



Lloyd

Pfautsch

Material prepared by Rosemary Hefley

Eulogy by Carlton Young
Lloyd Pfautsch
Professor of Music 1921-2003
Southern Methodist University

On Friday, November 14, 2003 friends, colleagues and former students convened at Perkins Chapel on the SMU campus for a celebratory evening of Lloyd Pfautsch memories. Sam Young, respected hymnologist, editor of the Methodist Hymnal and, coworker/friend of Lloyd's for over half a century, delivered an eloquent homily leading all in attendance to an even greater appreciation of the life and legacy of this good and kind gentleman. We are grateful to Sam for allowing us to excerpt the following from that homily.

Lloyd Pfautsch: Musician of the Church and the Academy Carlton R. (Sam) Young

How fitting it is to convene this service of remembrance in this space that Lloyd enlivened, distinguished, and helped define musically and liturgically. Most of us gathered tonight were privileged to observe, participate, assist in, and in some instances conspire with Lloyd in planning, and shaping the determining concerts and services.

During Lloyd's first decade at SMU, both in this space and at the Meadows School, a significant part of his choral works repertory was developed and first performed at University Choir concerts, by the then all-male Seminary Singers in weekday worship, the Chapel Choir in Sunday university worship, and by the University Choir and Seminary Singers at the early December annual Perkins Christmas Worship Service.

How fitting, indeed, to gather in this space to remember Lloyd through his music, and through these reflections about his career that crossed over from the academy to the church, and from the church to the academy. Lloyd Pfautsch was born in 1921, in Washington, Missouri, a farming and industrial community located southwest of St. Louis, on a bend of the Missouri River. St. Peter's Reformed Church, whose congregation dates from the early 1860s, and where Lloyd was baptized, still stands. Two of the many industries of the river town achieved international fame---the Schwartzer Zither factory and the Missouri Meershaum Company where Lloyd's father made corncob pipes.

Lloyd was raised within the rich cultural, musical and hymnic tradition of

German Evangelical churches, which were practiced and contextualized by 19th century German immigrants in communities extending from Pennsylvania across the mid and upper Midwest. The Evangelical and Reformed Church, (E&R), a joining together of several Reformed groups, was founded in 1934. As did its predecessors, the E&R church fostered the development of many well-recognized hymnists and church musicians. E&R colleges and schools, such as Elmhurst College where Lloyd, a pre ministerial student received his undergraduate degree in 1943, encouraged the practice of church music and hymnody. Lloyd's worship-song roots were the Lutheran-style chorale that uniquely joined belief and song --- doxa and logia, praise and word. Lloyd often reminded his students and colleagues in the music division, but especially those at the seminary, that music for Martin Luther was next in importance to theology, a living voice of the Gospel, a gift from God, not to be trivialized.

Following graduation from their respective colleges Lloyd and Edie (Herseth) met in New York City. Edie studied voice and Lloyd pursued the Bachelor of Divinity and MSM at Union Theological School of Sacred Music. They both sang in Robert Shaw's Collegiate Chorale, including that group's performance of Beethoven's Ninth Symphony, conducted by Toscanini with the NBC Orchestra. They were a part of the exciting, innovative, creative, and productive decade for choral music that ushered in a distinctly American approach to choral and choral/orchestra repertory, composition, performance practices and conducting technique.

From 1948-1958, Lloyd was director of choral activities and taught voice at Illinois Wesleyan University, Bloomington, IL. A gifted soloist, Lloyd continued to present recitals and sing oratorio roles. Nearly fifty years ago Lloyd sang two performances of Mendelssohn's "Elijah" in the same day --- one at the Methodist church on the campus of Baldwin Wallace College in Berea, OH., and the other clear across town in Cleveland Heights where I was music director. Here I first experienced Lloyd rolling his eyes into his forehead, a silent response when things were not in sync. It happened on the downbeat of the soprano aria, "Hear ye, Israel," which begins Part II. The heat generated by the standing-room audience had caused the piano to go flat, and the organ to go sharp! As we approached Elijah's recitative leading to the aria, "It is enough," Lloyd's furrowed brow signaled either the piano or the organ had to go! It was, indeed, enough!

Lloyd arrived at SMU in 1958 and was appointed to both the music and theology faculties. He taught voice for a short time following the death of the principal voice teacher, Mack Harrell. His initial tasks were twofold --- direct the university choral groups and propose the joint music/theology curriculum for an MSM program of

study. In addition, Lloyd began a graduate program in choral conducting, made significant contributions to Perkins' worship song, founded the Dallas Civic Chorus and maintained wide-ranging travel as the de facto ambassador-recruiter for SMU.

Conducting University Choral Groups.

When he assumed leadership of the school's choral organizations he immediately went to the Varsity shop and bought a red shirt he wore in rehearsal for 35 years! Some voice majors, encouraged by their former and perhaps their present teachers, did not audition for the University Choir under the guise their voice would be damaged if they sang in choirs! Using his consummate understanding of the voice and success as a voice teacher Lloyd challenged the assumption that vocal and choral singing are incompatible. During his three decades he linked the voice studio and choral rehearsal hall through a proven, and consistent vocal/choral pedagogy. The repertory of SMU choral ensembles greatly expanded under his direction with performances at many regional and national professional music groups [AGO; ACDA, MENC and others].

The MSM Program of Study

Using insight he had gained writing his master's thesis at Union Theological Seminary [A Survey of the Teaching of Music and Hymnody in Theological Schools] Lloyd proposed a required course in hymnody in the then basic theology degree and a jointly sponsored MSM degree between Perkins Seminary and the Meadows School of the Arts – Division of Music. He faced significant challenges. Some music faculty members opined if students couldn't make it as a performer they could always become a public school music teacher or a church musician! And, there was the challenge of placing MSM graduates in churches whose leaders were accustomed to Sunday worship that featured 19th century gospel hymns, organ-choral music literally "blown" at the congregation as well as many songs chosen from the Cokesbury Worship Hymnal! Worship mostly void of sacramental interactions with the Word read, preached, and sung!

Lloyd's considerable persuasive pastoral-political skills helped the faculties and church leaders define and meet many challenges, laying a firm groundwork for the successor directors of the MSM program of study. From the first graduates in 1962 to the present time participants have served with distinction in a variety of churches, schools and communities worldwide.

