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## THE CHORAL MUSIC OF JAMES E. FRITSCHER WITH A CONDUCTOR'S SPECIAL FOCUS ON THE PREPARATION OF HIS POLYCHORAL COMPOSITIONS

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THE CHORAL MUSIC OF JAMES E. FRITSCHER WITH A CONDUCTOR'S  
SPECIAL FOCUS ON THE PREPARATION  
OF HIS POLYCHORAL COMPOSITIONS

by

Jennifer Ashley Vanderholm

A Doctoral Document

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The Graduate College at the University of Nebraska  
In Partial Fulfillment of Requirements  
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Major: Music

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Lincoln, Nebraska

May, 2013

THE CHORAL MUSIC OF JAMES E. FRITSCHER WITH A CONDUCTOR'S  
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Jennifer Ashley Vanderholm, D.M.A.

University of Nebraska, 2013

Advisor: Peter A. Eklund

Polychoral compositions have been present since the late Renaissance and early Baroque periods. Oftentimes, the polychoral compositions performed today are compositions written during these early musical periods. In the latter half of the twentieth century, James Erwin Fritschel (b. 1929) wrote polychoral compositions that match the level of difficulty and excitement of the early polychoral compositions of the late Renaissance and early Baroque periods. Fritschel's compositions have been celebrated by leading choral programs throughout the world, yet there is a notable lack of academic analysis of his works. The purpose of this document is to serve as a resource for conductors regarding James Fritschel's choral compositions and a guide for score study and rehearsal preparation of his polychoral compositions. Also included are modern digital versions of each polychoral composition (with the exception of *Credo* and *Psalm 19* due to lack of instrumental parts) and transcriptions of interviews with the composer.

## DEDICATION

I dedicate this document to the late Professor Ronald Shirey.

Thank you for your endless enthusiasm for music, and your undying belief in all of your students. But most importantly, thank you for all the amazing musical memories.

The following poem will forever remind me of you:

I catch your eye  
and hold it,  
hold it for an eternity.

Your eyes  
scream with excitement,  
anger  
pride,  
satisfaction,  
exhilaration.

Your eyes  
speak of love,  
concern,  
understanding.

Your eyes  
cry with a strong desire,  
a desperate yearning,  
to help us reach  
our full potentials,  
our goals.

You care –  
I can see it in your eyes.

Peter Loel Boonshaft

“We are nothing but the net sum of our relationships.” ~ James L. Vanderholm



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A special thank you to my nieces, Lauren and Annabel. I love watching you grow and be excited about music and the arts. May that passion stay with you always.

A special thank you to my brother, Matt, for keeping me grounded and for always helping me to remember that there is so much more to life than work.

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## INTRODUCTION

James Erwin Fritschel (b. 1929) is an American composer, educator and conductor. His commissions include (but are not limited to) the Paul Hill Chorale of Washington D.C. (performed at the Kennedy Center), Northeast Missouri State University, Kansas State University, The Voices of Mel Olson, Dana College, and the Iowa Choral Directors Association. His works have been performed by some of the greatest choirs in the United States. Unfortunately, many of his works have remained unpublished due to their level of difficulty and lack of marketability.

According to James Fritschel, his polychoral compositions are the works of which he is proudest. His compositions are powerful, beautifully written, and deserve to be researched and performed. This document will focus on his most difficult compositions (his polychoral compositions) and will include primary source remarks by the composer about each piece. The manuscript copies of the polychoral compositions (with the exception of *Credo* and *Psalm 19* due to lack of instrumental parts) have been transcribed into a modern digital version; they are included in this document so that they will be henceforth readily available for reference.

One previous publication about James Fritschel's music exists. In 1985, Kenneth G. Lidge (University of Missouri–Kansas City) wrote a D.M.A. dissertation titled *James E. Fritschel, Composer and Conductor*. This dissertation provides a thorough discussion of Fritschel's background as well as an analytical discussion on twenty-one of Fritschel's compositions. Of these twenty-one compositions, only two are polychoral compositions. Fritschel's other polychoral works are not mentioned in this dissertation. My document

will discuss all seven of Fritschel's polychoral works, including the two mentioned in Lidge's dissertation.

Since Lidge's dissertation in 1985, Fritschel has continued to compose. The scope of this study includes the composer's compositions from 1951-2012. An alphabetical list of Fritschel's known commissions, compositions, and arrangements is provided in Appendix A.

The discussion in this document will include a conductor's special focus on each of Fritschel's polychoral works, as well as a modern digital version of each unaccompanied polychoral composition. The manuscripts from which I will be working are written in Fritschel's hand and are owned by either Wartburg College, California Lutheran University, or Dr. Fritschel. The footnotes and bibliography in this document conform to *A Manual for Writers of Term Papers, Theses, and Dissertations* by Kate L. Turabian. Two phone interviews were conducted to compile a great deal of the information found in this document. In its conclusion, the study attempts to identify Fritschel's compositional merit, specifically in his polychoral compositions, and to focus on the qualities in his music that make it worthy of performance.

## CHAPTER 1

### BIOGRAPHY

#### *Childhood and Formative Years*

James Erwin Fritschel was born in Greeley, Colorado, on May 13, 1929. Both of his parents were involved in ministry: his father was a Lutheran pastor and his mother was a church organist.<sup>1</sup> They exposed Fritschel to music at an early age by having him sing in the church choir (which was under his mother's direction) and learn basic keyboard skills. During his junior high years, Fritschel was more interested in sports than music, but his parents continued to expose him to music by presenting a French horn to him for Christmas. Though Fritschel had little interest in horn, he performed with the Greeley Junior High band and progressed quickly.

During his formative years in Greeley, many of the adult men were serving in the armed forces. Temporary replacements were hired by schools and businesses to fill the positions that were vacated during the war. Music directors were no exception and oftentimes the replacements were not experienced or well qualified. Musical groups began to suffer in both quality and numbers. Fortunately, this benefitted Fritschel by providing him with unique and highly valuable experiences. During his freshman year of high school, Fritschel's junior high band director urged him to play French horn in the summer band at Colorado State College (now University of Northern Colorado).<sup>2</sup> The summer band consisted of mostly high school music teachers and undergraduate music

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<sup>1</sup> James Fritschel, interview by author, telephone interview, January 15, 2013.

<sup>2</sup> Ibid.

majors from across the state. A full concert was performed each week, exposing Fritschel to a great deal of literature and knowledge.

After Fritschel's initial summer with the Colorado State College's summer band, he began formal horn lessons. With his interest in music growing, Fritschel began to purchase records of music by Stravinsky, Ravel, Distler, and Debussy. Shortly thereafter, he was accepted into the Greeley Philharmonic. Working with more experienced musicians (who treated Fritschel as a protégé) was invaluable to Fritschel. Combined with a growing passion and knowledge for music, these years would propel Fritschel toward a successful career in music.

### *Undergraduate Studies*

James Fritschel attended Wartburg College in Waverly, Iowa. Waverly contains approximately 10,000 residents; 1,800 of which are college students at Wartburg College. Wartburg is a private, Lutheran college and was founded in 1852. In 1935, Wartburg College relocated from Saginaw, Michigan to Waverly, and hired its first choir director, Ernst Heist. Over the past 78 years, Wartburg College has only seen five choir directors. James Fritschel studied under their second choir director, Edwin Liemohn. Fritschel became the third choir director in Wartburg's history.

Fritschel had many familial ties to Wartburg College; a number of his relatives, including his father, graduated from the Wartburg seminary. While at Wartburg, Fritschel majored in horn performance. During his first year, Fritschel joined the choir and had a positive experience. His choir director, Edwin Liemohn, not only provided him great opportunities as a singer, but as a teacher and conductor as well. Without prior notice,

Liemohn asked Fritschel to rehearse the Wartburg Choir and Fritschel found that he enjoyed conducting. Liemohn also supported Fritschel as a composer. During his senior year, Fritschel was permitted to use the Wartburg Choir to record one of his compositions.<sup>3</sup> In 1951, Fritschel graduated with a degree in horn performance and then entered the army. He was stationed at Fort Riley, Kansas.

### *Professional Career*

James Fritschel began his professional career at Fort Riley in Kansas. Fort Riley had a reputation for having the best musicians and ensembles in the area. It was a teaching institution for bandsmen, most of whom had been music majors in college.<sup>4</sup> Fort Riley employed professional band arrangers who composed and arranged for ensembles that appeared on weekly radio broadcasts. Fritschel learned from these arrangers and began to arrange for several small jazz combos.

To gain more knowledge about composition and conducting, Fritschel attended Colorado State College. He received a Master of Arts degree in 1954, but had yet to decide whether he was more interested in instrumental or choral conducting. During this time he conducted a church choir in Greeley, Colorado, but also continued to play in and arrange for bands in the area.

Fritschel's first teaching position provided him the opportunity to do both choral and instrumental teaching. It was at this position in Gillette, Wyoming, that Fritschel realized he wanted to focus on choral directing. His choir was considered an extracurricular activity and had to meet before school, yet it quickly grew to forty voices.

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<sup>3</sup> Ibid.

<sup>4</sup> Kenneth G. Lidge, "James E. Fritschel, Composer and Conductor" (D.M.A diss., University of Missouri–Kansas City, 1985), 3.

In 1956, Fritschel was offered a high school choral position in Scottsbluff, Nebraska. During his tenure there, the program grew to five choral groups. After two years in Scottsbluff, Fritschel decided to further his education in choral music. He attended the University of Iowa and received a Doctorate of Philosophy in both choral literature and composition under Dr. Daniel Moe.<sup>5</sup>

In 1959, Fritschel returned to his undergraduate alma mater and began working as an instructor at Wartburg College. His undergraduate choir director, Edwin Liemohn, continued to be the director of the Wartburg Choir. As part of Fritschel's assignment, he was in charge of directing the Castle Singers. In 1968, Liemohn retired, and Fritschel assumed leadership of the Wartburg Choir.<sup>6</sup> In 1970, he was promoted to the rank of associate professor.

Fritschel's style differed from that of his predecessor. His programmatic choices were often avant-garde and he broke away from the Lutheran choral tradition of wearing choir robes. Even with this change, the standing tradition of choral excellence at Wartburg continued. Under his baton, the Wartburg Choir appeared on Belgian National Radio and the British Broadcasting Corporation in England. They went on eight European tours, were invited to sing at the 1979 National Collegiate Choral Festival in New Orleans, and performed at three American Choral Directors Association national conventions.

At the close of 1983, Fritschel resigned from his position at Wartburg College. In a letter he wrote to the choir, he stated "This job has stress, lots of it. And, as much as I

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<sup>5</sup> James Fritschel, interview by author, telephone interview, January 15, 2013.

<sup>6</sup> Michael L. Sherer, *Singing the Sacred Story: The Wartburg College Choir through 75 Years* (Waverly, IA: Wartburg College, 2012), 4.



fought admitting it, the stress was getting to me.”<sup>7</sup> Winter had weighed heavily on both Fritschel and his wife, Barbara, so after living in Iowa for twenty-six years, they decided to move to Thousand Oaks, California. In 1984, Fritschel became the choir director at California Lutheran University where he directed and composed for the University Choir and Chamber Choir until his retirement in May of 1992.

In his retirement, Fritschel continues to compose for special events such as the seventy-fifth anniversary of the Wartburg Choir and the celebration of Weston Noble’s fiftieth year at Luther College. At the time of this writing, Fritschel and his wife were in the process of moving to North Carolina to be closer to their children.<sup>8</sup>

#### *Award and Honors*

Fritschel received numerous awards and honors during the course of his career. In 1972 and 1978, the Wartburg Choir was invited to sing at the American Choral Directors Association North Central Division convention. In 1983, the Wartburg Choir was invited to sing at the American Choral Directors Association national convention in Nashville, Tennessee.

In 1974, the choir toured Switzerland, Denmark, Norway, and Germany. During this tour, the iron curtain divided Germany, but the Wartburg Choir was allowed to travel to Eisenach, Germany, home of Wartburg Castle. This tour paved way for the development of a sister relationship between Wartburg College and Wartburg Castle. A standing invitation for the choir to perform at Wartburg Castle was issued by the fathers

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<sup>7</sup> Ibid., 14.

<sup>8</sup> James Fritschel, interview by author, telephone interview, February 11, 2013.

of the city of Eisenach. As of today, the Wartburg Choir is the only North American choir to have received this honor.<sup>9</sup>

In 1976, Fritschel was presented the Robert McCowen Memorial Award by the Iowa Choral Directors Association.<sup>10</sup> This award is presented to those who make outstanding contributions to choral music in the state of Iowa. During this same year, Fritschel took the Wartburg Choir on their first tour of Ireland. His future successor, Paul Torkelson, was a member of the Wartburg Choir during this tour. The choir participated in the Cork International Choral and Folk Dance Festival and both the Chamber Choir and the Wartburg Choir finished among the top choral groups. In 1980, Fritschel returned to this festival and the Wartburg Choir was honored with first place in the international competition. This was the first time an American choral group had won the International Trophy.<sup>11</sup>

Fritschel has also been celebrated as a composer. In 1977, he wrote *Canticle: A Song of David* for a competition sponsored by Columbia College in South Carolina.<sup>12</sup> This composition was written for double women's choir and was awarded the best composition at the competition. During Wartburg Choir's 1980 appearance at the Cork International Choral and Folk Dance Festival, Fritschel's composition *Lament of a Man for His Son* was the first work by an American to be commissioned for performance and analysis as part of the festival's seminar on contemporary choral music. Zoltán Kodály, William Walton, and Frank Corcoran were previous composers selected for this honor.<sup>13</sup>

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<sup>9</sup> Sherer, 12.

<sup>10</sup> Iowa Choral Directors Association, "The Robert McCowen Award," Iowa Choral Directors Association, <http://www.iowachoral.org/general/mccowen/indexmccowen.html> (accessed February 21, 2013).

<sup>11</sup> Sherer, 13.

<sup>12</sup> James Fritschel, interview by author, telephone interview, January 15, 2013.

<sup>13</sup> Lidge, 13.

Fritschel's commissions include (but are not limited to) the Paul Hill Chorale of Washington, D.C., Northeast Missouri State University, The Voices of Mel Olson, Dana College, and the Iowa Choral Directors Association. His works have been performed by some of the greatest choirs in the United States including The Paul Hill Chorale, Chanticleer, the Norman Luboff Singers, the Los Angeles Master Chorale, and the Gregg Smith Singers.

## CHAPTER 2

## FRITSCHER'S POLYCHORAL COMPOSITIONS

James Fritschel is partial to his polychoral compositions.<sup>14</sup> He wrote seven polychoral compositions: *Canticle: A Song of David*; *Credo*; *Earth Magician*; *Everyone Sang*; *Give Ear, O Ye Heavens*; *Now Talking God*; and *Psalm 19*. Of these seven compositions, four were composed for unaccompanied chorus. The remaining three compositions included instruments. *Everyone Sang* was written for three SATB choirs, two brass choirs, and organ. *Psalm 19* was written for SATB choir, semi-chorus, and band. *Credo* was written for two SATB choirs and band. It is believed that the instrumental parts for both *Psalm 19* and *Credo* no longer exist. Due to lack of resources, rehearsal and performance notes for these two compositions will not be addressed.

*Rehearsal and Performance Notes and Considerations*

Preparing and performing a polychoral composition is an exciting and challenging task for any choir and choir director. James Fritschel said that the choirs in his polychoral compositions should “always, always be separated.”<sup>15</sup> His vision of each choir was that each would be a choral unit unto themselves. Because of this, each choir should be rehearsed separately until the music is learned. Phrasing, tone, breath, rhythm, dynamics, and expressivity must be addressed before combining the choirs. This will require strict and effective preparation and rehearsal technique.

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<sup>14</sup> James Fritschel, interview by author, telephone interview, January 15, 2013.

<sup>15</sup> Ibid.

Effective preparation begins with a thorough study of the score. As Elizabeth Green once said, “nothing can substitute for or replace sitting down with a score, a pencil, and a notebook and discovering music as though it were written at that moment before your own eyes.”<sup>16</sup> In polychoral compositions, musical ideas weave through each choir. The conductor must have command over the musical ideas before beginning rehearsals.

During score preparation, it is important to identify difficult musical passages. Entrances, difficult rhythms, and awkward voice leading should always be identified. Difficult rhythms should be mastered by the conductor. Identify and offer solutions for finding entrances and awkward voice leading. This will lead to more efficient use of rehearsal time. Plan to rehearse these difficult passages prior to combining choirs.

Identify passages that are repeated throughout the composition. To effectively utilize rehearsal time, rehearse repeated passages together so the choir can “tie the piece together.”<sup>17</sup> Mastery of phrase shape, breath, and tone quality in these sections will aid in quick learning.

Finally, the conductor must decide upon the division of voices into each choir. Fritschel’s expectation was that the choirs be divided evenly in terms of strength and function.<sup>18</sup> Choose varying timbers, voice sizes, and levels of musical expertise for each choir. This will ensure an even balance between choirs once the ensembles come together in rehearsal.

The decision to use (or not use) a baton is always a question for choral directors. Numerous studies have been done on the use (or rejection) of a baton. The baton’s

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<sup>16</sup> Elizabeth A. H. Green and Mark Gibson, *The Modern Conductor*, 7<sup>th</sup> ed. (Upper Saddle River, NJ: Prentice Hall, 2004), 139.

<sup>17</sup> Michele Holt and James Jordan, *The School Choral Program: Philosophy, Planning, Organizing, and Teaching* (Chicago: GIA Publications, 2008), 100.

<sup>18</sup> James Fritschel, interview by author, telephone interview, January 15, 2013.

original use was to lead massed musical ensembles.<sup>19</sup> Hand gestures were to show the melodic contour of the phrase. Today, patterned rhythmic designs and subtle variations in the size of the gesture are translated into musical expression. It is clear that not all techniques should be done simultaneously as “an overloading of gestures would indeed interfere with the spontaneity of the performance.”<sup>20</sup> Because Fritschel’s polychoral compositions require choirs to be in various places around the performing space, a baton would be beneficial. It would provide the precision needed to keep choirs and instrumentalists together. However, the most efficient and effective style of conducting should depend upon the comfort of the individual. Davison appropriately states:

In the beginning one would do well to try conducting both with and without baton, continuing both methods until experience decides which is more satisfactory. To some conductors greater freedom and expressiveness seem possible if both hands are disengaged; to others the stick is a guarantee of precision.<sup>21</sup>

Part of studying the score includes a deep knowledge and understanding of the text. James Jordan once said, “The gift of music is that it has the ability to go beyond the mere literal meaning of the words.”<sup>22</sup> Music may indeed go beyond the words, but the words remain central to the interpretation of choral works; therefore, to fully understand the music, the conductor must understand the words.

In his book, *Singing and Imagination*, Hemsley states:

Music and poetry have ever been acknowledged sisters, which walked hand in hand, support each other. As poetry is the harmony of words, so music is that of

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<sup>19</sup> Green, 20.

<sup>20</sup> Max Rudolph, *The Grammar of Conducting: A Comprehensive Guide to Baton Technique and Interpretation*, 3<sup>rd</sup> ed. (Boston: Thomson Schirmer, 1995), 297.

<sup>21</sup> Archibald T. Davison, *Choral Conducting* (Cambridge: Harvard University Press, 1940), 12.

<sup>22</sup> James Jordan, *Evoking Sound: Fundamentals of Choral Conducting and Rehearsing* (Chicago: GIA Publications, 1996), 176.

notes. And as poetry is a rise above prose and oratory, so is music the exaltation of poetry.<sup>23</sup>

He goes on to say that work on the text involves consideration of the meaning, the basic rhythm and pulse, the sound of the words, and an identification of where new thoughts arise.<sup>24</sup>

In Fritschel's compositions, consideration of Hemsley's points plays a large part in determining the structure and creation of the composition. New thoughts in the poetry couple with new musical sections and/or melodic transfer between voice parts or choirs. Fritschel also uses text painting in his compositions. The mention of rain might sound like the pitter-patter of rain. Use of the word "immerse" might create a moment where the melody is literally immersed within the voices. The rhythm of the text often creates the rhythm of the melodic line. By identifying these textual moments, the conductor will be more successful in portraying the meaning of the text to the audience.

Four questions should be addressed when considering the text: What is the poet saying and why?; Who is singing?; To whom are the singers singing?; What is the mood and/or atmosphere of the text?<sup>25</sup> Understanding the poem will help answer these questions. Throughout his life, Fritschel saved poems that interested him. These poems were then set to music. He understood the poem prior to composition. To create a proper performance of his polychoral compositions, a deep understanding of the poem is crucial.

Once the conductor has prepared the score, the choral rehearsals can begin. When initially rehearsing each choir, seven cardinal issues should be addressed: "pronunciation,

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<sup>23</sup> Thomas Hemsley, *Singing and Imagination: A Human Approach to a Great Musical Tradition* (Oxford: Oxford University Press, 1998), 83.

<sup>24</sup> Hemsley, 120.

<sup>25</sup> Ibid.

tone, breathing, phrasing, rhythm, variety in dynamics, and impressiveness.”<sup>26</sup> To ensure the integrity of each choir, the first six issues should be addressed prior to combining choral forces. Impressiveness is “the sum of the other six details,”<sup>27</sup> and can be addressed once the choirs are combined.

Pronunciation in an unaccompanied choral ensemble is much like that of a solo singer. The great voice teacher, Richard Miller, once said, “Choral music is vocal music.”<sup>28</sup> Consonants should be pronounced with “complete relaxation of the lips and the throat muscles.”<sup>29</sup> Tension in the vocal apparatus should be avoided. The conductor should focus on vowel unification in each section. When a choral composition includes instruments, the singers must over-exaggerate the consonants in order to be heard over the instruments.

Choral tone takes time to develop. Every aspect of the rehearsal should promote a healthy choral tone. A correct singing posture, proper breath control, and the development of deep-set vowels and high forward resonance will all aid in the development of good tone quality.<sup>30</sup> The function and value of vocalises will also help in this development. Explaining the focus and purpose of vocalises, and addressing tone quality during vocalises, will help transfer the proper tone quality into the rehearsal and performance of the repertoire.

Proper utilization of breath is important in Fritschel’s polychoral compositions. The ranges are wide and require much support. Fritschel’s choral recordings show a full-bodied choral sound. The vibrato is freely produced and vibrant. Using a gesture with “an

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<sup>26</sup> Davison, 47.

<sup>27</sup> Ibid.

<sup>28</sup> Richard Miller, *On the Art of Singing* (New York: Oxford University Press, 1996), 57.

<sup>29</sup> Madeleine Marshall, *The Singer’s Manual of English Diction* (New York: Schirmer Books, 1953), 2.

<sup>30</sup> Robert L. Garretson, *Conducting Choral Music*, 6<sup>th</sup> ed. (Englewood Cliffs, NJ: Prentice Hall, 1988), 62.



upturned palm low in the abdominal region”<sup>31</sup> will help maintain the support needed for proper breath control and phrasing.

The use of dynamics in Fritschel’s compositions is important. He often uses extreme dynamics with extreme dynamic changes. Acknowledging these dynamic changes and using appropriate conducting gestures in rehearsal will help the learning process.

Rehearsing entrances and releases prior to combining choral forces is essential. Because of the thick texture of polychoral music, it is very difficult (if not impossible) for the choral director to show every release. Discuss and rehearse releases with precision from the first rehearsal. This will save time and make for a more accurate and clean performance.

Once the basic musical ideas are learned, the next step in creating a proper performance of Fritschel’s polychoral composition is impressiveness. James Jordan said:

It is our responsibility as conductors to listen to the music and the text as a total artistic unit, and attempt to give meaning to the text—to search for, if you will, the most profound inner meaning.<sup>32</sup>

The conductor must take the text and make it the choir’s own. The most effective choir should be able to perform without the conductor. The conductor’s purpose during a performance is simply to remind the choir of the important aspects of the composition.<sup>33</sup>

Another important aspect of creating a proper performance of Fritschel’s polychoral compositions includes a discussion on the spacing of the choirs. In reference to polychoral music, the great Renaissance theorist, Gioseffo Zarlino, stated that choirs

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<sup>31</sup> Colin Durrant, *Choral Conducting: Philosophy and Practice* (New York: Routledge, 2003), 147.

<sup>32</sup> James Jordan, *Evoking Sound: Fundamentals of Choral Conducting and Rehearsing* (Chicago: GIA Publications, 1996), 175.

<sup>33</sup> James Fritschel, interview by author, telephone interview, January 15, 2013.

should remain separate so the sound does not become confusing to the performers or the listeners.<sup>34</sup> If space allows, each choir should be distinctly separated. Fritschel often weaves thematic material through each choir; by having the choirs separate spatially, the conductor can more effectively cue important melodic and thematic material and the listeners will experience a more accurate and effective performance.

Lastly, there are some compositional techniques that pervade Fritschel's compositions that need to be addressed. Fritschel felt the bass voices were the most important voice part in a chorus.<sup>35</sup> His compositions require a strong bass section. Often the bass part creates a pedal-tone, which is fundamental to the harmonic structure of the compositions. Take care to not allow the pitch to flatten during rehearsal.

The use of an ostinato over the pedal-tone bass line also pervades Fritschel's music. The ostinato pattern is often rhythmic in nature and the texture thickens to create 7<sup>th</sup>, 9<sup>th</sup>, 11<sup>th</sup>, and 13<sup>th</sup> chords. These chords are not difficult for the chorus because the voice leading is usually well prepared.

A number of Fritschel's compositions include moments of aleatoricism. This music challenges the mind of both the conductor and the performers. It demands imagination, creativity, and individualization. When conducting aleatoric measures, the conductor should show the downbeat of each measure with their right hand or baton. The left hand should be used to show entrances, releases, and dynamic changes.<sup>36</sup>

Fritschel also experimented with imitative techniques in many of his compositions. He explained that these compositions are "not canon, but canonic. It is a

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<sup>34</sup> Anthony F. Carver, ed., *An Anthology of Sacred Polychoral Music* (Cambridge: Cambridge University Press, 1988), 9.

<sup>35</sup> James Fritschel, interview by author, telephone interview, January 15, 2013.

<sup>36</sup> Green, 169.

lot of voices, a lot of voice parts.”<sup>37</sup> When preparing these compositions, ensure that all voices are unified before rehearsing the canon. Each phrase should be sung in unison with appropriate tone, diction, and phrasing. The choir should not progress to singing in canon until this step is mastered. As Ehmann once wrote, “The first step in learning a canon is to sing it in unison in an artistic choral manner.”<sup>38</sup>

When rehearsing and performing imitative sections, it is most important that the conductor keep a clear and precise beat and pattern. It would be confusing to the singers to show all imitative entrances. The conductor should only focus on keeping a steady, clear pattern, and show dynamic and style changes.

### *Fritschel’s Seven Polychoral Compositions*

The following sections describe Fritschel’s seven polychoral compositions. Modern digital versions of Fritschel’s unaccompanied polychoral compositions are included in Appendix C, so that they are readily available for reference.

#### Canticle: A Song of David

This composition was composed in 1977 for a competition at Columbia College in South Carolina.<sup>39</sup> Columbia College, an all-women’s college, held a contest for a piece for their women’s choir. *Canticle: A Song of David* is a sacred composition scored for two unaccompanied SSA choruses with options for semi-chorus and/or soloist. It was awarded the best composition at the competition, but it was never published. Dr. Fritschel

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<sup>37</sup> James Fritschel, interview by author, telephone interview, February 11, 2013.

<sup>38</sup> Wilhelm Ehmann, *Choral Directing*, translated by Georg D. Wiebe (Minneapolis: Augsburg Publishing House, 1968), 171.

<sup>39</sup> James Fritschel, interview by author, telephone interview, January 15, 2013.

never performed it in full, but often used the “Gloria Patri” movement in concerts at Wartburg College.

