

CHORAL JOURNAL

APRIL 2020

SETTINGS OF
SHORTER SACRED TEXTS
IN ENGLISH BY
SVEN-DAVID
SANDSTRÖM



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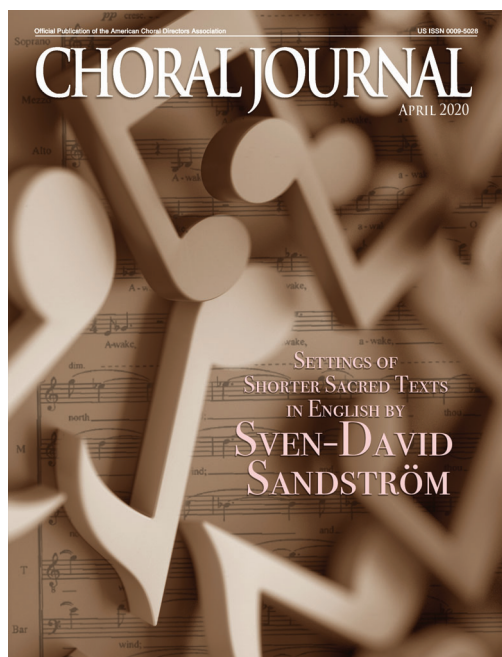
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ADVOCACY STATEMENT

Whereas the human spirit is elevated to a broader understanding of itself through study and performance in the aesthetic arts; and

Whereas serious cutbacks in funding and support have steadily eroded state institutions and their programs throughout the country;

Be it resolved that all citizens of the United States of America actively voice affirmative and collective support for necessary funding at the local, state, and national levels of education and government to ensure the survival of arts programs for this and future generations.

From the EXECUTIVE DIRECTOR



Tim Sharp

I often feel helpless when it comes to saving the world, though admittedly, that is a pretty high standard to try to reach. So, using my best stoic guidelines, I try to ramp things down a bit and turn to my own little corner of the universe, focusing on improving the choral part of the world where I live and work. Still, it seems like one note at a time is a hard way to go, even though I know

it is often the best I can do.

When I feel a little discouraged about making a difference, I recall the story of the starfish project. One day, an old man was walking along a beach that was littered with thousands of starfish that had been washed ashore by the high tide. As he walked he came upon a young boy who was eagerly throwing the starfish back into the ocean, one by one. Puzzled, the man looked at the boy and asked what he was doing. Without looking up from his task, the boy simply replied, "I'm saving these starfish, sir." The old man chuckled and said, "Son, there are thousands of starfish and only one of you. What difference can you make?" The boy picked up a starfish, gently tossed it into the water, and, turning to the man, said, "I made a difference to that one!"

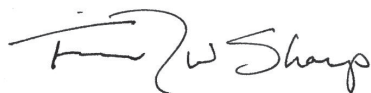
Lately, I learned that my own projects could make more of a visible difference—and not only to me as I continue to reach for motivation, but more significantly, to those I am trying to make a difference to. I learned it by looking for the good in efforts others were making. The first realization was through Facebook and their addition of project funding to their engagement options. I decided to use the birthday funding project to try to make a difference for ACDA's "Fund for Tomorrow," which is used to seed new choral projects for underserved areas throughout the United States via our membership. On my birthday, I asked friends to help me reach a goal of \$1,000, the minimum amount that we generally grant to accepted project proposals for funds from our ACDA "Fund for Tomorrow." To my surprise and delight, we exceeded the goal, and soon, thanks to proposals that our members will present to ACDA, and thanks to the highly considered vetting process that our Repertoire and Resources Committee leadership will give to these proposals, my effort will seed a new choral project for young singers that has the chance of becoming sustainable due to the vision of members of ACDA.

The second opportunity came when an Advisory Board on which I serve informed me that they would like to give a gift in my name to a cause or charity of my choice in appreciation for the time I spent on their advisory group, helping to improve their work. I didn't have to think twice about where I wanted that funding directed. I told them to send it to ACDA's "Fund for Tomorrow." I realized that in my "giving forward" in an attempt to be a good citizen in one aspect of our indus-

try, the recipients were inspired to reward this gift with reciprocity. I have increasingly become aware that businesses often do this for their employees and other stakeholders.

