

DAVID FRIDDLE

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Higher Education

Academic

University of Miami Choral conducting Dissertation: <i>Christus</i> by Franz Liszt, Urtext published by Bärenreiter	Doctor of Musical Arts	2006
The Juilliard School Organ performance Dissertation: " Franz Liszt: Music for the Pope Among Instruments "	Doctor of Musical Arts	1988
The Juilliard School Organ performance	Master of Music	1985
Texas Christian University Organ performance	Graduate study	1982–3
Baylor University Organ performance	Bachelor of Music, <i>cum laude</i>	1982

Non-Academic

Royal School of Church Music (London)	Artist Diploma	2001
Istituto Italiano (Florence, Italy)	Italian language courses	1994

Professional Experience

Churches

St. John the Beloved Church (Summerville, SC)	Director of Music	2013–
The Citadel Catholic Campus Ministries	Director of Music	2014–
St. Elizabeth Ann Seton Church (Simpsonville, SC)	Director of Music	2012–3
Christ Church (Coconut Grove, FL)	Organist & Director of Music	2008–9
St. Thomas Episcopal Church (Coral Gables, FL)	Organist	2003–4
Central Presbyterian Church (New York City)	Director of Music	1998–2000
Trinity Episcopal Church (Asheville, NC)	Organist/Choirmaster	1990–2
Holy Trinity Catholic Church (New York City)	Director of Music	1984–90

Academic

University of South Carolina Upstate Conductor, University Singers & Chamber Choir Introduction to Music	Director of Choral Activities	2012–3
University of Miami Interim Director, Collegium Musicum Beginning & Intermediate Choral Conducting	Teaching Assistant	2003–6
New England Music Camp Director, Treble Choir & Piano and Harpsichord	Faculty	2004
Asheville-Buncombe Community College Appreciation of Music Conduct community chorus	Faculty	1991–2

The Juilliard School Administration	Teaching Assistant	1984–7
South Carolina Governor’s School for the Arts Director, Concert Choir	Faculty	1986
Texas Christian University Private organ lessons	Teaching Assistant	1982–3

Non-Academic

Central City Chorus (New York City)	Director of Music	1998–2000
Cantaria Mens Chorus (Asheville, NC)	Founding Director	1997–8
Upstate Singers Allied (Greenville, SC)	Founding Director	1996–7
New England Music Camp (Waterville, ME)	Conductor/Faculty	1994
Camp Rising Sun (Rhinebeck, NY)	Music Director	1989
Texas Boys Choir (Fort Worth)	Director	1982–3

Extra-Musical

University of Miami Frost School of Music	Graphic/Web Design	2003–
ModelExpo, Inc.	Art Director	2007–9

Compositions

MorningStar Music

Ave Verum Corpus, unaccompanied SATTB
Coventry Carol, treble choir, violin, oboe, cello & harpsichord
What is this Lovely Fragrance, treble choir, violin, oboe, cello & harpsichord
Sunday Finest, hymn reharmonizations for organ

Yelton-Rhodes Music

New Victory, TTBB & piano, texts by Francis Scott key & Walt Whitman
I Am My Beloved’s, SATTB & organ
Communion Service in D, commissioned by All Souls Church, Washington, DC
I Sat Down, TTBB & Keyboard
Other Wings, TTBB & Keyboard
In the Bleak Midwinter, TTBB & Keyboard
Hymn Tunes Great & Small, hymn reharmonizations for organ
Requiem in d: Faces of AIDS, a cappella SSAATTB choir, soprano solo, & actors

Scholarship

Editor

Liszt, Franz. *Christus*. Kassel: Bärenreiter, 2006–7.
 Bülow, Hans von. *Fünf Gedichte von Richard Pohl, Op. 15*. Boston: ECS Publishing, 2008.