The “Song of David” is a canticle of the church. The text is from 1 Chronicles 29:10-18. Fritschel divided the text into five sections, creating five movements, and added the “Gloria Patri” text to create the sixth movement. The text is as follows:

Table 2.1: Text

| Movement                               | Bible verse           | Text  |
|--|-----------------------|---|
| I. Blessed Be Thou, Lord God of Israel | 1 Chronicles 29:10-13 | Blessed be thou, Lord God of Israel, our Father, forever and ever. Thine, O Lord, is the greatness, and the power, and the glory, and the victory, and the majesty. For all that is in the heaven and in the earth is thine. Thine is the kingdom, O Lord, and thou art exalted as head above all. Both riches and honor come from thee, and thou reignest over all, and in thine hand it is power and might to make great and to give strength unto all. Now therefore, our God, we thank thee and praise thy glorious name. |
| II. But Who Am I?                      | 1 Chronicles 29:14-15 | But who am I and what is my people that we should be able thus to offer willingly? For all things come from thee, and of thine own we have given thee. For we are strangers before, and sojourners, as were all our fathers. Our days on earth are like a shadow, and there is none abiding.  |
| III. O Lord, Our God                   | 1 Chronicles 29:16    | O Lord, our God, all this abundance that we have provided for building thee a house for thy holy name comes from thy hand and is all thy own.   |
| IV. I Know My God                      | 1 Chronicles 29:17    | I know, my God, that thou triest the heart and hast pleasure in the uprightness of my heart. I have freely offered all these things, and now I have seen thy people who are present here, offering freely and joyously to thee.   |
| V. The God of Abraham                  | 1 Chronicles 29:18    | O Lord, the God of Abraham, the God of Isaac, the God of Israel, our fathers keep forever such purposes and thoughts in the hearts of thy people and direct their hearts toward thee.   |
| VI. Gloria Patri                       |                       | Glory be the Father, glory be to the Son, glory be to the Holy Ghost. As it was in the beginning, is now and ever shall be world without end. Amen.   |

When preparing *Canticle: A Song of David*, it is important to follow the text. With each new idea in the text, Fritschel changes the texture in the music. The varying changes in texture include close imitative writing, aleatoricism, homophony, and polyphony, as well as choral duet and solo (or semi-chorus) sections. During the polyphonic moments,

the voice part with the poetic line must be heard above all other voice parts. This incessant shifting of texture is the common theme throughout all five movements of this composition.

The following score markings include moments of entry for important melodic and thematic phrases, dynamics, and meter changes. In the first movement, there are moments when Fritschel gives the conductor the option of using either a solo or a semi-chorus. It is most effective when these optional sections are performed by a semi-chorus. It provides a varying texture between the choral sections, semi-choral sections, and the solo sections.

Table 2.2: Movement I “Blessed Be Thou” Score Markings

| Measure | Beat     | Conducting Action                  | Dynamic or Purpose |
|---------|----------|------------------------------------|--------------------|
| 1       | Downbeat | Cue choir II, soprano 2            | <i>f</i>           |
| 2       | Downbeat | Cue choir I, soprano 1 and 2       | <i>f</i>           |
| 7       | Downbeat | Cue choir II, soprano 1 and 2      | <i>f</i>           |
| 10      | Downbeat | Cue choir I                        | <i>mf</i>          |
| 11      | Downbeat | Cue choir II, alto                 | <i>mf</i>          |
| 14      | Downbeat | Cue choir I, soprano 1             | <i>f</i>           |
| 15      | Downbeat | Cue choir II, soprano 1            | <i>f</i>           |
| 19-21   | 1-3      | Cue all                            | <i>decrescendo</i> |
| 22-23   | 1-3      | Cue choir I, soprano 1             | <i>crescendo</i>   |
| 24      | Downbeat | Cue all                            | meter change       |
| 24      | Downbeat | Cue choir I, soprano 1             | <i>f</i>           |
| 24      | Downbeat | Cue choir II, solo or semi-chorus  | <i>f</i>           |
| 30      | Downbeat | Cue choir II, soprano 2            | <i>p</i>           |
| 30      | 2        | Cue choir I, solo or semi-chorus   | <i>mf</i>          |
| 34      | Downbeat | Cue choir I                        | <i>tutti p</i>     |
| 34      | 2        | Cue choir II, solo or semi-chorus  | <i>mf</i>          |
| 37      | Downbeat | Cue choir II, soprano 1 and alto 1 | <i>mp</i>          |
| 37      | 2        | Cue choir I, solo or semi-chorus   | <i>f</i>           |

|       |          |                                   |                                |
|-------|----------|-----------------------------------|--------------------------------|
| 39    | Downbeat | Cue choir I                       | <i>tutti mf</i>                |
| 40    | 2        | Cue choir II, solo or semi-chorus | <i>f</i>                       |
| 42    | Downbeat | Cue choir II                      | <i>tutti mf</i>                |
| 42    | 3        | Cue choir I, solo or semi-chorus  | <i>f</i>                       |
| 43    | Downbeat | Cue choir I                       | <i>tutti mp</i>                |
| 45    | Downbeat | Cue choir I, solo                 | <i>f</i>                       |
| 45    | 3        | Cue choir II, solo                | <i>f</i>                       |
| 48    | Downbeat | Cue all                           | meter change                   |
| 49    | Downbeat | Cue all                           | meter change                   |
| 51    | Downbeat | Cue all                           | <i>p</i> with <i>crescendo</i> |
| 52    | Downbeat | Cue all                           | <i>ff</i>                      |
| 54    | 4        | Cue choir I                       | <i>ff</i>                      |
| 55    | Downbeat | Cue all                           | meter change                   |
| 55    | 3        | Cue choir II                      | <i>ff</i>                      |
| 56    | 3        | Cue choir I                       | <i>ff</i>                      |
| 61-62 | 1-4      | Cue all                           | <i>molto ritardando</i>        |

The second movement has difficult time changes. Each transition should be conducted with clarity. The 7/8 section should be conducted as 2+2+3.

Table 2.3: Movement II “But Who Am I?” Score Markings

| Measure | Beat     | Conducting Action             | Dynamic or Purpose     |
|---------|----------|-------------------------------|------------------------|
| 1       | Pickup   | Cue choir I, soprano 2        | <i>p</i>               |
| 1       | 2        | Cue choir II, soprano 2       | <i>p</i>               |
| 3       | 3        | Cue choir I, alto             | <i>p</i>               |
| 3       | 4        | Cue choir II, alto            | <i>p</i>               |
| 9       | 2        | Cue choir I, soprano 1 and 2  | <i>p</i>               |
| 12      | Downbeat | Cue choir I, soprano 1 and 2  | <i>subito p</i>        |
| 12      | 2        | Cue choir II, soprano 1 and 2 | <i>p</i>               |
| 15      | Downbeat | Cue choir II, soprano 1 and 2 | <i>subito p</i>        |
| 17      | Downbeat | Cue choir I, soprano 1        | tempo and meter change |
| 18      | Downbeat | Cue choir I, alto             | <i>mp</i>              |
| 20      | Downbeat | Cue choir I, soprano 2        | <i>mp</i>              |

|       |          |                         |                           |
|-------|----------|-------------------------|---------------------------|
| 23    | Downbeat | Cue choir I, soprano 1  | <i>mp</i>                 |
| 24    | 2        | Cue choir II            | <i>f</i>                  |
| 27    | Downbeat | Cue choir II            | <i>ff</i>                 |
| 27-28 | 1-7      | Cue all                 | <i>decrescendo</i>        |
| 29    | Downbeat | Cue all                 | meter change              |
| 29    | 4        | Cue choir II            | <i>p</i>                  |
| 33    | 3        | Cue choir I             | <i>mp</i>                 |
| 35    | 3        | Cue choir II            | <i>p</i>                  |
| 37    | 4        | Cue choir I             | <i>mf</i>                 |
| 38    | 4        | Cue choir II            | <i>f</i>                  |
| 40    | 3        | Cue all                 | <i>decrescendo</i>        |
| 41    | Downbeat | Cue all                 | meter change              |
| 41    | 2        | Cue choir I, soprano 1  | <i>p</i>                  |
| 41    | 5        | Cue choir II, soprano 1 | <i>p</i>                  |
| 44    | 4        | Cue choir I, alto       | <i>pp</i>                 |
| 45    | 2        | Cue choir II, alto      | <i>pp</i>                 |
| 45    | 3        | Cue choir I, soprano 2  | <i>pp</i>                 |
| 45    | 4        | Cue choir II, soprano 2 | <i>pp</i>                 |
| 45    | 5        | Cue choir I, soprano 1  | <i>p</i>                  |
| 46    | 4        | Cue choir II, soprano 1 | <i>p</i>                  |
| 50    | 4        | Cue all altos           | <i>pp</i>                 |
| 51-52 | 1-5      | Cue all altos           | <i>decrescendo to ppp</i> |

The third movement is not double chorus, but rather a three-part chorus.

Table 2.4: Movement III “O Lord, Our God” Score Markings

| Measure | Beat               | Conducting Action | Dynamic or Purpose           |
|---------|--------------------|-------------------|------------------------------|
| 1       | Pickup to downbeat | Cue all           | <i>pp</i>                    |
| 1-9     | 1-4                | Cue all           | <i>crescendo poco a poco</i> |
| 9       | Downbeat           | Cue all           | <i>ff</i>                    |
| 9-18    | 1-4                | Cue all           | <i>decrescendo to pp</i>     |

Close imitation closes the fourth movement. The conductor must maintain a clear and steady beat in order to keep the choir together successfully.

Table 2.5: Movement IV “I Know My God” Score Markings

| Measure | Beat               | Conducting Action                         | Dynamic or Purpose     |
|---------|--------------------|---|------------------------|
| 1       | Pickup to downbeat | Cue choir II, soprano 1                   | <i>f</i>               |
| 3       | 4                  | Cue choir II, alto                        | <i>f</i>               |
| 6       | 4                  | Cue choir I, soprano 1                    | <i>f</i>               |
| 9       | Downbeat           | Cue choir I, soprano 1 and choir II, alto | <i>f</i>               |
| 9       | 3                  | Cue choir I, soprano 2                    | <i>f</i>               |
| 9       | 4                  | Cue choir I, alto                         | <i>f</i>               |
| 10      | 1                  | Cue choir II, soprano 1                   | <i>f</i>               |
| 10      | 2                  | Cue choir II, soprano 2                   | <i>f</i>               |
| 12      | 4                  | Cue choir I                               | <i>mp</i>              |
| 16      | 3                  | Cue choir II                              | <i>mp</i>              |
| 18      | 3                  | Cue choir I                               | <i>mp</i>              |
| 20      | 3                  | Cue choir II                              | <i>mp</i>              |
| 21      | 2                  | Cue choir I                               | <i>f</i>               |
| 23      | Downbeat           | Cue choir II, alto                        | <i>f</i>               |
| 25      | 3                  | Cue choir I, soprano 1                    | <i>f</i>               |
| 27-28   | 1-4                | All                                       | <i>crescendo to ff</i> |
| 41      | Downbeat           | Cue all                                   | <i>ff</i>              |

The fifth movement has moments of aleatoricism. The conductor should continue conducting in a three-beat pattern since not all parts are written in this free manner.

Table 2.6: Movement V “The God of Abraham” Score Markings

| Measure | Beat               | Conducting Action      | Dynamic or Purpose |
|---------|--------------------|------------------------|--------------------|
| 1       | Pickup to downbeat | Cue choir I            | <i>p</i>           |
| 1       | 4                  | Cue choir I, soprano 1 | <i>p</i>           |



|    |                    |                         |                 |
|----|--------------------|-------------------------|-----------------|
| 3  | 2                  | Cue choir II            | <i>p</i>        |
| 4  | Pickup to downbeat | Cue choir II, soprano 1 | <i>mp</i>       |
| 6  | 4                  | Cue choir II            | <i>pp</i>       |
| 9  | Downbeat           | Cue all                 | change of meter |
| 11 | Downbeat           | Cue choir II, soprano 1 | <i>mp</i>       |
| 14 | Downbeat           | Cue choir I, soprano 1  | <i>mp</i>       |
| 18 | 3                  | Cue choir II, soprano 1 | <i>f</i>        |
| 23 | Downbeat           | Cue choir II            | <i>pp</i>       |
| 24 | 3                  | Cue choir I, soprano 1  | <i>p</i>        |
| 25 | 1                  | Cue choir II, soprano 1 | <i>p</i>        |
| 26 | 3                  | Cue choir I, alto       | <i>mp</i>       |
| 30 | Downbeat           | Cue choir II            | <i>pp</i>       |
| 31 | Downbeat           | Cue choir II, soprano 1 | <i>p</i>        |
| 32 | Downbeat           | Cue choir I             | <i>pp</i>       |
| 32 | 3                  | Cue choir I, soprano 1  | <i>p</i>        |
| 36 | 3                  | Cue choir II, soprano 1 | <i>ppp</i>      |

The sixth movement has been extracted by the composer and can stand alone in performance. The soloists should stand in the choir rather than come forward. In the “Amen” section, the repeated section should be repeated ad libitum with a gradual diminuendo and deletion of individual voices until only altos remain.

Table 2.7: Movement VI “Gloria Patri” Score Markings

| Measure | Beat     | Conducting Action | Dynamic or Purpose |
|---------|----------|-------------------|--------------------|
| 1       | Downbeat | Cue choir I       | <i>f</i>           |
| 4       | Downbeat | Cue choir II      | <i>f</i>           |
| 6       | Downbeat | Cue choir I       | <i>f</i>           |
| 7       | Downbeat | Cue choir II      | <i>f</i>           |
| 8       | Downbeat | Cue choir I       | <i>f</i>           |
| 8       | 3        | Cue choir II      | <i>f</i>           |

|    |          |                         |                        |
|----|----------|-------------------------|------------------------|
| 11 | Downbeat | Cue all soprano 1       | <i>f</i>               |
| 16 | Downbeat | Cue choir II            | <i>f</i>               |
| 17 | Downbeat | Cue choir I             | <i>f</i>               |
| 18 | Downbeat | Cue choir II, alto      | <i>p</i>               |
| 18 | 2        | Cue choir I, alto       | <i>p</i>               |
| 18 | 3        | Cue choir II, soprano 1 | <i>p</i>               |
| 18 | 4        | Cue choir I, soprano 1  | <i>p</i>               |
| 20 | Downbeat | Cue all soprano 2       | <i>mf</i>              |
| 23 | 4        | Cue all soprano 2       | <i>pp</i>              |
| 25 | Downbeat | Cue choir I             | <i>f</i>               |
| 27 | Downbeat | Cue choir II            | <i>f</i>               |
| 29 | Downbeat | Cue choir I, soprano 1  | <i>f</i>               |
| 29 | 2        | Cue choir I, soprano 2  | <i>f</i>               |
| 29 | 3        | Cue choir II, soprano 2 | <i>f</i>               |
| 29 | 4        | Cue choir II, soprano 1 | <i>f</i>               |
| 30 | Downbeat | Cue choir I, alto       | <i>f</i>               |
| 30 | 3        | Cue choir II, alto      | <i>f</i>               |
| 31 | Downbeat | Cue solo                | <i>f</i>               |
| 34 | Downbeat | Cue all                 | <i>ff</i>              |
| 40 | Downbeat | Cue choir II, alto      | <i>ff</i>              |
| 41 | Downbeat | Cue all                 | <i>ff</i>              |
| 45 | Downbeat | Cue all                 | tempo and meter change |
| 45 | Downbeat | Cue all                 | <i>pp</i>              |
| 53 | Downbeat | Cue choir II, alto      | <i>p</i>               |
| 54 | 2        | Cue choir I, alto       | <i>p</i>               |
| 56 | 2        | Cue all                 | <i>mp</i>              |
| 58 | Downbeat | Cue all                 | <i>f</i>               |
| 60 | Downbeat | Cue all                 | <i>p</i>               |
| 61 | 3        | Cue choir II            | <i>mp</i>              |
| 62 | 2        | Cue choir I             | <i>p</i>               |
| 65 | Downbeat | Cue all                 | <i>ff</i>              |
| 67 | Downbeat | Cue choir II            | <i>pp</i>              |
| 69 | Downbeat | Cue choir I             | <i>pp</i>              |
| 71 | 2        | cue choir I, solo       | <i>mp</i>              |

|       |          |                    |   |
|-------|----------|--------------------|---|
| 73    | Downbeat | Cue choir I        | <i>p</i>  |
| 73    | 2        | Cue choir II, solo | <i>mp</i>   |
| 75    | Downbeat | Cue choir II       | <i>p</i>  |
| 75    | 2        | Cue choir I, solo  | <i>mp</i>   |
| 77    | 2        | Cue all            | <i>tutti mf</i>   |
| 82    | Downbeat | Cue all            | <i>ff</i>   |
| 82-83 | 1-3      | Cue all            | Repeat ad libitum with a gradual diminuendo and deletion of individual voices until only the altos remain |
| 84    | Downbeat | Cue all altos      | <i>pp</i>   |
| 87    | 2        | Cue choir I        | <i>p</i>  |
| 89    | 2        | Cue choir II       | <i>mp</i>   |
| 91    | 2        | Cue all            | <i>mf</i>   |
| 93    | 2        | Cue all            | <i>ff</i>   |

### Earth Magician

This work was composed for two unaccompanied SATB choirs. While Dr. Fritschel was at Wartburg, he held a polychoral workshop with the Gregg Smith Singers. *Earth Magician* was one of the songs performed. The Gregg Smith Singers sang one choir and the Wartburg Singers sang the other choir. In 2006, the Gregg Smith Singers included *Earth Magician* on their CD, *20<sup>th</sup> Century Choral Music in Space*.

Dr. Fritschel loved the poetry written by the Native Americans of the southwest. He stated:

I have always felt that the Indians of the plains tend to be prosaic. They are story tellers. The Indians of the southwest are poets. I find that they tend to look at the whole earth more poetically...I admire the way the Pima Indians express themselves.<sup>40</sup>

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<sup>40</sup> James Fritschel, interview by author, telephone interview, January 15, 2013.

The poem was the creation myth of the Pima Indian's as told by the shaman of the Pima tribe, Kâ'mâl tkâk (Thin Leather). Frank Russell translated the poem as follows:

In the beginning there was nothing, where now are earth, sun, moon, stars, and all that we see. Ages long the darkness was gathering, until it formed a great mass in which developed the spirit of Earth Doctor, who, like the fluffy wisp of cotton that floats upon the wind, drifted to and fro without support or place to fix himself. Conscious of his power, he was determined to try to build an abiding place, so he took from his breast a little dust and flattened it into a cake. Then he thought within himself, "Come forth, some kind of plant," and there appeared the creosote bush. Placing this in front of him, he saw it turn over as soon as his grasp upon it relaxed. Advancing toward it, he again set it upright, and again it fell. A third and yet a fourth time he placed it, and then it remained standing. When the flat dusk cake was still, he danced upon it singing:

Earth Magician shapes the world.  
Behold what he can do!  
Round and smooth he molds it.  
Behold what he can do!  
Earth Magician makes the mountains.  
Heed what he has to say!  
He it is that makes the mesas.  
Heed what he has to say.  
Earth Magician shapes the world;  
Earth Magician makes its mountains;  
Makes all larger, larger, larger.  
Into the earth the Magician glances,  
Into its mountains he may see.<sup>41</sup>

According to the Pima, the "Earth Magician" is the name of the shaper of the world. This was an act of magic. The song *Earth Magician* invited us to see the majesty of the world around us. Fritschel used this poem for the text in this composition.

When preparing *Earth Magician*, note that the basses create a pedal-tone throughout most of the composition. This creates 7<sup>th</sup>, 9<sup>th</sup>, 11<sup>th</sup>, and 13<sup>th</sup> chords as the

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<sup>41</sup> Frank Russell, *The Pima Indians* (Washington, D.C.: Washington Government Printing Office, 1908), 206-207.

voices above change. It is also important to map how the poem oscillates between the two choirs.

The opening phrase in choir II is the “earth magician” motif. It returns throughout the composition as a unifying theme. In the first section (measures 1-22), the text oscillates between both choirs: choir I sings the first line, choir II sings the second line, choir I sings the third line, et cetera. On the text “heed what he has to say,” the choirs come together with opposing rhythmic patterns. This would be best highlighted if the choirs were apart spatially.

The second section (measures 23-52) opens much like the beginning, only with choir I singing the “earth magician” motif. Choir II introduces a new rhythmic ostinato while the poem remains in choir I. At measure 32, both choirs unite on the text “makes all larger.” The composition closes with rhythmically imitative phrases slowly thinning in texture until the melody remains solely in choir I.

Table 2.8: Score Markings

| Measure | Beat     | Conducting Action | Dynamic or purpose                           |
|---------|----------|-------------------|--|
| 1       | Downbeat | Cue choir II      | <i>mf</i>                                    |
| 2       | 4        | Cue choir I       | <i>f</i>                                     |
| 4       | Downbeat | Cue all           | change of chord and climax of choir I phrase |
| 5       | Downbeat | Cue choir II      | <i>mp</i>                                    |
| 6       | Downbeat | Release choir I   |  |
| 7       | Downbeat | Cue choir II      | climax of phrase                             |
| 7       | 4        | Cue choir I       | <i>f</i>                                     |
| 8       | 3        | Cue choir II      | <i>mp</i>                                    |
| 10      | Downbeat | Cue choir II      | <i>f</i>                                     |
| 11      | Downbeat | Cue choir II      | climax of phrase                             |
| 12      | Downbeat | Cue choir I       | <i>ff</i>                                    |
| 14      | 3        | Cue choir II      | new phrase                                   |
| 16      | Downbeat | Cue choir II      | climax of phrase                             |

|        |           |                    |                                |
|--------|-----------|--------------------|--------------------------------|
| 17     | downbeat  | Cue choir I        | no breath and <i>subito ff</i> |
| 18-20  | 1-4       | Cue all            | <i>diminuendo poco a poco</i>  |
| 21     | 2         | Cue choir I        | change of pitch                |
| 22     | Downbeat  | Cue choir I        | release                        |
| 22     | 2         | Cue choir II       | change of pitch                |
| 23     | Downbeat  | Cue choir I        | <i>mp</i>                      |
| 24     | 1         | Cue choir II       | syncopated entrance            |
| 24     | 3         | Cue choir I        | syncopated entrance            |
| 25     | Downbeat  | Cue choir II       | syncopated entrance            |
| 26     | Downbeat  | Cue choir I        | melody                         |
| 27     | Downbeat  | Cue choir II       | syncopated entrance            |
| 27     | 3         | Cue choir I        | syncopated entrance            |
| 28     | Downbeat  | Cue choir II       | syncopated entrance            |
| 29     | Downbeat  | Cue choir II       | melody                         |
| 30     | 3         | Cue choir I        | syncopated entrance            |
| 32     | Downbeat  | Cue choir II       | <i>subito p</i>                |
| 33     | Downbeat  | Cue choir I        | entrance                       |
| 33-37  | 1-4       | Cue all            | <i>crescendo to ff</i>         |
| 38     | 3         | Cue choir I, bass  | triplet rhythm                 |
| 39     | 3         | Cue choir II, bass | triplet rhythm                 |
| 40     | 3         | Cue choir I, bass  | triplet                        |
| 41     | 4         | Cue choir II       | melody                         |
| 43     | 1         | Cue choir I        | <i>p</i>                       |
| 44-48  | Downbeats | Cue choir II       | change of chords               |
| 47-end | 1-4       | Cue all            | <i>diminuendo al fine</i>      |

### Everyone Sang

This work was composed on February 1, 1978 for the Paul Hill Chorale. It is for three SATB choirs, two brass choirs (two trumpets and two trombones), and organ. In 1978, the Paul Hill Chorale premiered *Everyone Sang* at the Kennedy Center Concert Hall in Washington, D.C. The Kennedy Center Concert Hall has two balconies and an organ on the main stage. This composition is meant to be performed with choir I (including brass choir I) and choir III (including brass choir III) in the balconies, and choir II with the organ on the main stage. The end of the composition requires a similar setup for successful performances.

The text was written in April of 1919 by World War I poet, Siegfried Sassoon (1886-1967). Sassoon was a soldier in WWI and was still suffering from the time he spent on the Western Front when he composed *Everyone Sang*. Sassoon “expresses his powerful feeling of release from years of tension and unhappiness,”<sup>42</sup> and a renewed sense of joy permeates the poem. The text is as follows:

Everyone suddenly burst out singing;  
and I was filled with such delight  
as prisoned birds must find in freedom,  
winging wildly across the white  
orchards and dark-green fields; on- on- and out of sight.  
Everyone’s voice was suddenly lifted;  
and beauty came like the settling sun:  
my heart was shaken with tears; and horror  
drifted away...O, but Everyone  
was a bird; and the song was wordless; the singing  
will never be done.

Fritschel was a young adult during the second World War, but the effects of the first World War still permeated society when he was a child. When he read this poem, he was reminded of the WWI Christmas story where the Germans and British ceased fighting and sang Christmas carols. Fritschel stated that:

The whole idea of the text was the one very well-known occurrence during World War I on Christmas Eve. The Germans and the British quit fighting and sang Christmas carols. I had that idea in mind when I wrote this. They burst out singing.<sup>43</sup>

The composition begins with aleatoric singing on the text “Everyone suddenly,” then on the text “burst out singing,” the choirs come together and the music becomes metered. By beginning in this way, Fritschel paints a picture of the moment during WWI right before

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<sup>42</sup> Jean Moorcroft Wilson, *Siegfried Sassoon: The Journey from the Trenches: A Biography 1918-1967* (New York: Routledge, 2003), 45.

<sup>43</sup> James Fritschel, interview by author, telephone interview, February 11, 2013.

everyone began singing. The aleatoric music leaves much up to chance and the listener is left to wonder what will happen next in the composition. The change from *mp* to *ff* and the unison octave pitch throughout all choirs depicts unity among all the choirs as the voices literally join together and burst out singing (measure 11).

Fritschel uses close imitative writings between each choir to accentuate important text. If the choir is positioned correctly around the performance space, the listeners will experience the sound moving around the room. At times, this moving of sound is meant to be an echo (measures 13-15, measures 36-52). Other times, this moving of sound is text painting. In measures 17-35, the text is about a prisoned bird finding its freedom. The poem meanders through each choir and the brass is set to aleatoric music. The brass expresses the freedom of the bird while the poetic line moving around the room from choir to choir expresses the vast space in which the formerly prisoned bird can now roam.

The second section, on the text “everyone’s voice was suddenly lifted,” begins much like the first section. The music is set aleatorically on “everyone’s voice was suddenly,” then the choirs come together and the music becomes metered on the words “was suddenly lifted.” Poetically, this is the second sentence of the poem. Fritschel reminds the listener that everyone joins together as one unit, much like the soldiers joined together in song during WWI.

The end of *Everyone Sang* is set in a most unusual way. The text is “the singing will never be done.” It is noted in the score that the conductor should hold his arms out in front of him to create a quadrant. The conductor is to slowly turn around on the podium and if the individual singers are within the quadrant, they should sing. When they are not in the quadrant, they should stop singing. Three complete revolutions should be made by



the conductor, causing the sound to literally move around the room. As Fritschel describes it:

I wanted the sound to move around as if it were a seamless sound moving. I spread out my arms and if you were in the span of my arms, you sang. If you weren't, you stopped. So, as my arms moved around, some started, and some stopped. The sound moved around the room for the audience.<sup>44</sup>

By ending the composition in this manner, Fritschel paints the picture that the singing is indeed never done; it continues throughout time and space.

