibility of another professor. In addition to the university choirs, Pfautsch conducts the Dallas Civic Chorus. He has been the head of this chorus for the past twelve years. All the choirs interest Pfautsch, but the Chapel Choir in particular appeals to him because it keeps him in touch with reality. It is similar to any volunteer church choir. The anthems that he has written since his arrival at SMU have been performed by the Chapel Choir before publication. The Chapel Choir is an excellent sounding board for many of his new compositions and experimental ideas.
In addition to the choral ensembles, Pfautsch conducts instrumental groups as choral orchestral accompaniment. Pfautsch does not conduct independent orchestral organizations.

When Pfautsch decided on music as a career, his major instrument was voice. He studied voice for seven to eight years. Although he sang for many years, he has not sung for about the past eight. With his varied responsibilities, he finally had to choose which ones to retain in his schedule. Personal vocal performance was one area that had to be given less time. In this situation, it was a case of realizing that something had to be given up or both time and energy would be sacrificed in all areas.

Initially, Pfautsch's personal training in conducting was concentrated on techniques and then stemmed to stylistic understandings. He believes in a carefully graduated development in the disciplines of conducting. Only after technical mastery has been achieved does a conductor have the facility to work stylistically. Conducting is like a foreign language in that through conducting techniques the conductor shares his understanding, analysis of the score, and stylistic ideas with a group of singers. Conducting is, thus, a form of communication.

There have been no source books in particular that have been of significant influence to Pfautsch's conducting values.
philosophy embraces the idea that choral
music provides a human being the opportunity to gain satis-
factions through the corporate making of music. The indi-
idual singer can gain greater satisfaction by group
singing as opposed to solo singing, because in an ensemble
the individual has a responsibility to the other members.
In this responsibility, the singers at times react to the
group and at other times stimulate it. The esprit de corps
that frequently develops in choral ensembles is of great
importance. Another aspect of his philosophy is that the
conductor should always keep in mind that he makes music
with a choral body. The choir can sing without a conductor,
but the conductor can never perform without a chorus.
Singing under a qualified conductor can help improve the
individual's solo voice. Furthermore, singing under com-
petent guidance will allow the singer to be introduced to
a variety of repertory.

This philosophy affects his choice of music in that
he desires to expose the singers to a wide variety of
styles of choral literature. In fact, this exposure is an
obligation of the choral conductor. When Pfautsch has the
required personnel for performance, he attempts over a four
year time span, to program music of all periods. During his
four years at the university, the student would be exposed
to literature of all periods of music history. Students
should learn how to perform music stylistically. Performing
music from all periods gives students practical experience
in a variety of styles. For a list of choral literature
that Pfautsch has conducted refer to Appendix F.

Pfautsch's exposure and contact with an ever increasing
repertoire has influenced changes and growth in his taste
of music literature, especially in contemporary music.
He believes that contemporary music should be given more
exposure; hence, he programs richly from its repertoire.
He has commissioned several works by contemporary American
composers to be performed by his university choirs. Until
recent times, musicians performed predominately contemporary
music, but today most performances are thought to be in
poor taste if music of the past is excluded. Pfautsch
asserts that more contemporary music should be programmed,
thereby encouraging contemporary composers.

The experience with and exposure to other teachers and
conductors has played a major role in the development of
his philosophy of choral music. The three years under the
direction of Robert Shaw were probably the most influential.
Julius Herford provided him with significant leadership and
stimulus. He deems encounters of all forms to have had an
influence on the formation of his philosophy. Aside from
people, some of these encounters include recordings and books.

Pfautsch sincerely hopes that his interpretation of music reflects the expression of his philosophy. He is pleased when a reviewer compliments his choir on the accurate performance of selections of various periods of music history.

The inadequate instruction of choral conductors preparing for public schools is one of Pfautsch's major concerns. This inadequacy has been in the basic disciplines of conducting. The student gets many hours of music history, theory, music education, and methods, but only six hours of conducting. This is not enough exposure for the inexperienced student to transfer all of his subject knowledge into the language of conducting. The teacher of undergraduate conducting students should go slowly and give as much individual attention to the student as is possible. An advantageous tool that Pfautsch uses with his students is closed circuit television. The student himself can correct problems, and learns more quickly if he is able to watch his own conducting.

Choral Concepts

Statements included in this section are sub-divided into five general areas: (1) tonal concepts, (2) concepts of choral literature, (3) style of conducting, (4) rehearsal
methods, and (5) systems of choral organization. The remarks which follow compose a narrative of the responses to the choral concepts segment of the interview.

**Tonal Concepts**

Pfautsch named three representative choirs when discussing special "choral schools" and their unique tonal personalities. He described the tonal sound of these choirs as generally dark, covered, and without vibrato. The described tone was generally created by forcing upon the singers a presupposed tonal idea to which Pfautsch objected. This required that all singers sing unnaturally to produce the desired sound. This can be harmful to the voice and very tiring for the singer. These special schools are now less popular than earlier in the century. The wide exposure and influence of professional choruses was thought to be one reason that the style of these "schools" was losing in popularity. The trend presently leans toward the choral conductor allowing his singers to contribute their individual unique sounds to the chorus. The conductor then molds, or controls, the sound into what he feels vocally correct.

Pfautsch believes that vowels should be given special attention for choral performance. The homogeneous sound that results from correct and uniform production of individual vowel sounds is what Pfautsch desires from the
members of his choral bodies. The unification of vowel sounds can also assist in good intonation. Pfautsch's tonal basis is the vowel sound. The vowel can be altered for stylistic reasons. In his work with a chorus, stress is placed on vowels and on vowel formants.

The importance of consonants is stressed to an advanced degree in Pfautsch's conducting. Consonants have several inherent qualities that aid in choral singing. One is that "consonants give graphic clarity to the text." Unless a singer has distinct consonants the beauty of the vowel is diminished. A second quality of consonants is that they help in the achievement of rhythmic accuracy. In order to assist in accuracy of rhythmic ideas "consonants have to be voiced together at the right time whether they are in an initial, medial, or final position." The conductor needs to insure that voiced and unvoiced consonants are handled properly. Voiced consonants take a greater length of time to sound than do unvoiced. This sounding of the voiced consonant has an affect on the vowel sound that follows. It can vitalize or devitalize the tone of the vowel. The conductor needs to guide the singers, through his manual technique, to correct articulation of the consonants; thereby, vitalizing the subsequent vowel. Diction is a rehearsal discipline, but it should never be an end in itself. The purpose of precise diction should lead to the "refined and sensitive singing of the verbal melodic
lines," with regard to the style of the music being performed. To Pfautsch that is the goal.

Proper consonant articulation can assist the singer with breath control. The fricative action of some consonants, for example "zzzzz," help the singer to "feel" the support of the tone. If the singer changes to a sustained vowel after a fricative consonant, he should be able to continue the breath support more easily. Pfautsch employs warm-up exercises for breath support which follow this logic.

Pfautsch works with imagery in spontaneous ways to assist in the achievement of his choral results. Spontaneity is important and should be drawn upon instead of using stock phrases. The conductor must remember that imagery is most effective when it is lifted from the activity of the rehearsal at that particular moment. A certain phrase or word may work in one instance and never again. The conductor must constantly change his imagery so that the statement will be significant to rehearsal progress. There are phrases that Pfautsch uses frequently, but he tries to alter them within the context of the rehearsal. Being free to say what is necessary at the time is one of the exciting elements of the choral rehearsal. It stimulates the conductor's imagination. Occasionally spontaneous imagery results in the wrong word, but with experience the creativity in this rehearsal aid and the ability to quickly find the
correct imagery develops. A beginning conductor should not be discouraged because with effort the ability will develop. "Conductors have to be very creative, very imaginative, and not afraid to say what they think they need to say."

Pfautsch's private vocal study influenced his choral tonal concepts. As a result of having studied and taught voice, Pfautsch finds that his conducting gestures have evolved into a style empathetic with the processes of the singers. He thinks like a singer while conducting. He thinks ahead of the singers in order to guide them, so that they can more adequately "produce that certain consonant sound, or that vowel sound, or that musical line."

Pfautsch's vocal techniques are continually undergoing development, refinement, and modification as a result of his experiences. Various experiences such as reading, observing other conductors, and personal conducting experience help in the refinement process.

One of the chief causes of poor intonation is improper vowel formation. When singers of a choir are instructed to sing an "AH" and one voice is singing an "UH" vowel, the pitch is affected. If enough inconsistency in vowel formation is present, poor intonation results. Pfautsch perceived this aurally before he validated it with a stroboscope. He employs the stroboscope in class to demonstrate to his students, this occurrence. Several students are instructed to sing a uniform vowel into the stroboscope
microphone. The remainder of the class watch the screen to see if the vowel formations are aligned. The students can readily see the alignment or non-alignment. After this experience, the student can hear more accurately and thereby improve intonation in his future choirs. Pfautsch sees several other causes of poor intonation, such as inadequate breath, fatigue, inattentive listening, humidity, weather, insensitivity to the contribution to the chord, and an untrained ear. He believes the primary reason for faulty pitch is poor vowel formation; therefore, in the correction of intonation problems he gives most of his attention to work on vowels. He finds that unified vowels eliminate the majority of the problems.

Pfautsch does not view the voice as an instrument in the same sense as the trumpet or violin is an instrument. Although he realizes there are some conductors who believe this way, he does not subscribe to that belief. Because of the myriad of possible differences in the make-up of various parts of the human voice, there are many different tone qualities. Differences in mouth shape, teeth, larynx, pharynx, rib cage, lips, tongue, and bone structure all contribute to the individuality of the human instrument. Also, the contribution of individual voices to a choir will vary greatly. One of the excitements of choral conducting is having new vocal qualities to work with each school year. No two choirs with which a conductor works will ever have
the same tone quality because of the variety of voices that combine to make up each choir. In order for a university choir to have the same tone quality every year, it would be necessary to force a preconceived tonal idea on that choir.

All voices, except the boy soprano type, have vibrato. The preferred vibrato is one with narrow width, consistent oscillation and fast speed. This vibrato must be controlled by the singer. Pfautsch has been unable to use some singers because they were not able to control the excessive vibrato of their voice. Varying amounts of vibrato are preferred depending on the style of music, but he never desires the tremolo in choral singing. Limited vibrato is characteristic in the performance of Renaissance music; whereas, a full controlled vibrato is appropriate when singing Brahms.

Pfautsch assists the singer in vibrato control by working toward intensification of breath support. A tool employed with individual singers is the tape recorder. A student with a wide vibrato would be taped while singing. When the tape is played at half speed, the singer should be able to realize the problem, and Pfautsch would then be able to help the student in the elimination of an excessive vibrato. Although the tape recorder helps in extreme cases, breath support is Pfautsch's main technique for vibrato correction.
Concepts of Choral Literature

The choral performance responsibilities at SMU change annually, resulting in the use of a variety of repertoire. In an attempt to avoid exploiting the singers, "by doing a set repertoire as perfectly as possible," Pfautsch strives to perform a large quantity of literature.

Pfautsch believes music should not be memorized for choral performance for two reasons. One reason is that more literature can be covered if memorization is not required. Secondly, if memorization were required, the student would need to spend time outside of rehearsal to memorize the music. This would be too demanding on the student's busy schedule. There are times when it would be necessary to work on music out of rehearsal, but this would be the exception instead of the rule.

When evaluating music literature to ascertain its worth, Pfautsch looks at a score (1) from the musical standpoint and (2) with a view toward practicality. He decides according to these two principles whether to keep the selection. Pfautsch retains worthwhile scores on file for use in his choral literature classes and for possible performance.

In selecting music for performance, the text has no influence on Pfautsch unless he is programming with a particular textual theme in mind. On occasion, Pfautsch has composed music to go with the particular theme of the concert.
Pfautsch searches for new literature in several ways. One source is reviews that are provided in music periodicals. Two such periodicals are *Notes* (The Quarterly Journal of the Music Library Association) and *The Choral Journal*. Another source is concerts that other conductors are performing. A third way of locating new material is by searching through samples that are sent out by music publishing companies.

Pfautsch programs both accompanied and unaccompanied music; he does not prefer one over the other. The only circumstance under which Pfautsch would desire to perform predominately a cappella music would be while on tour. The reason being that on tour it is more convenient and less expensive to perform unaccompanied music.

It is important to perform good quality music of the popular style with college students. Music of the lighter popular style is welcome as a part of the musical diet in choral organizations. Especially after tour, Pfautsch finds that the students "relish the opportunity to do some lighter things." Besides this balance of musical diet, rendition of this type of music provides performance standards which indicate how it should be performed. This is part of the "stylistic responsibilities of a conductor."

"The totality of the printed score instead of individual elements should be considered by the conductor when he is preparing a score for performance." The printed score is a
musical blueprint that guides the conductor in the presentation of that score. A thorough knowledge of music history and style is necessary in order to interpret literature of various periods of music history. In an attempt to reproduce what is found in the score, Pfautsch tries "to think as the composer and imagine what he had in mind." In addition to the conductor's efforts, the singer contributes by reacting to the musical stimuli that he sees on the printed page. "It's not my way of doing it, it's our way."

In an effort to be faithful to the composer's wish, Pfautsch would study the printed music in the following ways before presenting it to a chorus: (1) he would first study the formal structure of the music; after this examination, (2) he would scrutinize part movement, harmonic movement, and possible performance problems. Basically, he would study how the piece was constructed thematically or structurally. Beyond Pfautsch's personal preparation of the score, he allows for an expansion of understanding of a piece of music during rehearsal. There are some characteristics of a musical score that the conductor does not discover until he hears it in the rehearsal.

More than technical mastery of the score is essential for the singer of a college choir. Giving the students a full understanding of the literature is the university director's responsibility. In his seminar for students majoring in conducting, Pfautsch and the participants
discuss the "intellectual, sociological, economical, and religious climate of a particular period. This all affects the performing practices." In order to perform literature stylistically, the conductor and singer need to have an understanding of these things.

**Style of Conducting**

Distinctive responsibilities of the choral conductor are closely related to the director's conducting technique and his responsibility to the performers. The conductor must have a clear and easily distinguishable beat pattern. The discipline of clear beat patterns is the beginning point for a conductor and within that discipline "all of the other responsibilities of choral conductors are operational." A second responsibility is that the conductor must conduct. In many instances, the director does not conduct, but rather he follows. The "movements [of the conductor] should actuate the music." The sound of the music should not actuate the movements. Closely related to the patterns, the conductor must, through gesture, assist the singer in the articulatory process which is of such great importance to choral singers.

Pfautsch believes there are meaningful differences in choral and instrumental conducting, but the clarity of the beat pattern should remain constant. What choral and instrumental conductors "do within the framework of those
beat patterns is quite different." Choral conductors, on occasion, encounter difficulties conducting instrumental groups for one of two reasons: (1) the beat pattern is not clear, or (2) the beat is at times slightly anticipated. Instrumental conductors occasionally have trouble leading choirs because they do not realize the singers have to have a beat to which they can respond. The assistance toward the articulatory process is a responsibility that the choral conductor has that makes his conducting much more complicated than that of the instrumentalist.

Pfautsch believes that he employs no technique for the particular purpose of enhancing the choir's response to his conducting. He hopes that all of his conducting gestures stimulate the singers to properly present the music without need of additional techniques to enhance that response.

In performance, Pfautsch at times indicates phrasing, dynamics, and nuances within the compass of a basic beat pattern and at other times indicates these elements in a more free manner. He conducts in the manner that elicits the best results from the singers. His manner of conducting may vary because of the style of the music, his mood, or the day. He is not inhibited in his rehearsal conducting so that he can produce the choral sound he desires.

Closely related to Pfautsch's free rehearsal conducting is its comparison to his performance conducting. He conducts basically the same in rehearsal as in performance,
although in performance he is less expansive. Again, he does what he feels necessary in rehearsal. This means that from time to time his rehearsal conducting will be exaggerated. Once the singers are disciplined and oriented to Pfautsch's interpretation of the score, he can diminish the extent of his gestures. Reducing the gesture is important so that the conductor does not distract during the performance. The conductor should not be a flamboyant "look at me" type of conductor during performance nor should he attempt to hide all gestures from the audience. Pfautsch attempts to come half way between; that is, do enough to elicit the proper response from the singers but not so much as to distract the audience.

Pfautsch places much importance on eye contact and facial expression. With these two elements, the conductor needs to be as free in expressing himself as an actor is, "because conductors act out a role." The conductor has to "act out the style, the mood, the purpose, and so forth of the music." A conductor needs to have this talent at his disposal in order to bring forth from the singer that which the composer intended. Acting training may be beneficial to some conductors. Those who are somewhat inhibited may be taught to be more expressive through acting experience. But, inhibited or not, the conductor "has to learn to accept himself for what he is and then utilize whatever he has to its best advantage."
All the parts of the body are coordinated; therefore, when conducting, these parts should all be consistent and synchronized. The parts to be coordinated include eyes, face, hands, and body. The whole is involved in all conducting. For example, the hand is an extention of the arm, and the arm is merely an extention of the body.

Rehearsal Methods

Pfautsch strongly believes in the organization of the rehearsal for the purpose of variety and taste. For variety, music of different periods, keys, degrees of difficulty, and degrees of proficiency should be alternated throughout the rehearsal. Too much rehearsal on one style or too much woodshedding may cause the choir to tire quickly; whereas, variety will assist the singers in longer rehearsals before tiring.

Pfautsch normally predetermines what sections of scores he will rehearse in detail and how much he hopes to accomplish in a particular rehearsal. On occasion, he has stopped rehearsing particular musical scores when his goal for that piece of music has been achieved even though the singers wanted to continue. Over a period of several weeks, Pfautsch plans how he will rehearse a piece of music. This plan is based on an analysis of the musical selection. Much time can be wasted in rehearsal if plans are not laid out. For instance, many conductors start at the beginning of a piece
of music and proceed until a problem arises. The problem is rehearsed in detail, and the rehearsal resumes at the beginning of the selection. The conductor should study that musical selection before the rehearsal in order to find the more difficult sections. A piece of music should be read completely through the first time, but during subsequent rehearsals the more difficult sections should be emphasized. Why repeat the easy sections when more difficult sections need work? Pfautsch realizes that some conductors believe this type of rehearsal provides the feeling of totality for the piece, but he does not agree. "The conductor can waste so much time by repeating sections that are very easy when he should be spending that time on sections that are very difficult."

New materials are introduced in numerous ways in Pfautsch's rehearsals. In fact, no two pieces are introduced in the same way. One method of presentation employed is talking about the historical background of a piece. Another method is exposing the technical demands of the score. A third example would be telling the singers why the selection was to be performed. Each musical score calls for its own method of introduction.

Spontaneous humor is important in rehearsal. A little laughter interspersed throughout the rehearsal helps get more results from the singers as opposed to not allowing laughter. This humor should not be "canned" or planned but
should spontaneously develop from the rehearsal situation. The conductor should not attempt to become a comedian but should be himself and take advantage of humorous incidents that evolve. If the director permits a group to enjoy humorous events that occur in a rehearsal, the *esprit de corps* that results is a great advantage. They will work harder and "I've found I get more accomplished faster and in greater depth."

Pfautsch always has at least one person in each choir who helps him with humor, although this person does not always realize it. When Pfautsch cannot come up with the necessary comment, he will direct a remark to that person and the response generally will provide the humor that was needed. Humor serves to pace the rehearsal, relieve tensions, and develop better rapport.

There are times when humor develops from a situation much to the conductor's surprise. The conductor may make a statement that has a double meaning, and the reaction from the singers possibly would be laughter. If a situation of this nature develops, the conductor should take advantage of it and laugh at himself. Although Pfautsch believes that humor is important, there are times when the rehearsal has to be fairly humorless because of performance demands. The most important thing about humor is to know how much to use. "Know that it can be used, and be free to use it."
A particular selection is adequately rehearsed for performance "when it reaches the point where it has approximated what I [Pfautsch] feel is the particular level of performance that I would want for that piece." Timing is very important when preparing music for concert. If music is peaked too early, it becomes lifeless during performance. The music should be rehearsed in a way that the concert falls at a time when spontaneity is still a possibility. When going on tour, Pfautsch rehearses the choir's repertory so that the first concert is an opportunity for the singers to share with the audience what they have rehearsed. As the tour proceeds, the concerts become increasingly significant with regard to further refinement and development of the music.

Pfautsch has no specific time for presenting non-musical business but normally tries to do it at the middle or at the conclusion of the rehearsal. He proceeds with business during those times to give the singers a brief vocal break and to insure that the greatest number of singers are present. Business is carried on at the break during the Dallas Civic Chorus rehearsals. Another form of non-musical activity that occurs during the break of the community chorus is getting acquainted. Although Pfautsch does not like losing fifteen to twenty minutes of rehearsal time, he knows that this break time is important to the members in getting to know one another. It is important for
the singers of this choir, and other choirs, to become better acquainted.

Pfautsch infrequently employs sectional rehearsals and believes they have several disadvantages. For a sectional to have any value whatsoever, the conductor should oversee it, but he cannot be divided into four parts. When four different individuals lead sectionals, the outcome is at four different levels of proficiency. Another disadvantage is that sectional rehearsals teach the section only a portion of the music. It is more important to learn what a section has to sing in relation to the totality of the work than for the section to learn the part independently. A third drawback is that sectionals would demand more time from the student. The sectional would not be worth the students' extra time. Although he does not feel the need for sectional rehearsals as a regular part of the rehearsal schedule, Pfautsch has on occasion called sectionals as a last resort.

**Systems of Choral Organization**

Musical attributes that Pfautsch feels are of importance when selecting singers for his choral organizations are voice quality, vocal discipline, and vocal proficiency. He determines whether a voice will be complimentary or problematic to the ensemble. Some voices cannot be incorporated into the total texture of the ensemble and therefore
have to be excluded from membership. The applicant must be secure in the sight reading of intervals and rhythm. Tonal memory is another proficiency for which Pfautsch auditions. At times he will choose a singer who has not yet developed his sight reading ability if that singer has a good tonal memory and a good voice. Generally speaking, Pfautsch is more interested in how the singer reads a passage the second or third time instead of the first. Singing and reading in a choral organization improve the singer's sight reading ability.

Pfautsch does not place much emphasis on non-musical elements when selecting the choral applicants, but he is interested in the effect that singing in the choral organization will have on the new member. He is also interested in the contributions that the new member will make to the organization. For the most part, the members of Pfautsch's choirs are very competent, and innate leadership ability develops from the students with participation in the choirs. Not only leadership improvements have been noted, but Pfautsch has seen many persons develop into a more outgoing individual because of participation in his choral groups. Seeing what can happen to individuals is one of the most exciting and rewarding benefits of working with a choral group.

Pfautsch rearranges the seating plan for various reasons, and there is not one rigid seating plan employed.
At the first of the school year, a seating plan is assigned, and the singers are seated in "the traditional arrangement of men in the back and the women in the front."

<table>
<thead>
<tr>
<th>Tenor</th>
<th>Bass</th>
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<tbody>
<tr>
<td>Soprano</td>
<td>Alto</td>
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</table>

The above arrangement would be altered according to the style of the music being sung. This arrangement has advantages relating to levels of sight. Since a choir is seen before it is heard, appearance is an important element of the performance. To help the singers get acquainted and to help newer members develop, Pfautsch believes it is important for experienced members to sit near new members of the choir.

Pfautsch favors the use of choral members implementing and carrying out choral organization policies on a consultative basis. The touring choir officers especially help with the two annual social functions of the choir and with the tour. On tour, the officers coordinate correspondence, financial arrangements, and logistics. Pfautsch oversees the work of the officers. The members take responsibility for organizational business, and Pfautsch handles all musical matters. He definitely considers programming his prerogative although he responds to the groups' reactions and opinions of the musical selections. Some selections
have been eliminated because of a negative reaction from the singers. Other scores receive immediate poor reactions, but the director realizes that after more rehearsal time the singers will grow with the music; therefore, the selection is retained.

Pfautsch follows several procedures for encouraging and maintaining good rehearsal attendance. It is important for the conductor to begin and end the rehearsal at the scheduled time. If the singer knows that the conductor will not keep him overtime, he will generally arrive on time. Pfautsch realizes that extenuating circumstances can result in tardiness and absences; therefore, he is not extremely rigid about punctuality. The attendance of the students at school is one factor considered in their choir grade. To make a good grade the singers have to be punctual and present at rehearsals. The students who do not take choir for credit incline to be more lax than students who sing for credit. Pfautsch has no major problems with attendance or punctuality and "students, by and large, tend to be regular and punctual."

The SMU A Cappella Choir sings three major concerts a year, the choir tour, and miscellaneous concerts at the request of the university president. Occasionally, the requested concerts for dedications and special university functions cause problems insofar as students' class schedules are concerned. Some of these concerts, by
necessity, have to be turned down because a large percentage of the singers are in class and cannot be excused. The other university choirs have approximately three traditional concerts each year and are not called upon to perform the special concerts.

P fautsch believes there are many advantages and no disadvantages to the annual SMU choir tour. One advantage is being able to sing the same music night after night in completely different situations. This experience is enough to make the tour worthwhile to the student, even if there were no additional advantages. The opportunity for the student to visit different parts of the country is another advantage of the tour. A third advantage is that the students, through continuous assemblage, become better acquainted with each other. Positive public relations for the university is a fourth advantage of the tour. The students are ambassadors for SMU to many Methodist churches during the tour, and the rapport established between the student and the people of the church being visited is of advantage to the university as well as to the student. Since the students are housed with members of the visited churches, they are exposed to a wide variety of living situations and standards of living, which is a learning experience for the students. "There are many aspects of the tour that I think are of educational advantage to the students."
An Analysis of Rehearsal Observations

On Tuesday evenings from April 4 through May 16, 1972, the writer observed the Dallas Civic Chorus in rehearsal under the direction of Lloyd Pfautsch. Rehearsals were held in the choral rehearsal hall of the Owen Fine Arts Center on the Southern Methodist University campus. The auditioned chorus was comprised of local business people in all lines of work who desired to remain in contact with the performance of choral music. Included in the chorus were public school teachers, church musicians, and college music students, but for the most part members were persons from non-musically related professions.

The rehearsal room was arranged with the singers seated in sections. From the conductors viewpoint the sections were, from left to right, sopranos, basses, tenors, and altos. The strength of the chorus varied from rehearsal to rehearsal because of out of town business trips and extenuating circumstances. The average strength per section was as follows: soprano-sixteen, alto-fifteen, tenor-seven, and bass-eleven. On May 9, Pfautsch arranged the singers within the sections as they would sing the concert on May 23. This seating arrangement was employed for the last two rehearsals.

The Tuesday rehearsals were two hour sessions with a fifteen minute break. Singers entering for rehearsal
picked up the music from a table, as music was not taken home during the week. The repertory being rehearsed for performance on May 23, 1972, included Handel's *Dixit Dominus* and medleys from *Fiddler on the Roof*, *The Sound of Music*, *The Music Man*, and *My Fair Lady*.

Member leadership was evident in all non-musical elements of the rehearsal. Various members had responsibilities such as uniforms, ticket distribution, photograph distribution, and the taking of attendance.

It is assumed in the following rehearsal analysis that other observers would report similar findings. The necessity of writing the analysis leads to the belief that some techniques observed had to be interpreted on a very subjective basis.

**Tonal Concepts**

Each rehearsal began with two to three minutes of choral warm-up. The exercise used by Pfautsch was either a five syllable, one tone exercise, or an exercise built on the triad. Each time the exercise modulated, the initial consonant and the sustained vowel were changed. The purpose was for the singers to activate the breath and sustain it while the vowel was sung. The singers stood during the exercise, but they were seated for the majority of the rehearsal.
Attention was brought to vowels in order to produce more uniformity of the vowel sound. Generally, this was done through particular words. The singers were asked to sing longer vowel sounds, bigger vowel sounds, or to produce pure vowel sounds. During melismatic phrases in the *Dixit Dominus*, the singers were to sustain the same vowel on each different note and not insert an asperate "h" at the beginning.

Particular attention was given to consonants to keep the rhythmic ideas alive and to give the music a forward thrust. Initial correction was seldom made without pointing out a work or phrase in context. Sometimes on the second correction, Pfautsch would say, "Words!" or "Spit out the consonants!" Through continual reinforcement, the choir was trained to exaggerate the pronunciation of initial, medial, and final consonants, creating very clear diction. For the cues for consonants to be of value, the singers had to watch. At times, they had to be reminded of this discipline. One frequently used technique for insuring that the consonants were "in their mouths" was a speaking exercise which exaggerated the sounds. Consonants and their function were very important in Pfautsch's choral rehearsal. No obvious techniques were employed to promote a particular tonal production. Aside from the unification of vowel and consonant sounds and an occasional reference to limiting an extreme
vibrato, the different voices were joined into an ensemble sound without a presupposed tonal idea forced upon them.

Occasionally Pfautsch pointed out, for the sake of balance and blend, the main theme and instructed other sections not to cover it. He cautioned the men not to cover the women when the women's line fell low in their range.

**Style of Conducting**

Pfautsch employed very clear and precisely defined traditional conducting patterns. Included in the patterns were cues for consonants. The observant singer would find it difficult to miss indications for consonants and other cues. A baton was used to conduct rehearsals during the period of observation.

When the score called for very loud entrances, Pfautsch would conduct with quite a large pattern that tended to be very angular. This resulted in the robustness for which he was asking. The left hand assisted the right in a mirroring action at times of fortissimo. In addition to this emphasis, the left hand aided the singer in precise articulation of consonants, entrances, and cut-offs.

During initial reading and rehearsals, when the singers were trying to master the notes, Pfautsch tapped his baton or clapped his hands to maintain an audible beat. This procedure was used in the *Dixit Dominus*. It allowed the singers to devote the majority of their attention to the
score. As rehearsals progressed, less and less tapping was done and more expressive conducting used.

Although Pfautsch gave the singers guidance through his hands and his conducting patterns, he was not limited to that expression. His facial expressions added to his style of conducting. Through a variety of smiles, grimaces, and mouth positions, he conveyed ideas to the chorus. Sometimes the text was mouthed to add special emphasis. The mouthing of vowels and consonants in an exaggerated manner reminded the singers to sustain or articulate a particular sound. Frequently a facial expression would serve to warn a section of a coming entrance. In such situations, his forehead would wrinkle up, and he would look toward the section. This expression almost served as a preparatory beat. His facial expressions were plain or pleasant. Seldom did he frown, unless in jest, or have otherwise unpleasant expressions. He also gave looks of reassurance to singers.

During the May 16 rehearsal, a bass came in too early at a particular entrance. Instead of looking at the singer harshly or ignoring the mistake entirely, the conductor gave the bass a reassuring smile which told him it was all right and everybody makes a mistake sometime.

Eye contact with the singers was evident during the rehearsals. In addition to looking toward sections as part of a preparatory beat, he was always looking at individual
singers. His eyes were used to communicate with the chorus, especially when he wanted the singers to smile.

Indications of dynamic variations were numerous and varied. He was free to do whatever he felt would work best. For some cresendos, he would move his entire body and use a sweeping motion of the arms. At times, he would tell the singers how to dynamically perform a particular section, and then he would reinforce that instruction with his conducting. The gesture for dimuendo or a lower dynamic level was the opened palm facing a section or parallel with the floor. He also softened sections by placing his finger to his mouth, but this was an infrequent gesture.

When Pfautsch wanted to create nuance by crescendo in one word, as was the case in the Broadway musical selections, he would give a low downbeat for the word and physically swell with the word. The singers would respond vocally.

