

- 158 The *Norwich Gazette*, reporting a public rehearsal. The numbers closely match autograph indications in the composer's score of *The King Shall Rejoice*: "[Canto] 12. [Hughes] et 6. Freeman] et 6" and so on.
- 159 Handel's only other performance on this scale seems to have been of the funeral anthem for Queen Caroline at the Abbey a decade later, reportedly with "near 80 Vocal Performers" and 100 instrumentalists; *Daily Advertiser*, December 19, 1737, cited in Burrows, *Handel and the English Chapel Royal*, p. 378.
- 160 "the Musick is made for himself and sung by his own servants"; Sir David Dalrymple (letter), 1718, in D. Burrows, *Handel* (1994), p. 80. The local parish church of St. Lawrence, Whitechurch, served as a temporary domestic chapel.
- 161 [Le Cerf de la Vivèville], *Comparaison de la musique italienne, et de la musique française*, 2nd edn. (Brussels, 1705), p. 71. At one of Handel's London opera performances in 1728, Pierre-Jacques Fougereux noted that "the chorus consists of only four voices"; W. Dean, "A French Traveller's View of Handel's Operas," *Musical Letters* 55 (1974), 178. In 1741 the castrato Caffarelli was apparently arrested and imprisoned for "disturbing the other performers" in various ways, which included "refusing to sing in the ripieno with the others"; A. Heriot, *The Castrati in Opera* (1956), pp. 144-45.
- 162 Even in the 1690s more than half of Rome's twenty-five ecclesiastical choirs comprised just four or five singers, according to a list drawn up by Padre Martini; "Musici di Roma nell'anno che il Sig. Gio. Paolo Colonna si portò in Roma" (ms), in O. Mischiaiti, "Una statistica della musica a Roma nel 1694," *Note d'archivio* ns. i (1983), 209-27.
- 163 In "De torrente" a chant-like accompaniment of unison tenor and bass voices.
- 164 The Earl of Egmont (diary entry); W. Dean, *Handel's Dramatic Oratorios and Masques* (1959), p. 234.
- 165 D. Burrows, *Handel: Messiah* (1991), p. 15.
- 166 D. Burrows, "Lists of Musicians for Performances of Handel's *Messiah* at the Foundling Hospital, 1754-1777," *Royal Musical Association Research Chronicle* 43 (2010), 89-91.
- 167 D. Burrows, "Handel's Oratorio Performances," in D. Burrows (ed.), *The Cambridge Companion to Handel* (1997), p. 273.
- 168 Burrows, "Lists of Musicians," 97-102.
- 3 Choral music in the culture of the nineteenth century
- 1 Alfred Einstein, *Music in the Romantic Era* (New York: W. W. Norton, 1947), p. 36.
- 2 For an excellent synopsis of the cosmologies that drove both the eighteenth and nineteenth centuries, see Crane Brinton, *The Shaping of Modern Thought* (Englewood Cliffs, NJ: Prentice Hall Inc., 1963), chapters 4 and 5.
- 3 For contemporary documentation of the substance of this movement, see the "Decree on Worship of the Supreme Being, May 7, 1794 (18 Floral, Year II)" translated from the *Gazette Nationale ou Le Moniteur Universelle*, Nondid 19 Floral (Touid, 8 May, 1794, old style) in *Church and State in the Modern Age: A Documentary History*, ed. J. F. Maclear (New York: Oxford University Press, 1995), pp. 88-90.
- 4 H. C. Robbins Landon, *Haydn: Chronicle and Works*, 5 vols. (Bloomington: Indiana University Press, 1976), vol. III, 311-12.
- 5 Don V. Moses and Robert Demarec, *The England [1791-1795]*, p. 83.
- 6 Percy M. Young and James G. Smith, *Classical Heritage*, 2009, p. 138.
- 7 Percy M. Young and James G. Smith, *for all Tastes and Times*, program book to Christopher Hogwood's recording of *The Creation* (L'Oiseau-Lyre CD, 430 397-2, 1990), p. 20.
- 8 These statistics are taken from Young and Smith, "Chorus," pp. 776-78.
- 9 Of course, this device had already been used by Mozart in his *Königsmesse*, K. 317 (1779).
- 10 *Andante con moto assai vivace quasi Allegretto ma non troppo* (Andante, with motion, always vivacious, sort of Allegretto, but not too much)!
- 11 Karla Pendle and Stephen Williams, "Paradise Found: The Salle le Peletier and French Grand Opera," in Mark A. Radice (ed.), *Opera in Context: Essays on Historical Staging from the Late Renaissance to the Time of Puccini* (Portland, OR: Amadeus Press, 1998), p. 173.
- 12 For a discussion of the English festivals and institutions, see Percy Scholes's landmark study *The Mirror of Music 1844-1944*, 2 vols. (London: Novello & Co. Ltd and Oxford University Press, 1947), specifically vol. 1, pp. 149-94. For Vienna, a similarly enlightening

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13 Alice Marie Hanson, "The Social and Economic Context of Music in Vienna from 1815–1830" (PhD thesis, University of Illinois at Urbana-Champaign, 1980), pp. 149–54.

