



*An  
Enduring Legacy*

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DR. RALPH WOODWARD

with the

BRIGHAM YOUNG UNIVERSITY  
A CAPPELLA CHOIR

1964-84



## *Dr. Ralph Woodward: Life and Career*

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**R**alph Woodward was born in Shelley, Idaho, on November 21, 1918, to Alonzo Raymond and Alta Mary Stanley Woodward. His parents had moved their family west from Iowa in order to farm, eventually buying a property outside of Blackfoot, where Ralph, the youngest of four children, grew up. Instead of learning to ride a bicycle, he rode a horse. He did many farm chores but in later years often commented that his favorite was mowing hay behind Doll

and Jess (a mother-daughter team of draft horses), particularly loving the fragrance of the newly mown hay. Another captivating feature of farm life was the song of birds—especially the meadowlarks, whose song he often enjoyed duplicating with his expert whistling.

Even in this rural setting, Ralph was exposed to and developed an interest in art, literature, drama, and music—the last due in great measure to an outstanding music teacher who, along with

the Woodward's radio (a rarity in the area), encouraged exposure to great symphonic music. During his school years, Ralph created entertaining posters for school productions, performed in operettas, played the clarinet, and, for a time, aspired to be a cartoonist. He eventually attended the University of Idaho—Southern Branch in Pocatello and then graduated from the University of Idaho in Moscow with a major in music education and a minor in art.

It was later, while teaching at Blackfoot High School, that he was introduced by his voice teacher to a remarkable young coloratura soprano, Margaret Barclay. The two became a well-known duo, performing romantic duets and eventually marrying. Not long thereafter, Ralph was drafted into the army and became a commissioned officer in preparation for the invasion of Japan. Then, with the ending of the war and no need for the foreseen invasion, he

served as part of the occupation forces there and produced various stage presentations, including a joint performance of selections from Handel's *Messiah* with servicemen and locals.

Upon his return, he and Margaret decided to pursue their singing careers in Chicago. However, when the recommendation came that she go to New York and he to Hollywood, their plans turned to pursuing further education. Ralph obtained a master's degree in voice at the Cincinnati Conservatory of Music. His first university position was at Drake University in Des Moines, Iowa, where he taught until he joined the Brigham Young University music faculty in the fall of 1955.

At BYU he taught voice; conducted the Women's Chorus, the College Choir, and the Choral Union; and founded the Male Chorus—now BYU Men's Chorus. Margaret also taught voice at BYU, and many of her students were prominent members of BYU choirs—particularly the BYU A Cappella Choir. In 1964, Ralph received the first doctor of musical arts degree in choral conducting to be

awarded by the University of Illinois School of Music, and in the fall of that year he became the director of the BYU A Cappella Choir while continuing to direct the Male Chorus and teach voice.

In the summer of 1968, he took the BYU A Cappella Choir on the first international tour by a BYU Music Department ensemble, and they won first prize in the Mixed Choir Competition at the prestigious International Choral Eisteddfod in Llangollen, Wales. The choir later traveled to Europe multiple times, as well as to Israel, consistently breaking new ground in many ways. It was the first non-Roman Catholic choir to perform in Notre-Dame Cathedral, it opened the Monaco Festival under the direction of Princess Grace, and it was the only American choir to perform at the 1980 International Society of Music Educators Convention in Gdańsk, Poland. Dr. Woodward was invited to conduct the Israel Chamber Orchestra and the Israel Choir-Rinat. On the national scene, he and the BYU A Cappella Choir were also prominent, giving highly acclaimed performances at the Music Educators National

Conference and at conventions of the American Choral Directors Association. As a result, Dr. Woodward was widely sought after as a guest clinician and conductor.

Following the final BYU A Cappella Choir tour to Israel in 1984, Dr. Woodward retired from BYU. However, he continued until 1994 as director of the Ralph Woodward Chorale, a fine community choir with a vast repertoire, perhaps best known for the dramatic authenticity of its annual presentations of Handel's *Messiah*. He was honoree of the 1992 Convention of the ACDA Western Division Convention (in Honolulu, Hawaii), was named Utah Music Teacher of the Year, was recipient of the Utah Chamber of Commerce Total Citizen Award, and was twice awarded BYU's Karl G. Maeser Distinguished Teaching Award.