The physical involvement of the body was an integral part of Pfautsch's conducting. He sat in his rehearsal chair, except for points of greater dynamics or molto crescendo when he would rise to his feet and involve the entire body. He became completely, physically involved by a sweep of the arms and a swaying of the body. The response was more vocal involvement of the part of the singers.

While seated or standing, the conductor would turn toward a section in anticipation of an entrance. The sections were also prepared for entrances by pointing,
nodding, lifting his shoulders, or whatever he felt would be appropriate. A variety of releases were employed. For plosive consonants he gave a very sharp angular cut-off so the singers would know exactly where to put the consonant. The lateral consonants such as "m" and "n" were handled by closing the singing on a humming of the vowel, and then giving a clear cut-off. In addition to the physical types of cues, he reinforced his actions by giving verbal cues and warnings. Such things as "sopranos," "swell," "t," and so forth would be examples of these verbal rehearsal cues.

Phrasing was indicated through indirect methods. He seldom talked to the members of this chorus about phrasing, but indicated it through his conducting. Within phrases, he assists the singer in logical musical thought by insisting on correct word accent.

Physical appearance of the conductor helped set the mood of the music and the singers responded to this mood. For example, during one chorus of Fiddler on the Roof the conductor crossed his arms and bounced in the manner of a cossack. This was done during rehearsals to help stimulate the desired response.

Tonal intensity was achieved in a number of ways. The use of consonants and sustained vowels seemed to be the most used tool. The singers were instructed to speak particular words or phrases in order to achieve the desired pronunciation of consonants. These speaking exercises also
resulted in projected consonants that heightened tonal intensity. The speaking exercises were generally proceded with an example by the conductor. They created the desired vocal intensity.

The noticable response of the singers to Pfautsch's style and method was generally quite good, but some problems stemmed from a lack of attentiveness on the part of some singers. One factor that added to this lack of attentiveness was that many singers used music stands. The height and angle of these stands interfered with eye contact and communication because the conductor was, in some cases, not in the line of sight. This situation caused some inaccuracies in attacks and cut-offs. Problems of this nature prompted Pfautsch to say, "You must be looking at me for those cut-offs. Guys, watch me. I'm going to cut you off. Don't fail me."

Rehearsal Methods

Generally, the rehearsal was varied by working back and forth between the *Dixit Dominus* and the Broadway musical medleys. After the warm-up exercise, Pfautsch would rehearse one of the Broadway medleys and then direct the session toward practice on a chorus of the *Dixit Dominus*. The lighter material was used to give the choir a break from the vocally taxing Handel, but there seemed to be no particular order to what he rehearsed from the Broadway
musical repertory. In early rehearsals, he left it up to the singers as to what would be rehearsed when he was ready to switch from the *Dixit Dominus*. His questions were: "What haven't we done?" or, "Did we do the 'Music Man' last week?" Although he seemed not to have any particular order with the Broadway musical materials, he did carefully plan a rehearsal schedule for the *Dixit Dominus*. Over the seven week rehearsal period, all the music was rehearsed sufficiently, and obviously Pfautsch had a plan as to how often a particular piece would need to be rehearsed.

In initial rehearsals, his primary aim was to secure the correct pitches in the Handel. Since a portion of the singers had sung the Broadway selections in a concert a year earlier, not as much time was needed to learn pitches, but rather, time was needed to review and polish for the performance. As the rehearsals progressed and the singers grew more secure with the passages of the *Dixit Dominus*, Pfautsch seemed to demand more from them musically. On a few occasions in later rehearsals, the director became impatient with singers for making mistakes because of lack of concentration. In each rehearsal, Pfautsch concentrated on one or two of the Handel choruses and it was obvious that there were particular sections which he wanted to polish. By the May 23 concert all selections had come together nicely and the concert was enjoyed by a very appreciative audience.
Several references have been made to the nature and effectiveness of the director's spoken comments. For the most part, the singers responded well to his comments. An interesting approach frequently used by Pfautsch for giving instructions was to speak the instructions "in time." He would pick up the rhythmic pattern and fit in some of his pre-singing instructions. This manner of giving instructions got the point across and also reinforced the rhythmic pulse idea. Pfautsch made posture reminders to the members on two occasions, and they responded well for a time.

Time was not taken away from the rehearsal to create humor, but when humor naturally arose Pfautsch took advantage of it. Humor came in many forms. It was sometimes stimulated by musical errors or by comments made by chorus members. On other occasions, humor would result from a criticism that Pfautsch gave to the chorus. Once he told the altos that they sounded like geese honking on their low notes. This comment was made in such a way that the point was understood and also the singers responded in laughter. The laughter did not hinder the rehearsal but rather, helped point out the error and served as a tool to pace the rehearsal. Since Pfautsch felt that humor was a very important part of rehearsals, he used it to its best advantage.
Summary

Any study of an individual person necessarily involves much detail in collection and interpretation of data. To have studied Pfautsch without observation of rehearsal would have led to an incomplete survey of his position. Similarly, deletion of the interview would have led to a more diminished cross section of the man's opinions. In addition to the reported rehearsal observations, Pfautsch was observed in a concert and a classroom setting to provide additional insight into the man and his music. Other forms of observation were considered and rejected because of various research weaknesses that would have been involved. The comments of Chapter III present philosophies, concepts, and rehearsal observations of Pfautsch but in no way claim to present the full spectrum of this musician's mind and musical talents.
CHAPTER IV

SUMMARY, COMPARISONS, AND CONCLUSIONS

The purpose of this study was to identify and compare professional preparations and experiences, philosophies of music, and observable choral concepts which may have contributed to the superior choral achievements of B. R. Henson and Lloyd Pfautsch. The data were gathered from extensive personal interviews and rehearsal observations with the two highly respected choral figures. Both the interviews and observations followed structured methods for gathering data.

The basic hypothesis of the study was that specific details which may have contributed to the success of the two conductors could be identified. The study was delimited to two selected choral conductors. The basic assumption was that there were at least two superior conductors of choral music in the geographical area outlined for the study.

Two important references for the study were the Berglund (1) and McEwen (2) graduate research projects. In these reports selected choral conductors were investigated to determine what characteristics contributed to outstanding choral conducting achievements. The conductors investigated in Berglund's dissertation are Weston Noble and Leland Sateren. McEwen's study involves Charles Hirt, Howard Swan,
and Robert Shaw. Procedures and research techniques developed by these two writers were influential in the research methods developed for this project.

Similarities and differences in the musical beliefs and concepts of Henson and Pfautsch are presented in chart form in this section of the chapter. The compared items were formulated from the interview questions posed to the conductors and the responses were tabulated.

Comparisons of professional preparations and experiences are shown in Table I on pages 106 through 108.

The more important items of comparison in Table I are summarized as follows:

(1) Henson and Pfautsch came from somewhat dissimilar musical backgrounds. Henson received his degrees in music; Pfautsch studied for two degrees in theology before receiving his Master's in music.

(2) Henson's major areas of concentration, while a student, were music education and theory. Pfautsch's areas were theology and church music.

(3) Henson had five years experience at the high school level before accepting a position at a university. Pfautsch's teaching experience has been at the university level.

(4) Both men teach in medium sized church related universities.

(5) Henson is predominately a pianist and Pfautsch a vocalist. Both men elected to discontinue solo performance
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<tr>
<th>Items</th>
<th>Henson</th>
<th>Pfautsch</th>
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<tr>
<td>1) universities attended and degrees conferred</td>
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<td>Elmhurst College--B.A.;</td>
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<td></td>
<td>Conservatory--M.M.</td>
<td>Union Theological Seminary--B.D., M.M.</td>
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<td>2) major areas of university concentration</td>
<td>music education; theory</td>
<td>theology; church music</td>
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<td>3) collegian university performing organizations and activities</td>
<td>choral groups; chamber groups; conductor</td>
<td>choral groups; conductor</td>
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<td>4) significance of performance experiences to personal musical</td>
<td>significant as far as</td>
<td>significant especially in exposure to</td>
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<td>development</td>
<td>musical disciplines and</td>
<td>repertoire</td>
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<td></td>
<td>certain social growths</td>
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</tr>
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<td>5) retention of university-acquired choral concepts</td>
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<td>few retained</td>
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<td>6) teaching experiences</td>
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<td>University of Illinois;</td>
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<td></td>
<td>Christian University</td>
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<td></td>
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<td>Southern Methodist University</td>
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<td>b) activities</td>
<td>workshops; clinics</td>
<td>workshops; clinics</td>
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<td>Items</td>
<td>Henson</td>
<td>Pfautsch</td>
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<td>-----------------------------------------------</td>
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<td>7) past and present teaching responsi-</td>
<td>choral literature; forms and analysis; choral conducting; choral methods</td>
<td>voice; choral conducting; choral arranging; vocal techniques; hymnology; history of church music</td>
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<td>bilities</td>
<td>and analysis; choral conducting; choral methods</td>
<td></td>
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<tr>
<td>8) textbooks employed in conducting class</td>
<td>no particular textbook; reading assignments from numerous textbooks required; syllabus used in class</td>
<td>no particular textbook; reading assignments from numerous textbooks required; list includes Mental Warmups for the Choral Director (4) and English Diction for Singers (3) by Pfautsch</td>
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<tr>
<td>9) past and present musical organizations under conductor's baton</td>
<td>church choirs; high school choral groups; university choirs; San Antonio Symphony Chorus; Schola Cantorum; clinic choirs; festival choruses</td>
<td>church choirs; university choirs; Dallas Civic Chorus; festival choruses, clinic choirs</td>
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<td>10) major instrument</td>
<td>piano</td>
<td>voice</td>
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<td>11) approximate years of private study</td>
<td>from early age to present</td>
<td>eight years</td>
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<td>12) presently performs as soloist on major instrument</td>
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<td>Pfautsch</td>
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<td>13) approximate years of private vocal study</td>
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<td>14) approach from which conducting was taught</td>
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<td>initially approached technically then stylistically</td>
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<tr>
<td>15) source books of particular significance in personal development</td>
<td>standard textbooks, not one in particular</td>
<td>many, but not one that could be singled out</td>
</tr>
</tbody>
</table>
on their major instruments in order to devote more attention to conducting.

(6) Henson's conducting training was instructed both technically and stylistically. Pfautsch's conducting training was first approached technically and then later stylistically.

Comparisons of philosophies of music are shown in Table II on pages 110 and 111.

The more important items of comparison in Table II are summarized as follows:

(1) Henson states his philosophy as being his way of life, a way of life to which he totally gives himself. Pfautsch presents his philosophy as it relates to members of choral organizations. In his philosophy is included the belief that corporate music making is most satisfying, that singers learn through participation in choruses, and that the conductor and his singers make music together.

(2) The philosophies of these two musicians affect their choices of music, but in different ways. Henson desires to perform what he considers the best choral music. Pfautsch desires to expose singers to the widest possible repertoire.

(3) Comparison can be made concerning the factors that influence growth and change in the conductor's taste of music literature. Henson credits individual people as the most influential factor; whereas, Pfautsch credits his
TABLE II

COMPARISONS OF PHILOSOPHIES OF MUSIC

<table>
<thead>
<tr>
<th>Items</th>
<th>Henson</th>
<th>Pfautsch</th>
</tr>
</thead>
<tbody>
<tr>
<td>1) philosophy of music (choral)</td>
<td>way of life; professional musician professes music</td>
<td>individual can gain satisfaction from corporate music making; conductor makes music with chorus; individual singer can learn in various ways from participation in chorus</td>
</tr>
<tr>
<td>2) way in which philosophy affects choice of literature</td>
<td>programs what he considers &quot;best&quot; music; approves of all types of music if performed honestly; conductors should not attempt to justify entertainment music as legitimate music</td>
<td>wants to expose singers to widely varied repertoire</td>
</tr>
<tr>
<td>3) factors influencing growth and changes in taste of literature</td>
<td>individual people</td>
<td>exposure to an ever increasing repertoire</td>
</tr>
<tr>
<td>4) origin of philosophy</td>
<td>attributed to experiences and exposure to other musicians</td>
<td>attributed to experiences and exposure to other musicians</td>
</tr>
<tr>
<td>Items</td>
<td>Henson</td>
<td>Pfautsch</td>
</tr>
<tr>
<td>-------------------------------------------</td>
<td>------------------------------------------------------------------------</td>
<td>-----------------------------------------------</td>
</tr>
<tr>
<td>5) musicians of significant influence</td>
<td>Victor Alessandro; Julius Herford; Dean Frank Hughes; Dean John Richards; students</td>
<td>Robert Shaw; Julius Herford</td>
</tr>
<tr>
<td>6) interpretations of music reflects</td>
<td>yes</td>
<td>sincerely hopes so</td>
</tr>
<tr>
<td>philosophy</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7) should be stressed in undergraduate</td>
<td>more keyboard; theory; counterpoint; orchestration; forms and analysis;</td>
<td>more training in disciplines of conducting</td>
</tr>
<tr>
<td>training of future choral conductors</td>
<td>composition; language</td>
<td></td>
</tr>
</tbody>
</table>
growth and change to exposure to an ever increasing repertoire.

(4) Both musicians attribute the origin of their philosophies to experience and influence from other musicians. Although other names are mentioned, the musical leader who had helped shape the philosophy of both men is Julius Herford.

(5) Henson asserts that the student of choral conducting should be more thoroughly trained in piano, theory, counterpoint, orchestration, forms and analysis, composition, and language. Pfautsch thinks the course that should be emphasized is conducting. He feels that the six credit hours of conducting provided by most schools do not allow the student enough time to transfer the knowledge acquired in other musically related courses into the language of conducting.

Comparisons of choral concepts are shown in Table III on pages 113 through 126.

The more important items of comparison in Table III are summarized as follows:

(1) Henson and Pfautsch hold similar opinions on the special "choral schools." Neither agrees with its forced tonal idea. Instead, they tend to prefer the tone quality that is derived from allowing singers to make their individual contributions to the choir.
### TABLE III

**COMPARISONS OF CHORAL CONCEPTS**

<table>
<thead>
<tr>
<th>Items</th>
<th>Henson</th>
<th>Pfautsch</th>
</tr>
</thead>
<tbody>
<tr>
<td>1) opinion of special &quot;choral schools&quot; and their unique tonal personalities</td>
<td>these schools force &quot;pre-conceived&quot; tonal ideas on choir; Henson does not agree</td>
<td>describes tone as dark, covered, and without vibrato; this tonal quality is imposed on singers; these &quot;schools&quot; losing in popularity</td>
</tr>
<tr>
<td>2) ideal tone</td>
<td>. . . . . . . . . .</td>
<td>created by allowing singers to contribute their unique sounds to choir; then conductor molds contributions</td>
</tr>
<tr>
<td>3) special work with vowels</td>
<td>entire approach is through vowels; conductor's ear guides</td>
<td>stresses correct and uniform vowel production; tonal basis is the vowel</td>
</tr>
<tr>
<td>4) special work with consonants</td>
<td>consonants give wider palate to choral singing; he does not separate consonant sounds from other sounds; thinks of all elements as whole; use of consonants depends on conductor's ear</td>
<td>consonants very important; give graphic clarity to text; aid in rhythmic accuracy; production of consonants affects the vowel sound; diction should never be an &quot;end&quot; in itself</td>
</tr>
<tr>
<td>Items</td>
<td>Henson</td>
<td>Pfautsch</td>
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<tr>
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</tr>
<tr>
<td>5) special work with breath support</td>
<td>talks very little about breath support in rehearsal; discussion of breathing takes away from the desired artistic performance; most of his singers have developed breath support before singing under him</td>
<td>breath closely tied with consonant articulation; employs warm-up exercises to help with breath support</td>
</tr>
<tr>
<td>6) special work with imagery</td>
<td>values and dangers with use of imagery; must be used honestly; prefers a more direct approach to music instead of imagery</td>
<td>valuable if used spontaneously; should be lifted from rehearsal; conductor should be free to express what he feels will help</td>
</tr>
<tr>
<td>7) private vocal study influenced choral tonal concept</td>
<td>little influence</td>
<td>significant influence; conducting gestures empathetic with singers; thinks like singer when conducting; vocal techniques constantly undergoing modification as a result of conducting experiences</td>
</tr>
<tr>
<td>8) chief cause of poor intonation</td>
<td>lack of concentration</td>
<td>poor vowel formation and unification</td>
</tr>
<tr>
<td>Items</td>
<td>Henson</td>
<td>Pfautsch</td>
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<tr>
<td>--------------------------------------------------</td>
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</tr>
<tr>
<td>9) best technique for elimination of poor intonation</td>
<td>more concentration; better knowledge of score</td>
<td>work on vowels; unification of vowel sound; classroom use of stroboscope</td>
</tr>
<tr>
<td>10) human voice an &quot;instrument&quot; as a trumpet or violin is an instrument</td>
<td>not considered so</td>
<td>not considered so</td>
</tr>
<tr>
<td>11) vocal vibrato</td>
<td>pitch alteration of not beyond a half step; desirable in choral singing; must be controlled; must be produced in free and relaxed manner for voice preservation; varying amounts needed for different styles of music</td>
<td>majority of voices have vibrato; narrow width, consistent oscillation, and fast speed desired; must be under singer's control; vibrato varies with style of music</td>
</tr>
<tr>
<td>12) vocal tremolo</td>
<td>sounding of two pitches alternating at fast speed; considered a vocal handicap; not allowed in choral ensembles</td>
<td>not desired in choral singing</td>
</tr>
<tr>
<td>13) techniques for increase or removal of vibrato</td>
<td>concentration; vibrato must be in proportion to other elements</td>
<td>intensification of breath support; tape recorder used with individual singers</td>
</tr>
<tr>
<td>Items</td>
<td>Henson</td>
<td>Pfautsch</td>
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<tr>
<td>----------------------------------------------------------------------</td>
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</tr>
<tr>
<td>14) choral tone concept vary from solo concept</td>
<td>does not vary; vocal palate too diverse to call one a solo tone and the other a choral tone</td>
<td>no</td>
</tr>
<tr>
<td>15) modify solo singing to achieve desired ensemble</td>
<td>performing in an ensemble the individual has to adjust his performance somewhat; unaccompanied soloist most free form of performance</td>
<td>depends upon style of literature being performed</td>
</tr>
<tr>
<td>16) amount of literature performed annually</td>
<td>varies from year to year; approximately eight to ten works; about fifty to sixty smaller selections</td>
<td>varies from year to year; tries to cover as much as possible; roughly two or three large works</td>
</tr>
<tr>
<td>17) memorization for performance</td>
<td>no memorization for performance</td>
<td>no memorization for performance</td>
</tr>
<tr>
<td>18) periods, styles or composers most programmed</td>
<td>Bach; Brahms; Mozart (see Appendix D)</td>
<td>contemporary (see Appendix F)</td>
</tr>
<tr>
<td>19) method of evaluation to determine worth of literature</td>
<td>evaluation comes only after lifetime of study; evaluation is ultimately personal task; educators responsibility to reveal scores not evaluate</td>
<td>evaluation determined from musical standpoint and standpoint of performance practicality</td>
</tr>
</tbody>
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TABLE III--Continued

<table>
<thead>
<tr>
<th>Items</th>
<th>Henson</th>
<th>Pfautsch</th>
</tr>
</thead>
<tbody>
<tr>
<td>20) influence of text in selection of music</td>
<td>no influence; more interested in musical setting of text; will reject music if text is ultraconservative or ultraliberal</td>
<td>no influence unless programming around certain textual theme; composes music to fill needs in concerts with particular textual theme</td>
</tr>
<tr>
<td>21) ways of locating choral literature</td>
<td>mailings from publishers; reading clinics; scan reading lists; libraries of scores</td>
<td>reviews in Notes; reviews in The Choral Journal; samples from publishers; attend concerts</td>
</tr>
<tr>
<td>22) perform both sacred and secular</td>
<td>yes</td>
<td>yes</td>
</tr>
<tr>
<td>23) perform mainly a cappella or accompanied music</td>
<td>both; no preference for one over the other</td>
<td>both; no preference for one over the other</td>
</tr>
<tr>
<td>24) opinion of performance of music in the lighter popular style</td>
<td>enjoys entertainment music when performed honestly; personally finds its performance out of place at university level (see Table II, Item 2)</td>
<td>important to perform quality popular music with college students; part of musical diet; instructs students in how it should be performed stylistically</td>
</tr>
<tr>
<td>Items</td>
<td>Henson</td>
<td>Pfautsch</td>
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</tr>
<tr>
<td>25) elements of the score that contribute most to conductor's understanding of it</td>
<td>no isolated elements; conductor must look at the score as a whole; attempts to look at the score as the composer conceived it; discovers how particular score fits in output of the composer's works</td>
<td>consider the totality of the score instead of isolated elements; score is blueprint that guides the conductor; attempts to think as the composer and imagine what he had in mind</td>
</tr>
<tr>
<td>26) method of self-preparation before rehearsal</td>
<td>studies work from the composer's point of view; studies text; studies vocal problems; studies the score as frequently as possible; conductor can never know too much about a score, but will never know all; understanding grows during rehearsal and performance</td>
<td>studies formal structure; scrutinizes part-movement, harmonic movement; possible performance problems; studies thematic construction; understanding grows during rehearsal and performance</td>
</tr>
<tr>
<td>27) choirs understanding of literature being sung in addition to technical mastery</td>
<td>provides singers with as much of his understanding of the score as possible; more thorough understanding allows singers to be more comfortable with music; singers need to know the composer as an individual person</td>
<td>more than technical mastery essential; intellectual, sociological, economical and religious condition of period of composition need to be understood for true performance</td>
</tr>
</tbody>
</table>
TABLE III--Continued

<table>
<thead>
<tr>
<th>Items</th>
<th>Henson</th>
<th>Pfautsch</th>
</tr>
</thead>
<tbody>
<tr>
<td>28) a function or distinctive responsibility of choral conducting</td>
<td>revealer of music; musical leader; voice teacher; music teacher; public relations man; musical parent</td>
<td>responsibilities closely related to conducting technique; distinctive beat; must conduct and not follow</td>
</tr>
<tr>
<td>29) meaningful differences between instrumental and choral conducting</td>
<td>no meaningful differences</td>
<td>meaningful differences, but beat pattern should remain the same; choral conductors at times encounter problems with instrumental groups because the beat pattern is not clear, or because the beat is slightly anticipated; instrumental conductors at times encounter problems with choral groups because they do not realize singers need a beat to respond to; assistance in articulatory process is task that choral conductor has over an instrumental conductor</td>
</tr>
<tr>
<td>30) employ traditional conducting patterns</td>
<td>yes</td>
<td>yes</td>
</tr>
<tr>
<td>Items</td>
<td>Henson</td>
<td>Pfautsch</td>
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<tr>
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</tr>
<tr>
<td>31) techniques employed for enhancing choir's response to direction</td>
<td>no special techniques for enhancing response; communication is extremely important; director's responsibility to singer is very important (see Table III, Item 29)</td>
<td>no special techniques for enhancing response; hopes that all his gestures stimulate proper response</td>
</tr>
<tr>
<td>32) indicate phrasing, dynamics, and nuances within compass of basic beat; or in a more free manner</td>
<td>both, depending on the music, artistry of performers, and amount of rehearsal time; varies according to instrumentation of accompanying group</td>
<td>both; conducts in the manner that would best elicit results from singers; may vary because of style of music, his mood, or the day</td>
</tr>
<tr>
<td>33) conducts the same in rehearsal and performance</td>
<td>no, but should attempt to come closer; desires to create spontaneity in performance; singers should know within given possibilities what will happen in performance; conducts during performance therefore should conduct during rehearsal</td>
<td>basically the same, except performance is less expansive; in rehearsal he does what is necessary to achieve satisfying results; during performance he diminishes gestures in order not to distract; does not diminish to the point where singers lose clarity</td>
</tr>
<tr>
<td>Items</td>
<td>Henson</td>
<td>Pfautsch</td>
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</tr>
<tr>
<td>34) eye contact</td>
<td>has eye contact with singers during early rehearsals to detect mistakes; no eye contact during final rehearsals and performances; looks over the singers and sees them in peripheral vision; eye contact with individual members would take away from corporateness</td>
<td>much importance on eye contact and facial expression; uses these facets to help act out the style, mood and purpose of the music</td>
</tr>
<tr>
<td>35) value of eye contact, facial expression and bodily movement as opposed to hand movements</td>
<td>all are inseparable; all are part of body; body is an extention of the conductor's thought; all movements should be reaction to the score; conductor should look like the music</td>
<td>all parts coordinated; the whole is involved in conducting</td>
</tr>
<tr>
<td>36) method of rehearsal organization</td>
<td>desires to remain flexible; rehearsal order set with unfamiliar organization</td>
<td>arranges order of selections to be rehearsed for purpose of variety</td>
</tr>
<tr>
<td>37) method of rehearsal preparation predetermined placement of emphasis</td>
<td>predetermines goals for rehearsal, but is quick to adjust according to situation; at times certain elements must be emphasized during particular rehearsals</td>
<td>normally predetermines what scores will be rehearsed in detail</td>
</tr>
<tr>
<td>Items</td>
<td>Henson</td>
<td>Pfautsch</td>
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</tr>
<tr>
<td>38) introduction of new literature</td>
<td>each musical score introduced differently; depends on group and the music; reads through for general shape</td>
<td>no two pieces introduced alike; one method is discussing historical background; another is exposing technical demands; a third is explaining why the piece is to be sung</td>
</tr>
<tr>
<td>39) use of humor during rehearsal</td>
<td>important in rehearsal; humor helps to create balance in rehearsal</td>
<td>spontaneous humor of advantage to rehearsal; one of the most important rehearsal ingredients; allows director to get more results from singers; paces rehearsal; relieves tensions; develops better rapport</td>
</tr>
<tr>
<td>40) determine if a selection is adequately rehearsed for performance</td>
<td>never ready; only as prepared as the conductor has time; performance is only as good as it could have been that day with that choir; there is a point at which performance should occur; music cannot be rehearsed forever</td>
<td>ready when it reached the level of performance he wants for that selection; timing is very important; music should not be peaked too early; must not be over rehearsed to the point where it sounds &quot;canned&quot; during performance; spontaneity must still be possible</td>
</tr>
<tr>
<td>Items</td>
<td>Henson</td>
<td>Pfautsch</td>
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<tr>
<td>-------------------------------------------</td>
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</tr>
<tr>
<td>41) particular time for non-musical business during rehearsal</td>
<td>in university choirs non-musical business is not conducted during rehearsal; in Schola Cantorum non-musical business is at break or conclusion of rehearsal, depends on rehearsal continuity</td>
<td>middle or conclusion of rehearsal; provides brief vocal break; insures greatest number of singers present</td>
</tr>
<tr>
<td>42) employment of sight reading exercises</td>
<td>no</td>
<td>no; score reading sessions approximately twice a year</td>
</tr>
<tr>
<td>43) employment of sectional rehearsals</td>
<td>very seldom</td>
<td>infrequently</td>
</tr>
<tr>
<td>44) advantages or disadvantages of sectionals</td>
<td>singers get used to a sound that is not complete; sectionals take away from ensemble feeling; when sectionals have been used, result is not satisfying; learning should take place together as the music will be sung</td>
<td>conductor cannot oversee each sectional resulting in four different levels of proficiency; sectionals teach only a portion of the music; sectionals take more time from the student; music should be learned as a whole with all sections together</td>
</tr>
<tr>
<td>Items</td>
<td>Henson</td>
<td>Pfautsch</td>
</tr>
<tr>
<td>------------------------------------------------</td>
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</tr>
<tr>
<td>45) vocal and musical elements that determine membership in choral organizations</td>
<td>purpose of TCU choral organizations is to teach choral conductors; voice should be pleasant, but not necessarily great; student needs to have potential as choral conductor; general musicality; musical ability</td>
<td>vocal quality; vocal discipline; vocal proficiency; voice must be complimentary to ensemble and not problematic; sight reading ability; tonal memory</td>
</tr>
<tr>
<td>46) non-musical elements that determine membership in choral organizations</td>
<td>acceptable character; flexibility as student; general intelligence; dependability; compatibility of student and teacher</td>
<td>does not place much emphasis on non-musical elements; interested in the effect the organization will have on the member</td>
</tr>
<tr>
<td>47) favored seating standing choral arrangement</td>
<td>mixed arrangement; quartets; depends on music and singers; every member should be placed as an individual so that he can make his contribution; conductor has to constantly rearrange singers</td>
<td>different seating plans for types of music; generally seats singers in sections; sometimes uses &quot;scrambled&quot; formation; important for singers to look appealing as well as sound good</td>
</tr>
<tr>
<td>Items</td>
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<td>Pfautsch</td>
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<tr>
<td>48) use of choral members to implement and carry out choral organizational policy</td>
<td>in university choirs members are responsible only for singing; in university choirs there are no choir officers; in Schola Cantorum the board implements and carries out the Code of Operating Procedures</td>
<td>choir officers assist in implementing and carrying out choral organizational policies on a consultive basis</td>
</tr>
<tr>
<td>49) what responsibilities do choir officers have and what responsibilities are the conductors</td>
<td>in university choirs there are no choir officers; in Schola Cantorum board members handle all non-musical matters; director is responsible for programming, personnel, and all musical matters</td>
<td>officers handle two annual choir social functions; officers handle non-musical matters relating to the choir tour; director handles all musical matters to include personnel and programming</td>
</tr>
<tr>
<td>50) policies and procedures successful in encouraging and maintaining good rehearsal attendance</td>
<td>in university choirs all singers are present unless ill; in Schola Cantorum it is decided at the beginning of the season which concerts and rehearsals the singer will not attend, then the singer agrees to fulfill agreement</td>
<td>begin and end rehearsal on time; attendance and punctuality is considered when grades are figured</td>
</tr>
</tbody>
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TABLE III--Continued

<table>
<thead>
<tr>
<th>Items</th>
<th>Henson</th>
<th>Pfautsch</th>
</tr>
</thead>
<tbody>
<tr>
<td>51) possible results of excessive performance</td>
<td>dissolution of volunteer choral organization because of excessive</td>
<td>takes students from class too much</td>
</tr>
<tr>
<td>demands</td>
<td>demands; good for a musician to be stretched somewhat, but conductor</td>
<td></td>
</tr>
<tr>
<td></td>
<td>must know where the breaking point is</td>
<td></td>
</tr>
<tr>
<td>52) values of choir tours</td>
<td>an excellent way to stretch a musician; privilege to make great music</td>
<td>singing same music night after night in</td>
</tr>
<tr>
<td></td>
<td>night after night; musicians get further to the heart of quality</td>
<td>completely different situations;</td>
</tr>
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<td></td>
<td>music through repeated performances</td>
<td>opportunity for students to visit</td>
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<tr>
<td></td>
<td></td>
<td>different parts of the country; get</td>
</tr>
<tr>
<td></td>
<td></td>
<td>better acquainted with one another;</td>
</tr>
<tr>
<td></td>
<td></td>
<td>choir is good public relations tool</td>
</tr>
<tr>
<td></td>
<td></td>
<td>for SMU; students visit in homes of a</td>
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<tr>
<td></td>
<td></td>
<td>variety of living situations and</td>
</tr>
<tr>
<td></td>
<td></td>
<td>standards of living</td>
</tr>
<tr>
<td>53) disadvantages of choir tours</td>
<td>time from class; money</td>
<td>no disadvantages</td>
</tr>
<tr>
<td>54) elements of choral organization which</td>
<td>if there are elements they are musical; automatic social enjoyment in</td>
<td>no additional comments</td>
</tr>
<tr>
<td>appear to contribute to group morale and</td>
<td>making music together; corporate making of music is good for</td>
<td></td>
</tr>
<tr>
<td>esprit de corps</td>
<td>the individuals character</td>
<td></td>
</tr>
</tbody>
</table>
(2) Although both conductors see importance in vowels, consonants, breath support and imagery, Pfautsch seems to give these items much more emphasis in his approach to the rehearsal and performance of choral music.

