

THE RE-UNIFICATION OF DR. EDWIN FISSINGER'S

PRAIRIE SCENES: A CHORAL CYCLE

Dean F. Jilek, B.M.E., M.M.

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APPROVED:

Richard Sparks, Major Professor and Chair of
the Division of Conducting and
Ensembles

Stephen F. Austin, Committee Member

Gregory Hobbs, Committee Member

Benjamin Brand, Director of Graduate
Studies in the College of Music

John Richmond, Dean of the College of Music

Victor Prybutok, Vice Provost of the Toulouse
Graduate School

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Edwin Fissinger (1920-1990) was a conductor and prolific choral composer. His compositional techniques, settings of text, jazz-influenced harmonies, and melodic propulsion fulfill an important role in each of his compositions. In the eight choral cycles he composed, Fissinger unified each cycle through thematic and textual elements. Although this resulted in a logical progression of poetry and music, Fissinger's final choral cycle, *Prairie Scenes*, was not published as he intended. Rather, individual selections from the cycle were published by two different publishing houses, out of sequence, and sixteen years apart. Consequently, the eight pieces are not currently performed together. Today's choral conductors, singers, and audience do not fully appreciate the value of this choral cycle and cannot understand its intended context. It is necessary to provide an in-depth investigation of the original eight-piece work *Prairie Scenes: A Choral Cycle* to place the appropriate organizational set together. This study illustrates the importance of the unification of Fissinger's *Prairie Scenes: A Choral Cycle* through a study of the poetry, the thematic material as it relates to the natural elements of the prairies, the manuscripts, and interviews with Fissinger's publishers and colleagues. An examination of Fissinger's compositional technique to convey the meaning of the text reveals a clear link between *Prairie Scenes* and the North Dakota prairies and its seasons. A description of the development of the choral cycle throughout music history and a biography of Edwin Fissinger and his compositional style are also included.

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#Walton Music/GIA Publications

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CHAPTER 1

INTRODUCTION

Edwin Fissinger (1920-1990) was a conductor and prolific choral composer. His 175 compositions included sacred and secular works, *a cappella* and accompanied pieces, solo songs and choral cycles. Fissinger's compositional techniques, settings of text, jazz-influenced harmonies, and melodic propulsion fulfill an important role in each of his compositions.

In the eight choral cycles he composed, Fissinger unified each cycle through thematic and textual elements. Although this resulted in a logical progression of poetry and music, Fissinger's final choral cycle, *Prairie Scenes*, was not published as he intended. Rather, individual selections from the cycle were published by two different publishing houses, out of sequence, and sixteen years apart. Consequently, the eight pieces are not currently performed together. Today's choral conductors, singers, and audience do not fully appreciate the value of this choral cycle and cannot understand its intended context.

This study illustrates the importance of the unification of Fissinger's *Prairie Scenes: A Choral Cycle* through a study of the poetry, the thematic material as it relates to the natural elements of the prairies, the manuscripts, and interviews with Fissinger's publishers and colleagues. A description of the development of the choral cycle throughout music history and a biography of Edwin Fissinger and his compositional style are also included.

Fissinger composed *Prairie Scenes: A Choral Cycle* in 1989, commissioned by William Franke and the Bismarck Civic Chorus for the North Dakota Centennial. After its premiere in

April 1989, *Prairie Scenes* was never again performed as the complete, eight-piece cycle Fissinger intended.¹

In 1990, Plymouth Music Co. /Walton Music Corp. published four of the eight pieces chosen by Fissinger and named the cycle *Prairie Scenes: A Song Cycle*.² In 2006, Pavane Publishing posthumously published the remaining four and titled them *Dakota Prairies*, in the order determined by the executor of the Fissinger estate.³

It is necessary to provide an in-depth investigation of the original eight-piece work, *Prairie Scenes: A Choral Cycle*⁴, to place the appropriate organizational set together. An examination of Fissinger's compositional technique to convey the meaning of the text reveals a clear link between *Prairie Scenes* and the North Dakota prairies and its seasons.

¹ Premiere used unpublished copies of manuscripts

² Jo Ann Miller, telephone interview by author, January 5, 2016.

³ No. 1 The Prairies, No. 5 The Wind and the Wheat, No. 6 The Wild Prairie Rose, No. 3 The Call of Spring

⁴ Henceforth called *Prairie Scenes* through the remainder of the document

CHAPTER 2

EDWIN FISSINGER

2.1 Biographical Sketch

Born in Chicago and raised in Rockford, Illinois, Edwin Fissinger began studying piano, organ, and voice at age 10. In high school, he composed and arranged for his music group, Eddie Fissinger's Band. After high school, Fissinger entered Marquette University on a track scholarship. He soon left college to concentrate on his band and original compositions and arrangements.¹

After serving in the United States Air Force during World War II, Fissinger enrolled in the American Conservatory of Music in Chicago and studied theory, counterpoint, composition, form and analysis, and orchestration under Leo Sowerby. Upon graduation, Fissinger took a teaching position at the American Conservatory of Music and continued his studies with Sowerby until earning his Master of Music in Composition in 1951. Sowerby influenced Fissinger on the value of text expression and the importance of its intelligibility.² Fissinger adhered to these principles throughout his career. Fissinger states, "Music is an innate object; you have to breathe the life into it. You should sing the text as a great actor would speak it. We ought to have the same text integrity."³

Fissinger continued teaching at the American Conservatory of Music until he entered the doctoral program at the University of Illinois. He completed his Ph.D. in Musicology in

¹ P. Bradley Logan, "The Choral Music of Edwin R. Fissinger." (DMA diss., University of Illinois at Urbana-Champaign, 1987): 1.

² Ibid, 240.

³ Ibid, 38.

1957, and became the chairman of the Music Department at the Chicago Undergraduate Division of the University of Illinois, presently known as the University of Illinois at Chicago.⁴ During this time, Fissinger also worked for several publishing companies as an editor, proofreader, reviewer, and composer. As his reputation as a composer and arranger grew, he earned numerous commissions. Robert Godwin, choral director of the North Dakota State University (NDSU) Concert Choir, commissioned Fissinger for the 1965 Music Educators National Conference. Impressed with Fissinger's work, Godwin asked Fissinger to replace him at NDSU. Fissinger accepted the position as professor and chairman of the Music Department in the fall of 1967.⁵ Fissinger's reasoning for taking the position was simple: "The kids in North Dakota deserve a good education, too."⁶

Under Fissinger's direction, the NDSU Concert Choir was selected to perform at regional and national Music Educators National Conference and American Choral Directors Association (ACDA) conventions.⁷ The choir was also featured in an American choral music documentary produced by the Second German Television Network, Zweites-Deutsches Fernsehen, and on the CBS radio network program "The Cavalcade of Christmas Music" during the Christmas seasons of 1978, 1979, and 1980.⁸

Fissinger's compositions have been performed at state, regional, and national conferences of ACDA and have been performed by professional and university ensembles such as the Kansas City Chorale, Houston Chamber Choir, University of Southern California Chamber

⁴ Logan, 4.

⁵ Ibid, 7.

⁶ Jo Ann Miller, telephone interview by author, January 5, 2016.

⁷ North Central MENC convention performance in 1969, the National MENC convention performance in 1970, and the National ACDA performances in 1973, 1977, and 1983.

⁸ Logan, 9.

Choir, Dale Warland Singers, and Pro Musica Chamber Choir (Sweden). Fissinger retired from his position at NDSU in 1985. He continued to write and receive commissions until his death in 1990.

2.2 Compositional Style: A Brief Overview

Following Sowerby's lead, Fissinger meticulously set the text of his compositions. His cannon of work exhibits text orientation through Fissinger's 1) rigorous text selection process, 2) text painting with the appropriate rhythms and harmonies including vertical sonorities with an added juxtaposition of compound tertian chords, and 3) vocal texture.⁹

Fissinger carefully chose the texts for his compositions. According to Dr. Jo Ann Miller, Fissinger spent a considerable amount of time searching for suitable texts to fit his compositional plan.¹⁰ He found it more difficult to find appropriate thematic material from secular works than from sacred works. He states,

I think it is hard to find a secular text. One of the reasons is, for instance, when using the psalms, there is a marvelous depository of biblical subjects. But with secular texts, so many are very personal to the poet or author, and if you don't happen to be in tune with them, or if the text is presented in a way that doesn't lend itself very readily to a musical composition, then you have a problem; at least for me it is. Finding the proper text is one of the hardest things for a composer.¹¹

According to Fissinger, his concept of linear motion produces vertical sonorities. Linear concept (Example 1) involves stepwise motion often resulting in inverted chords (mm. 6-7).

⁹ Logan, 38.

¹⁰ Jo Ann Miller, telephone interview by author, January 5, 2016.

¹¹ Logan.

Example 1 – Fissinger, In Paradisum, mm. 6-7

6 7

in tu - o ad - ven - tu

in tu - o ad - ven - tu

in tu - o ad - ven - tu

in tu - o ad - ven - tu

These vertical sonorities create horizontal movement and move the music forward.¹² Fissinger's setting of "In Paradisum" illustrates a culmination of these techniques. The vertical sonorities and harmonic functions depict the ascension of one's soul into paradise. As a final detail, Fissinger methodically employs this practice during an aleatoric section. The random movement conveys the aura of the soul entering paradise.

To express the meaning of the text, Fissinger uses a combination of rhythms and vocal textures and a variety of sonorous chords.¹³ Fissinger employs layering, adding one voice at a time, and solos with three-four voice texture throughout his compositions. He increasingly utilized four-eight voice textures in his later works.¹⁴

¹² Ibid, 13.

¹³ Ibid, 33.

¹⁴ Ibid, 29.

In his layering, voices enter in ascending, descending, or varied patterns. Fissinger often introduces layering on text he believes is important and then repeats the text. In “Sweet-and-Twenty,” Fissinger (Example 2) uses a descending passage on the text “what is love,” (mm. 26-27).

Example 2 – Fissinger, Sweet-and-Twenty, mm. 26-27

The image shows a musical score for two staves, likely representing different vocal parts. The top staff begins at measure 26 with the lyrics "What is love?" and a piano (*p*) dynamic marking. The melody descends from a higher note to a lower one. The bottom staff begins at measure 27 with the lyrics "What is love?" and a piano (*p*) dynamic marking. The melody also descends. The text "What is" is written below the bottom staff at the end of the excerpt.

His setting of Psalm 70:1, 4, “Make Haste, O God,” serves as another example: Fissinger immediately layers the voices in an ascending pattern (Example 3), in reference to God, beginning in the bass voice and continuing in an ascending motion through the tenor, alto, and finally the soprano voice on an interval of a fourth (mm. 1-3). The layering of the fourth builds quartal sonorities, driving the music forward.

Example 4 – Fissinger, Laura Lee, mm. 49-56

49

The image displays a musical score for the song "Laura Lee" by Fissinger, covering measures 49 through 56. The score is written in G major (one sharp) and 2/4 time. It features a vocal line and a piano accompaniment. The vocal line begins at measure 49 with the lyrics "Earth seems to me, Robbed of thy sun - ny smile," and continues through measure 56 with "How like a de - sert isle, Sweet Lau - ra Lee?". The piano accompaniment consists of a right-hand melody and a left-hand bass line. A "Solo" marking is present above the vocal line in measure 50. A "53" marking with a "mp" dynamic is placed above the piano accompaniment in measure 53. The score is presented in a standard musical notation format with treble and bass clefs, a key signature of one sharp, and a 2/4 time signature.

In "Dakota Dawn" from *Prairie Scenes* (Example 5), a mixed five-voice texture accompanies the soprano soloist singing a lyrical melody above (mm. 4-10).

Example 5 – Fissinger, Dakota Dawn, mm. 4-10

4

p

Dawn comes

soft - ly, dawn comes soft - ly,

7

o - ver the prair - ies,

p *mp*

Dawn comes o - ver the

p *mp*

Fissinger uses four-voice textures for quartal and quintal sonorities that may contain added intervals of seventh, ninth and thirteenth. Five-eight voice textures provide more complex chord structures, indicating points of significance, and may include bi-tonal or tri-tonal structures. Fissinger (Example 6) conveys the importance of the word “high” in “Prairie Winds” from *Prairie Scenes* through the use of a more complex bi-tonal chord, $e^{\flat 11}/G^{\flat 7}$, placing the highest pitch of the chordal cycle in the soprano (m. 43).

Example 6 – Fissinger, *Prairie Winds*, mm. 43

42 43

The image displays four staves of musical notation for Example 6. Each staff begins with the lyrics "might re - sists the gale." followed by "Blow high, ___ blow high, ___ blow". The music is in 3/4 time and features a dynamic marking of $(s) f$. The notation includes various rhythmic values, ties, and triplets. A specific chord is indicated below the fourth staff as $e\flat^{11}/G\flat^7$.

Fissinger believed the movement of the music should express the rhythmic and metrical flow of the spoken text.¹⁶ His rhythm schemes express the text and support the stress of the text. The application of the stressed and unstressed parts of a word results in a natural sense of rhythm formed by the concept of arsis and thesis. Arsis and thesis refer to the stronger and weaker parts of the measure or stressed and unstressed part of a word.¹⁷ Fissinger uses the unstressed syllable, or unstressed part of the measure, to be the propelling force in a phrase. In “Spring” from *Set of Three for Treble Choir and Strings (or piano)*, (Example 7) Fissinger incorporates a variety of rhythms, including the use of a tie across the bar to beat two, to

¹⁶ Ibid, 39.

¹⁷ Frederick C. Mish, "Arsis, Thesis", *Merriam Webster's Collegiate Dictionary* (Springfield: Merriam-Webster, Incorporated, 1997): 65, 1224.

express the text and to drive the music forward. This technique forces movement from the unstressed part of the measure, creating natural forward propulsion.

Example 7 – Fissinger, Spring, mm. 17-18

The musical score for Example 7, Fissinger's 'Spring', measures 17-18, is presented in G major (one sharp) and 3/4 time. It features three staves: two vocal staves and a piano accompaniment staff. The tempo is marked 'mf' (mezzo-forte). The lyrics are 'maids dance, dance in a ring.' The score illustrates the technique of driving the music forward by placing the text on unstressed parts of the measure.

Measure 17: The vocal lines begin with the lyrics 'maids dance, dance in a ring.' The piano accompaniment provides harmonic support with chords and moving lines in both hands.

Measure 18: The vocal lines continue with the lyrics 'maids dance, dance in a ring.' The piano accompaniment continues with similar harmonic and melodic patterns.

CHAPTER 3

THE HISTORY OF THE CHORAL CYCLE

The term “choral cycle” is a relatively recent addition to the musical vocabulary.¹ In fact, “choral cycle” is so new that it does not even appear in standard music dictionaries. The Oxford Dictionary of Music does define the more general term “cycle” as a “series of items written to be performed as a group and sometimes linked thematically either musically or by subject.”² This chapter will discuss the development of the choral cycle genre throughout music history.

Kirke Mechem became one of the first composers to use “choral cycle” in a journal article.³ He offers the following definition of a choral cycle: “a group of individual choral pieces, unified in some way, intended to be performed together but also capable of being programmed separately.”⁴ Mechem further clarifies this definition by classifying choral cycles into three categories according to their unifying elements: 1) cycles “on poems by one author,” 2) cycles on poems “related by subject matter or genre” either by one author or several authors, and 3) cycles unified by “dramatic or musical continuity.”⁵ Mechem’s definition will be used for the purpose of this study.

While sharing some similarities to a choral cycle, other multi-movement works cannot

¹ Russell Thorngate, “The Choral Cycle: A Conductor’s Guide To Four Representative Works.” (DMA diss., Ball State University, 2011): 2.

² “Cycle”, *The Oxford Dictionary Of Music* (Oxford University Press, 2016), accessed March 2, 2016, <http://www.oxfordmusiconline.com/subscriber/article/opr/t237/e2651>.

³ Thorngate, 1.

⁴ Kirke Mechem, “The Choral Cycle,” *Choral Journal* (April 1970): 8.

⁵ *Ibid*, 8-9.

be admitted into the genre. The song cycle is an early predecessor of the choral cycle, but it is written for solo voice, not a choir. Collections also do not fall under the choral cycle genre. Collections lack the unifying components inherent to a cycle—which facilitate greater and sustained involvement for the performers and audience—and are not intended to be performed together. Cantatas and oratorios containing duets, arias, and long instrumental pieces are not considered choral cycles due to their non-choral elements.⁶

The madrigal comedies of the late sixteenth century can be considered forerunners of the choral cycle.⁷ Madrigal comedies were entire plays set to polyphonic music.⁸ They may have been performed on stage and a narrative plot unified the individual movements, but they were not staged in the manner of operas.⁹ Orazio Vecchi's *L'Amfiparnasso*, premiered in 1594, serves as an early example. Vecchi encouraged involvement through listening and imagining. In the Prologue to the work, he directs the audience: "*Che questo di cui parlo spettacolo, si mira con la mente, dou' entra per l'orecchie, e non per gl'occhi. Pero silentio fate, E'n vece di vedere hora ascoltate.*" (The spectacle I speak of is to be seen in your mind; it enters through your ears, not through your eyes. Instead of looking, listen, and be silent.)¹⁰

The choral cycle genre realized significant development during the Romantic period with composers such as Robert Schumann and Johannes Brahms writing choral sets that were cyclic in nature. The individual movements of Schumann's *Fünf Lieder*, op. 55, all feature poetry by

⁶ Mechem, 8.

⁷ Mechem, 8.

⁸ Willi Apel, "Madrigal Comedy", *Harvard Dictionary Of Music* (Cambridge: Belknap Press/Harvard University Press, 1969): 499.

⁹ "Madrigal Comedy", *Wikipedia*, last modified 2016, accessed March 2, 2016, https://en.wikipedia.org/wiki/Madrigal_comedy.

¹⁰ Orazio Vecchi, *L'Amfiparnasso*, IMSLP, http://hz.imslp.info/files/imglnks/usimg/b/b2/IMSLP76671-PMLP59829-Vecchi_Amfiparnaso_Front.pdf (accessed March 15, 2016).

Robert Burns. He also unifies the five songs of his *Fünf Gesänge aus H. Laubes Jagdbrevier* through the use of text by the poet Heinrich Laube, as well as the common theme of hunting.¹¹ Brahms set text from Georg Friedrich Daumer's collection of love poems and folk songs, *Polydora*, to create the choral cycles *Liebeslieder*, op. 52, and *Neue Liebeslieder*, op. 65. In addition, Brahms' *Vier Gesänge* also serves as early example of a choral cycle. In fact, musicologists George S. Bozarth and Walter Frisch refer to it as "a cycle of Romantic tone sketches."¹²

In the early twentieth century, American musicians began to use the term "choral cycle" to describe a compilation of unified choral pieces.¹³ During this period, the choral cycle gained acceptance as a genre and experienced rapid growth. Both American and European composers embraced the genre, and it became a significant part of the choral compositional output. For example, Claude Debussy set texts by Charles d'Orleans, a medieval French poet, in *Trois Chansons de Charles d'Orléans*.¹⁴ Though the three chansons were composed separately between 1898 and 1908, they are still considered a cycle and classified into category 1, cycles on poems by one author.¹⁵ Composed in 1950, Benjamin Britten's *Five Flower Songs* features text by a variety of poets unified by the subject of flowers and falls into category 2, cycles on poems related by subject matter or genre.¹⁶ Kirke Mechem's 1965 composition *The Winds of May* serves as an example of a choral cycle from category 3, cycles unified by dramatic or

¹¹ Thorngate, 23.

¹² George S. Bozarth and Walter Frisch, "Brahms, Johannes: Choral Works," *New Grove Dictionary of Music and Musicians*, 2nd ed., ed. Stanley Sadie (New York: Grove's Dictionaries, Inc., 2001).

¹³ Thorngate, 25.

¹⁴ Dennis Shrock. *Choral Repertoire* (Oxford: Oxford University Press, 2009), 568.

¹⁵ Mechem, 10.

