

able collection of vocalises commissioned from one hundred composers, running the gamut from Gretchaninoff to Copland.

Trois Poèmes de Claudel, 1942

1. Sieste
2. Le Delphinium
3. Le Rendez-vous

Magnificent poetry. *Sieste* a handsome mood setting. *Le Rendez-vous* a grand, inspiring climax.

Petit Cours de Morale, 1942

extrait de "Suzanne et le Pacifique" de Jean Giraudoux

1. Jeanne
2. Adèle
3. Cécile
4. Irène
5. Rosemonde

Giraudoux's wry epigrams. Clever and concise. Unusual program material.

Saluste du Bartas, Henry Lemoine et Cie, 1942

Six villanelles de Bédat de Monlaur

1. Le Château de Bartas
2. Tout le long de la Baise
3. Le départ
4. La promenade
5. Nérac en fête
6. Duo

Mannered poetry dealing with the life and loves of the French poet du Bartas. Not Honegger's best.

Trois Psaumes, 1943

1. Psaume XXIV, (de Beze)
2. Psaume CXL, (de Beze)
3. Psaume CXXXVIII, (Marot)

Poetic paraphrases from the Huguenot Psalter. Two ebullient cantus firmus settings; Psalm 140 of whole cloth, heartfelt and profoundly moving.

Quatre Chanson, 1947

pour voix grave

1. La douceur . . . (Tchobanian)
2. Derriere Marcie . . . (Aguet)
3. Un grand sommeil . . . (Verlaine)
4. La terre . . . (Ronsard)

Finely wrought music for four different poetic styles. The brief Aguet and Ronsard songs are especially effective.

Mimamaquim, 1947

Psaume CXXX

Honegger's last song. A closing masterpiece sung from the depths of the soul. Hebrew text. Set for low voice.

The late Jane Bathori, the great interpreter cherished by Debussy and Ravel as *the* singer for their songs, once said of Honegger:

" . . . each time he wished to set a poem to music he seemed to capture its meaning in a most profound and significant way. Not by grandiloquent means, but with a delicate sensitivity and fullness of heart."

Those who take the time to know these songs will surely come to share her opinion and agree that this music does not deserve its present neglect.

FOOTNOTES

¹ARTHUR HONEGGER, *Incantation aux Fossiles*, Lausanne, 1948.

²JULIUS BAIHLE, *Eingebung und Tat im Musikalischen Schatten*, Leipzig, 1939.

³ANDRE GAUTHIER, *Arthur Honegger*, Lyon, 1957.

⁴ARTHUR HONEGGER, *Modern Music*, A lecture delivered at Rice University, Houston, 1929.

⁵ARTHUR HONEGGER, *Antigone*, Paris, 1927.

⁶JANE BATHORI, *Les Musiciens que j'ai connus*, A lecture delivered over R.T.F., Paris, 1961.

⁷HONEGGER, *Modern Music*.

⁸BATHORI, *op. cit.*



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QUALIFICATIONS FOR TEACHERS OF SINGING

THE AMERICAN ACADEMY OF TEACHERS OF SINGING in 1924 issued a pronouncement entitled "Qualifications for Teachers". Today's expanded responsibilities and the vocal demands imposed on singers in the fields of performance indicate the desirability of a more detailed pronouncement on this subject.

Singing has been defined by the renowned critic William J. Henderson, as the interpretation of text by means of musical sounds produced by the human voice. This points to a two-fold responsibility on the part of the teacher of singing: the full development of the vocal potential in each student [range, quality, power, flexibility, control, endurance] and the instruction of the student in the artistic use of the voice in singing. Obviously, the untrained and undeveloped voice cannot respond to the artistic demands of the vocal

repertoire until it has been developed and trained to meet these demands. Therefore, the establishment of a fine technique in the use of the voice is of the utmost importance. This task is the more difficult of achievement since the vocal organ cannot be observed visually as can the actions in playing most instruments. Generally the teacher, hearing a tone, must analyse its production and prescribe accordingly. The legitimate teacher of singing is not just a musician, but one who thoroughly understands the functioning of the vocal instrument in singing and in speech, and knows how to develop the potential inherent in each voice. Otherwise he or she is not a bona fide teacher of singing, regardless of musical ability.

