

Both vocal parts will use all of their range between c^1 and e^2 . With so many sections that contrast a repeated or static figure against the melody, this is an ideal piece to use when children have had a little experience in part singing and need more reinforcement.

The piano part is technically not difficult, but make sure your accompanist has nimble fingers!

Jed David Watson
Christ Community Church
225 E. Exchange St.
Spring Lake, MI 49456

The Hero and the Dragon
Steven Burnett

Two-part, keyboard, opt. flute and percussion

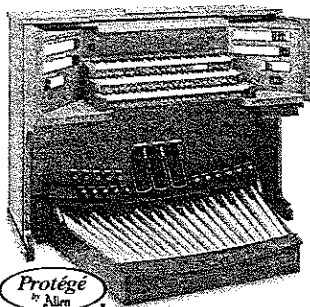
Carl Fischer, CM8597, \$1.40

The Hero and the Dragon is a delightful setting of a story about a dragon that people feared and a "brave young knight" who volunteered to "battle the beast." A mixolydian melody and a repetitious refrain combine to tell the story. The melodic content begins in unison with the second part moving stepwise into harmony after the first two phrases. The harmony is well written and would be easy to learn for young singers. Most phrases begin with both parts singing in unison. The refrain, "with a clang and a

clamor, a roar and a shout, through the whole of the night well struggle about." repeats after each new part of the story. The piece ends with the hero high on a hill standing in "the way a true hero should."

The melodic content is rhythmic and singable. The setting in the key of F places the elementary singer in the most beautiful part of their voice. The range and tessitura is well suited to the elementary child. The melody occasionally reaches e^2 and there is one f^2 , but those are included as the piece reaches a climax. A creative teacher could make a wonderful presentation of this piece in concert. Any text that tells a story appeals to the young singer. The piece has motion and energy to involve the singer in singing it again and again.

Carolee R. Curtright
University of Nebraska
School of Music
Lincoln, NE 68588-0100



Protégé
by Allen

Visit our web site:
www.allenorgan.com

THE BEST VALUE IN THE ORGAN WORLD

If you thought being on a budget meant having to accept compromise, Allen has great news for you! Our Protégé organs feature revolutionary Renaissance™ sound and are built with the high quality you'd expect from Allen. With a full range of models to choose from, there's sure to be a Protégé in your budget.

Allen organs

150 Locust Street P.O. Box 36 Macungie PA 18062-0036 USA
Tel: 610-966-2202 • Fax: 610-965-3098
E-mail: aosales@allenorgan.com

CONTACT ALLEN TODAY FOR MORE INFORMATION OR VISIT AN ALLEN ORGAN REPRESENTATIVE NEAR YOU

◆ Announcing ◆

The Fourth Retreat for Choral Music Education
at the Robert Allerton Conference Center
University of Illinois at Urbana Champaign Monticello Illinois
May

Featuring

Keynote speakers: Henry Leck and Carroll Gonzo
Active participation by collegiate conductors
choral methods instructors and graduate students

Retreat Registration Contact

Dr. Joe Grant School of Music University of Illinois
W Nevada Urbana IL
j grant @uiuc.edu

The Allerton Retreat for Choral Music Education is jointly sponsored by The University of Illinois at Urbana Champaign The Pennsylvania State University Eastern School of Music and Lebanon Valley College

Two-part mixed/SAB

The Moon Was But A Chin of Gold

Tom Shelton

Three-part mixed, piano, flute
Hinshaw, HMC-1779, \$1.50

The Bee

Tom Shelton

Three-part mixed, piano
Hinshaw, HMC-1778, \$1.25

Tom Shelton, a middle school music specialist and an excellent accompanist, has created two wonderful pieces for middle school singers. *The Moon Was But A Chin of Gold* and *The Bee* are settings of Emily Dickinson texts. These pieces were originally written for the 2000 North Carolina Middle School All-State Chorus. The voicing and the melodic writing exhibit the composer's familiarity with middle school singers and his skill in writing for voices and keyboard.