¹⁶ Shrock, 598-599.

musical continuity. Mechem describes the work as comprising poems that “narrate a love story and each piece is connected musically to its predecessor.”¹⁷

Fissinger featured eight poems by six different authors in *Prairie Scenes*. The poems describe the land, vegetation, weather, and seasons of the North Dakota prairies. As a choral cycle, *Prairie Scenes* would fall into category 2 of Mechem’s definition since it utilizes poems written by different authors that share a common subject, namely, the prairies.

¹⁷ Mechem, 11.

CHAPTER 4

EXTERNAL EVIDENCE

4.1 Sources

This chapter will provide evidence of the original order of *Prairie Scenes* as intended by the composer, a summary of the publishing history, information on Fissinger's text choices, corrected spellings and pitch notation. The materials consulted were obtained from the Bismarck Civic Chorus Archives, the North Dakota State Library in Bismarck, North Dakota, the North Dakota State University Library in Fargo, North Dakota, and the University of North Dakota Library in Grand Forks, North Dakota. Personal interviews were conducted with Fissinger's publishers and colleagues. Initial interviews were completed over the telephone with follow-up questions communicated via email. Transcripts of the interviews are included in Appendix A.

4.2 Interview with Jo Ann Miller

The interview with Dr. Jo Ann Miller provides insight into the separation of *Prairie Scenes*. Miller explains Fissinger's reason for choosing the first four pieces for publication and their order, his choice of poetry, and the publishing of the remaining four pieces with Pavane Publishing. The interview can be summarized as follows.

In 1989, Miller began her tenure as the director of choral activities at North Dakota State University. She was asked to conduct a session on Fissinger's music at the North Central ACDA convention held in Milwaukee, WI, in 1990. Miller asked Fissinger which pieces he would

like performed. He chose four pieces of *Prairie Scenes* that he felt would be best. The chosen pieces and their respective order were “Passing of Winter,” “Dakota Dawn,” “A Winter Night,” and “Prairie Winds.”

Walton Music Publishing did not want to publish all eight pieces at once. They decided to publish the four presented at the convention because they thought those pieces would have the best chance of being purchased after the convention. However, Fissinger believed the full set of eight should be performed together in the order he intended. “He always spent a long time choosing poetry, and he loved the pieces and was very proud of them,” Miller said.¹ North Dakota had become his adopted home, and Miller believes that *Prairie Scenes* was an homage to the state that he loved so much.

Walton held the rights to the remaining unpublished pieces until Allan Petker, president of Pavane Publishing, expressed to Miller their interest in the Fissinger scores. Working through P. Bradley Logan, executor of Fissinger’s estate, Walton released “The Prairies,” “The Call of Spring,” “The Wind in the Wheat,” and “A Wild Prairie Rose” back to the Fissinger estate. Beginning in 2006, Logan passed one piece per year to Pavane for publication.

4.3 Manuscripts

Original manuscripts clarify the intended order of *Prairie Scenes*. Roman numerals located above each title of the movement indicate the following order:

- I. The Prairies
- II. Passing of Winter
- III. The Call of Spring

¹ Jo Ann Miller, telephone interview by author, January 5, 2016.

- IV. Dakota Dawn
- V. The Wind in the Wheat
- VI. The Wild Prairie Rose
- VII. A Winter Night
- VIII. Prairie Winds

A comparison of the manuscripts to the published music yields several discrepancies in notation and spellings. The original manuscripts illustrate correct spellings and notation summarized in Table 4.1:

Table 4.1

Discrepancies in publications of Prairie Scenes

Title	Error in Published Music	Correction per Manuscript
Prairie Scenes: A Choral Cycle	Praire Scenes: A Song Cycle	Prairie Scenes: A Choral Cycle
I. The Prairies	Anne Murry Marius	Anne Murry Movius
I. The Prairies	m. 15 beat 2, B natural	m. 15 beat 2, B flat
III. The Call of Spring	Robert I. Richardson	Robert J. Richardson
VII. A Winter Night	m. 71 soprano voice, G#–C#	m. 71 soprano voice, A–D#

4.4 Edwin Fissinger’s Notes

The Edwin Fissinger Papers contain Fissinger’s notes pertaining to his choice of poetry for *Prairie Scenes*. The notes include a title page with dedication, photocopies of the poems as they appeared in publication, handwritten copies of poems, and two handwritten pages listing poem titles, authors, towns and numbers denoting possible order in the cycle. The notes indicate that Fissinger considered at least 21 poems (Appendix D) from North Dakota publications before deciding on the final eight and their order in the cycle. The final page lists the poems with numbers in the following order:

1. The Prairies
2. Passing of Winter
3. The Call of Spring
4. Dakota Dawn
5. The Wind in the Wheat
6. The Wild Prairie Rose
7. A Winter Night
8. Prairie Winds

CHAPTER 5

THE POETRY AND COMPOSITIONAL TECHNIQUES

This chapter presents a study of the individual poems Edwin Fissinger chose for *Prairie Scenes*. A brief biographical sketch of each author is provided as well as the publishing information of the poem. The order of the movements follows the order indicated by Fissinger in the original manuscripts of the composition.¹

The poems chosen for *Prairie Scenes* describe the landscape, vegetation, weather, and seasons of North Dakota, providing the singer and audience with strong mental images and feelings of being in the state. The poems appear exclusively in published periodicals or books from North Dakota. The periodicals include *Prairie Wings*, a magazine dedicated to North Dakota poetry. The magazine was published from May 1936 to February 1948.² The books include a North Dakota anthology of poetry, North Dakota songbooks, and published books by individual poets.³

1. "The Prairies"

"The Prairies" is based on the poem "North Dakota" by Anne Murry Movius. Movius, dates unknown, was born in Cincinnati, Ohio, and resided in North Dakota in 1905, living in the

¹ Edwin Fissinger, "Prairie Scenes: A Choral Cycle", Finding Aid to Edwin Fissinger Papers (Fargo, 1988), Mss 226, NDSU Institute for Regional Studies & University Archives, North Dakota State University Libraries.

² "Prairie Wings Collection, 1936-1948 | Elwyn B. Robinson Department Of Special Collections", *Apps.Library.Und.Edu*, accessed February 22, 2016, <https://apps.library.und.edu/archon/?p=collections/findingaid&id=261&q>.

³ Publications include *North Dakota Singing: An Anthology of North Dakota Poetry*; *Dakotaland*; *Dakota Ballads*; *Dakota Horizons*; and *Cactus and Magnolia Blossoms*

towns of Bowbells and Lidgerwood. Movius attended elementary and high school in St. Paul, Minnesota, and college in Rochester, New York. As a freelance writer, her writings were published in several magazines, books, and songbooks throughout the nation.⁴ “North Dakota” is published in two books: *North Dakota Singing*, edited by Grace Brown Putnam and Anna Ackermann, published in 1936; and *Dakotaland* by the poet, published in 1939.

The poem describes the scenery of North Dakota and foreshadows subjects used throughout the cycle including the wind, vegetation, and landscape. The overall tone of the poem is one of reverence, awe, and tranquility. The speaker identifies with the prairies and talks of pitching her tent, which can be seen as a reference to making North Dakota home.

1. The prairies have charm to hold me,
2. With deep skies that enfold
3. The winds untiring and restless
4. That echo in buttes ages old
5. My tent is pitched in the sagebrush
6. My heart is in tune with it all
7. I am one with the brown earth's turning
8. And the wind's unceasing call.

9. Sunset and pearl of amber
10. Mornings that break too soon
11. Breathless heights and spaces
12. In the silver flood of the moon
13. I have pitched my tent in the sagebrush
14. And followed the lone trail's call;
15. I am one with the brown earth's turning
16. And the silence that broods over all.

⁴ Grace Brown Putnam and Anna Ackermann, *North Dakota Singing* (New York: Paebur Co., 1936), 146.

2. "Passing of Winter"

The "Passing of Winter," by Cecile Bonham, is the shortest poem of the cycle. It appears in the January/February 1948 issue of *Prairie Wings*. There exists little biographical data on the author. The magazine indicates Bonham was a resident of California at the time of publication. She contributed \$5.00 to the *Prairie Wings* magazine for the January/February issue.⁵

The sonnet compares the end of winter to death. The word "passing" takes on the double meaning of leaving and dying. It personifies winter as a "withered and old and frail" (line 1) woman "who was once a queen" (line 5). The "ermine trail" in line 3 refers to the pure-white winter coat of the short-tail weasel whose fur was traditionally used in Europe for royal robes.⁶ The phrase "under a robe of green" (line 7) alludes to both the arrival of the spring grass and the royal grave of winter under the grass.

1. Withered and old, old and frail
2. Tiptoeing softly, softly on the grass
3. Leaving an ermine trail.
4. Robbed of her crown with hair unbound
5. She who was once a queen
6. Fled like a ghost without a sound
7. Under a robe of green.

⁵ Cecile Bonham, "Passing Of Winter", *Prairie Wings* (January/February 1948), 1.

⁶ "Ermine | Mammal", *Encyclopedia Britannica*, last modified 2015, accessed March 2, 2016, <http://www.britannica.com/animal/ermine-mammal>.

3. "The Call of Spring"

"The Call of Spring" appeared in *Prairie Wings* in 1947.⁷ Its author, Robert J. Richardson, resided in Santa Cruz, California. No further biographical information could be located.

The poem portrays the welcoming of spring after a cold winter. It is divided into three sections. The first section (lines 1-4) orders winter to leave. It is dramatic and intense. The second section (lines 5-8) invites the birds to return from the south, indicating the coming of spring. The third section (lines 9-12) is similar to the first, ordering winter to "melt" in line 9 and "leave" in line 10.

1. Thaw drifted snow!
2. Flee away yon frosty powers!
3. Fairy souls await below
4. Yearning to arise in flowers.
5. Come feathered throngs
6. on the southwind gaily winging
7. And your newborn songs
8. from each bough and meadow flinging
9. Melt wintry heart!
10. Leave your hardness, leave your breaking
11. Take with all the world apart!
12. Join the universal waking.

4. "Dakota Dawn"

"Dakota Dawn" was written by Mildred Montgomery. Born in Minnesota, Montgomery became a resident of North Dakota in 1921. She attended the University of Minnesota and the State Teachers College in Minot, North Dakota. Montgomery's poems were published mainly in

⁷ Robert J. Richardson, "The Call of Spring", *Prairie Wings* (March/April 1947), 1.

the states of Minnesota, South Dakota, Montana, and North Dakota. "Dakota Dawn" was published in the October 1937 edition of *Prairie Wings*.

Unlike the previous three poems, "Dakota Dawn" is organic and features no formal rhyme structure. Only two sets of words rhyme: "tint" (line 4) and "hint" (line 6), and "clings" (line 9) and "flings" (line 12). The poem characterizes dawn on the prairie: simple, calming, and hushed. It is symbolic of the renewal of a new day.

1. Dawn comes over the prairies
2. softly
3. In the eastern sky
4. a tint,
5. pale opalescent, and on the hills
6. a hint
7. of rose.

8. Deep in the west a late star
9. clings
10. And the dawn wind,
11. Freshening dawn wind
12. flings
13. stardust into the eyes
14. Into the eyes of early risers

5. "The Wind in the Wheat"

"The Wind in the Wheat" is one of three poems written by Jessamine Slaughter Burgum (1874-1962) that Fissinger chose for *Prairie Scenes*. Born in Bismarck, North Dakota, Burgum worked as a teacher and was involved in many groups and functions in the community of Arthur, North Dakota.⁸ One of the most highly regarded women in the state during the early twentieth century, Burgum was the first female to attend and graduate from the North Dakota

⁸ "BURGUM FAMILY HISTORY SOCIETY", *Freepages.Genealogy.Rootsweb.Ancestry.Com*, last modified 2016, accessed March 4, 2016, <http://freepages.genealogy.rootsweb.ancestry.com/~bfhs/file25.html>.

Agriculture College, presently known as North Dakota State University.⁹ The university named a dormitory, Burgum Hall, after her. Burgum's writings relied heavily upon her experiences as a resident of North Dakota, and her poetry provides clear insight into the lives of pioneers during the settlement era. "The Wind in the Wheat" was published in Burgum's book *Dakota Horizons* (1940), a collection of her poems highlighting the people and scenes of North Dakota.

In "The Wind in the Wheat," Burgum describes the dance of the prairie wind through the ripening wheat. Like the previous movement, it is in organic form with no clear rhyme scheme. Its tone is spirited and light. In lines 1 through 7, Burgum personifies the wind, comparing it to a Naiad, a water nymph from Greek mythology. The wind whirls and swirls through the wheat. Burgum then personifies the wheat in lines 8 through 10. It bows and follows the lead of the wind in their dance. Burgum returns to personifying the wind in lines 11 and 12, referring to its "dainty footsteps."

1. Like a dancing Naiad
2. The Wind in the wheat
3. Is whirling,
4. swirling
5. with airy grace
6. Through the yellowgreen wheat
7. In graceful obeisance.
8. The wheat curtsies
9. Bowing lightly,
10. following politely
11. The dainty footsteps
12. of the Wind...Rippling the wheat.

⁹ William Franke and the Bismarck-Mandan Civic Chorus, *A Centennial Choral Celebration* (Bismarck, 1989).

6. "The Wild Prairie Rose"

The wild prairie rose is the state flower of North Dakota. The poem of the same name, by Alice Sinclair Page, appears in the 1936 book *North Dakota Singing: An Anthology of North Dakota Poetry*. Page, a native of St. Charles, Missouri, homesteaded land with her parents in the northeast portion of North Dakota near Cando. She was highly active in her community and held prominent jobs in state and national organizations for women. She was the supervisor of the Red Cross during the World War I. Her poems appear in publications across the country.¹⁰

"The Wild Prairie Rose" appears to allude to the rose as a symbol of Jesus. Throughout Christian history, the rose has come to symbolize both Jesus and Mary. Songs such as "The Rose of Sharon" and "Lo, How a Rose E'er Blooming" serve as musical examples utilizing this symbolism. The poem begins with the phrase, "'Tis the season," immediately conjuring images of Christmas and the birth of Jesus by the Virgin Mary. Page continues to evoke religious images throughout the poem. A "heart of pure gold" (line 6) could represent the Sacred Heart of Jesus. Phrases such as "angels sing" (line 7), "glories unfold" (line 8), and "borne on sweet scented air" (line 9) seem to refer to the night Jesus was born when the angels sang, "Gloria!" In line 10, "Assurances of God's loving care," suggests the love that God showed the world when He sent His only Son to save it.

1. 'Tis the season
2. of the wild prairie rose
3. Whose fragrance is wafted
4. On each breeze that flows
5. Its petals so pink
6. And heart of pure gold
7. Would make angels sing
8. As its glories unfold

¹⁰ Grace Brown Putnam and Anna Ackermann, *North Dakota Singing* (New York: Paebar Co., 1936), 144.

9. While borne on the sweet scented air
10. Assurances of God's loving care
11. Are told and retold

7. "A Winter Night"

The seventh movement of *Prairie Scenes* offers a colorful description of a soundless and still winter night. "A Winter Night" is the second poem by Jessamine Slaughter Burgum that Fissinger chose for the *Prairie Scenes* cycle. The poem was published in the 1939 book *Dakota Ballads and Other Poems*.

In "A Winter Night," Burgum vividly captures the sights, sounds, and overall feeling of a snow-covered land at night. She repeatedly presents a negative image of winter through the use of words like "lifeless" (line 3), "bare" (line 7), "brooding" (line 11), and "enchains" (line 13). The poet emphasizes the silence that occurs after a snowfall with "silent" (line 3), "no sound is heard" (line 9), "silence" (line 11), and "noiseless" (line 12). The references to the absence of the wind is significant in lines 4 and 10 since the wind is a nearly constant force on the prairies on the North Dakota prairies.

1. The fields are hid 'neath glistening white
2. Of billow crested snow
3. A lake of silent, lifeless waves
4. Once windtossed, to and fro
5. A midnight blue sky
6. A white moon riding high
7. While long blackshadows of bare trees
8. On sparkling, snowfields lie
9. No sound is heard
10. No winds loud call
11. A brooding silence vast
12. The Frost King with his noiseless tread
13. Enchains the land at last

8. "Prairie Winds"

"Prairie Winds," the most dramatic and musically powerful song of the cycle, serves as a reminder that the state of North Dakota, with all of its natural beauty, is at the same time a harsh and unforgiving landscape endured by its inhabitants. The poem, the third of the cycle written by Jessamine Slaughter Burgum, was published in 1944 as part of a collection in her book *Cactus and Magnolia Blossoms*.

The poem provides vivid imagery of the tribulations the early pioneers endured as they sought to make North Dakota their home. Wood and brick were scarce; "sod shack" (lines 8, 9 and 15) refers to the homes settlers built out of prairie grass sod. Lines 6 to 8 paint the wind as a ruthless and powerful enemy trying to destroy these homes. The humble shack survives, and the wind finally relents (lines 9–15).

1. Shrieking shrill, tempestuous gales
2. Beat the earth with a thousand flails
3. Branches, leaves and tumbleweed
4. Across the prairie gather speed
5. Like scurrying rabbits away they go
6. The wind shrieking after like a foe
7. Its clutching fingers strive to tear
8. The sod shack from the prairie there
9. Close to the earth the sod shack stands
10. Anchored to grass clods by prairie lands
11. Its puny might resists the gale
12. Blow high, blow low it cannot prevail
13. The wind now moans in a minor key
14. It cannot conquer, it now must flee
15. While the sod shack rests on the prairie swale
16. On a grassy ocean, a lonely sail.

CHAPTER 6

MUSIC ELEMENTS AND SYMMETRY

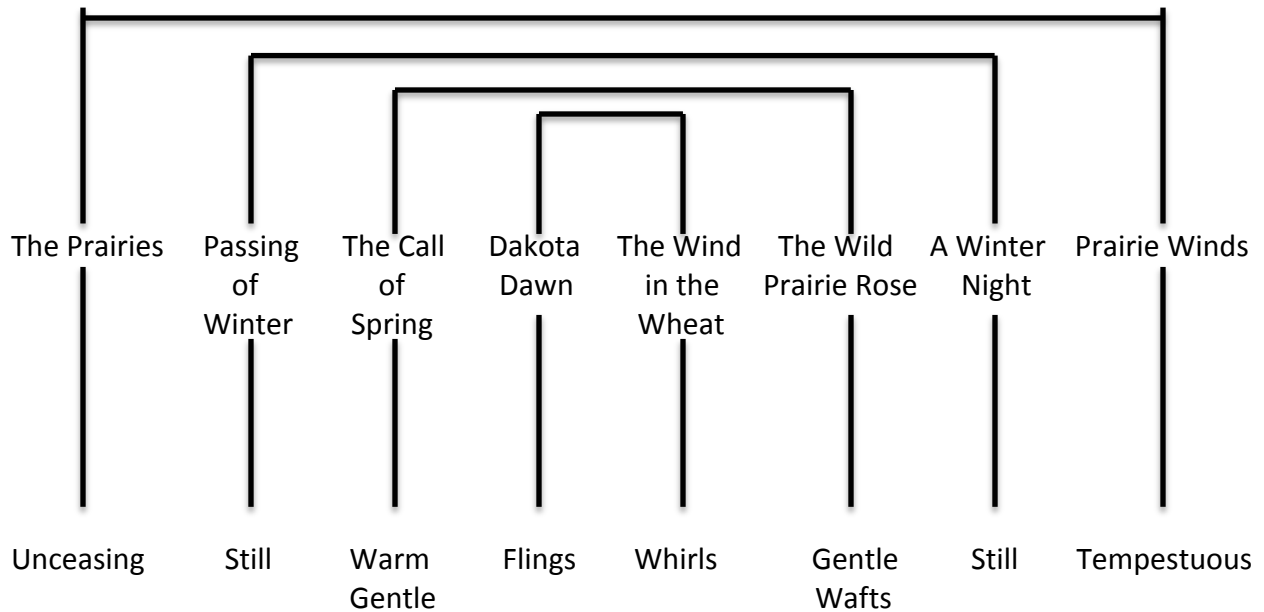
Edwin Fissinger's dedication to the expression of the text is a principal feature of his music. He firmly believed in performing multi-movement works as the composer intended. The role of a choral cycle is to provide the listeners and musicians with a story through thematic material, harmonic functions, and symmetry. According to Russell Thorngate, "A title of a cycle often will indicate what is unifying the individual piece."¹ The title *Prairie Scenes: A Choral Cycle* clearly indicates the unifying element. Fissinger focuses on scenic, natural, and seasonal attributes associated with the prairies of North Dakota and expresses the natural elements on the prairie through rhythmic and harmonic techniques.