Table 2.9: Score Markings

| Measure | Beat     | Conducting Action    | Dynamic or Purpose   |
|---------|----------|----------------------|----------------------|
| 1       | Downbeat | Cue organ            | <i>pp</i>            |
| 2       | Downbeat | Cue choir II         | <i>pp</i>            |
| 3       | Downbeat | Cue choir I          | <i>pp</i>            |
| 4       | Downbeat | Cue choir III        | <i>pp</i>            |
| 5       | Downbeat | Cue choir II         | <i>mp</i>            |
| 6       | Downbeat | Cue choir I          | <i>mp</i>            |
| 7       | Downbeat | Cue choir III        | <i>mp</i>            |
| 8       | Downbeat | Cue choir II         | <i>mf</i>            |
| 9       | Downbeat | Cue choir I          | <i>mf</i>            |
| 10      | Downbeat | Cue choir III        | <i>mf</i>            |
| 11      | Downbeat | Cue all              | in time, <i>ff</i>   |
| 11      | 3        | Cue organ            | <i>ff</i>            |
| 12      | 4        | Cue brass            | <i>ff</i>            |
| 13      | 2        | Cue choir II         | important text       |
| 14      | 2        | Cue choir I          | echo                 |
| 14      | 4        | Cue choir III        | echo                 |
| 15      | 5        | Cue brass            | <i>mp</i>            |
| 17      | 3        | Cue choir II         | <i>p</i>             |
| 18      | Downbeat | Cue choirs I and III | release              |
| 24      | Downbeat | Cue brass            | aleatoric, <i>pp</i> |
| 25      | Downbeat | Cue choir I          | <i>mp</i>            |

<sup>44</sup> Ibid.

|       |          |                                |                                |
|-------|----------|--------------------------------|--------------------------------|
| 26    | Downbeat | Cue organ                      | <i>mp</i>                      |
| 27    | Downbeat | Cue choir III                  | <i>mf</i>                      |
| 28    | 4        | Cue choir III, soprano         | <i>p</i>                       |
| 29    | 2        | Cue choir I, soprano           | <i>p</i>                       |
| 31    | 4        | Cue choir I, tenor             | <i>pp</i>                      |
| 32    | 2        | Cue choir III, tenor           | <i>pp</i>                      |
| 35    | 1-4      | Cue all                        | <i>ritardando</i>              |
| 36    | Downbeat | Cue choir II, tenor and bass   | <i>p</i>                       |
| 38    | 2        | Cue choir II, soprano and alto | <i>mp</i>                      |
| 41    | 2        | Cue choirs I and III           | <i>p</i>                       |
| 42    | Downbeat | Cue brass                      | <i>p</i>                       |
| 44    | 2        | Cue choir II                   | <i>p</i>                       |
| 45    | 2        | Cue choir I, trumpets          | <i>p</i>                       |
| 46    | 3        | Cue choir III                  | <i>pp</i>                      |
| 47    | 3        | Cue choir I                    | <i>pp</i>                      |
| 48    | 3        | Cue choir II                   | <i>pp</i>                      |
| 50    | Downbeat | Cue choir I                    | <i>pp</i>                      |
| 50    | 4        | Cue choir III                  | <i>pp</i>                      |
| 51    | 2        | Cue choirs I and III           | <i>ppp</i>                     |
| 52    | Downbeat | Cue organ                      | <i>ppp</i>                     |
| 53    | Downbeat | Cue choir III                  | <i>pp</i>                      |
| 54    | Downbeat | Cue choir I                    | <i>pp</i>                      |
| 55    | Downbeat | Cue choir II                   | <i>pp</i>                      |
| 56    | Downbeat | Cue choir III                  | <i>mf</i>                      |
| 57    | Downbeat | Cue choir I                    | <i>mf</i>                      |
| 58    | Downbeat | Cue choir II                   | <i>mf</i>                      |
| 59    | 4        | Cue all                        | <i>fermata, ff</i>             |
| 60    | Downbeat | Cue all                        | <i>in time, ff</i>             |
| 62    | 4        | Cue all                        | <i>subito p</i>                |
| 64-65 | 1-4      | Cue all                        | <i>diminuendo e ritardando</i> |
| 67    | Downbeat | Cue organ                      | <i>p</i>                       |
| 67    | 3        | Cue choir III trumpet          | <i>pp</i>                      |
| 67    | 4        | Cue choir II                   | <i>p</i>                       |
| 69    | Downbeat | Cue choir I                    | <i>mp</i>                      |

|     |          |                           |   |
|-----|----------|---------------------------|---|
| 70  | Downbeat | Cue choir III             | <i>mp</i>   |
| 72  | Downbeat | Cue choir I               | <i>mp</i>   |
| 73  | Downbeat | Cue choir III             | <i>mp</i>   |
| 74  | 1-4      | Cue all                   | <i>decrescendo</i>  |
| 75  | 1-4      | Cue all                   | <i>ritardando</i>   |
| 76  | Downbeat | Cue choir II              | <i>p</i>  |
| 80  | 3        | Cue choirs I and III      | <i>mp</i>   |
| 88  | Downbeat | Cue organ                 | <i>p</i>  |
| 88  | 4        | Cue all                   | <i>pp</i>   |
| 89  | 2        | Cue brass                 | <i>p</i>  |
| 105 | Downbeat | Cue all                   | sing/play when only when within the span of the director's arms. The director will slowly spin on the podium at least three times, and the sound will travel around the room. On the final revolution, the choir is to sustain only the pitch on "n." |
| 107 | Downbeat | Cue choir I and III       | <i>pp</i>   |
| 108 | Downbeat | Cue choir II              | <i>pp</i>   |
| 109 | Downbeat | Cue choirs I and III      | <i>pp</i>   |
| 110 | Downbeat | Cue choir II              | <i>pp</i>   |
| 111 | Downbeat | Cue choir II              |   |
| 118 | 4        | Cue all                   | <i>ff</i>   |
| 124 | 3        | Cue all tenors and basses | <i>pp</i>   |
| 126 | 1-4      | Cue all                   | <i>diminuendo e morendo ad libitum</i> *this can be done altogether or as single choirs until the sound dissipates.   |

### Give Ear, O Ye Heavens

This composition was commissioned on September 4, 1976, by The Voices of Mel Olson and their director, Mel Olson of Omaha, Nebraska. It was composed for two unaccompanied SATB choirs. In 1976, the Wartburg Choir performed this piece under the direction of Dr. Fritschel.

The biblical text is from Deuteronomy 32:1-2:

Give Ear, O ye heavens, and I will speak; and hear, O earth, the words of my mouth. My doctrine shall drop as the rain. My speech shall distil as the dew, as the small rain upon the tender herb, and as the showers upon the grass.

Fritschel uses imitative writing and text painting to express the text. He states that he “wanted to have the audience hear the words.”<sup>45</sup> On the text, “shall drop as rain,” and “the small rain,” the vocal lines quickly descend (measures 21-33 and 45-59). On the text discussing heaven, the melodic line naturally ascends (measures 5-9).

Fritschel fluctuates between imitative and homophonic textures throughout the composition. He opens with choir II singing the text, “give ear, O ye heavens,” in octaves. This declamatory entrance quickly subsides to close imitative writing. The moments when Fritschel changes the texture coincide with the text; it is always during a new idea or a new phrase.

The close imitative writing in this composition requires an extremely clear conducting pattern. It will be difficult for eight voice parts to enter at half-beat intervals. The moments of homophony should be treated as exclamatory moments.

Table 2.10: Score Markings

| Measure | Beat               | Conducting action | Dynamic or purpose           |
|---------|--------------------|-------------------|------------------------------|
| 1       | Pickup to downbeat | Cue choir II      | <i>ff</i>                    |
| 4       | Pickup to downbeat | Cue choir I       | canonic entrances, <i>mp</i> |
| 6       | Downbeat           | Cue choir II      | canonic entrances, <i>mp</i> |
| 10      | Pickup to downbeat | Cue choir I       | canonic entrances, <i>f</i>  |
| 10      | 2                  | Cue alto I        | <i>fp</i>                    |
| 10      | 3                  | Cue tenor I       | <i>fp</i>                    |
| 10      | 4                  | Cue soprano I     | <i>fp</i>                    |
| 11      | Downbeat           | Cue bass I        | <i>fp</i>                    |

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<sup>45</sup> Ibid.

|       |                    |                           |                                  |
|-------|--------------------|---------------------------|----------------------------------|
| 11    | 2                  | Cue alto I                | <i>fp</i>                        |
| 11    | 3                  | Cue tenor I               | <i>fp</i>                        |
| 11    | 4                  | Cue soprano I             | <i>fp</i>                        |
| 12    | Downbeat           | Cue choir II              | canonic entrance                 |
| 15-16 | 1-4                | Cue all                   | <i>crescendo</i>                 |
| 16    | 4                  | Cue choir I               | <i>ff</i>                        |
| 18    | 4                  | Cue choir II              | <i>f</i>                         |
| 20    | 4                  | Cue choir II              | <i>pp</i>                        |
| 21    | 1                  | Cue all                   | meter and tempo change           |
| 22    | Pickup to downbeat | Cue choir I               | <i>pp</i>                        |
| 23    | Pickup to downbeat | Cue choir II              | <i>pp</i>                        |
| 24    | Pickup to downbeat | Cue choir I               | <i>pp</i>                        |
| 25    | Pickup to downbeat | Cue soprano 1 and tenor 2 | <i>pp</i>                        |
| 26    | Pickup to downbeat | Cue soprano 2 and alto 2  | <i>pp</i>                        |
| 26    | Pickup to 2        | Cue tenor 1               | <i>pp</i>                        |
| 7     | Pickup to downbeat | Cue soprano 1             | <i>pp</i>                        |
| 28    | Pickup to downbeat | Cue bass 1 and 2          | <i>pp</i>                        |
| 28    | Pickup to 2        | Cue soprano 2             | <i>pp</i>                        |
| 29    | Pickup to downbeat | Cue alto 2                | <i>pp</i>                        |
| 29    | Pickup to 2        | Cue soprano 1             | <i>pp</i>                        |
| 30    | Pickup to downbeat | Cue alto 1                | <i>pp</i>                        |
| 30    | Pickup to 2        | Cue alto 2 and tenor 2    | <i>pp</i>                        |
| 31    | Pickup to downbeat | Cue alto 2 and tenor 2    | <i>pp</i>                        |
| 31    | Pickup to 2        | Cue soprano 1 and tenor 1 | <i>pp</i>                        |
| 32    | Pickup to downbeat | Cue alto 1 and tenor 1    | <i>pp</i>                        |
| 34    | 2                  | Cue all tenors and basses | <i>p</i>                         |
| 35    | Downbeat           | Cue all                   | change of meter                  |
| 38    | 4                  | Cue soprano 1 and alto 1  | <i>mp</i>                        |
| 40    | 4                  | Cue soprano 2 and alto 2  | <i>mp</i>                        |
| 42    | 4                  | Cue soprano 1 and alto 1  | <i>mp</i>                        |
| 44    | 1-4                | Cue all                   | <i>ritardando and diminuendo</i> |
| 45    | Downbeat           | Cue tenor 2               | change of meter                  |
| 47    | Downbeat           | Cue bass 1                | <i>pp</i>                        |
| 49    | 2                  | Cue tenor 2               | <i>pp</i>                        |
| 50    | Downbeat           | Cue bass 1                | <i>pp</i>                        |
| 50    | 2                  | Cue bass 2                | <i>pp</i>                        |

|       |                    |                            |                                |
|-------|--------------------|----------------------------|--------------------------------|
| 51    | Downbeat           | Cue tenor 1                | <i>pp</i>                      |
| 52    | Pickup to downbeat | Cue soprano 1              | <i>pp</i>                      |
| 56    | Pickup to downbeat | Cue alto 2                 | <i>pp</i>                      |
| 56    | Pickup to 2        | Cue alto 1                 | <i>pp</i>                      |
| 58    | Downbeat           | Cue all                    | <i>ritardando</i>              |
| 60    | Downbeat           | Cue all                    | <i>tutti</i>                   |
| 64    | Downbeat           | Cue all tenors and basses  | change of meter                |
| 68    | Downbeat           | Cue all sopranos and altos | <i>p</i>                       |
| 73    | Downbeat           | Cue all                    | <i>fermata and decrescendo</i> |
| 74    | Pickup to downbeat | Cue alto 1                 | <i>mp</i>                      |
| 76    | Downbeat           | Cue choir II               | <i>mp</i>                      |
| 80    | 2                  | Cue alto                   | <i>fp</i>                      |
| 80    | 3                  | Cue tenor 1                | <i>fp</i>                      |
| 80    | 4                  | Cue soprano 1              | <i>fp</i>                      |
| 85-86 | 1-4                | Cue all                    | <i>crescendo</i>               |
| 86    | 4                  | Cue all                    | <i>ff</i>                      |
| 87    | 2                  | Cue all basses             | <i>ff</i>                      |
| 90    | Downbeat           | Cue all                    | <i>subito p</i>                |
| 91    | 4                  | Cue all                    | <i>mp</i>                      |
| 91-93 | 1-4                | Cue all                    | <i>crescendo</i>               |
| 93    | 4                  | Cue all                    | <i>ff</i>                      |
| 94    | 3                  | Cue all                    | Cutoff                         |
| 94    | 4                  | Cue all                    | <i>ff</i>                      |
| 95    | Downbeat           | Cue all                    | <i>fermata</i>                 |

### Now Talking God

This work was originally written for the Flathead High School Choir in Kalispell, Montana, and their director, Don Goddard (a former student of Fritschel's), for their 1983 performance at the American Choral Directors Association national convention in Nashville, Tennessee.<sup>46</sup> Both the Los Angeles Master Chorale and the Santa Fe Desert Chorale have performed this composition.

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<sup>46</sup> Ibid.

In 1985, it was published by Gentry Publications under the title *Canticle of Invocation*. It is scored for two unaccompanied SATB choirs. The text is a traditional poem of the Navajo Indians:

Now talking God,  
with your feet I walk,  
I walk with your limbs,  
I carry forth your body,  
for me your mind thinks,  
your voice speaks for me.

Beauty is before me,  
and beauty is behind me,  
above and below me hovers the beautiful,  
I am surrounded by it,  
I am immersed in it.

In my youth I am aware of it,  
and in old age  
I shall walk quietly  
the beautiful trail.

The first stanza of the poem becomes the opening section (measures 1-16) of the composition. The music begins with a rhythmic ostinato on the text “now talking God,” which oscillates between both choirs until the end of this section. After establishing the rhythmic ostinato, the melodic line enters and antiphonally weaves through both soprano parts. The text for the melodic line is the second through sixth lines of the poem.

Musically, the second stanza of the poem is split into two sections. The first three lines of the second stanza are set to a homophonic texture (measures 17-27). The last two lines of the second stanza are set to a new rhythmic ostinato in one choir and a homophonic, lyrical melodic phrase in the other choir (measures 28-39). This rhythmic ostinato and melodic phrase both oscillate between each choir.

The first line of the third stanza of the poem is used as transition material into the closing of the composition. Choir II quietly descends to nothing, at which point choir I enters with the opening thematic material (measures 39-48). Like the opening section, the rhythmic ostinato oscillates between both choirs. The final three lines of the third stanza are set to a homophonic texture in both choirs.

Table 2.11: Score Markings

| Measure | Beat               | Conducting Action              | Dynamic or Purpose    |
|---------|--------------------|--------------------------------|-----------------------|
| 1       | Downbeat           | Cue choir II, tenor and bass   | <i>p</i>              |
| 1       | 3                  | Cue choir II, soprano and alto | <i>p</i>              |
| 2       | 3                  | Cue choir I, bass              | <i>p</i>              |
| 2       | 4                  | Cue choir I, tenor             | <i>p</i>              |
| 3       | 2                  | Cue choir I, soprano and alto  | <i>p</i>              |
| 4       | Downbeat           | Cue choir II                   | <i>mp</i>             |
| 5       | Downbeat           | Cue choir I                    | <i>mp</i>             |
| 7       | Downbeat           | Cue soprano 2                  | melody                |
| 8       | 2                  | Cue bass 2                     | <i>p</i>              |
| 8       | 4                  | Cue choir II                   | <i>mp</i>             |
| 9       | 4                  | Cue soprano 1                  | <i>f</i>              |
| 11      | Downbeat           | Cue choir I                    | <i>p</i>              |
| 11      | 3                  | Cue soprano 2                  | melody                |
| 13      | Pickup to downbeat | Cue soprano 1                  | melody                |
| 13      | 4                  | Cue all sopranos               | melody                |
| 17      | Downbeat           | Cue choir I                    | melody                |
| 19      | Downbeat           | Cue all                        | <i>mp</i>             |
| 23      | 2                  | Cue all                        | <i>fermata</i>        |
| 23      | 4                  | Cue all                        | <i>mf</i>             |
| 28      | 1                  | Cue alto 2                     | new thematic material |
| 29      | 3                  | Cue tenor 2                    | <i>mp</i>             |
| 30      | 2                  | Cue soprano 2                  | <i>mp</i>             |
| 31      | Downbeat           | Cue choir I                    | melody                |
| 33      | 3                  | Cue tenor 1                    | <i>mp</i>             |
| 35      | Downbeat           | Cue choir II                   | <i>f</i>              |



|       |          |                          |                                |
|-------|----------|--------------------------|--------------------------------|
| 38    | 2        | Cue choir I              | <i>mf</i>                      |
| 39    | Downbeat | Cue choir I              | <i>p</i>                       |
| 39    | 3        | Cue choir II             | melody                         |
| 41    | Downbeat | Cue choir II             | <i>f</i>                       |
| 41-43 | 1-4      | Cue choir II             | <i>decrescendo</i>             |
| 43    | 3        | Cue choir I              | opening motif returns          |
| 44    | 3        | Cue choir II             | <i>p</i>                       |
| 46    | Downbeat | Cue choir I              | <i>p</i>                       |
| 47    | Downbeat | Cue choir II             | <i>mp</i>                      |
| 49    | Downbeat | Cue choir I              | melody                         |
| 50    | 2        | Cue bass 1               | <i>p</i>                       |
| 50    | 4        | Cue choir I              | <i>mp</i>                      |
| 51    | 4        | Cue choir II             | melody                         |
| 53    | 1-3      | Cue all                  | <i>decrescendo</i>             |
| 54    | Downbeat | Cue choir II             | <i>mp</i>                      |
| 56    | Downbeat | Cue choir I              | <i>mp</i>                      |
| 57    | 4        | Cue choir II             | <i>mf</i>                      |
| 58-59 | 1-4      | Cue choir II             | <i>ritardando e diminuendo</i> |
| 59    | 4        | Cue all                  | <i>a tempo</i>                 |
| 61    | 4        | Cue soprano 1            | <i>p</i>                       |
| 62    | 4        | Cue soprano 2 and alto 2 | <i>p</i>                       |
| 63-65 | 1-4      | Cue all                  | <i>decrescendo to pp</i>       |

### Credo

This composition is for two SATB choirs and orchestra. The orchestration has been lost and all that is known about the instrumental forces is that *Credo* was scored for standard orchestra.<sup>47</sup> Fritschel planned to set the entire Mass, but did not get beyond this portion.<sup>48</sup>

The text is by Wartburg College distinguished alumnus, Herbert Brokering. Fritschel stated that this text is “[Brokering’s] version of the Credo. His text is written

<sup>47</sup> James Fritschel, interview by author, telephone interview, February 11, 2013.

<sup>48</sup> James Fritschel, interview by author, telephone interview, January 15, 2013.

inside the Credo.”<sup>49</sup> Brokering (1926-2009) was a “celebrated author, poet, and hymn writer, Lutheran pastor, teacher, pilgrimage leader, inspirational speaker, [and] child of God.”<sup>50</sup> The text for *Credo* is:

I believe Mary was found to be with child of the Holy Spirit.  
 I believe an angel of the Lord appeared to Joseph in a dream saying:  
 ‘That which is conceived in her is of the spirit God.’  
 I believe in God.  
 I believe she will bear a son, and you shall call his name Jesus,  
 for he will save his people from their sins.  
 Father almighty, I believe God the Father Almighty.  
 Mary bore a son.  
 Joseph called his name Jesus,  
 maker of heaven and Earth.  
 I believe in God the Father Almighty, maker of heaven and earth.

Most of the composition is composed for only one choir, but at the end, Fritschel splits the choirs into two choruses to close the composition.

### Psalm 19

This work was written for two SATB choirs and band. Like *Credo*, the orchestration has been lost and the exact instrumentation is unknown, other than that it was written for a standard band.<sup>51</sup> Fritschel stated that this piece was composed for the opening of a building:

*Psalm 19* was written for Southwest Baptist College. It was to open a new music building, so they wanted something for band and more than one choir. I figured the choirs would be more unbalanced, so I used a semi-chorus.<sup>52</sup>

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<sup>49</sup> Ibid.

<sup>50</sup> Star Tribune, “Rev. Dr. Herbert Brokering Obituary,” Star Tribune, <http://www.legacy.com/obituaries/startribune/obituary.aspx?pid=135998697#> (accessed February 21, 2013).

<sup>51</sup> James Fritschel, interview by author, telephone interview, February 11, 2013.

<sup>52</sup> Ibid.

The text is biblical and is from Psalm 19.

Table 2.12: Text

| Movement | Bible verse  | Text   |
|----------|--------------|--|
| I        | Psalm 19:1-4 | The heavens declare the glory of God and the firmament showeth his handiwork. Day unto day they pour forth speech, night unto night they show forth knowledge. There is no speech, nor language, where their voice is not heard. Their line is gone out through all the earth and their words to the end of the world.                           |
| II       | Psalm 19:7-9 | The law of the Lord is perfect, reviving the soul. The testimony of the Lord is sure, making wise the simple. The precepts of the lord are right, rejoicing the heart. The commandment of the Lord is pure, enlightening the eyes. The fear of the Lord is clean, enduring forever. The judgments of the Lord are true and righteous altogether. |
| III      | Psalm 19:14  | Let the words of my mouth, and the meditation of my heart, be acceptable in thy sight, O Lord, my rock, and my redeemer.   |
| IV       | Gloria Patri | Glory be to the Father, glory be to the son, glory be to the three in one, glory be to the spirit. As it was in the beginning, is now and ever shall be world without end. Amen.   |

## CHAPTER 3

### SYNTHESIS AND CONCLUSION

The polychoral compositions of Dr. James Fritschel are unique, exciting, and challenging. Fritschel's varying use of compositional techniques (recurring aleatoricism, motifs, changing of texture, imitation, and antiphonal relationships between the choirs) create the overall structure of each polychoral composition; however, the structure is defined by the text.

In Fritschel's multi-movement compositions, the text creates the larger structure. *Canticle: A Song of David* consists of six movements which are created by the varying meanings in the text. The first movement focuses upon giving praise to God, yet the second movement begs the question, "Who am I?" In *Psalms 19*, the first movement focuses on praising God; the second movement focuses on the perfect law of the Lord; the third movement is a prayer asking that our actions bring glory to God. Fritschel's focus on the meaning of the text created each separate movement.

The text creates the overall structure in Fritschel's single movement compositions as well. In *Everyone Sang*, the larger structure of the composition coincides with the poem. The first five lines of the poem create the first section of music; the sixth through tenth lines of the poem create the second section of music. Both stanzas of the poem begin with the word "everyone."

Musically, Fritschel unifies the sections of his composition using aleatoricism, motifs, texture, imitation, and antiphonal relationships between the choirs. In *Everyone Sang* and the fifth movement of *Canticle: A Song of David*, he uses aleatoricism. In

*Everyone Sang*, the beginning of each stanza of the poem is set aleatorically. In the fifth movement of *Canticle: A Song of David*, the text is:

O Lord, the God of Abraham, the God of Isaac, the God of Israel, our fathers keep forever such purposes and thoughts in the hearts of thy people and direct their hearts toward thee.

The first part of this text, “O Lord, the God of Abraham, the God of Isaac, the God of Israel,” is set homophonically. The second part of the text, “our fathers keep forever such purposes and thoughts in the hearts of thy people,” is set aleatorically.

Fritschel also uses motifs to unify his compositions. In *Earth Magician* and *Now Talking God*, the motifs open and return throughout the composition to create the overall structure. In the *Earth Magician* poem, the phrase “earth magician” occurs four times; Fritschel sets three of these iterations to the “earth magician” motif. In *Now Talking God*, the phrase “now talking God” does not return in the text; yet Fritschel inserts this motif with the same text throughout the composition.

Fritschel’s use of texture impacts the structure of his compositions. In the first movement of *Canticle: A Song of David*, the text is:

Blessed be thou, Lord God of Israel, our Father, forever and ever. Thine, O Lord, is the greatness, and the power and the glory, and the victory, and the majesty.

During the first sentence, all voices of both choirs are singing. During the second sentence, only the soprano I voices in each choir sing. In *Everyone Sang*, the text “My heart was shaken with tears; and horror drifted away...O, but Everyone” is set to varying textures. All three choirs, brass, and organ perform during the first part of the text; however, on “O, but Everyone,” the texture changes to include only the second choir and organ.

Fritschel's use of imitation is vast among his polychoral compositions. In *Give Ear, O Ye Heavens*, the sections are defined by imitation and homophony. The opening of the composition begins homophonically, but quickly changes to close imitation. In the fourth movement of *Canticle: A Song of David*, Fritschel uses imitation between each voice part and between each choir. The soprano I parts in each choir are set to imitation for first nine measures. In the following measures, the imitation occurs between choir I (soprano II and alto parts) and choir II (soprano I and II parts).

Antiphonal elements are also important in Fritschel's polychoral compositions. At times, each phrase of the text is set to different choirs to create a conversational atmosphere. Other times, the antiphonal compositional technique is used to create an effect, such as the final moment of *Everyone Sang*.

Fritschel's polychoral compositions can only be performed by organizations with strong, intelligent, and independent vocal forces. This limits the marketability of his compositions because fewer choirs are able to perform them successfully. A large, vibrant high school program could perform these pieces, but it is most suitable for professional choirs and strong choral programs at the college or university level. Singers will find these compositions interesting and challenging. Most importantly, audience members find the pieces to be beautiful and thought-provoking, especially when focus is put on the text.

In the 1970's and 1980's, Fritschel's pieces were actively performed and published. Fritschel's choirs were touring around the United State and Europe, and they were performing at regional and national music conferences. Fritschel would program his compositions for these performances which led to both an increase in knowledge of his

compositions and an increase in new commissions. This has since waned since Fritschel left Wartburg College.

*Psalm 19* and *Credo* both deserve to be reorchestrated. Brokering's text in *Credo* is beautifully interwoven into the Credo text, and Fritschel's piano reduction shows that the orchestration would add an undulating excitement to the composition. The piano reduction in *Psalm 19* suggests Fritschel desired the sound of brass instruments throughout. A reorchestration of this composition would create an exciting cantata which would offer the possibility of excerpted movements.

The musical space needed to perform these polychoral compositions is also a factor in their marketability. Since the mid-15<sup>th</sup> century (when singers at Antwerp Cathedral were divided into two groups), space and occasion have always been an important aspect of polychoral compositions. The use of the galleries in St. Mark's Basilica in Venice and the extravagant weddings of influential families created a need and desire to perform polychoral music. Unfortunately, the visual and antiphonal aspects of polychoral music tend to be a factor in marketability. Conductors shy away from performing works such as these because they require unique space, unique conducting challenges, and unique rehearsal preparation challenges. By following the recommendations presented in chapter two, conductors will find these compositions to be attainable and fulfilling. Perhaps we, as a choral community, can harken back to the words of Zarlino and remember that "to make [the] greatest sound, one could even compose for three choirs."

APPENDIX A

ALPHABETICAL LISTING OF FRITSCHER'S KNOWN COMMISSIONS,  
COMPOSITIONS, AND ARRANGEMENTS

This list of James Fritschel's works was compiled through a search of the Wartburg Library, publishing companies, known recordings, and communication with James Fritschel. A good deal of Fritschel's music is out of print. Both the composer and Wartburg College allowed me to borrow the out-of-print works for this study. The other works included in this appendix were obtained from publishers. If additional unpublished compositions are found, an additional appendix will be considered.

**A GREAT LIGHT**

Description: Sacred composition for SATB divisi chorus

Accompaniment: unaccompanied

Length: 71 measures

Duration: 3:45

Date of composition: unknown

Publisher: Hinshaw Music, Inc.

