

Behrend's Weekly Newspaper

# The Collegian

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## Hanging of the Greens: Behrend celebrates 43 years of tradition



The Behrend choir perform at a recent ceremony in the Woodgarden. Some members will be performing at this Friday's Hanging of the Greens.

By **Leanne Long**  
The Collegian

Behrend," said David Shields, assistant dean of Student Services. "It has lasted as long as Behrend College has been in existence."  
The ceremony will begin at 7:30 p.m. with a service in honor of Mary Queen of Scots, who was beheaded in 1587. The service is an outdoor service, and the faculty

features singing, readings and remarks from Benjamin Lane, associate professor emeritus of English. Lane, who has been delivering remarks at the ceremony for the past 41 years, said "The mood of the chapel lends itself well to candlelight and Christmas. It is a warm and wonderful service."  
This year's Hanging of the Greens will be held at 7 p.m. Those needing transportation to the cemetery can ride on the Blue Bus, which leaves the Reed parking lot at 6:30 p.m.

## Carnegie Hall:

### Stuntz performs for second time under direction of Robert Shaw

by **Mark Owens**  
*The Collegian*

Picture a choir director being invited to perform at Carnegie Hall with 119 of the most talented choir instructors from across the country. They will give a rare performance of the longest mass in music history, led by one of the most respected conductors of modern time.

Now picture that same choral director stricken with a vocal chord ailment only a month before the scheduled performance -- with the possibility that he may not be able to sing at Carnegie Hall.

A dramatic story, the stuff Hollywood is made of? Perhaps. But it also happens to be the very true story of David Stuntz, Behrend's choir and music instructor.

With some rest, doctor's supervision and practice, Stuntz should be singing at Carnegie Hall on Jan. 19.

### The Conductor: Robert Shaw

"It's an exciting opportunity to work with one of the premier conductors in the world. Every so often Shaw agrees to conduct a workshop that's geared for a performance," Stuntz said. "This is one of those rare times."

For the past few years though, Shaw, who is now in his mid-70's, has only accepted professional choral instructors for these workshop/performance.

"I think he's trying to achieve a domino effect," said Stuntz. "After we learn from him, we'll pass the knowledge on to others."

Shaw, according to Stuntz, is a detail-oriented conductor who likes to make sure everyone knows what to do.

"He sent out a detailed score to us to make sure we knew what he wanted," said Stuntz. "Detailed means he wrote notes throughout the score about how he wants words phrased, notes began and ended -- and he did this for every single part."

Of course, none of this surprised Stuntz.

"I sang for him years ago

while in graduate school in North Carolina," he said. "At the time Shaw was the symphony director in Atlanta. He was just as particular about Handel's 'Messiah' then as he is about 'Missa Solemns' now."

### The Piece: Beethoven's "Missa Solemns"

"This is, perhaps, one of the most unusual masses ever written," Stuntz said. "Beethoven has included more in this piece than was ever included before... or since."

To get an idea of how long 'Missa Solemns' is, compare its time to other famous masses. The mass by Mozart runs 20 minutes, while Heiden's famous mass clocks in at 40 minutes. Beethoven, without adding any words, made his mass last an hour-and-a-half. "This is, without a doubt, the longest mass ever written," said Stuntz.

'Missa Solemns' is the last piece written by Beethoven before his death, along with the Ninth Symphony.

"There is a great deal of emotion connected with the mass," said Stuntz. "Beethoven was stone deaf while he was writing both 'Missa Solemns' and the Ninth Symphony. You can tell there is a lot of emotion in Beethoven as he wrote music he was never be able to hear."

### The Place: Carnegie Hall

Stuntz has performed at Carnegie Hall only once before, with the Behrend Choir last November.

"I never thought that I'd get the chance to perform there again," said Stuntz, "but I guess you should never say never."

In order to apply for the Shaw workshop, Stuntz had to fill out an application, send in a resume, a list of references and a audio cassette of him singing three pieces.

"I had to sing one movement from Bach's B minor mass in Latin; a movement from Mendelson's 'Oranoma Elija' in English; and a movement from Brahms' Liebeslieder Waltzes in

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