Fissinger creates unity among the movements by thematic means including 1) wind elements, and 2) the seasons of North Dakota. He strategically positions each poem to fit a symmetrical design based on the wind and seasons. Fissinger unmistakably uses the wind to thematically connect the seasons of the year and their corresponding movements. Table 6.1 illustrates how wind forms his symmetrical design. The wind is unceasing and tempestuous in movement 1, "The Prairies," and movement 8, "Prairie Winds"; still in movement 2, "Passing of Winter," and movement 7, "A Winter Night"; light hearted and gentle in movement 3, "The Call of Spring," and movement 6, "The Wild Prairie Rose"; and flinging and whirling in movement 4, "Dakota Dawn," and movement 5, "The Wind in the Wheat."

¹ Thorngate, 2.

Table 6.1

Wind Scheme of Prairie Scenes



Fissinger’s compositional techniques elaborate on the wind elements through rhythm, linear and vertical sonorities, voice textures, functions of harmony, and musical shaping. The subsections 1) the wind of North Dakota, and 2) the seasons of North Dakota are discussed below using Fissinger’s symmetrical scheme.

6.1 The Wind of North Dakota

“Anybody who has stood on the prairie in North Dakota has felt the force of the wind and knows that our state has an inexhaustible supply of wind power.”

~ Kent Conrad, former senator from North Dakota

The prairie winds of North Dakota are intrusive, loud, and obnoxious, yet can also be refreshing, gentle, warm, and cool. The beautiful scenery of North Dakota is sculpted by many types of winds. Through the Aeolian process, the wind shapes the land and forms fertile soils,

and through erosion it creates the rolling and level landscapes. Ever present are the wafting fragrances of wild flowers, blowing across the ocean of prairie grasses and fields of golden wheat.

Words can describe the brute strength and tickling gentleness of the wind. However, to truly understand the wind's presence on the North Dakota prairie, one must hear the wind's vast repertoire — its wild moans and shrieks that rattle the windowpane and its soft, breezy whispers across the grass.

Fissinger translates the poems' descriptions of the prairie wind into a musical experience for both musician and listener, while unifying the symmetrical movements.

6.1.1 "The Prairies" and "Prairie Winds"

Movement 1, "The Prairies," and movement 8, "Prairie Winds," form the outer frame of the cycle. The relationship between music and text reveals deep imagery achieved through linear and vertical sonorities, unifying the cycle through rhythmic and metrical elements. The text "the winds untiring and restless" is heightened by Fissinger's selection of rhythm. He generates the relentless spin of the wind (Example 8) with recurring eighth notes (mm. 5-6).

Example 8 – Fissinger, The Prairies, mm. 5-6

The image displays a musical score for Example 8, consisting of two systems of vocal and piano parts. The first system covers measures 3 to 5, and the second system covers measures 6 to 8. The vocal line is written in a soprano clef, and the piano accompaniment is in a bass clef. The lyrics are: "deep skies that en-fold, The winds un-tir-ing and rest-less That ech-o, ech-o in buttes a-ges old; My". The score includes various musical notations such as slurs, ties, and dynamic markings. The key signature has one flat (Bb major), and the time signature is 4/4. The piano part features a prominent eighth-note pattern in the right hand, which is highlighted in the accompanying text as representing the wind's call.

“The wind’s unceasing call” is portrayed through rising eighth notes (Example 8.1). Fissinger highlights the wind in this passage by encircling B \flat major with vertical sonorities posing as incomplete chord structures (mm. 16-18). The first appearance of this B \flat major chord illustrates the significance of the wind. It is the first major triad seen in the cycle.

Example 8.1 – Fissinger, The Prairies, mm. 16-18

one with the brown earth's turn - ing, And the wind's, the wind's, the
 wind's un - ceas - ing, un - ceas - ing call.

poco a poco accel. e cresc.

p

f

f

c_6 $g\flat$ a $b\flat$ $A\flat$ $b\flat$ $A\flat$ $b\flat$ c $B\flat$

The screech of the open octaves (Example 9) in “Prairie Winds” (mm. 1-3) represent the “shriek” of the wind, which homes in on the word “shrill” with a high-pitched and strident sound, using an intervallic cluster (m. 2.2).

Example 9 – Fissinger, Prairie Winds, mm. 1-3

The image shows a musical score for four voices: Soprano, Alto, Tenor, and Bass. The score is in 3/4 time and starts with a forte (f) dynamic. The lyrics are: "Shriek - ing, shriek - ing shrill, shriek - ing shrill, tem -". The score is divided into three measures, numbered 1, 2, and 3. A vertical box highlights the third measure across all parts. The notes in the third measure are: Soprano (G4, A4, B4), Alto (G4, A4, B4), Tenor (G3, A3, B3), and Bass (G2, A2, B2).

To finish the opening section of “Prairie Winds,” Fissinger uses several elements to intensify the strong and turbulent wind described as “tempestuous gales” (Example 9.1). Accented dotted eighth to sixteenth and dotted quarter to triplet rhythms strengthen the word meter of tempestuous (mm. 5-6). Harmonically, a repetitive bi-tonal sonority (m. 6), A/E minor, muddles the sound, which propels into m. 7 on an open perfect fifth (B, F \sharp) interval and a crescendo to a *fortissimo* to emphasize “gales.”

Example 9.1 – Fissinger, *Prairie Winds*, mm. 5-6, m. 7

The image shows a musical score for four voices (Soprano, Alto, Tenor, Bass) in a four-part setting. The music is in 4/4 time and features a key signature of one sharp (F#). The lyrics are: "pes - tu - ous, tem - pes - tu - ous gales, _____". The score includes dynamic markings such as *ff* and articulation marks like accents and slurs. A triplet of eighth notes is present in the second measure of each staff. Below the bass staff, there are harmonic annotations: a^9 ----- B, D e/a ----- B-F#.

Another harmonic routine Fissinger integrates is quartal sonorities. The quartal elements form a duet texture in a four-part setting. In this case, the quartal sonorities between the men (D, G) and the women (A, D) propel the music forward (Example 10) on the word “go” (m. 20).

Example 10 – Fissinger, *Prairie Winds*, m. 20

The image shows a musical score for Example 10, starting at measure 20. It consists of four staves: three vocal staves (Soprano, Alto, and Tenor) and one bass staff. The lyrics are: "way they go. The wind, the wind shriek - ing, shriek - ing". The music is in 4/4 time and features a dynamic of *mp* (mezzo-piano) with a *gradual cresc.* (gradual crescendo). The melody is characterized by a series of intervals that increase in range, with a specific interval highlighted by a vertical black box. This box encompasses the notes for the word "go." in all four staves, showing a half-step increase in pitch from the word "go." to the word "The".

Rather than the open B octaves, Fissinger raises the interval a half step to open C octaves on the word “shrieking.”

The final two descriptive elements, range and musical phrase shaping, highlight Fissinger’s text-painting skills by phrase and not just by individual word. In Example 11, with a dynamic of *forte*, Fissinger builds air pressure on the word “blow” (m. 42.4) with an interval of a second. This A \flat in the soprano voice is the highest pitch of the entire cycle and bursts on the word “high” (m. 43).

Example 11 – Fissinger, *Prairie Winds*, m. 42.4, m. 43

41 *gradual cresc.* *f*
 pu - ny might, its pu - ny might re - sists the gale. Blow high, blow high, blow
 pu - ny might, its pu - ny might re - sists the gale. Blow high, blow high, blow
 pu - ny might, its pu - ny might re - sists the gale. Blow high, blow high, blow
 pu - ny might, its pu - ny might re - sists the gale. Blow high, blow high, blow

The image shows a musical score for four staves. The first staff is in treble clef, and the others are in bass clef. The music is in 3/4 time and has a key signature of one flat. The lyrics are: "pu - ny might, its pu - ny might re - sists the gale. Blow high, blow high, blow". A black box highlights the final three measures of the score, where the melody descends from a high note to a lower note.

Fissinger musically shapes this phrase (Example 11.1) to portray the descent of the wind with pitches in a lower tessitura on “blow low” (mm. 44.1 and 45.3).

Example 11.1: Fissinger, *Prairie Winds*, mm. 44.1 and 45.3

44
 low, blow high, blow high, blow low, it
 low, blow high, blow high, blow low, it
 low, blow high, blow high, blow low, it
 low, blow high, blow high, blow low, it

The image shows a musical score for four staves. The first staff is in treble clef, and the others are in bass clef. The music is in 3/4 time and has a key signature of one flat. The lyrics are: "low, blow high, blow high, blow low, it". Two black boxes highlight the first and third measures of the score, where the melody descends from a high note to a lower note.

Fissinger makes a final connection between movement 1, (Example 12, mm. 18-19) “The Prairies,” and movement 8, “Prairie Winds,” (Example 12.1, mm. 48-49) with the reentrance of the $B\flat_4^6$ chord on the second syllable of “prevail.”

Example 12 – Fissinger, The Prairies, mm. 18-19

Example 12 shows a musical score for measures 17-19. The vocal line (top staff) has the lyrics: "wind's un - ceas - ing, un - ceas - ing call." The piano accompaniment (bottom staff) features a prominent $B\flat$ chord in the bass line at measure 19, which is highlighted by the text below the score.

Example 12.1 – Fissinger, Prairie Winds, mm. 48-49

Example 12.1 shows a musical score for measures 48-49. The vocal line (top four staves) has the lyrics: "- vail, it can - not pre - vail,". The piano accompaniment (bottom staff) features a prominent $B\flat_4^6$ chord in the bass line at measure 49, which is highlighted by the text below the score.

6.1.2 “Passing of Winter” and “A Winter Night”

In movement 2, “Passing of Winter,” and movement 7, “A Winter Night,” the wind is still and silent. With no mention of wind, “Passing of Winter” offers a sense of quietness. The lines “Tiptoeing softly on the grass” and “Fled like a ghost without a sound” paint a serene picture of winter passing noiselessly. The text “No sound is heard, no winds loud call, a brooding silence vast,” found in “A Winter Night,” relates the two movements through the absence of sound and wind. Winter nights in North Dakota are often still and silent with a “blanket of snow” absorbing all sounds on the fields of the prairies.

6.1.3 “The Call of Spring” and “The Wild Prairie Rose”

The gentleness and warmth of the prairie wind in early spring and late summer are reflected in movement 3, “The Call of Spring,” and movement 6, “The Wild Prairie Rose.” The south wind ushers in the return of birds after a long, cold winter in “The Call of Spring.” The gentle breeze of summer carries the fragrance of flowers in “The Wild Prairie Rose.”

After a long season of winter, Fissinger extends a warm greeting (Example 13) to the south wind beginning on “come” with the quartal sonority, placed in the low tessitura of the voices between the bass and soprano (A, D) and the tenor and alto (B, E) (m. 13.1). Although the south wind is associated with warmth, it also can produce tornadoes. Fissinger may be portraying this duality through the diminished triad, $f\sharp^{09}$, on the word “southwind” (m. 14.2).

Example 13 – Fissinger, The Call of Spring, mm. 13.1 and 14.2

flow'rs. Come, feath-ered throngs, on the south-wind, on

quartile $f\#^{09}$

“The Wild Prairie Rose” (Example 14) contains two examples of the wind: first, the gentle waft of fragrance from the prairie rose, depicted by ascending and descending intervals of thirds, climaxing on “wafted” (mm. 7-8): second, rising eighth notes (mm. 12-13) connect “breeze” to “flows.”

Example 14 – Fissinger, The Wild Prairie Rose, mm. 7-8, 12-13

wild prai-rie rose Whose fra-grance is waft-ed, is

wild prai-rie rose is waft-ed

waft-ed On each breeze, breeze that flows. Its

hold back Tempo I ($\text{♩} = \text{ca. } 72$)

These warm, gentle winds of early spring and late summer follow the symmetry of the wind scheme laid out earlier: tempestuous, still and then gentle. Moving inward, the final element is blowing wind with flinging, swirling, and whirling gestures.

6.1.4 “Dakota Dawn” and “The Wind in the Wheat”

The symmetry of the cycle is now at its pinnacle. Movement 4, “Dakota Dawn,” and movement 5, “The Wind in the Wheat,” mirror each other in the strength of the wind. They contain equivalent material of “The Prairies” and “The Prairie Winds,” making these four movements the most closely related in the choral cycle.

In “Dakota Dawn” the wind is said to “fling stardust into the eyes of the early riser.” Fling means to throw or move forcefully, comparable to the tempestuous winds found in “The Prairie Winds.” The “untiring and restless” wind of “The Prairies” (Example 15, mm. 5-6) is similar to the “whirling, swirling” wind (Example 15.1, mm. 7-8) in “The Wind in the Wheat.” Fissinger also ties the two movements together with rhythmic components. He uses repetitive eighth-note rhythm with contrary motion on “untiring and restless” and “whirling, swirling.”

Example 15 – Fissinger, The Prairies, mm. 5-6

deep — skies that — en - fold, The winds — un - tir - ing and
rest - less That ech - o, ech - o in buttes a - ges old; My

Example 15.1 – Fissinger, The Wind in the Wheat, mm. 7-8

- swirl-ing, swirl - ing, whirl - ing, swirl-ing, with air - y, air - y

The return of recurring eighth notes (Example 15.2) describes the wind (mm. 1-3) as “a dancing Naiad,” identical in rhythm to the recurring eighth notes in “The Prairies.”

Example 15.2 – Fissinger, *The Wind in the Wheat*, mm. 1-3

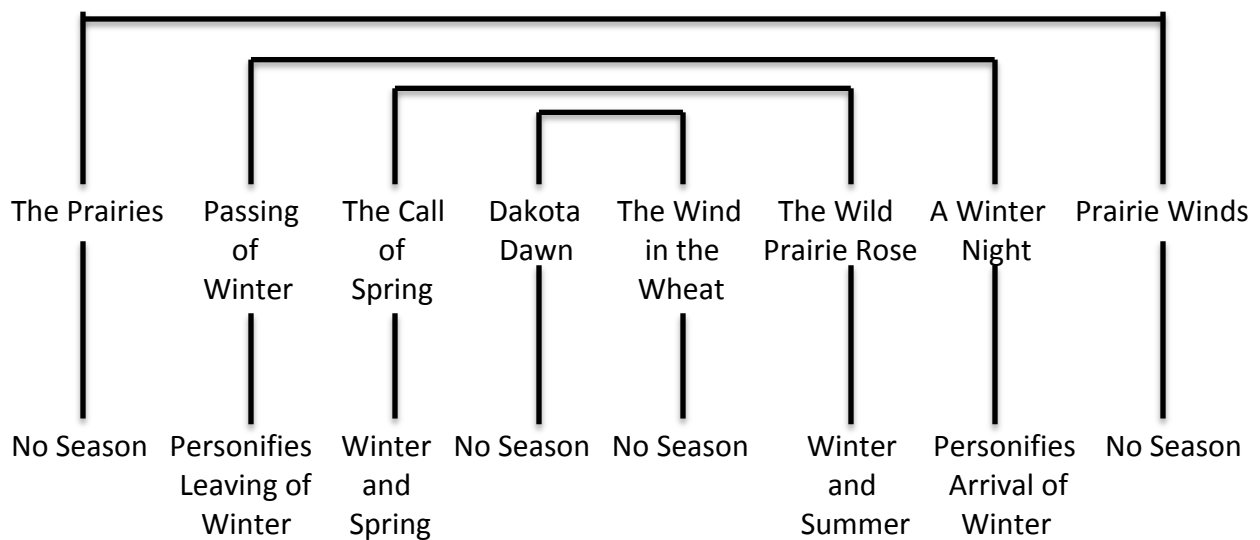


6.2 The Seasons

The seasons play a significant role in four of the eight movements of *Prairie Scenes*. Each of these four poems reference winter, either directly or indirectly, somewhere in the title or text. The multiple references to winter seem to illustrate the length of winter, the longest season on the Dakota prairies. The seasonal references also follow a symmetrical pattern (Table 6.2) similar to the wind scheme.

Table 6.2

Seasonal References of Prairie Scenes



The text of the first and last movements makes no reference to a particular season or the seasons in general. Although no specific season is mentioned, the references to sagebrush in "The Prairies" and tumbleweed in "Prairie Winds" infers that neither of these poems are set in winter. Movements 4 and 5 also do not make mention of the seasons in their texts. However, the phrase, "Freshening dawn wind," (mm. 34-35) in "Dakota Dawn" suggests that it is not set in winter. "Freshening" appears to describe the cooling wind that occurs in warm weather and not the chilling wind of winter. Also, the reference to "the yellowgreen wheat," (mm. 11-12) in "The Wind in the Wheat," implies summer, when the wheat in North Dakota is ripening from deep green to golden yellow.

The second and seventh movements contain several similarities in relation to the seasons. They both include "Winter" in their titles, "Passing of Winter" and "A Winter Night." Both poems also personify either the arrival or departure of winter using royal imagery. "Passing of Winter" depicts the end of winter as the quiet death of an aging queen. "Tiptoeing softly," she flees "without a sound." "A Winter Night" refers to winter as a silent "Frost King" who overtakes the fields when his "noiseless tread/Enchains the land at last."

References to both winter and spring/summer connect the third and sixth movements. The title of "The Call of Spring" suggests a poem about the warm weather of springtime. However, the first two lines contain statements about snow and frost. The speaker of the poem is not only calling for the flowers and birds of spring to return but also ordering the cold and harshness of winter to leave. The title of "The Wild Prairie Rose" also implies a poem set in

the warm season of summer since the wild prairie rose blooms from May through September.² Yet, the first line reads, “’Tis the season,” a phrase typically denoting the winter holiday of Christmas. The remainder of the poem goes on to describe the wild prairie rose. Since the rose is traditionally a symbol of Jesus in the Christian faith, one could view this poem not only as a beautiful image of a flower set in summer but also as an expression of Christmas set in winter.

² *The Wild Prairie Rose*, ebook, 1st ed., 2016, accessed March 16, 2016, https://www.ag.ndsu.edu/mastergardener/docs/TheDirtV1N1_07172015.pdf.

CHAPTER 7

CONCLUSION

Favored by composers and directors and enjoyed by performers and audiences, choral cycles offer significant musical experiences through their unity and involvement.¹ Dr. Edwin Fissinger employed the merits of the choral cycle throughout his career as a composer and choral director. He composed eight cycles in all and performed many more as a conductor. *Prairie Scenes* was one of his largest and most involved compositions. His choice to use poetry rich with images of the prairies, his musical expression of the wind, and his ordering of the poems in relation to the seasons unify *Prairie Scenes*. Fissinger strongly believed that all of the pieces of a choral cycle, whether his own or another composer's, should be performed together as a complete set. His performance etiquette reflected his belief in this principle. Regardless of the venue or the audience, if his choir performed a cycle, they sang all of movements in their entirety.² Conductors and singers should work to ensure that their interpretation of a choral cycle reflects the mood and context envisioned by the composer and provides the audience with an authentic performance.³

¹ Mechem, 8.

² Jo Ann Miller, telephone interview by author, January 5, 2016.

³ Thorngate, 43.

APPENDIX A
TRANSCRIPTS OF INTERVIEWS

A.1 William Franke
Conductor of the Bismarck Civic Chorus 1987-1989

Dean Jilek: The Bismarck Civic Chorus and yourself (William Franke) commissioned Dr. Fissinger to compose these pieces. What were your reasons for this commission?

William Franke: The Prairie Scenes were composed from 1988 to 1989. The performance year was 1989, North Dakota's 100th anniversary of statehood. To commemorate this we (the civic chorus board and I) decided to commission the work from a North Dakota composer and Dr. Fissinger was the unanimous choice. Dr. Fissinger was given free rein to do what he felt was appropriate as to the content.