Copyright: 1976

Location: The published version of this composition can be found in the Wartburg College choral library. It is also available from Hinshaw Music for "on demand" Printing.

Remarks: The biblical text is from Isaiah 9:2. In 1976, the Wartburg Choir performed this piece under the direction of Dr. Fritschel during a concert at Wartburg College. It is listed as a core representative 20<sup>th</sup> century choral work in Decker and Herford's *The Choral Conductor*. More information about this composition can be found in Kenneth Lidge's dissertation, *James E. Fritschel, Composer and Conductor*.



### **A VISION OF DANIEL**

Description: Sacred composition for SATB divisi chorus

Accompaniment: unaccompanied

Length: 115 measures

Duration: 5:00

Date of composition: unknown

Publisher: unpublished

Copyright: date unknown, © James Fritschel

Location: The manuscript copy of this composition can be found in the Wartburg College choral library.

Remarks: The biblical text is from Daniel 7:13-14. It was adapted by James Fritschel.

More information about this composition can be found in Kenneth Lidge's dissertation, *James E. Fritschel, Composer and Conductor*.

### **ABIDE WITH ME**

Description: Sacred arrangement for SATB chorus

Accompaniment: piano

Length: 89 measures

Duration: 4:30

Date of composition: unknown

Publisher: unpublished

Copyright: date unknown, © James Fritschel

Location: unknown

Remarks: This is an arrangement of the original hymn *Abide With Me*.

### **AGNUS DEI**

Description: Sacred composition for SATB divisi chorus

Accompaniment: unaccompanied

Length: 53 measures

Duration: 3 minutes

Date of composition: unknown

Publisher: unpublished

Copyright: date unknown, © James Fritschel

Location: Dr. James Fritschel has a copy of this composition in his personal files.

Remarks: This composition is dedicated to Paul Salamunovich to honor an illustrious career.

**AND THE TREES DO MOAN**

Description: Sacred Christmas arrangement for SATB chorus

Accompaniment: unaccompanied

Length: 59 measures

Duration: 4:30

Date of composition: unknown

Publisher: Music 70 Music Publishers

Copyright: 1989

Location: The published version of this arrangement can be found in the Wartburg College choral library. A manuscript copy can be found in the California Lutheran University choral library.

Remarks: This arrangement is a southern folk song set to an early American text.

**AWAY IN A MANGER**

Description: Sacred Christmas arrangement for SATB divisi chorus

Accompaniment: unaccompanied

Length: 59 measures

Duration: 3:45

Date of composition: unknown

Publisher: Hal Leonard Publishing Company

Copyright: 1978

Location: This arrangement is no longer in print. The published version can be found in the Wartburg College choral library.

Remarks: The text is accredited to Martin Luther.

**BABE OF BETHLEHEM**

Description: Sacred Christmas arrangement for SATB chorus

Accompaniment: unaccompanied

Length: unknown

Duration: unknown

Date of composition: unknown

Publisher: Hal Leonard Corporation

Copyright: date unknown, © James Fritschel

Location: This arrangement is no longer in print. A score (manuscript, archival, etc.) has not been located. A recording of this composition can be found on the compact disc *My Heart Dances: Choral Music of James Fritschel*.

Remarks: The text is by Southern Harmony.

**BE GLAD**

Description: Sacred composition for SATB divisi chorus and soloists

Accompaniment: unaccompanied

Length: 60 measures

Duration: 3:45

Date of composition: unknown

Publisher: Augsburg Publishing House

Copyright: 1974

Location: This composition is no longer in print. The published version of this composition can be found in the Wartburg College choral library and the Talbott Library of Westminster Choir College of Rider University.

Remarks: The biblical text is from Psalm 32:11. Jazz improvisation is used toward the end of the song. The Wartburg Choir performed this piece in 1974 under the direction of Dr. Fritschel during a concert at Wartburg College. More information about this composition can be found in Kenneth Lidge's dissertation, *James E. Fritschel, Composer and Conductor*.

**BE NOT SILENT**

Description: Sacred composition for SATB divisi chorus

Accompaniment: unaccompanied

Length: 46 measures

Duration: 3:45

Date of composition: unknown

Publisher: Joseph Boonin, Inc.

Copyright: 1976

Location: The published version of this composition can be found in the Wartburg College choral library and the California Lutheran University choral library.

Remarks: The biblical text is Psalm 28:1. In 1977, the Wartburg Choir performed this piece under the direction of Dr. Fritschel during an annual concert at Wartburg College. More information about this composition can be found in Kenneth Lidge's dissertation, *James E. Fritschel, Composer and Conductor*.

**BE STILL**

Description: Sacred composition for SSATB divisi chorus

Accompaniment: unaccompanied

Length: 72 measures

Duration: 4:00

Date of composition: unknown

Publisher: Walton Music Corporation

Copyright: 1974

Location: This composition is no longer in print. The published version can be found in the Wartburg College choral library and the Luther College choral library.

Remarks: The biblical text is from Psalm 46:10. James Fritschel wrote this piece in 1971.

The Wartburg Choir sang this in a concert in 1972. More information about this composition can be found in Kenneth Lidge's dissertation, *James E. Fritschel, Composer and Conductor*.

**BE STILL AND QUIET**

Description: Sacred composition for SATB chorus

Accompaniment: unaccompanied

Length: 30 measures

Duration: 2:00

Date of composition: unknown

Publisher: unpublished

Copyright: date unknown, © James Fritschel

Location: unknown

Remarks: The text was written by Isaac Pennington (1616-1679).

**BENEDICTION**

Description: Sacred composition for SATB divisi chorus

Accompaniment: unaccompanied

Length: 15 measures

Duration: 1:00

Date of composition: unknown

Publisher: unpublished

Copyright: date unknown, © James Fritschel

Location: The manuscript copy of this composition can be found in the Wartburg College choral library.

Remarks: This text is from the Book of Common Prayer.

**BLOW BOISTEROUS WIND**

Description: Secular composition for SATB divisi chorus

Accompaniment: unaccompanied

Length: 56 measures

Duration: 2:00

Date of composition: unknown

Publisher: Alfred Publishing Company, Inc.

Copyright: date unknown, © James Fritschel

Location: This composition is no longer in print. The manuscript copy can be found in the Wartburg College choral library.

Remarks: The text is from *Song by an Old Shepherd* by William Blake.

**CANTICLE: A SONG OF DAVID**

1. BLESS BE THOU, LORD GOD OF ISRAEL

2. BUT WHO AM I?

3. O LORD, OUR GOD

4. I KNOW MY GOD

5. THE GOD OF ABRAHAM

6. GLORIA PATRI

Description: Sacred composition for two SSA choruses

Accompaniment: unaccompanied

Length: 202 measures

Duration: 20 minutes

Date of composition: 1977

Publisher: unpublished

Copyright: 1977

Location: The manuscript copy can be found in the Wartburg College choral library.

Remarks: This composition was composed for a competition at Columbia College in South Carolina. Columbia College is a women's college and the competition was to prepare a piece for their choir. This composition won first place. The "Gloria Patri" was performed at a 1981 Wartburg Choir concert at Wartburg College under the direction of Dr. Fritschel.

**CANTICLE OF INVOCATION**

Please see *Now Talking God*

### **COME IN SILENCE**

Description: Composition for SATB divisi chorus

Accompaniment: unaccompanied

Length: 100 measures

Duration: 4:00

Date of composition: unknown

Publisher: unpublished

Copyright: date unknown, © James Fritschel

Location: The manuscript copy of this composition can be found in the Wartburg College choral library.

Remarks: This composition was written to commemorate the 80<sup>th</sup> birthday of Heinz Werner Zimmermann (b. 1930). The text is by Herb Brokering (1926-2009), a distinguished alumnus at Wartburg College. The first performance of this composition was at the 75<sup>th</sup> anniversary celebration of Wartburg Choir.

### **COME INTO MY HEART**

Description: Sacred Christmas composition for SATB chorus and oboe

Accompaniment: unaccompanied

Length: unknown

Duration: 5:15

Date of composition: unknown

Publisher: unpublished

Copyright: date unknown, © James Fritschel

Location: A manuscript score has not been located. A recording of this composition can be found on the compact disc *My Heart Dances: Choral Music of James Fritschel*.

Remarks: The text was written by G. J. Neumann, a poet and professor at Wartburg College.

### **COME, LET US SOUND WITH MELODY**

#### **1. COME LET US SOUND**

#### **2. O SACRED SPRITE**

#### **3. O RESCUE ME**

#### **4. WHEN ONCE**

Description: Sacred cantata for SATB divisi chorus

Accompaniment: brass quintet, timpani and percussion

Length: 290 measures

Duration: 14:30

Date of composition: 1993

Publisher: unpublished

Copyright: 1993

Location: unknown

Remarks: This composition was commissioned in 1993 by the University of Wisconsin, River Falls. The text was written by Thomas Campion (1564-1620).

### **COURAGE FOR THE DEED**

Description: Secular composition for SSATB chorus and children's choir

Accompaniment: piano and 4-octave handbell choir

Length: 147 measures

Duration: 7 minutes

Date of composition: February 24, 2000

Publisher: unpublished

Copyright: 2000

Location: A manuscript copy can be found in the choral library at California Lutheran University.

Remarks: This composition was performed on February 24, 2000 at The Shipley School in Pennsylvania. The text was adapted by Fred Fritschel (James Fritschel's brother) from the writings of Margaret Bailey Speer, the headmistress of The Shipley School from 1944-1965.

### **CREDO**

Description: Sacred composition for SATB-SATB chorus

Accompaniment: orchestra, exact orchestration is unknown

Length: 94 measures

Duration: 6:00

Date of composition: unknown

Publisher: unpublished

Copyright: date unknown, © James Fritschel

Location: The manuscript copy of this composition can be found in the Wartburg College choral library. This copy contains the piano reduction of the orchestration.

Remarks: This was originally conceived to be one part of a larger work, but this was the only movement completed. The text was written by Herbert Brokering, a distinguished alumnus at Wartburg College. For more information, please see chapter 2.

### **DEEP RIVER**

Description: Sacred arrangement for SATB divisi chorus

Accompaniment: unaccompanied

Length: 48 measures

Duration: 5:00

Date of composition: unknown

Publisher: unpublished

Copyright: date unknown, © James Fritschel

Location: The manuscript copy of this arrangement can be found in the Wartburg College choral library.

Remarks: This arrangement was specifically written for a bass soloist in Fritschel's choir. The bass was able to sing a low E-flat; consequently, the final phrase of the composition includes this low E-flat.

**DROP, DROP SLOW TEARS**

Description: Sacred composition for SATB divisi chorus

Accompaniment: unaccompanied

Length: 38 measures

Duration: 2:30

Date of composition: unknown

Publisher: unpublished

Copyright: date unknown, © James Fritschel

Location: A copy of this composition can be found in the choral library at Luther College.

Remarks: The text was written by Reverend Phineas Fletcher (1580-1650).

**EARTH MAGICIAN**

Description: Secular composition for SATB-SATB chorus

Accompaniment: unaccompanied

Length: 52 measures

Duration: 4:00

Date of composition: March, 1985

Publisher: Music 70 Music Publishers

Copyright: 1985

Location: This composition is no longer in print. A manuscript copy can be found in the Wartburg College choral library and the California Lutheran University choral library. A modern digital version can be found in Appendix C of this document.

Remarks: This composition was originally written for the Wartburg College Choir and the Gregg Smith Singers. The text is a poem written by the Pima Indians. Please see chapter 2 for more information.

**EVERYONE SANG**

Description: Secular composition for SATB-SATB-SATB (triple choir)

Accompaniment: two brass choirs (two trumpets, two trombones) and organ

Length: 126 measures

Duration: 11:00

Date of composition: February 1, 1978

Publisher: unpublished

Copyright: date unknown, © James Fritschel

Location: The manuscript copy of this composition can be found in the Wartburg College choral library. A modern digital version can be found in Appendix C of this document.

Remarks: This composition was composed for the Paul Hill Chorale. It premiered at the Kennedy Center in 1978. The text is by WWI poet, Siegfried Sassoon. Please see chapter 2 for more information.



### **FIVE OFF THE WALL**

Description: A set of five secular pieces for two-part chorus

Accompaniment: piano

Length: 124 measures

Duration: 4:00

Date of composition: unknown

Publisher: Music 70 Music Publishers

Copyright: 1989

Location: The published copy can be found in the California Lutheran University choral library.

Remarks: The texts are graffiti. A manuscript copy with SATB chorus and piano can be found in the California Lutheran University choral library.

### **FOUR ABOUT LIFE AND DEATH**

**1. FOR YOU ARE A MIST**

**2. THEN WAS OUR MOUTH FILLED WITH LAUGHTER**

**3. SWIFTER THAN A WEAVER'S SHUTTLE**

**4. DEATH IS SWALLOWED UP**

Description: Sacred collection of songs for SATB divisi chorus

Accompaniment: unaccompanied

Length: 122 measures

Duration: 6:30

Date of composition: unknown

Publisher: Hinshaw Music, Inc.

Copyright: 1975

Location: The published version of this composition can be found in the Wartburg College choral library and the Luther College choral library. It is also available from Hinshaw Music for "on demand" printing.

Remarks: The biblical texts are James 4:14, Psalm 126:2, Job 7:6, and I Corinthians 15:64-65. In 1975, the Wartburg Choir performed this piece under the direction of Dr. Fritschel during a concert at Wartburg College.

### **GIVE EAR, O YE HEAVENS**

Description: Sacred composition for SSAATTBB-SSAATTBB chorus

Accompaniment: unaccompanied

Length: 95 measures

Duration: 4:45

Date of composition: September 4, 1976

Publisher: unpublished

Copyright: 1976

Location: The manuscript copy of this composition can be found in the Wartburg College choral library.

Remarks: This composition was commissioned by The Voices of Mel Olson and their director, Mel Olson on September 4, 1976. The text is from Deuteronomy 32:1-2. In 1977, the Wartburg Choir performed this piece under the direction of Dr. Fritschel during a concert at Wartburg College. More information about this composition can be found in Kenneth Lidge's dissertation, *James E. Fritschel, Composer and Conductor*.

### **GREAT GOD OUR SOURCE**

Description: Sacred composition for SATB divisi chorus

Accompaniment: piano and/or organ

Length: 68 measures

Duration: 5:00

Date of composition: unknown

Publisher: Gentry Publications

Copyright: 1988

Location: This composition is still published by Gentry Publications.

Remarks: This composition was commissioned in 1988 by Plymouth Congregational Church in Des Moines, Iowa, and their director, Carol Steward. The text is by George Utech (1931-2009).

### **HANDS CANNOT HOLD**

Description: Sacred composition for SATB divisi chorus

Accompaniment: unaccompanied

Length: 103 measures

Duration: 3:00

Date of composition: April, 1985

Publisher: unpublished

Copyright: 1985

Location: This composition can be found in the choral library of California Lutheran University.

Remarks: This composition was commissioned by California Lutheran University for the dedication of the Learning Resource Center. The text is by G. J. Neumann, a poet a professor at Wartburg College. More information about this composition can be found in Kenneth Lidge's dissertation, *James E. Fritschel, Composer and Conductor*.

**HE IS HERE!**

Description: Sacred composition for SATB chorus with piano accompaniment

Length: 71 measures

Duration: 3:00

Date of composition: unknown

Publisher: Thomas House Publications

Copyright: 1986

Location: This composition is no longer in print. A published score can be found in the California Lutheran University choral library.

Remarks: This composition is dedicated to Fritschel's in-laws, Carl and Sammy. The text was written by James Fritschel. More information about this composition can be found in Kenneth Lidge's dissertation, *James E. Fritschel, Composer and Conductor*.

**HOSANNA**

Description: Sacred composition for SATB divisi chorus

Accompaniment: brass quintet, timpani, and organ

Length: 146 measures

Duration: 6:30

Date of composition: unknown

Publisher: unpublished

Copyright: date unknown, © James Fritschel

Location: unknown

Remarks: This composition was written for the Chancel Choir at First Congregational United Church of Christ in Eau Claire, Wisconsin, and their director Dr. Gary Schwartzhoff. The text is from *A Psalm of Praise* by Richard Baxter (1651-1691).

**HOSANNA TO THE LIVING LORD**

Description: Sacred composition for SSATTBB chorus

Accompaniment: organ and brass choir (three trumpets, horn, two trombones)

Length: 92 measures

Duration: 4 minutes

Date of composition: unknown

Publisher: unpublished

Copyright: date unknown, © James Fritschel

Location: A manuscript copy can be found in the choral library at California Lutheran University.

Remarks: The text is by Reginald Heber (1783-1826), and English hymn-writer.

### **HOW FAR IS HEAVEN**

Description: Sacred composition for Christmas written for SATB divisi chorus

Accompaniment: unaccompanied

Length: 36 measures

Duration: 2:15

Date of composition: unknown

Publisher: unpublished

Copyright: date unknown, © James Fritschel

Location: A manuscript score can be found in the California Lutheran University choral library. A recording of this composition can be found on the compact disc *My Heart Dances: Choral Music of James Fritschel*.

Remarks: The text was written by G. J. Neumann, a poet and professor at Wartburg College.

### **I HAVE NAMED YOU**

Description: A sacred composition for SATB divisi chorus

Accompaniment: organ

Length: 111 measures

Duration: 5 minutes

Date of composition: unknown

Publisher: unpublished

Copyright: 2000

Location: unknown

Remarks: This composition was written for the 150<sup>th</sup> anniversary of the St. James Lutheran Church. The text was written by Fritschel's brother, Fred, who is a poet, college professor, pastor and hospice chaplain.

### **I SING AS I ARISE TODAY**

Description: Sacred composition for SATB divisi chorus

Accompaniment: unaccompanied

Length: 46 measures

Duration: 2:15

Date of composition: unknown

Publisher: Hinshaw Music, Inc.

Copyright: 1999

Location: This composition is still published by Hinshaw Music. A published copy can also be found in the Wartburg College choral library and the Luther College choral library.

Remarks: This composition was written for the 50<sup>th</sup> anniversary of Weston Noble's service to Luther College. The text is St. Patrick's Prayer.

### **I WAIT FOR THE LORD**

Description: Sacred composition for SATB divisi chorus

Accompaniment: unaccompanied

Length: 50 measures

Duration: 3:15

Date of composition: unknown

Publisher: Thomas House Publications

Copyright: 1985

Location: This composition is no longer in print. A manuscript copy can be found in the choral libraries of Wartburg College, Luther College, and California Lutheran University.

Remarks: This composition was written for Dana College, the Dana College Choir, and their director, Paul Neve. The biblical text is set to Psalm 130:5-6. In 1984, the Wartburg Choir performed this composition under the direction of Dr. Fritschel during an annual concert at Wartburg College. More information about this composition can be found in Kenneth Lidge's dissertation, *James E. Fritschel, Composer and Conductor*.

### **I WAS TAKEN UP**

Description: Sacred composition for SATB divisi chorus

Accompaniment: unaccompanied

Length: 45 measures

Duration: 2:15

Date of composition: unknown

Publisher: unpublished

Copyright: date unknown, © James Fritschel

Location: unknown

Remarks: The text is from the autobiography of George Fox (1624-1691).

### **I'M LOOKIN' OUT DE WINDOW**

Description: Spiritual for SATB divisi chorus

Accompaniment: unaccompanied

Length: 113 measures

Duration: 2:15

Date of composition: unknown

Publisher: M. M. Cole Publishing Company

Copyright: 1977

Location: This composition is no longer in print. A manuscript copy can be found in the Wartburg College choral library.

Remarks: This composition was written for the 125<sup>th</sup> anniversary of Wartburg College. The text is by G. J. Neumann.

**IN PEACE AND JOY**

Description: Sacred benedictory composition for SATB divisi chorus

Accompaniment: unaccompanied

Length: 52 measures

Duration: 3:45

Date of composition: unknown

Publisher: Augsburg Publishing House

Copyright: 1975

Location: This composition is no longer in print. A manuscript copy can be found in the Wartburg College choral library and the California Lutheran University choral library.

Remarks: The text was written by Martin Luther (1483-1546) and translated by Leonard M. Bacon (1802-1881). In 1981, the Wartburg Choir performed this piece under the direction of Dr. Fritschel during a concert at Wartburg College. More information about this composition can be found in Kenneth Lidge's dissertation, *James E. Fritschel, Composer and Conductor*.

**IN THY HAND**

Description: Sacred composition for SSATBB chorus

Accompaniment: unaccompanied

Length: 20 measures

Duration: 1:45

Date of composition: unknown

Publisher: Augsburg Publishing House

Copyright: 1984

Location: This composition is no longer in print. A manuscript copy can be found in the Wartburg College choral library.

Remarks: This composition became a favorite closing piece at Wartburg College's choir concerts. It is a simple bit of verse composed by a Wartburg English professor and poet, G. J. Neumann. More information about this composition can be found in Kenneth Lidge's dissertation, *James E. Fritschel, Composer and Conductor*.

**INTO YOUR HANDS**

Description: Sacred composition for SAATB chorus

Accompaniment: unaccompanied

Length: 31 measures

Duration: 1:15

Date of composition: unknown

Publisher: Art Masters Studios Inc.

Copyright: 1997

Location: An authorized archive edition is available through Art Masters Studios Inc.

Remarks: This composition is set to the biblical text of Psalm 31:5.

**JESUS, SAVIOR, PILOT ME**

Description: Sacred arrangement for a three-part chorus of mixed voices

Accompaniment: piano

Length: 88 measures

Duration: 3:30

Date of composition: unknown

Publisher: Music 70 Music Publishers

Copyright: 1988

Location: This arrangement is no longer in print. A published copy can be found in the Wartburg College choral library.

Remarks: The original tune was composed by John E. Gould (1822-1875). The text was written by Edward Hopper (1818-1888).

**JUBILATE DEO**

Description: Sacred composition for SSAATTBB chorus

Accompaniment: unaccompanied

Length: 80 measures

Duration: 3:15

Date of composition: unknown

Publisher: Alliance Music Publications, Inc.

Copyright: 2007

Location: Alliance Music Publications, Inc. still publishes this composition.

Remarks: This composition is set to the biblical text of Psalm 66:1, 2, and 16.

**JUST AS I AM**

Description: Sacred arrangement for SATB chorus

Accompaniment: piano

Length: 117 measures

Duration: 4:30

Date of composition: unknown

Publisher: unpublished

Copyright: date unknown, © James Fritschel

Location: unknown

Remarks: This arrangement is to the hymn *Just As I Am*.

**KING OF MY SOUL**

Description: Sacred composition for SATB chorus with descant

Accompaniment: unaccompanied

Length: 96 measures

Duration: 3:30

Date of composition: unknown

Publisher: Augsburg Publishing Company

Copyright: 1981

Location: unknown

Remarks: This composition was commissioned for the 50<sup>th</sup> anniversary of Our Savior's Lutheran Church in Greeley, Colorado. The text is by G. J. Neumann, a poet and professor at Wartburg College. More information about this composition can be found in Kenneth Lidge's dissertation, *James E. Fritschel, Composer and Conductor*.

**KLING, GLÖCKCHEN**

Description: Sacred Christmas arrangement for SATB divisi chorus

Accompaniment: unaccompanied

Length: 96 measures

Duration: 3:25

Date of composition: unknown

Publisher: Hinshaw Music, Inc.

Copyright: 1977

Location: The published version of this arrangement can be found in the Wartburg College choral library. It is also available from Hinshaw Music for "on demand" printing.

Remarks: This arrangement was dedicated in memory of Louise Becker. The original German carol it is from *The International Book of Christmas Carols*. The first two verses of text were translated into English by George Evans (c. 1932-2005) in 1963. The third verse was written by James Fritschel. In 1977, the Wartburg Choir performed this arrangement under the direction of Dr. Fritschel during a concert at Wartburg College.



### **LAMENT OF A MAN FOR HIS SON**

Description: composition for SATB divisi chorus

Accompaniment: unaccompanied

Length: 88 measures

Duration: 6:30

Date of composition: unknown

Publisher: Walton Music

Copyright: 1985

Location: This composition is no longer in print. A manuscript copy can be found in the Wartburg College choral library and the California Lutheran University choral library.

Remarks: This composition was the first work by an American to be commissioned for performance and analysis as part of the Cork International Choral and Folk Dance Festival's seminar on contemporary choral music. The text is a poem by the Paiute Native Americans. Mary Austin translated the text in her book *The American Rhythm*. More information about this composition can be found in Kenneth Lidge's dissertation, *James E. Fritschel, Composer and Conductor*.

### **LET THE WORDS OF MY MOUTH**

Description: Sacred composition for SATB chorus

Accompaniment: piano

Length: 36 measures

Duration: 2:00

Date of composition: unknown

Publisher: Thomas House Publications

Copyright: 1986

Location: This composition is no longer in print. A published copy can be found in the Wartburg College choral library.

Remarks: This text is biblical from Psalm 19:14.

### **LIKE AS AN ANGEL**

Description: Composition for SATB divisi chorus

Accompaniment: unaccompanied

Length: 56 measures

Duration: 2:00

Date of composition: unknown

Publisher: unpublished

Copyright: date unknown, © James Fritschel

Location: A manuscript copy of this composition can be found in the Wartburg College choral music library.

Remarks: This composition is set to the text of William Blake's *A Song*.

## **LORD, KEEP US STEADFAST: A CHORALE CANTATA**

- 1. INTRADA**
- 2. INTROIT: THE WORD OF GOD**
- 3. HAUPTMUSIK: YOUR WORD ONCE UTTERED**
- 4. OFFERTORY: YOU SEE BEYOND**
- 5. BENEDICTION**
- 6. CHORALE**

Description: Sacred cantata written for SATB divisi chorus and baritone solo

Accompaniment: double brass choir

Length: 408 measures

Duration: 21:30

Date of composition: October 29, 1994

Publisher: unpublished

Copyright: 1994

Location: A manuscript copy of the movement "Hauptmusik" can be found in the Wartburg College choral library.

Remarks: This composition was commissioned by Wartburg College for the dedication of the chapel. The text for this composition was written by Martin Luther and Fred Fritschel (James Fritschel's brother). The music is based upon Johann Klug's *Erhalt uns, Herr*. The "Intrada" is instrumental. "Hauptmusik: Your Word Once Uttered" and "Offertory: You See Beyond" are composed for unaccompanied SATB divisi chorus. "Hauptmusik: Your Word Once Uttered" is often extracted.

## **MAKE HASTE, O GOD**

Description: Sacred composition for SATB divisi chorus

Accompaniment: unaccompanied

Length: 50 measures

Duration: 3:00

Date of composition: unknown

Publisher: World Library Publications, Inc.

Copyright: 1968

Location: This composition is no longer in print. A published copy can be found in the Wartburg College choral library and the Luther College choral library.

Remarks: This composition is set to the King James Version of Psalm 70:1, 4, and 5. The majority of the melody lies in the bass line. In 1970, James Fritschel programmed this piece for a choir concert at Wartburg College. More information about this composition can be found in Kenneth Lidge's dissertation, *James E. Fritschel, Composer and Conductor*.

### **MY HEART DANCES**

Description: This composition is for SATB choir

Accompaniment: unaccompanied

Length: unknown

Duration: 5:00

Date of composition: unknown

Publisher: Hal Leonard Corporation

Copyright: 1979

Location: Dr. Peter Eklund has a published copy in his personal files. A recording of this composition can be found on the compact disc *My Heart Dances: Choral Music of James Fritschel*.

Remarks: This composition was composed for the Northeast Missouri State High School Singers, and their director, Clay Dawson. The biblical text is from Psalm 28. In 1980, the Wartburg Choir performed this piece under the direction of Dr. Fritschel during an annual concert at Wartburg College.

### **NOW TALKING GOD**

Description: Sacred composition for SATB-SATB chorus

Accompaniment: unaccompanied

Length: 65 measures

Duration: 4:15

Date of composition: March 24, 1982

Publisher: Gentry Publications under the title *Canticle of Invocation*

Copyright: 1985

Location: This composition is no longer in print. A manuscript copy can be found in the Wartburg College choral library and the California Lutheran University choral library.