The take home I would like to convey from the above experiences is this: my contribution was not necessarily money that led to the funding that resulted from my area of interest and compassion. While my effort may have been a single starfish, the result was much greater. It just took interest and direction on my part to channel resources back to the agency that can do much more than I can by myself. In this particular case, it is ACDA's "Fund for Tomorrow," where every dollar is returned to ACDA members who have a passion for making a difference in the lives of others through the gift of singing and choral music.

I encourage you to take an idea and turn it into a project that can seed a new choral program in the hands of our passionate members. You can count on ACDA's dedicated volunteer leaders to channel our funds to those projects that will have a high impact. Your small start can lead to a fund that isn't so small when others join you. Please consider making the challenge so that we can make a difference. For more information, contact Sundra Flansburg at the ACDA National Office or go to ACDA's dedicated website at www.fundfortomorrow.org.



sharp@acda.org

THE 12 PURPOSES OF ACDA

- To foster and promote choral singing, which will provide artistic, cultural, and spiritual experiences for the participants.
- To foster and promote the finest types of choral music to make these experiences possible.
- To foster and encourage rehearsal procedures conducive to attaining the highest possible level of musicianship and artistic performance.
- To foster and promote the organization and development of choral groups of all types in schools and colleges.
- To foster and promote the development of choral music in the church and synagogue.
- To foster and promote the organization and development of choral societies in cities and communities.
- To foster and promote the understanding of choral music as an important medium of contemporary artistic expression.
- To foster and promote significant research in the field of choral music.
- To foster and encourage choral composition of superior quality.
- To cooperate with all organizations dedicated to the development of musical culture in America.
- To foster and promote international exchange programs involving performing groups, conductors, and composers.
- To disseminate professional news and information about choral music.

—ACDA Constitution
and Bylaws

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WHAT'S ON TIM'S DAYTIMER?



- | | |
|------------------|---|
| Mar 30-31 | Southern Baptist Church
Music Conference
Tulsa, OK |
| Apr 1 | ACDA Executive Committee
Oklahoma City, OK |
| Apr 2-3 | Independent Schools
Arts Institute
Tulsa, OK |
| Apr 10-11 | San Francisco
Conservatory of Music
San Francisco, CA |
| Apr 16 | Tulsa Chorale Fundraiser
Tulsa, OK |
| Apr 24-25 | A High, Lonesome Mass
Hopkinsville, KY |
| Apr 30-
May 1 | Firebird Motel (opera)
by David Conte
San Francisco, CA |

WHAT'S ON TIM'S IPAD?



Leadership in Times of Crisis
by Doris Goodwin

*What it Takes: Lessons in the
Pursuit of Excellence*
by Stephen A. Schwarzman

WHAT'S TIM'S LATEST APP?



TikTok

WHAT'S TIM LISTENING TO?



The Animals' Christmas
Jimmy Webb

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Log in and click on the
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From the PRESIDENT



Lynne Gackle

In January of 2020, the Executive Committee met in Atlanta at the ACDA Children's and Community Youth Choir Conductor's Retreat. The retreat led to a highly inspirational and energy-filled weekend marked by collegiality and joyful music making!

In the meetings of the Executive Committee, there was a focus toward updating our Constitution and By-Laws. These changes will ultimately require a vote by the entire membership, and the ballot, which will be sent via email, will further detail each of the bulleted changes below. In brief, these proposed changes include:

Constitutional Changes:

- The first change is the merger of the North Central and Central Regions into the MIDWESTERN Region. The results of a poll from both Regions overwhelmingly indicated that the merger would be a positive change.
- Each state will assume an Affiliate state status and shall exercise autonomy over state governance and activities as provided in the ACDA Constitution and By-Laws.

By-Law Changes:

- Regarding the Repertoire and Resource Committees (R&R): Ethnic Music will now be known as "World Musics and Cultures"; Men's Choirs will be known as "Men's Choirs/TTBB"; Women's Choirs will be known as "Women's Choirs/SSAA"; these will continue to be overseen by the National R&R Chair.
- Both National Standing Committee members and National Repertoire and Resources (R&R) Chairs will communicate on a regular basis. This *may* include National Conference (odd years) and/or National Leadership Conferences (even years) as well as appointed (scheduled) video conferencing meetings.
- The MIDWESTERN Region will consist of the following states: Illinois, Indiana, Iowa, Michigan, Minnesota, Nebraska, North Dakota, Ohio, South Dakota, and Wisconsin.

