

## CHARLES C. HIRT

Charles C. Hirt, A.B., M.S., Ph.D.  
Professor of Music, Director of Choral Organizations and  
Chairman, Department of Church Music, School of Music  
The University of Southern California;  
Minister of Music, First Presbyterian Church of Hollywood

Dr. Charles Hirt served as Music Educator in the Public Schools of California for eight years. In 1942 he was appointed to the faculty of the School of Music at the University of Southern California, to become Director of Choral Organizations. Today this Department embraces the U.S.C. Chamber Singers, The University Concert Choir, the University Chapel Choir, the Opera Chorus, and the Men's and Women's Glee Clubs. In 1964, the Chamber Singers returned from a four-month tour of seven European countries and Israel under the U.S. State Department Cultural Presentations Program, performing over 100 concerts and workshops in the major cities and universities.

Dr. Hirt has appeared as guest conductor and lecturer on choral techniques in many parts of the United States. He has lectured and demonstrated choral techniques in Paris and at the Mozarteum in Salzburg, Austria. Most recently, the Ford Foundation acknowledged these achievements by awarding him a Fellowship in the Humanities and the Arts designed to send him to the U.S.S.R. In the Fall of 1964, Dr. Hirt appeared in the conservatories of Leningrad, Moscow, Odessa, Kiev, Sophia (Bulgaria), Bucharest (Rumania), Belgrad (Yugoslavia), Budapest (Hungary), Warsaw (Poland), and Prague (Czechoslovakia).

Dr. Hirt has taken leadership in Church Music in the West. In 1946 he founded and has subsequently served as chairman of the Department of Church Music in the School of Music, University of Southern California. Through his efforts the School of Music now offers a Bachelor of Music, a Master of Music and a Doctor of Musical Arts degrees with a major in Church Music. At present more than 100 students are matriculated toward graduate degrees. Since 1941, Dr. Hirt has also served as Minister of Music at the First Presbyterian Church of Hollywood, which has a membership of 8400, largest of its denomination in the world. There a nationally recognized music program of over 400 singers, representing all ages, has been developed with the assistance of his wife.

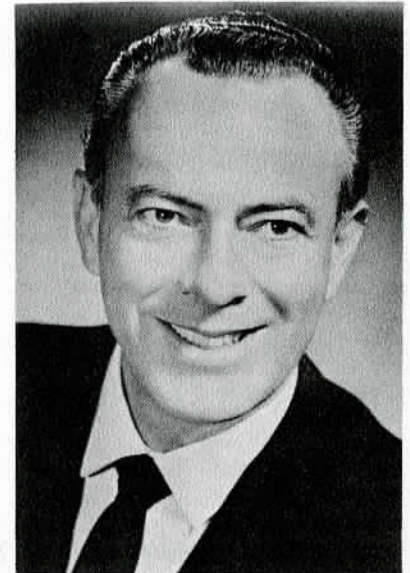
Professional activities include: American Choral Directors Association (Board of Directors); Music Educators National Conference (National Committeeman); Choral Conductors Guild of California (Founder-member, past president, Honorary life member); Southern California Vocal Association (Honorary life member); Music Teachers National Association; National Church Music Fellowship (national advisor).

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# CHORAL AND CHURCH MUSIC CONFERENCE

Guest Conductor and Lecturer  
**DR. CHARLES C. HIRT**

Head of the Church Music Department  
and Choral Organizations  
University of Southern California  
and  
Minister of Music  
Hollywood Presbyterian Church



October 29 and 30, 1965

FRIENDS UNIVERSITY FINE ARTS CENTER  
Wichita, Kansas

## LECTURE-CONCERT

Friday, October 29  
8:15 p.m.

FRIENDS UNIVERSITY SINGING QUAKERS  
DR. CHARLES C. HIRT, GUEST CONDUCTOR

### Renaissance

*Agnus Dei* ..... *Morley*

### Baroque

*Fa Una Canzone* ..... *Vecchi*

*I Will Not Let Thee Go* ..... *J. C. Bach*

### Classic

*Kyrie from "Third Mass"* ..... *Haydn-Hirt*

### Romantic

*Grant Unto Me the Joy of Thy Salvation* ..... *Brahms*

*Ave Maria* ..... *Bruckner*

### Modern

*Glory to God in the Highest* ..... *Thompson*

*Agnus Dei* ..... *Persichetti*

*Jubilate Deo Omnis Terra* ..... *Peeters*

## CHURCH MUSIC CONFERENCE

Saturday, October 30

DR. CHARLES C. HIRT, LECTURER

8:00 a.m.—Registration

Browse through music materials and books on display

9:00 a.m.—THE MINISTRY OF MUSIC IN NEW PERSPECTIVE

10:00 a.m.—Coffee Break

10:15-12:00—THE SERVICE CHOIR

- I. a. Conducting Techniques
- b. Choral Techniques
- c. Rehearsal Techniques

II. ANTHEM REPERTOIRE AND ITS  
INTERPRETATION

12:00 Noon—Lunch

1:00 p.m.—VOCAL TECHNIQUES

Film—"Showing of an 18-minute innercutting of 203  
reels of high-speed photography of the vocal cords."

1:30 p.m.—THE CHORAL CONDUCTOR AS A CATALYTIC AGENT  
Demonstration rehearsal using literature from the morning

3:00 p.m.—Coffee Break

3:20 p.m.—ADVENTURES IN THINGS OF THE SPIRIT  
THROUGH MUSIC

### REGISTRATION FEES FOR CONFERENCE

Friday Concert and Saturday Conference \$3.00

Friday Concert only \$1.25

Saturday Conference only \$2.00

Student rates are available.

## Lecture-Concert Provides An Enriching Experience

Educational conversation and exquisite chorale provided a striking learning and listening experience Friday evening. Friends University presented Dr. Charles C. Hirt and the Singing Quakers in a lecture-concert in the new Fine Arts Center.

This was the opening salvo in a church music conference which will extend through Saturday. High school and college choral directors and church musicians from throughout Kansas are expected to attend the series of lectures and demonstrations, one of the first activities in the \$600,000 facility.

As for Dr. Hirt and Dr. Cecil Riney's Singing Quakers Friday evening, all must have been inspired by their surroundings. Acoustics of the auditorium enriched tonal qualities of the singers beyond anything they have ever attained—and past attainments have been legion.

A volume could be written on Dr. Hirt as conductor, without mention of his personal accomplishments and reputation throughout the United States. He conducts with soul and body, entire body, from toes to pate. Free-floating hands, encompassing arms, shoulders and

upper torso for marked punctuation, knee bends to tip-toe for pianissimo to fortissimo effect—all come as easily to him as arabesques and tour en l'air to the dancer of ballet.

His lecture followed the alternating objective and subjective periods of music, from Romanesque, Gothic, Renaissance, Baroque, Classic, Romantic to Contemporary. Beginning with the Renaissance, the singers illustrated his comments and critique.

Opening with a Morley Agnus Dei, Dr. Hirt pointed out that single threads of notes were interwoven to make a tapestry of sound. In the Baroque, Vechi and Johann Christoohe Bach illustrated the addition of rhythm. Classic added antiphonal effects. With Brahms and Bruckner, in the Romantic era, form per se crumbled before texture. Final glorification in Contemporary, reverting to Renaissance objective principles, illustrated with works of Randall Thompson, Persichetti, and Peeters.

A wealth of information and a wealth of song presented in an informal, yet professionally disciplined fashion, made listeners wish all classroom situations might have this experience as model. How easily, how well, how much students would learn, and learning, enjoy.—C. Henry Nathan

**EAGLE  
REVIEW**