Jilek: Did you and the Bismarck Civic Chorus perform the works in their entirety? If so, When and where? Do you have a program or recording? If so, may I obtain one or both?

Franke: The Bismarck-Mandan Civic chorus performed this work in its entirety. I believe it was performed the spring of 1989 at the Cathedral of the Holy Spirit in Bismarck. The music being quite complex and difficult but very beautiful

A.2 Christopher Matthews
Editor of *Colla Voce* Music LLC

Dean Jilek: The *Prairie Scenes: A Choral Cycle* was first published with only four out of the eight pieces, by Plymouth Music. How did *Colla Voce* acquire the copyright of Fissinger's *Prairie Scenes: A Choral Cycle*?

Chris Matthews: In 2000, *Colla Voce* took back the copyrights to James Mulholland's music, and Henry Lech's music. Roughly mid 2000, a number of other editors that were publishing music through Plymouth, Rodney Eichenberg's and Z. Randall Stroope, and all the big names that had music with Plymouth, approached *Colla Voce* and asked them to take over their music also. We took over their titles. In early 2001, Bernie Fisher (of Plymouth) contacted us and asked us to take everything else. This is when we obtained Fissinger's music.

Dean: Knowing the background and the intention Fissinger had for *Prairie Scenes* to be published as one set. What would it take for *Colla Voce* to re-acquire the copyright from Pavane Publishing, and publish the eight pieces together as one set?

Chris: We would have to decide, if it was something people discovered and felt these lost Fissinger works should be put in their library. It is possible, if all four of these pieces were lying on the shelf, people consistently calling us saying, "I heard there's four more, where are they?" Then we might approach Pavane and say we're interested in buying back the copyrights to those four, "This is what we'd like to do..."

A.3 Dr. Jo Ann Miller
North Dakota State University Distinguished Professor
Director of Choral Activities

Dean Jilek: Why did Dr. Fissinger and Walton/Plymouth Music choose to publish "Passing of Winter," "Dakota Dawn," "A Winter Night," and "Prairie Winds;" four songs out of eight and out of sequence from the *Prairie Scenes*?

Dr. Jo Ann Miller: I came to NDSU in 1989, I was asked to do a session on his music at the North Central ACDA Convention, which was in Milwaukee that year, and he was still alive at that time. I asked him what pieces he would like the choir to sing, because he wanted *Prairie Scenes*. He picked "Passing of Winter," "Dakota Dawn," "A Winter Night," and "Prairie Winds." I believe he chose these four because he thought they would make a nice set, accessible and the most appealing. Plus, initially, because he knew we weren't going to be able to do all eight. Therefore Walton published these pieces because we were going to perform them at the conference and they would be readily available for purchase. They didn't want to publish all eight of them at one time. I imagine they thought these pieces would have the best chance of being purchased.

Jilek: Did Fissinger intend the *Prairie Scenes* to be done as a whole?

Miller: He did want the eight to be done. He loved these pieces and was very proud of them. If they were done as a whole, they should be done in the first set, as he originally composed them, in the progression that he intended. The original order. He was a master of programming. He doesn't have many multi-movement works in his choral output so this choral cycle was a big deal. He would have put them together by way of text

Jilek: How did Pavane Publishing gain the copyright's to Fissinger's music and the unpublished four of *Prairie Scenes*? "The Prairies," "The Wind in the Wheat," "The Wild Prairie Rose," and "The Call of Spring."

Miller: Walton went through a turbulent period. When I started my choral series with Pavane, I asked Allan Petker, CEO of Pavane and also a friend of mine, if he wanted to publish the unpublished Fissinger scores. He said, "of course, anything that was unpublished." Brad (Logan) and I spoke about it and asked Walton for the copyrights of the music they were not interested in

publishing at the time. They gave us (the Fissinger estate) the copyrights. Brad, in turn, gave the copyright to Pavane Publishing.

Jilek: When he chose the text, how did he go about choosing the appropriate text and how important was this commission to him?

Miller: He talked about the poetry. He spent a long time choosing the poetry. I think he had really adopted North Dakota, even though he was from Illinois. He adopted North Dakota and the prairies as his home. I think that's one of the reasons he accepted the commission, as well, because it was for a North Dakota choir.

Jilek: How would you describe Fissinger as an educator and his teaching philosophy, especially at North Dakota State University?

Miller: He told me that someone had asked him why he would go to North Dakota after having been in Illinois, Chicago. His response was, "the kids in North Dakota deserve a good education, too." He was never an elitist. He could have gone anywhere to teach. It didn't matter where or who his students were. He wanted to do the best that he could for his students. I think, in some way, this piece with the North Dakota poets, descriptive of the landscape and the life of the prairies was an homage to his adopted state. They spent some time in Florida when he retired, but they still had their home in Fargo. They didn't move. They loved it here,

Jilek: What was Fissinger's philosophy when performing complete cycles?

Miller: When we toured, we would almost every night do the whole cycle. If he liked it, we would perform the whole thing. He, like Dale Warland, would do residencies with us. He was the same way. They're the same generation, basically. To do a large work, the whole of a large work where you could understand what the composer was doing from front to back, that was the way he liked to roll.

A.4 Allan Petker
Pavane Publishing

Dean Jilek: How did you and Pavane Publishing become interested in Edwin Fissinger's unpublished music, especially that of the *Prairie Scenes: A Choral Cycle*?

Allan Petker: Dr. Jo Ann Miller put me in contact with Brad Logan, the executor to Edwin Fissinger's music. Jo Ann was a guest conductor for an event that I host every year. We spoke about Fissinger. I knew his music, which was popular when I was growing up. She spoke about Fissinger's pieces that are no longer in print. I asked, "How could all of these not be printed? I'm very interested, and I'd be happy to do whatever I can do to help." Jo Ann put me in touch with Brad who was employed by the family, and I was very curious about Fissinger's catalog.

Jilek: The pieces associated with *Dakota Prairies* are published in consecutive years, beginning in 2006 "The Prairies;" 2007, "The Wind in the Wheat;" 2008, "The Wild Prairie Rose;" and 2009, "The Call of Spring." Why did you publish them annually and in this sequence?

Petker: As a music publisher, I want the date to be as fresh as possible. I don't copyright them until the date that they are actually put into print in my catalog. I publish each piece as they are released. I did what Brad told me to do. My part was to print them to enable the people to have the opportunity to perform them.

APPENDIX B

MANUSCRIPTS

Prairie Scenes: A Choral Cycle, Manuscripts. Edwin Fissinger Papers, MS226. Institute for Regional Studies, North Dakota State University, Fargo.

Prairie Scenes

a choral cycle

by

Edwin Fissinger

Commissioned by and dedicated
to the Bismarck-Mandan Civic
Chorus and their director, William Franke

Anne Murray Inarius

Flowing (♩ = c. 109)

The Prairies

Edwin Fissinger

S *mp* The prair-ies have charm- to hold- me, With deep- skies that en-

A *mp* The prair-ies have charm- to hold- me, With deep- skies that en-

T *mp* The prair-ies have charm- to hold- me, With deep- skies that en-

B *mp* The prair-ies have charm- to hold- me, With deep- skies that en-

mp (for rehearsal only)

fold, The winds un-tir-ing and rest- less That

fold, The winds un-tir-ing and rest- less That

fold, The winds un-tir-ing and rest- less That

fold, The winds un-tir-ing and rest- less That

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PRO ART PUBLICATIONS, INC. NEW YORK, N. Y.

Handwritten musical score for the first system. It consists of five staves. The top four staves are vocal parts, each with the lyrics: "sch-o, sch-o in buttes a-ger old; — My tent is pitched in the". The bottom two staves are piano accompaniment. The music is written in a key with two flats and a 2/4 time signature.

Handwritten musical score for the second system. It consists of five staves. The top four staves are vocal parts, each with the lyrics: "sage-brush, — My heart is in tune, in tune with it all; — I am". The bottom two staves are piano accompaniment. The music continues in the same key and time signature as the first system.

Handwritten musical score for the first system. It consists of four vocal staves and a piano accompaniment. The lyrics are: "one, am one with the brown-earth's turn-ing, And - the". The music is in a key with one flat and a 3/4 time signature. The piano part features a steady accompaniment with some melodic lines.

Handwritten musical score for the second system. It consists of four vocal staves and a piano accompaniment. The lyrics are: "wind's - the wind's - the wind's - un - ceas - ing, un - ceas - ing call. -". The music continues in the same key and time signature. The piano part includes a dynamic marking "grad. accel. and cresc." and a forte "f" dynamic at the end of the system.



p *a tempo* *grad. cresc.*

Sun- set, — sun- set and pearl, — of

Sun- set, — sun- set and pearl, — of

Sun- set, — sun- set and pearl, — of

Sun- set, — sun- set and pearl, — of

Sun- set, — sun- set and pearl, — of

p *grad. cresc.*

pearl and of am- ber, morn- ings, — morn- ings, —

pearl and of am- ber, morn- ings, — morn- ings, —

pearl and of am- ber, — morn- ings, — morn- ings,

pearl and of am- ber, — morn- ings, — morn- ings,

pearl and of am- ber, — morn- ings, — morn- ings,



hold back *mp* *a tempo*

morn-ings that break too soon, — Breath- less, — breath- less heights and

morn-ings that break too soon, — Breath- less, — breath- less heights and

morn-ings that break too soon, — Breath- less, — breath- less heights and

morn-ings that break too soon, — Breath- less, — breath- less heights and

morn-ings that break too soon, — Breath- less, — breath- less heights and

mp *a tempo*

mp

spa- ces, — In, — in the sil- ver, sil- ver

spa- ces, — In, — in the sil- ver, sil- ver

spa- ces, — In, — in the sil- ver, sil- ver

spa- ces, — In, — in the sil- ver, sil- ver

spa- ces, — In, — in the sil- ver, sil- ver

mp



Handwritten musical score for the first system, featuring five staves. The lyrics are "flood of the moon, — have pitched, —". The score includes dynamic markings such as *mp* and *mf*, and performance instructions like *rit.* and *have pitched,*. A tempo marking $(\text{♩} = 100)$ is present at the beginning of the system.

Handwritten musical score for the second system, featuring five staves. The lyrics are "pitched my tent, my tent in the sage-bush, And fol-lowed, —". The score includes dynamic markings such as *mp* and *mf*, and performance instructions like *And fol-lowed,*. A tempo marking $(\text{♩} = 100)$ is present at the beginning of the system.



and *fl.* loved the love, the love - trails' call;

fl. loved, *fl.* loved,

fl. loved, *fl.* loved,

fl. loved, *fl.* loved,

p am one, — I am one - with brown earth's turn-ing, — And the

p am one, — I am one - with brown earth's turn-ing, — And the

p am one, — I am one - with brown earth's turn-ing, — And the

p am one, — I am one - with brown earth's turn-ing, — And the

* *Minimize vibrato from this point to the end.*



Handwritten musical score for the first system, featuring four vocal staves and a piano accompaniment. The lyrics are: "si-lence, and the si-lence that broods, —". The music is in 4/4 time with a key signature of one flat. Dynamics include *mp* and *mp*.

Handwritten musical score for the second system, continuing the vocal and piano parts. The lyrics are: "broods o-ver all, — o-ver all.". The music includes performance directions such as "hold back", "a tempo", "rit.", and "ff". The piano part features a "rit." marking and a "ff" dynamic.



Passing of Winter II

Cecile Bonham
Epressively (♩ = c. 63)

Edwin Fissinger

Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano accompaniment. The lyrics "On-ly to-day" are written under the vocal staves. The piano part includes the instruction "Epressively (♩ = c. 63)" and "mp (for rehearsal only)".

Vocal staves with lyrics: "I saw her pass, with-ered, with-ered and old, —". The piano accompaniment includes the instruction "mf".

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dim. holding back a tempo p

old and frail, Tip-toe-ing soft-ly
old and frail, Tip-toe-ing soft-ly
old and frail, Tip-toe-ing soft-ly
old and frail, Tip-toe-ing soft-ly

soft-ly on the grass, Leaving an er-mine, mp

soft-ly on the grass, Leaving an er-mine,
soft-ly on the grass, Leaving an
soft-ly on the grass, Leaving an
soft-ly on the grass, Leaving an

an er-mine trail.

er-mine, an er-mine trail.

er-mine, an er-mine trail.

er-mine, an er-mine trail. Rotted of her crown, -

mf She, she who was

mp She, she who was

rolled of her crown with hair im-bound,



fill

mf *mp* 4.

once, — was once, once a queen, a queen, — fled —

once, — was once, once a queen, a queen, —

was once, once a — queen, a queen, —

was once, — once a queen, a queen, *mp*

mf *mp*

— like a ghost — with - out, — with -

fled like a ghost — with - out, — with -

fled like a ghost — with - out, — with -

fled like a ghost with - out, — with -

mp *mp*

out a sound, —

out a sound, — *mp* Un-der, —

out a sound, — *mp* Un-der, —

out a sound, *mp* Un-der, —

out a sound, *mp* Un-der, —

Un-der, — un-der a robe, — robe of holding back

Un-der, — un-der a robe, — robe of holding back

Un-der, — un-der a robe, — robe of holding back

Un-der, — un-der a robe, — robe of holding back

Un-der, — un-der a robe, — robe of holding back

Un-der, — un-der a robe, — robe of holding back



Handwritten musical score for a piece, page 6. The score consists of five systems of staves. The first system has a treble clef and a key signature of one sharp (F#). The second system has a bass clef and a key signature of one sharp. The third system has a bass clef and a key signature of one sharp. The fourth system has a grand staff (treble and bass clefs) and a key signature of one sharp. The fifth system has a grand staff and a key signature of one sharp. The score includes various musical notations such as notes, rests, slurs, and dynamic markings like 'ppp', 'green.', 'dim. to end', and 'a tempo dim. to end'. There are also some handwritten annotations in the margins.

(Cutoffs should come precisely at the concluding eighth note.)

Six empty musical staves for practice or recording.

Robert J. Richardson *The Call of Spring*

With dramatic intonation (acc. 60) *bold face*

S
Thaw, — thaw, — thaw, — thaw, — drift- ed, drift-ed, drift-ed

A
Thaw, — thaw, — thaw, — thaw, — drift- ed, drift-ed, drift-ed

T
Thaw, — thaw, — thaw, — thaw, — drift- ed, drift-ed, drift-ed

B
Thaw, — thaw, — thaw, — thaw, — drift- ed, drift-ed, drift-ed

f (for rehearsal only) *bold face*

a tempo

snow! — flee a-way, flee a-way, flee a-way, — you frost-y, frost-y

snow! — flee a-way, flee a-way, flee a-way, — you frost-y, frost-y

snow! — flee a-way, flee a-way, flee a-way, — you frost-y, frost-y

snow! — flee a-way, flee a-way, flee a-way, — you frost-y, frost-y

a tempo

frost-y powers! Fair-y souls a-wait, a-wait be-low, Yearn-

frost-y powers! Fair-y souls a-wait, a-wait be-low, Yearn-

frost-y powers! Fair-y souls a-wait, a-wait be-low, Yearn-

frost-y powers! Fair-y souls a-wait, a-wait be-low, Yearn-

mp

-ing, yearning to a-rise, a-rise in flowers.

-ing, yearning to a-rise, a-rise in flowers.

-ing, yearning to a-rise, a-rise in flowers.

-ing, yearning to a-rise, a-rise in flowers.

mp

Come feathered through, On the south-wind, on the south-wind gai-by, gai-by
Come feathered through, On the south-wind, on the south-wind gai-by, gai-by
Come feathered through, On the south-wind, on the south-wind gai-by, gai-by
Come feathered through, On the south-wind, on the south-wind gai-by, gai-by
Come feathered through, On the south-wind, on the south-wind gai-by, gai-by

wing-ing, — And, — and your thrill-ing, thrill-ing near some
wing-ing, — And, — and your thrill-ing, thrill-ing near some
wing-ing, —
wing-ing, —

4.

Songs —

Songs — mp

from, — from — each bough, — each bough and mead or

from, — from — each bough, — each bough and mead or

mp cresc. (1) mp cresc. (1) cresc. (1) cresc.

fling- ing! — meet, —

fling- ing! — meet, —

fling- ing! — meet, —

fling- ing! — meet, —

f f f f

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Handwritten musical score for the first system, featuring vocal lines and piano accompaniment. The lyrics are: "melt, — melt, — melt, — win-try, win-try, win-try heart! —". The score includes dynamic markings such as *mf* and *mf*, and performance instructions like "hold back". The music is written in 4/4 time and includes a repeat sign at the end.

Handwritten musical score for the second system, featuring vocal lines and piano accompaniment. The lyrics are: "Leave your hard-ness, leave your breaking, Take, take with all the world, all the world a-part! —". The score includes dynamic markings such as *mf* and *mf*, and performance instructions like "hold back" and "a tempo". The music is written in 4/4 time and includes a repeat sign at the end.

a tempo
mp grad. cresc.

Join, join, join, join, join the u-ni-ver-sal, the u-ni-ver-sal wak-ing.

rit. *ff*

mp grad. cresc.

Join, join, join, join, join the u-ni-ver-sal, the u-ni-ver-sal wak-ing.

rit. *ff*

mp grad. cresc.

Join, join, join, join, join the u-ni-ver-sal, the u-ni-ver-sal wak-ing.

rit. *ff*

a tempo

Join, join, join, join, join the u-ni-ver-sal, the u-ni-ver-sal wak-ing.

mp grad. cresc. *rit.* *ff*

6.

Empty musical staves for practice or additional notation.

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IV
Dakota Dawn

Mildred Montgomery

Edwin Fissinger

Mezzo Solo

Sustained - hushed (d.c. 94-96)

* Stagger breathing throughout except where indicated

Down comes soft-ly, soft-ly, soft-ly, soft-ly, down comes

Down - comes o-ver the prair-ies, -

soft-ly,

mp

On the

mp

dim.

mp

dim.

Down comes o-ver the prair-ies, soft-ly, soft-ly,

east-ern sky a tint, pale - o - pal-les-cent, and -

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hold back

on the hills a hint, a hint of

a tempo

down comes soft-ly,

rose.

very grad. cresc.

down comes soft-ly,

Deep, deep, deep in the west, deep in the west,

deep in the west a late star, a late star chings, And the

flings - Star dust,

dim.

mp

dim.

mp

down wind, fresh- en-ing down wind flings - Star. dust

dawn comes soft-ly.

(N.B) Be careful not to emphasize the "S" in the word "softly"

The Wind in the Wheat

Jessamine Slaughter, Boston

Edwin Fissinger

Lightly and buoyantly (D.C. 60-3) *mp*

S
like a danc- ing, danc- ing, danc- ing hai- ad, — The

A
like a danc- ing, danc- ing, danc- ing hai- ad, — The

T
like a danc- ing, danc- ing, danc- ing hai- ad, — The

B
like a danc- ing, danc- ing, danc- ing hai- ad, — The

Lightly and buoyantly (D.C. 60-3) *p* (for rehearsal only) *mp*

wind in the wheat, — the wind in the wheat, So whirl- ing, whirl- ing, —

wind in the wheat, — the wind in the wheat, So whirl- ing, whirl- ing, —

wind in the wheat, — the wind in the wheat, So whirl- ing, whirl- ing, —

wind in the wheat, — the wind in the wheat, So whirl- ing, whirl- ing, —

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swirl-ing, swirl-ing, whirl-ing, swirl-ing, With air-y, air-y

swirl-ing, swirl-ing, whirl-ing, swirl-ing, With air-y, air-y

swirl-ing, swirl-ing, whirl-ing, swirl-ing, With air-y, air-y

swirl-ing, swirl-ing, whirl-ing, swirl-ing, With air-y, air-y

grace Through, through the yel-low, through the yel-low green

grace Through, through the yel-low, through the yel-low green

grace Through, through the yel-low, through the yel-low green

grace Through, through the yel-low, through the yel-low green

Handwritten musical score for the first system, featuring vocal lines and piano accompaniment. The lyrics are: "wheat. In grace-ful o-bei-sance, In grace-ful o-".

mp mp
wheat. In grace-ful o-bei-sance,
wheat. In grace-ful o-
mp
wheat.
mp
wheat.
mp
wheat.