Again, a detailed comparative statement regarding the CURRENT Constitution/ByLaws and the PROPOSED CHANGES will be provided at the time of voting in a few months. It is the expressed hope of the Executive Committee that these changes are steps in a forward direction, allowing for growth and better fulfillment of the goals and purposes of ACDA.

From the EDITOR



Amanda Bumgarner

This year's regional conferences are complete, and I hope you were able to attend and enjoy a productive and fun week of music making, networking, and learning. It might only be the April issue of *Choral Journal* (and there is actually snow currently on the ground in Oklahoma as I write this!), but we are already looking ahead to summer with ACDA's annual listing of workshops and festivals taking place May 1-September 1, 2020. Make sure and browse the list of events to see if there is anything that interests you. Listings are submitted by ACDA members, not solicited, so this is not intended to be a complete listing of all events taking place this summer.

Summer festival listing submissions are due January 15 each year, so please take note of that deadline if you would like to submit a summer listing for 2021. We have also already started planning the preview and program book issues of *Choral Journal* for the 2021 National Conference in Dallas, Texas. You can find information about honor choir, interest session, and performing choir applications both in *Choral Journal* and on our website at acda.org.

The cover article for this April issue is an examination of sacred texts in English by Sven-David Sandström, written by Mark Munson. Sandstrom (1942-2019) was a prolific Swedish composer whose work focused on sacred choral music after the turn of the century. The author states that "[t]he goal of this article is to present several of the unaccompanied pieces composed by Sandstrom that could be performed in concert by advanced choirs." Our second feature article is written by Brian Winnie and redefines the choral warm-up, discussing the integration of voice training principles, vocal function exercises, and a concept the author refers to as the "choral tech-up," an acronym for Teaching Every Choir How to Unlock Possibilities.

Hallelujah, Amen is a section on music in worship that appears every quarter in *Choral Journal*. This month's installment features sacred music choral reviews and two articles, both on the concept of creating sacred space in unique locations. The Research Report column highlights an article on suggested vocalizes for singers who are trans, and our Choral Conversations column series continues with an interview with Anton Armstrong.

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Letters to the EDITOR



Editor,

In the January 2020 issue, Bill Cutter submitted a “Letter to the Editor” where he writes succinctly and directly about the loss of exquisite repertoire from “Palestrina to Britten.” I completely concur with: “composers (now) pen compositions that are [filled with] a series of chord clusters with little if any musical spine or substance...” In

current choral culture, homophony now appears to be the norm. Composers recognizing this trend compose vertical music; publishers follow suit; students rarely perform polyphony because their conductors rarely choose it.

In the May 2017 *Choral Journal*, Robert Ward and Leila Heil provided a survey of repertoire performed at ACDA National Conferences between 1961 and 2017; they compiled the survey into ten-year periods. The results are stunning. From 1990-1999, out of 771 pieces, 56 were from the Renaissance; repertoire from the fourteenth through the nineteenth centuries represented 26% of the whole. As Ward’s and Heil’s survey indicates, our students have rarely had the experience of singing our western choral tradition—polyphonic repertoire. Why?

I believe it is because conductors over the past forty years have become intimidated by specialists of choral repertoire from the fourteenth through eighteenth centuries, let alone the polyphonic motets of Brahms. Why? It was in the 1970s

that a plethora of CDs of choral repertoire of early music appeared, labeled informed performance. Conductors lost confidence as they tried to make their choral ensembles sound like what they heard as informed—performances with small ensembles, with clarity of pitch, often at fast tempi. They were afraid to be wrong, uninformed. We are losing our western choral tradition because singers have lost confidence in singing polyphony. As William Dehning wrote in the November 2010 *Choral Journal*, “Programming music of the past that others might know could be viewed as a risk... We’re simply scared silly to put something up there that many may know...even though we may want to perform this music.”

Conductors: Imagine the relief of an alto liberated from her harmonic filler-part becoming an equal partner with S,T,B colleagues. Imagine how liberated sopranos might feel imitating the melody of the tenors, who no longer need to harmonize sopranos. Imagine basses liberated from singing chord-roots, unhinged from SAT, singing their lines expressively.

Colleagues: Singing polyphony develops independence, self-confidence, musicianship, style. Conductors’ musicianship today is rich with talent, consummately able to clarify pitch, ensemble rhythm, and expressive nuances. It’s time for us to lose the chains of intimidation and to conduct small and large choruses, polyphonic masterpieces of Josquin, Palestrina, Monteverdi, Schütz, Brahms, and Britten.