As significant as these and other forms of public recognition are, Ralph Woodward's most enduring legacies may well be the impact of his 20 years as director of the BYU A Cappella Choir and his profound personal influence in the lives of his many students, his associates, and his family.



NORWEGIAN INDEPENDENCE DAY  
BERGEN, NORWAY, 1974



DR. WOODWARD GRACIOUSLY ACCEPTS  
A GIFT AFTER A CONCERT  
GDAŃSK, POLAND, 1980

## About the Recordings

Dr. Woodward's directorship of the Brigham Young University A Cappella Choir began in the fall of 1964 and ended in 1984 (interrupted by a sabbatical leave in 1970–71 and a study abroad in Vienna during fall semester 1978). Most of these years are represented on this recording, but not all, due to the fact that certain recordings were either unavailable or in too compromised a state to be used.

This compilation was drawn from a variety of sources—the primary one being BYU Music Special Collections. Through the foresight and guidance of the curator, Dr. David Day, printed programs and concert recordings had already been preserved, making it possible to view programs and then locate matching audio files. Even so, due to the passage of time, the deterioration of some tapes prior to this preservation limited the number of recordings that could be used. Fortunately, many were still in good enough condition. Also, years earlier, several performances had previously been transferred to CD, providing a further valuable resource.

This compilation does have something of an archival feel because of the varied physical condition of source recordings as well as changes in sound engineering techniques and practices over the years. Nevertheless, through the dedication and expertise of the mastering engineer, Troy Sales, these live performances from varied settings and sources have been combined into a cohesive and satisfying whole. This two-disc set is a remarkable record of a truly singular period in choral music at BYU, as well as one of uncommon artistic stature.

### *Additional Note*

*Some may wonder at the use of organ and brass accompaniment to begin an a cappella choir recording. However, in view of the original definition of a cappella as meaning "in the chapel style," such grand High Renaissance-era beginnings of many BYU A Cappella Choir Christmas concerts were actually very fitting. The vast majority of works on these discs do, however, conform to the later understanding of a cappella as simply meaning "unaccompanied."*



## *Dr. Woodward's Influence and Legacy*

### A CHOIR MEMBER'S PERSPECTIVE

The Brigham Young University A Cappella Choir's reputation reached my Chicago suburb high school; I was eager to hear the choir in person when I started studying at BYU. Observing rehearsals from the back of the Madson Recital Hall offered a prime opportunity to watch Dr. Woodward's elegant, expressive conducting exactly as the choir was able to view it—the meticulous

shaping of each musical phrase with his face reflecting his feelings of a phrase sung well or a vowel badly placed.

It was a revelation to hear Randall Thompson's *The Peaceable Kingdom* and Frank Martin's *Mass* being rehearsed in sections, then coalescing as a stunning whole. My heart responded instinctively to the beautiful, high-quality music that was created in those rehearsals.

I could also see the great bond of affection between the choir members and Dr. Woodward. It was a pinnacle of my undergraduate musical life to be able to sing in the choir for several years and experience the joy of performing great choral literature with such a master conductor. As mentor and musician, he truly made a difference in my life; I know that he made that same difference for

hundreds of others who sang with and learned from him.

Choral music at BYU began its reach across the United States and into international prominence during Dr. Woodward's career. He fought hard for the choir to tour, especially in the emerging stages of the BYU classical ensembles' international touring initiative. Dr. Woodward wanted his students to

be able to experience new countries and people and to find an understanding with other cultures.