Handwritten musical score for the second system, continuing the vocal lines and piano accompaniment. The lyrics are: "The wheat, - the wheat bei-sance, The wheat, - the wheat In grace-ful, grace-ful o-bei-sance, - The wheat, - the wheat In grace-ful, grace-ful o-bei-sance, - The wheat, - the wheat".

The wheat, - the wheat
bei-sance, The wheat, - the wheat
In grace-ful, grace-ful o-bei-sance, - The wheat, - the wheat
In grace-ful, grace-ful o-bei-sance, - The wheat, - the wheat
mp p
mp p
mp p
mp p

Handwritten musical score for the first system, featuring five staves. The lyrics are: "Curt- sies, Curt- sies, Fol- low-ing light- ly, light-". The notation includes treble and bass clefs, a 4/4 time signature, and dynamic markings such as *p* (piano) and *mp* (mezzo-piano). The music is written in a cursive, handwritten style.

Handwritten musical score for the second system, featuring five staves. The lyrics are: "ly, Fol- low-ing, fol- low-ing, fol- low-ing po-". The notation includes treble and bass clefs, a 4/4 time signature, and dynamic markings such as *mp* (mezzo-piano). The music is written in a cursive, handwritten style.

Handwritten musical score for the first system, featuring five staves. The lyrics are: "lute-ly, — The dain-ty, the dain-ty foot-steps Of the". The score includes dynamic markings such as *p* and *cresc.* and various musical notations like slurs and ties.

Handwritten musical score for the second system, featuring five staves. The lyrics are: "Winds, the Winds -- Rip-pling the wheat, the wheat, the". The score includes dynamic markings such as *mf* and *mp* and various musical notations like slurs and ties.

Handwritten musical score for five voices and piano. The score consists of five vocal staves and a piano accompaniment. The lyrics for all parts are: "wheat, rip-pling the, rip-pling the, rip-pling the, rip-pling the wheat." The piano part features a steady accompaniment with dynamic markings of *p* and *mp*. The score is written in a common time signature and includes various musical notations such as notes, rests, and slurs.

Six empty musical staves, each consisting of five lines, arranged vertically. These staves are provided for additional musical notation or practice.

The Wild Prairie Rose

Alice Sinclair Page

Edwin Fissinger

Delicately (♩ = C76)

Soprano (S), Alto (A), Tenor (T), Bass (B) vocal staves. Lyrics: "Tis the sea-son".

Piano accompaniment. *Delicately* (♩ = C76). Includes marking "(For rehearsal only)".

Vocal staves with lyrics: "Of the wild prairie rose. Whose fragrance is". Includes marking "more motion".

Piano accompaniment for the second system. Includes marking "more motion".

Siglaton BRAND

NO. 1 MEDIUM-12 STAVES

LITHO'D IN U.S.A.

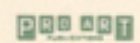
PRO-ART PUBLICATIONS, INC. NEW YORK

waft- ed, is waft- ed. . . . On each
waft- ed, is waft- ed. . . . On each
is waft- ed. . . . On each
is waft- ed. . . . On each

hold back Tempo I (♩ = 76) *p*
breeze, breeze that blows. Its petals so pink And
hold back
breeze, breeze that blows. Its petals so pink And
hold back
breeze, breeze that blows. Its petals so pink And
hold back
breeze, breeze that blows. *Tempo I (♩ = 76)*

Sightation

PROMP 00001 (medium 12 staves)

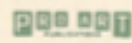


3.
hold back a little
 heart, — heart of pure gold Would make an- gels, — would make an- gels
 heart, — heart of pure gold Would make an- gels, — would make an- gels
 heart, — heart of pure gold Would make an- gels, — would make an- gels
 (hold back a little)

mp *more motion*
 sing, — sing — As its glo- ries un- fold, — un-
 sing, — sing — As its glo- ries un- fold, — un-
 sing, — sing — As its glo- ries un- fold, — un-
 sing — As its glo- ries un- fold, — un-
mp *more motion*

Sigfridson

PRCMP 00001 (medium 12 stave)



4.
a tempo
p

fold, its glo-ries, its glo-ries un-fold. While

fold, its glo-ries, its glo-ries un-fold. While

fold, its glo-ries, its glo-ries un-fold.

fold, its glo-ries, its glo-ries un-fold.

fold, its glo-ries, its glo-ries un-fold.

a tempo
p

p

borne, while borne on the sweet scented air

borne, while borne on the sweet scented air

on the

on the

Handwritten musical score for the first system. It consists of five staves. The top staff is a vocal line with lyrics "As - sur-an-ces". The second staff is a vocal line with lyrics "As -". The third and fourth staves are vocal lines with lyrics "sweet -", "scent-ed", and "air". The fifth staff is a piano accompaniment. The music is in 4/4 time and includes various musical notations such as notes, rests, and dynamic markings like *p*.

Handwritten musical score for the second system. It consists of five staves. The top staff is a vocal line with lyrics "of Gods, - of". The second staff is a vocal line with lyrics "sur-an-ces" and "of Gods, - of". The third and fourth staves are vocal lines with lyrics "As - sur-an-ces" and "of Gods, - of". The fifth staff is a piano accompaniment. The music continues in 4/4 time with similar notations and dynamic markings.

a little more motion mp *a tempo grad. dim.*

God's lov- ing care Are told, are
 God's lov- ing care Are told, are
 God's lov- ing care Are told, are
 God's lov- ing care Are told, are

a little more motion mp *a tempo grad. dim.*

rit. *ppp*

told and re- told, re- told.
 told and re- told, re- told.
 told and re- told, re- told.
 told and re- told, re- told.

rit. *ppp*

** Stagger breathing to the end. (no breaths)*

A Winter Night

Jessamine Slaughter Burgum

Edwin Fissinger

Tranquilly ($\text{♩} = c. 74$)

S
A
T
B

The fields are hid 'neath glis-tening white, Of
The fields are hid 'neath glis-tening white - Of -

Tranquilly ($\text{♩} = c. 74$)

p (for rehearsal only) *mp*

fil-lar crest-ed snow,
fil-lar crest-ed snows
The fields are hid 'neath
The fields are hid 'neath -

glistening white, Of fallow created snow,
 lake, a lake of silent, silent, lifeless

Handwritten musical score for 12 staves. The score includes vocal lines and piano accompaniment. The lyrics are: "waves, life- less waves, more motion" and "Once wind-tossed, wind-tossed, wind-tossed, to and fro, to and fro, to and fro." The score features various musical notations, including notes, rests, and dynamic markings such as *p*, *mp*, *rit.*, and *a tempo*. The piano part includes a bass line and a treble line with chords and melodic lines.

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PROMP 0001 (medium 12 staves)



Handwritten musical score for voice and piano. The score consists of 12 staves. The top two staves are vocal lines with lyrics: "mid-night, a mid-night-like sky o-ver-head,". The piano accompaniment includes chords and melodic lines. Dynamics include mp, pp, and f. There are two "TENOR Solo" markings. The score ends with a double bar line and a fermata.

* minimal vibratos in all-phrases with notes of longer value up to p. 6.

Sigstition BRAND

PROMP 00001 (medium 12 staves)



Handwritten musical score for the song "White Moon Riding High". The score is written on 12 staves, organized into three systems of four staves each. The first system contains the vocal melody and piano accompaniment for the first two lines of lyrics. The second system contains the piano accompaniment for the first two lines. The third system contains the vocal melody and piano accompaniment for the next two lines of lyrics. The lyrics are: "A white moon riding high, / A white moon riding high, / white moon riding high, / While / bare trees, / bare trees, / long black shadows of bare trees, / On speaking, speaking". The score includes various musical notations such as treble and bass clefs, a key signature of one sharp (F#), a 4/4 time signature, and dynamic markings like *p*, *mp*, and *mf*. There are also some handwritten annotations and a "5." in the top right corner.

Sigfrido
BRAND

NOT MEDIUM-12 STAVES

Lith'd in U.S.A.

PRO ART / Belwin Mills
Publishing Corp.

Handwritten musical score for 12 staves. The score includes vocal lines and piano accompaniment. Key features include:

- Staff 1:** Piano introduction with *ppp* dynamic.
- Staff 2:** Vocal line with *ppp* and *(hushed) p* dynamics. Instruction: "No sound,"
- Staff 3:** Vocal line with *dim.* and *p (Tutti) (hushed)* dynamics. Instruction: "No sound,"
- Staff 4:** Piano accompaniment with *(hushed) p* dynamic. Instruction: "No sound,"
- Staff 5:** Piano accompaniment with *ppp* dynamic. Instruction: "No sound,"
- Staff 6:** Piano accompaniment with *dim.* dynamic.
- Staff 7:** Vocal line with *mp* dynamic. Instruction: "a brood-ing"
- Staff 8:** Vocal line with lyrics: "no sound is heard, no winds loud call,"
- Staff 9:** Vocal line with lyrics: "no sound is heard, no winds loud call,"
- Staff 10:** Vocal line with lyrics: "no sound is heard, no winds loud call,"
- Staff 11:** Piano accompaniment with *p* and *mp* dynamics.
- Staff 12:** Piano accompaniment with *p* dynamic.

Sightation

PROMP 00001 (medium 12 staves)

PRO ART

si- lence, *pp* a- bounding si- lence rest, *p*

no winds loud call, *mp* *p* *pp* The

no winds loud call, *mp* *p* *pp* The

no winds loud call, *mp* *p* *pp* The

The Frost King with his noise- less tread, *pp* En-

Frost King, — the Frost King with his noise- less tread, *pp* En-

Frost King, — the Frost King with his noise- less tread, *pp* En-

Frost King, — the Frost King with his noise- less tread, *pp* En-

VIII
Prairie Winds

Jessamine Slaughter Burzum
Dramatically (♩ = c. 63)

Edwin Fissinger

Soprano: Shriek-ing, — shriek-ing shrill, — shriek-ing shrill, — tem-
Alto: Shriek-ing, — shriek-ing shrill, — shriek-ing shrill, — tem-
Tenor: Shriek-ing, — shriek-ing shrill, — shriek-ing shrill, — tem-
Bass: Shriek-ing, — shriek-ing shrill, — shriek-ing shrill, — tem-
Piano: Dramatically (♩ = c. 63)
Piano part includes a dynamic marking *f* and the instruction "in rehearsal only".

Soprano: pes-tu-ous, — tem-pes-tu-ous gales, — Beats the earth,
Alto: pes-tu-ous, — tem-pes-tu-ous gales, — Beats the earth,
Tenor: pes-tu-ous, — tem-pes-tu-ous gales, — Beats the earth,
Bass: pes-tu-ous, — tem-pes-tu-ous gales, — Beats the earth,
Piano: Piano accompaniment for the second system, including dynamic markings *f* and *ff*, and the instruction "more motion".

* glissando

Sightation
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NEW YORK

beats the earth, — beats — the earth, with a thou-sand, thou-sand flails, —
 beats the earth, — beats — the earth with a thou-sand, thou-sand flails, —
 Beats the earth, beats — the earth, with a thou-sand, thou-sand flails, —
 Beats the earth, beats — the earth, with a thou-sand, thou-sand flails, —

a tempo
 Branch-es, branch-es, branch-es, leaves, tum-ble-weed, tum-ble-weed, a-cross, a-
 Branch-es, — branch-es, branch-es, leaves, ^{and} tum-ble-weed, tum-ble-weed, a-cross, a-
 Branch-es, — branch-es, — branch-es, leaves, ^{and} tum-ble-weed, tum-ble-weed, a-cross, a-
 Branch-es, — branch-es, — branch-es, leaves, ^{and} tum-ble-weed, tum-ble-weed, a-cross, a-
a tempo

cross the prais-ie gather speed, gather speed, gather speed, gather speed, like deer-ry-ing, deer-ry-ing

cross the prais-ie gather speed, gather speed, gather speed, gather speed, like deer-ry-ing, deer-ry-ing

cross the prais-ie gather speed, gather speed, gather speed, gather speed, like deer-ry-ing, deer-ry-ing

cross the prais-ie gather speed, gather speed, gather speed, gather speed, like deer-ry-ing, deer-ry-ing

rab-bits a-way, a-way, a-way they go, The wind, the

rab-bits a-way, a-way, a-way they go, The wind, the

rab-bits a-way, a-way, a-way they go, The wind, the

rab-bits a-way, a-way, a-way they go, The wind, the

wind - shriek-ing, shriek-ing aft-er, - aft-er like a pe, - Sta

wind - shriek-ing, shriek-ing aft-er, - aft-er like a pe, - Sta

wind - shriek-ing, shriek-ing aft-er, - aft-er like a pe, - Sta

wind - shriek-ing, shriek-ing aft-er, - aft-er like a pe, - Sta

clutch-ing, - its clutch-ing, clutch-ing, clutch-ing fin-gers strive, - strive to

clutch-ing, - its clutch-ing, clutch-ing, clutch-ing fin-gers strive, - strive to

clutch-ing, - its clutch-ing, clutch-ing, clutch-ing fin-gers strive, - strive to

clutch-ing, - its clutch-ing, clutch-ing, clutch-ing fin-gers strive, - strive to

5.

mp
 tear, The sod shack, the sod shack from the prairie there. Close
 mp
 tear, The sod shack, the sod shack from the prairie there. Close
 mp
 tear, The sod shack, the sod shack from the prairie there.
 mp
 tear, The sod shack, the sod shack from the prairie there.
 mp

to the earth, close to the earth the sod shack stands, Am- chored,
 to the earth, close to the earth the sod shack stands, Am- chored,
 mp
 the sod shack stands, Am- chored,
 mp
 the sod shack stands, Am- chored,
 mp

Signature

PRCMP 00001 (medium 12 size)



mp *grad. cresc.* *us*
 an-chor'd to grass clods to prais-ie lands, — Its pu-my might, its pu-my
 mp *grad. cresc.* *us*
 an-chor'd to grass clods to prais-ie lands, — Its pu-my might, its pu-my
 mp *grad. cresc.* *us*
 an-chor'd to grass clods to prais-ie lands, — Its pu-my might, its pu-my
 mp *grad. cresc.* *us*
 an-chor'd to grass clods to prais-ie lands, — Its pu-my might, its pu-my

might re-sists the gale. Blow high, — blow high — blow low, blow
 might re-sists the gale. Blow high, — blow high — blow low, blow
 might re-sists the gale. Blow high, — blow high — blow low, blow
 might re-sists the gale. Blow high, — blow high — blow low, blow

SightSation

PROMP 00001 (medium 12 stars)



high, blow high, - blow low, it can-not, - it can-not pre-sail, it can-not pre-

high, blow high, - blow low, it can-not, - it can-not pre-sail, it can-not pre-

high, blow high, - blow low, it can-not, - it can-not pre-sail, it can-not pre-

high, blow high, - blow low, it can-not, - it can-not pre-sail, it can-not pre-

nail, it can-not pre-sail, — The wind now means in a mi-nor

nail, it can-not pre-sail, — The wind now means in a mi-nor

nail, it can-not pre-sail, — The wind now means in a mi-nor

nail, it can-not pre-sail, — The wind now means in a mi-nor

nail, it can-not pre-sail, — The wind now means in a mi-nor

intensely *mp*

* Belgian men in three equal parts

Syltation

PROMP 00001 (medium 12 staves)



Key, it can-not, it can-not, it can-not con-quer, it now must hold back

Key, it can-not, it can-not, it can-not con-quer, it now must hold back

Key, it can-not, it can-not, it can-not con-quer, it now must hold back

Key, it can-not, it can-not, it can-not con-quer, it now must hold back

p *grad. cresc.* *hold back*

f *x* *trump* *a little slower (Jac. 54)* *mp*

f *fla.* While the soul shack rests, — rests on the prais-ie

f *fla.* While the soul shack rests, — rests on the prais-ie

f *fla.* While the soul shack rests, — rests on the prais-ie

f *fla.* While the soul shack rests, — rests on the prais-ie

a little slower (Jac. 54)

f *mp*

* Balance in three equal parts in men and women

FROMP 00001 (medium 12 staves)



swale, On a gres-sy o- cean a lone-ly, *grad. dim. and rit.*

swale, On a gres-sy o- cean a lone-ly, *grad. dim. and rit.*

swale, On a gres-sy o- cean a lone-ly, *grad. dim. and rit.*

swale, On a gres-sy o- cean a lone-ly, *grad. dim. and rit.*

swale, On a gres-sy o- cean a lone-ly, *grad. dim. and rit.*

swale, On a gres-sy o- cean a lone-ly, *grad. dim. and rit.*

lone-ly sail. *ppp*

lone-ly sail. *ppp*

lone-ly sail. *ppp*

lone-ly sail. *ppp*

lone-ly sail. *ppp*

lone-ly sail. *ppp*

APPENDIX C

BISMARCK-MANDAN CIVIC CHORUS BOARD MINUTES

The following minutes are provided by the Bismarck-Mandan Civic Chorus Archives.



Bismarck-Mandan
Civic Chorus

BISMARCK-MANDAN CIVIC CHORUS
Minutes
February 5, 1987

PRESENT: Mary Muhlbradt, presiding; Linda Christie, Angie Koppang, Kevin Lambert, Dorie Liffbrig, Karen McBride, Kathy Person, Al VanVoorhis, Joan Weltz

TREASURER'S REPORT: \$7,158.85

REHEARSALS: The board discussed the seemingly large number of absences at rehearsals by choir members. It was determined that the most rehearsals a person can miss per semester is five. Illness seems to be the main reason for absence. Angie suggested we write notes to people who have missed at least three or more rehearsals. It was also suggested that we survey the chorus to get their feelings on rehearsals, music selection, etc. Dorie will draw up a sample survey and submit it to the board for their approval.

1987-88 SEASON: Concert sites for next year seem to be falling into place. The Elks has been booked for the Broadway show and the Cathedral is secured for the Christmas concert. Mary will contact McCabe Church for the Chamber concert and Trinity Lutheran Church for the Spring concert.

YOUNG SINGERS COMPETITION: Kevin has contacted the local high school choir directors regarding the Young Singers Competition and has received a favorable response. The following discussion then took place:

Should we make the awards in the forms of scholarship or cash?
Should we include juniors and seniors?
Should we drop the competition for college students?
Should we have one female and one male winner?

The group felt it was not a good idea to just give cash awards. It was decided to give one male and one female scholarship between grades 9-12. These awards would be \$250/person. The winners will be featured at our Spring concert. The panel of judges will be members of the choir.

CENTENNIAL YEAR: Kevin has talked to Edwin Fissinger and he has agreed to commission a work for our Centennial Year season. The cost would be \$1,000.00 for a 10-minute work. He will retain all performance rights. Al made a motion and Linda seconded the motion to commission Edwin Fissinger for a 10-minute work for the Centennial Year. Passed

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unanimously. Dorie and Kevin will work together to come up with an appropriate text for this work.

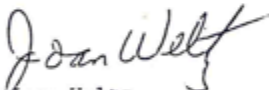
SECTIONAL
CONDUCTORS/
PIANISTS:

It was agreed to pay sectional conductors the following: \$10/hour or \$30 for a full rehearsal. Sectional pianists will be paid \$7.50/hour.

AUDIENCE SURVEY: A section in the grant proposal refers to public opinion. Kevin made a motion and Karen seconded the motion to have the audience at our Spring concert complete a survey to be developed by the board. Passed.

GRANT PROPOSAL: The rest of the board meeting was spent preparing the budget section of the grant proposal. The due date for the grant is February 15. Linda will prepare the final draft of the proposal. The Arts Council will be issuing monies for the Centennial Year.

Respectfully submitted,



Joan Weltz
Secretary

NEXT MEETING: Thursday, March 5, at 7:00 p.m. at Al VanVoorhis (408 E Brandon Drive)



Bismarck-Mandan
Civic Chorus

BISMARCK-MANDAN CIVIC CHORUS
Minutes
Thursday, March 5, 1987

PRESENT: Mary Muhlbradt, presiding; Linda Christie, Angie Koppang, Dorie Liffbrig, Karen McBride, Al VanVoorhis, Klaes Welch, Joan Weltz

NEW BOARD

MEMBER: Mary opened the meeting by welcoming Klaes Welch as the newest member of the Board of Directors.

