

### I. Early roots of choral tradition

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#### A. Six schools of influence

1. St. Olaf College
  - i. F. Melius Christiansen, 1903
  - ii. Unaccompanied choral movement
    - a. Spiritual connection to music
    - b. Memorization
    - c. Complete blend without focus on individual
      1. straight-tone
    - d. Limited repertoire for performances
2. Westminster Choir School, Princeton, NJ
  - i. Founded by J.F. Williamson, 1930
  - ii. Professional training
    - a. Proximity to New York City
    - b. Focus on operatic tone rather than straight-tone
      1. Focus on each voice as a soloist
3. Father William Finn
  - i. Focus on blending the voices as if they were instruments in an orchestra
4. Fred Waring
  - i. “Sung-speech” approach
    - a. Text should be sung as naturally as spoken word
      1. “Smooth” style of singing
  - ii. Repertoire was popular style
    - a. The Fred Waring Pennsylvanians
      1. Traveled around the country to promote pop-style choral singing
5. Scientific viewpoint
  - i. Douglas Stanley, John C. Wilcox and Joseph K. Klein
    - a. Stressed the development of the individual voice in the choral setting
      1. Importance of healthy singing
      2. Techniques to teach voice within the choral rehearsal
6. Robert Shaw
  - i. Known as “the father of modern choral conductors”
    - a. Began career with Fred Waring
    - b. Formed Robert Shaw Chorale
  - ii. Toured with Chorale and performed masterworks in small communities to help promote choral music
  - iii. Tone
    - a. Rich, mature
      1. Only professional-quality singers
        - i. Depth of singing experience deeper than “a cappella” schools
  - iv. Rhythmic focus
    - a. Rhythmic diction
      1. Each syllable of each word maintains its individual rhythmic integrity
        - i. Text is not permitted to blur the inherent rhythmic nature of the musical line

### II. Professional Choirs

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#### A. The Collegiate Chorale, 1941

1. Roots of the Robert Shaw Chorale

- i. Founded by Robert Shaw
      - a. Was conductor until 1954
  2. Masterworks and unaccompanied works
  3. Variable size between 30-150 voices, depending on repertoire selections
  4. Became well-known
    - i. More than 100 recordings (including Robert Shaw Chorale)
- B. Gregg Smith Singers, 1955
  1. Founded by Gregg Smith
  2. "Pure-tone" ensemble
  3. Exploration into American musical styles
    - i. Southern Harmony
    - ii. Shaker
  4. Variable size between 15-25 voices
- C. Chanticleer
  1. Founded by Kenneth Jennings
  2. All male ensemble
    - i. Use of male altos and sopranos
      - a. Ideal for early music repertoire
        1. Authenticity
  3. 12-18 singers
  4. Tour extensively
- D. Dale Warland Singers
  1. Founded by Dale Warland
  2. Associated with Minnesota Composers' Alliance
  3. Emphasis on straight-tone and complete blend in sound
    - i. Employs highly-trained singers only
  4. 20-25 singers
- E. Kansas City Chorale
  1. Charles Bruffy
    - i. New generation of conducting focus and style
  2. 24 members
  3. Innovative programming