(3) Henson believes that lack of concentration on the part of both singer and conductor is the primary cause of poor intonation. Pfautsch attributes the problem to poor unification and formation of the vowel.

(4) Both conductors favor the use of controlled vibrato to varying degrees in different styles of music. They also agree that tremolo is not desired in choral singing. For the increase or removal of vibrato Henson depends on concentration and Pfautsch relies on intensification of the breath.

(5) Henson and Pfautsch believe that choral singers should perform with the printed music. Singing with the score is the most natural progression from the rehearsal to the performance. Henson feels that the performance is better when the singer has the score and its rehearsal markings to use as a reference. Pfautsch prefers to sing with the music because it allows the choir to cover more literature.

(6) The performance literature preferred by each conductor differs. Henson prefers to perform Bach, Brahms, and Mozart. Pfautsch is extremely interested in performing contemporary music and encouraging present day American
composers. Even though they prefer the period or composer listed, their repertoires represent a wide cross-section of choral literature. Lists of compositions performed by the two conductors can be compared by referring to Appendices D and F.

(7) Henson believes that evaluation of choral literature comes only after a lifetime of study and even then it is personal taste. He is of the opinion that personal taste should not be forced on students. He prefers to reveal music to the students rather than evaluate it. Pfautsch evaluated music literature from two viewpoints: the musical and the practicality of performance. If a selection is thought to be quality music and suitable for performance, Pfautsch will add it to his personal library of scores.

(8) The text has little or no influence when the conductors are selecting music for performance. This statement is qualified by both men. Henson does not perform literature if the text is ultraconservative, ultra-liberal, or poorly set musically. The text is unimportant to Pfautsch unless he is programming for a central textual theme.

(9) Henson feels the performance of the lighter popular style of music to be out of place in the university setting. Pfautsch believes it is important to include
lighter music as a part of the musical diet and to teach the performance style of that type of music.

(10) Henson and Pfautsch agree that individual elements do not help the conductor understand the score, but rather the score needs to be considered in its totality as the composer conceived it. Both men believe that the conductor will never be totally prepared when the rehearsal begins and that additional knowledge and growth comes through the rehearsal and performance of a particular selection.

(11) Henson believes there are no meaningful differences in the conducting of instrumental and choral music. Pfautsch feels there are meaningful differences because of the articulatory processes involved in choral music. He believes the beat pattern should be the same for both instrumental and choral conducting, but what goes on within that pattern should be different.

(12) Henson uses eye contact with the singers only during the early rehearsals of a selection as one way to perceive error. In later rehearsals and performances he looks above the singers seeing the choral body as a whole rather than as individuals. Pfautsch strongly favors continual eye contact as an important part of communication in the language of conducting.

(13) Both conductors agree that all parts of the body are inseparable and should be carefully coordinated in the
act of conducting. This includes eye contact, facial 
expression, bodily movement and hand movement.

(14) They recognize a point in rehearsal beyond which 
a selection becomes "stale." Henson states that the music 
is never completely ready for performance. It is only as 
prepared as the conductor has time. Pfautsch believes 
the score is ready for performance when spontaneity is 
still a possibility. Over rehearsing tends to create a 
"canned" effect.

(15) Both conductors believe that use of the sectional 
rehearsal is more detrimental than valuable in a choral 
or ganization. The basic complaint is that sectionals teach 
only a portion of the score and take away the feeling of 
ensemble.

(16) Henson does not approve of elected or appointed 
choral officers in the university setting. The total 
responsibility of a member of Henson's university choir is 
to sing. He feels that non-musical positions, such as being 
an officer, unjustly lift the student above other members. 
Musical ability is the only justification for prestige in a 
university choir. The Schola Cantorum, however, does 
operate with a singer board of officers. Pfautsch allows 
singers to be responsible for non-musical tasks in the SMU 
choirs and the Dallas Civic Chorus.

(17) Henson believes that volunteer choral groups can 
be lead to dissolution because of excessive rehearsal
and performance demands. Pfautsch feels that often students suffer because excessive performance demands require them to miss too much class.

(18) Both Henson and Pfautsch state that repeated performance of quality music in different settings is a primary advantage of the choir tour.

Varied backgrounds and educational experiences have led these two conductors to similar and dissimilar opinions and practices related to the activities of choral music. Although there are contrasts in the beliefs and approaches of the conductors, they have both attained a superior level of achievement in their chosen field. From these models one can conclude that the success of a choral conductor depends on a disciplined background plus an expression of individuality.
CHAPTER BIBLIOGRAPHY


Conductors were chosen for this study by a survey of faculty members at North Texas State University. The faculty members who contributed suggestions for selection were Dean Kenneth Cuthbert, Dr. Louise Alton, Dr. Edward Baird, Dr. Stephen Farish, Mr. Frank McKinley, Dr. Paul Roe, and Mr. Grant Williams. From the survey, it was hoped that two or three conductors in the Dallas-Fort Worth-Denton area, excluding North Texas State University, would be chosen for study.

The survey form (see following page) along with a brief verbal description of the thesis was presented to the faculty members. Henson or Pfautsch were named in either first or second place in the majority of the survey forms; therefore, these two musicians were chosen as the two most outstanding conductors of the outlined geographical area. Other names were submitted, but suggestions were diffused to such an extent that no other conductor received enough recommendations to be considered in third place. For this reason, the study was limited to two conductors.

The conductors chosen are listed throughout the thesis in alphabetical order.
A COMPARATIVE STUDY OF SELECTED CHORAL CONDUCTORS

Please list five conductors of college and university choral music in the Dallas-Fort Worth-Denton area, excluding North Texas State University, whom you consider to be of superior quality. Your decisions should be based on the following criteria: a) choral tone, b) conducting effectiveness, c) choral technique, d) choral literature, and e) artistic interpretation.

Although you will be given credit for your contribution to this project, your choices will not be directly related to your name.

My choices in order of superiority are:

(1) 

(2) 

(3) 

(4) 

(5) 

APPENDIX B

METHODS OF COLLECTING DATA

Two methods were employed in the collection of information: structured interviews and structured observations.

Structured Interviews

During the interviews the following questions were posed.

I. Professional Preparations and Experiences

A. At what colleges or universities have you studied?
B. While attending school what was your major area of concentration?
C. What performing organizations did you participate in while in college?
D. Was this performing experience significant to your personal musical development?
E. Have you retained to any meaningful extent any of your university acquired choral concepts?
F. Where have you taught?
G. Concerning teaching responsibilities:
   1. Have you taught music history, music theory, or any courses of this nature?
   2. Do you teach individually applied music lessons?
   3. Do you teach vocal or instrumental lessons?
   4. Have you taught any courses directly related to music education, such as a methods course?
   5. Do you teach choral conducting?
   6. What conducting textbook(s) do you use?
   7. What musical organizations have you directed?
   8. What organizations do you now conduct?
H. What is your major instrument?
I. Approximately how long did you study privately?
J. Do you now perform as a soloist on your major instrument?
K. In what types of solo performances are you involved?
L. Have you studied voice privately? How long?
M. Relating to your training in choral conducting, would you say the emphasis has been primarily on complete mastery of techniques, or has your study related techniques to stylistic trends of literature of the various periods of music history?
N. Have there been any source books that have had a significant influence on your conducting values and concepts?

II. Philosophy of Music

A. Do you hold a philosophy as to the nature and/or purpose of music—especially choral music?
B. How does this philosophy affect your choice of music?
C. What factors have influenced changes and growth in your taste of music literature?
D. How did your philosophy come into being? Do you feel that it is original to your thinking or has your philosophy developed through experience and exposure to other teachers and conductors?
E. Are there any conductors who have greatly influenced you?
F. In what way have these persons influenced you?
G. Do you feel that your interpretation of music reflects an expression of your philosophy?
H. What do you feel should be stressed during the undergraduate training of our future conductors of choral music?

III. Choral Concepts

A. Tonal Concepts
1. Would you comment concerning any opinion you may have in reference to special "choral schools" and their unique tonal personalities?
2. Can you describe the choral tone that you consider to be "ideal", or for which you strive?
3. Could you comment on the methods which have proven effective in achieving your desired choral results?
4. Do you work with vowels in any special way to achieve your desired choral results?
5. Do you work with consonants in any special way to achieve your desired choral results?
6. Do you work with breath support in any special way to achieve your desired choral results?
7. Do you work with imagery in any special way to achieve your desired choral results?
8. Are there any additional elements with which you work to attain your desired choral results?
9. Has your private vocal study influenced your choral tonal concept?
10. To what degree have your vocal techniques been developed or modified as a result of your experiences as a choral conductor?
11. What do you believe to be the chief causes of poor intonation?
12. What techniques have you found most effective in the elimination of poor intonation?
13. Does your philosophy of singing embrace the concept that the human voice is an "instrument" in the same sense that the trumpet or violin is an instrument?
14. Do you view your choir as being composed of instruments as in an orchestra or band, the only difference being the homogeneity of the group?
15. How do you define vocal vibrato and vocal tremolo?
16. Do you prefer the presence or absence of either one of these in your choral ensemble?
17. What vocal techniques do you employ for increase or removal of the vibrato?
18. Does your choral tone concept vary from your concept of solo singing?
19. Do you modify the techniques of solo singing to achieve the ensemble that you desire?

B. Concepts of Choral Literature
1. How much literature do you perform each year?
2. What is your position on the memorization of music for performance?
3. Is there a particular period or style of literature that you program more often than the others? If so, why?
4. Have you a method by which you evaluate literature to ascertain its worth?
5. How influential is the text when you select music for your performing organization?
6. Have you any sources or systems of search for choral literature that have proven especially helpful?
7. Do you perform both sacred and secular literature?
8. Do you perform mainly a cappella or accompanied music?
   a) Do you have a preference as to a cappella or accompanied?
   b) If so, is there a reason?
9. What is your opinion of the performance of music in the lighter popular style?
10. In your opinion what elements of the score contribute most to the conductor's understanding concerning the literature to be performed?
11. Is there a method of self-preparation with which you proceed with a new piece of music before taking it before the chorus in rehearsal?
12. In addition to technical accuracy, what is your feeling concerning the singers' understanding of the literature being sung?

C. Style of Conducting
1. Do you have an opinion concerning a unique function, or distinctive responsibility of choral conducting?
2. In your opinion, are there meaningful differences between instrumental and choral conducting?
3. Do you employ the traditional conducting patterns?
4. Do you have techniques for enhancing a choir's response to your direction?
5. In performance, do you strive to indicate phrasing, dynamics, and nuances within the compass of a basic beat pattern; or do you indicate the above in a more free manner?
6. In performance, do you conduct basically the same way as you do in rehearsal?
7. In your own conducting style, how much importance do you place on eye contact, facial expression and bodily movement?
8. How do you relate eye contact, facial expression and bodily movement in importance as compared with the movement of the hands?

D. Rehearsal Methods
1. Is there a method in which you prepare for choral rehearsals?
   a) Do you arrange the materials to be rehearsed in any type of order? What factors determine this order?
   b) To what extent do you predetermine the placement of special emphasis and how much a rehearsal should accomplish?
2. How do you introduce new material? Is there a general manner of presentation that you employ?
3. Have you an opinion concerning the use of humor during rehearsal?
4. How do you determine if a particular selection is adequately rehearsed for performance?
5. Have you a particular time to carry on non-musical business during the rehearsal?
6. In your standard choral organization do you employ any type of sight-reading exercises?
7. Do you make use of sectional rehearsals?
   a) What do you feel is the advantage or disadvantage of sectionals?

E. Systems of Choral Organization
1. What vocal and musical elements determine the selection of singers for your choral organizations?
2. Are there non-musical elements that are meaningful in your evaluation of choral applicants?
3. Is there a particular seating/standing arrangement that you favor in your choral organizations?
4. Do you favor the use of choral members to implement and carry out a choral organizational policy?
5. In what duties do you employ singer help and which duties remain your complete responsibility?
6. What policies and procedures have you found that seem to be successful in encouraging and maintaining good rehearsal attendance?
7. What do you feel are the possible results of excessive performance demands?
8. How often do you feel a university choral organization should perform annually?
9. What are your opinions concerning the values and/or disadvantages of choir tours?
10. Are there elements of choral organization which appear to contribute favorably to group morale and esprit de corps?

Structured Observations

Rehearsal observations were made according to the following guidelines.
I. Systems of Choral Organization

A. introduction and description of choral body being rehearsed
B. number of singers per section
C. seating/standing arrangement employed
D. evidence of utilization of member leadership

II. Tonal Concepts

A. vocal warm-up and its intended purpose
B. emphasis on uniformity of vowel production
C. emphasis on consonants
D. balance and blend among sections
E. techniques employed to promote a certain tonal production

III. Style of Conducting

A. employment of the hands
B. employment of the face
C. evidence of eye to eye contact
D. indications for dynamic variations
E. employment of the body
F. attacks, releases, and cueing entrances
G. indications of phrasing
H. how tonal intensity was conveyed
I. noticeable choral response to the conductor's style and methods

IV. Rehearsal Methods

A. evidence of the preparation of the conductor
   1. concerning particular selections
   2. concerning the rehearsal as a whole
   3. concerning certain goals to be reached during the rehearsal
B. nature and effectiveness of comments by the conductor
C. evidence of humor in rehearsal
APPENDIX C

INTERVIEWS WITH B. R. HENSON

Texas Christian University
Fort Worth, Texas

March 28, 1972
First Interview

BOGLE: At what colleges or universities have you studied?

HENSON: Gary, I attended several colleges and universities for various courses with certain teachers; I have an undergraduate degree from Southwestern University in Georgetown, Texas, and a master's degree from Kansas City Conservatory in Kansas City, Missouri. That's the extent of my academic preparation.

BOGLE: While attending these universities, what was your major area of concentration?

HENSON: Music education and theory.

BOGLE: What performing organizations did you participate in while at these colleges?

HENSON: I participated in all of the choral groups. I also participated in conducting choral and instrumental groups. I took part in various chamber music organizations because I had a double major in piano.

BOGLE: Was this performing experience significant to your personal musical development?

HENSON: Gary, that's a very good question that none of us can answer but we should all ponder. I don't think that anyone can say he would be anything he is today without everything that has gone before. To say whether or not it would have been better is impossible for me to judge at this point; however, I am very certain that it was significant to certain social growth and certain disciplines that I needed at that time. Although I no longer use all of the musical things I learned in these organizations, since times have changed and styles have changed, I find that the discipline of an ensemble group remains essentially the same.
It is best to learn these things very well as a young follower in order to be an adequate leader.

BOGLE: Have you retained to any meaningful extent any of your university acquired choral concepts?

HENSON: Let me say that, actually, I have much more training beyond my two degrees. I went into a professional apprenticeship with a professional conductor and have also done other things that are not ordinarily done by people who teach. As a conductor, my basic preparation is always score study and score preparation. I don't know if the concepts come from what my college conductors did or if they come from certain basic techniques I learned in counterpoint, theory, piano, score reading, and composition that enable me to study the score. I now feel that all choral techniques come out of the study of the score. I'm quite certain that we could find ourselves using the same techniques, we, being certain teachers and myself, but I think we both learned it from the same place—the score—not from each other.

BOGLE: Where have you taught?

HENSON: My first teaching experience was in McAllen, Texas. I started the choral program and taught there five years. I taught at Trinity University in San Antonio for four years, and this is my eleventh year at Texas Christian University.

BOGLE: Concerning teaching responsibilities, have you taught courses such as music history, theory, or any courses of this nature?

HENSON: I haven't taught music history as such. I do teach a graduate level musicology course in choral literature which is music history oriented. I have taught forms in the past which I think is a basic concern of conductors. While I am not responsible for the academic course called forms and analysis here at the university, my undergraduates say that the undergraduate choral conducting course is largely forms and analysis. I believe forms and analysis must be thoroughly understood before the conducting takes place.

BOGLE: Do you teach individually applied music lessons?

HENSON: No.
BOGLE: Have you taught any courses directly related to music education, such as a methods course?

HENSON: Oh, yes, all of them. I do not at this time because now I am head of the vocal music education division and it is more of an administrative position at this time, but I have taught all of the music education courses.

BOGLE: Do you teach choral conducting?

HENSON: Yes, undergraduate and graduate.

BOGLE: Is there a particular textbook that you use?

HENSON: No, there is no textbook. I have been compiling a textbook for a publishing company now for several years which I probably will never get around to assembling, but this is the syllabus we use. There is, however, a great deal of outside reading from all textbooks.

BOGLE: What musical organizations have you directed?

HENSON: Mixed choruses, boys' choruses, and girls' choruses in high school. Junior high chorus. At the universities, I have always had the a cappella choir, and an oratorio group. In San Antonio, I had a professional unit with the symphony. Here in Fort Worth I conduct Schola Cantorum.

BOGLE: Besides the Schola Cantorum, what other organizations do you now conduct?

HENSON: I direct the A Cappella Choir and the University Chorus here at TCU.

BOGLE: Have you directed any instrumental groups?

HENSON: I trained as a conductor with the San Antonio Symphony. While working there, I conducted oratorio, opera rehearsals and performances, and straight orchestra. I have returned as guest conductor with that orchestra and have conducted oratorio performances with the Fort Worth and Houston Symphonies. Ninety-eight per cent of Schola Cantorum performances involve orchestra and I conduct all the oratorio at TCU. But I have never been responsible for school instrumental groups as a regular assignment.

BOGLE: What is your major instrument?
HENSON: Piano.

BOGLE: Approximately how long have you studied privately?

HENSON: All my life. As far back as I can remember my relatives were piano teachers.

BOGLE: Do you now perform as a soloist on your major instrument?

HENSON: No, never.

BOGLE: Have you studied voice privately?

HENSON: Yes.

BOGLE: Approximately how long?

HENSON: From the time I was fourteen years old through graduate school.

BOGLE: Relating to your training in choral conducting, would you say the emphasis has been primarily on complete mastery of techniques; or has your study related techniques to stylistic trends of literature of the various periods of music history?

HENSON: That's a very good question, Mr. Bogle. I feel that the skeleton study for a conductor is first of all the score. What is in the score tells us what has to be in sound. One can't study a score intelligently without understanding music history, stylistic trends, and being able to research in a certain way unless one goes on intuition and instinct, which is extremely dangerous. The conductor has to understand the various notational changes throughout time for an intelligent approach. He has to understand the medium that he is conducting. If it is choral music, he must understand vocal techniques in order to get the sound intended in the score. Then in the actual performance, what is really mute, that is, one cannot speak and describe things, he has to be able to have a manual technique that will communicate everything he knows. A conductor does not need a sophisticated manual technique so much as a profound knowledge of music.

A rather perilous aspect of our teaching is that sometimes we train people manually far beyond what they have use for. Perhaps as they study they will grow into this. Who knows? On the other hand, even when the conductor is fully prepared, he needs another ability to induce his ensemble to perform what he desires. This
ability has nothing whatever to do with music; it is communication. There are certain little gifts called charisma that help you. A sincere knowledge of people's minds, which control their voices and the way they play, is needed. How this is gained I really don't know. But, there is no way to describe the approach to becoming a conductor except to say that it should always begin with the score study.

BOGLE: Then you feel that your training has come from both directions, that is stylistic trends and technical mastery.

HENSON: Yes. I've had two advanced professional teachers--Victor Alessandro and Julius Herford. Victor Alessandro spent years with me on stick [baton] technique because I was working then with orchestra, also. Julius Herford's approach is strictly from the score. Each of these abilities limits the other. I would say it's far more dangerous to have a great stick technique and yet possess no knowledge of the score than vice versa.

BOGLE: Have there been any source books that have had a significant influence on your conducting values and concepts?

HENSON: Just the standard books that everyone reads. I think they are fairly well known in all graduate schools. There is, as we are learning here at TCU with Dr. Herford, some new Bach research going on now; but it's of no real value without knowing the old Bach research. In Haydn, Mozart, and Beethoven it's all the same. In contemporary music, I think, is the largest problem. This is part of what I'm talking about. The lack of source books for contemporary music is one of the reasons, I think, we are so held back in performance of contemporary music. We find source books that tell us a lot about everything up to the point of contemporary composers. If one has learned his lesson well with all of these [Haydn, Mozart, Beethoven], then the next score to a Stravinsky or so forth is another step for him. But if there are no source books to tell him exactly how to do the score, we find a bad absence of performing of these. I think it reflects on how we are teaching score study and conducting.

BOGLE: Do you hold a philosophy as to the nature and/or purpose of music--especially choral music?
HENSON: Not off the top of my head. I would like to say that this is a highly individual question, much like religion. Since I'm highly unorthodox and non-denominational, I'm the same way about art. With me it's a way of life and a way of thinking and something to which I have a total commitment, but which I think we have to be very careful as college teachers not to expect that type of total commitment from every human being.

There is one philosophy I have that it is all right to go into the arts half committed if you don't expect a full return. But I think this is very bad on the part of many young people today who want to take a four-year course of music, studying one-fifth of the time, and expect to have it learned. The one thing in my philosophy is that it is not a craft, it's not a trade, and it's not an art—it's a complete way of thinking. An artist is an artist. I love to quote Julius Herford who says, "A professional musician means you profess music." This is exactly as I feel about it. My entire life circles around this, whereas this is not always the accepted way for everyone. I teach many fine people who don't feel compelled to make music to its very best and they live very full and happy lives. I don't think this varies from any other art or any other business particularly. There are people who excel in everything and what one gets is directly commensurate to what he is willing to give.

I do feel that we don't need any more half-hearted people in the business. I think we have just plenty. If I had a philosophy of the arts, it would go back at least to the time of the Renaissance. I'm a very Renaissance man about learning, about one-to-one relationships of learning, and about a commitment to a lifetime of it. I may even go back to the Greeks in ideals in this way. Insofar as any of our textbooks on philosophy of music, music education, and choral music are concerned, I think they are all entirely too "Johnny come lately" to consider for a full life. They are nice to quote. They are nice to read, but they are really no more than the way that one man felt about it. I think it's a highly personal thing. I'm not particularly interested, and I don't particularly think it is any of my business how anyone else feels about it; but as for myself, I really don't know anything else. It's a very biased opinion.

BOGLE: Does this philosophy affect your choice of music?

HENSON: No. It affects my choice of music through my taste in music. I would like to do the very best music
I can at all times, but I'm not opposed to entertainment. I like certain things, such as jazz. I like show music, but I don't compare it nor mix it up with great music. I think if you say why you're doing something and are very honest, it is all right. For example, Schola Cantorum found great need this year to do a pops concert, I mean Rogers and Hammerstein, which we did simply to raise money to produce the Bach Saint John Passion. To me that's a very honest reason to do it. Insofar as saying, "This will attract audiences we haven't had before," that's untrue and we all know it's untrue. It's usually said by people who really want to do an evening of show music but somehow are a little embarrassed to say they really want to do that.

I have done it all. I was an actor, I've been a pit pianist, and I have been in jazz bands. I enjoyed it all; but now I choose to spend the rest of my life in the world with Bach, Beethoven, Brahms, Mozart, and Haydn. It's every man's choice but once he chooses, he should commit himself to the very best. I think this really has nothing to do with music. It has to do with making the most of your life.

BOGLE: What factors have influenced changes and growth in your taste of music literature?

HENSON: They are always individual people. Every influence in my life has been individual people with whom I come into contact that taught me more than I knew about music or life, if there is any difference in the two.

The biggest influence that has helped me with my growth is sheer knowledge. The greatest deterrents to musical growth are fear, lack of ability, and lack of skills. People aren't willing to face the facts that they will have to learn to play the piano, or read music a little bit better, or to investigate certain scores—so they don't do them.

I had certain men who came into my life who said, "You will do these works and therefore you will study. It requires this, that and the other—so you do it." With each man that I could name—but it would take days although it's only probably four or five people—there was new growth. It was always through stretching me through pressure. It was always because they believed I had talents that weren't yet used simply because I was too lazy or too afraid to develop the skills that it needed. I would have to say that there were no events in my life that can't be traced directly to individual people.
BOGLE: How did your philosophy come into being? Do you feel that it is original to your thinking or has your philosophy developed through experience and exposure to other teachers and conductors?

HENSON: It definitely developed through exposure to other people. It was not original with me at all. I had a very strict musical upbringing which was very good in the way of disciplines, in the way of being trained by disciplined musicians, living in a family of disciplined musicians, and knowing there was no other way to do this. That was very good.

But unfortunately the area of Texas, which was east Texas, that I grew up in was also equally conservative in living and it wasn't very long in professional music until these two ran head on. Then there were certain choices to be made and certain considerations to be made of other people, of other ways of thinking. I soon learned that Bach, Beethoven, Handel, Purcell, Mozart, Haydn, and Stravinsky—none of these people, would you believe, were a member of my church. I could not believe that, because all good people were. (I don't know if you want to print this interview or not, but you've asked the question and I'll tell you.) I had to alter some of my thinking about what was good and what was bad. I couldn't take bits and pieces of men who were greater than I was, so I had to learn to think a little bit more and be a little bit more understanding of the way other people had thought at other times and other people now thought—unless I wanted to remain exactly as I was the rest of my life.

I fortunately came into contact with very productive men who lived fantastically full and useful lives and were extremely liberal thinkers. It was simply a matter of consideration of other people—this was the beginning of my freedom in music. I learned that one cannot separate his life from his music, if music is his life. It is to the men who liberated me from this that I owe any happiness I have today.

BOGLE: The next question you have answered. It is, are there any conductors who have greatly influenced you? The next question is, in what way have these persons influenced you? You also talked about that, but could you mention some of these people?

HENSON: I would be delighted to. Victor Alessandro was the first one. Julius Herford is the present one. Dean Frank Hughes, here at TCU, is another, and Dean John Richards, at my undergraduate school, is the fourth one.
These are the major influences, but I have to say there have been students. There have been younger people who have brought certain fresh approaches from the outside world. Thank God those men opened my ears a long time ago and I still can hear them even though they are younger than I. These people, too, have shaped my way of thinking. I think this is the only way to stay contemporary, the only way to live in this ageless world of music in which we all want to be. There are a lot of others who are unknown people.

BOGLE: Do you feel that your interpretation of music reflects an expression of your philosophy?

HENSON: Yes.

BOGLE: The final question of this section is, what do you feel should be stressed during the undergraduate training of our future conductors of choral music?

HENSON: There are skills that make the craft possible. In my area of music education we are definitely weak in certain academic requirements. There is not enough keyboard, number one. Everyone knows this. No one will ever do anything about it, but it's true. A musician cannot play the piano well enough--ever--I don't care how well he plays. It should be studied from the beginning to the end. There is not enough study in the disciplines of theory or counterpoint, both 16th and 18th century. There is not enough study in orchestration and study is completely nil in one of the most important areas I think conductors should have and that's composition. They should understand the tools of the people with whom they work far better than they do. We learn this by "hook or crook" when it's very well organized in composition courses. We could speak the language of the composers far better if we had this. These are skills, not to mention, languages which we must have.

Our native language is terribly, terribly important, but I can't call this a skill. If a person is going to be in music—that is one thing, he has all this to do; but if he is going to be in choral music—vocal music—he'd better somewhere along the line develop a pretty swift love affair with words and languages so that he loves the study of it and learns the sound, because they stand squarely between the conductor and the score. The conductor either gets through with finesse and with art or he doesn't. We are not trained in the poetics of language. It should be taught in the music schools. The use of the English language to communicate is another thing and is taught in the proper place.
These are just skills. How one applies this to the art of music is another thing and if this should happen in schools, I don't know. If it should happen out in the profession, I don't know. But I do know that until it happens, one doesn't have a conductor, as such; one has a word we prefer to use, director. The director is the one who sort of arranges to get things done. The one who justifies all those people coming together and giving all their time for him to practice on them should be a cocklebur under their saddles all their lives. He should never forget this. I think we too often do. In the set-up of choruses—the church choir, the community choruses and school choruses, the conductors feel it's owed them—nothing is owed a conductor, except the time the people give that he repays.

I know one other thing and that is that most conductors get into this business because they enjoyed choral singing because they were pretty good singers. That's a very odd thing because choral singing is the one thing given up to become a conductor. It's an altogether different life to be the leader as opposed to the follower. Most young people come to school and that's one thing. But if they want to become a conductor, that's another thing. Somewhere we have to change their way of thinking. We have to change their life and they have got to become another person. How this can be done, I don't know; but I know it must be done through discussion of even more than counterpoint, theory and harmony. Somewhere along the way the metamorphosis has to be graceful, safe and emotionally hygienic. This has to be done through schools of the right size with committed teachers who aren't only committed to music, but to making musicians make music. Teachers that will spend time with people, that will counsel with them, that are trained to do it, and that have lived a life that's worthy of listening to.

These are a few of the things, apparently, that must be strengthened if we have better choral directors. This is based on the weaknesses that I find in people who are out conducting who come to talk to me and say "these are my problems" and they're one of those things. They should have all been straightened out before they were let loose on unsuspecting young singers. But, we have to do it in four years, you know.

BOGLE: The next group of questions has to do with choral concepts and the first subdivision is tonal. Would you comment concerning any opinion you may have in reference to special "choral schools" and their unique tonal personalities?
HENSON: There are schools of thought, several in America, based on a presupposed choral tone that all literature is supposed to fit into. This is each man's prerogative; but I've never suffered that type of ego-maniacal idea myself. I am of the school of thought that likes to use the term choral orchestration. A feeling that as the composer wrote for orchestra it was much simpler. The orchestration was well defined, it was specified.

In choral music we have to understand affection of words and the interplay between the rhythmic patterns written. We have to understand text. In Brahms we have to understand textures. We have to understand vocal textures that are dictated by orchestral accompaniment. We have to understand the symphonic sheen of Brahms as opposed to the lucidity of Bach. We have to understand the French ideas of Debussy and Ravel.

I could go on, and on, and on, and on. What it says is that there is not one sound for all music. If there had been, the composers would have written the exact orchestration. Our first key is that no one composer wrote the same orchestration for orchestra for all music. Why would he intend for every piece of choral music to sound exactly the same way? I'm of the school of thought that says the score dictates exactly what the sound must be and this is at the bedrock of art of choral tone. The wider palate of choral tone we have, the more possibilities we have for revelation of exactly what the composer meant. I feel that all the historical significance has to be in the score but it has to have certain contemporary inference which the conductor also brings to it with his knowledge of choral styles.

The last thing I would say about this is that any good choral singing should improve the solo voice and should not regiment it to such things as blend and balance that distorts a certain voice. We have to become much more skillful in choral orchestration down to what size groups we should use for certain music, what colors, and what voices should sing. It's all so very dangerous to start relegating people to—you are a soprano, you are an alto, you are a tenor, you are a bass—they are singers. The score's the score. Because it's written in one clef doesn't mean the singer can't sing there.

If this were any less exciting than this to me, I would be bored to death. But I do not subscribe to a tone or a choral sound. The one thing that distresses me most is when I hear people refer to the wonderful TCU sound. I hope there never is one.

BOGLE: Do you work with vowels in any special way to achieve your desired choral results?
HENSON: I approach it much the same way everyone else does from the beginning. This is to strive first of all for very pure vowel sounds that are homogenous to the group, that are simply pleasant to hear, and that have the variance of color you desire. But the problem is not, therein, in vowels and combinations of vowels, diphthongs, triphthongs. As I said, the love affair with the English language, one must understand this and one must know this; but when choirs are trained in this, the really giant leap comes now—that is to be able to reproduce these vowel sounds through words which are still distinguishable as words. This is such a crucial art that at this point the knowledge of the conductor is always, always tempered by his ear. How good an ear he has dictates how well this will sound. Yes, of course, the entire tone approach of any choral conductor is through vowel sounds.