14 Hanslick, *Vienna's Golden Years*, p. 7, n.12.

15 Margaret Handford, "Birmingham," *NG* 2, vol. III, p. 615.

16 Scholes, *Mirror of Music*, vol. I, p. 8.

17 The term *Orphéon* was also used by male-chorus societies in Paris, formed at the same time in imitation of the German *Liedertafeln*; see "Orphéon," *Oxford Companion to Music*, ed. Alison Latham, *Oxford Music Online*.

18 Bernarr Rainbow, "Wilhelm, Guillaume Louis," *NG* 2, vol. XXVII, p. 387.

19 Scholes, *Mirror of Music*, vol. I, p. 11.

20 *Ibid.*, p. 18.

21 See Catharine Melhorn's discussion of the emergence of this genre as a precedent for Mendelssohn's *Die erste Walpurgisnacht*; "Mendelssohn's *Die erste Walpurgisnacht*," DMA dissertation, University of Illinois at Urbana-Champaign, 1983, pp. 83–96.

22 Imogen Fellinger *et al.*, "Periodicals," *Grove Music Online*.

23 Mendelssohn, quoted in Julius Alf, "Komponisten in Düsseldorf. Sechs biographische Miniaturen;" in Ernst Klusen (ed.), *Studien zur Musikgeschichte des Rheinlandes* (Cologne: Arno, 1978), p. 18. Vol. 119 of *Beiträge zur rheinischen Musikgeschichte*. Translation by Catharine Melhorn, in her "Mendelssohn's *Die erste Walpurgisnacht*," p. 89

24 Eric Frederic Jensen, *Schumann* (Oxford University Press, 2001), p. 257.

25 Ewan West. "Liedertafel," *Grove Music Online*.

26 This development is fully explored in Mark Henderson, "The German Part-Song in the First Half of the Nineteenth Century," DMA dissertation, University of Illinois at Urbana-Champaign, 1989) and in James Smith and Percy Young, "Chorus," in *The New Grove Dictionary of Music and Musicians*, 2nd edn., vol. V (London: Macmillan, 2001), pp. 776–83.

27 Hanson, "Social and Economic Context," p. 227.

28 Originally, Schubert set Franz Grillparzer's poem (a birthday present for his daughter) for alto solo, male chorus and piano; that version of "Standchen" is now generally regarded as subordinate to the arrangement for women's voices (D. 920).

Eight male-chorus part-songs by Schubert bear the title "Trinklied"; seven (D. 75, 148, 242, 267, 356, 426/5 and 427/5) are early works

(1813–16), only the "Trinklied des 16ten Jahrhunderts" (D. 847) being a product of Schubert's final years (1825).

29 John J. Silantien, "The Part Song in England, 1837–1914," DMA dissertation, University of Illinois at Urbana-Champaign, 1980, p. 150.

30 Stanley Boorman *et al.* "Music printing and Publishing, II, 3. The Age of Engraving; The Age of Offset Printing (1860–1975)." *Grove Music Online*.

31 *Ibid.*

32 Claude Palisca (edn.), *Norton Anthology of Western Music*, 4th edn. (New York: W. W. Norton, 2001). The fifth edition of this venerable collection reduces its choral component to a single excerpt from Mendelssohn's *Elijah*.

4 Choral music in the twentieth and early twenty-first centuries

1 For Bruno Walter's views on Mahler's late use of harmony and counterpoint see Constantin Floros, *Gustav Mahler: The Symphonies*, trans. Vernon and Jutta Wicker (Portland, OR: Amadeus Press, 1993), p. 242.

2 *Arnold Schoenberg Letters*, ed. Erwin Stein (London: Faber & Faber, 1987), p. 100, and *Arnold Schoenberg: Self-Portrait*, ed. Nuria Schoenberg Nono (Pacific Palisades: Belmont Music Publishers, 1988), p. 115.

3 For Arnold Schoenberg's comments see John Harbison, "The Ritual of Oedipus Rex," *Upbeat* (December 1989), 4.

4 The term "Shock of the New" was coined in 1972 by Ian Dunlop as a title for his book examining seven important exhibits of modern art. It was popularized in 1980 by art critic Robert Hughes as the title for his PBS television series and accompanying book.

5 Nick Strimple, *Choral Music in the Twentieth Century* (Portland, OR: Amadeus Press, 2002), pp. 9, 98–101.

6 Donald Francis Tovey, "Ethel Smyth: Mass in D," in his *Essays in Musical Analysis*, vol. V, *Vocal Music* (London: Oxford University Press, 1937), pp. 235–42.

7 See, for example, Elwyn Wienandt, *Choral Music of the Church* (New York: Free Press, 1965), pp. 431–35, and Elwyn Wienandt, "Jazz at the Altar?" *The Christian Century*, vol. LXXVII:12 (March 23, 1960), 346–48.

8 Martin Goldsmith, *The Inextinguishable Symphony* (New York: John Wiley & Sons, Inc., 2000), pp. 259–72.

9 United States Holocaust Museum, *Hidden History of the Kovno Ghetto* (Boston: Little, Brown and Company, 1997), pp. 149, 172–76.