Magazines & Newsletters

“[Franz Liszt: Music for the Pope Among Instruments](#)” in *The American Organist*, 40, No. 1, January 2006.
 “[Changing Bodies, Changing Voices](#)” in *Choral Journal*, 46, No. 6, December 2005.
 “[Franz Liszt’s Oratorio Christus](#)” in *Choral Journal*, 46, No. 5, November 2005.
 “[Would the real Christus please stand up?](#)” in *Newsletter of the American Liszt Society*, 21, No. 1, Winter 2005: 12–13.

Refereed Journal Publications

“[Christus: Following the Paper Trail](#)” in *American Choral Review*, 67, No. 1, Winter/Spring 2005: 1–8.

Presentations

Workshops

[“Changing Adolescent Male Voices.”](#) UM Honor Choir 2005

Lectures

[“Liszt and the Romantics.”](#) Gonzaga University music students 2007

[“Golden Mean.”](#) (UM) performance practice students 2006

[“Christus: Pre-concert lecture.”](#) University of Nebraska at Lincoln (UNL) 2005

[“Creating a New Edition of Christus.”](#) American Liszt Society Festival 2005

[“Editing Manuscripts and Primary Sources.”](#) (UNL) doctoral music students 2005

[“Christus: Following the Paper Trail.”](#) ACDA National Convention, Los Angeles 2005

[“Historical Temperaments, Intonation & Singing.”](#) (UM) doctoral music students 2005

Academic Honors & Awards

Elected to <i>Pi Kappa Lambda</i>	2006
University of Miami Graduate Award for Excellence	2006
Adobe Graduate Innovation Award (\$1000)	2005
First Prize, Music Division, UM Citizen’s Board Research and Creativity Forum	2005
UM Research funding in London, Germany, and Hungary (\$30,000+)	2004–5
UM President’s Council (one of three graduate students to present research)	2005
Featured in <i>The Eye</i> (UM graduate school newsletter)	2005
Fulbright Award (finalist)	2005
Presser Music Award (\$7500)	2004
UM Provost Travel Award (\$1000)	2004
UM Graduate School Research Grant (\$1000)	2004
Joseph and Grace W. Valentine Scholarship, The Juilliard School	1985–8
Duke Scholarship, The Juilliard School	1983–5
Elected to <i>Mortar Board</i> and <i>Phi Kappa Alpha</i> , Baylor University	1982

Professional Affiliations

American Choral Directors Association	(2005–)
American Guild of Organists	(1980–)
American Liszt Society	(1986–)

Teaching Interests

Choral Conducting	19th-century Music	Coach Chamber Music
Choral Literature	Music History & Theory	Organ Performance

At some point in my career I plan to teach these courses:

1. *Ménage à trois*: The intersecting lives, intertwined relationships, and internecine careers of Franz Liszt, Richard Wagner, and Hans von Bülow
2. And the winner is—Contrasts, comparisons and conclusions about the feud between Brahms-Schumann camp and the Liszt-Wagner ‘New German School’
3. Musical plate tectonics: exploring the radical aesthetic shifts in Western musical thought
4. Friend or foe: music criticism from the Viennese Eduard Hanslick to the *New Yorker’s* Alex Ross
5. Bayreuth or bust: a look at the twisted, adulterous, psychotic life and career of Richard Wagner

Journey in Faith

Religion has been an important part of my life since I was a child. Growing up in a mill village church in Greenville, SC, I was exposed to the style of worship that was characteristic of fundamentalist Baptist congregations at that time. As I matured and discovered more of the world, I experimented with other denominations, including Presbyterian, Roman Catholic and Episcopal.

Through it all I was drawn to the power of music in worship; indeed, as a teenager I decided to make church music my life's work. The majesty of the organ (even if it was an electric Hammond) and the thrill of congregational singing became embedded in my heart and convinced me that church music was a worthy calling.

Ministering through Music

Since society today is void of much spiritual meaning, many people actively yearn to contribute to the betterment of humankind. Any religious institution, therefore, that provides moments of solace from modern stresses and also links us with our collective past—in part by offering admirable music—attracts those souls searching for both a validation of life and a more profound means to affect those near them.