**TEXT FOR
COMMISSIONED**

WORK: The Board discussed the possibility of having a native North Dakotan write the text for the work being commissioned by Fissinger. Karen will check with the Department of Literature at SUND-Minot and Joan will check with the Humanities Division at the University of Mary. It was also suggested that we announce this to the choir as we may have someone within the group who could/would be able to submit a text. It was felt we should have the text by mid-late April in order to give Dr. Fissinger sufficient time to set the text to the music.

**ETHNIC
MUSIC**

SEARCH: Angie will check with Tamar Read to see if she can give us any ideas. Dorie will pick up the form from the Centennial Commission that we will need to submit in order to do this concert.

**CHORUS
SURVEY:**

Dorie presented a proposed survey that the choir will be asked to complete. The Board spent time going over the various subjects and questions. Joan will type the final copy and the survey will be distributed at a future rehearsal. The results of the survey will then be tabulated and presented to the choir in the form of a follow-up letter.

MINOT

CHORALE: The Minot Chamber Chorale will be presenting a concert on Friday, May 8, at St. Anne's Parish. The choir will need to provide ushers for the concert and we will also be hosting a reception following the concert.

**DAKOTA
WEST MEM-
BERSHIP:**

The Dakota West Arts Council has asked us to renew our membership. Cost is \$75.00. Linda moved we pay these dues - Klaes seconded the motion. Passed unanimously. Al and Klaes will attend a meeting of the Dakota West Arts Council on Saturday, March 21, at 9:30 a.m.

NEW
PRESIDENT-

ELECT: As Wayne Jundt has left the choir, we will need to be thinking of someone to fill the position of president-elect.

NEXT

MEETING: Thursday, April 2, at 7:00 p.m. at Karen McBride's (503 N 34th Street)

Respectfully submitted,



Joan Weltz
Secretary



Bismarck-Mandan
Civic Chorus

BISMARCK-MANDAN CIVIC CHORUS

Minutes

Thursday, April 2, 1987

PRESENT: Mary Muhlbradt, presiding; Linda Christie, Angie Koppang, Kevin Lambert, Dorie Liffbrig, Karen McBride, Kathy Person, Al VanVoorhis, Klaes Welch, Joan Weltz

SUMMER

GIGS:

The Downtowners are again sponsoring the Brown Bag lunches on the courthouse lawn. The Board discussed whether we should again participate. The question was: Is it worth it? The Board felt it would be good public relations. We felt we should possibly use a sound system. Mary will contact the Downtowners with an affirmative answer.

CENTENNIAL: Angie reported on the Centennial. She talked with the people in Grand Forks and they haven't set anything solid for the Centennial. Angie had a response from Tamar Read. She indicated we are welcome to use her tapes and books from the Ethnic Festival she coordinated. She also agreed to help us in any way. The Board then discussed securing an arranger for the various numbers. It was suggested we invite people to donate money to help pay for the arrangements. Dorie got an application from the Centennial Commission. She will complete it and submit the form.

DWAC

MEETING:

Klaes reported on the meeting that he and Al attended. The meeting was designed to get the various groups to indicate how the DWAC could help in various endeavors. There was also some discussion of doing some joint events (dance/music, symphony/chorus, etc.).

SPRING

CONCERT:

Mary will be in charge of the publicity for the concert. We discussed various ideas for the cover of the Fanfare. Kevin will pull together explanations of some of the selections and include these as an insert to the program. The choir will be asked to donate spouses and/or siblings for the purpose(s) of ticket collection and ushering. We will print 100 posters and 1000 programs. Kevin will contact Trinity to determine how soon we can begin rehearsals and what the charge(s) will be for the use of the church. Larry Rolfson and Neal Person will be asked to be in charge of lights for the concert. Kevin will arrange for a piano. Mary will ask the choir for suggestions of a site for the post-concert party. It was decided to assign various sections to bring different food items.

TREASURER'S

REPORT:

\$4,984.36 - still have not received \$2,500.00 from the Arts Council.
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MINOT
CHAMBER
CHORALE:

St. Anne's will not charge us for the use of the church for the May 8 concert but we will be charged \$50.00 for use of the reception hall. Mary, Angie, and Karen will meet to decide what food items should be provided for the reception.

SURVEY:

Joan handed out the tabulated results of the survey. The Board reviewed and discussed some of the results. One of the major concerns seemed to be the absentee policy and the problem of people coming late to and leaving early from rehearsals. Kevin and Mary will review the roll sheet and Kevin will then contact those people with 4-5 or more absences. Al made a motion and Linda seconded the motion that Joan make 75 copies of the survey results and distribute them at the next rehearsal. Joan will also include a cover sheet that will list the names and phone numbers of the board members. The board also agreed to be available on Monday, April 13, following rehearsal to field questions/comments from the survey.

EVENING ON
BROADWAY:

Karen indicated she is still looking for a co-producer for the Evening on Broadway show. Someone needs to be available by August. Angie indicated she may now be available but won't know for sure until a later date.

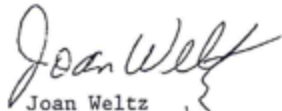
REQUEST:

Kevin went on record that he will be asking for an increase in salary for next year.

NEXT

MEETING: Thursday, May 7, at 7:00 p.m. at Al VanVoorhis' (408 E Brandon Drive)

Respectfully submitted,


Joan Weltz
Secretary



Bismarck-Mandan
Civic Chorus

MINUTES

Bismarck-Mandan Civic Chorus
Sunday, May 17, 1987

- PRESENT:** Mary Muhlbradt, presiding; Linda Christie, Angie Koppang, Kevin Lambert, Dorie Liffbrig, Karen McBride, Al VanVoorhis, Klaes Welch, Joan Weltz, Donald Hoffman; visitor.
- AUDIENCE SURVEY:** Linda reported on the audience survey that was taken at the Spring Concert. The consensus seemed to be that people want to hear more selections in English and they want to see that the choir is enjoying what they are doing. Another suggestion was that we offer high school students tickets at a reduced rate (\$2.00 ?). Discussion followed. No action taken.
- ATTENDANCE:** The Board discussed what they saw as the various reasons for low attendance at the Spring Concert. Some reasons were: publicity, program content, concert title, time of the year, location. There didn't seem to be any one big reason. The group discussed having ticket sales at Eckroth Music and Herbergers next year. We also discussed putting up posters in churches.
- CHAMBER CONCERT:** The group discussed having a Chamber Concert at St. Anne's Church next year. The question arose: Are we ready to add another concert? The Board felt we should probably wait another year before we add something new to the program. It was decided to go with the Young Singers Competition next spring.
- MADRIGAL GROUP:** This past year there seemed to be a problem with getting people together for rehearsals. Kevin will attempt to get people to make a firm commitment next year prior to setting a rehearsal day and time.
- NEXT YEAR:** The Board decided to do both the Christmas and Spring Concerts at the Cathedral next year. The dress rehearsal for the Christmas concert will be on the Saturday morning of the performance. It was discussed moving the Spring Concert from May 7-8 to May 1-2 due to Mother's Day.
- SEASON TICKETS:** The results of the survey indicated there was not enough interest from the public for season tickets. No further action.

TICKET
MONEY:

It seemed the process of numbering tickets for the concert worked well. Approximately \$1500.00 was taken in from both concerts.

COMMISSIONED
WORK:

Kevin brought copies of some "Dakota" poems he sent to Mr. Fissinger. It was decided to have a Committee formed by August to work with him on a decision for the final text.

EVENING ON
BROADWAY:

Mary will contact Debbie Rogers to see if she will again direct the show. Angie is not able to give a commitment at this time. Dates have been set with the Elks. Mary will contact the Elks to reserve the room for a Monday evening rehearsal.

BOARD
CANDIDATES:

The terms of Angie, Dorie and Al will expire at the end of this summer. We will also need to elect a President-elect. Each board member is to get at least three names for nomination purposes.

RECORDING
FEE:

Ted Quandrud recorded our Spring Concert. It was agreed to pay him \$40.00 for this service.

STATIONERY:

Mary will check at the office as to the amount of envelopes and stationery we have in stock.

AUDITIONS:

Auditions for the fall will take place on Monday, August 24, at 7:00 p.m. at First Lutheran Church. The first rehearsal will be the following Monday, August 31.

FALL PICNIC:

Carol Erickson has volunteered her home for a fall picnic. A tentative date of August 29 was set. Mary will check with Carol on this date.

ABSENTEEISM:

Kevin made a motion and Karen seconded the motion that if a choir member misses two (2) consecutive concerts, (s)he will need to reaudition for their space in the choir. Passed 7-1. This will now be presented to the choir to be voted on as an amendment to the by-laws.

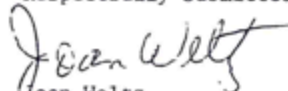
FUTURE
PLANS:

Kevin presented some long-range plans. In 1990 he would like to do the German Requiem. In 1991 he would like to do a commissioned work by a Canadian composer. Kevin would like to see next year's money generated in the following way: $\frac{1}{4}$ grant, $\frac{1}{4}$ ticket sales and $\frac{1}{4}$ individual donations. Kevin also felt that due to the time he spends in preparation, rehearsals, etc. and the position itself that he holds, he warrants an increase in salary. Therefore, he is asking \$4,000.00 in salary for next year.

NEXT
MEETING:

Thursday, June 4, at 7:00 p.m. at Dorie Liffbrig's.

Respectfully submitted,


Joan Weltz
Secretary



Bismarck-Mandan
Civic Chorus

BISMARCK-MANDAN CIVIC CHORUS
Minutes
Thursday, June 25, 1987

PRESENT: Mary Muhlbardt, presiding; Angie Koppang, Dorie Liffbrig, Joan Weltz

LETTER OF

RESIGNATION: Mary read a letter submitted by Karen McBride stating her intentions to resign as producer of the Broadway show and as choir librarian.

BROADWAY

SHOW: The Board discussed some possible replacements for Karen. Some of the names that were brought up were: Faye Rolfson, Jim Unkenholz, Bev Huschka, Harriet Klein, Susan Lundberg, Carol Erickson, Dave Peske, Honey Shaw, Dan DeKrey and Klaes Welch. Dorie indicated she would be willing to help Debbie direct the show. We discussed having co-producers so that one person would not be responsible for all aspects of the show. Mary will contact Faye as to the possibility of her taking this position.

APPLICATIONS: One application for the director's position has been received as of the meeting date. Deadline date for applications is July 15.

EVALUATION

COMMITTEE: It was decided to have an evaluation committee for the purpose of conducting evaluations of the new conductor. It was agreed that Bruce and Julie Schwartz would be a part of this committee along with some of the board members.

COMMISSIONED

WORK: It was the decision of those present that we should go ahead with the work by Dr. Fissinger.

NEWSLETTER: Angie will be in charge of composing and sending out a choir newsletter in late July or early August.

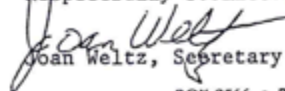
ACCOMPANIST'S

SALARY: Since there was only a skeleton crew at this meeting and, thus, no quorum, no action was taken on Julie's salary.

NEXT

MEETING: Time and place to be announced.

Respectfully submitted,


Joan Weltz, Secretary

BOX 2566 • BISMARCK, NORTH DAKOTA 58502



Bismarck-Mandan
Civic Chorus

Bismarck-Mandan Civic Chorus
Minutes
September 10, 1987

PRESENT: Mary Muhlbradt, presiding; Linda Christie, Angie Koppang, Doris Liffbrig, Karen McBride, Kathy Person, Klaes Welch, Joan Weltz

TREASURER'S

REPORT: Kathy handed out the Financial Statement for the period ending June 30, 1987. The final balance was \$1,471.99.

1987-88

BUDGET: Mary distributed copies of the projected budget for next year. It was evident that we need to do some serious fund raising. We will need to target specific businesses/people and also possibly obtain lists of prospective donors from organizations such as country club, symphony season ticket holders, etc. It was also suggested we ask choir members for additional names of prospective donors. Mary will make this request at a future rehearsal. Kathy volunteered the use of a computer to bank the mailing list.

COMMISSIONED

WORK: The Board felt it would be good if Bill would re-establish contact with Dr. Fissinger.

PAST

DONORS: The Board discussed recognizing past donors to the choir. Some suggestions included acknowledging them at a rehearsal or in a newsletter. It was decided to send out a newsletter after Evening on Broadway and include newsworthy items from the past 10 years. Dorie and Kathy will interview Curt Juhala and Mary Lou Aune for this project.

LEACH

GRANT: The application for the Leach Grant needs to be submitted by October 1. Linda will handle the paperwork. If received, the money could be used for the ethnic tour or the commissioned work.

ELECTIONS: Election of new board members will be on Monday, October 5. Some suggestions for the three positions available are: Mark Bayert, Carol Erickson, Judy Johnson, Walt Kamrath, Pat Moore, Lois Swenson, Jim Unkenholz.

MADRIGAL

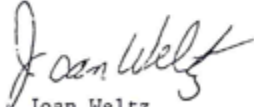
GROUP: The question of having the Madrigal Group sing some carols before the Christmas concert arose. Also, who selects the members of this group? The Board will discuss this subject with Bill at the next meeting.

BOX 2566 • BISMARCK, NORTH DAKOTA 58502

NEXT

MEETING: Thursday, October 1, at Dorie's (3206 Winnipeg Drive)

Respectfully submitted,

A handwritten signature in cursive script, appearing to read "Joan Weltz".

Joan Weltz
Secretary



Bismarck-Mandan
Civic Chorus

BISMARCK-MANDAN CIVIC CHORUS
Minutes
Thursday, October 1, 1987

PRESENT: Mary Muhlbradt, presiding; Linda Christie, Bill Franke, Angie Koppang, Doris Liffbrig, Kathy Person, Al VanVoorhis, Klaes Welch, Joan Weltz

COMMISSIONED

WORK: Bill will attempt to contact Dr. Fissinger regarding the commissioned work.

TREASURER'S

REPORT: \$1,862.12 - Bills were presented and approved.

ELECTION: Ft. Pat Moore has agreed to have his name put on the slate for the position of President-Elect. The following people will be on the slate to fill three (3) directors' positions: Carol Erickson, Angie Koppang, Donald Hoffman, Dick Riha, Al VanVoorhis. Coffee and goodies will be served following the business meeting. Kathy will be in charge of finding people to provide the goodies.

THANK

YOU'S: Dorie expressed a thank-you to Bill from the board for his work so far. Mary also thanked Angie, Dorie and Al for their contributions to the Board over the past two years.

CHRISTMAS

CONCERT: It was decided we would probably have a Saturday morning dress rehearsal for the Christmas concert. Bill is working on possibly having a madrigal group sing carols prior to the concert. He will probably audition new members to fill spots that have been vacated.

EVENING ON

BROADWAY: The show seems to be proceeding nicely. The board gave Kathy permission to spend \$125.00 for decorations. We will rehearse the Monday prior to the show at the Elks.

FUND

RAISING: Kathy will report at the next meeting the results of the names given by the choir for donations.

RISERS: Mary will contact Mary Lou to see if her Youth Group will again move the risers for us. Klaes will also check with his son and his friends.

NEXT

MEETING: Thursday, November 12, at 7:00 p.m. at Karen's (503 N 34th Street)

Respectfully submitted, BOX 2566 • BISMARCK, NORTH DAKOTA 58502

Joan Weltz



Bismarck-Mandan
Civic Chorus

BISMARCK-MANDAN CIVIC CHORUS

Minutes

Thursday, November 12, 1987

PRESENT: Mary Muhlbradt, presiding; Linda Christie, Carol Erickson, Bill Franke, Karen McBride, Pat Moore, Kathy Person, Al VanVoorhis, Klaes Welch, Joan Weltz

EVENING ON BROADWAY: Al made a motion and Linda seconded the motion to pay Backstage \$200.00 for use of costumes and spotlights. Passed.

Joan handed out the results of the Evening on Broadway survey. The Board read the results. There seemed to be a problem with having a director and a producer and neither seeming to know who's in charge. It was decided to form a committee to organize job descriptions, show format, etc. The committee will consist of Angie Koppang, Debbie Rogers, Faye Rolfson, and Jim Unkenholz. Some other suggestions were to go back to \$5.00/ticket and have choir members sell the tickets.

TREASURER'S REPORT: \$3,092.17 - Al made a motion and Karen seconded the motion to have Kathy pay \$110.00 for felt hats that were ordered for Evening on Broadway. These hats were to be used as centerpieces but did not arrive on time. They will be used next year. There were bills in the amount of \$325 presented. We also received a \$100 donation.

CHRISTMAS CONCERT: Church arrangements have been made. Fr. Pat will continue to be in contact with Fr. Kramer regarding unlocked doors, decorations, etc. Dress rehearsal has been set for 10:00 a.m. on Saturday. We will need to take the decorations down after the Saturday performance and put them back up again after the last mass on Sunday. Lois Swenson is in charge of decorations. Bill will make the arrangements for a piano through Eckroth Music. The cost will be approximately \$150.00. It was decided to pay Louise Zuern \$100 should she decide to play the harp for our concert. Klaes will check with Mary Lou and his son and arrange for movement of the risers. If we need more risers, Angie will allow us use of some from her school. Bill will find about six students for ticket sales and ushering. Carol will take care of finding someone to tape the concert. Donald Hoffman has offered to help with publicity for the concert. KFYR plans to give us some news coverage. Joan will contact Jeff Olson at Cable Access to arrange for videotaping of the concert to then be re-broadcast on Channel 12 during the holiday season. Tickets will be sold at Eckroth Music. Karen will handle arrangements for the concert program.

BOX 2566 • BISMARCK, NORTH DAKOTA 58502

MADRIGAL

GROUP: Bill has decided to select 3-4 new people to fill the open spots from last year's madrigal group. He will hold auditions for these positions.

ATTENDANCE: There are again a few people who are close to their 70% limit. Mary will contact these people.

RUNOUT

CONCERT: Al will check into bus and motel arrangements for the spring runout concerts

COMMISSIONED

WORK: Bill has talked to Dr. Fissinger. A 7-10 minute work will cost around \$1,00 less than 7 minutes will be around \$500.00. Dr. Fissinger would like to have the work published after the performance. A text still has not been found. Linda will follow up on this by locating copies of some poetry she heard recently. Dr. Fissinger also requested a tape of a recent concert and a rehearsal.

GRADUATE

CREDIT: There is still some confusion about where to obtain graduate credit. Mary will have Angie check into this matter.

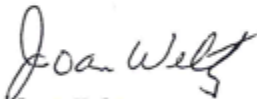
CENTENNIAL

CONCERT: Linda will contact Kevin Locke, a flutist, to see if he would consider performing for the centennial concert.

NEXT

MEETING: Thursday, December 3, at 7:00 p.m. at Al VanVoorhis' - (408 E Brandon)

Respectfully submitted,



Joan Weltz
Secretary

APPENDIX D

FISSINGER NOTES

Fissinger Notes. Edwin Fissinger Papers, MS226. Institute for Regional Studies, North Dakota State University, Fargo.

Prairies

(from Dakota land)

Anne Murray Morius (Lidgerwood)

Like spreading wings
The prairies fold
Long shadow and
The sunset gold. ✓

The skies are like
A bowl of blue,
Where stars at night
Come dropping through.

Like silver flutes
The will winks call,
Where sleepers ebbes,
Lift and fall.

(over)

Above:
Sincere
page

Leads

(4)

Bakota Dawn

Prairie Wings
Oct. 1937

✓ Mildred Montgomery (wheelock)

Dawn comes over the prairies
Softly
In the eastern sky
A tint,
Pale opalescent, and on the hills
A hint
Of rose.
Deep in the west a late star
Clings,
And the dawn wind freshening
Things
Star dust into the eyes
Of early risers.