Though the choir participated in several competitions over the years, those were never the primary motivation for any tour—nor was a tour, in or out of the United States, the principal reason to audition for the choir. Choir members discovered great satisfaction and even joy in simply rehearsing the music and being with friends for six hours a week. Dr. Woodward's elegantly sculpted musical phrases, sense of appropriateness, refusal to program mediocre music, and unrelenting quest for personal and choral excellence (along with a quick sense of humor) made a two-hour rehearsal fly by as the best part of any day. His insights on the pieces, their texts, and their historical place combined with his strong faith and beliefs to give life to pieces both old and new. He insisted that the best way to acquire understanding of any text was to retire somewhere private and read it aloud as poetry—whether scripture, prose, or actual poetry. He often spoke of how he loved what he did and especially how he loved working with students. He felt so lucky to be doing this every day—and we felt so blessed to be part of the BYU A Cappella Choir.

This high level of music making rooted deeply in those who sang with Dr. Woodward. Many went on to have careers

in teaching music, and some have had professional careers in performing and conducting. All of the choir's alumni have continued to make music with their families, communities, and churches. Dr. Woodward's influence now extends through several generations. Our alumni's love and respect for him hasn't lessened, though the choir has been gone for 34 years now; the friendships made in the choir are lifelong associations.

Though the BYU A Cappella Choir was retired at the same time Dr. Woodward did in 1984, when the choral area was restructured due to touring requirements, the choir's reputation and influence laid the crucial groundwork for BYU Singers and the other choirs that have maintained a high bar of excellence. With other fine conductors now in place, the choirs have built on the traditions of concerts at home and around the world, performing in venues from cathedrals to major concert halls to humble settings. While new generations are experiencing the challenges of making and sharing exceptional music, those of us who performed with Dr. Ralph Woodward will always remember and cherish the windows of heaven he opened for us through the music we made together.

— SANDEFUR SCHMIDT

BYU A CAPPELLA CHOIR ALUM

(BM '82, MMU '86)



## DISC 1

**1. BUCCINATE IN NEOMENIA  
TUBA**

*Giovanni Gabrieli*

In this recording, the choir and brasses were in the balcony.

**2. IN VENISTI ENIM GRATIAM**

*Tomás Luis de Victoria*

**3. HODIE CHRISTUS NATUS EST**

*Luca Marenzio*

**4. EIN KINDLEIN KLEIN**

*Cornelius Freundt*

**5. O NATA LUX**

*Thomas Tallis*

**6. AVE MARIA**

(FROM *QUATTRO PEZZI SACRI*)

*Giuseppe Verdi*

**7. O GLADSOME RADIANCE**

(FROM *VESPERS*)

*Sergei Rachmaninoff*

**8. QUEM VIDISTIS PASTORES  
DICITE? (FROM *QUATRE MOTETS  
POUR LE TEMPS DE NOËL*)**

*Francis Poulenc*

[UNIVERSAL MUSIC MGB SONGS OBO EDITIONS  
SALABERT; S D R M]

**9. PSALLITE**

*Michael Praetorius*

**10. JOSEPH DEAREST, JOSEPH  
MINE (FROM *GAUDETE*)**

*Anders Öhrwall*

[WALTON MUSIC CORP.]

Charlotte Webb, Beth Ruppe, flute;  
Brent Mecham, bassoon

**11. PSALM 100**

*Heinz Werner Zimmermann*

[AUGSBURG FORTRESS]

**12. GLORIA**

(FROM *MASQUE OF ANGELS*)

*Dominick Argento*

[BOOSEY & HAWKES]

Martin Wright, piano

**13. NUNC DIMITTIS**

*Halsey Stevens*

[MARK FOSTER MUSIC]

**14. HOLY RADIANT LIGHT**

*Alexander Gretchaninoff*

[G. SCHIRMER]

**15. SILENT NIGHT**

*Franz Gruber; arranged by*

*Malcolm Sargent*

[OXFORD UNIVERSITY PRESS]

In this recording, the choir was joined by former members in attendance at the concert.

**16. A CAPPELLA THEME (D&C 25:12-13)  
(BEGINNING PORTION)**

*Robert Cundick*

[MANUSCRIPT]

The sacred text for this piece comes from Doctrine and Covenants 25:12-13.

"For my soul delighteth in the song of the heart; yea the song of the righteous is a prayer unto me, and it shall be answered with a blessing upon their heads.