And, in partnership with other equally important liturgical components, churches thus create a community in which people may flourish, heal and be healed, touch and be touched, and, finally, find his or her own path to those truths that Jesus held so dear: truths that lead to a closeness—indeed a oneness—with God.

Whether practiced carefully by the choir alone or in a communal effort, music in worship is primarily an offering to God: neither performed for the sake of the participants, the clergy, nor the congregation. To present this intangible gift to God, and regardless of its style, a church musician must necessarily strive for the finest effort from himself and also from those in the program.

Having explored varying styles of worship, along with the corresponding theology, my faith became broader. I grew to appreciate the teachings of Jesus in a way I'd never known before. I was able to separate the perfection of God from the imperfections of organized religion; I learned to nurture my spirituality by studying the scriptures and building a prayerful life.

Today I accept the teachings of the church as expressed in its creeds and believe in the power of individuals coming together to spread the gospel of Jesus through good works, service and tolerance. And, through integrating the guidance offered by twelve-step programs of recovery into my spiritual life, I believe more than ever in the power of God to redeem my life.

Musical and personal growth occur when goals are realistic yet steep and boundaries expansive. Young people gain respect for valuable traditions and the importance of teamwork when they aspire to make great music. Enabling the congregation to worship in an atmosphere of liturgical splendor offers a chorister the pleasure of giving freely of himself. Hence, music becomes not only the ideal vehicle for the individual growth of members of the choir, but for the spiritual growth of the parish community as well.

One final thought: Artistic integrity challenges performers to seek out those sublime aesthetic truths contained in all great music; inevitably, it is these pearls that touch performer and listener alike. In my own artistic sojourn, I desire in my organ playing and choral direction to press out these truths—to make them clear and affecting and majestic—so that in every professional undertaking I may proffer to my own God musical offerings that are praiseworthy and that will contribute significantly to the corporate uplifting of those principles that Jesus Christ found more exalted than transient life itself.

Working with Others

In any organization where people give of their time and of themselves, there is a delicate balance between the needs of the group and the needs of the individual. In keeping with my belief that religious institutions best serve others—and themselves—by practicing tolerance and being inclusive, we never want to disenfranchise anyone from our community.

That being said, there are times when certain individuals create difficulties for the group. Obviously, these situations require a fair and balanced solution. When children or adolescents continually disrupt rehearsals, I first attempt to address the challenging behavior directly—by speaking to him or her in private. I consult my colleagues about the issue and contact the parents. If no positive change in behavior occurs, then a decision has to be made regarding the person's continuing participation in the program. Of course it is paramount to always exhibit compassion.

Whenever conflicts occur, it is important to be gentle; confrontation is harmful and destructive. In

almost every circumstance a solution to problems can be reached; for myself, I must constantly take personal inventory to determine my role in it, for no problem is one-sided; more often than not an apology—either to an individual or to a group—goes a long way toward resolution and healing.

When I first became artistic director of the Central City Chorus in New York, I privately listened to every singer. I discovered one lady who had obvious vocal challenges and was well past her singing years. I contemplated moving her into a supporting role—one that would not involve singing. After consultation with the board, however, I concluded that the political and personal costs were too great and I took no action. It was, in hindsight, the best decision.

In my dealings with others I always reach out to my co-workers and supervisors. All things being equal, the perfectionist in me would much rather avoid making a mistake. It's not always easy for me to take advice (or as it is said in the program, a "suggestion"); I find, though, that whenever I

Music in Worship

Music is one of the most important components of corporate worship and I know that a sensitive musician can help create atmospheres ranging from reflective to joyous to prayerful to celebratory. It is my duty to support the pastoral staff in creating a space where individuals can come together and practice their faith.

When I select preludes and postludes, I try to match them to the hymns being sung, thus creating an audible connection between the two. I draw from all historical periods to give listeners a variety of styles. Since no single instrument can play all of the organ repertoire, I choose music that best showcases the strengths of the organ. Finally, I make choices that are congruous with the liturgical calendar.