The Master of Music in Choral Conducting

In establishing a master's program in choral conducting Lloyd insisted that conducting could be taught, contrasted to those who said conducting is essentially something to be caught ... in other words, "watch me!" Lloyd's pedagogy was absolutely transparent. No tricks, gimmicks, just an organized sharing of a wealth of defined and proven ways to conduct choral ensembles. He often said to his conducting students: "Your choirs can sing anything you can teach them." putting the burden on the conductor and her/his preparation of the score and ability to teach the music. Lloyd's contemporaries, who were also teachers of choral conducting, include Margaret Hillis, Elaine Brown, Daniel Moe, Harold Decker and Charles Hirt. Of these, Lloyd was the most prolific composer of original works, some of which became classic studies in presenting and solving conducting problems such as carefully placed rests to allow a breath, controlling choral sound, articulating beginning and ending voiced consonants, defining and shaping beat patterns that accommodated alternating meters and slowly developed crescendos. He still teaches through his compositions.

Contributions to Perkins' Worship Music Repertory and Performance Practices

Lloyd's approach to worship music, congregational and choral, was welcomed at Perkins at a time John Deschner and others, including Albert Outler, were redefining the school's curriculum as fully Wesleyan: fully evangelical, fully catholic and fully Reformed. (By the early 1960s, worship music performed and practiced in this space had distinguished Perkins School of Theology as an alternative [some would say, countercultural!!] to Southwestern-urban-Methodist Sunday morning/evening worship music styles!)

Of the more than 300 compositions that he composed over a half century, nearly one-third are anthems and other short choral forms composed for services held in Perkins Chapel and local church liturgies. These works are strikingly original, poetically apt, and choral-centered. Other works were commissioned for larger choirs to perform under his direction at regional, national and international denominational meetings and choir festivals. In addition to his own compositions he encouraged students and colleagues to compose works for inclusion in these services. Notable examples are Natalie Sleeth and Jane Marshall.

One of the most successful, enduring models of worship music that he introduced

at Perkins was the annual Christmas Worship Service, whose initial audience was the seminary and university community. By the early 1960s this service was offered back-to-back in afternoon and evening services, the second for the larger Dallas community that packed this space. (Members of the University Choir will remember the quick dash between services to the Pfautsch home for Edie's Scandinavian pastries!).

The Dallas Civic Chorus

Lloyd was the founder and director of the interracial, interfaith Dallas Civic Chorus, which for three decades was the premier community choral group in North Texas. Their two annual concerts included first performances in Dallas of major choral and choral/orchestral works, including his own "Day For Dancing," "Gloria," "Befana," and "Jubilate Deo." These prized performances are preserved in the archival CDs prepared by his son Jonathan, which also include most of Lloyd's choral repertory. Other memorabilia (scrapbooks, clipping files, photographs, performance programs, etc.) are housed at the SMU Meadows School of the Arts, Hamon Arts Library.

SMU's Ambassador to Churches, Communities and Schools

For many at a distance from Dallas, the name Pfautsch was SMU's most exported name, rivaling football greats Doak Walker and Don Meredith. Scott Cantrell, Dallas Morning News music critic comments: "Pfautsch made SMU and Dallas the Mecca of choral music." [DMN, 10/5/'03] Lloyd recruited many prospective students to study theology and music, as well as other disciplines through his near omnipresence in choir tours, school and church festivals, adjudicator of choral competitions and conductor of all-state choruses. Countless others were guided into church and school music careers through Lloyd's music.

THE LEGACY OF LLOYD PFAUTSCH

Pedagogy, productivity and presence are the legacy of Lloyd Pfautsch which crossed over and joined the academy to the church and the church to the academy. He combined his penchant for persistence (euphemism for stubbornness!!) with that inimitable combination of pastoral-liturgical insight, and unwavering integrity. Five precepts guided his distinguished career:

1] RESPECT FOR PERSONS – Some students and colleagues misunderstood

Lloyd's rejection of verbal abuse, belittling, literally beating the music out of singers, as lacking the fullness of musicianship and pedagogy. What they missed was that for him, the rewards of making music are in the collegial task of making music together, not seeking the approval of the conductor, nor ultimately dependent on the conductor. Lloyd completely fulfills Erik Routley's definition of the professional church musician: "they handle mysteries and make them friendly." The consummate teacher, Lloyd seldom failed to transmit to generations of students the "how" as well as the "joy" of making music.

2] STRIVE FOR EXCELLENCE – He was able to strive for excellence without the liability of elitism, exclusivity and snobbery. Excellence was a quality that he brought in his entire music making: excellence of repertory; excellence in preparing the score; excellence in rehearsal technique; excellence in choral and choral/orchestral performances. He was a conductor's conductor.

3] IMPORTANCE OF HUMOR AND LAUGHTER -- Lloyd often used self-deprecating humor. For example, once when he ran across an old promo photo, he said: "There's Hair Pfautsch!" A master of puns and one-liners. When Edie, commenting on her avocation, would say: "I have done a lot of weaving the past 20 years but it is pretty much on hold now." Lloyd would murmur in that deep, purring voice, "The loom is still looming!" He laughed with, not at, choir members' faux fauxs. He often broke the tension of grueling rehearsals with humor. Latecomers to class or rehearsal were often greeted with humored disdain: "Well.....the late Mr. Smith has finally arrived!" When students asked how grades would be given in a course, Lloyd responded, "I don't give grades, I record them!" Who can forget the post-tour awards cleverly written by him, never hurtful, yet a helpful expose' of how others see us; or the look on his face when, during the final concert of the tour, he opened his score to the inevitable Playboy centerfold! Once, when asked why Edie was chosen to sing so many solos with the Civic Chorus, he replied: "She has a very good, expressive voice, a flexible contralto and mezzo range; sings in time and in tune; watches the conductor, and" --- with that characteristic grin, the punch line --- "she's my wife!"

4] WORDS MATTER -- Lloyd considered it important for those who sing great words of faith to consider, and carefully articulate them while learning to sing them, or, if these were not a singers' words of faith, to clearly and expressively sing others' words of faith and witness. For him, the choir's diction was essential in prompting the hearers' informed response. He diligently taught his students and singers to articulate the sounds of the words of faith. That pedagogy is carefully delineated in his

widely used method, English Diction for Singers [1971] and a modest sequel, Choral Therapy, published in 1994.