Repeat:

Morris ✓
 Bergum ✓
 Bonham ✓
 Richardson ✓
 Montgomery
 Alice Sinclair
 Page

THE PIONEERS

With intrepid courage, our pioneers,
 Defied the elements, heart-aches and tears,
 Held by a vision of future years,
 They builded well on those frontiers
 Their roots are deep in the land they love,
 The faith that held them came from above,
 Battled by all the winds that blow,
 Through summer heat and winter snow.
 Battle scars they bore on their bodies,
 For living was hard in those little soddies.
 But they joked and laughed when life grew tough,
 True heroes are made of pioneer stuff,
 And their sons and grandsons hold on today,
 Joke and fight, in WAR, in the self same way,
 With courage and vision that make real men,
 When downed by Fate, get up and fight again.

So, Wind of the prairie, blow soft today,
 Over grass grown graves of pioneer clay,
 Fair Wind of the West, make requiem moan,
 For the prairie pioneers have gone HOME.

PRAIRIE WINDS

Shrieking shrill, tempestuous gales,
 Beats the earth with a thousand flails,
 Branches, leaves and tumble weed,
 Across the prairie gather speed,
 Like scurrying rabbits away they go,
 The wind shrieking after like a foe,
 Its clutching fingers strive to tear,
 The sod shack from the prairie there.
 Close to the earth, the sod shack stands,
 Anchored by grass clods to prairie lands,
 Its puny might resists the gale,
 Blow high, blow low, it cannot prevail,
 The wind now moans in a minor key,
 It cannot conquer,—it now must flee,

While the sod shack rests on the prairie swale,
 On a grassy ocean . . . a lonely sail.

8

rded a prize by New
 son Co.

J. J. J.

—15—
 Cactus & Magnolia Blossoms
 1944
 Mrs. Slaughter Bergum
 Arthur, N.D.
 E.P. Setchel, Printer - Valley City, N.D.

edwin fissinger

57 15TH AVENUE NORTH • FARGO, ND 58102 • 701/232-0624

The Call of Spring (3)

From Prairie Wings

1781 Pine St.
Napa, Calif.

March-April
1947

(Robert J. Richardson
Santa Cruz, Calif.)

Thaw, drifted snow!
Flee away, you frosty powers!
Fairy souls await below,
Yearning to arise in flowers.
Come feathered throngs,
On the southwind gaily winging,
And your thrilling, newborn songs
From each bough and meadow
flinging!
Melt wintry heart!
Leave your hardness! Leave
your breaking!
Take with all the word your part!
Join the universal waking.



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✓ ②
Passing of Winter

Cecile Bonham

Glendale, Calif.

Americ Wings
Jan. Feb. 1948

(Napa, Calif.)

✓ Only today I saw her pass,
Withered and old and frail,
Tiptoeing softly on the grass,
Leaving a dull ermine trail.
Robbed of her crown with hair unbound,
She who was once a queen,
Fled like a ghost without a sound,
Under a robe of green

Possibilities

Prairie Sunset

PSO-51

from Spin Dance (Book)

Paul Southworth Bliss

PS
3503
L 647
S 6
1934

THE RIVALS

The piano stands in the corner,
Its lid is never raised,
The top is crowded with photographs,
Its keys are never played.

Once strains of the "Blue Bird Polka",
The sounds of the "Maiden's Prayer",
"The Black Hawk Waltz", "The Titanic's Wreck",
Rang pulsing through the air.

Where's the maiden whose fingers flew,
So lightly as a child,
She sits in the parlor listening,
To music, radio dialed.

Symphony and orchestra grand,
Cantata and rondo,
From the four corners of the earth
Peal from the radio.

A WINTER NIGHT

The fields are hid 'neath glistening white,
Of billow-crested snow,
A lake of silent, lifeless waves,
Once wind-tossed, to and fro.

C.O. solo?

(A midnight-blue sky overhead,
A white moon riding high,
While long black shadows of bare trees,
On sparkling snow fields lie.

No sound is heard, no winds loud call,
A brooding silence vast,
The Frost King with his noiseless tread,
Enchains the land at last.

*from
Dakota Ballads*

2 -33-

*Jessamine Slaughter
Hauter, N.D. 1939*

7

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Boas
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Its b
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MOVIUS

it of North Dakota since 1905
ively. Educated in the grade
ools and college of Rochester,
e lance writer. Poems have
ptist, *Farm Life*, *Normal In-*
ublications, *Kaleidoscope*, *Ex-*
lian Magazine. Interests and

HOME

We built the big house on the hill,
But O, I love the little one still,
The little one grey with the wind and rain,
Small of door and window pane,
But not too small our joys to share,
And never room for trouble there.

The friendly trees leaned down to talk,
Close to the flower-bordered walk,
The sagging gate where moonlight dreamed,
As far in the shadows its silver streamed,
A path of light that ran before,
And found its way to the old house door.

We built the big house on the hill,
But O, I love the little one still,
The little one shabby and grey with the years,
Holding the secrets of smiles and tears;
I pass it by with lonely pain,
And my heart and I live there again.

WEEPING ASH

Shadows move and red winds murmur,
O, silver spirit wake;
Lift the veil that shrouds you,
And your heartbreak.

A golden crown is yours today,
Will it lie in the dust tomorrow?
O sad and mournful tree,
What is your sorrow?

Lost dreams, or dead hopes,
Do you seek to hold,
With stark grey arms, those memories,
Of love grown old?

NORTH DAKOTA

The prairies have charm to hold me,
With deep skies that enfold,
The winds untiring and restless
That echo in buttes ages old;
My tent is pitched in the sagebrush,
My heart is in tune with it all;
I am one with the brown earth's turning,
And the wind's unceasing call.

✓
Anne Murray Movius 147

(1)
N. D. Singing
1937

Continuation

Anne Murray
Moore

Sunset of pearl and of amber,
Mornings that break too soon,
Breathless heights and spaces,
In the silver flood of the moon,
I have pitched my tent in the sagebrush,
And followed the lone trail's call;
I am one with the brown earth's turning,
And the silence that broods over all.

DREAMLAND

May the sweetest dreams be yours, my dear,
When you sail on the ship of sleep,
Where the river bends on its way to the sea,
And the night is dark and deep.

But the waves will sing to your little boat,
Their own soft lullaby,
As you cruise along on the gentle stream,
With a happy, sleepy sigh.

The fairies will weave a coverlet
Of the stars and the milky way;
While the angel of sleep will hover near,
To bring you back with the day.

Then launch your little dream boat, my dear,
With many a goodnight kiss,
For waiting and watching mother will be,
So the way you cannot miss.

DREAMS

In my heart,
Since you are not here,
Live little ghosts of dreams,
Laughter that is pain,
And memories that sear;
In my heart,
Unquenched by tears
A tall candle waits,
Cold as the dawn with crimson flame,
Burning through the years.

Onythy
oc. of the mouth and
believed to live in and
your life & perfectly
to take, never,
spring & fountain

Nā. ^{al} THE WIND IN THE WHEAT

Like a dancing Naiad,
The wind in the wheat,
Is whirling,
Swirling,
With airy grace
Through the yellow green wheat.
In graceful obeisance,
The wheat curtsies,
Bowing lightly,
Following politely,
The dainty footsteps,
Of the Wind . . . Rippling the wheat.

low, curtsy etc
in token of respect,
submission, or reverence.

5

Jess Sl. Burgess
Dakota. Higgins
1940

Devale
(Scand.) (a low lying or depressed
and often wet stretch
of land

IR PAGE

me to Dakota Territory with
ando, and has made her home
nd Forks, Devil's Lake, and
ouri. Poems have appeared in
ay Poets, published by Frank
Interests and hobbies: Club
of War Mothers; was super-
nar; was official delegate of the
's Clubs to convention at Phil-
r prominent positions in state

NORTH DAKOTA PRAIRIES

Oh, the wideness of the prairies
Is like the wideness of God's love,
On their bosom bearing treasures,
Bounties, rapture, beauty, rest,
Which is our heritage for living
In this great land of the west,—
This land which God loves best.

Oh, the glory of the prairies
None may know, but those who love them
And have seen the sunlit stretches
Of the plains beyond the hills
And have felt the zest of living
In this great land of the west,—
This land which God loves best.

Oh, the grandeur of the prairies
No words can half express,
But their beauty we behold
As we render praise and homage
For the pulsing joy of living
In this great land of the west,—
This land which God loves best.

RESURRECTION

At evening's close
When comes one clear call for me
With spirit, calm, serene,
May I go forth, without regret or fear
To answer "Lord, I come! I hear!"

As morning breaks
Glorious, in that celestial sphere
From earthly dross set free
May I arise, to hear my Saviour say
" 'Tis Day! Be thou with Me, alway!"

THE WILD PRAIRIE ROSE

'Tis the season
Of the wild prairie rose
Whose fragrance is wafted
On each breeze that blows.
Its petals so pink
And heart of pure gold
Would make angels sing
As its glories unfold.
While borne on the sweet scented air
Assurances of God's loving care
Are told and retold.

169

6

N.D.
Singer
1935

Alice Sinclair Page (Leeds)
Sinclair

UCILE WINSTED

North Dakota since 1901. Educated
Illey City Normal; A. B. University
ty of Minnesota; additional graduate
ilifornia. Present position: Dean of
Department at Minot State Teachers
ie Land of Dakota; America Makes
orth Dakota Land of the Sky and
appeared in The Book of American
y, Christian Science Monitor, and
ay Booklets, Epworth Herald, and
ons. Interests and hobbies: Hiking.

NORTH DAKOTA—A TOAST

Our North Dakota Prairie Land
We pledge to thee our heart and hand!
We love thy voids of starlit blue,
Thy virgin sod, the changing hue
Of rolling prairies flung afar.
No mountain walls thy vistas mar.

Our own, our North Dakota Land
For thee, united we will stand!
We love thy sunset's fiery hue;
Thy rugged buttes our souls imbue
With strength. Thy very winds new health impart,
Bring courage to the fainting heart.

To thee, Our State, Dakota Land,
We pledge anew our heart and hand!
The clean, fresh tang of new-turned sod
We love no less than goldenrod,
Or gorgeous lily, ripened field,
Or faint, sweet perfume violets yield.

O, North Dakota, Prairie Land,
Through storm and stress, for thee, we stand!
We love to ponder and to hear
The story of thy pioneer!
We love thy spaces, broad and free!
We love Our State that is to be!

SHIFTING GEARS

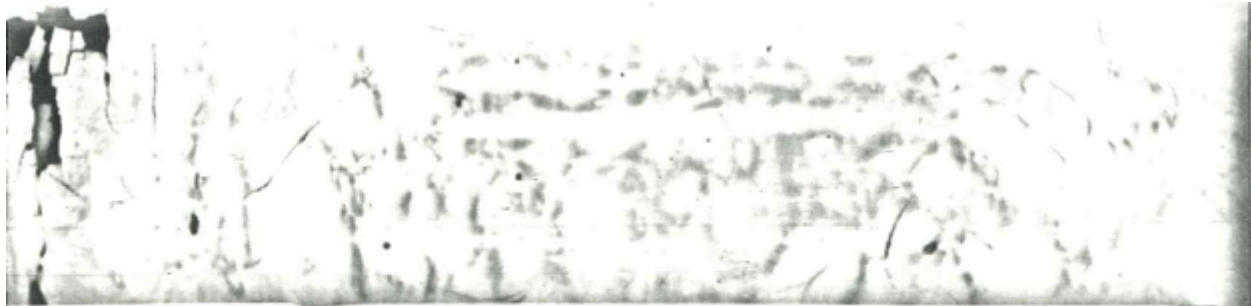
A bit of blue in a darkening sky,
A smile, a greeting in passing by
Make shadows flee, and heaven draw nigh,
And our souls shift gears—from low to high.

SUNSETS IN NORTH DAKOTA

Such beautiful tints in the western skies!
Purple and gold and the deepest rose,
Crimson and scarlet the heavens suffuse
Where the sun of the prairies sinks to repose;
Spaces where lingering daylight plays
With the skirts of night, in her sombre gown,
Spaces where gathering mists hang low
Ere the shadows of night come drooping down.
Such, North Dakota, thy sunsets are—
Spreading their glories near and far,
Flooding the soul with a holier peace
That lingers long after the daylight shall cease!

Huldah Lucile Winsted 239

N. D. Singing



MARCH WINDS

March Winds,
With wild caper,
Blow picture Supplement,
Of last Sunday's paper,
Zigzagging to the sky,
(Man's fleeting bid for fame,)
Then drop it in the gutter,
Beaten down by wind and rain.

March Winds,
Strange southern winds,
Whispering clear . . . clearer,
Spring is coming nearer,
Frozen waters melting,
Beneath the ice and snow,
Adown the greening hillsides,
In muddy waves they go.

March Winds,
Icy storm winds,
Make all the windows rattle,
Daring us to come outside,
With its strength to battle,
Hide you, hide you, fast away,
For March winds fiercely roaring,
Like bold lions, seek their prey.

SPRING ✓

It is the time of sweet release,
From Winter's galling gloom,
When Spring comes stealing o'er the hills,
With buds of leaf and bloom,

The trees awake from their long sleep
With canopies of green,
Wild game is flying to the north,
Across blue lakes serene.

The meadow-larks are calling clear,
Exultingly they sing,
Love, O love is on the way, . . .
Sweet mystery of spring.

wine,
th,

l,

lly,
... fading,

or,
wn,
day,
:B.

Dakota Horizons
Hunter, N.D.
Jessamine Slaughter
Burgum
1940

—73—
Permission
O.K.

X Dakota Ballads
Jess. Slaughter Burgess

1939

(Viking Press
Hunter, N.D.)

> (P. 33)

X North Dakota Singing

(ed. Grace Putnam
& Anna Ackerman)
1936

①

> (P. 53)

— "The Prairie"

②

> (P. 147-148)

— "North Dakota"

Anne Murray Moris

(~~resident~~ resident of Baubles + Judgewood
since 1905)

③

> (P. 169)

— "The Wild Prairie Poem"

Alice Sinclair Page

④ 242

North Dak. Land of the Sky

(Haldah Juile Winsted)
in N.D. since 1901 !!

⑤

> 239 "Sunsets in "N. Dak" Over

edwin fissinger

57 15TH AVENUE NORTH • FARGO, ND 58102 • 701/232-0624

Prairie Wings 1936

"Prairie Rose" page 1



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Spin Dance
Paul Smithworth Plus

PS
3503
L647
S6
1434

PS 3503
126113
57

Spin Dance

P31 ↓

> Spin Elevator *

P. 50-51

↓
Prairie Sunset

A PIONEER-MOTHER MEMORIAL

O sculptor, carve her not with toilworn hands,
With sagging frame and lined and weathered brow;
But carve her as triumphantly she stands
Grasping the handles of the breaking-plow
With her first furrow turned. The wind that aways
The prairie roses blooming at her feet
Ruffles her curls and stealthily betrays
Làthe limbs with youth and loveliness replete.
Hers the triumphant poise, the fluid grace,
A sculptor once immortalized in stone
In the Winged Victory of Samothrace
Whose high and dauntless spirit is her own.
She scans her wavering furrow pridefully
And sees the prairie tamed; its ample breast
Nurturing flesh of her flesh. Eagerly
She turns to her hard task, resolved to wrest
From the vast plain its proud supremacy.

Carve her thus, sculptor, ere that conflict mars
Her bloom, before the prairie leaves its trace,
While her soul feels its kinship with the stars
And youth's white flame is in her fearless face.

WHITE PROMISE

V
The prairie sleeps beneath a robe of snow
And while it dreams some hushed and hallowed night
A miracle is wrought. Dawn's rosy glow
Reveals a gleaming, wonder-world of white;
Of frost-weighed boughs against a rose-tinged sky,
Of shrubs that glittering, plummy fronds unfurl,
Of elfin sculptorings which charm the eye
With marble lacework, filigree of pearl.

When hearts grow chill with doubt as Autumn dies
This dream-world rises, fragile as a breath
Out of the night as if to symbolize
The realm which lies beyond the dark of death—
As if to promise after life's grim stress
Abiding peace, undreamed of loveliness.

Eva K. Anglesburg

N. D. Singmaster
1935

Born
the pa
grade
Illinoi
Illinoi
Course
positic
Repub
Play
church

?

GRAIN ELEVATOR

In the vast, diffused-
Yellow of early sunset, I see
The dark turret of a
North Dakota temple.
What angled sturdiness!
The first thing the sun shines on
In the morning, and the
Last thing it shines upon at night
Is that
Gigantic
Geometrical
Garnet-colored temple
Of North Dakota—
The grain elevator.

March 2, 1934. Rolla, N.D.

Bliss

*From the window of Room 1, Vendome Hotel. I saw the flaming yellow west, the sun
itself hidden by the dark parallelograms of the elevator top.*

>[31]<

BLUE LIGHT

I saw a strange, strange light:
It was not night;
The sun looked wildly down
Through dust-clouds brown,
And, weird phenomenon,
All blue it shone!
It was a stilling sight:
I'd missed it quite
If I had feared the storm.
Oh, fear no storm,
Nor ever hide the head
When nature's face is dread—
Rare gems in pain are set,
And ills beget
The finest pearls, I'm told . . .
The sun is gold
But only storms may brew
Sunlight that's blue.

May 16, 1934. Stanley, N.D.

After looking at the little lake at Burlington near Minot en route to Stanley, which had a strange blue effect in the murky sunlight.

PRAIRIE SUNSET

A sunset in a prairie sky—
You have not seen one, then? . . .
Where coursing colors flame and die,
And leap up yet again . . .
The sun from out his treasure chest,
Brings heaps of amber gold,
And spreads them out upon the west
With lavishness untold.

*Sebeville
Miss
Chicago*

copyright 1934

from Spin Dance

[50]

Paul Santhworth

He adds flame-red, and tints emerge
The spectrum never knew;
Like billows in the sky they surge,
And all alone stand you—

Stand you, upon your lips a seal,
Too much a single word;
And what it is within you feel,
Feels every beast and bird.

Then when the color-stripe is drawn,
The sun brings out the rose
That he has gathered from the daws:
And now the whole sky glows.

You hill men! You in cities bound,
You seek the sunset, west;
The prairie men look all around,
Oft eastward see it best . . .

So may the ranking gods be kind,
And bring you 'ere life's done,
To see a prairie sunset bind
The east and west in one.

Feb.

The mightiest sunset I have seen in my lifetime occurred on Lincoln's 107, February 12, 1934. On a cold late-afternoon I left Williston in an and drove 50 miles on Highway No. 83 over bare prairies to Crosby, boundary. The sunset began as I left and continued for about an hour as dark as I reached Crosby. The beauty and variety of the color from fire to tints of the most delicate dawn, can be but inadequately and the entire sky; the east view was even more fascinating than the west.

[51]

EMORY

ave to memory
of the rose,
e I'd find it,
r brings its snows?

ave to memory
nt of the sky,
re I'd have it,
s had drifted by?

ave to memory
as of a girl,
ure I'd keep it
ke a pearl?

is but distance,
nce is a sieve—
nd sky and shyness,
hem while they live.

OLE OF GOD

hey leaped away
t's vaulted road;
l and not the gray
eeded whip or goad.

in at a wayside spring,
d Hermit's Place—
f poet and priest and king,
of the outer space.

earth and star,
uick and dead—
and Zanzibar,"
riders said.

l Him "Fountain of Good,"
f Woe and Pain!"
g through the echoing wood,
its bold refrain:

nt my uttermost!
er in jest—
nd not in boast;
s myself at my best!"

• • •
ted and leaped away
st's vaulted road;
el and not the gray,
needed whip or goad.

32

PRAIRIE SUNSET

A sunset in a prairie sky—
You have not seen one, then? . . .
Where coursing colors flame and die,
And leap up yet again. . . .

The sun from out his treasure chest,
Brings heaps of amber gold,
And spreads them out upon the west
With lavishness untold.

He adds flame-red, and tints emerge,
The spectrum never knew;
Like billows in the sky they surge,
And all alone stand you—

Stand you, upon your lips a seal,
Too much a single word;
And what it is within you feel,
Feels every beast and bird.

Then when the color-strife is drawn,
The sun brings out the rose
That he has gathered from the dawn;
And now the whole sky glows.

You hill men! You in cities bound,
You seek the sunset, west;
The prairie men look all around,
Of eastward see it best. . . .