In churches that follow the lectionary, I base anthem selections on the appointed readings. Doing so helps create cohesion to the service while reinforcing the scriptural theme of the day. It is of course necessary to consider the ability of the choir and the tastes of the congregation; still, striking a balance between all three is easily achieved when considered thoughtfully.

Since it is impossible to please all of the people any of the time, it is best to choose music that reflects a wide sample of the musical spectrum. By carefully introducing new pieces one can help the congregation expand its appreciation of music while simultaneously contributing to the successful practice of corporate worship.

Selected Repertoire

Major Works Conducted

Bach, J.S.	<i>O Jesu Christ, mein Lebens Licht</i> , BWV 118	2005
	<i>Christ lag in Todesbanden</i> , BWV 4	2003
	<i>Wachet auf, ruft uns die Stimme</i> , BWV 140	1983
	<i>Magnificat</i> , BWV 243	1982
Bach, P.D.Q.	<i>The Triumphs of Thusnelda</i>, s. 1601	2003
	<i>A Consort of Choral Christmas Carols</i>, s. 359	1998
Beethoven, Ludwig	<i>Opferlied</i> , op. 121	2005
Brahms, Johannes	<i>Ein deutsches Requiem</i>	1988
Britten, Benjamin	<i>Noye's Fludde</i>	1984
	<i>The Death of the Bishop of Brindisi</i>	1983
Bülow, Hans von	<i>Fünf Gedichte von Richard Pohl</i>, op. 15	2006
Byrd, William	<i>Mass for Four Voices</i>	1991
	<i>Mass for Three Voices</i>	1984
Copland, Aaron	<i>Four Motets (Bible)</i>	2000
Durufé, Maurice	<i>Missa cum júbilo</i>	1997
Ellington, Duke	<i>Three Sacred Concerts</i>	2000
Fauré, Gabriel	<i>Requiem</i>	2010
Fuchs, Kenneth	<i>In the Clearing</i>	1999
Haydn, Joseph	<i>Cantilena pro Adventu</i>	1998
	<i>Missa brevis "St. Johannes de Deo"</i>	1991
Kodály, Zoltán	<i>Jesus and the Traders</i>	2000
	<i>Missa brevis</i>	1984
Liebermann, Lowell	<i>Missa brevis</i> , op. 15 (Commission)	1986
Liszt, Franz	<i>Bells of the Strassbourg Cathedral</i>	2006
	"Die drei heiligen Könige" from <i>Christus</i>	2005
	<i>Ossa arida</i>	2005
	<i>Via crucis</i>	1999
	"Stabat mater dolorosa" from <i>Christus</i>	1999
	<i>Missa choralis</i>	2010
Menotti, Gian Carlo	<i>Amahl and the Night Visitors</i>	1983
Mozart, W.A.	<i>Missa brevis in C</i> , K. 258	1987
	<i>Motet in F, Exsultate, jubilate</i> , K. 165	1986
	<i>Vesperae solennes de confessore in C</i> , K. 339	1984
	<i>Christmas Cantata</i>	1999
	<i>Lauda per la Natività del Signore</i>	1998
	<i>Magnificat</i>	1999
	<i>Gloria</i>	1994
Schönberg, Arnold	<i>Sechs Stücke für Männerchor</i>, op. 35	2005
Schubert, Franz	<i>Deutsche Messe</i> , D. 872	1999
	<i>Ständchen</i> , D. 957	1982
Schütz, Heinrich	<i>Jubilate Deo</i>, SWV 332	1998
	<i>Das Vaterunser</i>, SWV 411	1998
	<i>Ave Maria</i>, SWV 334	1998
	<i>Cor mei cordis</i>	1999
Van Ness, Patricia	<i>Five Mystical Songs</i>	2000
Vaughan Williams, R.	<i>Gloria</i>	1997

Major Works Prepared

Bach, J.S.	<i>Mass in h</i> , BWV 232	2005
	<i>Passio secundum Joannem</i> , BWV 245	1983
Corigliano, John	<i>Fern Hill</i>	2004
Handel, G.F.	<i>Messiah</i>	1989
Maslanka, David	<i>Mass</i>	2005
Mozart, W.A.	<i>Mass solennis</i> , K. 139	1996

References

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Narrative Biography

Conductor, organist, composer, author, editor, graphic/web designer—David Friddle is a man characterized by a restless curiosity and an insatiable desire to understand.