Remarks: This composition was a benedictory chant written for the Flathead High School Choir in Kalispell, Montana and their director, Don Goddard. It was originally written on March 24, 1982. It was performed at the 1983 American Choral Directors Association national conference in Nashville, Tennessee. The text is a traditional poem from the Navajo Indians. Please see chapter 2 for more information. More information about this composition can be found in Kenneth Lidge's dissertation, *James E. Fritschel, Composer and Conductor*.

### **O COME, LITTLE CHILDREN**

Description: Sacred Christmas arrangement for SATB divisi chorus

Accompaniment: unaccompanied

Length: 112 measures

Duration: 5:45

Date of composition: unknown

Publisher: Hinshaw Music, Inc.

Copyright: 1976

Location: The published copy can be found in the Wartburg College choral library and the Luther College choral library. It is also available from Hinshaw Music for “on demand” printing.

Remarks: This tune was originally written by J.P.A. Schulz (1747-1800). The text was written by C. Von Schmidt (1768-1854) in 1840. In 1983, the Wartburg Choir performed this arrangement under the direction of Dr. Fritschel during an annual concert at Wartburg College.

### **OFF THE WALL QUARTET**

1. **DOING NOTHING**

2. **DOUBLE NEGATIVES**

3. **FAR FROM GOD**

4. **THE SHORTEST DISTANCE**

Description: Secular composition for SATB chorus

Accompaniment: piano

Length: 73 measures

Duration: 3:00

Date of composition: unknown

Publisher: unpublished

Copyright: date unknown, © James Fritschel

Location: The manuscript copy can be found in the Wartburg College choral library.

Remarks: The texts are graffiti.

### **O MASTER, LET ME WALK WITH YOU**

Description: Sacred arrangement for SAB chorus

Accompaniment: piano

Length: 73 measures

Duration: 3:30

Date of composition: unknown

Publisher: unpublished

Copyright: date unknown, © James Fritschel

Location: The manuscript copy can be found in the California Lutheran University choral library.

Remarks: This is an arrangement of the original hymn *O Master, Let Me Walk With You*.

### **OVER THE FIELDS**

Description: Sacred Christmas composition for SATB chorus and oboe

Accompaniment: unaccompanied

Length: unknown

Duration: 2:30

Date of composition: unknown

Publisher: unpublished

Copyright: date unknown, © James Fritschel

Location: A manuscript score has not been located. A recording of this composition can be found on the compact disc *My Heart Dances: Choral Music of James Fritschel*.

Remarks: The text was written by G. J. Neumann, a poet and professor at Wartburg College.

### **PEACE I LEAVE WITH YOU**

Description: Sacred composition for SATB divisi chorus with solo

Accompaniment: unaccompanied

Length: 49 measures

Duration: 3:45

Date of composition: unknown

Publisher: Jenson Publications Incorporation

Copyright: 1982

Location: This composition is no longer in print. A published copy can be found in the Wartburg College choral library and the California Lutheran University choral library.

Remarks: This composition was commissioned by Bridgewater College in Bridgewater, Virginia. The text is a biblical text from John 14:27. This composition was performed by the Wartburg Choir under the direction of Dr. Fritschel during a 1982 concert at Wartburg College. More information about this composition can be found in Kenneth Lidge's dissertation, *James E. Fritschel, Composer and Conductor*.

### **PERFECT PEACE**

Description: Sacred composition for SATB divisi chorus

Accompaniment: unaccompanied

Length: 48 measures

Duration: 3:00

Date of composition: unknown

Publisher: Gentry Publications

Copyright: 1988

Location: This composition is no longer in print. A published copy can be found in the Wartburg College choral library.

Remarks: This composition is set to the biblical text Isaiah 26:3.

**POOR LI'L JESUS**

Description: Spiritual arranged for SATB divisi chorus

Accompaniment: unaccompanied

Length: 96 measures

Duration: 4:00

Date of composition: unknown

Publisher: Jenson Publications, Inc.

Copyright: 1980

Location: This arrangement is no longer in print. A manuscript and published copy can be found in the Wartburg College choral library.

Remarks: The text was collected by R. Emmet Kennedy (1877-1941) and used by permission of Albert and Charles Boni. In 1979, the Wartburg Choir performed this arrangement under the direction of Dr. Fritschel during a concert at Wartburg College.

**PRAISE THE LORD, O HEAVENS ADORE HIM**

Description: Sacred composition for SATB chorus

Accompaniment: organ, two trumpets and two trombones

Length: 103 measures

Duration: 6:00

Date of composition: unknown

Publisher: Pavane Publishing

Copyright: 1992

Location: This composition is still published by Pavane Publishing.

Remarks: The text is from Psalm 92:4-5 and *The Foundling Hospital Collection* of London (1790).

**PSALM 19**

Description: Four movement sacred composition for SATB chorus and semi-chorus

Accompaniment: band, exact instrumentation is unknown

Length: 324 measures

Duration: 20:00

Date of composition: 1979

Publisher: unpublished

Copyright: 1979

Location: A manuscript copy of this composition can be found in the Wartburg College choral library. This copy contains the piano reduction of the orchestration.

Remarks: This composition was commissioned by the Southwest Baptist College for its combined choirs and band on the occasion of the centennial celebration and chapel dedication. See chapter 2 for more information.

**QUI SEDES**

Description: Sacred composition for SATB divisi chorus

Accompaniment: unaccompanied

Length: 119 measures

Duration: 3:45

Date of composition: unknown

Publisher: Alliance Music Publications, Inc.

Copyright: 2001

Location: This composition is still published by Alliance Music Publications, Inc.

Remarks: The text is traditional liturgical Latin text.

**ROCK OF AGES**

Description: Sacred arrangement for SATB divisi chorus

Accompaniment: piano

Length: 132 measures

Duration: 2:30

Date of composition: unknown

Publisher: unpublished

Copyright: date unknown, © James Fritschel

Location: The manuscript copy of this arrangement can be found in the Wartburg College choral library.

Remarks: The sacred text was originally written by Augustus M. Toplady (1740-1778).

The music was originally composed by Thomas Hastings (1784-1872).

**SEARCH ME AND KNOW MY HEART**

Description: Sacred composition for SATB divisi chorus

Accompaniment: unaccompanied

Length: 79 measures

Duration: 5:15

Date of composition: unknown

Publisher: Hinshaw Music, Inc.

Copyright: 1977

Location: The published version of this composition can be found in the Wartburg College choral library and the Luther College choral library. It is also available from Hinshaw Music for "on demand" printing.

Remarks: This composition was written for the Fayetteville, Arkansas High School Choir and their director, Don Wright. The biblical text is from Psalm 139:23-24. In 1978, the Wartburg Choir performed this piece under the direction of Dr. Fritschel during an annual concert at Wartburg College. More information about this composition can be found in Kenneth Lidge's dissertation, *James E. Fritschel, Composer and Conductor*.

**SEND OUT THY LIGHT**

Description: Sacred composition for SATB divisi chorus

Accompaniment: unaccompanied

Length: 57 measures

Duration: 3:30

Date of composition: unknown

Publisher: unknown

Copyright: date unknown, © James Fritschel

Location: The manuscript copy of this composition can be found in the Wartburg College choral library and the California Lutheran University choral library.

Remarks: The biblical text is from Psalm 43:3-4. It was adapted by James Fritschel.

**SING TO THE LORD**

Description: unknown

Accompaniment: unknown

Length: unknown

Duration: unknown

Date of composition: unknown

Publisher: Augsburg Publishing House

Copyright: date unknown, © James Fritschel

Location: unknown

Remarks: In 1970, James Fritschel programmed this piece on Wartburg Choir's 1970 European Tour.

**SLEEP, HAPPY CHILD**

Description: Secular composition for SATB divisi chorus

Accompaniment: unaccompanied

Length: 43 measures

Duration: 2:45

Date of composition: unknown

Publisher: Alfred Publishing Company, Inc.

Copyright: date unknown, © James Fritschel

Location: This composition is no longer in print. The manuscript copy can be found in the Wartburg College choral library.

Remarks: The text is from *A Cradle Song* by William Blake (1757-1857).



**SOFT ARE THE SOLES**

Description: Secular composition for SATB divisi chorus

Accompaniment: unaccompanied

Length: 28 measures

Duration: 2:00

Date of composition: unknown

Publisher: Alliance Music Publications, Inc.

Copyright: 1998

Location: This composition is still published by Alliance Music Publications, Inc.

Remarks: The text was written by poet G. J. Neumann, a professor at Wartburg College.

This is the third song from a larger set of songs called *Three Songs at Dusk*.

**SONG OF THE SKYLOOM**

Description: Secular composition for SSATBB chorus

Accompaniment: unaccompanied

Length: 70 measures

Duration: 2:30

Date of composition: 1979

Publisher: Hal Leonard Corporation

Copyright: 1979

Location: This composition is no longer in print. A manuscript copy can be found in the Wartburg College choral library and the Luther College choral library.

Remarks: This composition was commissioned by the Iowa Choral Directors Association in 1979. It is set to a poem of the Tewa Indians. More information about this composition can be found in Kenneth Lidge's dissertation, *James E. Fritschel, Composer and Conductor*.

**STEADFAST LOVE**

Description: Sacred composition for SATB chorus

Accompaniment: piano

Length: 44 measures

Duration: 2:15

Date of composition: unknown

Publisher: Art Masters Studios Inc.

Copyright: 1985

Location: An authorized archive edition is available through Art Masters Studios Inc.

Remarks: The biblical text is from Lamentations 3:22, 23, and 25. More information about this composition can be found in Kenneth Lidge's dissertation, *James E. Fritschel, Composer and Conductor*.

**STILL, STILL, STILL**

Description: Sacred arrangement for SATB divisi chorus

Accompaniment: unaccompanied

Length: 116 measures

Duration: 3:45

Date of composition: unknown

Publisher: Hinshaw Music, Inc.

Copyright: 1985

Location: This arrangement is still published by Hinshaw Music, Inc.

Remarks: This arrangement is dedicated to Fritschel daughter and son-in-law, Chris and Sali. It is an arrangement of the traditional German carol. The text is adapted by James Fritschel.

**SWEET DREAMS**

Description: Secular composition for SATB divisi chorus

Accompaniment: unaccompanied

Length: 48 measures

Duration: 2:30

Date of composition: unknown

Publisher: unpublished

Copyright: date unknown, © James Fritschel

Location: The manuscript copy of this composition is located at the Wartburg College choral library.

Remarks: This composition is written to text from William Blake's *A Cradle Song*.

**THE GOD WHO MADE THE WORLD**

Description: Sacred composition for SATB chorus

Accompaniment: organ and C instrument

Length: 89 measures

Duration: 5 minutes

Date of composition: December 15, 1982

Publisher: unpublished

Copyright: 1982

Location: This composition can be found in the choral library at California Lutheran University.

Remarks: This composition was commissioned by Zion Lutheran Church in Clinton, Iowa, on their 100<sup>th</sup> anniversary. The biblical text is adapted from Act 17:24-24.

## **THE HEAVENLY DANCE**

Description: Secular composition for SATB divisi chorus

Accompaniment: unaccompanied

Length: 74 measures

Duration: 2:30

Date of composition: unknown

Publisher: Lawson-Gould Music Publishers, Inc.

Copyright: 1982

Location: This composition is no longer in print. A published copy can be found in the Wartburg College choral library.

Remarks: This composition was written for the Kansas State University Choir and their director, Rod Walker. The text was written by Francis Beaumont (1584-1616), a Renaissance poet. In 1983, this composition was performed by the Wartburg Choir under the direction of Dr. Fritschel during a concert at Wartburg College. It was also performed at the American Choral Directors Association national conference in Nashville, Tennessee on March 10, 1983. More information about this composition can be found in Kenneth Lidge's dissertation, *James E. Fritschel, Composer and Conductor*.

## **THE LAST WORD**

### **1. KING CHARLES II**

### **2. HIS OWN EPITAPH**

Description: A set of songs written for a four-part chorus of men's voices

Accompaniment: piano

Length: 77 measures

Duration: 2:30

Date of composition: unknown

Publisher: Music 70 Music Publishers

Copyright: 1989

Location: This composition is no longer in print. A published copy can be found in the Wartburg College choral library and the California Lutheran University choral library.

Remarks: The text was written by John Wilmot (1647-1680), the second Earl of Rochester, who was a poet in the court of King Charles II.

### **THEY THAT WAIT UPON THE LORD**

Description: Sacred composition for SATB divisi chorus

Accompaniment: unaccompanied

Length: 96 measures

Duration: 2:30

Date of composition: 1984

Publisher: unpublished

Copyright: date unknown, © James Fritschel

Location: The manuscript copy of this composition can be found in the Wartburg College choral library.

Remarks: This composition was composed for the 1984 Wartburg Choir and was performed under the direction of Dr. Fritschel during a concert at Wartburg College in 1984. The biblical text is from Isaiah 40:31. More information about this composition can be found in Kenneth Lidge's dissertation, *James E. Fritschel, Composer and Conductor*.

### **THREE SONGS AT DUSK**

#### **1. ALL THE STARS THAT BURN TONIGHT**

#### **2. BY DAY AND NIGHT I TRAVEL LIGHT**

#### **3. SOFT ARE THE SOLES**

Description: Secular composition for SSAATTBB chorus

Accompaniment: unaccompanied

Length: unknown

Duration: unknown

Date of composition: unknown

Publisher: Alliance Music Publications, Inc.

Copyright: 1998

Location: The third song, *Soft Are the Soles*, is still published by Alliance Music Publications, Inc. The other two songs have not been found.

Remarks: These works were performed for the Minnesota Composers Forum on September 13, 1984 by the Dale Warland Chamber Singers at the Walker Art Center Auditorium. The text is by G. J. Neumann, a poet and former professor at Wartburg College.

## **TO A TOWN IN THE HILLS**

Description: Sacred Christmas composition for SATB divisi chorus

Accompaniment: piano

Length: 56 measures

Duration: 3:30

Date of composition: 1983

Publisher: Alfred Publishing Company, Inc.

Copyright: 1983

Location: A manuscript copy can be found in the choral library at California Lutheran University.

Remarks: The text was written by James Fritschel.

## **TRUMPETS OF ZION**

### **1. BLOW YE, THE TRUMPETS**

### **2. TURN YE**

### **3. BLOW THE TRUMPET IN ZION**

Description: Sacred composition for SATB divisi chorus

Accompaniment: brass and organ

Length: 232 measures

Duration: 10:15

Date of composition: unknown

Publisher: unpublished

Copyright: date unknown, © James Fritschel

Location: The manuscript copy of this composition can be found in the California Lutheran University choral library.

Remarks: This composition was commissioned by Plymouth Congregational Church in Des Moines, Iowa, and their director, Carol Stewart. Text is from Joel 2:1, 12-13, 15.

## **WALDORF PSALMS**

### **1. INTO YOUR HANDS**

### **2. YOU HAVE TURNED MY WAILING INTO DANCING**

### **3. HEAR THE VOICE OF MY PRAYER**

Description: Sacred composition for SATB divisi chorus

Accompaniment: piano

Length: 162 measures

Duration: 6:30

Date of composition: unknown

Publisher: unpublished

Copyright: date unknown, © James Fritschel

Location: This composition can be found in the California Lutheran University choral library.

Remarks: This composition was written for John Williams and the Waldorf College Choir. The text is from Psalm 31:6, Psalm 30:11-12, and Psalm 28:2, 7-8. "Into Your Hands" and "Hear the Voice of My Prayer" are unaccompanied.

**WAYFARIN' STRANGER**

Description: Arrangement for SSAA chorus

Accompaniment: unaccompanied

Length: 53 measures

Duration: 3 minutes

Date of composition: unknown

Publisher: unpublished

Copyright: date unknown, © James Fritschel

Location: A manuscript copy can be found in the choral library at California Lutheran University.

Remarks: This is an arrangement of the traditional spiritual *I Am a Poor Wayfarin' Stranger*.

**WHAT YOU GONNA NAME HIM?**

Description: Sacred composition for SSAA chorus

Accompaniment: unaccompanied

Length: unknown

Duration: unknown

Date of composition: unknown

Publisher: Alfred Publishing Company, Inc.

Copyright: date unknown, © James Fritschel

Location: Neither a published, nor manuscript score has not been found.

Remarks: This composition is no longer in print and archival copies do not exist.

**WHO WILL COME?**

Description: Sacred Christmas composition for SATB chorus

Accompaniment: piano

Length: 43 measures

Duration: 4:00

Date of composition: unknown

Publisher: Jenson Publications, Inc.

Copyright: 1982

Location: This composition is no longer in print. A published copy can be found in the Wartburg College choral library and the California Lutheran University choral library.

Remarks: This composition is dedicated to Fritschel's wife, Barbara. The text was written by James Fritschel. More information about this composition can be found in Kenneth Lidge's dissertation, *James E. Fritschel, Composer and Conductor*.

## **WINTER PSALMS**

- 1. ADVENT**
- 2. GETHSEMANI ABBEY: KENTUCKY**
- 3. A PSALM**

Description: Sacred set of songs for Christmastide. Written for SATB chorus

Accompaniment: three clarinets, and bass clarinet

Length: 261 measures

Duration: 10:00

Date of composition: Spring, 1996

Publisher: unpublished

Copyright: date unknown, © James Fritschel

Location: This composition can be found in the choral library at California Lutheran University.

Remarks: This composition was commissioned in spring of 1996 by the California Lutheran University Choir in honor of its 35<sup>th</sup> anniversary. The texts are by Thomas Merton (1915-1968), a Catholic poet, and Jack Ledbetter, a professor at California Lutheran University.

## **WITH SONG AND DANCE**

Description: Sacred composition for SATB divisi chorus

Accompaniment: unaccompanied

Length: 107 measures

Duration: 3:45

Date of composition: unknown

Publisher: Augsburg Publishing House

Copyright: 1972

Location: This composition is no longer in print. A published copy can be found in the Wartburg College choral library.

Remarks: The biblical text is from Psalm 149. It was adapted by James Fritschel.

## **YES, I'M GOING UP TO HEAVEN**

Description: Sacred arrangement for SATB divisi chorus

Accompaniment: unaccompanied

Length: 68 measures

Duration: 3:30

Date of composition: unknown

Publisher: Thomas House Publications

Copyright: 1986

Location: A published copy can be found in the choral library at California Lutheran University.

Remarks: This arrangement is set to the traditional spiritual *I'm Goin' Up to Heaven*.

**YOU SHALL RECEIVE POWER**

Description: Sacred composition for SATB divisi chorus

Accompaniment: piano

Length: 96 measures

Duration: 3:15

Date of composition: 1988

Publisher: Thomas House Publications

Copyright: 1988

Location: This composition is no longer in print. A published copy can be found in the Wartburg College choral library and the California Lutheran University choral library.

Remarks: This composition was commissioned by the Choral Conductors Guild of California in honor of their 50<sup>th</sup> anniversary. The biblical text is from Acts 1:8.



## APPENDIX B

TRANSCRIPTIONS OF INTERVEIWS WITH JAMES E. FRITSCHER AND HIS  
WIFE, BARBARA FRITSCHER, CONDUCTED IN THOUSAND OAKS,  
CALIFORNIA ON JANUARY 15, 2013 AND FEBURARY 11, 2013 BY JENNIFER  
VANDERHOLM, IN CONJUNCTION WITH RESEARCH FOR A DOCTORATE OF  
MUSICAL ARTS IN CHORAL CONDUCTING AT THE UNIVERSITY OF  
NEBRASKA–LINCOLN

**Vanderholm:** Tell me about your childhood.

**Fritschel:** I was born in Greeley, Colorado in 1929. I went to high school in Greeley. My first year of school was at what is now the University of Northern Colorado.

**Vanderholm:** When did you first become involved in music?

**Fritschel:** I was a reluctant musician. I played softball, football, and basketball. When I was in the ninth grade my parents bought me a French horn for Christmas. I had no idea I was going to get a French horn. I didn't want a French horn. I didn't ask for one. But for some reason they decided I needed a French horn. My dad was a Lutheran pastor in Greeley. Money was very short and the French horn was very old and battered and in a corduroy case. I started playing in the junior high band. You can figure out from my birthday that this was in the World War I and World War II years. Every summer, the University of Northern Colorado had a band that performed every week. Greeley was a magnet point for instrumental directors from all over the country that would come back in the summers and play in the band and receive free tuition. They were short musicians because of the war. I didn't play very well at that point after having just a few semesters of French horn, but for some reason the band director said 'Would you like to play in the summer band?' So I did. There were four high school band directors standing in the other French horn positions. They took me under their wings and we played a concert every week and rehearsed an hour every day. By end of the summer, I was playing rather well and I thought, 'This might be alright.' I transferred to Wartburg College during my sophomore year and still played horn, I was a French horn major, and I also sang in the Wartburg Choir. I had sung in church choir as a kid, my mom directed the church choir, so I had some singing experience and sang in the Wartburg Choir. I was still a French

horn major when I graduated. Actually, my wife was my accompanist for my senior recital.

**Barbara Fritschel:** It's a good way to get acquainted, right?

**Vanderholm:** Yes!

**Fritschel:** One day during my senior year, Edward Liemohn, who was in charge of the choir at the time, said without warning, 'Fritschel, come down and conduct.' And so I did. I thought, 'That sounds pretty good.' I graduated in 1951 and entered the Army during the Korean War. I was fortunate to be able to be in an army band. I was in Fort Riley, Kansas, and spent two years there. The band was full of really fine musicians. It was like being in a wonderful college music fraternity. We practiced and had concerts all the time. There was very little of the marching that you think of with military bands. We were mostly a concert group; radio shows and that kind of thing. Once I finished the army and went back to Colorado, I still had not decided what direction I wanted to go. I received my masters in Music Education and accepted a job in Gillette, Wyoming. I got offered the possibility of doing both choral and instrumental music. It took me six weeks to decide I did not want to become a band director. I did not want to have [to direct] marching band. There I was, in Gillette, Wyoming, way up in the northeast corner, with only one high school in the county. We were about 150 miles to the nearest music store. I had to do the instrument repair and the marching band. They hadn't had a choir for years, so I started one, a mixed choir. We met before school at 7:30 every morning. We had about twenty-five kids. After two years, I had a call from the superintendent from Scottsbluff. He had [received my name from] other musicians who had heard my choir at festivals and concerts. He said, 'Would you come to Scottsbluff?' So, [Barbara and I] moved to Scottsbluff. Eph Ehly followed me at Scottsbluff. The high school had five choirs. We did a musical every year, but [we did not have a] show choir. It was just traditional choirs. By that time, I had decided I was going to do choral [conducting], so I began to work further on a doctorate [degree]. That first summer at Scottsbluff, I started [my degree] at Iowa. After two years at Scottsbluff, I took a year off and stayed in Iowa to [complete my degree]. I [conducted] the University Chamber Choir and the Summer Choir at Iowa. I also had a church choir to keep the bread on the table. From there, I went to Wartburg.

**Vanderholm:** Did you play any other instruments other than French horn?

**Fritschel:** My mother, a church organist, taught me a little piano, but not very rigorously or officially. She had signed me up for lessons with a teacher and I went once, but never [returned]. That was my piano experience. I kept noodling around with the piano and

even tried writing a few things. The first time I had any formal piano was in college. In the Army band, they needed somebody to play in a small combo. I wasn't a jazzer, but I could read the chords, so I [played the piano for them]. They also needed a bass player, so I picked up the bass and played [it also]. I'm mostly a self-taught pianist. When noodling around the piano, I found a chord that really sounded nice. I played it in every key, up and down the piano. I can tell you exactly when I first heard an augmented eleventh chord. It happened in a retirement home in Colorado. I went to deliver trays for breakfast and they had some sheet music on the piano. I was playing through it and I [found a chord I liked]. I didn't know what it was, but [later found out] it was an augmented eleventh chord. I learned that chord and played it by half-steps up and down the piano. That's how I became interested in exploring what music could do. I had a conversation with Gregg Smith once and he said, 'Oh, that's how a lot of us got into it, by hearing pretty chords.'

**Vanderholm:** Do you use augmented elevenths in your compositions?

**Fritschel:** Very seldom, I sometimes cut it down and use ninth chords. I remember going down to Denver to the Red Rocks Theatre to hear Stravinsky conducting Debussy's *La Mer*. It was nice. *La Mer* is full of ninth chords moving up and down. I find a new progression and do the same thing. I play it in every key until it becomes part of my vocabulary. By and large, the music that I write is fairly difficult, which means publishers are taking a chance when they publish it because the potential audience, or potential users, are fewer. Over the years, I have told myself that I'm going to write a simple piece, but it just doesn't turn into a simple piece. My mind doesn't move in that direction.

**Vanderholm:** What is your most recent composition?

**Fritschel:** Commissions are always a motivator. I had a couple self-motivated commissions. A good friend of mine was celebrating his 80<sup>th</sup> birthday in May, so for an 80<sup>th</sup> birthday present, I wrote a piece for him [called *Come in Silence*]. At the 75<sup>th</sup> anniversary of the Wartburg Choir in October [2012], they had a 75<sup>th</sup> anniversary reunion choir, and we sang that same piece. That was the first performance of *Come in Silence*. Another good friend of mine, Paul Salamunovich, had a big celebration, so I wrote an *Agnus Dei* for him. When Weston Noble celebrated his 50<sup>th</sup> year at Luther, I wrote *I Sing as I Arise Today*.

**Vanderholm:** Other than commissions, what else inspires your compositions?

**Fritschel:** Very seldom do I get a musical idea; it is almost always a text. Mark Lehmann said, 'You are more textual than most composers.' The text implies the texture and the

general tone or nature of [a composition]. I have never missed a deadline. Sometimes you get to point where you can't solve a particular point, but I just put [the composition] away for a while and come back to it later. It took Brahms one month to get over a particular measure, but I've never been that bad. When you are teaching, you don't have the block of time you really need. Two minutes here and there doesn't work well.

**Vanderholm:** Do you have favorite keys?

**Fritschel:** D-flat. As a choral director, the most important voices in the choir are the second basses. In my music you will see that I [highlight] the second basses, they are very important. I was very fortunate in my choirs to have the low D-flat. Even in high school, I had a kid who could sing a low C. I spent some time in Sweden with Eric Ericson and every choir I heard [there] had those low basses. Yet Eric said, 'You have to go to Finland to get the real basses.' Those northern countries have those [low basses]. When you think of Italy, you think of what? Tenors! There must be some connection between the nature of the language and the pitch in which you sing and the pitch in which you speak. I've never tried to study that, but it's just an observation. At any rate, I do like D-flat. It's a nice dark sound. E-flat is another [nice key]. I had a really nice, good bass at Wartburg College, so I did *Deep River* in the key of E-flat with the idea that he would move down to the low E-flat at the end.

**Barbara Fritschel:** Let's talk about your *Graffiti* pieces.

**Fritschel:** It's *Five Off the Wall*, published by Hinshaw. It's graffiti. The first one was, 'Due to the shortage of trumpeters, the end of the world is postponed for three months.' There are five of them. 'Insecurity is better than no security at all.' I haven't looked at those in so long.

**Vanderholm:** Throughout your studies, what do you feel was most effective in your writing?

**Fritschel:** I use a lot of canon. I don't use it everywhere, but *Give Ear, O Ye Heavens* is in canon. It is not a complete canon, but it [oscillates] back and forth throughout. We did it at Wartburg. I really enjoy the double choir pieces most. I'm also partial to my compositions set to Indian text: *Earth Magician* and *Now Talking God*. On Gregg Smith's last recording, he [performed] *Earth Magician*. Chanticleer [performed] *And the Trees Do Moan*.

**Vanderholm:** Which composers do you most enjoy?

**Fritschel:** In the Army band, we played jazz all the time. When I was in high school, I worked at a record store and with my earnings, I collected Stravinsky, Gershwin, Debussy and Dave Brubeck. Those were the composers I personally liked best. Those were good days.