So may the ranking gods be kind,
And bring you 'ere life's done,
To see a prairie sunset bind
The east and west in one.

LITTLE WHITE CLOUDLETS

Where do the little
White cloudlets go,
When they have finished
Their day in the sky—
After they've romped
With the meadows below,
And played hide-and-seek
With the barley and rye?
They take hold of hands,
And in no time at all,
By snuggling together
And cuddling tight,
They somehow get smaller
And even more small. . . .
"Till they're all tucked away
In the pocket of night.

33

Paul
Smithworth
Bliss

N.D.
Singing
1935

SPRING FREEZE

The brown earth is bare as a
Sounding-board;
The snow-water lakes are blue-white.
The mud of yesterday
Is iron.
The wind is dustless
As an ocean trade wind.
The sky is a pale onyx—
It is frozen, too . . .
The glory and might of the prairie
Have been seized upon
By a master sculptor
And he has cast them
In bronze studded with opals.

March 20, 1934. Bowbells, to Mohall, N.D.

HATTON

All that I know of Hatton,
Is that the farmers thereabout
Have grown around their buildings,
Great belts of cottonwood and willow.
The cottonwoods are green waves,
And the willows are white spume,
Breaking coolly
On the wide beach of the prairie.

May 30, 1934. Hatton, N.D.

SLEEV

The fields are
But the sky is
The clouds are
The barns are
And, mile after
The long wrist
Is sleeved
In yellow swee

July 3, 1934

PINK, PURPLE

At my feet red re
Beyond, two forti
And then a swee
Pink, purple, saf
From here to the
Beauty astounding
I state the fact an

July 11, 1934

*Bliss
Spin-Dance*

Otto H. Faust 1966

Sonnets from the Unshackled Heart

Vantage Press Inc.
120 West 31st St.
N.Y.
10001

IN SPRING

The northward flying geese have made it clear,
As ducks and crows and hawks have tried to show;
The birds return, to start another year,
And help reclaim our earth from cold and snow.
The gopher that I saw but yesterday,
And larks that thrill my willing ears with song,
Have helped to give me faith and hope to say
That fair and gentle Spring will come ere long.
Among the other signs of sudden change
I see the farmers hurry as they pass
With implements to plant the blackened range
To wheat, that really is a pampered grass.
And now the wilder blades of grass appear,
And make me feel that Spring is really here.

IN SUMMER

The time of heat and luscious growth is here;
Now green are fields that were so starkly bare,
And once again 't thrills our hearts to hear
The song of birds that make their homes out there.
The meadow that we daily pass in haste
Is worth a measure of our crowded day;
The riot of its bloom is far from waste
For bees and moths before we make it hay.
Now life is good upon the prairie home
Of grazing cows that calmly eat and sleep,
And deer that once again may safely roam,
As did the buffalo and bighorn sheep;
While days are long and sun is warm and bright,
All nature smiles and shows its great delight.

IN AUTUMN

Now golden are the fields that were so green,
And heavy are the heads of ripened grain;
How great the haste of threshers daily seen,
As they go forth to reap before the rain.
The flowers that are now in flagrant bloom
Partake in full of golden harvest hue;
With here and there, if man allows the room,
Monarda rose and gentian fairy blue.
The swallows that made summer flight so gay
Are gone to seek a warmer land secure,
For Autumn comes with frost upon the day
When southward flying geese will make it sure
That now we pass each busy day in fear
Of seeing soon the end of Autumn dear.

IN WINTER

The time of cold and snow and northern light
Has laid upon the fruitful earth a hand
Of glacial calm that suits so well the night
Of all the forces of the resting land.
The birds that now are bold enough to stay
Where nothing grows, and nights are cold and long,
Are not the ones that made the summer gay
And bright, and filled the air with their sweet song,
The cry of lonesome coyote on the hill
Makes mockery of all that man can do
With house and clothes to help remove the chill
That lies upon the land as frozen dew.
The beauty of the frigid clime is there
For us to see, as we its rigors bear.

Spin Dance I

> 50-51

> 36

> 31

Sonnets from - II

> 18-19 (Seasons)

Cactus + Magnolia Blossoms

Jessamine Slaughter Bergum
1944 copyright

* P. 15

* P. 25

Perennial
O.K.

Delicate Harmons

* P. 50
* P. 73

Jess. S. Bergum pub.
Times Publ. Co. 1940
Hunts, N.D.

Prairie Poem
' Margot
Tumbleweed Press
PO #1857
Dismanach

1974 copyright
(218)
863 - 5169

DAKOTA HORIZONS

Dakota horizons, farflung,
Blue mists and golden days,
Veiled in autumn glory,
Like incense rising praise.

Snow-sculptured Dakota horizons,
In blue-white tints they lie,
With roseate glow of setting sun,
Against a winter sky,

Dakota horizons, . . . in spring,
When a gentle south wind blows,
Winging wild birds, . . . greening prairies,
And ice-free river flows,

The long line of far horizons,
The mighty grain fields stand,
With their green and golden treasure,
A blessing on the land.

Dakota Horizons . . . earth and sky,
A panoramic scene,
A challenge to Life triumphant,
Our earth bound souls redeem.

Jan. St. Bergman
1940

A PRAIRIE SYMPHONY

Cool night, and twinkling star—
Eerie music from afar
The coyote's hunger-call.

Storm wrack, and lightning flash—
Wild things for shelter dash,
Affrighted by the crash.

White moon, and quiet reigns—
Washed by the cleansing rains
Earth lifts her morning face.

NORTH DAKOTA, LAND OF THE SKY

O give me the land of the broad, blue sky,
Where the breezes blow, and the clouds sail high,
Where limitless spaces meet the eye
In North Dakota, land of the sky.
O give me the land of the broad, blue sky
With its friendly gleam of stars on high,
Where the soul of man to God draws nigh,
In North Dakota, land of the sky.

AMERICA MAKES MEN

Yes, we have the coal and iron,
We own forest, field, and mine,
Ships that sail on every ocean,
And we rule o'er palm and pine.
With her wealth and her expanses,
With her crags, her moor, and fen,
Our Republic's greatest business
Is the Making of Her Men.

On New Hampshire's granite hillside,
On Mount Tamalpais, we scan,
Chiseled clearly 'gainst the sky-line
The strong profile of a man.
'Tis a sign that the Almighty
Is declaring, there and then,
That America's chief business
Is the Making of Her Men.

Men of thought, and men of action,
Men of brain, and heart, and hand,
Men of sturdy, rugged features,
Men, who fearless, dauntless stand
To proclaim to all the ages
That her mission—now as then—
That America's chief business
Is the Making of Her Men.

Hulda Lucile Winsted
(very early)
Miss State Univ.

242

North Dak. Singing 1-1935
Ed. Grace Brown
+ Anna Ackermann

9 ????

BE
Be
Se
Se
Be

Prairie Scenes

- (*) ① ~~Passing of Winter~~ ^I — Cecile Bonham
(Montale, Ca.)
- ② Spring ^{VI} — Jessamine Slaughter
Burgum
(Arthur)
- (*) ③ ~~The Prairie~~ ^{IV} (North Dakota) — Anne Murray
Morris
(Lidgerwood)
- (*) ④ The Wild Prairie Rose ^V — Alice Sinclair
(Page
Leeds)
- (*) ⑤ ~~The Wind in the Wheat~~ ^{VI} — Jessamine Slaughter
Burgum
- (*) ⑥ Dakota Dawn ^{III} — Michael Montgomery
(Whitlock)
- ⑦ Prairies — Anne Murray Morris
(Lidgerwood)
- (*) ⑧ Prairie Winds ^{VIII} — Jess. Slaughter Burgum
- ⑨ Sunsets in N.D. — Huldah Lucile Winstead
(Minot State College)
- ? ⑩ Dakota Horizons — Jess. Sl. Burgum
- (*) ⑪ ~~The Call of Spring~~ ^{II} — Robt. J. Richardson
(Santa Cruz, Ca.)

Prairie Songs

- ✓ dm - FM
- (1) ~~North Dakota~~ — Anne Murray Morine
~~The Prairies~~ (Fitzgerald)
- ✓ (2) ~~Passing of Winter~~ — Cecile Bonham
(Blondell, Ca.)
- ✓ (3) ~~The Call of Spring~~ — Robt. J. Richardson
(Santa Cruz, Ca.)
- ✓ (4) ~~Dakota Dawn~~ — Michael Montgomery
(Wheelock)
- ✓ (5) ~~The Wind in the Wheat~~ — Jessamine Slaughter
Burgum
(Arthur)
- (6) The Wild Prairie Rose — Alice Sinclair
Page
(Leeds)
- (7) A Winter Night — Jess. Slaughter
Burgum
(Arthur)
- (8) Prairie Winds — " "

APPENDIX E

1989 PREMIERE CONCERT PROGRAM

The following concert program is provided by the Bismarck-Mandan Civic Chorus Archives.



The Bismarck-Mandan Civic Chorus

presents

A CENTENNIAL CHORAL CELEBRATION

A Spring Choral Concert

William R. Franke, Conductor

Julie Schwartz, Accompanist



SATURDAY, APRIL 15, 1989 - 7:30 P.M.
School of Forestry, Thatcher Hall, Bottineau, ND

SUNDAY, APRIL 16, 1989 - 2:00 P.M.
Rugby High School Auditorium, Rugby, ND

SATURDAY, MAY 13, 1989 - 8:00 P.M.
SUNDAY, MAY 14, 1989 - 4:00 P.M.
Cathedral of the Holy Spirit, Bismarck, ND

The Bismarck-Mandan Civic Chorus is partially funded by a grant from the North Dakota Council on the Arts and the National Endowment for the Arts, a federal agency.

PRAIRIE SCENES

Prairie Scenes. Dr. Edwin Fissinger

This choral cycle of songs was commissioned and dedicated to the Bismarck-Mandan Civic Chorus by Dr. Edwin Fissinger, for use in the Chorus's performances commemorating North Dakota's one hundredth year of statehood.

The poets for this choral cycle were all researched by the composer. Little is known of them other than the fact that they all lived in North Dakota during the 1930's and 1940's. Perhaps the most noteworthy of them all is Jessamine Slaughter Burgum. She was the first woman to graduate from NDSU, and Burgum Hall there is named after her.

The Prairies

Poem by Anne Murry Movius

The prairies have charm to hold me,
With deep skies that enfold,
The winds untiring and restless
That echo in buttes ages old;
My tent is pitched in the sagebrush,
My heart is in tune with it all;
I am one with the brown earth's turning,
And the wind's unceasing call.
Sunset and pearl, of pearl and of amber
Mornings that break too soon,
Breathless heights and spaces,
In the silver flood of the moon.
I have pitched my tent in the sagebrush,
And followed the lone trail's call;
I am one with brown earth's turning,
And the silence that broods over all.

Passing of Winter

Poem by Cecile Bonham

Only today I saw her pass,
Withered and old and frail,
Tiptoeing softly on the grass,
Leaving an ermine trail.
Robbed of her crown with hair unbound,
She who was once a queen,
Fled like a ghost without a sound,
Under a robe of green.

The Call of Spring

Poem by Robert J. Richardson

Thaw, drifted snow!
Flee away, yon frosty powers!
Fairy souls await below,
Yearning to arise in flowers.
Come feathered throngs,
On the south wind gaily winging,
And your thrilling newborne songs
From each bough and meadow flinging!
Melt, wintry heart!
Leave your hardness, leave your breaking,
Take with all the world apart!
Join the universal waking.

Dakota Dawn

Paulette Wilson; Mezzo Soprano Solist

Poem by Mildred Montgomery

Dawn comes softly over the prairies
In the eastern sky a tint,
Pale, opalescent
And on the hills a hint
Of rose.
Deep in the west a late star clings,
And the freshening dawn wind flings
Stardust into the eyes of early risers.

The Wind in the Wheat

Poem by Jessamine Slaughter Burgum

Like a dancing Naiad,
The wind in the wheat
Is whirling, swirling,
With airy grace
Through the yellow green wheat.
In graceful obeisance,
The wheat curtsies,
Following lightly,
Following politely
The dainty footsteps
Of the Wind
Rippling the wheat.

The Wild Prairie Rose

Poem by Alice Sinclair Page

Tis the season
Of the wild prairie rose
Whose fragrance is wafted
On each breeze that blows.
Its petals so pink
And heart of pure gold
Would make angels sing
As its glories unfold.
While borne on the sweet scented air
Assurances of God's loving care
Are told and retold.

A Winter Night

C. O. Wilson, Tenor Soloist

Poem by Jessamine Slaughter Burgum

The fields are hid 'neath glistening white,
Of billow crested snow,
A lake of silent, lifeless waves,
Once wind-tossed, to and fro.
A midnight-blue sky overhead,
A white moon riding high,
While long black shadows of bare trees,
On sparkling snow fields lie.
No sound is heard, no winds loud call,
A brooding silence vast.
The Frost King with his noiseless tread
Enchains the land at last.

Prairie Winds

Poem by Jessamine Slaughter Burgum

Shrieking shrill, tempestuous gales
Beats the earth with a thousand flails.
Branches, leaves and tumbleweed
Across the prairie gather speed,
Like scurrying rabbits away they go,
The wind shrieking after like a foe,
Its clutching fingers strive to tear
The sod shack from the prairie there.
Close to the earth the sod shack stands,
Anchored to grass clods to prairie lands,
Its puny might resists the gale.
Blow high, blow low, it cannot prevail.
The wind now moans in a minor key;
It cannot conquer, it now must flee,
While the sod shack rests on the prairie swale,
On a grassy ocean, a lonely sail.

INTERMISSION

Two American Hymns

Amazing Grace Arr. Parker/Shaw
Curt Juhala, Tenor Soloist

O My Father James McGranahan
Arr. Gates

Americana Luigi Zaninelli
a folk song suite

The Lord's Prayer Leroy Robertson

We may roam
through this world Arr. Alice Parker
based on the Irish tune "GarryOwen"

Captain Miles Walter Keogh, who had earned Civil War distinction in some thirty engagements, ended his career as a dashing cavalier at the Battle of the Little Big Horn, June 25, 1876. Keogh has been credited with the introduction and adoption of "GarryOwen" to the Seventh Cavalry. "GarryOwen" was perhaps the most famous regimental march and fighting song in the U.S. Army, and is inseparately identified with Custer and the Seventh Cavalry. Its words and music gave each cavalryman an inspiration for battle with much of the expectant glory sought by officers.

Live-a-Humble Arr. Jester Hairston

North Dakota Hymn Putnam

The Bismarck-Mandan Civic Chorus

In September 1977, the Bismarck-Mandan Civic Chorus was organized to provide great choral music to the community. Theodor Duda was our founder and first Musical Director. Membership is through auditions and open to anyone within commuting distance, rehearsals are on Mondays 7 to 9 p.m. From physicians to educators, pastors and priests and housewives and secretaries, members of the chorus come from all walks of life. The chorus sings two concerts a year, Christmas and Spring Concerts. Also each fall the chorus has had a fundraiser Evening on Broadway since 1985.

Throughout the years the chorus has sung Bach's Christmas Oratorio with the St. Paul Chamber, a program of Rodgers and Hammerstein with the Bismarck-Mandan Symphony, represented North Dakota at the North Central Division Convention of the American Choral Directors Association, in Lincoln, NE, for a few highlights. In 1983 the chorus started a program of out-reach concerts to share our music with other communities. These have included Dickinson State College, the Richardton Abbey, Minot, Harvey, Bottineau and Rugby. The chorus was honored in 1986 as being the Governor's Chorus.

The livelihood of the chorus depends upon the support of agencies such as the ND Council on the Arts, donations from area business individuals and the patronage of our audience. The chorus is grateful to the Bismarck-Mandan area for the support the chorus has received over the years.

William Franke

William Franke was born in Minot, ND and grew up in Turtle Lake, ND, where his earliest musical training consisted of playing trumpet in the high school band and singing in the choir.

After graduating from Bismarck Junior College, Mr. Franke attended the University of North Dakota in Grand Forks where he had the leading roles in several collegiate opera productions including a world premier opera titled "Giants in the Earth" by Douglas Moore. In 1971 and 1979 he placed second in the district Metropolitan Opera competition held in Grand Forks. Being a second place winner enabled him to compete at the regional opera competition in Minneapolis where he received fourth place.

In 1971 he received his BS in Music from UND, taught two years at Larimore, ND and returned to UND to finish his Masters' degree in Music Education.

He has been teaching at Mandan High School since 1974. He has been listed in Who's Who in American Junior Colleges, chosen Outstanding Young Educator in 1976 by the Mandan Jaycees and one of America's Outstanding Young Men in 1983.

Mr. Franke has been the commander of the 188th Army National Guard Band in Fargo for the past nine years and has directed the Bismarck-Mandan Civic Chorus for the past two years.

Dr. Edwin Fissinger

Dr. Edwin Fissinger was born in Chicago, Illinois and received his pre-college education in Rockford, Illinois. After combat service with the Air Force in World War II, he attended the American Conservatory of Music in Chicago where he subsequently received a Masters degree in composition. His major teacher was the distinguished American composer, Leo Sowerby.

After teaching for several years at the Conservatory, Dr. Fissinger entered the doctoral program at the University of Illinois and was awarded the DMA in choral conducting and literature.

In 1957 he joined the faculty at the University of Illinois at Chicago where he remained for ten years as department chairman and choral director.

From 1967-1985 Dr. Fissinger was department chairman and director of the Concert Choir and Madrigal Singers at North Dakota State University in Fargo, North Dakota. During these years the Concert Choir was recognized as one of the fine choral ensembles in the United States. They performed at three national ACDA conventions in addition to a national MENC performance and several divisional appearances. In the late 1970's and early 1980's the NDSU Concert Choir performed on television and radio and recorded frequently for Jenson Publications, Inc. Moreover, this ensemble toured Europe and presented a concert in Town Hall in New York.

Dr. Fissinger has been an active composer/arranger for many years. His works are published by several publishers including Walton Music Corporation and Jenson Publications, Inc.

His biography is included in *Who's Who in America*, the *International Who's Who of Musicians*, *Who's Who in the Middle West*, *Who's Who in American Classical Music*, and *Personalities of America*. Dr. Fissinger remains active in conducting and lecturing throughout the United States.

PERSONNEL

Soprano I

*Janet Bauman
*Carol Erickson
Barbara Fredrickson
Joan Onstad
Pam Pulkrabek
Debi Rogers
Faye Rolfsen
Lois Swenson
*Joan Weltz

Soprano II

Barbara Franke
Iris Giedd
Susan Lundberg
Mary Pederson
Ann Putz
Maria Roll
Honey Shaw

Alto I

Diane Boit
Judy Johnson
Jean King
Doris Liffbrig
Nancy Sand
Eve Schultz
Bev Sundahl
Jane Thomson
Paulette Wilson

Alto II

Becky Backman
Sue Deutscher
Joan Helten
LaVeda Hinton
Carol Huck
Harriet Klein
*Karen McBride
Delores McCowan
Marlyne Morgan
Claudia Steckel

Tenor I

Clyde Bauman
Doug Druckenmiller
Aanders Jackson
Curt Juhala
Kevin Kourajian
Fr. Julian Nix
*C. O. Wilson

Tenor II

*Dan Durkee
John Gengler
Al Kary
Mark Learn
*Marty Olsen
Dave Thompson
Gary Wolf

Baritone

Pat Conmy
Monte Faul
Bob Mitchell
Dick Olson
Bob Orr
Dave Peske
Dick Riha
Bruce Schwartz
Larry Spear
Jim Unkenholz
*Alan VanVoorhis

Bass

Dave Bangen
Mark Bayert
Ron Franke
Wayne Jundt
Walt Kamrath
Evan Mandigo
Bob Pierce

* Indicates member of Board of Directors

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Bismarck Elks Club
Cathedral of the Holy Spirit
Person and Bush, CPA's
St. Mary's High School

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Eckroth Music
Cable Access TV

Mandan High School
Neil and Kathy Person
Prairie Public Radio

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COMING EVENTS

Christmas Concert December 9-10, 1989
An Evening on Broadway Dates to be announced
Spring Concert May 6-7, 1990

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