5] MUSIC MATTERS -- From his Reformed-Lutheran tradition Lloyd affirmed a liturgy that sought to present the unity of The Word of God: read, sung, proclaimed, prayed, sung, musically exegeted and elaborated in a variety of styles, textures and tonalities. The Word made flesh; the showing forth of the divine mystery. Lloyd taught all of us that when choosing worship music --- congregational, choral, instrumental or keyboard --- the liturgy should inform the appropriateness of the music, and, the music, particularly the music of hymns, should compliment the words. In the days following Lloyd's passing affirmations of his influence beyond the campus began to appear on the Internet, including these three:

Steven Kelly Jones: Dr. Pfautsch's contributions to American choral literature enriched us all. From my high school days in the 1970s to the present, his music has challenged and inspired my generation. God bless Dr. Pfautsch.

David Smith: Dr. Pfautsch was my conductor at an honor choir in Oklahoma when I was 15. It was he that inspired me to become a composer. Praise the Lord for the legacy that he has left us in his music.

Richard L. Sowers: Thousands of hearts, especially mine, have been transformed by the choral music of Lloyd Pfautsch. His many works will continue to live a kind of "eternal life" with every public performance of his supremely gracious music.

..... to which each of us could add our own affirmations

To close his homily Sam chose one of Lloyd's hymn settings of a Charles Wesley text, "I want a principle within." Composed in 1963 and named EUCLID [the name of the street where Edie, Lloyd, Deborah, Peter, Eric and Jonathan lived in Dallas], Sam acknowledged it to be a perfect example of the appropriateness of the enjoinder of word/music. And the people sang, "Amen !"

Lloyd Pfautsch Remembered
by Dr. Kenneth W. Hart
Director – Sacred Music Program
Perkins School of Theology

It is an honor for me to share a few remembrances of my friend and colleague with this distinguished congregation. In preparation for a book I am now completing on the life and music of Lloyd Pfautsch I was privileged to spend over 100 hours taping his recollections and ideas as I interviewed him in the spring of 1998. In transcription it fills 300 pages! He added much more to our discussions in the ensuing years.

There are many things about Lloyd to admire. You have heard and will hear from others about some of the more profound aspects of his life. I want to mention a few examples of what I consider an essential part of his presence: his humor. I first met Lloyd Pfautsch when I came to Southern Methodist University to audition for my current position as the fourth director of the graduate program in sacred music, Lloyd being the first director and Sam Young, the second. Lloyd quickly invited me to attend his University Chorale rehearsal, noting that we could chat afterwards. When I entered the choral hall he had just finished warm-ups and stopped to introduce me to the choir. They proceeded on cue to give a single handclap, which he called “an applau,” the imagined singular form of the word, applause. This must have been a frequent trick, but the choir still enjoyed performing it and I was highly amused.

Pfautsch wrote several times about the importance of humor in choral rehearsals. Once when the choir was on tour and were about to take the stage for their opening night, Pfautsch sensed the apprehension among his singers. To calm them he admonished: “If you ever make a mistake during this concert, don’t scowl like you are mad at yourself. Rather, just turn to the person next to you and glare at them as hard as you can!” He recalled that they all sang beautifully that night.

In an eloquent and moving tribute to her father at his memorial service last month Debbie Pfautsch concluded with this thought: “Well, the heavenly choir has a new director now and it’s time to get the diction right!” While her view may be accurate, I couldn’t help wondering if she knew what Lloyd’s own concept of heaven was. Once, when he was trying to boost the morale of the bass section before a challenging concert, he told them: “Men, my idea of heaven is singing a choir where there are 5,000 sopranos, 5,000 altos, 5,000 tenors and only me

singing bass. At a dramatic point in the rehearsal the director of the heavenly choir stops the music abruptly, looks over at me and says,....'a little quieter in the bass section, please, Lloyd! ' ”

Pfautsch also thought it was extremely funny when members of the Dallas Symphony told him that the previous summer the standing joke on tour had been to use his name as an expletive! If someone dropped their music, for example, they exclaimed, “Oh, Pfautsch!” He considered this a compliment! Finally, I want to offer a few of Lloyd’s quintessential aphorisms. These come from his first book, *Mental Warm-ups For the Conductor* (1969). He used to take a pad and pen to his boys’ baseball games and as these occurred to him, he would write them down. He told me that he was quite the ‘angry young man’ when he wrote this book. He wasn’t sure who else it helped but he felt a lot better for being able to vent his “choral spleen” (as he put it) in print. In his maturity he wished he could have softened some of the language, but not the points he was making.

On Conducting: A choral conductor should operate like a highly successful salesman who concentrates on selling his product rather than selling himself. No amount of study of music literature, music theory, voice, etc. will ever supplant the importance of experience gained through participation in a vocal ensemble and through “standing in front of your own choir.” Moral: All theory without practice makes “Jack” a poor conductor. A choral conductor, desiring more vocal intensity was once heard to shout, “SING LUSTFULLY!” Moral: All choral conductors are occasionally afflicted with “foot-in-mouth” disease, but it’s rarely fatal!

On Choral Contests: A choral contest is frequently an anathema. The conductor must receive a judgment he/she would rather avoid and the judge must make a judgment he/she would rather avoid. Usually the conductor thinks that he would make the better judge while the judge thinks he would make the better conductor. How many times has neither been correct in his assumption?

On Singing: We often tell our singers to “relax.” But, if you relax completely you will fall over! What we want to get rid of is excessive and unnecessary tension. Moral: Ask and it might be given unto you. But know what you are asking for....and why. Some voice teachers and conductors stress affected production and create a norm out of the affect. Thus, one hears some choirs who always sing with an “overemphasis on head resonance,” while others always sing with a “smiling face.” Right? Wrong? Wrong? Right! The many charlatans in voice studios are usually the loudest in berating choral singing while protecting

their own vocal “method.” Moral: You can still fool some of the students much of the time!

In closing I want to note that whether Lloyd Pfautsch is the only bass in the heavenly choir or is rather the diction-sensitive director of it, we do know with certainty that he has gone to a better place. As we learn in I Corinthians 12, no longer will he be made to “see through a glass darkly,” but rather, “face to face.” So sing on, Lloyd! We already miss you.

Lloyd Pfautsch Remembered
by Jane Marshall
Composer, Conductor, Author
November, 2003

Returning at age 40-something to SMU to work on a graduate conducting degree under Lloyd Pfautsch was not only a delightful adventure but an exercise in unlearning for me. It probably brought a sigh of relief to Lloyd, for he had seen me conduct my own music, in which I simply “made do.” His teaching cleared the muddy waters of my technique and gave me a way to analyze my gestures and silence my dependence on verbal directions. It must have been a relief to the choirs I would later conduct as well. When I finished the degree in choral conducting, I taught freshman and sophomore theory in the Meadows School of the Arts and passed on my newfound conducting skills to choirs I visited. I simply used what I learned from Lloyd, and carried it over into the workshop area, telling the participants in conducting class that what I was doing was nothing I had invented but information I was simply transmitting from Lloyd Pfautsch. In the ‘70s I moved into the Graduate Program of Sacred Music in Perkin School of Theology, where my chief responsibility was to teach choral conducting and church music. Again, it was Pfautsch transmitted by Marshall!