BOGLE: Do you work with consonants in any special way to achieve your desired choral results?

HENSON: Consonants are still sound to me, some with pitch, some with partial pitch, and some with no pitch. It results in a palate of choral orchestration very much like an orchestra. People think in terms of vowels which have this and consonants which don't have this, or so forth and so on. They think of them in different thoughts. A good orchestral conductor thinks of his first violins and the snare drum in exactly the same way. There's a certain sound for the total effect. There are certain rhythms that are necessary to speech that make it match the musical fabric. It's very difficult to generalize about this because each situation is different. The basic study of it is an exact science that cannot be applied to the art. It has to be bent here. It has to be shaped there. Each chorus is different, each hall one sings in is different, and the music is different. I think one just has to know his craft, have studied music, and then trust his ear. That's all the conductor has in the final analysis and it will be as good as it will be.

BOGLE: Do you work with breath support or imagery in any special way to achieve your desired choral results?

HENSON: I have nothing to say about breath support. I try to mention it as little as possible. However, I must say the singers I am privileged to work with pretty well have this mastered by the time they get to me—hopefully. There are a few people who are mixed up on
it. Occasionally I help them some with it, but as a group I'm not very interested in doing that. I think it takes away from the artistic type of thing we want to do. However,-.

BOGLE: As long as they've got that ability?

HENSON: As long as it's there. There is an energizing from within the chorus that if you can do through imagery then posture becomes right, breath becomes right, and all the involuntary muscles begin to function well. However, I try very hard to be very careful not to substitute imagery for a basic honest approach to form and to the exact musical intent of the composer. It's very easy to superimpose your own feelings on this. It's easy for all of us. It's easy for anyone who is emotional about music. Emotionalism is the greatest danger we have; and imagery is one of the greatest tools of this danger. Therefore, I think that a conductor must be very careful how he uses this. Again, he has to know his people, and he has to understand people. I know some conductors who use imagery beautifully. I know some others that I feel are completely dishonest with it. The day that I am forced to say, "This is like a white dove descending," instead of, "This is a chromatic scale,"--at the level of singers with which I work--I think it's, in the terms of the vernacular, a "cop-out" on my part. This will lead to great emotionalism and great inaccuracy at the same time. I don't like to distort the composer's language to superimpose my own enjoyment of my great linguistic abilities which are actually terribly limited.

BOGLE: Are there any additional elements with which you work to attain your desired choral results?

HENSON: Not that I know.

BOGLE: Has your private vocal study influenced your choral tonal concept?

HENSON: No.

BOGLE: To what degree have your techniques been developed or modified as a result of your experiences as a choral conductor?

HENSON: Everything I believe to be true about choral techniques today have first of all been experiments on my part--have been learned from choruses. Conducting
is basically learning responses. The conductor learns that if he does this or he says this, he will get this response from this type of person. Soon these responses become reflexes after enough practice. It varies with each person. There is no set from which to pick and choose. You can't take mine and use them. I can't take yours and use them. One has to find them.

As certain things begin to evolve and begin to be true and there are specific questions to ask, I considered a new source which I have used for several years and that's consulting medical doctors to find out about the body. I've consulted ear, eye, nose, and throat people, hearing specialists, speech specialists, and pathologists, and have tried to learn something about the real structure and real possibilities of this instrument. Because, again, there was some imagery taught me that was closer to witchcraft than imagery.

BOGLE: What do you believe to be the chief causes of poor intonation?

HENSON: They say that poor intonation is caused from fatigue, from overeating (which is fatigue), from acoustics in the room, and from illness. But in the final analysis bad intonation is always mental, always. One hears it or one doesn't hear it.

BOGLE: What techniques have you found to be most effective in the elimination of poor intonation?

HENSON: Energizing a chorus from within and keeping them at their utmost is the best way to eliminate poor intonation. They can use no more than what they have because these other things [fatigue, overeating, acoustics, illness], I'm sure, are true. I really believe that my saddest experiences, or my greatest number of bad experiences with intonation, have been due to the lack of ability to completely concentrate, completely listen. I don't believe any of us know how to listen quite as carefully as we should to anything. We could always listen a little better.

The other things are a complete knowledge of the score itself--insofar as a conductor can teach a chorus exactly what has to happen, certainly at least cadence points, at least phrases, and at least the basic shape of it. I would like to again quote Julius Herford, "It's very dangerous to know your part if you don't know what you are a part of." In this case, a singer is very dangerous to an ensemble.

I think that energized listening, absorption in hearing--these are the things a conductor must be able
to generate in a group or he won't use the maximum of whatever is available today.

BOGLE: Does your philosophy of singing embrace the concept that the human voice is an "instrument" in the same sense that the trumpet or violin is an instrument?

HENSON: No. No, it does not.

BOGLE: How do you define vocal vibrato and vocal tremolo?

HENSON: I think that the basic understanding of the two is that tremolo is actually sounding two separate pitches, on alternation basis, very, very rapidly, faster than we can notate. Vibrato is alternation not beyond a half step--not up to a half step. So it's not really a different pitch.

BOGLE: Do you prefer the presence or absence of either one of these in your choral ensemble?

HENSON: I don't believe there is any well-placed voice, a mature voice, that sings with total absence of vibrato. But I feel it must be completely under control and it must be able to be regulated as anything else; it goes into one big heading with me, with choral music, and that is, if we do it, we must be able to do it together or there is no chance for ensemble. The second thing is, if there is anything in your voice that is not under your control you have a vocal handicap, not a technique. And I just don't want vocally handicapped people in my choir.

As far as the tremolo is concerned, it's a matter of singing separate pitches and I would simply put that under the heading of wrong notes, bad intonation. I wouldn't even refer to it as a vocal thing. It's simply a matter of inaccuracy. If we hear the wrong pitches, they're there.

BOGLE: What vocal techniques do you employ for the increase or removal of the vibrato?

HENSON: I do complete full-day workshops on this topic. I wouldn't know where to start. Except again, they are basically mental. In the final analysis they are basically facing the fact that we must do it, that we must control for blend, we must control for pitch, and we must control for balance. We must control the use of all things musical--crescendo, decrescendo, and various dynamic levels. All things in art, of which music is a part, are proportioned. There are artistic proportions, time,
spacing, balance proportions—these are the "stuffs" of which art is made and music is one. If there is anything that won't move into various proportions, then it throws everything out of scope. It's the most limiting thing I know. I think facing this fact is the first thing.

Secondly, to protect the voice, I try very hard to teach my singers to do certain styles of singing such as Renaissance music where we want very little vibrato, if any, as opposed to Brahms where we use a lot, to try very hard to still sing with a free, relaxed tone. This is the difficulty of people who have been trained with too much, or with no thoughtful approach to it—just get it and let it go. This is what I call a vocal handicap.

Now these vocal handicaps can sound very thrilling in certain media. I worked in opera for many years. I love opera. I can't imagine having anyone sing Puccini opera with me with practically no vibrato. I wouldn't really care about vibrato if a single singer were singing with a full orchestra because the various sonorities of the orchestra act as buoyancy to the single voice; but when you put two voices together, there again is another problem. That's another matter.

But, I really wouldn't know where to start on what we employ except, again, it has to be a conviction on the part of the singer before any technique will do any good. The singer has to feel the need to do this. Sometimes I feel like not doing these workshops; I feel like saying, "You put it there, you take care of it," because no one was born with one. But we do "nurse" them along some time.

BOGLE: Does your choral tone concept vary from your concept of solo singing?

HENSON: Not necessarily. There are too many possible colorations of the voice. Too many possible tones to say a choral tone and a solo tone. If a person is singing absolutely alone, no piano, he is at his freest. He has fewer obligations toward ensemble as does, say, a solo violinist. But a violinist in a string quartet has considerably more possibilities to control. So does the singer in a quartet. In a choir, you multiply that times ten and there you have it.

I think it's another dimension to one's hearing, another dimension to one's thinking about music but also a far more exciting thing, sometimes, than solo singing. I do feel that it's not a matter of suppressing the solo voices, I don't believe in that. I don't think it should change basically. I think within solo singing, if a singer has a complete palate of colors he can use, the
wider the range of dynamics he can use the better, the more control he has over vibrato, the better solo singer he is. These are exactly the things we want him to have to be a great ensemble singer. The two needs are to be able to hear and to develop another way of thinking—respect for singing with other people.

All of this, I still say, goes back to the score. The composer has said, "You people will sing together; I have written this." That's the reason we do it, not to have a choir, but to reproduce his music. Or he says, "You shall sing alone," and then we have to produce an artistic effect as closely to what he has set down as possible.

We should get our minds away from choral singing and from vocal singing. We're making music from the score. This simplifies so many things, if you can ever believe this, if you can ever make singers believe this, and if you can make them believe they're musicians.

April 6, 1972
Second Interview

BOGLE: Today I would like to begin the interview by asking questions about your concepts of choral literature. How much literature do you perform each year—approximately?

HENSON: Well, Gary, that varies. From year to year here at TCU we do somewhere between eight to ten works a season and an additional fifty to sixty smaller numbers. Approximately—it's a guess.

BOGLE: Do you do mostly major works here at the university?

HENSON: No, we also have more of a training choir, the Chapel Choir, which is primarily to get the students oriented in choral techniques and choral procedures. The idea of the breakdown is that, in their freshman and sophomore years, Mr. Cloys Webb [conductor of the Chapel Choir at TCU] works with them in choral techniques and, in the junior and senior years, we try to work more in aesthetics of music, et cetera, et cetera. The idea is that in the first two years the techniques are the thing, although we try to do it through the best literature possible. But the last two years the literature is more important.

BOGLE: What is your position on the memorization of music for performance?
HENSON: Gary, this came as a little bit of a blow twenty years ago to my choral friends, but it's not quite so much of a blow now. I felt then and I feel even more strongly now that music should not be sung from memory and we don't allow it here. There is a bundle of reasons for this but most of them are based on one's actual experience.

I believe that our routining in orchestral literature can teach us a great deal about routining choral literature. It's based on marking scores correctly and on being able to at least know what the entire ensemble is doing rather than being aware of a single part. No one can actually measure this, but I strongly suspect that the majority of choruses I hear singing from memory have one line running through their heads. I feel that if the singers can at least focus on the music in front of their eyes that they see this line with their attention, say 80 per cent, but the others are there, they can't miss it. They are going to see it in their peripheral vision. If the conductor develops a rehearsal technique that strongly relates parts one to the other, I think he's coming closer to a very simple word we're after, it's called ensemble, which cannot be had without a knowledge of what's happening with the others.

I think that instrumentalists are handicapped here in that they have one single line and their ear has to be their guide. But vocalists have the score usually right before them and why not use it? We use it in rehearsal. We mark it in rehearsal. We study it.

Now, beyond that, there is another suspicion I have which is, I understand, shared by Robert Shaw, who insists on singing with music also. Roger Wagner sings with music, and several other conductors do that. That suspicion is that when you pick up the score itself, everything down to the water mark on the paper jars your memory, your subconscious, back to that rehearsal. I try to have a performance be strictly a logical progression of the rehearsal procedure. Why, all of a sudden, remove the score which is the central figure? I could never understand why I should do that.

So for many, many years, all of my professional life, I have been singing with music. Thank goodness, now it's more in vogue so people don't criticize as much. But yes, I would consider a choir handicapped to have to depend on memory. I see no virtue in it whatsoever. None. If it were true, we would have the same thing with an orchestra playing from memory, with a great organist playing from memory.

I understand individual soloists singing a recital from memory where certain arias are taken from opera
that involve more individualistic approaches, partially body English, acting and so forth; but it doesn't disturb me to hear a lieder recital with a person singing from the score.

If the sound is the thing, and it is to me, music is strictly sound, nothing else. I can't really see any virtue whatsoever in removing the score.

There are conductors who say they want 100 per cent of the singers' attention on themselves, on the conductor. So this frees the singer to do this, if that is the conductor's goal then that would be his procedure. But again, this is not what I, myself, want. I want 100 per cent of my attention on the score, 80 per cent of their attention on the score, and we work with each other. I would say I would need 20 per cent of their attention, if the rehearsals have gone correctly and if the scores are marked properly. If we bring the scores in with us, then the conductor doesn't have to replace that score. Again, that is a matter of a conductor's own value of himself. I just don't think I can replace that score, as a person. I can't do it.

BOGLE: Is there a particular period or style of literature that you program more often than others? If so, why?

HENSON: There are people who like to call me a Romantic conductor. I have been programmed as a Brahms specialist. I don't know what this means, really. I don't ever understand what this means. There are certain composers in music that I have spent more time with. These are, of course, Bach, Brahms, Mozart, these three.

I am forty-two years old. At this point, I consider I am beginning to be a conductor. Rather than say anyone's a specialist in any certain area, I would rather say that the musical thinking of these composers have shaped by life more than others. I feel more comfortable, I feel more at home, and I tend, therefore, to program a great deal of the music of these men and composers that they influenced greatly and composers of the era.

I also tend to program a great deal of baroque music: Handel, Purcell, and Vivaldi. However, this is a school, it is a university and we all search together through all of this music.

I feel that we are all greatly handicapped in twentieth century literature by not programming it enough. Still, I try to give the students here primarily a basic diet in the men who have structured music history and who have been major influences on major thoughts and style. From there, we give it as much time as we have. We try to start with
this. I do program a great deal of Bach, a great deal of Brahms, a great deal of Mozart.

BOGLE: Have you a method by which you evaluate literature to ascertain its worth?

HENSON: This is a difficult question. One studies great scholars' thoughts, other than the composer himself, about his own music, and about the worth of various scores. I really don't think that I have any obligation to evaluate the worth of literature. Contemporary music would be the only exception, and there it is a guess. An educated guess sometimes. More educated with one conductor than another conductor, but I really don't think that it is our place to make decisions involving personal taste about the worth of music in a college.

After you have read everything there is to be read, in the final analysis your taste says the worth. I think every man has this, but once I start training young people and young conductors I really doubt that I have the right to enforce my taste on another person.

I rather think our basic job at this point of training young conductors is to give a broader survey of all types of music and not say "I like this", or "I like that", or "this is good", or "that is bad," but to really try to ascertain what it is, the truth of the piece. Find out just exactly what it is. When you can say, finally, through various modes of analysis, now, we have studied this and this and this, then you have done your job. Whether or not you say "this is good, or you should like this"--that comes with a lifetime.

I have lived long enough to see my own taste change, constantly, through education and through exposure. It is like getting to know a person. This can change. There may be things you like about a person and things you don't like about a person, but do you like the person? Do you say, "all right, there is some Bach I like better than other Bach?" This is very, very personal with me.

There are many people who know me well who ask the question, "If you could conduct one more piece of music and nothing more, what would it be?" And everyone says, "it will be the Brahms' Requiem." Well, it wouldn't. It would be Bach's St. Matthew Passion. This is the thing I enjoy performing more than any other piece. Now you say, "Well, you must think that is the greatest choral piece ever written." No, the greatest choral pieces ever written were Beethoven's Missa Solemnis and the Bach B Minor Mass. If a conductor is very honest, he doesn't seek an answer to this; rather, his whole life is a quest
of sampling, of analysis, of trying to reveal scores, not catagorizing them. Time will take care of that. We don't need to take care of that in our generation. If it hasn't already been taken care of, then we are part of an evolutionary process in which it will happen. We can voice our opinion, but I think the teacher should be very careful in doing this with the student.

BOGLE: How influential is the text when you select music for your performing organizations?

HENSON: Text is, in itself, of absolutely no value to me whatsoever. The way the text is set, musically, or vice versa, is important. If this is a fine composition where music is woven out of the same fabric as the text, then I say that text is set well. Then we will do it. I do not try to teach philosophy through text. I may through music, but not through text. Unless it is an original text by the composer, the conductor is into another area altogether, another area of poetry, another area of philosophy, and another area of religion, which I certainly don't think I have the right to touch on with students. With text it is more how it is set than what it is.

Now, I think I am saying the same thing when I say if there is an original text by someone that is so wild, so controversial-. Such as, frankly, the closing piece of last year's all-state choir music. That was absolutely the first time in my life as a clinician I have ever refused to conduct a piece of music, and it was because of the text. But it is a very ultraconservative text. If it were a text that was contemporarily ultraliberal, I would not enforce it on a group of high school youngsters, either. In clinics, I didn't do that composition. I might say in the same breath that it is also not good music, in my opinion. That opinion is valid right now since I am as old as the composer. I think it is all right.

We can start voicing that, but of Bach, of Brahms, or of Mozart, these are another thing that has lived longer than I will live. Text to be chosen for any teaching purpose other than, "this is what it is and we teach what it is very well," I really don't think so. It doesn't influence me.

BOGLE: Have you any sources or systems of search for choral literature that have proven especially helpful?

HENSON: No, this is an extreme difficulty. I think that there are those of us at this stage of our profession, too, that forget how difficult it is for young conductors.
I was in the original organization of the Texas Choral Directors Association. In fact, I was the first president of the Association when it had the new music reading clinic in San Antonio. This was a step in that direction for us. Whether or not it has remained what it should be and whether or not it works for various external reasons is a matter of opinion again. I think it is very good for young people. There are certain basic things—every professional conductor should be on all mailing lists and should take time to comb through all music. However, there is a great danger in programming music because it is new, because it is novel, because a choir can sing it, or because it will draw a crowd.

I still believe that in teaching, there is a basic diet that has to be taught, a basic structure that can get a whole spectrum of music history through it. I said that in order to say that a musician may not live long enough to perform all the music he knows, if he studies. I would rather spend the majority of my time in study in the collections of scores of major composers and try to truly complete that.

I have a lot of friends who have traveled all over Europe and have been nowhere in Texas but this is where they reside. I think some people choose music in the same way. Take a composer like Ned Rorem, whom I admire very much; I know some men who have performed more choral pieces by Ned Rorem than they have by Bach. Well, first things first. It is that simple. I have no way except the basic libraries. I am fortunate to be in a school that has a magnificent music library according to everybody from Julius Herford on down. We have all the collections. Everything is here. I think that you, as a conductor, should spend a great deal of time there and a great deal of time also on the reading lists.

As I said previously, I think we are not quite up to twentieth century performance standards yet. We need to work on this. We also are bombarded with so much trash that I think you have to soon decide also, Gary, what you are, what your group is, and what you should try to do. Because you cannot even look at all of it. Within certain structures, a conductor must try to find the best things to do. But I have no method on this.

BOGLE: Do you perform both sacred and secular literature?

HENSON: Yes.

BOGLE: Do you perform mainly a cappella or accompanied music?
HENSON: Both.

BOGLE: Do you have a preference for either?

HENSON: No, I have no preference for either. I have a preference for performing music as it was intended. I would prefer, for example, not to perform the Bach motets unaccompanied. If I am going to perform unaccompanied music, I would prefer to perform pre-Bach music.

That is like saying, "Do I prefer a Renoir painting to a Rembrandt painting." I can't compare. I like both great masterpieces, but I would like to see them both completely unveiled. I don't like to say, "Here is a Rembrandt for you, but we just have the top half because we have all these problems here." I am going to say, "Give me the Rembrandt or give me the Renoir, but give me the whole thing."

I think we excuse ourselves many times. If we don't have the accompanying forces, there is marvelous unaccompanied music to perform. Now, that doesn't say one can't study the other music. I probably need to correct myself. On this year's concert tour, for example, the first two selections were unaccompanied and the remainder was accompanied by orchestra. But I never gave that a thought. I chose the music for a concert and it needed certain accompanying forces. We are fortunate here in having a chamber orchestra to use. So we did.

If I didn't have a chamber orchestra, I would have just as well chosen unaccompanied music and done a concert with that, or music accompanied by piano, or accompanied by organ, or accompanied by electronic tape devices—it doesn't matter. I think one has to say, "This is the work and we will do it." Then you have to have fidelity to that score, to the composer, and so forth. Whether you will do it as it is, is the moot question.

BOGLE: What is your opinion of the performance of music of the lighter popular style?

HENSON: Well, I enjoy it when it is done well. I like entertainment. I just think you have to be practical in knowing what you do best and in knowing why you are doing something. If a performer calls it what it is, then does it as it is, it's fine. But if one, in any way, tries to justify entertainment music for legitimate music, I think he is whistling in the dark, which is the objection I find in a lot of people.
Anyone who says that singing entertainment music builds an audience for Bach is not justifying what he does. The same group of people who will go to hear a program of entertainment music will come back when you sing it the next time. When you sing Bach, they won't. It is very simple. I think one makes certain choices.

I have a personal great liking for jazz and for entertainment. I like to be entertained. I like to play jazz at the piano with friends who are jazz buffs. I like to hear good jazz. I performed it professionally for a good many years.

But at this point in my life I am in a university. Knowing how critical I would be of the Art Department, in which my daughter is a major learning to be a painter, if they substituted a course in cartoon, which is drawing, for painting—I really have to be as honest with myself and with my majors.

I also feel every fine musician I know with a firm background in music per se finds jazz to be quite easy since it grew out of all of this. In fact, yesterday in our rehearsal we were studying the Bach Motet number four. We found three sections that were out and out jazz cadences or barbershop quartet harmonizations.

The point is, do we say, "Well, Bach sounds like jazz," or do we look at history and say, "Where did it come from?" It is just that it wasn't jazz then, it was just music. Jazz is certain rhythmic elements, certain harmonic elements, not necessarily melodic, from music that is pre-existent. Therefore, we would rather study that music then and, if someone has a talent for jazz, he can do it later.

Entertainment music involves something more than musicality, and gets into theater arts. There is a place and time for that. But in my work, as director of choral activities, I hardly think we have time for it.

BOGLE: In your opinion what elements of the score contribute most to the conductor's understanding concerning the literature to be performed?

HENSON: That is a very difficult question to answer in a short time. Let me try in a few sentences. There are no isolated elements of music that will give a conductor any understanding of a piece of music.

I seem to quote Julius Herford a great deal of the time. When he was asked this question about an isolated element: "What do we do about the rhythm in this one place?", he said, "This is like examining the biological functions of an amputated leg. There are none. It's a leg. It's there, but the second you remove it how does
it relate to the body? It doesn't."

This is a horrifying experience for a musician to come to face, eventually, because it really fences one in. I must admit that I suspected it long before I came headlong to it. All elements are conceived in the mind of a composer together. A musician must ultimately come to this consideration of all the elements that create a wholeness before any of them have any function whatsoever. I don't believe in the phenomenon of isolated elements of music such as an isolated pitch, or an isolated chord. I don't use that type of analysis any more.

This is necessary to learn as a young student in order to understand the craft of music, but one has not approached the art until he can put them all together. When one has finished saying that and he has finished completely analyzing a piece of music, he then must discover:

(1) if melodic structure grows out of harmonic generation or vice versa,
(2) what rhythmic motives do to the melodic structure or vice versa,
(3) harmonic motives and what the length, what the times and spacing of music,
(4) what the rate of harmonic rhythmic is (how often the chord changes occur),
(5) what the tessitura is,
(6) what intervals generate what happens,
(7) what tempo changes occur, and
(8) what the text has to say at certain times.

It is a constant galaxy of changes. When one finally has finished that and he thinks that he has enough understanding to work with a piece of music, then he has to be honest with himself and say, "If this is one piece of Mozart vocal music, still I am not through until I see what this piece of vocal music is in the total choral output of Mozart." Then one has a better understanding.

When a musician finally gets to that point in his life, then he has to see what Mozart's choral music is to his orchestral music, to his opera, and to his piano music. There is no end to it.

I find this very exciting myself. I don't find it distressing at all. It is a never-ending search in which one constantly moves toward an understanding of all the elements. Whether or not it ever comes to one place, I don't know. The elderly musicians, Szell, Schweitzer, Herford, and Boulangar, are just beginning to study. They are still studying; it never stops.
I don't think there is an answer to that question except that one works diligently for relationships in music. This search for relationships is constant. There must be parts before there are relationships, but one must never look at a part or any element except as it relates to another element. When there is a relationship, there is a beginning. Until then there is nothing. I have nothing. So, all elements are important, but only in their relationship.

BOGLE: Is there a method of self-preparation with which you proceed with a new piece of music before taking it before the chorus in rehearsal?

HENSON: Of course one is always governed by time. I try to be intelligent about this and perform music I have properly studied. When I work on a piece of music it depends on my background with that music and it depends on the music itself, how difficult it is. I don't mind telling you I have yet to perform my first Hindemith Lilacs although I have been studying it five years. The reason is not that I can't play it at the keyboard, nor that I can't see relationships; it is just that every time I study it anew each year, I have another idea about it. I am waiting until something solidifies with me. Other people perform it. I am the same with the Haydn Creation. I have performed it before, but now I have put it away for study for a long time because I am not satisfied. I have a suspicion I haven't revealed that work exactly right, so I am going another way with the study of it and just taking another look; therefore, I am studying more Haydn, studying more Hindemith.

There are two isolated cases that betray any procedure I might give you; however, a simple answer to the simplest part of the question would be that I always try to approach it the way the composer approached it. If it is a composer that was a keyboard person, I try to approach it from the keyboard. I go there and play and sometimes my hands tell me something. I happen to be a keyboard person. I happen to play the piano and organ and sometimes there are things I take to the organ.

Eventually, a conductor needs to spend as much time with the score as is humanly possible. More depends on how often he has seen the score than the amount of time he has put with it. There are things I gain from the score at the keyboard. There are things I gain from it by sitting and just reading text, just looking at the size, or by looking at very practical vocal/choral problems involved. Sometimes, if I am a guest conductor somewhere, I will discover things on the airplane
with the score on my lap. Maybe this comes after the initial analysis, I really don't know. It is simply to say that a person cannot know too much before he presents a piece of music to the chorus.

Let me say that there are works I have done many, many times and the greater the works, the more new things I learn every time I perform them. I learn new things by rehearsing them with the choir. This is always very distressing to me. When I was younger I used to feel I hadn't done enough preparation. This is the other side of the coin and is the danger to having a preconceived idea of exactly what that music is and that you have now discovered all there is to know about it before you go into rehearsal.

I also can't give you a very concrete answer to that question. It is just knowing how to study and giving as much time as one possibly can. For some people who haven't had quite the understanding of the composer, if he is a major composer that history knows a lot about, then he certainly should do some reading about that composer, but not in that score particularly. He certainly should find out where that score fits in the total output. What it is in size, structure, and scope.

BOGLE: In addition to technical accuracy, what is your feeling concerning the singers' understanding of the literature being sung?

HENSON: To repeat, to know a part is one thing, to know what one is a part of is more desirable if it is anything more than a solo. In choral music I try to give as much as I can of my understanding to the chorus. I think this is very simple to say that the more they know, the more comfortable they are with a piece of music, the more they will get out of the way and reveal the music. It is trying to approach the mind and the thought of the composer.

So many of these great compositions are monuments to certain experiences the composers had, particularly Romantic composers, although Bach's were from certain religious experiences. Brahms' were from many personal experiences. Mozart's were oftentimes exercises for his phenomenal mind. A conductor has to know these composers as different people and his chorus has to know. I think the conductor should do everything he can to be sure that the technique of the chorus, that the artistic background of his chorus serves art, art does not serve us.

If that makes any sense, whatever one can tell them, whatever they can know that can contribute to this attitude will beget performances that we are all after.
BOGLE: Do you have an opinion concerning a unique function, or distinctive responsibility of choral conducting?

HENSON: I teach conductors here so I will have to tell you what I say to them in advanced classes. A conductor, as such, in the very highest sense of the word is just a revealer of music. A choral conductor, orchestral conductor, and opera conductor are all the same. A ballet conductor is the same, it doesn't matter. A conductor is that one thing in the ultimate sense. The thing that makes Mozart sound like Mozart in one medium will make him sound like it in another. But until the conductor gets to that ultimate point of which there are maybe ten places in America, I think we are probably talking about the other nine hundred.

If we are talking about the jobs that these young men are going to have, that they are going to start with—with high school choirs, with church choirs, with community choruses, and so forth—I tell them that they will not be happy and they will not make their choirs happy unless they are willing to be these following things. The conductor has to be willing to be the singers'conductor. He has to be willing to be, for so many hours a week, their music leader and sometimes more than that.

Sometimes they want the conductor to be even more of a leader than that. Sometimes I find choruses wanting me to talk about philosophy and other things. If we were having dinner together, the singers wouldn't want to hear me talk about that, but at that moment there is a magic that happens sometimes in rehearsals. The director has to fill a void and he is the one who speaks and they are the ones who listen. He has to be their leader.

The director definitely has to be their musical leader. He has to be willing to be their voice teacher for that night and that responsibility is very, very tricky because the conductor has to understand the single voice very well and he has to understand the solo single voice in the ensemble. People say, "Well, that is your responsibility with Schola Cantorum." No, the real responsibility is in high school choirs where conductors handle budding soloists. I am not going to ruin any voices in Schola Cantorum. Conductors can ruin them in high school and then the singers never get as far as Schola Cantorum. Conductors have to be willing to be their voice teacher. The director has to show the members how to sing and tell them what he wants to be done. The conductor has to be willing to be their music teacher for that time and teach them music as he can see it, as it is an art.
The director also has to be willing to be their public relations figure. Sometimes he has to be willing to be their musical parent, because they want to be musical children. If there are great, great singers under a conductor that's a good thing because they say, "You show me."

All of these elements are the conductor's responsibility to bring a musical organization to a certain point. After that point, any great conductor can walk in and conduct that group because it is a great group. But choirs are not born great and they are not made great only by great "conductors". These other things have to happen first.

BOGLE: In your opinion are there meaningful differences between instrumental and choral conducting?

HENSON: No.

BOGLE: Do you employ the traditional conducting patterns?

HENSON: Yes.

BOGLE: Do you have techniques for enhancing a choir's response to your direction?

HENSON: No, no technique. I have a compulsion that it must be. I have never been without this compulsion. If demanding that people do it is a technique, perhaps it is, because I have done that. I have always tried to improve whatever the problem is in receiver or sender. Sometimes it is myself. For any particular group, the way I conduct has to change a little bit. Sometimes I have to educate a chorus to their responsibilities; some people haven't worked under a conductor, so this is a matter of education.

It's a matter of routining, a word I like to use a lot. It is a routine, it is a part of our art and we must all be able to communicate this way. I am back on my old stand though by saying, however, if the conductor has been these things that I mentioned to a choir, if he has been them all successfully and blended these elements into the whole of the conductor, the singers will depend on him and the score, and in a performance they will look for this guidance. If the leader is a good manual conductor and the members are good singers, and they don't watch him, don't look to him for guidance, there is something wrong somewhere and it has little to do with stick technique. It has to do with whether the conductor has other elements and qualities that make him a conductor, make him a maestro.
BOGLE: In performance do you strive to indicate phrasing, dynamics, and nuances within the compass of the basic beat pattern; or do you indicate the above in a more free manner?

HENSON: This strictly depends on the music, the score, the tempo, the artistry of the people, and how much rehearsal time I have had with them. I do a great deal of guest conducting where I have one rehearsal with the orchestra, two rehearsals with the chorus; and we have never seen each other until that time. When that is true, I find it much more desirable if I can indicate everything within a frame that stays constant. Because it is comfortable to all of us and there is no guess work about what I mean. I find this is a little bit limiting.

There is a type of extrasensory perception that grows up between a conductor and a chorus that work together all the time. With certain years, for example, the Schola Cantorum, and with certain years with the A Cappella Choir at TCU, I find myself much freer. Sometimes we can arrange an understanding of one phrase as it relates to another. Sometimes I will conduct the first one and if it is done right the second one can go on its own.