His most recent achievement is the appearance of Franz Liszt's oratorio *Christus* by the German music publisher Bärenreiter. Praised by the *American Choral Review* as a "goldmine of information," and by the British journal *Choir & Organ* as an "Insightful restoration... and an impressive edition," the Urtext score includes a 100+ page discussion of 19th-century performance practices.

Based on this success, Bärenreiter has asked Dr. Friddle to produce a new edition of Brahms' *Ein deutsches Requiem* and he is in negotiations with Bärenreiter to write a book on 19th-century choral performance practices.

Moreover, David re-discovered and edited five lost choral pieces—*Fünf Gedichte von Richard Pohl, Op. 15*—by the 19th-century conductor Hans von Bülow. Published by E.C. Schirmer, Friddle conducted the American premiere and recorded the set for Arsis Records.

Friddle has had articles published in journals and magazines such as

- *Choral Journal*
- *American Choral Review*
- *Newsletter of the American Liszt Society*
- *The American Organist*

and has presented at venues including

- 2006 American Choral Director Association National Convention, Los Angeles
- 2006 Kulturfest Weimar
- 2005 American Liszt Society Festival
- University of Nebraska at Lincoln
- Helicon Foundation, New York

Furthermore, he founded two community-based choirs—Upstate Singers Allied in Greenville, SC (1996) and Cantaríá in Asheville, NC (1997).

He has studied with such choral figures including Jo-Michael Scheibe (President, ACDA 2011), Stephen Cleobury (King's College Cambridge), Richard Westenberg (Juilliard School), Dennis Schrock (University of Oklahoma) and has attended workshops with Eric Whitacre, Dennis Keene, and German conductor Kurt Masur. David studied orchestral conducting with Thomas Sleeper at the University of Miami.

He has conducted choirs and given workshops in seventeen of the fifty states and has gained a reputation for his expertise in Romantic music.

Awards received by Dr. Friddle include

- Presser Music Award
- Fulbright Award (finalist)
- Election to *Pi Kappa Lambda*, University of Miami
- UM Provost Travel Grant
- University of Miami Graduate Award for Excellence
- Adobe Graduate Innovation Award
- First Prize, Music Division, UM Citizen's Board Research and Creativity Forum
- Joseph and Grace W. Valentine Scholarship, The Juilliard School
- Duke Scholarship, The Juilliard School
- Election to *Mortar Board* and *Phi Kappa Alpha*, Baylor University

His compositions are published by MorningStar Music and Yelton-Rhodes Publishing. In addition, he has written liner/program notes for such organizations as

- Master Chorale of South Florida
- Festival Miami
- Central City Chorus
- Arsis Records

As an organist, Dr. Friddle has performed in

- Alice Tully Hall, New York
- Cathedral of St. John the Divine, New York
- St. Paul's Cathedral, London
- Thomaskirche, Leipzig
- Bristol Cathedral
- Winchester Cathedral
- Yorkminster Cathedral

David is a DMA²: The Juilliard School and University of Miami; he has also studied at the Royal School of Church Music in London and at the Istituto Italiano in Florence. His teachers include

- David Diamond
- Albert Fuller
- Jo-Michael Scheibe
- Frank Cooper
- Robert Bailey
- Gerre Hancock
- Tim Page, Music Critic for the *Washington Post*

His research has taken him to Leipzig, Berlin, Budapest, London, Weimar and he has traveled extensively in France, Italy, Australia and New Zealand—including a six-month stay in Florence.