With my husband I joined Lloyd’s newly-formed Civic Chorus, which sang a repertory of music in venues as wide-stretched as the Dallas Symphony to half-time performances on Thanksgiving Day at the Cowboy games! It was during this period I discovered how keyed-up I was after Civic Chorus rehearsal and how long it took me to wind down before sleep. I finally figured out that I had been singing with my former conducting teacher but now from the point of view of the singer in the ensemble and, since the chorus sang many of Lloyd’s works, from a colleague in composition as well. Not many had the good fortune to operate from so many

perspectives at once. No wonder my mental ears were still working into the night, long after rehearsal was over!

The exposure to more of the Pfautsch repertoire than I would have known had I not been in the Chorus helped me with my own composing, and I soon learned, as Lloyd had learned earlier for himself, the value of rhythmic variation technique. My music began to show up in mixed meters more frequently than it had in my earlier writing, to the delight of some and the confusion of others! But I had learned the Pfautsch way of making all this easy. I use the knowledge now when in summer continuing ed classes, I teach conducting to choir directors. As many as 60 come in for 11 days, and all must get up to conduct and be critiqued by the class. Remembering Lloyd's clarity in this exercise sees me through. Again it is Pfautsch transmitted by Marshall.

During those early years working on the degree I was a happy student of Lloyd's infectious humor, even when he criticized. (He knew our weaknesses like the back of his hand and gave us repertoire to conduct that forced us to strengthen them. My worst was not being forceful enough on the downbeat, and I still catch myself reverting to it often enough to hear that ledger-line bass voice reminding me to "deepen that down stroke.") Lloyd always treated us as colleagues, and that relationship for the two of us, almost the same age, deepened into even closer friendship. After we both retired, we had long gossip sessions on the phone, nearly always about our opinions of things choral, the ways of institutional bureaucracies and publishers. When Edie Pfautsch and my husband knew the two of us were on the line, they'd find something to do elsewhere in the house for an hour while we solved the musical world's dilemmas!

The Pfautsches, the Marshalls and the Carlton Youngs –(Carlton [Sam] having been a former Director of the Master of Sacred Music Program at Perkins, a composer, and the editor of both the 1964 and the 1989 United Methodist Hymnals) — all married in the same year and occasionally celebrated together. Those events in themselves provided a rich feast, seasoned as always by Pfautschian humor, kindness, and vast knowledge, and blended by our common interest in all things choral, theological and political. Savoring the memories of all this plus exposure to the amazing gifts and contributions of Lloyd Pfautsch are definitely worth staying awake for---over and over!

Jane Marshall, a graduate of SMU, returned in 1965 at Lloyd's invitation, to secure a Master of Music in Choral Conducting . Since that time she has served the university in many capacities, continuing to teach in the Church Music Summer

School at the present as well as pursuing a very active career in both anthem and hymn writing. She is a national treasure !!

Lloyd Pfautsch Remembered
by Charles Nelson
Singer, Conductor, Teacher, Friend
November, 2003

In the middle 1950s I had not heard of Lloyd Pfautsch. I had, however, heard of Robert Shaw, who was the most outstanding choir director of our time. As vocal chairman of my TMEA region, I wanted the very best as a Region Choir clinician, so, while still not understanding my limitations, I wrote to Robert Shaw and invited him to be our Region Choir clinician!

With his polite rejection he suggested that we consider Lloyd Pfautsch who was directing the choir at Illinois Wesleyan. Reasoning that Robert Shaw wouldn't recommend anyone who was not a fine musician and conductor, we invited Herr Pfautsch, and he accepted. At that time region choirs were not a group of auditioned singers but consisted of all the choirs that would learn the music and attend. We felt that the McAllen HS choir, conducted by Bev Henson, the Harlingen HS choir conducted by Al Autrey and the Edinburg HS choir conducted by Charles Nelson, would make a pretty good region choir even if nobody else showed up!

A tall, thin, personable man (whose name we were not sure how to pronounce) with a deep, resonant voice, a clear precise beat and an efficient rehearsal technique arrived, listened to our choirs perform individually and took us through our paces with the music he selected. It was a satisfactory occasion for all. A short time later we heard that Lloyd Pfautsch was to be the new choral director at Southern Methodist University. Those who had experienced his work in the Region Choir were glad to see him come to Texas.

For the rest of his life he lived and worked in Dallas. Above and beyond his sterling work at SMU, in the Music Department and the School of Theology, through his many musical compositions, his untold number of individual choir and region clinics and who knows how many services as UIL contest judge, he served us all. He organized and conducted the Dallas Civic Chorus which prepared and presented outstanding choral music for the public.

In his early years, because of his musicianship and fine bass voice, Lloyd was invited to sing and record with the Robert Shaw Chorale. Lloyd made significant contributions to the Texas choral scene for more than forty years. Our choral heritage is better for him having been with us.

Lloyd Pfautsch Remembered
by John R. Atherton
Choral Director, Pianist, Composer,
Music Educator (retired)
December, 2003

I met Lloyd at SMU auditorium; he had just finished his first Christmas concert with his SMU concert choir ...about 1955-56. Prior to Lloyd's arrival at SMU, Dr. Edgar E. Atherton, my father, hired Lloyd to direct his Methodist Choir at Wesleyan Methodist Church in Bloomington, Illinois. At the same time, Lloyd held a college position as professor of Music at Illinois Wesleyan College in Bloomington. Lloyd left Bloomington after ten years and came directly to SMU. Dad commended me to get to know Lloyd and inform him that I, too, was a music teacher in Dallas. When I introduced myself to Lloyd, he exclaimed, "Your father warned me you lived here!"

As I took music direction and choral composition from him and assisted him as a pianist, I heard Lloyd often express the need for Dallas having a community choir –using vocalists and teachers. I was there when Lloyd formed the Dallas Civic Chorus and sang under him for some 25 years. SMU had graciously allowed us to use their facilities under Dr. Pfautsch's direction.

During these years, Dallas church and school choirs learned what a great musician we had here in Dallas and often looked to Lloyd for his recommendation for likely musical candidates. Also over these years, Lloyd produced talents that spread out and enhanced our world of music.