There is one thing in choral music that I am very, very strong for and we haven't discussed; that is, I believe in as much spontaneity as possible from a chorus. I like to have choruses do things from the score and from music because they have to. Once something starts and begins to unfold and there is no other way. This has to be this. A lot of people call it the inevitability of music, that is the exciting thing about unfolding it inevitably. When this starts to happen sometimes, if it is happening strongly, I find it very desirable to get out of the way and let it happen. Sometimes I have to jump back in and take over again. I don't know what makes this happen.

All of that is a first cousin to what you asked me. At a certain point in conducting, if the pulse is felt very strongly about the group and if I am not needed, I will go out of the frame and conduct other things. Sometimes I won't conduct at all. It's a split second decision. In rehearsal and training I try to do it that way.

With orchestral music I stay always within a frame. With orchestrally accompanied choral music I stay about half and half. Sometimes I conduct the orchestra with the left hand because by the nature of the instruments--. They are a little stiff and they need a little loosening up. Sometimes the stick is for the chorus because they are a little too limp and they need a little more starch. These things you have to sense as you go along and you know that you have two hands, that you have a stick, you
have a face, you have a body, and most of all you have a mind that you can employ in your conducting.

The one thing that makes a great conductor, I don't know how to teach and I don't even know if I can do it, but great moments in music happen when a conductor can, somehow, step up on that podium and say, "This is the score, it is in my mind and I am going to enforce my mind on you at this moment," and the chorus gives in. When this happens a lot of things happen.

I don't know, but the older I get in music the more I believe in extrasensory perception. When this begins to happen I don't have to worry as much about a frame. But as the basis of study, I insist every young man limit himself to frame expression and, if he can do this in a frame, he can do it very well out of a frame but not vice versa. I think it is a good discipline.

BOGLE: In performance do you conduct basically the same way as you do in rehearsal?

HENSON: No, and that is wrong; I should. I am quick to answer that because it's a fault we all have. I like to find as much spontaneity from the chorus as I can generate so that they don't depend on me but they do depend on the score. I like to be in the rehearsal more of a quality control person who is listening, who sets the right tempi, and who sees to it that the phrase shapes are there. But then we don't talk, we don't work like this in a performance. We try to just conduct.

I don't mind telling you, as a very, very young teacher I found there was not an accompanist who could play in the high school where I started my first program and so I taught the entire first four months from the keyboard. It worked fine. The chorus was in good shape. We had our first Christmas concert. I stood before the chorus and started conducting and they looked at me like, "What in the world are you doing?" This is a matter of training a chorus to follow and of learning to express oneself this way.

I think none of us do this enough although in the past few years I have tried to do more of it. This is that one must become a conductor while he conducts, not a singer. A conductor shouldn't sing parts. His mind should be one of the whole thing; he should use his ears, not his mouth. Eventually he should come to the point that at least everyone understands what is going to happen within certain possibilities on the stage.

But I don't think one can conduct the same way in rehearsals he does in performance simply by nature of the fact that there is so much difference between a
rehearsal and a performance. But we should come as close as we can and most of us don't come close enough.

BOGLE: In your own conducting style, how much importance do you place on eye contact, facial expression and bodily movement?

HENSON: I am at this point where I don't think about this much any more. I have had certain problems all my life making certain choices. If eye contact with an individual is a good thing, and I was taught at one point it was, I could never do it. If I look at an individual, I am conducting an individual. In my mind it goes away from the corporate sound. I can't look at one human being in the eyes without hearing the sound he is making. He may be one-fortieth of what my mind should be on. I try to look above a group and I see them in my peripheral vision. If I am seeing anything in my mind's eye, it's the score. I'd really rather not see them.

In a rehearsal I need to see what they are doing wrong; things such as posture, facial shape, mouth shape, certain things one can see, and certain areas that one can detect; but this is rehearsal. In the final act of making music, the conductor's mind must come as closely as possible to the concepts of the music. These other things should be out of the way now. Anything that takes away from the ensemble is detrimental to me. I try to never think of individuals, even in rehearsals. I would rather not.

BOGLE: How do you relate eye contact, facial expression, bodily movement in importance as compared with the movement of the hands?

HENSON: I feel that every movement made should be a reaction to the score. It should be a bodily reaction to the score and then one becomes a link between that score and the music, but the singers aren't totally depending on the conductor because they stand on the score, too. This is what keeps one from being a lightning rod. That is a very dangerous position and it's the reason I won't let anyone sing under me from memory.

Great conducting at the ultimate occurs when a person is schooled in the craft for many years and has been rigidly disciplined so that extraneous things are gone, so that things that are not comprehensible are gone, so that things that don't really look like what he means are gone. This is standard conducting technique.
After this is mastered, it can be relegated to involuntary movements. Let me say when a baby is taught to eat, it's a difficulty for the child to learn to hold the spoon and then to connect food with the mouth. It was a miraculous thing to watch my children grow up like this and to watch how much there was to learn. Then to watch myself conduct a complex score when I didn't think about any hand movement; I thought how marvelous the body is. How wonderfully it will respond with the proper discipline and when doing things regularly.

Now this same child that I raised is a grown young lady. If someone invites her to dinner, what is her sophistication at dinner? Is it how she holds her spoon? No, it is what she says; it is the way she moves; and it is the way she listens. It is her interrelationship with people.

All of this was for that—a person doesn't have to think about the difficulty of lifting that spoon to his mouth. This is the reason people who say, "Well, there is nothing to manual conducting," just haven't raised children and watched them do things. The freer a conductor can be, but the more rigidly disciplined his background, the better conductor he is. The moment he gives 100 per cent of his thought to a score, his body will respond and it will be terribly honest.

I don't know if a conductor could ever give 100 per cent of his thought, but that's what we should strive for. Then all the good things would begin to come through. At what point in a conductor's life it happens, I don't know. It gets a little better with me each year. It gets a little better with me depending on how well I know the score. It gets a little better with me depending on how much I conduct.

I feel that body movement, facial movement, and eyes are not separable; they are all part of the body. There is a wholeness, an attitude, in which the whole body becomes an extention of thought. Then it depends on what a thought is. That is ultimately the moot question. Everything ultimately is mental. Musically, it becomes emotional and the body is a silent singer of all that music. It is heard through the eye, but it's the reaction to the score that should show. The more it can show, the better.

A person should, as a great conductor, look like the music sounds, even to the layman in the audience. I don't do that. That is what I am striving for. But a conductor should. Everything should all be as one. Anything that is not the music, or isn't the conductor's reaction to that music, is extraneous and is in the way. It doesn't need to be on the stage.
BOGLE: Is there a method with which you prepare for choral rehearsal? For example, do you arrange the materials to be rehearsed in any particular order?

HENSON: Within a given group of possibilities, yes, particularly after I know a chorus better. If I don't know a chorus at all, I will start with an absolutely set idea of what I would like to do. But, thank God, I was jerked out of, at a very young age, trying to proceed when people were trying to say, "Teach us this way," and I wouldn't listen. In the middle of a rehearsal I might find that we need to go another way. At that point, I have to feel my way. That is all involved in the sensitivity of people that a conductor has to have.

BOGLE: To what extent do you predetermine the placement of special emphasis and how much a rehearsal should accomplish?

HENSON: I would rather have none, none at all. I am occasionally with Schola Cantorum given so many rehearsals to achieve something. That is judged by how many rehearsals I have to achieve that literature. Then sometimes I have to achieve certain things in the rehearsal and I say, this is all I can do with this particular piece of literature tonight because I must go on. That is a very professional attitude and one shouldn't assume it without professional singers. I won't be fenced in that way with university singers where it is a teaching situation. It simply involves a personal attitude of how thorough one wants to be.

Sometimes choices must be made. In some rehearsals, I would rather spend more time working on certain things and be sure that the singers understand them and maybe not dwell on the other things quite so much. It is just a constant set of choices. I don't think one can decide exactly how much he is going to accomplish in a given rehearsal because he just can't second-guess how well he is going to teach that day, or how well a chorus is going to learn.

BOGLE: Then you do not decide how much you would like to accomplish during a particular rehearsal?

HENSON: I will always have a goal in mind, but it doesn't bother me if we don't achieve it, because the next rehearsal we may go beyond the goal. When a conductor gets more than halfway to a concert, he should become a little more specific, I think. I think that slides depending upon the proximity of finishing the composition.
BOGLE: How do you introduce new material? Is there a general manner of presentation that you employ?

HENSON: There are as many ways as there are types of musical materials. And, again, each group of performers is different. However, there are certain guidelines. I try to present as many elements together as possible. In other words, I don't like to go through it for pitches, then once more for rhythms, then words, and so forth. If I start with any one thing, it is the general shape of the music—then fill in that shape with its various elements. It also depends on the composer, the style, and so forth. If it's Palestrina, for example, it's very easy to introduce words and music since text greatly affected his use of musical materials. This is only one example.

BOGLE: Have you an opinion concerning the use of humor during rehearsal?

HENSON: No real opinion. I have been told that I have a great sense of humor. I think people are funny. I think I'm funny. When I was a much younger man, a much unhappier man, and a much unhealthier man, I didn't think I was funny. I didn't think anybody else was very funny because I didn't have time. Then I had a man teach me that the ultimate way to live out life in this generation is never to take anyone at all seriously. But always take music very seriously.

BOGLE: So you definitely feel there is a place for humor in rehearsal?

HENSON: Yes, I do. I think one of the great tenets in life and in art is balance. I think that there are times when one must be unpleasant—there are just times when this must be. One has to balance this. It may be in that rehearsal, or it may be in the next rehearsal. One must be all things to all people. It's not that I do this because I want people to like me or I want them to stay in the choir, or anything else. It's a sense of balance that I try always to maintain—plus the fact that I just can't go very many minutes in my life without thinking that one of us has been very stupid and very funny in our great seriousness about ourselves. I would rather reserve all my seriousness for music.

BOGLE: How do you determine if a particular selection is adequately rehearsed for performance?
HENSON: Oh, mercy. Of course, it can never be! Never. There are performances that are better than others. If I do a Brahms' Requiem, all I can say if we are lucky is, "Well, this is the best Brahms' Requiem that we together could have done today, but it would have to be better tomorrow. The next one must be better." That would always happen except with music that wasn't greater than one. If it were not bigger than a conductor, why would he perform it over and over anyway? If the goal is to really discover what that music is all about, it cannot be done in one performance. This doesn't bother me at all.

When being pinned down by me about who can conduct the Bach B Minor Mass in the definitive version, one of the choral authorities of this nation answered, "No one. It's infinite music. There is no conductor on earth today with a mind like Bach's." So, we come as close as we can at this point.

I'm anxious to do a St. Matthew Passion again. I can go about two years without it, and that's all. It's three years I have been without a performance of it. The reason that I'm looking forward to it is that I am three years older and I now want to bring to the performance not just music but what I know I have learned through my own stupidity and fumbling.

In looking at the last performance in retrospect, listening to other performances, and so forth, I now know this must be a better one. But it will not be my ultimate performance, nor will it be the ultimate performance. It was the best I could do at that moment. I can't say it is ever ready. It's as ready as there is the time.

And, of course, there is a certain practical attitude one must take. Music can't be rehearsed forever. There is a point where it grows stale. It's in timing, it's about rhythms, it's about rhythms of life and people and this is all very difficult to learn; very impossible to learn all about them.

Each performance is just how good it can be at that point in a conductor's life. If one ever gets to thinking that a composition won't be better next year, yet wants to do it again, I think he is in real trouble.

BOGLE: Have you a particular time to carry on non-musical business during the rehearsal?

GENSON: No. I find it necessary to carry on business with the adults in the community group because they are self-governing and they have certain matters that they have to attend to. Business such as distribution of tickets and so forth and so on. Sometimes, if we have
been doing a certain type of music and we are going to do something very different after the break, I will do anything I can do to make them forget what happened the first part of the rehearsal. That's when I want people to stand up and give out the tickets and so forth. However, if there is a continuity of thought in the middle of the rehearsal, then I will ask that to be done at the end of the rehearsal. It varies.

Now with the university groups I stand alone, too. I simply say that it's a social democracy and a musical dictatorship, and that's the only way it works. There are no officers, there's no organization, and there's "no nothing"; it's a learning situation. We have nothing to discuss. If we have announcements to be made, I would rather that go through letters to the individuals.

BOGLE: In your standard choral organization do you employ any type of sight-reading exercises?

HENSON: No.

BOGLE: Do you make use of sectional rehearsals? What do you feel are the advantages or disadvantages of sectionals?

HENSON: I feel the advantages are to learn the notes, to learn the rhythms, and to learn such things. I feel the disadvantages are the same disadvantages that are found in any activity that lets a group get used to one sound that is not the ultimate sound. Again, it is one thing to know what a certain G sharp sounds like, but it's another thing to know what it sounds like with a C sharp and an E sharp. To learn a part alone is to have to teach it again in context.

What I am trying to say is, I find anything dangerous that takes the mind away from ensemble. I don't even like unison warm-up drills. I don't like any warm-up drills that focus the mind on the individual voice. I like the mind to focus the attention totally away from the individual. Hence in my own warm-up drills, I have choral warm-up drills which are done to get the mind off the individual and make him sing and modify his vocal tone to another.

It's a matter of mind-set; a matter of thinking. If a conductor can get that thinking right, these other things come a lot quicker. It's one thing to have sectional rehearsals and then come right back to the group, but to have a sectional rehearsal instead of a group rehearsal is something I would never do. I understand that I am very alone in this opinion.
The other advantage is when there is a sectional sound that certain conductors want. Personally, I don't like that. There is a sound I want in the total group, usually it has nothing to do with a sectional sound. I don't even like sections sitting together. I think that pulls the wrong way from oneness of thought, from oneness of sound, and from being a part of the total texture which includes being a part of a total palate of colors and a total palate of textures.

This isn't to say I haven't had certain church choir situations when maybe we had bitten off a little bigger oratorio than we could chew. In this type of situation we had to have sectional rehearsals; but the results were not as desirable as they would have been if they had all learned the score together as they were going to perform it, together. All learning should be as the chorus is going to perform it, together.

BOGLE: What vocal and musical elements determine the selection of singers for your choral organizations?

HENSON: Each organization is different. It would take a very long time to discuss them. I'll start with the top group and you stop me when it's gone too far. I have to ask this question first and then I will answer yours. What are we about here? Are we a university, or is this the home of some great professional choir where the people have already learned everything they need to know.

Basically, we are a university. Then, what is the choir? Is the choir a laboratory experience for people who want to be professional singers or people who want to become professional conductors? Here at TCU, our choir is composed 99 per cent of conductors. Never less than that. Usually, 110 per cent want to be conductors, and what we do here is teach choral conducting.

Teaching choral conductors is what the choir is a laboratory experience for. I select these people first of all here at the university as a student. We are a private school and students are selected by interview, by their background, but largely on the type of person they are. Our goal is to turn out conductors, rather than to build a big choir; therefore, we have to set our mind on the type of person who is going to be a conductor.

Granted he needs it, but the last thing a conductor needs in his last stages is a great voice. He needs many other things first. The person I select to come to TCU and study to be a choral conductor may not necessarily be a great singer. In fact, I confess to you that I will select a great keyboard person over a great singer to be a conductor for very obvious reasons.
This is the A Cappella Choir that we are talking about. We end up a lot of times with a motley lot which you wouldn't think would make a choir at all. It's very, very strange. We have found if you ever get the right group with the "want to," the "know how" pretty well takes care of itself. For example, this year in the TCU A Cappella Choir we have no basses. They are all baritones. But they are the people that we wanted to teach to be choral conductors and that is what the degree is called. We don't have a degree here called choral singing. I think a lot of schools must have a degree in choral singing because of the way they choose their students.

I think that we, as musicians, can't point too accusing a finger at the Athletic Department who goes out and buys great athletes who are not going to be great scholars. I think I have seen some of my colleagues do exactly the same thing so they can have a good choir. What happens to this person after he graduates? So, it depends upon what one thinks he is about.

I think we're about training choral conductors here and I think the choir's a laboratory experience for that. That's how they are selected, first of all, on character, on desire to be a choral conductor, on flexibility as a student, and on general intelligence. Of course, musicality and, of course, musical ability are considered, but this may not always be great vocal ability. Somehow we end up with a good sound. That's the A Cappella Choir.

We have other younger students and they go into the Chapel Choir. We also have the University Choir for all the other music majors who want to take it as a laboratory experience. That's a large group that only rehearses once a week. These will be people who are going into music but they want this choral experience to broaden their education. Maybe they are going to be piano teachers and so forth and so on.

BOGLE: Is the University Choir an open group or an auditioned group?

HENSON: It's an open group to music majors; if they are admitted to the music department, it's open. Theoretically it's also open to other students on the campus, but we just haven't had room in the last two years. We can just barely accommodate the music students. We now have three groups for a school with 150 music majors. Three groups should be enough, but it's not.
BOGLE: You mentioned character, are there any other non-musical elements that are meaningful in your evaluation of choral applicants?

HENSON: Yes. It doesn't do you any good to have ability without dependability. That prefix is absolutely necessary. If I can't sense this in a person, there is no reason to try to teach him this. I think participation in a good choral group helps one to develop this; but if it is not already pretty well there at eighteen, I don't think we can start over and teach it.

There is just a simple thing to say about our university choral groups, right or wrong, and that is there are no absences. We do not chase notes in rehearsal. People get the notes on their own outside of rehearsal. We don't rehearse as much as other colleges do. Rehearsal time is meaningful to me, it is necessary and there are no excuses from rehearsal or performance except in cases of extreme illness. If a person is not that dependable, they will be very unhappy and they won't be with us very long.

There is one other aspect in choosing this person that I think a conductor must be cognizant of; that is no one conductor can be the teacher of the world. There's no one right teacher for each student. There are certain differences in personality, in attitude, and there are certain conflicts in what a teacher likes to teach, how he likes to teach it, and what the student is there to learn. I think if we realize this, we will try to find these likenesses—at least the beginnings of them.

After all of this, the vocal sound should be considered, because the vocal sound doesn't tell us anything like that. The vocal sound must be acceptable, though. Let me quickly say that every person we accept as a choral conducting student is not automatically in the A Cappella Choir. The A Cappella Choir has forty voices. If I am given the choice of two people who are exactly alike; they have good backgrounds, they have good attitudes, they are good students, they know how to go to school first and sing in the choir second, but do both, and one of them has a better voice, of course, I will take the better voice.

There are several so-called non-singers in our A Cappella Choir but they are fantastic musicians. There are a lot of boys who are going to be conductors who are majoring in composition and theory. This brings another dimension to the music that I often don't get with the greatest voices.

In trying to provide a choral experience for everyone we let come here, we are fortunate in having a pretty
good faculty of conductors. We try to teach different ways and at different levels. I have rejected applicants on the basis that there is another teacher for that certain person that, I feel, might do better. For some reason I felt that they might be able to learn music, but I couldn't be their good teacher. They needed another person. A reason that I might make a decision like this would be that maybe that student is after a certain educational experience in his life that is not the thing I do and I know someone that does something better with it.

There are many reasons for music in people's lives. There are certain reasons that I don't share and that I don't want to foster. I don't say it's not the individual's right to choose this, it's legal. However, for example, if I have a person who wants to sing in the choir because it is a good choir or it has a good reputation, but basically, what that person wants to do is to sing in opera, or be in entertainment, or something else and I have another person who wants to learn choral music as his profession because this is what he wants to make of his life, I don't see how anyone can question whose place that is in that choir.

BOGLE: Is there a particular sitting/standing arrangement that you favor in your choral organizations?

HENSON: There are hundreds. Gary, this subject is a series of four lectures in choral techniques class here at TCU. It's a most taxing question; as a matter of fact, in those four lectures the word around here is, "If you drop your pencil, you've had it." I have given so much thought to this all my life.

I am forty-two years old and I have been making my living as a conductor since I was fourteen years old. At fourteen, I sang people in quartets and I was highly criticized for it. Now it's acceptable. I'm not talking about learning music; I'm talking about tuning music, and so forth.

You may start a choir in sections and go into arrangements. There is a best place in that group physically for each voice, each musician, and each person. Each has various things to give the group and each has various things to get from the group before giving them. Let's just say that there is a person who depends on another person psychologically for his pitch. There are always these young girls that have to sit by each other in high school class. What she means is she wants to hear this other girl sing.
I went to an audiologist and asked him, "If I am dependent on you for what I hear, where is the best place for me to stand?" He said, "You should stand facing me, number one." All right, we can't do that. So where is number two? "You should stand directly in front of me." Where is the next worse? Then he responded, "You have one strong ear and one weaker ear. Everybody's hearing is not equal. The next best place would be on the side of the strong ear; but the side-by-side is third and fourth, not first or second." Therefore, the first possibility of the best position is directly behind. I would put that girl behind the other girl, not beside her, which instantly tears the sections up. That's one of eighty reasons.

We know certain things about music, but we forget when we start to put our choirs together. First of all, what is the most difficult interval to tune? We know it is unison; it's a fact, it's measured, it's taught in theory, and everybody knows it. What's the easiest interval to tune? The fifth. The next easiest is the inversion of that, the fourth. The next easiest is the major sixth and then the inversion of that, the third. Then the seventh and the second. What is the most difficult? Unison. If a conductor has a weak singer that he wants to help, the worst thing he could do for that singer is to make him tune unisons, or to put him where he doesn't hear a strong singer. All this says sections.

The next thing is to say, how is the easiest way to tune the choir? It means put the singer by someone who is not singing the same part so he can tune to the easier intervals. This means, basically, a strong person that I want to influence the singer should sit behind him, and someone singing other parts, ideistically, should be seated on either side of the singer. This may vary from piece of music to piece of music and you may have to rearrange it. Sometimes you can put a person in front of another person when you want their voice to be filtered through that other voice for a certain color. I find many, many young conductors take a very strong voice and put that voice on the front row and say, "Quiet, don't sing so loud, your voice is sticking out." There's a place for that voice and if the director will find it he can let it sing freely. You can use that voice and you can mix and match it so that you have a total texture, not a total blend; I don't believe in that.

The director has to consider these things plus the actual law of physics. There's a certain thing called rarefaction about a room, about how close a singer
stands to the floor. Certain people should stand on the top riser and other people should stand on the lower riser. There is a right place for every voice for a choir to sound the best and to get the most out of each one. I think one just never stops finding that.

The other thing that will happen is that certain voices will begin to affect certain other voices. In the last rehearsal of Schola Cantorum I found that the whole thing is wrong and I've got too many basses on my right-hand side. I've got to scatter those. I've got to get them in certain places. It's a constant rearranging. When working with young voices and the church choir voices, real amateur singers, one finds that as voices begin to grow and as musicality grows, there's another place for that voice. I can sometimes have a sound I want another person to come closer to. I put the good sound right behind that other person. As I talk to them about it from in front and the other person sings from behind, it sort of happens. It's a fascinating art, just fascinating. We play with this in choral conducting by the hours and hours until we find what we want.

This all goes to say one other thing and that is that a conductor has to know his people. He must train his ear very acutely to hear sounds and textures or he can't be a great choral conductor. It's just a lifetime of study.

The conductor's laboratory group is his choir and if he just puts them up there because of the way they look—well, the choir had better stand up and just let people look at them because it's going to be one chance of a thousand that it's going to be exactly the right place for them to sing.

BOGLE: Do you favor the use of choral members to implement and carry out a choral organizational policy in any other groups besides your community chorus?

HENSON: No.

BOGLE: In the community chorus, for what duties do you employ singer help and which duties remain your complete responsibility?

HENSON: It's been different with each community chorus I've had. With the present one, Schola Cantorum, we have a code of operating procedures. It very carefully stipulates that the choice of personnel of the group and the selection of music are my choices. The personnel is totally my responsibility. The music is my responsibility.
insofar as monies are available. The board may reject some of my proposals. For example, one year I wanted to do a performance of Ernest Block's *Sacred Service* and Stravinsky's *Symphony of Psalms*. The board never questioned the music. It was simply a matter of what would be the cost of the orchestra. When we discovered the cost of the orchestra, the performance simply had to be delayed because the money wasn't there. Therefore, I had to wait until the next season for that. The board handles money. They make it available to me to spend on the group. I must say, of the four community choruses I have worked with, this is the most successful way.

I set up the concerts for each season. The code of operating procedures stipulates that the board may advise me on too many or too few concerts, but it has never happened so far. We have always been in agreement. After the season is set and accepted by the board, no one is held responsible for added concerts or added rehearsals. They are by request only. A person is not penalized or do they lose their place in the group for not attending those rehearsals. We have never had a problem with that. An extra concert must be voted on by the group. The board handles the elections. It's a very nice division of responsibilities.

Bogle: What policies and procedures have you found that seem to be successful in encouraging and maintaining good rehearsal attendance?

Henson: At the university it's expected of everyone to be at rehearsals unless they are ill. With community groups, the most successful policy I have found is to figure out the season and then with your audition, present a schedule of every rehearsal and every performance that we have at that time. The member would be asked to take this schedule and check with all of his other responsibilities and circle the events he could not attend. It would be up to me to decide, in looking at that schedule, if I want to use a particular person on that basis. If I do, we have an understanding. This eliminates facing a problem each week of, "I can't be there," or, "This is a surprise to me." I can plan the season. I know what's going to happen. For example, this year one member of Schola knew he was going to have a three-week West Coast tour. We talked about it at length and I decided what to do in this situation. I think it just must be an adult understanding. People must adhere to that. The choruses I have found that are not successful are the ones that simply weren't dependable. They would say they would be there, and
they wouldn't. These people are a detriment to your group.

BOGLE: What do you feel are the possible results of excessive performance demands? How often do you feel a university choral organization should perform annually?

HENSON: I feel that the conductor has to be terribly sensitive to his group. I feel that there is a definite advantage with all musicians in being stretched a little bit musically, which means a little bit more time. But, I feel there is extreme danger, which many conductors fall into, of not knowing where the breaking point is and of being unreasonable. Many of us want to use the very best singers, but we don't want to admit that those are always the busy people.

I could tell you, Gary, about community choruses upon community choruses that started with one rehearsal a week and as they got a little better they went to two, and then they went to three. No one could have gone beyond three. They all died with three rehearsals. There's a lesson in that to me. We just try to improve our rehearsal techniques, improve the personnel, and improve the attitude about outside preparation. I think it's better.

Insofar as the season, I never make any plans that could possibly be considered excessive without talking to about fifteen key members of the group to get a feel and to be sure this is something they should sing and not just something I want to conduct. It's easy to get that all mixed up in one's mind. As a conductor, it is very easy to rationalize that. After there have been a few insurrections, one becomes pretty rational about it. I did as a younger conductor, of course. I couldn't understand why everyone wouldn't want to do a B Minor Mass in eight rehearsals as a young man. Of course, this is a hypothesis. Everybody in that group would love to do a B Minor Mass in eight rehearsals if they were going to get to conduct it, but only one person gets to do that.

The conductor just has to keep his head above water and look around and think. I don't think there is any rule of thumb to follow except to know the people and to say, "I want you to sing for me. I understand how busy you are and this is how much singing we will do. We'll do no more." When a mutual agreement has been reached, one follows through and there is an obligation on both sides. The singer's is to really be there. The conductor's is not to take more time than he said he would. It's like any other adult relationship. One just has to be intelligent, reasonable, patient, and know there's another year, another season.
BOGLE: What are your opinions concerning the values and/or disadvantages of university choir tours?

HENSON: I think there are a lot of advantages. One of the advantages is the experience for that musician in the group; to be stretched, to have the obligation and the privilege of making fresh great music every night of the same concert. This is an experience that cannot be duplicated at home because one cannot generate ten, twelve, or fourteen audiences night after night for the same concert. It's an experience that cannot be duplicated in any other way. On tour, great music is performed before a different audience fourteen nights in a row and in maybe five different states. I think it is a tremendous learning experience of performance and of music that cannot be duplicated. I have had certain administrators say to me, "Why do you need to sing that music again? You have already sung it." I always say, "Have you read the Bible?" They say, "Yes." I say, "Well, of course, you threw it away. You don't ever need to see it again."

If a conductor has an extended and highly pressurized tour, he had better be sure that music is bigger than that tour. He had better be sure that it stands wearability and there's something to discover anew each night. I think it's good musical training that just cannot be duplicated and I think the conductor can get further to the heart of the music with multiple performances than he could otherwise. There's only one thing that would be better and that would be to sing it fourteen times a month apart, that would be marvelous, but that's completely impossible. A tour is the nearest thing to it.

If a person is going to work in music, he needs to develop physical stamina and some physical technique to do this. The tour is an exercise in this, also. It's very, very good from that aspect. It teaches endurance. It teaches a singer to care for himself.

The disadvantages of the choir tour are simply a matter of time. Students must be away from school. Here we solve that problem by going between semesters when they are not in school. We can't take them away from the university that long. They can't make up their work here, it's impossible.

The other disadvantage in some schools is finances, but we are fortunate at TCU not to have that problem.

BOGLE: Are there elements of choral organization which appear to contribute favorably to group morale and esprit de corps?
HENSON: If there are elements, they are musical with me. There is an automatic social enjoyment of making music with people. I tend to think that people that I make great music with are my best friends. But that's very personal with me and I don't claim to be the ordinary person by any means. I really couldn't speak to that point.

I will say, however, there is danger in anyone feeling a certain way about that. A group must not become a social group. It must never lose sight of its main objective. If it does, it gets at cross purposes. I have young freshmen who come here who are sometimes a little bit upset at certain rules. I'll give you some of the questions that I get every year. One of the students after the second rehearsal said, "Mr. Henson, when will we vote on the music? When will we choose the music we will sing?" The answer, of course, is the same time you vote for your English textbook and your history textbook in the other classes. It will be the same day. She was satisfied and she has been waiting for two years.

Another question is, "When will we elect officers?" I ask, for what purpose? "Well, we need someone to check roll? How do you check roll?" I simply answer by saying, there's no one missing.

The only way any person should be elevated in a group is through their musical understanding, their musical accomplishments, or this sort of thing. If anyone could judge that in the room, it would be the director, not the members. I really can't see that anything happens except the pleasure of making great music. If anyone is after any other enjoyment, if he has another goal, he should be very disappointed in a great choral organization. If a singer enjoys it for some other reason, then that choir is about some other reason other than music. I believe that there are certain aesthetic values to ensemble music that are not found in other types of music. Learning to depend on what's happening musically in another group to tell a musician what he is doing must be very good for the character. I think it would have to be. I'm not enough of a psychologist to really say that.

I don't know, but through the years I have seen several people that weren't very nice people come through some choral groups that I have had something to do with. Because they spent so much time in the presence of great music, music so much better than they were, and because they were surrounded by people who were giving homage to the right thing—in our case to good music—they became better people. If it was the choir that did it, I don't know. I like to think it was.
I have seen improvement in students as they go through the four years. I've seen them learn to find simple joy in doing the little things correctly and become a part of something so much bigger than they could ever be on their own. That to me is more fun than any game the choir could ever organize and play.

I think that I will never know if these philosophies of mine are so strong within me that people who don't share them just don't come around, or if people come in and they learn them. I'll never know that. We do all end up at the same place each season with very, very few casualties, but I take no credit for that. If I take credit for anything, it's that when my singers walk into that room I want to be sure that the person standing on that stage represents Bach, Brahms, Mozart, Haydn, or Stravinsky. If a person does not bow before that, he really can't be taught much of anything. It's a very simple thing to keep in mind. I never consider myself a teacher. Bach is our teacher, always. If the students want to share in that with me and I'm the elder student of the two, we have a great relationship.