In *The Moon Was But A Chin of Gold*, the range for soprano is d^1 to e^2 . When e^2 is sung it is well prepared on an open vowel. The range for alto is c^1 to d^2 . Altos have the opportunity to introduce the melody in the beginning of the piece.

The range for the third part (for boys) is g to e^1 . There is occasional divisi writing for all voices, but often when that happens the voices are terraced, entering one after the other to build a chord. The text is charming and would be intriguing for middle school singers. The melody outlines three descending second-inversion chords that move by whole steps while the third part sings the root of the chord. The piece changes in meter from $\frac{4}{4}$ to $\frac{6}{8}$ at measure fifteen, and again at m. 34, sometimes giving the feeling of $\frac{3}{4}$ rather than $\frac{6}{8}$. When the original melodic content is repeated the piece reverts to $\frac{4}{4}$ meter. The addition of the flute adds interest to the piece as well as reinforcing voice parts

The Bee includes much unison singing for all parts. Sopranos and altos introduce the minor rhythmic melody that is soon repeated by the male voices. The B section is in three-part harmony with some occasional divisi. The voice parts are all quite accessible for middle school singers. Sopranos do ascend to g^2 on three occasions, but these are well prepared and part of the melodic line. The male voice range is from g to e^1 . Here also the e^1 is part of the melodic line and should be well within the range of the young singer. Each time the A melody appears following the initial statement, it is treated canonically and is followed by the B section in three-part harmony.

Both pieces enhance the Dickinson texts and are excellent introductions to fine literature. These would be appropriate for contest, festivals or to add interest and variety to any choral concert.

Carolee R. Curtright
University of Nebraska-Lincoln
School of Music
Lincoln, NE 68588-0100

Mon coeur se recommande vous

Orlando di Lasso
Russell Robinson, arr.
Three-part mixed
Alfred, 20097, \$1.50
www.alfredpub.com

This renaissance "chestnut," a time honored favorite in its original four-voice setting, receives a sensitive and effective reworking for three-voice mixed choir by arranger Russell Robinson. di Lasso's en-

dearing treatment of this earnest love poem has been a frequent feature of madrigal groups and SATB choirs. Now younger choirs can experience the gentle beauty and sympathetic pairing of text and music in this simplified version. Presented in the key of E^b major, the vocal ranges are suitable for younger singers, with the third part (tenor/bass) range from f to d^1 .

The original French text is presented

first, along with a singable (if not literal) English translation. Directors will find the included pronunciation guide helpful for the French; however, those accustomed to using the International Phonetic Alphabet will want to note carefully where the arranger's transcription method differs from IPA. This arrangement also includes a number of helpful editorial suggestions, including tempo indications, dynamics, and breath marks. A piano re-

Pacific Rim Children's Chorus Festival

An Adventure in Choral Music and Dance from Countries around the Pacific Rim

Now Accepting
Choir Applications for
Festival 2003 & 2004

Henry H. Leck Festival Artistic Director

Founder and Artistic Director of the Indianapolis Children's Choir; Director of Choral Activities at Butler University; Internationally known specialist and clinician in choral techniques, the child's voice and the boy's changing voice.



HAWAII • July 16 - 24, 2002 - FULL
• July 15 - 23, 2003
• July 14 - 22, 2004

Explore Choral Music and
Dance Traditions from Hawai'i
and Pacific Rim Countries



Pacific Rim
MUSIC RESOURCES

Wanda Gereben, Executive Director
Tel: (808) 595-0233 • Fax: (808) 595-5129
wanda.gereben@att.net
www.PacRimFestival.org

HOST CHOIR
Hawai'i Youth Opera Chorus
Nola A. Nāhulu, Artistic Director

For choral Directors & Music Educators —

CREATING ARTISTRY

July 14-22, 2002

Coinciding with the PacRim Festival, Henry Leck will present *Creating Artistry*, master classes levels I, II and III in choral conducting, score analysis, repertoire and Laban techniques. Individual directors may register for these workshops and the Festival. University continuing education credits are available.