Lloyd Pfautsch Remembered
by Pat Jousan
Music Educator, Singer, Graduate of SMU- 1977
January, 2004

Dr. Lloyd Pfautsch taught me many things. However, the most important thing he taught me was that the humanities cannot exist without humanity. Like many others, I first became acquainted with Dr. Pfautsch through his music. When I sang the soprano solo in “Mary, Mary” my senior year in high school, I had no idea that I would be sitting in front of Dr. Pfautsch just three years later as a member of the University Choir. I only knew that I loved that piece of music. It spoke to me on a very human level.

Four years later, during my senior year at SMU, I was lucky enough to be a part of the first performance of Dr. Pfautsch’s magical “Befana.” His excitement was contagious. He radiated joy and exuberance as if he had never premiered a piece of music before! In the Italian legend of Befana, the three wisemen come to the home of Befana on their way to see the newborn king. They ask if she has a gift for the child. She, however, is too busy cleaning and doing chores to be bothered. After they leave, she is busily bustling around her home when she comes across a doll that belonged to a child that she lost. She decides to give this doll to the infant king as her gift. The sopranos sing this poignant section of the music.

Ten years later, I was lucky enough to perform the work again under Dr. Pfautsch as a member of the Dallas Civic Chorus. However, this time when the sopranos sang the doll sequence, I was surprised to find tears rolling down my cheeks. I realized at that moment that I now had a child of my own and I could connect with Befana on a different, more “human” level.

Dr. Pfautsch was so approachable and down to earth on a personal level as well. My favorite “Pfautschism” occurred when he would make a rare mistake during one of his meticulous rehearsals and declare in that booming voice, “I sit corrected!” How very human. Throughout my choral directing career, when I came in contact with the more combative, pompous director, I could not be influenced by them. I had been taught differently. My reaction to them would simply be, “Gee, why is he being so arrogant? He’s not even conducting his own compositions!” Dr. Pfautsch never acted like that and he WAS!

Now that he is gone, there is a little less humanity in the world. However, his

legacy of humanity will live on indefinitely through his music.

Lloyd Pfautsch Remembered
by Donnie Ray Albert
Professional opera/concert artist; SMU Vocal
Performance Graduate, 1975
January, 2004

My years of graduate work at SMU were highlighted by the choral activities directed by Dr. Lloyd Pfautsch. The choir tours introduced me to new areas of the United States which I, otherwise, would not have seen. Dr. Pfautsch's presence on the podium, his conducting style, his humor, and his choice of repertoire were a blessing to all of us. I am honored to have had his trust as a musician, mentor and friend. Donnie Ray, along with some 150 others, participated in the service choir for Lloyd's memorial service on October 7, 2003 at Preston Hollow Presbyterian Church in Dallas. Additionally he sang a beautiful rendition of Schubert's "An die Musik" as his own special tribute to Lloyd.... from bass to bass.

Lloyd Pfautsch Remembered
by Eleanor Grant
Retired Choral Director – Houston, Texas
January, 2004

A gentleman, friend, mentor, distinguished educator, composer, and musician, Lloyd Pfautsch leaves for us a legacy that begins with his guidance and influence upon multitudinous students, as well as non-students, and his ties to and respect for fellow colleagues. Far and wide, Lloyd's link to others seems boundless. Well and truly, Dr. Pfautsch touched the lives of Houston's Robert E. Lee High School students through his choral works. Privileged to have met him during preparation for a combined concert with Mesquite High School in 1975, the young men and women of Lee's mixed choir still recall the memorable occasion of his sharing personal time with them as they were preparing several of his compositions.

Those who have studied with Dr. Pfautsch seem to reflect a confidence, an energy and enthusiasm, grace and love for conducting and communicating the essence of choral literature instilled in them from Lloyd's ever-present positive and encouraging approach. Those of us as non-students attending Lloyd's conducting

and rehearsal techniques seminars have benefited significantly from learning his techniques and applying them in our own rehearsal situations. We continue to honor Lloyd for his genuine interest in our journey through the education scene, teaching others not only to use the voice appropriately, of course, but also to appreciate the value of being able to continue participating in the choral organizations, church choirs and vocal ensembles for a lifetime.

How lovely for each of us to know that we are perhaps part of Lloyd's legacy!

Lloyd Pfautsch Remembered
by Tom and Winifred Council
Choral Director; Church Music Minister,
Composer (Tom)
Singer, Voice Teacher, Children's Choir
Church Ministry (Wini)
SMU Graduates
January, 2004

Last evening at my rehearsal I was concerned about the choir getting the final "t" at the end of beat two. I found myself attempting a little "Pfautschism" hand motion. We all remember those special little motions that only Lloyd Pfautsch could do that the rest of us could only attempt to master in his conducting class! How well do I remember the time we spent in working on the "v's" in "vibrate" or the inner "m's" in "slumber on" from his setting of "Music When Soft Voices Die!"

And what about all of those vowel sounds? Oh, yes, many hours of working for just the right formation for that vowel not to mention the diphthongs! But it goes beyond good consonants and vowels. In my own compositions I find myself writing a little rhythm pattern and thinking ... a little "Pfautschism" there.

But, it's also about Lloyd Pfautsch the person, the teacher, the musician, the composer, the mentor that I remember. I remember running up those long three flights of stairs in McFarlin Auditorium (long before there was a Meadows School of the Arts with nude statues in front !!) to a four o'clock rehearsal of the University Choir. You could only hope you would not be late. And never, ever did one want to walk in late with a girl!!

Yes, forty-one years after walking past the nude statues in front of Meadows for the last time as a student, I find myself remembering and practicing the little “Pfautschism” to hopefully make my choir sound better. And now, when a former student of mine tells me that he or she remembers something that I said when standing in front of their choir, I find myself saying, “another little ‘Pfautsch’ musical grandchild!”

I also remember running from Dallas Hall to Selecman Hall on MWF for our rehearsals of University Choir. I was so excited to be a freshman member of the “auditioned” choir. I remember being one of four specially designated “boy sopranos” for pieces that required that type of sound. Dr. Pfautsch even gave us special names. Mine was “Wilfred!”” Going to choir rehearsals was something I looked forward to, even at 4:00 PM on Fridays!

I also sang in Chapel Choir with Dr. Pfautsch and Dr. Young. The wonderful concerts at Christmas and our tours. I was allowed to take his vocal and choral techniques class as an undergraduate and remember trying to conduct with my face...(no hands allowed!). I have often been grateful that there were no video cameras then, although it probably would have been very helpful. I probably learned as much about teaching voice, which is what I do, from Pfautsch as from anyone I studied with. I was very flattered when he assigned the name of Robert Shaw to me for grade-posting time!