BOGLE: Mr. Henson, this concludes the interview. I greatly appreciate your time and that which you have shared in this interview.
APPENDIX D

CHORAL LITERATURE CONDUCTED BY B. R. HENSON

The following list of choral literature was compiled from repertory lists, recordings, and programs of concerts conducted by B. R. Henson.

<table>
<thead>
<tr>
<th>Composer or Arranger</th>
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| Bach, J. S.          | B Minor Mass  
|                      | Cantata No. 4  
|                      | Cantata No. 118  
|                      | Cantata No. 150  
|                      | Cantata No. 191  
|                      | Jesu, Joy of Man's Desiring  
|                      | St. John Passion  
|                      | St. Matthew Passion  
|                      | Sing Ye to the Lord  
|                      | The Spirit Also Helpeth Us  |
| Barber               | Anthony O Daly (Reincarnations)  
|                      | The Virgin Martyrs  |
| Beethoven            | Elegy  
|                      | Missa Solemnis  |
| Berlioz              | Thou Didst Leave Thy Lowly Dwelling  |
| Bernstein            | The Lark  
|                      | Chichester Psalms  |
| Bloch                | Avodath Hakodesh Sacred Service  |
| Blow                 | Begin the Song  |
| Brahms               | All Meine Herzgedanken  
|                      | A Crown of Grace for Man is Wrought  
|                      | Der Abend  
|                      | Es Geht Ein Wehen Durch Den Wald  
|                      | Four Songs (Vier Segange)  
|                      | A German Requiem  
|                      | Let Nothing Ever Grieve Thee  
|                      | Lieder Und Romanzen  
|                      | Liebeslieder Waltzes  
|                      | Nachtens  
<p>|                      | Nanie  |</p>
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<th>Composer or Arranger</th>
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<tr>
<td></td>
<td>Neue Liefeslieder</td>
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<td></td>
<td>New Love Songs (Op. 65)</td>
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<td></td>
<td>Schicksalslied</td>
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<td>Songs of Mary</td>
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<td></td>
<td>Three Motets (Op. 74)</td>
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<td></td>
<td>Waldesnacht</td>
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<td>Zigeuerlieder</td>
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<td>Zum Schluss</td>
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<tr>
<td>Bright</td>
<td>Sacred Songs for the Night</td>
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<tr>
<td>Britten</td>
<td>Choral Dances from Gloriana</td>
</tr>
<tr>
<td></td>
<td>Hymn to the Virgin</td>
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<td>Hymn to St. Cecilia</td>
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<td>Rejoice in the Lamb</td>
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<td>Te Deum</td>
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<td>Bruckner</td>
<td>Gradual (Os Justi)</td>
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<tr>
<td>Butler, E.</td>
<td>How Excellent is Thy Name</td>
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<tr>
<td>Burt</td>
<td>All on a Christmas Morning</td>
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<tr>
<td>Buxtehude</td>
<td>The Infant Jesus</td>
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<td></td>
<td>Missa Brevis</td>
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<td>Byrd</td>
<td>Agnus Dei</td>
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<td></td>
<td>Ave Verum Corpus</td>
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<td></td>
<td>I Have Longed for Thy Saving Health</td>
</tr>
<tr>
<td>Chavez, C.</td>
<td>Three Nocturnes</td>
</tr>
<tr>
<td>Debussy</td>
<td>Trois Chansons</td>
</tr>
<tr>
<td>Dello Joio</td>
<td>The Mystic Trumpeter</td>
</tr>
<tr>
<td>Durufle, M.</td>
<td>Requiem</td>
</tr>
<tr>
<td>Dvorak</td>
<td>Song to the Moon</td>
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<td></td>
<td>Songs of Nature</td>
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<tr>
<td>Edmunds</td>
<td>Lord God of Hosts</td>
</tr>
<tr>
<td>Effinger</td>
<td>Set of Three</td>
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<tr>
<td>Erb</td>
<td>Medieval Triptych</td>
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<tr>
<td>Faure</td>
<td>Cantique De Jean Racine</td>
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<td>Requiem</td>
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<tr>
<td>Gabrieli, A.</td>
<td>Sanctus and Hosanna</td>
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<td>Gabrieli, G.</td>
<td>In Ecclesiis</td>
</tr>
<tr>
<td></td>
<td>Jubilato Deo</td>
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<tr>
<td>Gardner</td>
<td>Tomorrow Shall Be My Dancing Day</td>
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<tr>
<td>Gibbons</td>
<td>This is the Record of John</td>
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<tr>
<td>Gibbs</td>
<td>The Stable Door</td>
</tr>
<tr>
<td>Gluck</td>
<td>De Profundis</td>
</tr>
<tr>
<td>Gretchaninoff</td>
<td>Holy Radiant Light</td>
</tr>
<tr>
<td>Hammerschmidt</td>
<td>Holy is the Lord</td>
</tr>
<tr>
<td></td>
<td>How Then Shall We Find Bread</td>
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<tr>
<td>Handel</td>
<td>Messiah</td>
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<td></td>
<td>Zadok the Priest</td>
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<tr>
<td>Haydn</td>
<td>Evensong</td>
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<tr>
<td></td>
<td>Salve Regina</td>
</tr>
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<td>Six Chansons</td>
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<tr>
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<td>Hymn to Jesus</td>
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<tr>
<td>Honegger</td>
<td>King David</td>
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<td>Ives</td>
<td>Psalm 90</td>
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<td>Three Harvest Home Chorales</td>
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<td>Ave Verum Corpus</td>
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<td>Ave Maria</td>
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<td>Hymn to King Stephen</td>
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<td></td>
<td>Jesus and the Traders</td>
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<tr>
<td></td>
<td>Laudes Organi</td>
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<td>Missa Brevis</td>
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<tr>
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<td>Ave Verum</td>
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<td>Villa-Lobos</td>
<td>Ave Maria (No. 17)</td>
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<td>Crucifixus</td>
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<td>Monteverdi</td>
<td>Ecco Mormorar L'Onde Magnificat Primo</td>
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<td>Grand Mass in C Minor Ave Verum Missa Brevis Requiem Vesperae Solennes de Confessore</td>
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<td>Nelson, R.</td>
<td>He Came Here for Me Sleep Little One</td>
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<td>Alma Redemptoris Mater</td>
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<td>Orff</td>
<td>Carmina Burana Catulli Carmina</td>
</tr>
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<td>De Padilla</td>
<td>Exsultate Iusti In Domino</td>
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<td>Palestrina</td>
<td>Alma Redemptoris Mater Tenebrae Factae Sunt</td>
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<td>Pergolesi</td>
<td>O Sacrum Convivium</td>
</tr>
<tr>
<td>Pergolesi</td>
<td>Stabat Mater</td>
</tr>
<tr>
<td>Persichetti</td>
<td>Mass Winter Cantata</td>
</tr>
<tr>
<td>Petrich, R.</td>
<td>Ah, Holy Jesus</td>
</tr>
<tr>
<td>Pinkham</td>
<td>Festival Magnificat Three Lenten Poems of Richard Crashaw</td>
</tr>
<tr>
<td>Poulenc</td>
<td>Figure Humaine Gloria Mass in G Major O Magnum Mysterium</td>
</tr>
<tr>
<td>Ravel</td>
<td>Trois Chansons</td>
</tr>
<tr>
<td>Reece</td>
<td>That Man</td>
</tr>
<tr>
<td>Respighi</td>
<td>Laud to the Nativity</td>
</tr>
<tr>
<td>Rossini</td>
<td>O Salutaris Hostia</td>
</tr>
<tr>
<td>Rubbra, E.</td>
<td>Infant Holy The Virgin's Cradle Hymn</td>
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<tr>
<td>Composer or Arranger</td>
<td>Title</td>
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</tr>
<tr>
<td>Scarlatti</td>
<td>Est Dies Trophei</td>
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<tr>
<td>Schein</td>
<td>Die mit Tranen saen</td>
</tr>
<tr>
<td>Schonberg, A.</td>
<td>Friede Auf Erden (Op. 13)</td>
</tr>
<tr>
<td>Schubert</td>
<td>La Pastorella</td>
</tr>
<tr>
<td></td>
<td>Mass in G</td>
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<td></td>
<td>Widerspruch</td>
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<tr>
<td>Schutz</td>
<td>Cantata Domino</td>
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<td>Ich Bin Eine Rufende Stimme</td>
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<td>Die mit Tranen Saen</td>
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<td>Selig Sind Die Toten</td>
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<td>arr. Shaw-Parker</td>
<td>I Will Arise</td>
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<tr>
<td>Srebotnjak</td>
<td>Two Macedonian Folk Songs</td>
</tr>
<tr>
<td>Stanford</td>
<td>Magnificat and Nunc Dimittis</td>
</tr>
<tr>
<td>Stevens</td>
<td>Like As the Culver</td>
</tr>
<tr>
<td>Stravinsky</td>
<td>Symphony of Psalms</td>
</tr>
<tr>
<td>Stucliffe</td>
<td>Go We Now Carolling (Triptych)</td>
</tr>
<tr>
<td>arr. Sveshnikov</td>
<td>Bird of Youth</td>
</tr>
<tr>
<td>arr. Taylor, D.</td>
<td>Waters Ripple and Flow</td>
</tr>
<tr>
<td>Thompson, R.</td>
<td>Peaceable Kingdom</td>
</tr>
<tr>
<td>Tschesnokoff, P.</td>
<td>Salvation Is Created</td>
</tr>
<tr>
<td>Viadana</td>
<td>Adoramus Te, Christe</td>
</tr>
<tr>
<td>Victoria</td>
<td>Caligaverunt Oculi Mei</td>
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<tr>
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<td>O Magnum Mysterium</td>
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<tr>
<td></td>
<td>Victimae Paschali Laudes</td>
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<td>Vivaldi</td>
<td>Gloria</td>
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<td>Kyrie</td>
</tr>
<tr>
<td>Wagner</td>
<td>Alleluia, Amen and Chorale</td>
</tr>
<tr>
<td>arr. Wagner, R.</td>
<td>Baile de Gaita</td>
</tr>
<tr>
<td></td>
<td>God Rest Ye Merry Gentlemen</td>
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<tr>
<td></td>
<td>Lo, How a Rose E'er Blooming</td>
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<td>Composer or Arranger</td>
<td>Title</td>
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<tr>
<td>Webern</td>
<td>Entflieht Auf Leichten Kahn (Op. 2)</td>
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<tr>
<td>Vaughn Williams</td>
<td>Wassail Song</td>
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<tr>
<td>Willan, H.</td>
<td>Liturgical Motets</td>
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</tbody>
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APPENDIX E

INTERVIEWS WITH LLOYD PFAUTSCH

Southern Methodist University
Dallas, Texas

April 6, 1972
First Interview

BOGLE: The first group of questions pertains to your personal preparations and professional experiences. At what colleges and universities have you studied?

PFAUTSCH: My undergraduate work was done at a small church-related school in Illinois, Elmhurst College. I was not a music major. I was a pre-theological student. Though I majored in philosophy, sociology, and religion, all during my college career I sang, directed two church choirs, and, during my senior year, was assistant to the director of the choral organizations at Elmhurst. I also taught voice during my senior year to those students who were in the men's glee club or the college choir. The college required anyone who sang in the glee club or the college choir to take voice. The college usually had one of the teachers on the music faculty do this teaching, but it so happened that I was assigned this job and was given a scholarship to do it during my senior year.

Of course, I was also involved in musical activities while I was in high school. I sang, first a boy soprano, then gradually I moved down through first tenor, second tenor, baritone, and finally bass. I was also an instrumentalist and played string bass. When I was a junior in high school, I had the privilege of being in the National High School Orchestra. It was a wonderful experience and was probably one of the earliest encouragements I had to think about music, though still not seriously, as a profession.

When I went to graduate school, I went to Union Theological Seminary in New York City and received my Bachelor of Divinity Degree. While I was a student there, I sang professionally in New York. I sang first at the Brick Presbyterian Church, and then started singing at NBC and CBS. I auditioned for Toscanini's chorus. In fact, that is where I met my wife. She auditioned at the same time. Fortunately, both of us made it, and that meant that I could subsequently meet her.
During my last year in seminary, I had occasion to meet Robert Shaw again. I had met him when I was in college. Our men's glee club in college was the midwest winner of a Fred Waring Glee Club Contest. There were eight clubs throughout the country in eight different areas that were selected as winners. All eight went to New York and presented concerts at Carnegie Hall. That is where I first met Robert. When I had contact with him again, he remembered me. He said he was doing some recording in a week or two and wanted to know if I would be interested in joining his group. As a matter of fact, the incident was very interesting. He invited me over to his studio at Juilliard. When I walked in, he and Lukas Foss were reading some Bach cantatas. They said, "Come along and join with us." Well, I sang along with them. Lukas played. (Fortunately for me, I've never thought that Bach was very difficult to sight read.) It was after that that Robert Shaw asked if I wanted to do some recording. That evidently was my audition.

I stayed on at Union. I had then decided that I wanted to go into church music and Union had a school of sacred music. I had sung at Union for all of the three years in which I was there as a theological student. Therefore, the head of the school knew me and knew my background. However, not having an undergraduate degree in music, I had to make up deficiencies. Fortunately, I was privileged to know Julius Herford because of my work with Robert Shaw. Julius helped me get started in theory. I worked with him and got ready to be accepted. I'll never forget my first year in the graduate school. Here were graduates from Eastman, Oberlin, music schools from all around the country, and here I was without the background that one should have. We were taking harmonic dictation, melodic dictation, rhythmic dictation, and so forth. I was really struggling and they were just sitting there. It was more of a game for them. It was really a review for them. But evidently I was able to hold my own, because I got my degree. As a matter of fact, the second year there I was given a scholarship which is given to the first year student who makes the highest grade point average. Obviously, I was able to compete. That was encouraging to me, too, because it indicated that I could compete professionally even though I did not have the background. I wished that I had, of course.

When I look back now, I wish I had had the thorough music training that our students get here at SMU. Today I would never have been accepted. We have accepted a few people here, but we've made them make up deficiencies. One of our students, with a background comparable to mine, came to us with a Bachelor of Divinity Degree. He was a good musician, a good organist, but we made him take work
to make up certain deficiencies that we felt he had, before he could be officially accepted in our master's degree program. It took him longer than it took me. I think the only reason that I was able to do it at Union was because they knew me. I had been around for three years. They knew what I was capable of doing. They knew that I had sung professionally at NBC, CBS and with Shaw. They gave me an opportunity which they probably wouldn't have given anyone else, because of their contact with me.

My original intention was to teach in a seminary because of my Bachelor of Divinity background. But I realized that would be impossible because any seminary that would hire a teacher in the field of church music would need somebody who was an organist. Since I'm not an organist, obviously, I wouldn't qualify. Therefore, I became more and more interested in choral music.

My first teaching opportunity, when I think about it in retrospect, turned out to be most propitious, because I went to Illinois Wesleyan University which has a very strong music school. In fact, Dr. Cuthbert [Dean, North Texas State University, School of Music] was the man who hired me at Illinois Wesleyan University. He had just been appointed dean there. I was hired as a teacher on the voice faculty and director of choral activities. To give you an idea of the strength of that school, the university itself is not large, at that time it probably had maybe 1,500 total enrollment, but we probably had about 185 to 200 music majors. You see how large the music school was there. I was very fortunate to have that as a beginning teaching experience. It was not only challenging, it was also very gratifying. Coming out of a professional situation I was frustrated enough with the sounds of a collegiate choir. It was so different from what I had been used to. The pace of rehearsal was so different because I'd been used to a professional type of rehearsal. Of course, one can't really do that in a collegiate situation. I can remember feeling very frustrated for the first year or two until I finally learned how to pace myself, pace the choir, and understand the singers in that they were spending a lot of hours doing something else and not just singing professionally. That is how I actually got into the field. Subsequently, I spent nine years at Illinois Wesleyan.

BOGLE: Now you have a Ph.D?

PFAUTSCH: No, no. Mine is an honorary Doctorate.

BOGLE: Oh, I see. Your undergraduate degree was a divinity degree?

PFAUTSCH: No, my undergraduate degree was just a straight Bachelor of Arts. My next degree was a Bachelor of
Divinity Degree. That requires three years over and above an undergraduate degree. Then I spent two more years getting a master's degree in sacred music. I went five years, actually, at the graduate level, although three of those years were in theology.

BOGLE: From what school is your honorary doctorate?

PFAUTSCH: From my alma mater. They gave that to me in 1959.

BOGLE: Were your performing experiences in college significant to your personal musical development?

PFAUTSCH: Yes, very much so. First of all, obviously, just the singing. I enjoyed singing, and the man who directed our groups then was very encouraging to me. He not only was encouraging to me from the standpoint of giving me opportunities to be a featured soloist, he also allowed me to conduct. He turned the group over to me and gave me a chance to start conducting early. I started out as a freshman in college directing a church choir. It was a Presbyterian church in Maywood, Illinois, a suburb of Chicago. Later, during my senior year, I conducted a very good church choir at the church to which our college was related. This probably was my best choral conducting experience in my collegiate years. I had about sixty voices in the choir there and many students from the college sang with me. I was therefore able to do a lot of interesting repertoire and get some invaluable experience even though I had not had any training in conducting. I had taken a music history course, and I had studied voice. I was given a scholarship to study voice with a teacher who was from Germany. Her husband was on our faculty. She was a very fine singer and taught a few voice students. She was my first voice teacher and gave me much encouragement, too.

BOGLE: Have you retained to any meaningful extent any of your university acquired choral concepts?

PFAUTSCH: I don't think so. No, those developed actually later. Repertoire was the most significant contribution of my undergraduate years. My college choral director happened to be interested in American folk music. He did a lot of collecting and spent his summers going into the mountains in Kentucky and Tennessee. At that time, even with the limited equipment that was available, he recorded, in the backwoods, American folk music. He would arrange it and we would sing it. This was very important for me because it whetted my appetite, so to speak, for American
folk music and increased my appreciation of American folk music. He was also very much interested in shape note singers, William Billing's Fugueing tunes, and so forth. This I've appreciated greatly over the years because it opened up areas that I never even thought about before. I have continued to be interested in them throughout these years.

BOGLE: Besides Illinois Wesleyan, where have you taught?

PFAUTSCH: At the University of Illinois; I was invited there for a year to be a visiting professor and then here at SMU. I have been here at Southern Methodist University ever since leaving the University of Illinois.

BOGLE: How long has that been?

PFAUTSCH: I came in 1958. I should have mentioned that I taught two summers at Union Theological Seminary and I've been a visiting professor, on a short term basis, at a number of universities throughout the country. I think about thirty-six different universities. These were not on a semester basis, but usually a workshop of a week or two.

BOGLE: Concerning teaching responsibilities, have you taught music history, music theory, or any courses of this nature?

PFAUTSCH: No, I've always taught in the area of voice and choral music--private voice, beginning and advanced conducting, choral arranging, vocal techniques, and choral techniques. Here at SMU I have a seminar in choral music. It has been in the area of voice or choral work primarily.

BOGLE: Have you taught any classes directly related to music education, such as a methods course?

PFAUTSCH: I taught a course at Illinois Wesleyan which probably today would be called a methods course. It was for those who were potential high school choral people. It was in the second semester of the conducting sequence. From beginning conducting the students moved into this particular class. When I came to SMU I taught in the School of Theology. In fact, I came here to set up the master's of sacred music program that we have. I taught Hymnology and History of Church Music at the seminary.

BOGLE: Do you presently teach individual applied voice lessons?
PFAUTSCH: No.

BOGLE: In your choral conducting courses is there a particular text book that you use?

PFAUTSCH: No. I give assigned readings. I use a variety of books. Some I have used rather consistently because I think they are basic. I think all students should have an exposure to these authors and what they have to say even though, obviously, they are going to be expressing divergent opinions. I think it is very important that students are exposed, or forced to be exposed, to divergent opinions. I always try to keep up with all the latest materials and update my reading list so that I don't stay with just the same books, although I don't think it's good to cut off books like Father Finn's books. Even though they may seem a little passe today to many of the younger generation, I think a student should be exposed to Father Finn, because he was a significant figure in American choral music and, of course, wrote extensively as his two books will indicate.

BOGLE: Besides the choral organizations that you mentioned earlier, what other musical organizations have you directed?

PFAUTSCH: At Illinois Wesleyan I had my select touring choir, a large chorus which we called the University Chorus, a women's chorus, and a men's chorus--four groups there. The last year I was there we organized what we called a Chapel Choir, which was an attempt to provide choral experience on a smaller scale than the large university chorus for people in the university who wanted to sing, but were not good enough to sing in the touring choir. At Illinois Wesleyan we had about seventy-five voice majors to pick from; therefore, it was not possible for many people outside of the university to sing in the choir.

Here at SMU I have the select choir, a women's chorus and a choral union. I used to conduct the Seminary Singers, but Dr. Young does that now. I also conduct our Chapel Choir which is, as I always say when people ask me about it, "the group which keeps me in touch with reality because it's like any volunteer church choir". Like any small church volunteer group, it has the inconsistencies of attendance. The students go home on a weekend, or they have something else to do, or they have an exam and they can't come to rehearsals. It's not like my university choir in which I know that all people are going to be there every time we rehearse. I enjoy the Chapel Choir actually, because it gives me a chance to try out a lot of my ideas and experiments with church music like writing anthems for the average volunteer church choir. It's a wonderful resource for me because, if I were working in a normal
church situation, I wouldn't have the license that I have here in our Sunday chapel service. Here those who attend come expecting something different and they always enjoy it. I get good reactions from them. They let me know if they like it, also if they don't like it. All the anthems that I have written in the last twelve to fourteen years have been tried out there, before I've had them published. It also helps me to realize what the average choir director has to work with. He may not have any tenors, so he writes something that uses SAB. I also have a civic chorus, the Dallas Civic Chorus, with which I have worked for twelve years. That's the group you heard Tuesday night. Those are the choral groups I have worked with in the past twenty-four years.

BOGLE: Have you directed any instrumental groups?

PFAUTSCH: Not per se. I just use instrumental groups when I need accompaniment. I wouldn't have the time for instrumental groups, actually. I'm busy enough as it is.

BOGLE: Your major instrument is voice?

PFAUTSCH: Right.

BOGLE: Approximately how long have you studied voice?

PFAUTSCH: Well, I haven't studied voice for a long time, but I studied for seven or eight years.

BOGLE: Do you now perform as a soloist on your major instrument?

PFAUTSCH: No, I haven't been able to for about the past eight years. I used to do a lot of singing. In fact, Mr. Foote and I were just talking about it week before last. He was going to a Messiah Festival in Kansas. I had sung there in 1952. We were checking notes about the festival and the people. It's a Lutheran college that has had this Messiah Festival for something like seventy-five years. It's a long-standing tradition and a very enjoyable week. But, I found about eight or so years ago that I just didn't have the time to keep in shape because my guest conducting, my workshops and clinics, and my composition and arranging just took about all the time I had. In fact, sometimes it seemed like it took more time than I had. Right now, I'm in a terrific bind because, coming back as we have from our tour, I have a lot of things to catch up on, mail and so forth, but I also have a mountain of manuscripts or proofs from publishers to go through. Last night I worked all evening and didn't feel I made a dent
at all. So, I've had to give up singing as much as I hated to do so. It was a case of realizing that something had to give or I would sacrifice both time and energy in all areas. I just elected to concentrate on my choral work. My wife chides me for it because she would still like to have me sing, and I must confess there are many times when I feel badly about it because, as you well know, the older we get the less capable we are of singing. The instrument will gradually deteriorate with age. I hate to think that time is running out for singing. I know how hard I'd have to work to get back into shape, but I wouldn't want to sing unless I could sing at the level of proficiency I maintained when I used to sing.

BOGLE: Relating to your training in choral conducting, would you say the emphasis has been primarily on complete mastery of techniques, or has your study related techniques to stylistic trends of literature of the various periods of music history?

PFAUTSCH: Actually, my training was primarily in techniques per se. The application of these techniques subsequently to style would be the order. That would also be the order that I would teach. My years of experience have taught me that one can't expect students to move too quickly or to assimilate too much too soon. I believe in a very careful graduated development of the disciplines involved in conducting. Only after the so-called choral techniques, if you're thinking about those in terms of beat pattern control, expressive use of the body, hands, and face in all aspects of choral conducting related to dynamics, diction and so forth, have been mastered, does one have what he needs in order to apply these techniques in relation to the particular style of music that he is preparing for performance. Renaissance music would be conducted in a different manner from Baroque music or contemporary music. One would use the same basic techniques, but in a different way. In other words, I don't believe in conducting all music in the same way.

I know that there is a school of thought which includes the belief that the conductor should move primarily from analysis of scores and styles to conducting. I have never subscribed to that, because, if one follows that logically, then all he would need to do to play the piano would be to analyze Chopin, Schumann, or Brahms, and then you would sit down and play the piano. But one doesn't learn to play the piano that way. He has to develop the technical discipline and facility which in turn enables him to perform the Brahms, Chopin, and Schumann that he has analyzed. In other words, I believe that conducting techniques or choral techniques are really like a foreign
language in the sense that what we do as conductors is to communicate, through our conducting techniques and rehearsal techniques, or choral techniques, whatever all-embracing term you use to describe what you do. This is a language of communication which tells the group what you want them to do with the music that you are performing, which shares with them what you have learned from your analysis of the scores and what you understand to be the stylistic considerations.

BOGLE: Have there been any source books that have had a significant influence on your conducting values and concepts?

PFAUTSCH: I can't think of any book in particular. There are so many that I've read and used. I would not single out any one or any few.

BOGLE: The next group of questions is concerning your philosophy of music. Do you hold a philosophy as to the nature and/or purpose of music—especially choral music?

PFAUTSCH: Nobody has ever asked me that question. I don't know whether or not I've ever thought about it as such. To me choral music provides the human being with an opportunity to share in the satisfactions that can be received from contributing what he can do with the God-given instrument he has, along with others, in the performance of choral music. To me choral music is less personal than solo singing. To me there are gratifications that one can receive from singing in a chorus that a solo singer can never have because the choral singer actually is part of a group. As part of a group, he has a responsibility to the group and, as part of the group, he reacts to the group. He can stimulate the group. There is a corporateness about the making of choral music. I always tell my conducting students that they should remember that they make music with the chorus. The chorus can always sing without a conductor, the conductor should never forget this, but a conductor can never produce any choral music without a chorus. So, any time the conducting student begins to feel very important, that he is God's gift to the musical world, and so forth, he should just remember that he is impotent without a group to work with.

I believe the esprit that a choir develops is very important. I think back on our tour for example. Every year I see this happening. There is an esprit that the group develops on tour that really binds the group closer together, not only musically, but personally. I remember when I first sang with Shaw. There was an esprit there even among professionals that was very stimulating to us.
as young people interested in choral work. This morning on the "Today Show" there was a young tenor from the City Center Opera being interviewed. He was saying that when he first came to New York he was interested in opera, but his voice teacher told him he had to quit singing in choruses—it wasn't good for his voice. This, of course, is a common criticism of voice teachers. Many of them are very protective of their singers and I will agree that there are many choral conductors who ask of their singers vocal production that is the antipathy of good production; but a good choral conductor, who understands the human voice, can actually assist a singer. In fact, there are many, many people who have come out of the Robert Shaw Chorale to become professional operatic singers. I can think of three or four right now who are doing very well. It is not a question of a choral experience hurting your voice; actually a choral experience can help develop the voice. This is another aspect, or philosophy, if you want to call it that, of choral music, that I think is very important. We are not only providing the individual with the opportunity for this corporate experience, but we're providing the individual with a chance to develop his vocal equipment, under competent guidance, and also to encounter a wide variety of repertoire to develop his understanding of style, history and so forth. There are so many satisfactions that are attendant to singing in a choral organization that one would never experience if he were just content to study voice privately and sing as a soloist.

BOGLE: How does this philosophy affect your choice of music?

PFAUTSCH: What I just finished saying would be applicable here. I believe in a wide exposure to style. First of all, I don't believe that one should limit himself to music of any one period or that he should do all that he does in the same way. This is part of the education of a participant in a choral organization. Singers should learn that, when they sing Renaissance music, it is performed in a stylistic manner quite different from music of the late 19th century. When a group sings a Haydn mass, that's quite different from a Palestrina mass in the way they sing. When I program for my students here, I feel it is my obligation, as their director, and in a sense their teacher, to expose them to representative repertoire of as many of the periods as possible. Hopefully, over a four-year period, they will be exposed to all periods. However, I also believe that repertoire should never be chosen just for the sake of repertoire. I think repertoire should be chosen on the basis of the available personnel. I don't believe in forcing repertoire on personnel. I mean, if the
chorus doesn't have the tenors to do a Brahms' motet, it does neither Brahms nor the chorus any good to try to perform a Brahms motet. First of all, Brahms will be done a disservice; the chorus will not be performing Brahms well. Secondly, a glaring weakness in the tenor section will be exposed. To take another example, if the choir doesn't have a good number of low basses, it would be ridiculous to do eight part music which would be dependent on a good solid second bass section.

BOGLE: What factors have influenced changes and growth in your taste of music literature?

PFAUTSCH: I suppose just the normal result of widening one's exposure and contact with repertoire has influenced changes and growth in my taste. I have always been one who has fostered contemporary music. I have always felt that we in this country have for many years been necrophilic in the sense that we tend to worship the past and think that a good choral program is good only if it is composed of Renaissance music, or Bach, or Handel. When one considers the past, history shows us that, up until relatively recent times, the music that was performed was contemporary. Bach did Bach. He didn't do Palestrina. But, by the same token, I think that today we should encourage our composers to write for us by giving them a chance to be heard. About the second or third year I was teaching at Illinois Wesleyan, I started a program of commissioning a new work every year for my choir from a contemporary American composer. It has been very interesting. Practically all the works which we commissioned have been published. We had people like Bill Bergsma, Tony Donato and Ulyssis Kay, a number of contemporary American composers who were willing to cooperate with us even though I had a minimal stipend to offer them, because they also believed in promoting contemporary American choral music through commissioning.

BOGLE: How did your philosophy come into being? Do you feel that it is original to your thinking, or has your philosophy developed through experience and exposure to other teachers and conductors?

PFAUTSCH: I think it has developed through experiences and exposure. I suppose the three years I sang with Shaw probably could be pegged as the most influential. This was at a time when Shaw himself was developing and when the choral situation in this country was breaking out of the bonds it had been in for so many years. The horizon was opening up, possibilities were opening up for much greater variety of repertoire and much higher standard of performance. I suppose that experience should be cited, if any
particular experience could be cited, as influential. I think all of us who work in the choral field profit from encounter with what others are doing. Recordings have had a great influence and, of course, more and more books have come out, especially in the past five or six years.

BOGLE: You mentioned Shaw. Are there any other conductors who have greatly influenced you?

PFAUTSCH: I would say Shaw would be the primary one, although I would add that Julius Herford provided me with significant guidance and stimulus over the many years of our association.

BOGLE: You've mentioned some of the ways they have influenced you. Is there anything else you would like to say as to how Shaw or Herford have influenced you?

PFAUTSCH: No, I can't think of anything I would add.

BOGLE: Do you feel that your interpretation of music reflects an expression of your philosophy?

PFAUTSCH: I would hope so. As a matter of fact, I was pleased that on our recent tour we had a very complimentary review from one of the critics in Nashville. In one of his reactions, which I appreciated most, he pointed out that our choir was capable of handling the wide variety of styles that I had programmed with convincing performances of each style. This I think is very important in the education and discipline of the singers as I mentioned earlier. And, to do this like the choir had to do on tour every night under circumstances that were different, acoustical environments that were different, audiences that were different, is another part of the students' educational experience which I think is very valuable.