**Vanderholm:** How do you decide the texture?

**Fritschel:** It is based upon text. In *O Come in Silence*, the text suggests silence. So it begins with the choir singing the word ‘Come,’ then immediately going to a hum and a broken chord between four voices with each voice entering separately. Then, the ostinato begins and the tenors sing the ‘come’ tune and it becomes more exciting. As the text changes, the texture changes. Have you come across *More About Life and Death*?

**Vanderholm:** Yes, I have.

**Fritschel:** As you see, each of the four vignettes have very different textures. This is a good example of how texture changes with the text.

**Vanderholm:** Do you consider yourself foremost a composer, a teacher, or a conductor?

**Fritschel:** I am what I am doing at the time. I really do not care whether or not I ever conduct another concert, but I do miss rehearsal. I miss rehearsal. I think [I am] the conductor, but also the teacher. I love making things come to life.

**Barbara Fritschel:** He does a great job of changing a choir. He did not enjoy doing All-State, but he can make a choir sound completely different. I [am not sure] what he does, but he can change the sound and make it good.

**Fritschel:** If I knew what it is, I’d bottle it. I did a short term Artist-in-Residence at Eau Claire and worked with the University Choir for one hour. After [working with them], Gary Schwartzhoff said, ‘They sound different for you!’ At Wartburg, we would have a [choir clinic] and the guest conductor and I would split 160 kids into two 80 voice choirs. My choirs always sounded different.

**Vanderholm:** You have a knack for getting your singers to commit to the text.

**Fritschel:** When I first started conducting, I was just beating time more than any else. It was really pretty crude. At one point in my life, I thought the music was more important than the text. Now that has just changed considerably. I guess I matured, and now I’m very mature! I’m quite ripe actually at this age. I find sometimes just a little story helps. I

will say, 'Eyebrows lifted,' and literally I want you to lift your eyebrows. It changes the sound. The whole point is to make the music belong to the singer. In a place like Wartburg or CLU, you have the luxury of having rehearsal time. When it comes time for the concert, all you are doing is reminding them of what to do. That doesn't happen with church choirs very often.

**Vanderholm:** Do you have any fond education memories you would like to share with me?

**Fritschel:** There is hardly ever a time when you do a performance and [feel you have nothing to improve]. There is always something that can still be done. It is almost never finished. That is one of the great things about music: it is so rich and deep. When you think you have plunged into the depths, you find more depth.

**Vanderholm:** What advice do you have for new educators?

**Fritschel:** Be friends with the janitor. For a school teacher, that is most important. For a new teacher, try to give your students a great experience by the middle of October. You cannot always do it by the first rehearsal, but if you get them by the middle of October, you have them.

**Vanderholm:** What roles do you feel choral music plays in our society today?

**Fritschel:** My view is a bit colored by California because very, very few kids in elementary school get a chance to sing. If the PTA or the principal has an interest and funds to do so, [the elementary children will have the opportunity to sing]. At one time in Thousand Oaks there were 13 elementary music teachers. Now, I do not believe there are any full-time [music teachers]. There are some [teachers] that [include] music in their classrooms, but it is not universal. The junior high and high school teachers really have a struggle. Some have done a terrific job, but it is not like Iowa. The show choirs do well because of Hollywood, so some high schools choirs [in California] are great. More and more attention is being paid to the need for doing things together. Programs like *Glee* influences [society]. When we solve the problems at the elementary school and get people to sing, I think it will be better. The overall health of choral music at the college, university, and professional level is terrific. I think ACDA has had a very important role in raising the quality.

**Vanderholm:** Who do you feel are the influential composers of today, and who has influenced your writing?

**Fritschel:** Not the choral composers. Debussy, Ravel, and Stravinsky are the composers I most enjoy. I really like the impressionist composers. I believe I was the first person in the country to do the *Martin Mass* for double choir. That is very satisfying and edifying. One of the pieces I am most proud of having done is *Choral Variations on a Theme* by Distler. It is a 25-minute a cappella piece. We performed it and the *Martin Mass* for double choir on tour in Europe. Distler is another composer I really enjoy [programming]. I find his pieces fascinating and I think it is tragic that you hardly ever see Distler programmed. I also performed Zimmermann's *Wachet auf, ruft uns die Stimme*, a piece for twelve voices, for the ACDA convention in Nashville. I sent in the program and the convention chair called me and said, 'You got it in first, but the Swedish Radio Choir has it on their program. It's up to you to decide what to do. We can tell them to do something else.' I said, 'Let them do it. It'll probably be the only time people will ever hear the piece.' So, it was performed twice during that convention. Paul Salamunovich came up to me after and said, 'Jim, how long did it take you learn that!'

**Vanderholm:** How long did it take?

**Fritschel:** About six weeks.

**Vanderholm:** What do you hope to hear when you listen to a choir perform one of your compositions?

**Fritschel:** I remember Aaron Copland once saying, 'When I listen to someone doing my music, I am really somewhat removed from it.' I feel a bit the same way. I [can be] a little bothered by tempo, but that is [not really important]. I guess I am more concerned about who [performs my compositions] rather than how many [choirs perform them]. I have not made millions, but I am pleased when good choirs perform them well. They may not [perform them] exactly the same way I did, but that is fine. That is the nature of the music business. There is not only one way.

**Vanderholm:** How did you decide the text for your polychoral compositions?

**Fritschel:** I have always kept a folder or piano bench full of texts that interest me. When the opportunity comes along, I plow through all the texts and see what might work. For instance, the *Canticle: A Song of David* was written for a competition: Columbia College in South Carolina. They had a competition for a piece for their women's choir. I think it was just a women's college at the time. I feel there is always something about a text that might capture me. Some composers can take a text that is prose-like, but they always have to be poetic for me. The *Song of David* was a canticle of the church, so it may be just a phrase or a couple of phrases that I like in the text and then I [set it to music]. [In

my performances], I used just the last movement of *Song of David*. Normally, the men would process in and be up front and then the women would come down the side aisles. During that time, we would do a piece just for women. One time we used the “Gloria” from *Canticle* during this moment, but that is the only time I ever did [*Canticle: A Song of David*].

**Vanderholm:** When you write for double chorus, do you envision the choir separated visually as they are singing, or all interspersed with each other?

**Fritschel:** Always, always separated. The only time I might have them together is if the physical facilities would not allow it. I always separated the choirs for the polychoral pieces when I conducted them. I remember when we sang at St. Patrick’s Cathedral in New York, the organist said, ‘Well, you can’t do this separate. It won’t work because of the one second [delay].’ I said, ‘Yes, we can.’ I always told the choir, ‘Do not listen to the other group. Follow my hand. That’s the only way we can keep it together.’

**Vanderholm:** In the *Credo*, I noticed the text was compiled by Herbert Brokering, an alumnus from Wartburg.

**Fritschel:** Yes. I was really going to do more than I did, but stopped with that one portion. Herbert Brokering came to me with texts and sometimes I would use them. This [text] I used and [set it to choir and] orchestra.

**Vanderholm:** The score I have must be piano reduction. I didn’t realize it was for orchestra.

**Fritschel:** Yes, it was standard orchestra. But, if Wartburg does not have the orchestration, it is lost. I no longer have it.

**Vanderholm:** Did you compose this for a specific reason?

**Fritschel:** This was not a commission. I just did it because [Herbert Brokering] sent the text and I liked it. It is his version of the *Credo*. His text is written inside the *Credo*. He is a good poet.

**Vanderholm:** It is mostly just one choir, but there are places where you go into the polychoral texture. Is that to reiterate the text in a different way?



**Fritschel:** Yes. I always had forces in mind and at that time the Wartburg Chancel Singers could handle something like that. It has been a while since I have looked at that piece, so you probably know it better than I can remember right now.

**Vanderholm:** Let's talk about the two compositions on Native American text, *Earth Magician* and *Now Talking God*.

**Fritschel:** That was published as *Canticle of Invocation*. Everything is the same, but the title changed when it was published. I wrote it for a former high school student of mine when I was at Scottsbluff. Don Goddard, who was then a choral director in Montana, his choir sang that at the 1983 national ACDA convention in Nashville. The published copy says, 'As introduced at the ACDA convention.' Both the Los Angeles Master Chorale and the Santa Fe Desert Chorale [performed] it. You do not always [know who has performed your compositions], but I know they did.

**Vanderholm:** Who published *Canticle of Invocation*?

**Fritschel:** Gentry, I think. I will look through my files. Did I tell you I was moving?

**Vanderholm:** No.

**Fritschel:** We just decided we are moving to North Carolina to retire. Our son lives there, and our daughter lives in Pennsylvania, so we will be closer to both of them. I just saw [*Canticle of Invocation*] while going through things to pack. Let me see if I can find it. Wait just a moment. (pause) That is Gentry.

**Vanderholm:** When you write polychoral music, do you envision one choir having priority over the other?

**Fritschel:** Not normally, no. The choirs should be evenly divided in terms of strength and function.

**Vanderholm:** Do you program these two texts together?

**Fritschel:** No, I have not, but there are two other Indian texts: *Skyloom* and the *Lament of a Man for his Son*.

**Vanderholm:** With *Earth Magician*, how did you find the text and idea?

**Fritschel:** I have always felt that the Indians of the plains tend to be prosaic. They are storytellers. The Indians of the southwest are poets. That is my observation. I do not know whether or not scholars would back that up. All the texts I have set are from the southwest Indians. I find that they tend to look at the whole earth more poetically. When it rains in the southwest, you can see the rain coming from five miles away. In *Song of the Skyloom*, I composed that skyloom. I originally wrote *Lament* for men's choir because the Iowa ACDA asked me to write a piece. We performed it at a summer convention. There are few choirs that can handle it, so I did a version for mixed [choir]. There are also more opportunities for publishing when you compose for mixed choir. When the Wartburg choir went to the Cork International Choral Festival and I was one of the selected composers, we did *Four about Life and Death*. They had the 20<sup>th</sup> century choral seminar in connection with that one. I also did *Lament of a Man and his Son*, but those are not the polychoral compositions. You asked how *Earth Magician* came about. I went to the library to find out what I could find about the southwest Indians and their songs, not the melodies, but the text. I like the idea of *Earth Magician*. We sang it in Germany once and I tried to explain it to the audience. This was the *Erde Magier*, the creator of the world. I think everyone looked at me with puzzled eyes. We had Gregg Smith come to Wartburg for a polychoral workshop. We invited high schools to come and we performed *Earth Magician* with the Gregg Smith Singers on one choir and Wartburg Choir on the other choir. He used my music in concerts and a few years ago, he put out a CD called *Music and Space*. *Earth Magician* is on that recording. I admire the way the Pima Indians express themselves.

**Vanderholm:** For the piece *Everyone Sang*, the poet is Siegfried Sassoon, one of the leading poets of WWI. I love how you start at the beginning and then come together at 'burst out singing.' How did you come to this decision?

**Fritschel:** The whole idea of the text was the one very well-known occurrence during World War I on Christmas Eve. The Germans and the British quit fighting and sang Christmas carols. I had that idea in mind when I wrote this. They 'burst out singing.' This is written for two brass choirs, a brass choir on either side. It was written for the Paul Hill Chorale in Washington, D.C., and they performed it in the Kennedy Center. They have two balconies and an organ on stage. The two choirs and two brass choirs were on either side, and one choir was on the stage with the organ.

**Vanderholm:** Tell me how you cut everyone off at the 'cut off on cue by director' moment.

**Fritschel:** I wanted the sound to move around as if it were a seamless sound moving. I spread out my arms and if you were in the span of my arms, you sang. If you weren't,

you stopped. So as my arms moved around some started and some stopped. The sound moved around the room for the audience.

**Vanderholm:** What a beautiful effect.

**Fritschel:** It was.

**Vanderholm:** Let's talk about *Psalm 19*. You use a semi-chorus in this piece. Is that to have a more angelic sound?

**Fritschel:** The *Psalm 19* was written for Southwest Baptist College. It was to open a new music building, so they wanted something for band and more than one choir. I figured the choirs would be more unbalanced, so I used a semi-chorus. Let's talk about *Give Ear*.

**Vanderholm:** Alright. What would you like to tell me about it?

**Fritschel:** A number of the polychoral pieces I've done [displays] more canonic writing; not canon, but canonic. It is [composed for] many voices and voice parts. I wanted to have the audience hear the words. You'll find the same in the *Canticle: Song of David*.

**Vanderholm:** What is the instrumentation of *Psalm 19*?

**Fritschel:** It's been so long, I do not remember, but it was scored for a standard band.

APPENDIX C

MODERN DIGITAL VERSIONS

OF FRITSCHER'S POLYCHORAL COMPOSITIONS

## Canticle: A Song of David

♩ = 80      I. Blessed Be Thou, Lord God of Israel      **James Fritschel**

**Choir I**

**Choir II**

**I**

**II**

Lyrics: Bless - ed be Thou, Lord God of Is - ra-el

10 *mf* *cresc. poco a poco* 11 12 13 14

Bless - ed be Thou, Lord God of Is - rael our

*mf*

our fa - ther, for ev - er and ev - er, for ev - er and ev - er, for ev - er and ev - er, for

*mf*

our fa - ther, for ev - er and ev - er, for ev - er and ev - er, for ev - er and ev - er, for

*mf* *cresc. poco a poco*

Is - rael Bless - ed be Thou, Lord God of Is - rael

*mf*

Is - rael our fa - ther, for ev - er and ev - er, for ev - er and ev - er, for

*mf*

our fa - ther, for ev - er and ev - er, for ev - er and ev - er, for

15 16 *ff* 17 18

fa - ther for ev - er and ev - er, for ev - er, for ev - er and

*ff*

ev - er and ev - er, for ev - er and ev - er, for ev - er, for ev - er and

*ff*

ev - er and ev - er, for ev - er and ev - er, for ev - er, for ev - er and

*ff*

our fa - ther for ev - er and ev - er, for ev - er and ev - er, for

*ff*

ev - er and ev - er, for ev - er and ev - er, for ev - er and ev - er, for ev - er and ev - er, for

*ff*

ev - er and ev - er, for ev - er and ev - er, for ev - er and ev - er, for ev - er and ev - er, for

19 20 21 *mp* 22 23 *mf*

ev - er.

I ev - er, for ev - er and ev - er.

ev - er, for ev - er and ev - er.

ev - er.

II ev - er, for ev - er and ev - er.

ev - er, for ev - er and ev - er.

*mp* *pp* *mp* *pp* *mp* *pp*

24 *f* 25 *mp* 26 27

Thine, O Lord, thine, O Lord,

I

*f* *solo (or semi-chorus)*

Thine, O Lord, is the great-ness, and the pow-er, and the glo-ry,

II

28 29 30 31 32

thine, O Lord,

*mf* Solo (or semi-chorus)  
For all that is in the hea - ven, \_\_\_\_\_ and in the

\_\_\_\_\_ and the vic - to - ry, \_\_\_\_\_ and the ma - jes ty \_\_\_\_\_

*p*  
Thine, O Lord, thine,

33 34 35 36 37 *f* Solo (or semi-chorus)  
and thou art ex -

*p*  
Thine, O Lord, thine, O Lord,

*p*, *tutti*  
earth is \_\_\_\_\_ thine, thine, O Lord, thine, O Lord,

*mp*  
thine,

*mf* Solo (or semi-chorus)  
O Lord, Thine \_\_\_\_\_ is the king - dom \_\_\_\_\_ O Lord,

*mp*  
thine,

[illegible]



45 Solo and in thine hand it is to make great, and to give

46 *cresc.* *ff* 47

I thine, O Lord, thine, O Lord, thine, O Lord, thine, O Lord, thine, O Lord, is the great - ness,

thine, O Lord, thine, O Lord, thine, O Lord, thine, O Lord, thine, O Lord, is the great - ness,

II Solo and in thine hand is power and might

thine, O Lord, thine, O Lord, thine, O Lord, thine, O Lord, thine, O Lord, is the great - ness,

thine, O Lord, thine, O Lord, thine, O Lord, thine, O Lord, thine, O Lord, is the great - ness,

48 strength un - to all, un - to all.

49 3 and the pow-er, and the glo - ry, and the vic-to-ry, and the ma - jes - ty.

50 3 and the pow-er, and the glo - ry, and the vic-to-ry, and the ma - jes - ty.

I and to give strength un - to all.

II and the pow-er, and the glo - ry, and the vic-to-ry, and the ma - jes - ty.

and the pow-er, and the glo - ry, and the vic-to-ry, and the ma - jes - ty.

II

*tutti* *mf*  
Now, \_\_\_\_\_ there - fore \_\_\_\_\_ our God \_\_\_\_\_ we thank \_\_\_\_\_ thee. \_\_\_\_\_

*ff*  
Now there - fore \_\_\_\_\_ our God \_\_\_\_\_ we thank \_\_\_\_\_ thee. \_\_\_\_\_

*p*  
Now, \_\_\_\_\_ there - fore \_\_\_\_\_ our God \_\_\_\_\_ we thank \_\_\_\_\_ thee. \_\_\_\_\_

II

and praise thy glo-rious name, and praise thy glo-rious name,

and praise thy glo-rious name, and praise thy glo-rious name,

and praise thy glo-rious name, and praise thy glo-rious name,

58 *praise* *thy* *name,* *praise* *thy* *name,* *praise* *thy* *—*

I *praise* *thy* *name,* *praise* *thy* *name,* *praise* *thy* *—*

II *praise* *thy* *name,* *praise* *thy* *name,* *praise* *thy* *—*

*praise* *thy* *name,* *praise* *thy* *name,* *praise* *thy* *—*

*praise* *thy* *name,* *praise* *thy* *name,* *praise* *thy* *—*

*praise* *thy* *name,* *praise* *thy* *name,* *praise* *thy* *—*

*molto rit.*

60 *glo - rious* *name,* *thy* *glo - rious,* *glo - rious* *name.*

I *glo - rious* *name,* *thy* *glo - rious,* *glo - rious* *name.*

II *glo - rious* *name,* *thy* *glo - rious,* *glo - rious* *name.*

*glo - rious* *name,* *thy* *glo - - - - rious* *name.*

*glo - rious* *name,* *thy* *glo - rious,* *glo - rious* *name,*

*glo - rious* *name,* *thy* *glo - - - - rious* *name.*

## II. But Who Am I?

$\text{♩} = 52$

1 2 3

Choir I

*p* But who am I, but who am

*p* But who

Choir II

*p* But who am I, but who

*p* But who

4 5 6 7

I

I, but who am I and what is my

am I, but who am I and what

II

am I, but who am I and what

am I, but who am I and what

8 *p* 9 10 11 *mf* 12 *subito p*

I That we should be a - ble thus to of - fer will - ing - ly, will - ingly, \_\_\_ willing ly, \_\_\_ willingly,  
people? \_\_\_ That we should be a - ble thus to of - fer will - ing - ly, will - ingly, \_\_\_ willing ly, \_\_\_ willingly,  
is my peo - ple? \_\_\_

II That we  
is my people? \_\_\_ That we  
is my peo ple? \_\_\_

13 14 15 16

I

II should be a - ble thus to of - fer will - ing - ly, will - ing - ly, \_\_\_ will - ing - ly, \_\_\_  
should be a - ble thus to of - fer will - ing - ly, will - ing - ly, \_\_\_ will - ing - ly, \_\_\_

$\text{♩} = 104$  *mp* *leggiero*

17 For all things come from thee, \_\_\_\_\_ for all things come from thee, \_\_\_\_\_

18 \_\_\_\_\_

19 \_\_\_\_\_

20 \_\_\_\_\_

*mp* for all things come from

*mp* For all things come from thee, \_\_\_\_\_

I

II

21 \_\_\_\_\_

22 \_\_\_\_\_

23 \_\_\_\_\_

24 \_\_\_\_\_

for all things come from thee, \_\_\_\_\_

*mf* thee, \_\_\_\_\_ for all things come from thee, come from \_\_\_\_\_ thee,

*mf* for all things come from thee, \_\_\_\_\_ come from \_\_\_\_\_ thee, for all things come from

*f* and of thine

*f* and of thine

*f* and of thine

I

II

25 *mf* for all things come from thee, \_\_\_\_\_

26 *mf* for all things come from thee, \_\_\_\_\_

27 *mp* for all things come from

28 *f* for all things come from thee, \_\_\_\_\_

own \_\_\_\_\_ have we gi - ven \_\_\_\_\_ thee, \_\_\_\_\_

own \_\_\_\_\_ have we gi - ven \_\_\_\_\_ thee, \_\_\_\_\_

own \_\_\_\_\_ have we gi - ven \_\_\_\_\_ thee, \_\_\_\_\_

*ff* *mp*

*ff* *mp*

*ff* *mp*

29 30 31 32 33 *mp* and \_\_\_\_\_

*p* *mp* and

*p* *mp* and

*p* *mf* *p* for we are stran - gers be - fore \_\_\_\_\_

*p* *mf* *p* for we are stran - gers be - fore \_\_\_\_\_

*p* *mf* *p* for we \_\_\_\_\_ are stran - gers be - fore \_\_\_\_\_

34 *f* so - - - - - jour - ners *p* 35 36

I

so - - - - - jour - ners *p*

so - - - - - jour - ners *p*

II

as were all our *p*

as were all our *p*

as were all our *p*

37 *mf* 38 *f* 39 *mf* 40 *mp*

I

our fa - thers, our fa - - - - - thers. *mp*

our fa - thers, our fa - - - - - thers. *mp*

our fa - thers, our fa - - - - - thers. *mp*

II

fa - thers, our fa - - - - - thers. *mp*

fa - thers, our fa - - - - - thers. *mp*

fa - thers, our fa - - - - - thers. *mp*

Detailed description: This is a musical score for a SATB choir, spanning measures 34 to 40. The score is divided into two systems, each with three staves (Soprano, Alto, and Tenor/Bass). The first system (measures 34-36) features a vocal melody in measure 34 marked *f* (forte), which then transitions to *p* (piano) in measure 35. The lyrics 'so - - - - - jour - ners' are spread across these measures. The second system (measures 37-40) continues the vocal melody, with dynamics ranging from *mf* (mezzo-forte) to *f* (forte) and back to *mp* (mezzo-piano). The lyrics 'our fa - thers, our fa - - - - - thers.' are repeated across these measures. The piano accompaniment consists of chords and single notes, mirroring the vocal lines. The score includes various musical notations such as slurs, ties, and dynamic markings.



41 *p* 42 43 *pp* 44 *morendo*

Our days on the Earth \_\_\_\_\_ are like a sha - dow, \_\_\_\_\_ sha - dow, \_\_\_\_\_

I

II

and

Our days on the Earth \_\_\_\_\_ are like a sha - dow, \_\_\_\_\_

II

45 *p* 46 *leggiere* 47

and there is none, and there is none, and there is none,

I

and there \_\_\_\_\_ is none, \_\_\_\_\_ and there \_\_\_\_\_

there is none, and there is

II

and there \_\_\_\_\_ is none, \_\_\_\_\_ and there

and there is none, and there

48 and there is none, and there is none, 49 *pp* and there is none.

I — is none.

none, —

and there is none, and there is none, *pp* and there is none.

II — is none.

is none, —

50 51 52

I — — —

*pp* a - - - bid - - - ing. *ppp*

II — — —

*pp* a - - - bid - - - ing. *ppp*

## III. O Lord, Our God

**Adagio**  
*pp* 1 *cresc. poco a poco* 2 3 4

I & II

O Lord, our God all this a - bun - dance \_\_\_\_\_ that

O Lord, our God all this a - bun - dance \_\_\_\_\_ that

O Lord, our God all this a - bun - dance \_\_\_\_\_ that

5 6 7

we have pro - vi - ded for \_\_\_\_\_ build - ing thee a house for thy

we have pro - vi - ded for build - ing thee a house \_\_\_\_\_ for thy

we have pro - vi - ded for build - ing thee a house \_\_\_\_\_ for thy

8 *f* ho - ly name, 9 *ff* comes from thy hand, 10 *mf*

11 comes from thy hand, 12 *p* and is all thy own, 13 and 14

15 is all thy own. 16 *pp* 17 18

ho - ly name, comes from thy hand, and is all thy own, and

comes from thy hand, and is all thy own, and

comes from thy hand, and is all thy own, and

is all thy own.

is all thy own.

is all thy own.

## IV. I Know My God

With Strength ♩ = 96

Choir I

Choir II

I

II

*f* I know my God \_\_\_\_\_ that thou tri-est the heart, *mf* I know my

*f* I know my

*f* I know my God \_\_\_\_\_ that thou

God that thou tri-est the heart,

God \_\_\_\_\_ that thou tri-est the heart, *mf* I know my God that thou

[illegible]

13 14 15 16

I

hast \_\_\_\_\_ plea - sure in up - right - ness, \_\_\_\_\_

*diminuendo* *pp*

hast \_\_\_\_\_ plea - sure in up - right - ness, \_\_\_\_\_

*pp*

II

in the

*mp*

in the

*mp*

17 18 19 20 21

*mp* *mf* *p* *f*

I have free ly of fered all these things. And now I have

I have free ly of fered all these things. And now I have

And now I have

And now, now,

up - right ness of my heart, And now, now,

up - right ness of my heart, And now, now,

22 23 24 25

seen thy peo-ple, Of - fer - ing free ly and

seen thy peo-ple who are pre sent here, who are present here, who are present here. —

seen thy peo-ple who are present here, who are present here, who are present here. —

who are pre sent here, who are pre sent here, free ly and

who are pre sent here, who are pre sent here, who are

who are here

26 27

I

will - ing - ly, free - ly and joy - ous - ly, free - ly and joy - ous - ly, free - ly and joy - ous - ly, free - ly and

Of - fer - ing free - ly and joy - ous - ly, free - ly, and joy - ous - ly, free - ly and joy - ous - ly, free - ly and

Of - fer - ing free - ly and joy - ous - ly, free - ly and joy - ous - ly, free - ly and

II

joy - ous - ly, free - ly and joy - ous - ly, free - ly and joy - ous - ly, free - ly and joy - ous - ly, free - ly and

pre - sent here. free - ly and joy - ous - ly, free - ly and joy - ous - ly, free - ly and joy - ous - ly, free - ly and

free - ly and joy - ous - ly, free - ly and joy - ous - ly, free - ly and

28 29 *ff*

I

joy - ous - ly, free - ly and joy - ous - ly to thee, free - ly and joy - ous - ly to

joy - ous - ly, free - ly and joy - ous - ly to thee, free - ly and joy - ous - ly to

joy - ous - ly, free - ly and joy - ous - ly, free - ly and joy - ous - ly, free - ly and joy - ous - ly, free - ly and

II

joy - ous - ly, free - ly and joy - ous - ly to thee, free - ly and joy - ous - ly to

joy - ous - ly, free - ly and joy - ous - ly to thee, free - ly and joy - ous - ly to

joy - ous - ly, free - ly and joy - ous - ly, free - ly and joy - ous - ly, free - ly and joy - ous - ly, free - ly and



30  
thee, to thee, to thee, \_\_\_\_\_  
joy - ous - ly to thee.

31  
thee, to thee, to thee, \_\_\_\_\_  
joy - ous - ly to thee.

32 *ff*  
joy - ous - ly to thee.

33  
joy - ous - ly, free - ly and joy - ous - ly, \_\_\_\_\_  
joy - ous - ly to thee.

I

II

thee, to thee, to thee, \_\_\_\_\_  
joy - ous - ly to thee.

thee, to thee, to thee, \_\_\_\_\_  
joy - ous - ly to thee.

joy - ous - ly, free - ly and joy - ous - ly, \_\_\_\_\_  
joy - ous - ly to thee.

joy - ous - ly, free - ly and joy - ous - ly, \_\_\_\_\_  
joy - ous - ly to thee.