There is not a choir rehearsal with my children’s choir that I don’t use something that Dr. Pfautsch taught or said. When I directed the Garland All-City Boys Choir, I got a chance to use even more of the techniques I learned from him. He always invited a “guest choir” to sing on the Christmas concerts in Caruth (Meadows School of the Arts Auditorium) and I accepted nervously when he asked the Boys Choir. I just never wanted to let the man down! He really knew how to pace a rehearsal---when to really work and when to relax and have fun. We did both and had a wonderful choir.

Actually my first experience with Dr. Pfautsch was in an All Region Choir in the mid 1960s. He was our clinician. He had such a “way” with kids and we all loved him. That was just another reason that I wanted to go to SMU. There are a lot of legacies out there thanks to one, Dr. Lloyd Pfautsch.

***We have a very special tie to Dr. Pfautsch. He was the minister who married us some 35 years ago in Perkins Chapel. Some may not know that Dr. Pfautsch was also an ordained minister. So, along with starting our musical careers, Dr. Pfautsch was there to help us begin our married life together. And, standing there before him on that hot July evening, we would not have been at all surprised to hear him say, “Wilfred, will you take Tom.....?”

Lloyd Pfautsch Remembered
by Sid and Linda Davis
Attorney; Singer (Sid)
Choral Director; Singer; “Mom” (Linda)
January, 2004

My earliest recollection of Lloyd is as an All Region clinician when I was in high school. I thought I was a bass, so naturally, I was impressed by his booming bass voice and the ease with which he sang notes all we pseudo-basses could only whisper! I had no idea at that time I would meet Lloyd again, as an adult, and enjoy many years of wonderful singing under his baton.

When I returned to Dallas after law school in 1979, my fiancé’, Linda Jackson, was already singing in the Dallas Civic Chorus. I auditioned and was accepted (although I remember seeing Lloyd’s comment sheet which, among other things, said “no low notes!” See first paragraph!!)

Singing in the Dallas Civic Chorus under Lloyd’s direction was one of the musical high points of my life. I had never before been exposed to rehearsals which were both challenging and great fun. Among the many wonderful memories I have is the inventive warm-ups he used, singing vowel sounds preceded by each consonant in the alphabet (forwards and backwards !), or randomly calling out the section names in rhythm (and occasionally the accompanist’s name) to repeat a particular note or phrase.[Insert Linda: Rehearsals of Civic Chorus flew by. We always left with far more energy than we arrived with never a moment wasted, but always lots of fun!!] But as we learned and performed some of the great works of choral literature, we also learned about Lloyd. He and Edie were both fun and approachable. He enjoyed a good laugh. And when he walked out at the beginning of a concert, he was pure sophistication and elegance. He looked as if he were born to wear white tie and tails.

One of my now deceased law partners lived next door to Lloyd and loved to imitate Lloyd “gliding” to the podium. And after the music started, I never remember a time when, as a singer, I was unclear about what he wanted. He was both stylish and precise.

I will always be personally thankful for Lloyd’s encouragement. I was fortunate to have the opportunity to sing a few baritone solos with the Civic Chorus, and he was always free with his compliments. A few years ago, Linda framed a letter which Lloyd wrote to me after a concert, and it hangs in our bedroom. He was a consummate musician, a wonderful man, and a sweet spirit.

Although the epitome of positive reinforcement in conducting class, Dr. Pfautsch was not a cream puff or pushover! If I, as a young whippersnapper, thought everyone who didn’t love a certain composer’s work as I did was dumb and bad, he let me know that was not a mature and professional attitude.

As a member of my Masters committee, during my orals, he asked questions that were broad and deep in scope, based on intuitive knowledge of who I was, and causing me to call upon many aspects of what I had learned rather than regurgitate information.

His intellect was staggering, so how was it that we never felt intimidated? Maybe that he knew and respected each student and kept the focus on our development. In conducting class (some of the most stimulating fun I’ve ever had), he never tried to make us clones of his conducting style; rather, he took what we as graduate students already knew and helped us polish our own style with his amazing method that has help for everyone, novice or expert. His own conducting was so beautiful — clear, precise, musical — he had no peer in that realm. His eyes sparkled even when his brow furrowed. Such a consummate gentleman !

Lloyd Pfautsch Remembered
by Kevin R. Riehle
Conductor; Composer;
Artistic Director, CANTARE Houston
SMU Choral Conducting/MSM - 79-82
January, 2004

My memories of Lloyd Pfautsch are rich ones, indeed. Besides being a consummate musician, singer, conductor, and composer, he was for me, a true

mentor. His genuine love of life, his work, his family and students inspired me daily, far beyond the times in the class or rehearsals. Over the years, I found the frequent touchdowns with him --- workshops, tour visits, guest clinician sessions with my choir, performance of his work, phone conversations, and pop-in visits to his office/studio --- to further nurturing and encouraging. He always encouraged me, was interested in my life, my family and my work in that order.

Dr. Pfautsch's passing on October 3 occurred at a particularly open and vulnerable time and space for me: the day of the first of two concerts by my newly formed professional ensemble CANTARE Houston in which we performed Palestrina's Missa Papae Marcelli and Arvo Part's Te Deum. It also occurred in the same week I learned of the death of my undergraduate teacher/conductor/mentor, Donald Forsythe, also of a massive stroke. It also occurred in the midst of a string of losses of people near and dear to me. One of my CANTARE singers, after hearing my dedication of the concerts to the memory of these important men, commented that the weekend was about the "passing of the torch." I hardly feel worthy of such comparison or of such a task, but I imagine that many of us who have been touched by the spirit of Lloyd Pfautsch may, indeed, feel similarly. It is now our turn to be mentors to younger artists, to search and reevaluate ourselves and our lives in order to be of service to others in ways as yet unimagined.

After a particularly difficult time in my life, I saw Lloyd and Edie at the convention of the Texas Choral Directors Association, an organization which has honored Dr. Pfautsch on several occasions. He stopped, both of them, did, asked the usual questions: How's your family, how's your work? And then, as I learned to expect from him, his eyes focused more keenly, his head leaned in and he asked: "And how are YOU?" I was able to answer him truthfully, and then, with all the love and support of a proud father, he said, "I'm very proud of you." That one comment did more for me than passing oral and written exams.!

