

From the Editor

This, the second issue of *The Choral Scholar*, may seem to be an editor's issue: David Schildkret is the founding editor, Greg Brown is an associate editor, and I am now the current editor. However, there has been no intention to limit the articles to authors who are on the journal's staff or to use the journal as a platform to promote our work. That three of the four articles in this issue happen to be from within our ranks is relatively accidental, although, the nature of the articles is not unintentional, and the articles indicate the type of material we hope to continue publishing. David's remembrance of George Buelow is the first in a series of tributes to notable choral educators who have had a significant impact on the development of our art form and also a noteworthy influence on students and others with whom they have come into contact. Greg Brown's article on word painting in Brahms's *Gesang der Parzen*, which is replete with insightful harmonic analyses, is an example of scholarship that helps us better understand the workings of a major composer and an equally major composition. And my article on voices and instruments in the Classical era examines practical issues of performance in the form of historical conventions related by primary sources. Rounding out this varied material is Grant Cook's disquisition of A. W. Thayer, who was not only Beethoven's first biographer, but also an important commentator on the musical life in Europe and America during the late nineteenth century.

By presenting material that is diversified in nature—personal tributes, score studies, performance practices, and historical overviews—we hope to continue the original mission of *The Choral Scholar*. As stated so eloquently by David Schildkret, the journal is “a place to share our pursuit of an accurate text from which to work, our desire to understand the context of the music we perform and the conditions in which it was created, our need to know what musical notation meant to the people who wrote it down and first executed it, our zeal to comprehend how each part of a piece relates to each other part, and our wish to help our singers produce

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the sounds the music demands beautifully, free of tension, struggle, and injury.”

The editorial board and I have been actively pursuing authors, and there are a number of interesting projects underway, including more tributes, musical studies of *Megalynodia Sionia* by Michael Praetorius and the six so-called “Bach motets” by Sven-David Sandström, a discussion of selected living American women composers, and an examination of manuscript iconography. We need more submissions, however, and I suggest a number of ways in which you, the members of NCCO, can help: 1) you can submit an article yourself, which can be newly composed or which can be a reworking of a lecture or previously unpublished paper (as is the case with Greg Brown's Brahms article); 2) you can communicate to me an idea of an article you'd like to write; 3) you can encourage a colleague to submit an article; 4) you can send me the name of a potential author; and 5) you can send me suggestions of topics you'd like to be covered. In each case, I am more than happy to assist with the writing process or to make contacts and help in the development of an article. I know how challenging it is to find the time to write, but I also know that the process can be aided considerably with assistance and that the writing effort is eminently worthwhile, especially when an author sees his or her work benefit our art form and the many choral musicians who strive for a deeper understanding of the music they teach and perform as well as a more informed knowledge of issues related to their teaching and performing.

Dennis Shrock