"Wherefore, lift up your hearts and rejoice, and cleave unto the covenants which thou hast made."

**17. AVE VERUM CORPUS**

*William Byrd*

**18. LAETATUS SUM**

*Alessandro Scarlatti*

**19. LADY, WHEN I BEHOLD**

*John Wilbye*

**FRENCH CHORUSES FROM *THE LARK***

*Leonard Bernstein*

[BOOSEY & HAWKES]

**20. SPRING SONG**

Soloist: Judd Shafer, countertenor

**21. COURT SONG**

Soloists: Shirley Smurthwaite,  
Gayle Groo, sopranos

**22. SOLDIER'S SONG**

**23. SLAVA (FROM *VESPERS*)**

*Sergei Rachmaninoff*

**24. OS JUSTI MEDITABITUR**

*Anton Bruckner*

[PUBLIC DOMAIN]

This piece was recorded while on tour in Europe.

**25. THE GATHERING  
(FROM *TO UTAH*)**

*Robert Cundick, Edward L. Hart*

[MANUSCRIPT]

**26. COME, COME, YE SAINTS**

*William Clayton; arranged by*

*J. Spencer Cornwall*

[THEODORE PRESSER CO.]

**27. HAVE YE NOT KNOWN? /  
YE SHALL HAVE A SONG  
(FROM *THE PEACEABLE  
KINGDOM*)**

*Randall Thompson*

[E.C. SCHIRMER MUSIC CO.]

## DISC 2

**1. SILENT DEVOTION AND RESPONSE**  
(FROM SACRED SERVICE)

*Ernest Bloch*

[BROUDE BROTHERS]

**2. O LORD GOD**

*Pavel Chesnokov*

**3. GLORIA (FROM MASS)**

*Frank Martin*

[GEMA; SUISA, COOPERATIVE SOC. OF MUSIC AUTHORS AND PUBLISHERS]

**4. CRUCIFIXUS**

*Antonio Lotti*

**5. AGNUS DEI (FROM MASS)**

*Frank Martin*

[GEMA; SUISA, COOPERATIVE SOC. OF MUSIC AUTHORS AND PUBLISHERS]

**6. UBI CARITAS**

*Maurice Duruflé*

[DURAND S.A. EDITIONS MUSICALES]

**7. AND WHAT IS IT WE SHALL HOPE FOR?**  
(FROM THE REDEEMER)

*Robert Cundick*

[JACKMAN MUSIC CORPORATION]

*The following five pieces (tracks 8–12) were recorded at the 1984 American Choral Directors Association Western Division Convention, Sacred Heart Chapel, Loyola Marymount University, Los Angeles, California.*

**8. BEHOLD, THIS IS THE WAY**  
(FROM THE REDEEMER)

*Robert Cundick*

[JACKMAN MUSIC CORPORATION]

**9. PSALM 121**

*Heinz Werner Zimmermann*

[CARL FISCHER INC.]

**THREE PSALMS**

*Merrill Bradshaw*

[MANUSCRIPT]

**10. PSALM 94**

**11. PSALM 95**

**12. PSALM 96**

**13. SHENANDOAH**

*Traditional; arranged by James Erb*

[WARNER-TAMERLANE PUB. CORP.]

**14. AIN'T GOT TIME TO DIE**

*Spiritual; arranged by Hall Johnson*

[G. SCHIRMER INC.]

Soloist: Mark Hopkin, tenor

This piece was recorded while on tour in Europe.

**15. COME HITHER, CHILD, AND REST**

*Sven Lekberg, Ernest Dowson*

[GALAXY MUSIC CORPORATION]

**16. THE WEST WIND**

*Robert Cundick, John Masefield*

[BOOSEY & HAWKES]

Chip Prince, piano

*The following two pieces (tracks 17–18) are from the choir and Dr. Woodward's final performance of their last tour and were recorded June 9, 1984, on a portable cassette recorder from the audience at a kibbutz in Yotvata, Israel.*

**17. JERUSALEM OF GOLD**

*Naomi Shemer; arranged by*

*Ralph Woodward*

[CHAPPELL & CO.]