## V. The God of Abraham

**Largo**  $\text{♩} = 48$

*p* *mf* *p*

O Lord, the God of Ab-ra-ham, —

Choir I

*p* *mf* *p*

O Lord, — the God of Ab - ra ham, O

*p* *mf* *p*

O Lord, — the God of Ab - ra ham, O

Choir II

*mp* *mf*

the God of Is - aac, —

*p* *mf*

O Lord, the God of Is - aac,

*p* *mf*

O Lord, the God of Is - aac,

5 *mp* *mf*

the God of Is - ra - el, —

I

*mf*

Lord, the God of Is - ra - el,

*mf*

Lord, the God of Is - ra - el,

*mf*

the God of Is - ra - el, —

II

*mf* *pp*

the God of Is - ra - el, our fa - thers, our fa - thers, —

*mf* *pp*

the God of Is - ra - el, our fa - thers, our fa - thers, —

9  $\text{♩} = 76$  10 11 12 13 14 *mp* *cresc. poco a poco*

keep for - ev - er —

I *pp* \* *p*

keep, — keep, — ev — — — —

*pp*

keep, — keep, — ev — — — —

*mp*

keep for — — — ev — — — er,

II

— keep, — for — — — — er

— keep, — for — — — — er

15 16 17 18 19 *f* 20

— such pur - pos - es and thoughts in the hearts — of thy peo - ple. —

I *mp* *mf* *f*

keep, — ev — — — thy — peo -

— keep, — ev — — — thy — peo - ple. —

*f*

the hearts of thy peo - ple. —

II *mp* *mf*

— for — — — er — thy — peo - ple. —

— for — — — er — thy — peo - ple. —

\*Free, unmeasured alternation between the two notes

22 23 *p* 24 25 *p* 26 *cresc.*

I  
ple. and di - rect their

II  
keep

and di - rect their

27 28 29 *mf* 30 31 32

I  
hearts towards thee. \_\_\_\_\_  
hearts towards thee. \_\_\_\_\_  
and di - rect \_\_\_\_\_ their hearts towards thee. \_\_\_\_\_

II  
hearts towards thee. \_\_\_\_\_ keep \_\_\_\_\_ for -  
their hearts towards thee. \_\_\_\_\_ keep \_\_\_\_\_  
hearts towards thee. \_\_\_\_\_ keep \_\_\_\_\_

33 *pp* 34 35 36 37 38

keep for - ev - er. \_\_\_\_\_

I *pp* keep \_\_\_\_\_

*pp* keep \_\_\_\_\_

ev - er. \_\_\_\_\_ *ppp* for - ev - er.

II \_\_\_\_\_

\_\_\_\_\_

## VI. Gloria Patri

$\text{♩} = 76$

**Choir I**

*f* *ff* 3 4 5

Glo - (ho) - (ho) - - - ry,

Glo - (ho) - (ho) - - - ry,

Glo - (ho) - (ho) - - - ry,

**Choir II**

*f* *ff*

Glo - - - - ry,

Glo - - - - ry,

Glo - - - - ry,

**I**

*f* *ff* *8f* 9

glo - - - - ry, glo - ry,

glo - - - - ry, glo - ry, glo - ry,

glo - - - - ry, glo - ry, glo - ry,

**II**

*f* *ff* *f*

glo - - - - ry, glo - - - - ry,

glo - - - - ry, glo - - - - ry, glo - ry, —

glo - - - - ry, glo - - - - ry, glo - ry, —

10 *f* 11 12 13

glo - ry be to the fa - ther, — to the fa - ther, —

I glo - ry, glo - ry, glo - ry, glo - ry, glo - ry, glo - ry, glo - ry, glo - ry,

glo - ry, glo - ry, glo - ry, glo - ry, glo - ry, glo - ry, glo - ry, glo - ry,

II *f*

glo - ry be to the fa - ther, — to the fa - ther, —

— glo - ry, — glo - ry, — glo - ry, — glo - ry, — glo - ry, — glo - ry, — glo - ry, —

— glo - ry, — glo - ry, — glo - ry, — glo - ry, — glo - ry, — glo - ry, — glo - ry, —

14 15 16 *f* 17

glo - - - -

I glo - ry, — *mp* *f* glo - - - -

glo - ry, — *mp* *f* glo - - - -

II *f* *ff* *mp* *f* *ff*

glo - - - - ry, glo - - - - ry, glo - - - - ry,

glo - ry, glo - - - - ry, glo - - - - ry,

18 *ff* *p* 19 20 21 *diminuendo*

I  
ry, glo ry, glo ry, glo-ry, glo-ry,  
*ff* *mf*  
ry, glo - ry be to the son, to the

*ff* *p*  
ry, glo - ry, glo - ry, glo - ry, glo - ry,  
*p* *diminuendo*  
glo ry, glo ry, glo ry, glo ry,

II  
*mf*  
glo - ry be to the son, to the

*p*  
glo-ry, glo-ry, glo-ry, glo ry,

22 23 24 25 *f* 26 *ff*

I  
glo - ry, son, to the son, glo - - - ry, glo - - - ry, *ff*  
glo - ry, glo - - - ry, *ff*

II  
son, to the son,

glo - ry,



27 28 29

*f* *ff*

I

glo - ry, glo - ry, glo - ry, glo - ry,

glo - ry, glo - ry, glo - ry,

II

glo - - - - ry, glo - ry,

glo - - - - ry, glo - ry, glo - ry,

glo - - - - ry,

30 31 SOLO

glo - - - - ry be to the

I

glo - ry, glo - ry, glo - ry, glo - ry, glo - ry, glo - ry, glo - ry, glo - ry, glo - ry,

glo - ry, glo - ry, glo - ry, glo - ry, glo - ry, glo - ry, glo - ry, glo - ry, glo - ry,

glo - ry, glo - ry, glo - ry, glo - ry, glo - ry, glo - ry, glo - ry, glo - ry, glo - ry,

II

glo - ry, glo - ry, glo - ry, glo - ry, glo - ry, glo - ry, glo - ry, glo - ry, glo - ry,

glo - ry, glo - ry, glo - ry, glo - ry, glo - ry, glo - ry, glo - ry, glo - ry, glo - ry,

ho - - - ly ghost, glo - ry, glo - ry, glo - ry, glo - ry, glo - ry, glo - ry, glo - ry, glo - ry be to the

I glo - ry, glo - ry, glo - ry, glo - ry, glo - ry, glo - ry, glo - ry, glo - ry, glo - ry be to the

glo - ry, glo - ry, glo - ry, glo - ry, glo - ry, glo - ry, glo - ry, glo - ry, glo - ry be to the

glo - ry, glo - ry, glo - ry, glo - ry, glo - ry, glo - ry, glo - ry, glo - ry, glo - ry be to the

II glo - ry, glo - ry, glo - ry, glo - ry, glo - ry, glo - ry, glo - ry, glo - ry, glo - ry be to the

glo - ry, glo - ry, glo - ry, glo - ry, glo - ry, glo - ry, glo - ry, glo - ry, glo - ry be to the

35 *f* 36 *ff* 37 38 *ff*

fa - ther, glo - ry be to the son, to the son, glo - ry be to the

I

fa - ther, glo - ry be to the son, to the son, glo - ry be to the

fa - ther, glo - ry be to the son, to the son, glo - ry be to the

II

fa - ther, to the fa - ther, glo - ry be to the son, glo - ry be to the

fa - ther, to the fa - ther, glo - ry be to the son, glo - ry be to the

fa - ther, to the fa - ther, glo - ry be to the son, glo - ry be to the

39 *ff* 40 41 42 *mf* 43 44

ho - ly ghost, glo - ry, glo - ry, glo - ry, glo - ry,

I ho - ly ghost, glo - ry, glo - ry, glo - ry, glo - ry,

ho - ly ghost, glo - ry, glo - ry, glo - ry, glo - ry,

II ho - ly ghost, glo - ry,

ho - ly ghost, glo - ry, glo - ry, glo - ry,

$\text{♩} = 76$  45 46 *pp* 47 48 49

as as

I as it was

it was was in

*pp* as it was

II as it was

*pp* as

50 51 52 53 54 *p*

I it was \_\_\_\_\_ was in in the was in \_\_\_\_\_

II it was \_\_\_\_\_ was in \_\_\_\_\_

the be -

the be - gin - ning, be - gin - ning,

55 56 *mp* *mf* 57 *f* 58 *f* 59

I in the be - gin - ning is \_\_\_\_\_

II in the be - gin - ning is \_\_\_\_\_

gin - ning, be - gin - ning, in the be - gin - ning is \_\_\_\_\_

the be - gin - ning, be - gin - ning, in the be - gin - ning is \_\_\_\_\_

60 *p* 61 62 *p* *crescendo* 63 64 *f*

I  
now, \_\_\_\_\_ is now \_\_\_\_\_ and ev - er shall be \_\_\_\_\_  
now, \_\_\_\_\_ is now \_\_\_\_\_ and ev - er shall be \_\_\_\_\_  
now, \_\_\_\_\_ is now \_\_\_\_\_ and ev - er shall be \_\_\_\_\_

II  
now, \_\_\_\_\_ is now \_\_\_\_\_ and ev - er shall be, shall  
now, \_\_\_\_\_ is now \_\_\_\_\_ and ev - er shall be, shall  
now, \_\_\_\_\_ is now \_\_\_\_\_ and ev - er shall be, shall

65 66 67 68 69 *pp* *cresc. poco a poco*

I  
world  
world  
world

II  
*ff* *pp* *cresc. poco a poco*  
be, \_\_\_\_\_ world with - out end,  
be, \_\_\_\_\_ world with - out end,  
be, \_\_\_\_\_ world with - out end,

70 71 SOLO *mp* a - men, a - men, 72 73 74

with - out end, world with - out

I

with - out end, world with - out

II

with - out end, world with - out

75 *mp* SOLO 76 77 *tutti* 78

end, a - - - - - men, *mf* - men, a -

I

*mp* *tutti* end, a - men, a - men, a - - - - men, *mf* a - men, a -

II

*mf* SOLO a - men, *mf* SI a -

SI world with - - - out end, a - men, a - men, a -

world with - - - out end,

79 80 81

men, a - - - men, a - - - men, a - - -

I men, a - men, a - - - men,

end,

men, - - - men, a men, a - men, a -

II men, a - - - men, a - men, a - men, a - - -

world with - - - out end,

Repeat *ad lib*, with gradual diminuendo and deletion of individual voices until only the altos remain

82 *ff* 83

men, a - - - - men, a - - -

I *ff* a - - - men, a - - - men,

*ff* with - - - out end,

*ff* - - - men, a - men, a -

II *ff* men, a - - - men, a - - - men, a - - -

*ff* with - - - out end,

84 85 86 87 *p* 88 *mf* 89 *mp* 90

I

a - men, a - men,

a men, a - men,

*pp* *p* *mf* *mp*

with - out end, a - men, a - men,

II

a - men, a -

a - men, a -

*pp* *mp* *f*

with - out end, a - men, a -

91 *mf* *cresc.* 92 93 *ff* 94 *non rit.* 95

I

a - men, a - men, a - men, a - men, a - men. men. - men.

a - men, a - men, a - men, a - men, a - men. men.

a - men, a - men, a - men, a - men, a - men. men.

II

*mf* *cresc.* *ff*

men, a - men, a - men, a - men, a - men, a - men. men.

men, a - men, a - men, a - men, a - men, a - men. men.

men, a - men, a - men, a - men, a - men, a - men. men.



# Earth Magician

Pima Indian

James Fritschel

Choir I

1 2 3 4

Be - hold what he can do, \_\_\_\_\_

Choir II

*mf* *f* *p*

Earth ma - gi-cian shapes this world. \_\_\_\_\_

I

5 6 7

be -

II

*mf* *f*

Round and smooth, round and smooth, round and smooth he molds it. \_\_\_\_\_

Round and smooth, round and smooth, smooth, round and smooth he molds it.

I

8 *mp* 9 10 11

hold — what he can do, —

II

*mp* *f*

— what he can do! — be - hold Earth ma - gi - cian makes the moun - tains. —

I

*ff* 12 13 14 15

heed, heed, heed — what he has to say. —

II

*mf*

— Heed, heed what he has to say! — be - hold! He it is — that makes the

I

16 *sub. ff* 17 *dim. poco a poco* 18 19

Heed, heed, — heed, heed, — heed — what he has to

II

*f* *dim. poco a poco*

me - sas. — Heed, heed, — heed — what he has to

I

20 21 22 23 *mp*

say, heed. — Earth ma - gi - cian shapes this

II

*pp*

say, heed what he has to say. —

heed, — heed.

I

24 world, shapes this world, shapes this world, 25 26 *mf* Earth ma - gi-cian makes its mountains, 27 shapes this

II

*mp* Earth ma - gi-cian Earth ma gi - cian *mf* Earth ma - gi-cian

I

28 world, 29 30 *f* makes its moun - tains. 31

II

*f* Earth - ma - gi - cian Earth ma - gi - cian shapes this world;

I

32 *p* 33 34 35

Makes \_\_\_\_\_ all lar - ger all lar - ger,

II

*subito p*

Makes all lar - ger, makes \_\_\_\_\_ all lar - ger all

I

36 *ff* 37 38 *dim* 39 *mp*

all lar - ger, lar - ger lar - ger, lar - ger,

in - to the Earth,

II

*ff* *dim*

lar - ger, lar - ger, lar - ger, lar - ger, lar -

in - to the

I

40 lar - ger in - to the Earth. 41 42 43 *p* in - to its moun - tains,

in - to the Earth in - to the Earth.

II

ger. *p* *mp* *mf* *p* The ma - gi - cian glances

Earth.

I

44 *mp* 45 *p* 46 *mf* 47 *pp* *mp* in - to its moun - tains he may see, he may

II

in - - - - to its moun - - - -

48 *dim al fine* 49 50 51 52

I see. \_\_\_\_\_

II tains he may see. \_\_\_\_\_ *pp dim al fine*

The musical score is for two voices, I and II. Voice I is on a single staff with a treble clef. It contains five measures of music, marked with measure numbers 48 through 52. The notes are half notes, and the phrase 'dim al fine' is written above the staff. The lyrics 'see.' are written below the staff. Voice II is on two staves, with a treble clef on the top and a bass clef on the bottom. It contains five measures of music, marked with measure numbers 48 through 52. The notes are half notes, and the phrase 'pp dim al fine' is written above the staff. The lyrics 'tains he may see.' are written below the staff.

# Everyone Sang

James Fritschel

*pp* poco a poco cresc. e marcato

Choir I

Ev - ery - one

Tpts.

Tbns.

*pp* poco a poco cresc. e marcato *(mp)*

Choir II

Ev - ery - one sud - den - ly

Organ

*pp* poco a poco cresc. e marcato

Choir III

Ev - ery - one

Tpts.

Tbns.

c. 5" 5" 5" simile



6 *(mp)*

I

sud - den - ly

burst,

Brass

II

burst,

Org.

6 *(mp)*

III

sud - den - ly

burst,

Brass

The musical score is written for three vocal parts (I, II, III) and two brass sections. The time signature is 4/4. The key signature has one sharp (F#). The tempo/mood is marked *(mp)*. The lyrics are 'sud - den - ly' and 'burst,'. Part I and II have a melodic line with a crescendo leading to 'burst,'. Part III has a similar line. The brass sections are mostly silent, with some notes in the first and last measures. The organ part has a sustained note in the first measure of the second system.

Andante ♩ = ca. 80

**I**

*ff* burst out sing - ing, sing ing, sing - ing, *molto dim.*

**Brass**

*ff* *mp*

**II**

*ff* burst out sing - ing, sing ing,

**Org.**

*ff*

**III**

*ff* burst out sing - ing, singing, sing - ing, *molto dim.*

**Brass**

*ff* *mp*

16 *ppp*

I

Brass

16 *pp*

II

Org.

16 *pp*

III

Brass

16 *ppp*

and I was filled with such de-light as

and was filled with such de-light as

21

I

Wing - ing wild - ly, \_\_\_\_\_

Brass

21

*a tempo*  
\* *con sordino*

*pp* *mp*

21

II

pri - soned birds must find \_\_\_\_\_ in free - do - m

*f* *poco rit.* *p* *pp*  
*a tempo*

Org.

21

III

Brass

21

*a tempo*  
\* *con sordino*

*pp* *mp*

\* Unmeasured alternation  
between the two notes

The musical score is divided into four systems, each with a vocal line and a brass line. The vocal lines are for Soprano (SOP), Alto (A), Tenor (T), and Bass (B). The brass lines are for Brass (Brass) and Organ (Org.).

**System I:** The Soprano line begins with the lyrics "a - cross the white". The brass line features a complex rhythmic pattern with eighth and sixteenth notes, marked with a forte (*f*) dynamic.

**System II:** The Soprano line continues with the lyrics "wing - ing wild - ly, a - cross the white or - chards,". The brass line continues with a similar rhythmic pattern, marked with a forte (*f*) dynamic.

**System III:** The Soprano line continues with the lyrics "wing - ing wild - ly, a - cross the white or - chards,". The brass line continues with a similar rhythmic pattern, marked with a forte (*f*) dynamic.

**System IV:** The Soprano line continues with the lyrics "wing - ing wild - ly, a - cross the white or - chards,". The brass line continues with a similar rhythmic pattern, marked with a forte (*f*) dynamic.

3/4

I

or - chards,

and

dark green

fields,

Brass

pp

3/4

II

and dark

green

fields,

Org.

pp

poco rit.

3/4

III

and dark

green

fields,

Brass

pp

36

I

Brass

36

II

Org.

36

III

Brass

*a tempo* *p* *mp* *f*

on, on, and out of sight, on, on, and out of

*a tempo* *p* *mf* *mp* *f*

The musical score is divided into six systems, each with a staff label on the left. The first system (I) and the fifth system (III) are for Brass, each with two staves (treble and bass clef) and measures 36-40. The second system (II) is for the Organ, with two staves and measures 36-40. The third system (II) is for the vocalists, with two staves and measures 36-40. The lyrics are: 'on, on, and out of sight, on, on, and out of'. The dynamics are marked as *p* (piano), *mp* (mezzo-piano), and *f* (forte). The tempo is marked *a tempo*. The time signature is 2/4.

*p* *mf* *p*

**I**

on, on and out of sight,

on, on and out of sight,

**Brass**

*p* *mf* *p*

*open*

*open*

*3*

**II**

sight,

sight,

*p*

and out of

**Org.**

*mp*

*pp*

**III**

*p* *mf* *p*

on, on and out of sight,

on, on and out of sight,

**Brass**

*p* *mf* *p*

Detailed description: The page contains three systems of musical notation. Each system has a vocal part (I, II, III) and an instrumental part (Brass, Org.). The vocal parts are in treble clef with lyrics underneath. The instrumental parts are in bass clef. The key signature has one sharp (F#). The time signature is 2/4. Dynamics include piano (p), mezzo-forte (mf), mezzo-piano (mp), and pianissimo (pp). There are accents (d) and slurs over various notes. The lyrics are 'on, on and out of sight,'.



46 *pp*  
I and out of sight.

*p* on, on, *pp* on, on, on,

Brass

46 of sight.

II *p* on, on, *pp* on, on,

sight, (8<sup>va</sup>) -

Org. *ppp*

46 *pp*  
III and out of sight.

*p* on, on, *pp* on, on, on,

open *p* 3

Brass

The musical score is divided into three systems, each with a brass part (I, II, III) and an organ part. The key signature has two flats (B-flat and E-flat). Measure 46 is marked with a rehearsal mark '46'. In the first system, Brass I has a melody starting on G4, with lyrics 'and out of sight.' and dynamics *pp*. Brass II and III have sustained chords. The organ part has a descending line. The second system continues the brass parts, with Brass II having lyrics 'of sight.' and dynamics *p* and *pp*. The organ part has a trill. The third system shows Brass I with lyrics 'and out of sight.' and dynamics *pp*. Brass II and III have sustained chords. The organ part has a trill. The fourth system shows Brass I with lyrics 'and out of sight.' and dynamics *pp*. Brass II and III have sustained chords. The organ part has a trill. The fifth system shows Brass I with lyrics 'and out of sight.' and dynamics *pp*. Brass II and III have sustained chords. The organ part has a trill.

51 *ritard* *pp* *poco a poco cresc.*

I

*ppp* on,

ev - ery - one's voice

A

B

Brass

51 *ritard* *pp* *poco a poco cresc.*

II

ev - ery - one's voice

A

B

Org.

51 *ritard* *pp* *poco a poco cresc.*

III

*ppp* on,

ev - ery - one's voice

A

B

Brass

4" 4" simile

Andante ♩ = ca. 80

*mf* *ff* *ff*

was sud - den - ly, was sud - den - ly

I

Brass

II

Org.

III

Brass

The musical score is arranged in three systems, each for a different vocal part (I, II, III) and a corresponding brass section. The tempo is marked 'Andante' with a quarter note equal to approximately 80 beats per minute. The key signature has one sharp (F#). The vocal parts (I, II, III) are written in treble clef with a soprano, alto, and tenor/bass line respectively. They all sing the same lyrics: 'was sud - den - ly, was sud - den - ly'. The first vocal part (I) has a melodic line that starts on a whole note, followed by a half note, and then a triplet of eighth notes. The second and third vocal parts (II and III) have a similar melodic line but with a different starting note. The brass sections are written in bass clef and provide harmonic support with sustained notes and triplets. The dynamics are marked *mf* (mezzo-forte) and *ff* (fortissimo). The score includes a crescendo line for the vocal parts and a triplet marking for the brass sections.

61 *subito p* *ritard* *pp* *dim.*

I lift - ed, \_\_\_\_\_ and beau - ty came like the set - ting sun. \_\_\_\_\_

Brass

61 *subito p* *ritard* *pp* *dim.*

II lift - ed, \_\_\_\_\_ and beau - ty came like the set - ting sun. \_\_\_\_\_

Org. *ff*

61 *subito p* *ritard* *pp* *dim.*

III lift - ed, \_\_\_\_\_ and beau - ty came like the set - ting sun. \_\_\_\_\_

Brass

66 *a tempo* *mp*

I my heart was sha ken with tears

Brass *pp* *mp*

66 *a tempo* *p*

II my heart was sha-ken, — was sha ken — with

Org. *8va* *3*

66 *a tempo* *mp*

III my heart was sha ken with

Brass *pp* *mp*

Detailed description: This page contains musical notation for measures 66 through 70. It features five systems of staves. The first system is for vocal part I, with lyrics 'my heart was sha ken with tears' and dynamics *mp*. The second system is for vocal part II, with lyrics 'my heart was sha-ken, — was sha ken — with' and dynamics *p*. The third system is for the Organ, with trills marked '8va' and '3'. The fourth system is for vocal part III, with lyrics 'my heart was sha ken with' and dynamics *mp*. The fifth system is for Brass, with dynamics *pp* and *mp*. The tempo is marked 'a tempo' at the beginning of each vocal part. The key signature has one flat (Bb).

71 *ritard*

I  
and hor-ror — drift ed a - way.

Brass

71 *pp ritard*

II  
tears, and hor - ror drift - ed a - way.

Org.

71 *ritard*

III  
and hor-ror — drift ed a - way.

Brass

76 *a tempo*

**I**

Brass

*leggiere mp* 3 3  
every one — was a

76

**II**

*a tempo p cresc. poco a poco* but ev-ery - one

O — but ev-ery one, but ev - ery one was a bird

*p* but ev-ery one, but ev - ery one was a bird, was a

76 *cresc. p mf*

**Org.**

76 *a tempo*

**III**

Brass

*leggiere mp* 3 3  
every one — was a

76

81

I

bird, ev ery one \_\_\_ was a bird \_\_\_ and the song \_\_\_ was word-less, was word-less, was

81

Brass

81

II

\_\_\_ and the song \_\_\_ was word - - - less, was word - less, was

81

Org.

81

III

bird, ev ery one \_\_\_ was a bird \_\_\_ and the song \_\_\_ was word-less, was word-less, was

81

Brass



86 *pp* The sing *cresc. poco a poco* ing, the sing - ing will  
word less. The sing The sing-ing, - ing, the sing the sing - ing, ing, will  
The sing-ing, the sing - ing,

Brass

86 *cresc. poco a poco*  
*p*

II

86 *pp* The sing *cresc. poco a poco* ing, the sing - ing will  
word - less. The sing The sing-ing, - ing, the sing the sing - ing, ing, will  
The sing-ing, the sing - ing,

Org.

86 *cresc. poco a poco*  
*p*

III

86 *pp* The sing *cresc. poco a poco* ing, the sing - ing will  
word less. The sing The sing-ing, - ing, the sing the sing - ing, ing, will  
The sing-ing, the sing - ing,

Brass

86 *cresc. poco a poco*  
*p*

ne - ver be done, the sing - ing, the sing - ing will ne - ver be

91

I

the singing, ver be done, will never be done, the sing the sing ing, the sing sing - ing will ne the singing, ver be

the singing, will never be done, the singing, the sing - ing, the singing,

Brass

mp

mf

ne - ver be done, the sing - ing, the sing - ing will ne - ver be

91

II

the singing, ver be done, will never be done, the sing the sing ing, the sing sing - ing will ne the singing, ver be

the singing, will never be done, the singing, the sing - ing, the singing,

Org.

ne - ver be done, the sing - ing, the sing - ing will ne - ver be

91

III

the singing, ver be done, will never be done, the sing the sing ing, the sing sing - ing will ne the singing, ver be

the singing, will never be done, the singing, the sing - ing, the singing,

Brass

mp

mf

I

done, the  
will ne-ver be done, the  
done, the  
will ne-ver be done, the

sing - ing, the sing - ing will ne - ver be done, the

Brass

II

done, the  
will ne-ver be done, the  
done, the  
will ne-ver be done, the

sing - ing, the sing - ing will ne - ver be done, the

Org.

III

done, the  
will ne-ver be done, the  
done, the  
will ne-ver be done, the

sing - ing, the sing - ing will ne - ver be done, the

Brass

**I**

sing - ing the sing - ing will ne - ver be done

**Brass**

**II**

sing - ing the sing - ing will ne - ver be done

**Org.**

**III**

sing - ing the sing - ing will ne - ver be done

**Brass**

*Presto - ad lib. poco a poco ritard e diminuendo*

106 *pp*

I

Ev - ery - one sud - den - ly

Brass

106 3x 3rd time *pp*

II

Ev - ery - one sud - den - ly

Org.

106 *pp*

III

Ev - ery - one sud - den - ly

Brass

106 3x 3rd time *pp*

3" 3" simile

Andante  
(Continue *ad lib*)

**I**

burst, *ff* burstburst,etc. burst,etc burst out sing - ing, burst out sing - ing,

**Brass**

*ff*

**II**

*ff* burst out sing - ing, burst out sing - ing, burst out sing - ing,

**Org.**

**III**

burst, *ff* burst, burst, burst, burstbut sing - ing,

**Brass**

*ff*

Detailed description: This page contains musical notation for measures 111 through 115. It features three vocal parts (I, II, III) and two brass sections, along with an organ part. The tempo is marked 'Andante'. The key signature has one sharp (F#). The time signature is 4/4. The vocal parts have lyrics: Part I: 'burst, burstburst,etc. burst,etc burst out sing - ing, burst out sing - ing,'; Part II: 'burst out sing - ing, burst out sing - ing, burst out sing - ing,'; Part III: 'burst, burst, burst, burstbut sing - ing,'. The organ part provides a rhythmic accompaniment. The brass parts have dynamic markings of 'ff' (fortissimo). There are also 'ad lib' (ad libitum) markings for the vocal parts.

116 *ff* the sing - - - ing

*accelerando e marcato* *a tempo* *ffz* *ff*

Brass

116 *ff* the sing - - - ing

*accelerando* *a tempo* *ffz* *ff*

Org.