How many of us have known that side of Lloyd? I dare say, many. He had a way of looking to the heart of the matter, to the essentials --- the unified vowel and its color, the crisp incisive consonant, vehicles to the communication of the text and spirit. His wit, his sense of humor, his joviality, and his loud guffaws are image bits and sound bytes that I will always carry with me.

I am proud to be a "Pfautsch-ite.." In rehearsals and concerts it was the prayer of a few of us: "Pfautsch-safe, O Lloyd, to keep us this day without sin..." The sins of choral conducting are many. By studying with him, by knowing him, I am less apt to succumb to most of them. So may it be with us all!

Lloyd Pfautsch Remembered
by Lou Williams-Wimberley
Composer; Organist; Retired Choral Director, SMU
graduate
February, 2004

Anyone who attended the memorial services at Preston Hollow Presbyterian Church shared in a wonderful celebration of Dr. Lloyd Pfautsch's life and work. Each participant summoned memories of days long past, yet as fresh as yesterday in my mind.

There was the day he was telling me about guest conducting a choir of hundreds, and I asked him if he were going to use a telephone pole as a baton so they all could see him?! The Sunday at Perkins Chapel when the Pfautsch boys came with their dad, and he was proud to say they were studying the numbering systems of ancient civilizations during services. I remember with pride when he asked me to serve as chapel organist one spring semester and when he told me that he had selected one of my arrangements to go into the chapel music library.

Who could forget the games of one-upmanship played with fellow punsters, or those rich deep, but never loud or raucous laughs? I will never forget being asked to tell what I knew about ballet in my master's orals. I had tried to memorize specifications of Silberman organs, to discuss philosophies of music education and to explain various teaching methodologies, so I was caught off balance by the whole subject of ballet! Someone on the panel tried to help me by asking "what about Adolphe Adam." In a feeble attempt to come up with any answer, I said, "didn't he write "O Holy Night?" Dr. Pfautsch broke the tension with a laugh, "well, you can tell where she has been spending her time."

The memorial service choir, most of whom were Dr. Pfautsch's former students, was not only a tribute of, dedication to, and respect for their teacher and friend, but also appreciation for Dr. Pfautsch's continued support and concern for his former students. We must remember a teacher whose lectures and lessons were as clear, concise and clean as his conducting style. We remember his concept of English diction executed with correct vowel sounds and precision of consonant formation; his analysis of conducting skills and how to put them to work; his approach to text setting and choral arranging/composition. We remember always being welcome to seek advice and counsel long after commencement. We not only remember, but we

continue to teach others what we learned from this choral scholar and master teacher.

Finally, we will always be able to recall the vision of Dr. Pfautsch as he approached the podium with confidence and dignity. We will remember that he was a gentleman, even in the most trying situations. And we will always be touched by the inspiration and pride we felt as students, choristers and colleagues of Dr. Lloyd Pfautsch.

Lloyd Pfautsch Remembered
by Terry Price
Minister of Music/Fine Arts
Preston Hollow Presbyterian Church Dallas
Conductor; Singer; MSM Graduate - SMU
February, 2004

On October 3, 2003 the world of choral music was saddened by the passing of Dr. Lloyd Pfautsch. He had suffered a very serious stroke just a few days earlier, and was surrounded by family members at the time of his death.

It would be easy to fill a book on the legacy Dr. Pfautsch left to choral music; however, space will not allow. He was truly a legend in his own time due to his great success as composer, arranger, singer, conductor, clinician, and teacher. His works continue to be performed regularly across the country. He served as clinician in almost every state and in many countries. He was honored to be selected to conduct a massed chorus of over 2,000 voices for the 20th anniversary celebration of the founding of the United Nations.

He was an ordained minister in the Evangelical and Reformed Church. While studying in New York, he and his wife, Edie, sang regularly under both Robert Shaw and Arturo Toscanini in concert, recordings and broadcasts. He sang Stravinsky's Symphony of Psalms with the composer. As an outstanding soloist and choral singer he was in constant demand and was well known for his "Elijah" role in the Mendelssohn oratorio.

Any story of Dr. Pfautsch must include the great love he had for his family. He and Edie, married for 57 years, were the proud parents of daughter Deborah and

three sons, Eric, Peter and Jonathan. Their children and grandchildren were constant sources of love. Dr. Pfautsch was dearly loved by the countless students who studied and sang with him. He was a thorough and demanding leader, yet his rehearsals were always enjoyable. He is renowned for his great humor and for his love of puns and word plays.

The memorial service for Dr. Pfautsch was held October 7 at Preston Hollow Presbyterian Church in Dallas. A huge choir of his former singers overflowed the choir loft and chancel coming together to honor this good man. Dr. Pfautsch had planned the service, in his usual thorough manner, years before. The magnificent music he selected included Mendelssohn, Brahms, Vaughan Williams and Bach.

Of the hundreds of his own works that would have been significant to include for the moment, he selected only one. That speaks to all, but it also was a telling reflection of the life of this man. The text is attributed to the Venerable Bede and to Lloyd.

May we live in the world as those who always seek to serve.
May we live as those who know the love of God.
With our eyes may we see, with our ears may we hear;
With our lips may we speak, may Your Word be always clear.
Thus, as we live each day, may Love sustain the will to serve.
Amen.

Lloyd Pfautsch Remembered
by Jim Moore
Choral Director, Music Educator, Friend
March, 2004

I remember very distinctly many of my experiences with Dr. Pfautsch., It was during the time at SMU when he was in charge of choral activities and also directed the Dallas Civic Chorus. What an imposing presence! Not only in physical stature, but in command, presenting himself with dignity, assurance, yet always with concern for and interest in the person to whom he was speaking. I admired, and found myself to emulate, his conducting style – precise, accurate, and clearly understood by the ensemble. As a choral conductor in Irving, there were many times that our students knew him as a conductor and clinician of various choral activities. Singing with him, their response was always positive, with a great deal of respect and admiration. The Irving High School choir was invited to sing on the

program of his Christmas concert in Caruth Auditorium in 1969. I remember the excitement and the apprehension. But I most remember his comments to us after the concert and his encouragement to me and the choir members. He made it a most positive experience.

Who can forget performing with a choir “Beautiful, Yet Truthful,” “Love’s Antiphon,” “Annunciation,” “Musick’s Empire,” “My Dancing Day,” etc. It was known that a composition by Dr. Pfautsch would speak first to the singer, then to the listener. When a singer, having previously performed one of his compositions would meet him, it was obvious that a relationship had already been established.