BOGLE: What do you feel should be stressed during the undergraduate training of our future conductors of choral music?

PFAUTSCH: I've always felt that we've shortchanged our students, especially those who are going into the public school work. We've shortchanged them in the fundamental disciplines of conducting. As I said earlier, I believe conducting is like a language. We have not given them sufficient exposure to the language of conducting; therefore, when they get out, they are not able to work as effectively as they could. We've provided them with eighteen hours of music history, "X" number of hours of music ed., methods, and maybe, at the most, six hours of
conducting. And what do they do mostly when they get out? They conduct. And if they can't use the language to transfer all of this knowledge which they have acquired in other classes, they are actually, I feel, stymied and their potential is stifled. I've always felt very strongly about this. In fact, when I get graduate students here, I spend the first two weeks in my graduate conducting class just trying to analyze where I think they are, what kind of background I think they have, and what I'm going to have to do with what they are capable of doing in order to help them refine or continue to refine their technique. It's just amazing to see the varieties of backgrounds students have in terms of their undergraduate conducting experience. I used to teach a beginning conducting class at Illinois Wesleyan. I haven't taught beginning conducting class here, but I really feel that the most important conducting instruction job needs to be done in the beginning classes. And the teacher can hardly go slowly enough. I think our classes for the most part have been too big. The student needs more individual attention. He needs much more individual opportunity to get up in front of the group and work. I've been using television to great advantage. In fact, I said yesterday to one of the faculty members, that if I had not had the television equipment, I don't know how I could have ever helped a certain student. With the television equipment, within two minutes, I was able to help this student eliminate a problem. I have been amazed at how much television has helped me in my graduate conducting classes. I think that it can be used even more in the undergraduate conducting class. It isn't used here presently in the undergraduate classes. We have limited equipment here. Financial limitations sometimes dictate what the teacher does in class.

BOGLE: The next group of questions pertain to choral concepts. Would you comment concerning any opinion you may have with reference to special "choral schools" and their unique tonal personalities?

PFAUTSCH: I suppose you have reference to the so-called straight-toned production which has been associated with St. Olaf for many years and which now seems to have been abandoned by the new conductor there, Kenneth Jennings, who incidently was in my conducting class at Union one summer and is a very fine singer himself. I'm not surprised at what he's done. I figured he would change the sound, although he's been very wise in changing it gradually because of the tremendous tradition the choir had. The Concordia Choir which was through here in February and sang at Texas Choral Directors Association continues that tradition. My wife sang in that choir. She's a graduate of
Concordia, and so I feel that I have at least a secondhand contact with that group and that tradition. Then, of course, there is the Westminster tradition which is the dark, covered, as we say, sepulchral sound. I think those are the two main "schools" we have had in our country. I think that both of them are on the wane now as a result of the influence of the Robert Shaw Chorale. Actually, the Fred Waring Choir exerted the first influence through its nightly performances on the radio. You're too young to remember that. Maybe you don't even know about those programs. These programs had a tremendous impact on choral music throughout the country, because, for the first time on radio, people could hear and understand words. Waring was able to do this. Shaw was very instrumental in making this possible because of his stress on diction; but not only the Shaw Chorale, but the Roger Wagner Chorale, and all the professional groups now touring, are exerting their influence.

I think more and more throughout the country there are choral directors at work who are not insisting on what you might call preconceived tonal concepts to which the singers have to adjust or imitate. They are letting the singers contribute their sounds, and then they are molding or controlling the sounds in accordance with what they consider to be vocally correct and to the tonal concepts they have. I happen to be one who believes in the correct and uniform production of vowel sounds, but within the framework of each individual's contributing that sound which results when he or she forms vowels correctly. In other words, no two singers who sing the same vowel sound will have the same quality, but the homogeneous sound that results is the tonal result I'm after. In fact, today in my vocal and choral techniques class we're going to be looking at this with a stroboscope to show the class that when two or three individuals think they are singing the same vowel sound, they are not; and when they approximate more closely the correct vowel sound, the overtone series will lock in. It will not lock in if they do not approximate the same vowel sound. Many people think they are singing an "AH" and they are singing an "UH". So, my tonal basis is the vowel sound. I will change or alter vowel sounds for stylistic reasons. But I will not do as some conductors who will have one person in a section whose voice all other voices are to try to match, emulate, or imitate.

BOGLE: Could you comment on the methods which have proven effective in achieving your desired choral results?

PFAUTSCH: Well, the emphasis on vowels, on vowel formants. I stress this greatly.
BOGLE: Do you work with consonants in any special way to achieve your desired choral results?

PFAUTSCH: Oh, yes. Consonants, as far as I'm concerned, do several things. In fact, I have a book out now, *English Diction for the Singer*, in which I talk about this. Consonants give graphic clarity to the text. If a person doesn't have good consonants, it's hard to understand what he is singing even if he has good vowels. But consonants can also be used to help rhythmic accuracy. Many people do not understand this. Consonants have to be voiced together at the right time whether they are in an initial, medial or final position. Then, there is a difference between voiced consonants and unvoiced consonants. Voiced consonants, because of their pitch potential, take more time to be articulated in a way that affects the subsequent vowel sound, either in terms of vitalizing it, or, if you do not do it correctly, devitalizing the vowel sound. I also happen to believe, on the basis of my experience, that we, as conductors, in our conducting technique, can do so much to assist the correct articulation of consonant sounds in the conducting technique itself. I spend quite a bit of time in my classes demonstrating this and working on this. It isn't something that can be discussed in two or three minutes.

BOGLE: Do you work with breath support in any special way to achieve your desired choral results?

PFAUTSCH: Yes. Here again I think that consonants can help. Many consonants, because of the nature of the articulatory process, involve implosion or holding back the breath. For example, take the "zzzzz" sound. The fricative nature of the "zzzzz" sound obviously causes the singer to feel the support of the tone that he is producing in the "zzzzz"—the voiced consonant. The breath support is felt with much more immediacy than if he is just producing a vowel. If the conductor goes to a "zzzzzah" after that, and he refers to this connection in his choral work with the group, this is a way of assisting them in seeing the relationship of breath and the supportive role breath has to play in the production not only of the "zzzzz", but also the subsequent vowel. I use the warming-up exercises for that purpose, too, working their breathing mechanisms without saying, "Now we are working on breath."

BOGLE: That is the exercise you used in Tuesday nights rehearsal.

PFAUTSCH: Yes. The exercise with all the different consonants and with different vowels. I don't use the same vowel all the time.
BOGLE: But you don't tell them what you're doing?

PFAUTSCH: No, I don't think it's necessary. First of all, it would take too much time to tell them and, as long as you are getting results, that is what is most important. And they can sense it. After all, as I tell my classes, we have to remember singers are perceptive. They understand. They catch on. They realize when something is working better for them. In fact, this to me has been one of the most gratifying by-products of my choral work. Maybe I shouldn't even call it a by-product. It might be more correctly called a result or satisfaction. For example, my civic chorus is made up of doctors, lawyers, nurses, secretaries and housewives. It is a motley group in terms of their vocations and professional responsibilities during the day. Often I'll have somebody come up to me after rehearsal and say, "Gee, I almost decided not to come tonight because I wasn't feeling very good. I had a headache. And, you know, after singing here and after working I just feel so much better. The singing has helped me. It's been like therapy." Well, again this is something that I feel is important about participating in a choral group. Obviously, without my pointing out to them the fact that we worked on breath and this has probably been very good for them, they have breathed deeply and more correctly. They have gotten involved in thinking about something other than their work. They have gotten involved in thinking about something other than their headache, and so forth. It has a therapeutic value they had never thought about until after the rehearsal was over and they realized suddenly they felt better.

BOGLE: Do you work with imagery in any special way to achieve your desired choral results?

PFAUTSCH: Oh, always. Yes, always. I always try to make it spontaneous. I don't like to have stock phrases which the singers hear me use over and over again. This is something I stress with my conducting students, the importance of spontaneity. They always say, "What do you do if you can't come up with a word or if you come up with the wrong word?" Well, I say if you can't come up with a word, you just come up with what you think is the best at the time. If you come up with the wrong word, then you have learned from that experience not to use that word again. To me, the most important result of the use of imagery is that it has meaning at a specific time. In fact, I've had many former students say, "Do you remember what you said at such and such a rehearsal? Remember when you did this?" No, I don't remember because I'm constantly changing. Now sometimes I remember, if it's something that was particularly
unusual, or that sticks in my mind. I can think of some humorous incidents in past rehearsals that really come back to me quite regularly. For the most part, I don't remember. In fact, I know some conductors who say you should have certain stock phrases which you use over and over again so that singers will be conditioned by repetition. Basically, I suppose I do have a certain number of these stock phrases or imageries which I use over and over again, but I try not to. I try to relate what I say to what has happened in any given rehearsal and at any given moment. To me this is part of the excitement of conducting a rehearsal. I like to be free to say what I feel I need to say at that particular moment. It stimulates my imagination. As I tell my students, the more you do this the more creative you can become. You must not think that, just because you can't do it now, you're never going to be able to do it. What I do, I've had to learn over many years of experience. It's much easier for me now than it was fifteen or twenty years ago. You just have to have faith as a young conductor that it will be possible. Think, for example, of a person who is going to run track, the 100 yard dash. He prepares for that gradually. He knows that, by going through a certain sequence of preparatory steps, ultimately he is going to be able to put everything together in competition for the 100 yard dash. He doesn't just suddenly go out and run the 100 yard dash. He works at it. And the same thing happens in the use of imagery in conducting. I think conductors have to be very creative, very imaginative, and not afraid to say what they think they need to say.

BOGLE: Are there any additional elements with which you work to attain your desired choral results?

PFAUTSCH: I think that, ultimately, what we just talked about is geared toward the sensitive singing of the melodic lines, the part interactions, and the sensitive nuance. I mean that diction, per se, is a discipline that takes place in a rehearsal, and it should never be an end in itself. The end of diction should be the very refined and sensitive singing of the verbal and melodic lines in relation to the style of the music being sung. That to me is the ultimate goal.

BOGLE: Has your private vocal study influenced your choral tonal concept?

PFAUTSCH: Oh, yes. In fact, it has been very interesting to me. The year that I taught at the University of Illinois I had a lot of graduate students, at least half of whom were doctoral candidates, and half of those were orchestral majors, who wanted to take a choral conducting class so
that they would be exposed to choral techniques and choral conducting. They asked me why I did certain things in rehearsal and this caused me to realize that I had developed a technique of working with singers that was really the result of my having taught voice. In other words, I was thinking like a singer when I conducted. Even the way I conducted consonant articulation, the way I tried to help the singers in my conducting gestures articulate the consonants correctly, showed an empathetic understanding of what they were going through to produce these consonants. This was not anything I'd ever been taught in a conducting class, but this was something that I, evidently, had unconsciously appropriated from my own experience as a singer and my experience as a teacher of voice into choral conducting and rehearsal, so I was thinking like a singer when I conducted. Actually, I was thinking ahead of the singer, so that I knew what was coming up, and what they were going to have to do to produce that certain consonant sound, or that vowel sound, or that musical line. Then I employed the language of conducting to help them do this. To me this was a very exciting discovery because, as a result, I spent a lot of time sharing this with students in my graduate conducting classes. Since I've analyzed what I have done, I can demonstrate this to the students and I can show them the difference in when I do it, and when I don't do it, when I work empathetically, and when I do not work empathetically.

BOGLE: To what degree have your vocal techniques been developed or modified as a result of your experiences as a choral conductor?

PFAUTSCH: I would hope they are always undergoing development, refinement, and modification. Again, as we said earlier, stagnation, I hope, is not one of my faults. I know I've had any number of students who have seen me work recently or years ago and they say, "Gee, you're doing things differently." I would hope I'm doing things differently because, the more I work, I hope, the more I learn. The more I read, the more I learn. The more I'm exposed to other choral conductors and hear them, the more, I hope, I learn and develop. So it's really an evolutionary process. Let's call it a refining process.

BOGLE: What do you believe to be the chief causes of poor intonation?

PFAUTSCH: I believe very strongly that one of the chief causes is bad vowel formation. This morning I was listening to a tenor sing on the "Today Show." Every time he sang an "AH" vowel in the middle and lower part of his range he was flat, because he was not singing an "AH" vowel. He was
singing an "UH". Again, that is one of the things I'll be working on this morning in my class, showing them what happens, how this happens, and using the strobe to validate this. This is something I had always heard in my ears. Then I decided to test what I had heard in my ears with the strobe. I found that the strobe validated my aural experience. In the class up until this point, I'm sure the students are a little bit suspicious. They need to be convinced. They're not all from my home state, Missouri; they're not "show me" people, but in a sense they are. After they see this, and after they've been exposed to this, then they are convinced and they are able to hear it. It's curious that every class I've had seems to have a hard time hearing the difference correct vowel formation makes on intonation. If I have four people up singing an "AH" vowel and one is singing an "UH", the pitch of the four is going to be affected and changed. Not only the vowel sound is going to be affected, but the pitch will be affected. They have a hard time hearing that, but once they see it and listen to it, see it in relationship to the strobe, then somehow their ears are opened. Then they can hear it and, subsequently, we can work without the strobe and they are able to hear those subtle differences.

This is especially important in choral work. For example, if you have sixteen sopranos and they are supposed to be singing an "EE" vowel and, say half of them are singing an "IH" vowel, it's going to affect the pitch. It has to. Of course, there are other factors including inadequate breath support, insensitive ears, not listening carefully, insensitivity to their contribution to the chord, or insensitivity to doublings. Weather makes a difference. Humidity makes a difference. Fatigue makes a difference. I'm not saying that there aren't other factors involved, but I believe strongly that faulty pitch is caused by poor vowels. In fact, I work a lot just on vowels and I find that by working on vowels that I can clean up most of my pitch problems.

BOGLE: Does your philosophy of singing embrace the concept that the human voice is an "instrument" in the same sense that the trumpet or violin is an instrument?

PFAUTSCH: No, it does not.

BOGLE: Do you view the choir as being composed of instruments as in an orchestra or band, the only difference being the homogeneity of the group?

PFAUTSCH: Well, you know, Father Finn wrote that there were "flutey" voices, "reedy" voices, and so forth. No, I do not subscribe to that. As a matter of fact, as I say in my book, no two sopranos in any part of the country will
ever be as similar in sound as any two violins would be similar—even given inadequate instruments, inadequate bowing technique and so forth. In other words, two trumpeters playing will sound more nearly alike than two altos or tenors—let's say a tenor from Massachusetts and a tenor from Oregon—because the human instrument is distinctive, really distinctive, and is unique because no two human beings are constructed the same way. Sure, we all have basically the same equipment, but your mouth has a different shape from my mouth, your lips are different from mine, your teeth are different from mine, your tongue size is different from mine, your pharynx is different from mine, your larynx is different from mine, your rib cage is different, and the bone structure in your head is different. You and I may both be assigned to the bass section in a choir, but that does not necessarily mean that the bass sound we contribute is going to be the same. It's going to be different. Whereas two string bass players assigned to a string bass section in a symphony orchestra with comparable competency will be much more homogeneous in terms of their tone production. To me, this is part of the excitement of working with choral groups. That's why, as I say in my book, I don't believe any two choirs with which a conductor works will have the same tone quality. For example, I would hope that my choir this year would produce sounds different from the choir I had last year. The difference occurs not because of the choral disciplines that I have required of them, but because of the difference in personnel. I would hope that the choral disciplines would still be evident. It's like a football team. The football teams don't all play the same game, because it depends on the players, their capabilities and their peculiar and individual contributions. That is not a good comparison except that they are a group of people working together in a common cause just as a choir is a group of people working together in a common cause. That's one of the things that I object to in the choral tradition in which the director superimposes on a choir a preconceived idea of what that tone is going to be, thereby requiring that everyone in the choir not sing naturally, but sing unnaturally in order to produce the sound that the director wants from the choir. This can be very dangerous to the vocal mechanism and very tiring for the singer. In other words, it would be possible for your choirs to sound the same every year.

BOGLE: How do you define vocal vibrato and vocal tremolo?

PFAUTSCH: All singers have a vibrato, except those who are like boy sopranos, many of whom have straight tone production and, of course, some of our high school girls. In fact, when we're doing Renaissance music, I even require or
ask my sopranos to try to take out the vibrato and to emulate the boy choir sound. All singers have a vibrato, but, in training the human voice, I seek a tightening of that vibrato both in terms of the beats in the vibrato and the width or the extent of pitch variation in the vibrato. I want the beat to be consistent and on the fast side and I want the width to be narrow. In fact, in my class I have them sing a five tone scale and I play it back half speed. In that way they can hear the width of their vibrato, the beats in the vibrato, and the varieties which exist between the individuals in the class. I would never want a tremolo, but I suppose you’re thinking about the tremolo as in an organ stop, the wide vibrato. This I want to eliminate. In fact, I’ve not been able to use some singers who have auditioned for me because they have not been able to control the tremolo in their voice.

BOGLE: Do you prefer the presence or absence of either of these in your choral ensemble?

PFAUTSCH: It depends again on style. If I were doing Brahms, I wouldn't want a straight tone.

BOGLE: What vocal techniques do you use for the increase or removal of vibrato?

PFAUTSCH: I use breath, the intensification of the breath support, to help eliminate the excessive width of the vibrato. In my private voice I used to use a lot of "zzzzz" exercises, the fricative exercises which force the individual to use his breath more correctly. I had a student once who had a big voice, a big contralto voice with a wide vibrato bordering on tremolo and she never heard it! She just didn't hear it because she had been so accustomed to hearing it that it was normal for her. It was only when I played it back for her on a tape, and played it at half speed, that she realized what the problem was. Then we were able to go to work on it. She was able to tighten it up so that she turned out to be a beautiful singer. She surprised a lot of her classmates when she appeared on recital for the first time after they had heard her with the width of vibrato earlier. She had proven capable of tightening it. Now this is very important in choral work because, if you have a dozen altos who have their own variations of width in vibrato in their tone production, you are going to have pitch problems. But I again work, as I said, on breath and I call their attention to the fact that I want them to tighten the vibrato.

BOGLE: Does that mean more breath intensity?
PFAUTSCH: More breath intensity and also the picking up of the beats of the vibrato and tightening the width of the vibrato, tightening in the sense of limiting the width.

BOGLE: Does your choral tone concept vary from your concept of solo singing?

PFAUTSCH: No. Although it would vary in the instance of doing Renaissance music or some Baroque music.

BOGLE: Do you modify the techniques of solo singing to achieve the ensemble that you desire?

PFAUTSCH: That would refer to what I said earlier with relation to the style of music that is being performed. What I'm thinking about here is the difference between Renaissance, Baroque, and Romantic repertoire performance. In fact, a lot of people in the choral field do not think that one should perform Renaissance music with the mature female voice, since you are asking the female voice to sing unnaturally if you are trying to get them to emulate the boy choir sound. Brahms, of course, wrote for the mature female voice. It would be ridiculous to sing Brahms with a straight tone as in a boy choir.

April 12, 1972
Second Interview

BOGLE: Approximately how much literature do you perform each year?

PFAUTSCH: Oh, that actually varies depending upon the concert responsibilities we have. I try to do at least three different programs with the University Choir. We do more literature than that. I'm not one who believes that you do one program a year and take it on tour. I think that is shortchanging the students, because a large part of our responsibility to the students who sing in our choral organizations is to expose them to as much literature as possible, not to exploit them by doing a set repertoire as perfectly as possible. As a result, I do not require my students to memorize their music. I know a number of my friends who do, and they also require the students to take this repertoire out of the rehearsals and memorize outside the rehearsals. In our situation I don't think that would be fair to the students because they are terribly busy being a music major. You know whereof I speak. I will have them take the repertoire out sometimes if there are sections that need some "woodshedding", as we say, but
that's an exception rather than a rule or a part of our regular rehearsal procedure. Then, of course, with the diverse groups I conduct, I have additional repertoire, for example, women's chorus and the Choral Union. We do major choral works with the Choral Union—the oratorios and the larger choral works.

BOGLE: Approximately how many larger works do you do a year?

PFAUTSCH: Usually two or three. I try not to repeat within a student generation. A student who comes here as a freshman will sing eight to twelve major choral works in the Choral Union without any repetition. Then, of course, I have my Chapel Choir which uses a different kind of repertoire, repertoire that's for the average volunteer church choir and experimental in nature. Yet, in the Chapel Choir, we also use standard repertoire from the past traditions so that they have that exposure, too.

Then, of course, in my civic chorus I get another type of repertoire. As you could tell from the rehearsal last Tuesday night, this year we're doing an unusual program in the sense that we are going from one extreme to another, so to speak. An unfamiliar Handel, Dixit Dominus, a young Handel work, to four great dates on Broadway featuring musical choral excerpts. We're doing that for several reasons including the fact that we've had some requests for this. We did this about five years ago and the response was just tremendous. We get a varied audience. Some people come to hear the so-called classical repertoire, the unusual repertoire from the classical choral tradition and the contemporary choral tradition. But others come because they want to hear this light repertoire. So that's one reason why we're repeating it. Another is the fact of working on the Handel; we needed something that we could get ready very quickly without too much taxation on the voice, because the Handel is very demanding on the voice. Thirdly, we did it for financial reasons. Since we're hiring instrumentalists, we can afford to hire an orchestra only for the Handel which takes about forty minutes to perform. If we also did another work calling for orchestral accompaniment, this would increase our costs. As you see, there are many factors involved in the choice of repertoire for the civic chorus.

I feel very fortunate in that I, in any given year, have a wide variety of repertoire with which to work. It's very stimulating to me, but it's also very demanding in the sense that I have to be searching constantly for new and different repertoire. I have in my collection reference copies which I use in preparing for my programs. I'm always somewhat amused when students, graduates, and/or other people in the choral field, come to me and say, "Do you
have a suggestion for choral programs?" There is much to suggest, but you just have to look. Of course, it takes a number of years to acquire as much repertoire as I have in my collection. I can remember when I first started out. I didn't have much at all. You probably feel that way right now, and, if it is any encouragement to you, the day will come when you can look on your shelves and see as much music as I have. It takes a while.

Then you have to develop your own reference library of materials that you want to keep and have as reference materials you can use. For example, I have boxes on my shelves from the Renaissance through contemporary. I decided on this system in which I keep music that was written during a particular century in particular boxes; I find that is the easiest for me. Then I can go to the boxes and if I want to look for something from the 16th century there's my collection. I also have boxes with madrigals, folk songs, Easter, Christmas, different types of Christmas, Christmas with instrumental accompaniment, spirituals, and so forth. I also have boxes of contemporary collections, music that has been written since 1900. This collection actually saves me a lot of time because I don't have to go down to the music store. Although I still do that, too. You also will have to do that.

I feel that repertoire is a constant, almost nagging, responsibility because you're never ever going to know all the repertoire that's available. Just yesterday I ran across a piece I didn't know and had never seen before. It has been out for about five or six years. The publisher sends examination copies to me, but perhaps he didn't send that particular one to me, or he did, and I just didn't happen to look at it. I get many examination copies and every summer I go through the piles that I accumulate during the year. I usually try to "weed the pile" during the year because it can get rather large.

BOGLE: Is there a particular period or style of literature that you program more often than others? If so, why?

PFAUTSCH: I suppose I program contemporary music more often. I happen to believe in the promotion of our contemporary choral music. Within the last fifty to sixty years our generation has become the first to emphasize the performance of music from the past. Before that time performers always presented music of the present, or primarily music of the present. I suppose if you looked at my programs you would notice a predominance of contemporary music.

BOGLE: Have you a method by which you evaluate literature to ascertain its worth?
PFAUTSCH: Not as such. I always look at the music that I'm sent because, if for no other reason, I would hope that people would look at my music when it's sent to them in a packet and I know how I would feel if they didn't look at my music. It is always in the back of my mind, that I should give all other composers' music careful consideration. I try to go over every bit of music I receive. I look at it from the standpoint of what I consider to be its musical worth and whether or not it is repertoire that I think I would ever perform. If it is neither worthwhile musically, or as repertoire that I might perform, I just won't keep it, because you run out of space if you try to keep everything. I try to keep the repertoire which I think has, first of all, value as performance potential and secondly, that has value in terms of my responsibilities here as a teacher in the choral field. Obviously, I won't be able to perform all the repertoire that I have, but I have it available for use in my course work here. We have a choral literature course here, Sacred Choral Literature. We also have a course in cantata and oratorio for which I can use this collection to great advantage.

BOGLE: How influential is the text when you select music for your performing organizations?

PFAUTSCH: The text per se has no influence except if I happen to be looking for repertoire to fit a particular program idea that I have in mind. For example, a number of years ago I decided to do a group of numbers that had to do with the life of Christ. Naturally, I looked for texts pertaining to the life of Christ. One year I did sayings of the life of Christ. I didn't title it that. *If Ye Love Me Keep My Commandments* is one work which comes to mind. I'm not sure that's one we did. *I Ascend to My Father* is another that comes to mind. Many times I have actually written works in order to utilize a text which I felt was needed to fill out a group. In fact, that's one I did, *I Ascend to My Father*. I wanted something that had to do with the ascension—the so-called end of the life of Christ on earth. I couldn't find a setting that I felt fit, so I wrote one.

BOGLE: Have you any sources or systems of search for choral literature that have proven especially helpful?

PFAUTSCH: Not any specific system. I try to keep up with the periodicals, the magazines that report on the repertoire, for example, the *Choral Journal*. Although I noticed in the last *Choral Journal* reviews on music that has been out about the last six years which surprised me. In each of the last two issues I've noticed that has happened. Repertoire I've used for at least six years in workshops.
was reviewed. Notes magazine is another source. I try to watch programs that other people are doing. Of course, I rely heavily on the reference copies that the publishers send to me. I realize, of course, that the publishers are doing less and less of that. Most publishers realize this is an expensive outlay for them, and they've cut down somewhat on the amount of promotional material they send out that is free. They send out packets for examination. A number of my students have discovered that the repertoire publishers send out for examination in many instances looks like they're trying to clear off some shelves.

BOGLE: Do you perform both sacred and secular literature?

PFAUTSCH: Oh, yes.

BOGLE: Do you perform mainly a cappella or accompanied music?

PFAUTSCH: That varies.

BOGLE: Do you have a preference for either one?

PFAUTSCH: No. I perform what I think will make up a good program. If it turns out to be all a cappella, it turns out to be all a cappella. For example, the program we took on tour this year had only one accompanied number. It just turned out that way. I rarely take along any music on tour that calls for instrumental accompaniment other than organ or piano, because we tour with forty-five, that's a bus load, and I try to conserve on tour expenses. One year we did take along a harp and a couple of strings, but that was because we had fewer in the choir that year.

BOGLE: What is your opinion of the performance of music in the lighter popular style?

PFAUTSCH: I think we should do some of this for several reasons. First of all, I think the people in choral organizations welcome that as part of what you might call a choral diet. I think students need to be exposed to that type of an arrangement, or that type of music, because they're going to be expected to do some of it when they go out and teach in the public schools. And they need to be exposed to what we might call quality arrangement, good arrangements in other words, or good light music. Then, hopefully, we can provide performance standards which indicate how we think this type of music should be performed. This is what you might call part of the stylistic responsibility of a conductor, learning how to do this in the proper style. I find, for example, that when we come back from tour, speaking now of my University
Choir, they kind of relish the opportunity to do some lighter things, which we wouldn't necessarily do on tour or have occasion to do before.

BOGLE: In your opinion what elements of the score contribute most to the conductor's understanding concerning the literature to be performed?

PFAUTSCH: Actually, the totality of the printed score. Everything that the composer has put down there. It really amounts to what we might call a musical blueprint all of which is a guide to us as conductors, or should be a guide and stimulus to us, concerning how it should be performed. Granted that andante may mean something different to me than to you or to somebody else. Also an andante might be different to a contemporary composer than to a 19th century composer. Speaking as a person who has written a lot of music, when I put something down on a manuscript and it is ultimately published, and I indicate a metronomic marking of 112 to the quartenote, I mean approximately 112. I don't mean 132. I don't mean 90. When I indicate dynamics, these are the dynamics I want. So, I try to reproduce what I find on the score.

Then of course when I perform my own music, I know there are certain nuances, certain contours in the melodic and textural lines, that I personally feel should be there, but which cannot necessarily be put in the score. I try to think as the composer and imagine what he had in mind, or what I see there as maybe what he had in mind, or what I hear in my mind's ear before I listen to the choir trying to do it. When one looks at scores and hears the score in his mind's ear, he can get some idea of the composer's intention. Many times when the singers actually start reproducing the sounds they themselves contribute something to the manner of performance, because they are individuals reacting to the score, too, and reacting to the musical stimuli that they see on the printed page. It's not just my way of doing it, it's our way.

BOGLE: Is there a method of self-preparation with which you proceed with a new piece of music before taking it before the chorus in rehearsal?

PFAUTSCH: Having decided it is a piece I want to do, I will look at it from the standpoint of its formal construction, part-movement, harmonic movement, organization, and what the anticipated problems are. It's almost like trying to find out what the architectural organization of the piece is, if you want to call it that. I am studying how the piece is put together thematically or structurally. This is what would be done in a form and analysis course. I try to see what the composer had in mind when he wrote
the music in terms of its organization, structure, harmonic movement, harmonic rhythm, actual note rhythm, and textural rhythm. I suppose it's just trying to see as much as I can on the printed page which I feel will help me in terms of preparation and, hopefully, ultimately in terms of performance.

I also allow for the gradual expanding of an understanding or an appreciation of a score. I think as a conductor works on a piece of music, he discovers more than he has discovered from just analyzing the score and starting the rehearsal. I discover much that I didn't see during my preview. I am thinking primarily of certain things that the composer has done. To sight an example, going back to my own music again, I know I have been reminded of this many times when somebody has said to me, "Did you know you had done such and such a thing in such and such a piece?" I say, "Yes, I did that intentionally." Well, you see they hadn't seen that until they performed it.

Yesterday I was working with a high school choir which was doing one of my pieces. I was explaining to them the structure of the piece, how I put it together. It was very obvious to me that they hadn't even thought about this before. Maybe they had not had the time. Maybe the director had not had the time, or perhaps he had not even thought about it in this particular case. It was interesting to see the expressions on their faces when they said, "Ah, yes, now I see. I see what you mean."

BOGLE: Aside from technical accuracy, what is your feeling concerning the necessity of the singers' understanding of the literature being sung?

PFAUTSCH: I think that the singers' understanding of the literature is absolutely essential. For those of us who work in the academic situation, this is part of our educational responsibility to the students who sing for us, that they sing the variety of repertoire with stylistic understanding. When one sings Brahms, his whole approach is different from his singing of Bach or Palestrina. He has to think differently.

In my seminar for choral conducting majors, one of the things we do early in the seminar is try to understand the intellectual, sociological, economical, and religious climate of a particular period. This all affects the performing practices. Consideration of what was happening in England during the time of the restoration is very important to the performance of music of the restoration period. To perform it like Vaughan Williams would be wrong. If one is doing music of Haydn, he has to remember the situations for which Haydn wrote his music and the probable circumstances under which the music was performed. Then he has to sing.
with that understanding. Singing a Haydn Mass for Esthetzazy is quite different from singing a Haydn Mass for a Caruth Auditorium audience. The environmental circumstances are different, but the individual singer must try to perform the music with some sense of understanding of the original purpose, where, and why it was performed.

BOGLE: Do you have an opinion concerning a unique function, or distinctive responsibility of choral conducting?

