

From the Editor

Sustained Scholarship

Sean Burton

*“Originality is the essence of true scholarship.
Creativity is the soul of the true scholar.”
—Nnamdi Azikiwe*

This issue of *The Choral Scholar* marks a historic first for NCCO—the production of two complete editions during a single academic year. Our peer-reviewed journal’s reemergence confirms the genuine need for a forum focusing exclusively on scholarship appropriate to college and university-level practitioners of the choral arts. Indeed, these are exciting times for the organization.

A common thread throughout the content of Volume 4, Number 2 of *TCS* centers upon the concept of considering neglected repertoire which merits our attention. Zachary Vreeman thoroughly explores Randall Thompson’s *Requiem*. James Wilson introduces us to the sacred choral catalogue of Seth Bingham. John Wiles provides analytical commentary on Maurice Duruflé’s *Messe “Cum júbilo.”* Do you know of Randall Thompson’s *Requiem*? Have you ever conducted a work by Seth Bingham? When is the last time you heard a performance of Duruflé’s *Messe “Cum júbilo”*? I am certain you will find inspiration from the sterling work of our authors.

The journal’s contributions in the realm of music criticism continue to evolve as well. The initial Book Reviews column edited by Andrew Crow includes evaluations of Donna Di Grazia’s *Nineteenth-Century Music* and Jonathan

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Palant’s *Brothers Sing On!: Conducting the Tenor-Bass Choir* by Dr. Crow and Renae Timbie respectively. The Choral Reviews column edited by Steven Grives features Christopher Windle’s extended assessment of Kile Smith’s *Vespers*. Future issues of *TCS* will incorporate a Recording Reviews column edited by Peter Durow and an occasional concert review.

In short, to remain credible in our discipline, we must continually renew our commitment to acknowledging knowledge. To that end, I encourage you to submit your research for publication consideration in *TCS* without delay.

—*Sean Burton*