**18. HAVA NEYTZEY B'MACHOL**

*Traditional; arranged by Maurice Goldman*

[LAWSON-GOULD MUSIC PUB.]

**19. PRAYER NO. 1: OH LORD, I WOULD HEAR THY WORD**  
(FROM THE RESTORATION)

*Merrill Bradshaw*

[MANUSCRIPT]

**20. ABIDE WITH ME; 'TIS EVENTIDE**

*Harrison Millard, M. Lowrie Hafford;*

*arranged by Crawford Gates*

[JACKMAN MUSIC]

In this recording, the choir was joined by former members in attendance at the concert.

**21. A CAPPELLA THEME (D&C 25:12–13)**  
(ENTIRE PIECE)

*Robert Cundick*

[MANUSCRIPT]

This piece was recorded in the Provo Tabernacle in August 1998 at an alumni concert; it brought to a close the third and final BYU A Cappella Choir reunion with Dr. Woodward. The reunion was in honor of his 80th birthday and, like the previous two reunions, was attended by hundreds of former choir members from across the country. (The sacred text for this piece comes from Doctrine and Covenants 25:12–13 [see disc 1: track 16].)





## CREDITS

**Producers:** Ralph B. Woodward (Chip), Sandefur Schmidt

**Executive producer:** Ben Fales

**Recording engineers:** Francis Boyer, Roger Hoffman, Jon Holloman, Merrill Jenson, Val Jones,  
Tracy Jorgenson, Tony Larson

**Audio restoration and mastering engineer:** Troy Sales

**Booklet notes:** Ralph B. Woodward

**Design:** Olivia Knudsen

**Booklet editor:** Lena Primosch

**Project coordinator:** Ali Young

### AS FAR AS CAN BE DETERMINED, THE PERFORMANCE YEARS FOR THIS ALBUM ARE AS FOLLOWS:

1965–66 (disc 2: track 15); 1966–67 (disc 1: tracks 19, 25); 1967–68 (disc 1: tracks 20–22); 1968–69  
(disc 1: track 14; disc 2: tracks 1–2); 1969–70 (disc 1: tracks 4, 18); 1971–72 (disc 1: track 24; disc 2:  
track 14); 1973–74 (disc 2: track 19); 1974–75 (disc 1: tracks 2, 3, 8, 13; disc 2: track 5); 1975–76 (disc 1:  
tracks 1, 9, 16, 27); 1976–77 (disc 1: track 23); 1979–80 (disc 1: track 12); 1980–81 (disc 1: tracks 10, 26;  
disc 2: track 20); 1981–82 (disc 1: tracks 5, 6, 15, 17; disc 2: tracks 3, 7); 1982–83 (disc 1: track 7; disc  
2: tracks 4, 6, 13, 16); 1983–84 (disc 1: track 11; disc 2: tracks 8–12, 17–18); 1998 (disc 1: track 21)



#### THE HERITAGE SERIES ENDOWMENT

Founded in the early 1990s by Tabernacle organist Robert Cundick, the Heritage Series Endowment preserves significant musical achievements by members of The Church of Jesus Christ of Latter-day Saints and Utah composers and performers. With generous financial support from Sloan and Anna Marie Hales, the foundation has recorded compositions by Leroy Robertson, Arthur Shepherd, Reid Nibley, Merrill Bradshaw, Helen Taylor Johannesen, James Prigmore, and Robert Cundick, as well as retrospectives featuring the artistry of Grant Johannesen, JoAnn Ottley, Simeon Bellison, and Scott Holden. The Heritage Foundation is a private, nonprofit organization in cooperation with the Brigham Young University School of Music.



TANTARA RECORDS IS PART OF BYU MUSIC GROUP, AN ENTERPRISE CENTER IN THE SCHOOL OF MUSIC IN THE COLLEGE OF FINE ARTS AND COMMUNICATIONS AT BRIGHAM YOUNG UNIVERSITY.

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*Robert Cundick*



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