PFAUTSCH: Yes. I think I mentioned that I have this book, Mental Warm-Ups for the Choral Conductor in which I talk about that. Let me just mention a few things. First of all, it's important that choral conductors have a disciplined technique in terms of recognizable beat patterns. There is no reason why a choral conductor shouldn't be as easy to follow as an instrumental conductor with regard to beat patterns. This for me is sort of the jumping-off place. Within that discipline I think all of the other responsibilities of choral conductors are operational.

I also happen to feel very strongly about our ability as choral conductors to assist the articulatory process of consonant formation and articulation. We can help or hinder it through our conducting technique. We spend quite a bit of time on that in my graduate conducting class. I stress this greatly because so much time can be saved if you work this way. I also believe there is a very subtle difference between conducting a choir and conducting with a choir. As I said in my book, conducting is very much like dancing. The conductor uses movements that are meaningful and purposeful, just as dancers use movements that are meaningful and purposeful. The only difference is that, in dancing, the music actuates the movements, while in conducting, the movements should actuate the music. I feel very strongly about this. So many choral conductors do nothing more than dance with the music. They are just moving with their singers. They are not moving the singers.

BOGLE: In your opinion are there meaningful differences between instrumental and choral conducting?

PFAUTSCH: Yes. Although our base of operation—the beat pattern, clarity of beat pattern—is the same and should be the same, what we do within the framework of those beat patterns is quite different. I think this is one reason why choral conductors have difficulty working with orchestral groups; they do not have a beat pattern that is clear. They have also been conditioned by the timing of their gestures to be ahead of the beat slightly so that the singers can respond at the right rhythmic pulse or beat. This can be confusing to the orchestra. But, by
the reverse process, many orchestral conductors cannot work with a chorus, because they do not realize that a chorus responds to a gesture on the beat, whereas, orchestral players will play with the beat, as we say. And yet I can remember some years ago, when I was teaching at the University of Illinois, that I had several graduate students who were doctoral candidates with orchestral backgrounds. I mentioned this in the class and one of the fellows said that he had studied with someone in New York who had studied with Felix Weingartner. He remembered that Felix Weingartner had insisted that in orchestral conducting the different instrumentalists had to be cued in a different way. That brought back memories for me when I observed Toscanini. I remembered that his cues for the strings would be quite different from his cues for the brasses or for the woodwinds. But, you see, when you think of all the consonants that singers have to produce, the choral conductor's responsibilities are much more complicated and much more varied than the demands that are placed on the instrumental conductor. There are very subtle differences and I think these differences are why it's often difficult for choruses to respond to an orchestral conductor and orchestras to respond to a choral conductor.

BOGLE: Do you employ the traditional conducting patterns?

PFAUTSCH: Yes.

BOGLE: Do you have techniques for enhancing a choir's response to your direction?

PFAUTSCH: Yes. I suppose everything I do is intended to enhance or develop their response. All my gestures, I hope, are meaningful and purposeful in the sense that they are trying to get the group to do what I want them to do. I don't have any specific procedures that are used solely for the purpose of eliciting a response, or a specific response from a choir.

BOGLE: In performance, do you strive to indicate phrasing, dynamics, and nuances within the compass of a basic beat pattern; or do you indicate the above in a more free manner?

PFAUTSCH: I do it both ways. In other words, I don't do either/or. I do both. And that depends sometimes on the day, sometimes on my mood, or sometimes on the style of the repertoire. I do it within the pattern, or sometimes I do it with my left hand. Sometimes I do it with both hands. In other words, I do what I feel I need to do to get the results I want to hear from the group.
BOGLE: In performance do you direct basically the same way as in rehearsal?

PFAUTSCH: I suppose I do. I usually am less expansive in performance than I am in rehearsal. In other words, in rehearsal I do whatever I think I need to do. If it means enlarging a gesture to make it very obvious to the group, going to an extreme, I'll do that; because I don't have to worry about its calling attention to itself in the sense that there is an audience looking at me and watching me. I am concerned that it does call attention to itself in a rehearsal because I want the group to respond. But, once I've disciplined the group in rehearsal and gotten my point across, I can then cut down on the extent of that gesture. In fact, many times when I go on tour with my choir, my conducting gestures, in terms of size, are really quite minimal.

I don't believe, in other words, that a conductor should get in the way of the audience or come between the audience and a choir. There are many conductors who conduct for an audience. They're trying to show the audience how hard they work, how much they have to work, and how much they have to do to get the results.

And then there are other conductors who conduct almost as if they're trying to hide from the audience what they do. All they do is right in front of the body. They don't want anybody to see it.

I try to strike what might be called a happy medium. I hope that I'm not the flamboyant "look at me" type of conductor when I'm on the podium, but I also hope that I'm doing whatever needs to be done in the performance to "report to the audience" what we have done in rehearsal that enabled us to perform in a particular way.

BOGLE: In your own conducting style how much importance do you place on eye contact, facial expression and bodily movement?

PFAUTSCH: Oh, a lot. Very much. As a matter of fact, just a week or so ago in my conducting class we were working primarily on facial expression and eye contact. I know I rely heavily on facial expression and eye contact. I always tell my students that they have to be like actors or actresses and be just as free to express themselves because conductors act out a role. They act out the style, the mood, the purpose, and so forth of the music. They try to elicit from the group the type of performance they feel is consistent with what the composer intended.

BOGLE: Have you had any formal acting training or experience?
PFAUTSCH: No. While I think in some instances this could be very beneficial, I don't think it's absolutely essential because of greater importance, I think, is just the fact that every conductor should be him or herself and be free to be as expressive as possible. Now classes in acting might help, but I think everybody who is interested in conducting is at least partially a "ham" in front of people. Some are more so than others. Some are what we might call "poker faced" when they get up and conduct. These probably would be the ones who would be helped by a class, although maybe they would be further inhibited. I don't know. I always try to encourage my students to be free and open with their choirs in rehearsal and not be self-conscious.

I remember William Steinberg, the conductor of the Pittsburg Symphony and the Boston Symphony, speaking to this point during a rehearsal. He was rehearsing with the Chicago Symphony. He made some crack about his looks. He said, "There are two types of conductors. There are those who have thick heads of hair and are very handsome and then there are others who are like me." He said, "We have to get by with what we have." This is true. Everyone of us has to learn to accept himself for what he is and then utilize whatever he has to its best advantage.

BOGLE: Back to eye contact, facial expression, and bodily movement, how do you relate eye contact, facial expression and bodily movement in importance as compared with the movement of the hands?

PFAUTSCH: I think it's all coordinated. I don't think of them as being separate. In other words, I think the whole being is involved with whatever you are doing. The arm is merely an extension of the body. Everything should be consistent and coordinated.

BOGLE: Is there a method in which you prepare for choral rehearsals? For example, do you arrange the materials to be rehearsed in any type of order?

PFAUTSCH: I was asked to write a chapter for a book on rehearsal for the American Choral Directors' Association. Julius Herford is doing a chapter on analysis, Howard Swan is doing a chapter on the choral conductor and the voice, Harold Decker is doing a chapter on the history of choral music in America, Walter Collins is doing a chapter on musicological responsibilities of the choral conductor, and Danny Moe is doing a chapter on contemporary choral music and its performance. Mine is specifically about the choral conductor and the rehearsal. Since the chapter involves about eighty to ninety typewritten pages, let me just say briefly that I do believe very strongly in the organization of a rehearsal so that you have variety and taste. For
example, I don't think one should work on one style of repertoire for a long period of time. I don't think one should follow one style of repertoire with the same style. I think it should be varied. The conductor should vary keys, tempo, degree of difficulty, and the particular degree of proficiency of the music being rehearsed. For example, the conductor should use a piece that is being refined and follow it by a piece that he is working on in terms of woodsheading. He shouldn't just woodshead for thirty minutes. This wears a group out. I really should just refer you to that chapter because I would have to review almost the whole chapter.

BOGLE: To what extent do you predetermine the placement of special emphasis and how much a rehearsal should accomplish?

PFAUTSCH: I always have in mind certain sections that I am going to work on in a given piece of music and how much I hope to accomplish. Many times I will stop rehearsing on a piece and the chorus will say, "Can't we go on?" Frankly, that's as far as I wanted to go in that rehearsal. We accomplished what I wanted to accomplish in that rehearsal.

I will also plot out, over a sequence of several weeks, the way I'm going to rehearse a piece of music, based on an analysis of the piece of music, formally, in relation to the difficulties of various sections within the music. I think so many times we have rehearsal procedures that merely begin at the beginning of a piece of music and go until things get rough, stop and work on the rough place, and then go back to the beginning. I don't believe in rehearsing that way. I believe in exposing a choir to the total work the first time through. I try to see to it that we get through, as we say, "come hell or high water," the whole piece. Then I will work on it fragmentarily and develop the whole piece in that way.

I know there are some who will argue that one should develop a feeling for the totality of the piece from the beginning. I don't subscribe to that myself, because formally there are certain sections of a piece of music that are more important than other sections. The conductor can waste so much time by repeating sections that are very easy when he should be spending that time on sections that are very difficult. Again, I go into this in more detail in that chapter.

BOGLE: How do you introduce new material? Is there a general manner of presentation that you employ?

PFAUTSCH: I don't ever introduce any two pieces the same way. At the beginning of the year we would just sight read
a lot of material. And also in the fall I bring out of the library material just for sight reading purposes, so that the group can improve its sight reading. I will talk sometimes about the historical background of a piece or the technical demands of a piece, or why we are going to do this piece. But I don't have any set procedure that I follow. It varies with each individual piece of music.

BOGLE: Have you an opinion concerning the use of humor during the rehearsal?

PFAUTSCH: I think humor is very important. In fact, I think it is one of the most important ingredients in the rehearsal. You probably could detect that from the rehearsals that you have heard. This is extremely important for a group like the civic chorus in which there are people who have been working all day. Sure, they have come to work on music that night, but it's also a time for them to enjoy each other and maybe laugh a little bit. I find that a little laughter makes it possible for me to get more out of them in the long run than I could get out of them if I didn't allow it.

You probably noticed that my accompanist is an excellent assist for me with regard to humor. She has a wonderful sense of humor. Many times when I feel the need for a little bit of relaxation with humor, I will purposely say something to her because I know I will get a rejoinder and she will come back with something that will set the whole group off.

When I talk about this in my conducting classes, I cite instances of what I consider to be good examples of how humor is used in rehearsal. I think the most important thing to remember with regard to humor in rehearsal is that it should be spontaneous. It shouldn't be "canned". It shouldn't be planned. We, as conductors, obviously are not professional comedians. Otherwise, we would be on radio and television. We're not Bob Hope, and we shouldn't try to be a professional comedian. The people actually enjoy us and enjoy our humor more because it's us, not because we're trying to be like somebody else.

My wife has often accused me of picking on people in the choir. It's true. I tell my classes that in all my years of conducting, every group I have conducted has always had at least one person upon whom I could count for help. Conductors can't always come up with something that is humorous at the right time, so we have to rely on help from individuals. I can think of any number of people I have had in the choir who have helped me that way and many of them perhaps were not aware of the fact that I was using them in this way or that they were helping me in this way. I think this provides pace in rehearsal. It relieves tensions. It helps rapport.
Many times I have had former students come back and ask me, "Do you remember what you said in such and such a rehearsal?" I don't remember that. They remember it because it was something that stuck in their mind. I have conducted so many rehearsals that I don't remember. I try not to repeat myself. I try not to repeat the same funny thing because something that is funny at one time may not be funny at another time. So much depends on the context. That's why I think it should be spontaneous. I've found that, if the director permits a group to enjoy anything humorous that happens in a rehearsal, the esprit that results is of great advantage. They will work harder and I've found I get more accomplished faster and in greater depth. In other words, they know that when the conductor wants to work he wants to work, but they will do that because they know that he is also going to permit them to relax a little bit with humor.

Now there are some times when we have very little humor in rehearsals. We work constantly. There are other rehearsals in which we have quite a bit, depending upon the pressure and the demands. Again, I don't think it should be planned, premeditated, or organized. It should be spontaneous. It should happen, if it happens. If it doesn't happen, it doesn't happen. Sometimes, if you feel a need for it, then you should help it happen as a conductor. Students always ask me, "Well, what if you say something that proves not to be funny?" I tell them, "Then you know not to say that again." In other words, as I said before, you have to be willing to do whatever you need to do to get the job done.

Many times I've said something that I thought was going to be funny and, as we say, "I have laid an egg." Many times I've had what I call "foot-in-mouth-disease." I'll say something that really wasn't what I meant to say and the choir will react with laughter. I didn't realize that the statement had a double meaning. You've probably had that experience yourself either on your own or in a rehearsal. But then again, one can take advantage of a situation like that. Why not laugh at it; why not enjoy it? Why get "up tight" about it? The most important thing I would say about humor is know how much to use it. Know that it can be used and be free to use it.

BOGLE: How do you determine whether or not a particular selection is adequately rehearsed for performance?

PFAUTSCH: I feel that it is adequately rehearsed when it reaches the point where it has approximated what I feel is the particular level of performance that I would want for that piece. I think, especially those of us who take choirs out on tour, we have to watch our timing. We can peak a choir too early and then they get stale; at least, I call it getting stale. In other words, I don't ever try
to prepare my choir, especially at the time when we go on tour, to the point that they are really ready to perform the concert in public, say two weeks before we go on tour, because then, by that time, the repertoire and their singing of the repertoire can have what I call a "canned" performance sound. They're doing it because they have done it so much and they know that they can do it. I try to peak it so that actually, when we give our home concert here at SMU before we go on tour, this is their first chance to share with an audience what they've worked on and to report to the audience that they have worked on this music and are ready to be heard. They actually will be refining it even more and more when we go out on tour. Our appearances on tour then become meaningful in terms of further refinement and development of that repertoire.

I can think of some choirs that I've heard which have been out on tour for fifteen to twenty days. When you hear them sing, it just sounds like somebody sat down and turned on a tape recorder. It lacks spontaneity. It lacks a real sensitive delivery of the dynamics or of the melodic line or the textural nuances. It just lacks life. They are doing it because they have done it for so many weeks.

BOGLE: Do you have a particular time to carry on non-musical business during the rehearsal?

PFAUTSCH: No specific time. I try to do that usually in the middle of a rehearsal, or at the end of a rehearsal for two reasons. One, it provides a little break. Two, it assures the greater number of people being there to hear announcements. In my civic chorus we usually try to have them at the break time. And, incidently, in my civic chorus, that break is very important for those people. I frankly resent the loss of rehearsal time. To me it's fifteen minutes, sometimes twenty minutes, that we lose in two hours and that's very precious for me. But, by the same token, I know how meaningful that time is to them. They can't really get to know each other or converse with each other during a rehearsal; but, at this time, they can. I think it's very important in a choir, chorus, civic group, and especially a school group, for the individuals who make up that group to know each other as individuals and not just as "George-who-may-be-sitting-two-seats-away-from-me-in-the-bass-section-whose-last-name-I-don't-know."

BOGLE: In your standard choral organization do you employ any type of sight reading exercises?

PFAUTSCH: No.
BOGLE: Do you make use of sectional rehearsals?

PFAUTSCH: Very infrequently.

BOGLE: What do you feel are the advantages or disadvantages of sectionals?

PFAUTSCH: I feel they are advantageous in the sense that it enables concentration on one section at a time and helps to overcome any problems that a section might be having. But, I frankly do not like sectional rehearsals for these reasons. Number one, I think that, to be really valid, a conductor should supervise them himself so he can be certain everything is being accomplished that he wants accomplished. It's impossible for a conductor to divide himself four ways. That is not being disrespectful to the people who might conduct sectionals. It is just that experience has taught me that you can't count on the same proficiency from four different people doing sectionals.

I also believe that it's more important to learn the repertoire and to learn a section, or what a section has to sing, in relation to the totality of the work. When I work in rehearsals, I may be working on a particular section and its problems, but I try to do it within a framework that enables the chorus to hear the other parts. Often the basses go out, have a sectional rehearsal and learn their part, but then they come back in and, particularly if it's a highly dissonant contemporary piece, when they hear the sopranos, altos, and tenors singing their parts, they can't sing their own part. That's another reason why I dislike sectionals, or rather why I do not use sectionals.

Furthermore, in our particular situation here, the demand on the students' time is so great that I don't feel that I can ask them to put in time for sectional rehearsals. I had rather use the time that we have to work together so that I can supervise the preparation. Actually, I've never really felt the need for sectional rehearsals as a regular part of the rehearsal procedure. There are times when I use sectionals, but only as a sort of last resort.

BOGLE: The last group of questions deals with systems of choral organization. The first question is, what vocal and musical elements determine the selection of singers for your choral organizations?

PFAUTSCH: When I listen to auditions, I listen first of all to the quality of the voice and the vocal discipline and proficiency that is evident in the production of that voice. Then I consider whether or not it is the kind of voice that I feel will be complimentary or problematic.
There are certain voices that are very difficult to use in choral organizations even though they may be very fine instruments. They may be the kinds of voices that stick out and cannot become part of a choral ensemble.

In auditions I am also concerned about the ability to sight read, sight sing, and I test this. I am looking not only for intervalic security, but for rhythmic accuracy. To me this is very important. I will also check the ear to see how quickly the singer can match a sequence of intervals that is played.

I've learned over the years, especially in the university level, that a person may not be able to sight read. Say a freshman comes in, or a sophomore, or a transfer student at the junior level; they may have trouble sight reading, but their tonal memory is very quick and that to me is very important.

I remember something Robert Shaw said many years ago, that he was more interested in how a person would sing a particular part through the second or third time than he was the first time. He was speaking of professionals. Of course, I understand that in recent years his auditions have become much more difficult. I still concur with that, however, because I, too, am more concerned with what an individual will do the second and third time. Many times a group will sight read a piece, or an individual will sight sing his part the first time through better than the third time through. Now this I find a little bit disconcerting. I think it's partly my job as a choral conductor to help develop the sight reading and sight singing ability of anybody who sings under me. I would, therefore, not eliminate somebody who has a very good voice because he cannot sight read as quickly or as proficiently as I would hope; because, as I have said, I would hope that I would be able to help them.

BOGLE: Are there non-musical elements that are meaningful in your evaluation of choral applicants?

PFAUTSCH: I don't place too much stress on this although I try to get a feeling for the type of person the individual might turn out to be in terms of the contribution he might make to the organization. I've never found this to be too much of a problem for me in my choir. The kind of student I get auditioning here for my University Choir, by-and-large, is a very high quality student to begin with. For example, last year when I checked their grade point averages for tour eligibility, I didn't have anybody ineligible. I only had four students out of the whole choir who were under 3.0 average. I had about fourteen undergraduate students who had 3.5 or above, and out of twelve or fourteen graduate students, nine had 3.5 or above.
It's a pretty good standard of student that I have in this organization. They are not only competent intellectually, but obviously they are the kind who interact very well with their peers. The leadership potential is there. All you have to do is let it happen, let the interaction bring it out.

The year I was at the University of Illinois, the Men's Glee Club there used to be very rigid in its auditions. I would audition the potential members musically, but then each of the auditionees had to go before the officers. The officers would decide whether or not this individual was the kind of individual they wanted in their organization on the basis of his personality and so forth. I would still have the final word. The officers wanted to report to the director what they considered to be the potential of the individual personality. I tried to point out to them that, in many instances, the organization could do something for the individual. I've seen that happen in my choirs so many, many times. A freshman comes into the choir and will be a shy, retiring person. By the time he graduates he will become an outgoing person. The group dynamics has brought the individual out and has helped the individual develop as a person. And to me this is one of the most exciting, rewarding benefits of working with a choral group, to see what can happen to individuals. I don't know of any instance in which the group has stifled an individual, but there may have been. I can think of countless instances in which the group and the "esprit de corps" of the group have been of great advantage to many individuals in the group.

BOGLE: Is there any particular singing/standing arrangement that you favor in your choral organizations?

PFAUTSCH: I vary that. I don't believe in ever using any standard arrangement, for the sake of the arrangement. I think one should use whatever he thinks will be best for the repertoire he is doing. For example, when we rehearse, sometimes I put up on the board, "Today is scramble day." By that I mean the singers can sit wherever they want to. I won't assign them seats. I do this for reasons of developing independence and in order that the older members may get to know the newer members of the organization. I start out with a seating arrangement that I assign and I follow that throughout most of the year. I have used primarily the traditional arrangement of the men in the back and the women in the front. Sopranos to the left, altos to the right, basses to the left and tenors to the right. In this arrangement the basses and sopranos are close together, and the tenors and altos are close together. I vary that with the repertoire.
I also believe that this has advantages for sight lines. The audience sees a choir before they hear a choir. Take a group like the Robert Shaw Chorale in which you may have thirty-two singers, and you spread them out over a stage and split them up. You're not as conscious of the variations in heights as you would be if they were all in a compact arrangement. Then you have to remember with Shaw, that he has thirty-two picked voices, professional voices, each of whom is a highly trained singer. That's not necessarily true with a high school or college choir. You need to help your young singers by having them close to a more experienced singer. I always do this. In that way I am, in a sense, preparing future leaders in the choir by having them sit next to a current leader. In other words, I don't have any setup that I use regularly, it varies.

BOGLE: Do you favor the use of choral members to implement and carry out a choral organizational policy?

PFAUTSCH: Yes, we have officers and we work on the consultative basis, especially with regard to anything that pertains to something that the group does. We have a picnic every fall. This is a good way for the group to get to know each other early in the fall. Then we have several events during the year. At the end of the year we have a steak cookout. This is a way for the group to end the year and find out that they have come to know each other much better over the year. The officers usually handle these matters.

BOGLE: In what duties do you employ singer help, and which duties remain your complete responsibility?

PFAUTSCH: The president helps me greatly on tour in regard to contacts that we have with the sponsoring groups and with housing arrangements. The vice-president is responsible for taking care of all the programs and posters. The secretary takes care of all the correspondance in regard to the housing arrangements, sending out housing lists, cards and so forth. The treasurer takes care of all the financial arrangements. We have two people who take care of the robes. Then we have crew assignments on the tour to take care of the so-called ritual of carrying in the luggage, music, stands, and anything else that has to be done. We have a share-and-share-alike plan for this. I sort of oversee all of this. With regard to repertoire and programming, this is something I consider my prerogative though I am sensitive to the reactions and the response of the group to the repertoire I am considering. If I sense that the group response is negative, I will not insist
on using a particular piece. However, there are many instances in which I know I can expect a lukewarm or negative initial response; but, after a month of working, the group will like it. In other words, I'm not one of these conductors who lets the officers sit in with me and decide what program we're going to do. Programming is my responsibility.

BOGLE: What policies and procedures have you found that seem to be successful in encouraging and maintaining good rehearsal attendance?

PFAUTSCH: I have always tried to start on time. That is very important. In relation to that, I've tried to end on time. I find that, if people know that the conductor is not going to keep them overtime, they will respond by coming on time. Now I realize, as you well know, that in a school situation, when students are coming from another class, they might be held over. I'm not really rigid about punctuality. I know a friend of mine who locks the door at the start of the hour. If you're not there when that door is locked, you have missed the rehearsal. I think that is being too dogmatic. That is like cutting off your nose to spite your face. There may be extenuating circumstances. My grade is based on attendance records and whether or not the student is tardy. In other words, tardiness adds up to absences. I've found over the years that students generally have a sense of responsibility, but there are always some who will be irresponsible. This is more a human nature problem than it is a procedural problem.

Here at our university not everybody takes the choir for credit and this is one of my pet peeves. Where I used to be, everybody in the choir took it for credit and I had much more control over them. Here the non-music majors cannot take choir for credit. They tend to be more casual, partly because they have to come from across the campus, but I haven't had real problems in the sense that we have had rehearsals hurt by lack of regularity in attendance. The students, by and large, tend to be regular and punctual.

BOGLE: What do you feel are the possible results of excessive performance demands, and, approximately how often do you feel a university choral organization should perform annually?

PFAUTSCH: We perform three major concerts, but we perform many other times. For example, we have to sing for practically all of the official functions here. A couple of years ago Dean Rusk spoke here and we had to sing for the occasion. The president of the university just called us up and said he would like us to sing. We've sung for almost every dedication on this campus. Whenever the president wants us to
represent the university at a dinner or something, we are expected to have something ready to sing. This presents problems because students have schedules of their own and we don't always have the full complement present. Yet we can't turn down an administrative directive. Sometimes I have to say no, because the request comes at a time when many of the students have classes and they can't get out of classes. I wouldn't want to perform, for example, with two tenors or no basses.

We have a regular sequence of traditional concerts for all these choral organizations every year, but the select choir is the only group that is called upon to sing for special occasions and that will vary with the year.

BOGLE: What are your opinions concerning the values and/or disadvantages of choir tours?

PFAUTSCH: There are many, many values of touring. First of all, I think it has public relations value for the university. In our instance, being a Methodist university, we have close liaison with Methodist churches. I don't have any trouble booking the choir. Wherever we go, churches are very, very cooperative and eager to have us. The students are housed in the homes of the parishioners. I'm presently compiling letters that we received from our tour telling how the people have responded so favorably to the young people and to having them in their homes. It's interesting how the reactions vary. One church wrote, "Some of our people were a little bit concerned about having college students in their homes and wondered what they would be like. They found them to be very charming." I don't know what they had in mind—that the students were going to cause trouble, or have a riot in their homes, or what. The students are good ambassadors for us, and this is good education for the students, because every night they are in a different set of circumstances both at the church and in the homes. They're not necessarily in the same kind of home every night. They may be in a very wealthy home one night and the next in the home of a family of very modest means. They are exposed to a variety of family situations and a variety of economic situations. I think this is very helpful to them in terms of their own education, and is valuable public relations for the university.

I think it is also very advantageous to them to have the experience of singing every night under different circumstances within different acoustical environments. No two places when we sing are ever the same and the demands placed upon the group vary each night. The choir learns from this. They learn to be proficient under diverse circumstances. For example, this year we sang in a church in
Nashville where the acoustical environment was most exciting. We had a big audience, the FM radio station taped us, and the critics were there. It was a very stimulating evening for the students. They sang very well that night. They met the challenge, so to speak. There are many aspects of the tour that I think are of educational value to the students. If for no other reason than the experience of having to sing under different circumstances every night, that, in itself, would be a justifiable reason for going on tour.

Then, of course, there are the other advantages such as getting to see different parts of the country. We always try to make it possible for the choir to have time to visit scenic spots and interesting historical places. Then, too, they get to know each other better on tour, as individuals, in a way they don't get to know each other in rehearsal. When you live with forty-five people on a bus for ten days you get to know them. I think this is one of the many advantages of going on tour.

BOGLE: Do you feel there are any disadvantages of going on tour?

PFAUTSCH: I can't think of any disadvantages, really.

BOGLE: Do you take your tour during school vacation time?

PFAUTSCH: No, because our school vacation is always related to Holy week and, of course, no Methodist church would want to book us during Holy week. We go out during Lent and therefore miss a week of school.

BOGLE: Are there elements of choral organization which appear to contribute favorably to group morale and esprit de corps?

PFAUTSCH: I think we have covered most of what I would want to mention in answer to this question.

BOGLE: Dr. Pfautsch, this concludes the interview. I want to tell you how much I appreciate your time and your answers. This has been of benefit to me and, hopefully, to the reader of this thesis project.
APPENDIX F

CHORAL LITERATURE CONducted BY LLOYD PFAUTSCH

The following list of choral literature was compiled from programs of concerts conducted by Lloyd Pfautsch.

<table>
<thead>
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<th>Composer or Arranger</th>
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<tbody>
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<td>A Kiss</td>
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<td>How Long, O Lord</td>
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<td>How Precious is Thy Lovingkindness</td>
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<td>Some One</td>
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<td>arr. Adler</td>
<td>Three American Folksongs</td>
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<td>Cripple Creek</td>
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<td>Hick's Farewell</td>
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<td>Chic-A-Boom</td>
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<td>Magnificat</td>
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<td>The Monk and His Cat</td>
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<td>Sure on This Shining Night</td>
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<td>To Be Sung on the Water</td>
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<td>Beethoven</td>
<td>Mass in C</td>
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<td>Berger</td>
<td>Lift Up Your Heads</td>
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<td>Chichester Psalms</td>
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<td>The Lark</td>
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<td>Warm-Up</td>
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<tr>
<td>Bohnhorst, F.</td>
<td>Song of Liberty</td>
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<td>arr. Bohnhorst, F.</td>
<td>Blind Man</td>
</tr>
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<td>Goin' Home in the Chariot</td>
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<td>Pretty Little Miss</td>
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<tr>
<td>arr. Burleigh, H.</td>
<td>Were You There?</td>
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238
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| Brahms               | Four Religious Folksongs  
|                      | Litany  
|                      | A Hunter from Heaven  
|                      | The Grim Reaper  
|                      | The Twelve Disciples  
|                      | Liebeslieder Waltzes  
|                      | Motet (Op. 29, No. 2)  
|                      | Nachtwache  
|                      | O Heart Subdued with Grieving  
|                      | Schicksalslied (Op. 54)  
|                      | Verlorne Jugend  |
| Britten              | A Ceremony of Carols  
|                      | Choral Dances from Gloriana  
|                      | Festival Te Deum  
|                      | A Hymn to St. Cecilia  
|                      | I Have No Name  
|                      | Rejoice in the Lamb  |
| Byrd                 | I Will Not Leave You Comfortless  |
| Copland arr. Copland | In the Beginning  
|                      | Las Agachadas  |
| Croce, G.            | Cantate Domino  |
| David, J. arr. Dawson| Veni Creator Spiritus  
| Debussy              | Mary Had a Baby  
| De Lasso             | Trois Chansons  
|                      | Jubilate Deo, Omnis Terra  
|                      | Surrexit Pastor Bonus  |
| Distler              | Psalm 98  |
| Epstein              | Tell Me Where is Fancy Bred  |
| Faure                | Cantique de Jean Racine  
<p>|                      | Requiem  |
| Franck, M.           | He Will Guide You  |
| Frankenpohl          | Hogimus, Higamus  |
| Gabrieli             | Magnificat (for Three Choirs)  |</p>
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<tr>
<td>arr. Grainger, P.</td>
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</tr>
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<td>arr. Hairston</td>
<td>I Can Tell the World Poor Man Lazrus</td>
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<td>Ab Oriente The Visit of the Three Kings</td>
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<td>Psalm 66 Verbum Caro Factum Est</td>
</tr>
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<td>Tenebrae Factae Sunt</td>
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<td>Hindemith</td>
<td>Each Silken Thread Give Every Man His Proper Death What Think You, Hodge?</td>
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<td>Like as the Hart</td>
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<td>Jones, R.</td>
<td>Hist Whist</td>
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<td>Composition for Mixed Chorus</td>
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<td>arr. McKelvy, J.</td>
<td>Gute Nacht</td>
</tr>
<tr>
<td>Mechem, K.</td>
<td>The Ballad of Befana</td>
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<td>Behold, A Star from Out of Jacob</td>
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<td>The Unicorn, Gorgon and Manticore</td>
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<tr>
<td>Mozart</td>
<td>De Confessore</td>
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<td>A Parable and a Ballad</td>
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<td>Mary, Molly and June</td>
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<td>Pachelbel</td>
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<td>Exultet Coelum Laudibus</td>
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<td>The New is Old</td>
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<tr>
<td></td>
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<td>Songs Mein Grossmama Sang</td>
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<td>Die Fledermaus (Concert version)</td>
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<td>Symphony for Voices</td>
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<td>Psalmkonzert</td>
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</table>
BIBLIOGRAPHY

Books


Unpublished Materials