116 *ff* the sing - - - ing

*accelerando e marcato* *a tempo* *ffz* *ff*

Brass

The musical score is divided into three systems, each corresponding to a different part of the ensemble. Each system contains a vocal line and an instrumental line. The vocal lines are for parts I, II, and III, and the instrumental lines are for Brass and Organ. The score is marked with various dynamics and tempo changes. The vocal lines are marked with *ff* and the instrumental lines are marked with *ff*, *ffz*, and *ff*. The tempo markings are *accelerando e marcato*, *a tempo*, and *ffz*. The score is divided into three systems, each corresponding to a different part of the ensemble. Each system contains a vocal line and an instrumental line. The vocal lines are for parts I, II, and III, and the instrumental lines are for Brass and Organ. The score is marked with various dynamics and tempo changes. The vocal lines are marked with *ff* and the instrumental lines are marked with *ff*, *ffz*, and *ff*. The tempo markings are *accelerando e marcato*, *a tempo*, and *ffz*.

121 *p* *diminuendo to the end*

I

will ne - - ver be done, will ne - ver be done,

*pp*  
On,

Brass

121 *p* *diminuendo to the end*

II

will ne - - ver be done, will ne - ver be done,

*pp*  
On,

Org.

*diminuendo to the end*

*p* *ppp*

121 *p* *diminuendo to the end*

III

will ne - - ver be done, will ne - ver be done,

*pp*  
On,

Brass

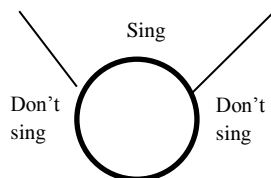


## All Three Choirs:

Repeat, *ad libitum*, as directed\* altogether or as individual choirs



Sing when you are contained within the quadrant formed by the director's arms.



Stop singing when you are outside the quadrant. At least three complete revolutions will be made. On the third revolution, sustain only the [n] sound.

\*Use an assistant director for one of the sets of instructions

# Give Ear, O Ye Heavens

Deuteronomy 32:1-2

James Fritschel

$\text{♩} = 88$

*leggiere* *mp*

S Give ear, \_\_\_\_\_

*mp*

A Give ear, O ye

Choir I

T Give ear,

*mp*

B Give ear,

*ff* *pp*

S Give ear, O ye hea-vens, \_\_\_\_\_

*ff* *pp*

A Give ear, O ye hea-vens, \_\_\_\_\_

Choir II

T Give ear, O ye hea-vens, \_\_\_\_\_

*ff* *pp*

B Give ear, O ye hea-vens, \_\_\_\_\_

5 *poco a poco cresc. e più marcato*

I

— O ye hea vens, — give ear, — O ye hea - vens, —

hea vens, — give ear, — O ye hea - vens, — give

8 O ye hea vens, — give ear, — O ye hea - vens, —

— O ye hea vens, — give ear, — O ye hea - vens,

*leggiere* *mp* *poco a poco cresc. e più marcato*

give ear, — O ye hea - vens, —

*mp*

give ear, — O ye hea - vens, —

*mp*

give ear, — O ye hea - vens, —

*mp*

give ear, — O ye hea -

II

8

I

give ear, O ye hea - vens, and I will speak: *f* *fp*

ear, O ye hea - vens, and I will speak: and

8 give ear, O ye hea - vens, and I will speak: *f* *fp*

give ear, O ye hea - vens, and I will

II

give ear, O ye hea - vens, give ear, O

8 give ear, O ye hea - vens, give ear,

vens, give ear, O ye hea - vens, give ear,

**I**

*fp* and I will speak, \_\_\_\_\_ and I will speak, \_\_\_\_\_ and I will speak, \_\_\_\_\_

*fp* I will speak, \_\_\_\_\_ and I will speak, \_\_\_\_\_ and I will speak, \_\_\_\_\_ and

*f* *fp* *fp* *fp*  
8 \_\_\_\_\_ and I will speak, \_\_\_\_\_ and I will speak, \_\_\_\_\_ and I will speak, \_\_\_\_\_

*fp* *fp* *fp*  
speak: \_\_\_\_\_ and I will speak, \_\_\_\_\_ and I will speak, \_\_\_\_\_ and I will

**II**

\_\_\_\_\_ O ye hea - vens, \_\_\_\_\_ and I will speak, \_\_\_\_\_ and I will speak, \_\_\_\_\_

*f* *fp* *fp*  
ye hea - vens, \_\_\_\_\_ and I will speak, \_\_\_\_\_ and I will speak, \_\_\_\_\_

*f* *fp* *fp*  
8 \_\_\_\_\_ O ye hea - vens, \_\_\_\_\_ and I will speak, \_\_\_\_\_ and I will speak, \_\_\_\_\_

*f* *fp*  
\_\_\_\_\_ O ye hea - vens, \_\_\_\_\_ and I will speak, \_\_\_\_\_ and I

**I**

14 *fp* *ff*  
and I will speak: and

*fp* *ff*  
I will speak, and I will speak: and

8 *fp* *ff*  
and I will speak: and

*fp* *fp* *ff*  
speak, and I will speak, and I will speak: and

**II**

*fp* *f*  
and I will speak,

*fp* *f*  
and I will speak: and I will speak:

8 *fp* *f*  
and I will speak,

*fp* *f*  
will speak, and I will speak, and I will speak:

17 *dim. e ritard*

I

hear O Earth the words of my mouth. \_\_\_\_\_

hear O Earth the words of my mouth. \_\_\_\_\_

8 hear O Earth the words of my mouth. \_\_\_\_\_

hear O Earth the words of my mouth. \_\_\_\_\_

II

\_\_\_\_\_ the words of my mouth. \_\_\_\_\_

\_\_\_\_\_ the words of my mouth. \_\_\_\_\_

8 \_\_\_\_\_ the words of my mouth. \_\_\_\_\_

\_\_\_\_\_ the words of my mouth. \_\_\_\_\_

Detailed description: The image shows a page of a musical score, page 163. It contains two systems of music, labeled I and II. System I consists of four staves. The first two staves are for a vocal part (treble clef) with lyrics 'hear O Earth the words of my mouth.' followed by a three-measure rest. The next two staves are for piano accompaniment (treble and bass clef). System II also consists of four staves, with the first two for a vocal part and the next two for piano accompaniment. The lyrics are the same as in system I. The score includes various musical notations such as notes, rests, triplets, and dynamic markings like 'dim. e ritard'. The page number '163' is in the top right corner.

20 *p*

*p* *sempre pp e staccato*

I My doc trine shall drop as the rain, \_\_\_\_\_ my

*p* *pp*

My doc trine shall drop as the rain, \_\_\_\_\_

*p*

my

*p* *pp*

my doc trine shall drop as the

*sempre pp e staccato*

II My doc trine shall drop as the rain, \_\_\_\_\_ my doc trine shall drop as the

*pp*

My doc trine shall drop as the rain, \_\_\_\_\_

*pp*

(ah) \_\_\_\_\_



24

I

my doctrine shall drop as the rain, \_\_\_\_\_ my doctrine shall drop as the

doctrine shall drop as the rain,

8

my doctrine shall drop as the rain, \_\_\_\_\_

doctrine shall drop as the rain, \_\_\_\_\_ my

rain, \_\_\_\_\_ my doctrine shall drop as the rain, \_\_\_\_\_

rain, \_\_\_\_\_ my doctrine shall drop as the rain, \_\_\_\_\_

II

8

my doctrine shall drop as the rain, \_\_\_\_\_

my

[illegible]

32  $\bullet = \bullet = 76$

I

drop as the rain, \_\_\_\_\_

doc - trine shall drop as the rain, \_\_\_\_\_

drop as the rain, \_\_\_\_\_

*p* *molto legato*

doc - trine shall drop as the rain, \_\_\_\_\_ my speech \_\_\_\_\_

*p*

my speech \_\_\_\_\_

II

rain, \_\_\_\_\_

*p* *molto legato*

rain, \_\_\_\_\_ my speech \_\_\_\_\_

*p*

my speech \_\_\_\_\_

Detailed description: The image shows a page of a musical score, page 167. It contains two systems of music, labeled I and II. Each system has three staves: a vocal line (treble clef), a piano accompaniment line (bass clef), and a second vocal line (treble clef). The key signature has one sharp (F#), and the time signature is 4/4. The tempo/mood is indicated as 'molto legato'. The lyrics are: 'drop as the rain, \_\_\_\_\_', 'doc - trine shall drop as the rain, \_\_\_\_\_', 'drop as the rain, \_\_\_\_\_', 'my speech \_\_\_\_\_', 'rain, \_\_\_\_\_', 'rain, \_\_\_\_\_ my speech \_\_\_\_\_', and 'my speech \_\_\_\_\_'. The piano accompaniment includes dynamic markings 'p' (piano) and 'molto legato'. The score is numbered 32 at the beginning and 76 at the end of the first system.

I

36 *mp* \*

my speech \_\_\_ shall dis - till \_\_\_ as the

*mp* \*

my speech \_\_\_ shall dis - till \_\_\_ as the

*simile*

8 shall dis - till as the dew,

*simile*

shall dis - till as the dew,

II

*simile*

8 shall dis - till as the dew,

*simile*

shall dis - till as the dew,

\* Women's voices divided into three equally balanced parts

40

*mp*

dew, \_\_\_ my \_\_\_

*mp*

dew, \_\_\_ my \_\_\_

I

8 shall dis - till as the

shall dis - - till as the

*mp* \*

my \_\_\_ speech shall dis - till as the dew, \_\_\_

*mp* \*

my \_\_\_ speech shall dis - till as the dew, \_\_\_

II

8 shall dis - - till as the

shall dis - till as the

43 *rit. e dim.*  $\text{♩} = 76$  *pp*

speech \_\_\_ shall dis - till \_\_\_ as the dew, \_\_\_\_\_

I speech \_\_\_ shall dis - till \_\_\_ as the dew, \_\_\_\_\_

*mf* *p*

dew, \_\_\_\_\_

*mf* *p*

dew, \_\_\_\_\_

*rit.* ----- *sempre pp e staccato*

II

*mf* *p* *pp*

dew, \_\_\_\_\_ as the small rain, as the small

*mf* *p*

dew, \_\_\_\_\_

47 *sempre pp e staccato*

I

up -

as the small rain, \_\_\_\_\_

as the small rain, \_\_\_\_\_

as the small rain, \_\_\_\_\_

as the small rain, \_\_\_\_\_

II

rain, \_\_\_\_\_ as the small rain, \_\_\_\_\_ as the small

as the small rain, \_\_\_\_\_

The musical score is written for two voices, I and II, and piano accompaniment. The piano part is in the bass clef and features a continuous eighth-note pattern in the left hand and a melodic line in the right hand. The vocal parts are in the treble clef. The lyrics are: 'up -', 'as the small rain, \_\_\_\_\_', 'rain, \_\_\_\_\_ as the small rain, \_\_\_\_\_ as the small', and 'as the small rain, \_\_\_\_\_'.

[illegible]



57 *ritard e dim.*

I

up-on the ten - der herb, \_\_\_\_\_ as the small rain, as the small rain up-

der herb, \_\_\_\_\_ as the small rain, as the small rain up-

8 as the small rain, \_\_\_\_\_ as the small rain, as the small rain, as the small rain up-

\_\_\_\_\_ as the small rain, \_\_\_\_\_ as the small rain, as the small rain up-

II

*ritard e dim.*

on a ten-der herb, \_\_\_\_\_ as the small rain, as the small rain up-

\_\_\_\_\_ as the small rain, as the small rain up-

8 \_\_\_\_\_ as the small rain, \_\_\_\_\_ as the small rain, as the small rain up-

rain, \_\_\_\_\_ as the small rain, as the small rain, as the small rain up-

62  $\text{♩} = 76$  *ppp* *legato*

I

on the ten - der herb, \_\_\_\_\_

*ppp*

on the ten - der herb, \_\_\_\_\_

*p*

8 on the ten - der herb, \_\_\_\_\_ and as the show'rs up - on \_\_\_\_\_ the

*p*

on the ten - der herb, \_\_\_\_\_ and as the show'rs up - on \_\_\_\_\_ the

*ppp* *legato*

on the ten - der herb, \_\_\_\_\_

*ppp*

on the ten - der herb, \_\_\_\_\_

*p*

8 on the ten - der herb, \_\_\_\_\_ and as the show'rs up - on \_\_\_\_\_ the

*p*

on the ten - der herb, \_\_\_\_\_ and as the show'rs up - on \_\_\_\_\_ the

II

67 *p*

I

and as the show'rs, and as the show'rs up - on the

*p*

and as the show'rs, and as the show'rs up - on the

grass, the show'rs up - on the

grass, the show'rs up - on the

*p*

II

and as the show'rs, and as the show'rs up - on the

*p*

and as the show'rs, and as the show'rs up - on the

grass, the show'rs up - on the

grass, the show'rs up - on the



76

I

give ear, \_\_\_\_\_ O ye hea-vens, \_\_\_\_\_ give ear, \_\_\_\_\_

ear, \_\_\_\_\_ O ye hea-vens, \_\_\_\_\_ give ear, \_\_\_\_\_ O ye

*f marcato*

8 Give ear, \_\_\_\_\_ give ear, \_\_\_\_\_ O ye heavens, \_\_\_\_\_ give ear, \_\_\_\_\_ give ear, \_\_\_\_\_

\_\_\_\_\_ give ear, \_\_\_\_\_ O ye hea-vens, \_\_\_\_\_ give ear, \_\_\_\_\_

\_\_\_\_\_ give ear, \_\_\_\_\_ O ye hea-vens, \_\_\_\_\_ give ear, \_\_\_\_\_

*mp poco a poco cresc. e più marcato*

give ear, \_\_\_\_\_ O ye hea - vens, \_\_\_\_\_ give ear, \_\_\_\_\_

*mp*

give ear, \_\_\_\_\_ O ye hea - vens, \_\_\_\_\_ give ear, \_\_\_\_\_ O

II

*f marcato*

8 give ear, \_\_\_\_\_ give ear, \_\_\_\_\_ O \_\_\_\_\_ ye heavens, \_\_\_\_\_ give ear, \_\_\_\_\_ give

give ear, \_\_\_\_\_ O ye hea - vens, \_\_\_\_\_ give ear, \_\_\_\_\_

*mp*

give ear, \_\_\_\_\_ O ye hea - vens, \_\_\_\_\_ give ear, \_\_\_\_\_

I

79

*fp* *fp*

O ye hea - vens, \_\_\_\_\_ and I will speak, \_\_\_\_\_ and I will speak,

hea - vens, \_\_\_\_\_ and I will speak, \_\_\_\_\_ and I will speak, \_\_\_\_\_ and

and I will speak, \_\_\_\_\_ and I will speak, \_\_\_\_\_

8 O ye hea vens, \_\_\_\_\_ and I will speak, \_\_\_\_\_ and I will

O ye hea vens, \_\_\_\_\_

*p*

O ye hea - vens, \_\_\_\_\_

II

O ye hea - vens, \_\_\_\_\_ give ear, \_\_\_\_\_ O ye hea - vens,

ye hea - vens, \_\_\_\_\_ give ear, \_\_\_\_\_ O ye hea - vens, \_\_\_\_\_

ear, O \_\_\_\_\_ ye hea vens, \_\_\_\_\_

O ye hea - vens, \_\_\_\_\_ give ear, \_\_\_\_\_ O ye hea vens,

\_\_\_\_\_ O ye hea - vens, \_\_\_\_\_ give ear, \_\_\_\_\_ O ye hea -

\*Editor's note: Each iteration of "and I will speak" (mm. 80-85) in any voice should be sung with the same articulation as indicated in the soprano line.

82 *simile* *cresc. --*

— and I will speak, — and I will speak, — and I will speak, —

*simile*

I will speak, — and I will speak, — and I will speak, —

I

— and I will speak, — and I will speak, — and I will speak, —

8 speak, — and I will speak, — and I will speak, — and I will

*f*

— and — I will speak, —

*cresc. -*

— and I will speak, — and I will speak, — and I will speak,

and I will speak, — and I will speak, — and I will speak, —

II

and I will speak, — and I will speak, — and I will speak,

8 — and I will speak, — and I will speak, — and I

*p* *f*

vens, — and — I will speak, —

85

**I**

and hear, O Earth, the

and I will speak, \_\_\_\_\_ and hear, O Earth, the

8 speak, and will speak, and hear, O Earth, the

\_\_\_\_\_ and hear, \_\_\_\_\_ O Earth, the

**II**

and hear, O Earth, the

and I will speak, and hear, O Earth, the

8 will speak, and I will speak, and hear, O Earth, the

\_\_\_\_\_ and hear, \_\_\_\_\_ O Earth, the



89

*subito p* *crescendo to the end*

words of my mouth \_\_\_\_\_ give ear, \_\_\_\_\_ O ye

I

words of my mouth, \_\_\_\_\_ give ear, \_\_\_\_\_ O ye

8

words of my mouth, \_\_\_\_\_ give ear, \_\_\_\_\_ O ye

*subito p* *crescendo to the end*

words of my mouth \_\_\_\_\_ give ear, \_\_\_\_\_ O ye

II

words of my mouth, \_\_\_\_\_ give ear, \_\_\_\_\_ O ye

8

words of my mouth, \_\_\_\_\_ give ear, \_\_\_\_\_ O ye

*subito p*

words of my mouth, \_\_\_\_\_ give ear, \_\_\_\_\_ O ye

92

I

heaven, \_\_\_\_\_ give ear, O ye heaven, \_\_\_\_\_ give ear, give ear!

heaven, \_\_\_\_\_ give ear, O ye heaven, \_\_\_\_\_ give ear, give ear!

8

heaven, \_\_\_\_\_ give ear, \_\_\_\_\_ O ye heaven, \_\_\_\_\_ give ear, give ear!

heaven, \_\_\_\_\_ give ear, \_\_\_\_\_ O ye heaven, \_\_\_\_\_ give ear, give ear!

II

heaven, \_\_\_\_\_ give ear, O ye heaven, \_\_\_\_\_ give ear, give ear!

heaven, \_\_\_\_\_ give ear, O ye heaven, \_\_\_\_\_ give ear, give ear!

8

heaven, \_\_\_\_\_ give ear, \_\_\_\_\_ O ye heaven, \_\_\_\_\_ give ear, give ear!

heaven, \_\_\_\_\_ give ear, \_\_\_\_\_ O ye heaven, \_\_\_\_\_ give ear, give ear!

*Commissioned by  
The Voices of Mel Olson  
Mel Olson, director  
September 4, 1976  
James Fritschel*

# Now Talking God

Traditional Navajo

Benedictory Chant

James Fritschel

**Slow** ♩ = 56-60

**Choir I**

1 *p* 2 3 4

Now talk ing God, \_\_\_\_\_

*p* Now talk-ing God,

Now, \_\_\_\_\_

**Choir II**

*p* Now talk - ing God, \_\_\_\_\_

*p* now talk-ing God,

Now, \_\_\_\_\_ now, \_\_\_\_\_

**I**

5 *mp* 6 7 *f* 8 *p*

now talk ing God, \_\_\_\_\_ now talk - ing God, \_\_\_\_\_

now, talk ing God, now talk-ing God, \_\_\_\_\_

**II**

*f* *mp*

SOP with your feet I walk now

*p* talk-ing God, now

I

9 *f* SOP 10 11 *p* 12 *mf* for

I — walk with your limbs, now talk - ing God, —

*p*

now, —

II

*f* *p* *mf* SOP

talk - ing God, talk - ing God I car ry forth your bo - dy, —

talk ing God, — talk - ing God now, — *mp*

me your mind thinks, — *f* your voice — speaks for me. *p*

13 14 15 16

*mf* now talk-ing God, — talk - ing God. *mp* *p*

now, —

II

*f* your voice — speaks for me. *p*

— now talking God, — *f* now — talk - ing God. *mp*

talk-ing God, — now talk - ing God. —

now talking God.

I

17 *p* 18 19 *mp* 20

Beau - ty — is be - fore me, — beau - ty — is — be - fore — me,

II

*p*

Beau - ty — is be - fore me, —

I

21 *mp* 22 23 *mf* 24 *f*

beau - ty — is be - hind me. — A - bove and be-

II

*mf* *unis.* *p* *mf* *f*

beau - ty — is — be - hind — me. — A - bove and be-

*unis.*

I

25 low — me ho — - - vers the beau - ti - ful.

26

27

II

low — me ho - - - vers the beau - ti - ful.

I

28 29 30

II

*mp* *mf* *mp* *sim.*

I am sur round-ed by it, I am sur - round - ed by it, I am sur - round - ed by it, I am sur - round-ed

I am sur round-ed by it, I am sur - round-ed by it, I am sur -

**I**

31 *f* I am sur-round-ed by it,

32

33 *mp* am im-

**II**

by it, I am sur-round-ed by it, I am sur-round-ed by it,

I am sur-round-ed by it, I am sur-round-ed by it, I am sur-round-ed by it.

round-ed by it, I am sur-round-ed by it, I am sur-round-ed by it,

am sur-round-ed by it, I am sur-round-ed by it, I am sur-round-ed by it.

*mp* *mf* *mp* *sim*

34 I am im-mersed in it, I am im-mersed in it, I am im-mersed in it,

*mf* *mp*

mersed in it, I am im-mersed in it, I am im-mersed in it, I am im-

am im-mersed in it, I am im-mersed in it, I am im-mersed in it, I

**I**

*f* *ff*

**II**

I am im-mersed in it, I

I

37 in it  
I am im - mersed.

38 *mf* I am im - mersed.

39 *p* mersed.

II

am im - mersed in it.

I am im-mersed in it I am im-mersed *mp*

am im - mersed, I am im - mersed in it, I am im - mersed, In my

I am im-mersed in it

I am im - mersed in it.

I

40 *ppp* 41 42

II

youth I am a ware of it, I am a ware of it, *f* *p*

I am a -



I

43 44 45 46

*p* Now talk ing God, \_\_\_\_\_ now talk-ing God,

Now, \_\_\_\_\_ now, \_\_\_\_\_

II

*p* now talking God, \_\_\_\_\_

ware <sup>3</sup> of it. \_\_\_\_\_ now \_\_\_\_\_

I

47 48 49

*mf* In \_\_\_\_\_ my old \_\_\_\_\_

II

*mp* now talk - ing God, \_\_\_\_\_ now talk - ing God, \_\_\_\_\_

now talk - ing God, \_\_\_\_\_

now talk - ing God, now talk - ing God, \_\_\_\_\_

*f*

I

age, now talk - ing God, talk - ing God, \_\_\_\_\_

II

Talk ing God, now talk - ing God, \_\_\_\_\_

In my old age, \_\_\_\_\_

mf

p

mp

f

p

50 51 52 53

I

I shall walk qui - et - ly

II

I shall walk, qui - et - ly the

mp

mf

54 55 56 57

58 59 60 61

I

*mf* *p*

walk

the beau - ti - ful trail.

*ritard* *p* *a tempo*

II

beau - ti - ful trail,

*mf* *p*

the beau - ti - ful trail.

62 63 64 65

I

*ppp*

qui - et - ly.

*ppp*

II

*p* *ppp*

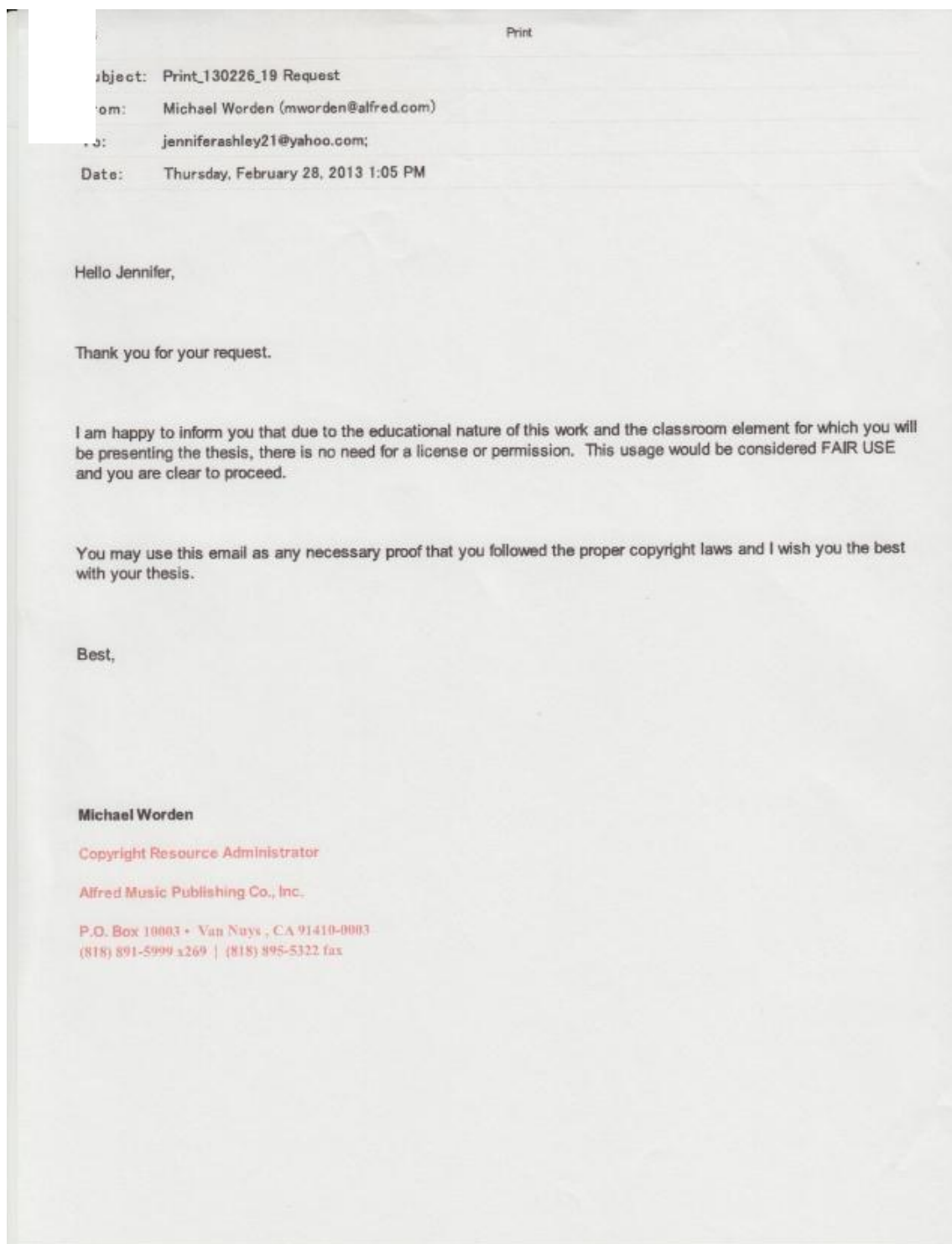
now talk - ing God.

*ppp*

For the Flathead H.S. Choir  
 Kalispell, MT  
 Don Goddard, Director  
 March 24, 1982  
 James Fritschel

APPENDIX D

PERMISSION FORMS



**JAMES E. FRITSCHEL**

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**MODERN TRANSCRIPTION PERMISSION**

February 11, 2013

Jennifer Vanderholm Jensen

20934 Oak Street

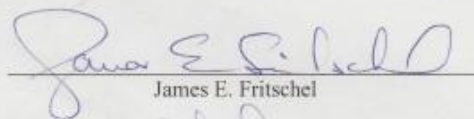
Gretna, NE 68028

**COMPOSITION(S):** EARTH MAGICIAN - Fritschel, GIVE EAR, O YE HEAVENS -  
Fritschel, EVERYONE SANG - Fritschel, NOW TALKING  
GOD/CANTICLE OF INVOCATION - Fritschel, CANTICLE: A SONG  
OF DAVID - Fritschel

**USE:** Transcribe one copy of each composition listed above for referential use in the dissertation entitled "The Choral Music of James E. Fritschel (b. 1929) With a Conductor's Special Focus on the Preparation of His Compositions for Double Chorus," to be submitted to the University of Nebraska-Lincoln May, 2013.

**NOTE:** The material must be used without any change or abridgement and in no other publication or medium than that named above.

**FEE:** No charge

  
James E. Fritschel

by   
Jennifer Vanderholm

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