I am grateful to have known him and to have been in the Dallas area during the time he was teaching, conducting and composing. His influence over many will continue to exist for years to come.

..... "would with you Heaven’s Hallelujahs raise!"

Lloyd Pfautsch Remembered
by Lois Land
Music Educator, Organist, SMU Faculty 1964-1980
March, 2004

I first met Lloyd Pfautsch in the late 1950’s soon after he had come to SMU. I was organist at First United Methodist Church in Corpus Christi where he had brought the University Choir to perform. His musicianship, coupled with such enthusiasm, good will and wonderful humor were much in evidence, both with the choir students as well as the audiences for whom they performed.

Some five years later I was in Dallas for my daughter’s graduation from SMU and had occasion to lunch with Lloyd and Edie. At the time he told me of his appointment as chair of the music division and outlined many of his aspirations and goals, one of which was the expansion of the music education curriculum. Suddenly he asked if I would consider coming to work as part of the music ed faculty. The invitation was totally unexpected. I had had no thought of leaving Corpus Christi.

In the following weeks I found myself excited about the opportunity he offered. His goals for music education at SMU interested me and I anticipated having the

opportunity of working with him in the accomplishment of some of those aspirations. So, in September of 1964 Dallas became home. I was Lloyd's first appointment as chairman. At that time the School of Music was housed in a renovated men's dormitory which contained little space for classrooms of any kind, much less music education! Those working on the basement floor often stepped around water puddles from rains and/or leaks. However, that was to change dramatically.

Thanks to Lloyd's (and many others') patient and dedicated work, a gift from the Meadows family/foundation had funded a beautiful new facility for the arts. In high gear and full of enthusiasm and excitement, Lloyd gathered both faculty and students for a march through the campus on moving day. It was quite a sight! As we settled in, Lloyd's delight with the new building was immeasurable. He gleefully led tours to everyone who visited, delighting especially in demonstrating all the acoustical and engineering wonders of Caruth Auditorium, the performance hall.

Those early days his steady guidance and encouragement for both faculty and students enabled us all to pursue that higher standard of performance he had described those years before. Leadership skills were plentiful and everyone was treated fairly, honestly and with a large dose of pure kindness. He was a good administrator and an even better friend.

Lloyd Pfautsch Remembered
by Dede Duson
Composer and Pianist
Private Composition Study with Lloyd Pfautsch –
SMU, 73-74
March, 2004

One year of study ... Thirty years of friendship ...

My very first conversation with Lloyd Pfautsch revealed so much of his kind and generous spirit. It came as a long-distance call which not only interrupted his choir rehearsal, but also requested the possibility of one-on-one instruction in choral composition. His teaching load was more than full, yet he graciously agreed to take on an unknown 35-year-old for a year of directed studies --- and, said he could remember my name because it sounded like Edie!

That next year at SMU was invaluable. In choral arranging class he gave very structured assignments to help us improve our craft. We learned from each other's mistakes as well as our own, while gently receiving his ever-tactful and constructive suggestions. That same easy manner prevailed in our one-on-one sessions --- always pleasant and positive and encouraging, and very often punctuated with irresistible puns! He let me choose the texts and voicings, with his weekly advice usually including the phrase, "now, let's see whether there is another way that this would work better" --- never a more pointed criticism that surely was deserved!

Dr. Pfautsch always was thoughtful to send some of our arrangements and/or compositions to his publishers, certainly giving them more reason to have a look at our unknown names. His choral conducting class was both fun and hard work, with such innovative thoughts and motions that he could communicate so easily and clearly.

In playing for him at various workshops or choral programs that he guest-conducted, the time spent was enjoyed by all. There was humor instead of ego, concern for every marking within the score, and very defined leadership toward achieving each musical goal.

To me, his compositions are so like his voice --- rich and strong and convincing, while at the same time very lyrical and uplifting. He always asked of my creative endeavors, even writing a note of thanks for contributing to public school literature. That kind, generous spirit always will stay in my heart. How fortunate we all are to have known him.

Lloyd Pfautsch Remembered
by Rosemary Heffley
Music Educator; SMU graduate
March, 2004

To have had this amazing opportunity of reliving Lloyd Pfautsch's life and works with these friends' heartfelt comments has been such a blessing. And he was just that, a marvelous blessing to so many.

Dede's memory of receiving his generous notes led me to complete our journey

with just that.... because he always had time and inclination to let us all know he cared— about our work, our lives and just simply about us. We glimpse that humanness and generosity-of-spirit that so many have spoken about.

---received from him during the late summer in the 80's

Dear Rosemary,

I was pleased and pleasantly surprised to see you in my TCDA sessions. I suppose I figured you had seen me work enough through the years! Then, to receive your gracious and generous commentary on these sessions was an added source of challenge to me. I must confess that being able to work ICDA and TCDA in the same week made me realize how fortunate I am to be involved with choral conductors this way but even more, it enlarged my sense of privilege and gratitude that I seem to be back in “full steam!” I leave on Thursday for Minneapolis and Seattle then Philadelphia doing reading and workshop sessions for Augsburg at their stores. Then, back to SMU and the start of a new year. Thanks so much for your thoughtfulness and your friendship over the years.

---and, finally, an excerpt from a letter received after he and Edie had attended a 1998 Mesquite Civic Chorus performance featuring two of his “Seasonal Songs.”

Dear Rosemary,

On the way home last night, somehow the words “Thou art not so unkind as man's ingratitude” haunted me. I knew I had thanked you for using “Winter” a “Summer” on the concert but I suddenly realized that I had not commented on the performance.

I thought the performances were very good. The dynamics, tempi (and changes thereof), nuances and the contrasting spirits of the texts were beautifully ordered. I know how difficult it is to achieve textual clarity which is especially important in my setting of these two poems. However, I thought your careful rehearsing resulted in superb diction, especially initial and final consonants, e.g., “blow” and “freeze.”

Such results require patient persistence on your part and disciplined responsiveness on the part of the singers. That was the first time I had heard “another” chorus sing these songs and I hope that all who have sung this work approximated the quality of your performance. My sincere thanks to you and the members of the chorus for preparing and sharing these two songs with such engaging enthusiasm and at such a high level of choral excellence.

I was especially pleased that you had selected "Summer" since I had dedicated the setting to you. The esteem which that dedication represented continues at an extended level. I can say the same about Dede, for you two have given so much of yourselves to the choral art in addition to your very special educational and performance contributions.

Surely you both know that so many people are most grateful to you!

Sincerely,
Lloyd

Is it any wonder that this man was truly and genuinely loved by us all? Thank you.