The skills needed to teach singing are many. The American Academy believes that the teacher of singing should possess the following requisites:

- a thorough general and musical education, including sight-singing and ear training. He must be musically literate.
- a substantial background in vocal study with competent teachers of singing over a period of at least five years. Each year should include a minimum of sixty hours of vocal and musical instruction.
- a complete knowledge and understanding of the vocal instrument, including the basic features of its anatomy, how it functions, how to use it properly and effectively, and how to convey this knowledge clearly to the student.
- sensitivity to accuracy of intonation, quality of tone, and nuance of color.
- a broad knowledge of vocal repertory, and styles of interpretation appropriate to opera, oratorio, art song, ballad, folk song, and musical theater.
- ability to classify a voice. [It is generally agreed that this important detail] *(Please turn to page 17)*

was an impeccable craftsman and left almost nothing to chance in his notation. His is considered one of the great masters of orchestration. Whether his scoring is for full orchestra, a small combination of instruments, or voice and piano, the balance of sonorities is unflinchingly correct. Ravel was not a prolific composer, rather a careful one. His total body of works is not large. The published songs number only about three dozen, but as in his works in other idioms, the quality is high.⁵ His literary taste was generally excellent, and his setting of texts indicates that he had a keen ear for good prosody and vocal color. The original keys of most of the songs are best suited for high medium voice.

The songs of Ravel usually demand much in vocal ability, musicianship, and sensitivity to the text, but for the singer who can meet these demands they provide an inordinate amount of satisfaction in study and performance. □□

FOOTNOTES

¹Ravel, in a *London Daily Telegraph* interview, August 1923.

²Pierre Bernac. *The Interpretation of French Song*. (New York: Praeger Publishers, 1970), p. 242.

³Ibid.

⁴Gerald Moore. *Singer and Accompanist: The Performance of Fifty Songs*. (New York: The Macmillan Company, 1954), p. 127.

⁵Editions Salabert has recently published the following songs, spanning the first half of Ravel's creative career. The asterisk (*) indicates works published for the first time.

Ballade de la Reine morte d'auver (c.1893)*
Roland de Marès

Un grand sommeil noir (1895) Paul Verlaine

Chanson du rouet (1898)* Leconte de Lisle

Si morne! (1898)* Emile Verhaeren

Tripates (1909)* Greek folk song

Chanson écossaise (1910)* Robert Burns

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Meyers, Rolfe H. *Ravel, Life and Works*. London: Gerald Duckworth & Co., Ltd., 1960.

Roland-Manuel. *Maurice Ravel*. Translated

WESTMINSTER

TEACHERS OF SINGING

Sopranos

Hye Young Choi

Helen Kemp

Lois Lavery

Judith Nicosia

Susan Robinson

Suzan Thompson

Mezzo Sopranos

Kay Gardner Bates

Joan Forde

Tenors

Lester Erich

Robert Simpson

Baritones

David Arnold

Robert McIver

Daniel Pratt

Bass Baritone

James McKeever

training young singers . . . with care

Westminster Choir College

Princeton, New Jersey 08540

by Cynthia Jolly, London; Dennis Dobson, Ltd: 1947.

Seroff, Victor I. *Maurice Ravel*. New York: Henry Holt and Company, 1953.

Stuckenschmidt, H. H. *Maurice Ravel: Variations of His Life and Work*. New York: Chilton Book Co., 1968.



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QUALIFICATIONS FOR TEACHERS. . . .

[Continued from page 14.]

cision often needs to be delayed for some time. In an undeveloped voice there is a constant growth, if the teaching is correct. It is wiser to defer a final classification of a voice until sufficient training has unmistakably revealed it.]

- a thorough knowledge and command of the English language; complete mastery of English diction in song — through correct articulation, enunciation, and pronunciation — a knowledge of at least three foreign languages [Italian, German and French]

encompassing basic grammar and good performance diction.

- a basic understanding of psychology and its effective use in the teaching of singing, including a sympathetic, discerning and analytical approach to both personal and professional problems of the student.

- the ability to demonstrate with his own voice the correct principles of good tone production and interpretation. (It must be remembered that many successful and prominent teachers have not been established vocal performers, and many noted singers have not achieved success as teachers.)

- some competence at the piano.

In the final analysis the teacher must have the ability, coupled with a compelling desire, to impart knowledge.



DONALD READ, Publications Officer of the American Academy of Teachers of Singing, has forwarded the above for publication in THE NATS BULLETIN for your information. The October / 1974 issue of THE NATS BULLETIN carried a complete listing of the American Academy publications on pp. 50-51. You may refer to it or write Mr. Read at 2107 BROADWAY, NEW YORK, NY 10023, for a listing of their publications which are available to you at a nominal charge.

PLAN TO ATTEND THE 1976 NAT'L CONVENTION IN PHILADELPHIA