Respectfully,

Jameson Marvin

Director of Choral Activities Emeritus

Harvard University

East Texas Baptist University

Please join us in honoring the legacy of world-class choral conductor and music educator

James A. Moore

Reunion Choir Event and Concert

April 18, 2020 4 PM Baker Chapel Rogers Spiritual Life Center One Tiger Drive, Marshall, Texas 75670

All former choir members, family, colleagues, and friends of James Moore are invited to participate in a reunion choir event directed by his daughter Kelly Pfaffenberger and several other esteemed guests.

We appreciate your participation in this event in memory of Mr. Moore. Music will be sent out in advance, and rehearsals will begin at 10:00 AM on April 18th. There will be a lunch fee of \$15.

The concert is free and open to the public. Register now at www.ETBU.edu/mooreconcert

In Memoriam

David Lockart 1955–2020



David Lockart, past Delaware ACDA president and 2018 Eastern Region Conference Chair, passed away on January 30, 2020, at age sixty-four. He was a choral musician, with degrees from Westminster Choir College and the University of Illinois. He taught choral music and AP Music Theory at North Hunterdon Voorhees High School District and directed over thirty-five musical theater productions. He sang professionally, composed choral music, and was a consultant with the College Board teaching AP Music Theory Summer Institutes. He served on the AP Test Development Committee and was author of the “Teachers Guide for AP Music Theory.”

Upon retirement, he moved to Delaware, where he was an adjunct faculty member at the University of Delaware and sang with the Christ Church Choir. David served three years as director of music at Aldersgate UMC and as a choral adjudica-

tor for various educational and festival programs. Some career highlights include performing and recording with Leonard Bernstein, Robert Shaw, and Joseph Flummerfelt, performing in the Spoleto Festivals in Italy and SC, leading many international concert tours, and singing in Israel with the Jerusalem Symphony.

David enjoyed travel, photography, and gardening. He lived by a few basic truths: Music lifts the soul of humanity. Honesty, truthfulness, kindness, responsibility, and punctuality should be central qualities of character. The love of family, friends, and nature is vital.

David has requested that all contributions be made toward a choral commission for the Christ Church Choir in his honor. Please send a check to Christ Church Christiana Hundred and include *David Lockart Memorial* in the memo.

SETTINGS OF SHORTER SACRED TEXTS IN ENGLISH BY SVEN-DAVID SANDSTRÖM

BY MARK MUNSON

Sven-David Sandström (1942-2019) was a prolific Swedish composer with hundreds of compositions to his credit. After the turn of the century his work was focused mostly on sacred choral music. Many of his choral works are modeled on those of great composers of the past. His *Matthäus-Passion*, 2011 [*St. Matthew Passion*] in German and *Ordet*, 2004 [*The Word*] in Swedish are large-scale passion settings modeled on J. S. Bach's *St. Matthew* and *St. John Passions*. His *Messiah* (2008) uses the same libretto compiled by Charles Jennens that Handel used in his prominent work. Regarding a series of motets in German completed in 2008, Sandström biographer Per F. Broman stated that, "it was just a matter of time before Sven-David Sandström would complete his motet cycle, set to the same texts as J. S. Bach's six *a cappella* compositions BWV 225-230."¹ *Five Pictures from the Bible* (2006) is an extended work approximately thirty minutes in duration for baritone soloist and unaccompanied choir whose movements set the stories of Jacob, Moses, Daniel, the Good Samaritan, and the Prodigal Son.

In addition to monumental choral works, Sandström composed many shorter, unaccompanied choral pieces, both sacred and secular. Some of them are in Latin, German, or English, but most are in Swedish. In 2008 Sandström began a three-year term as Composer-in-Residence at the Stockholm Cathedral and at the church of Hässelby Villastad where his goal was to compose a work for each of the sixty Sundays and celebrations of the church year for the Swedish Church. *Musik för kyrkoåret* [Music for the church year] is the 392-page volume that contains these pieces, most of which are also available in octavo form. From simpler settings for parish choirs to challenging compositions written with the Swedish Radio Choir in mind, Sandström's choral catalogue offers pieces with a wide range of difficulty levels.

The goal of this article is to present several of the unaccompanied pieces composed by Sandström that could be performed in concert by advanced choirs. The Swedish publisher *Gehrmans Musikförlag* lists 123

Photo by Elias Sjogren



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Bowling Green State University
Past President, Central ACDA Region
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sacred and 21 secular pieces composed by Sandström in its catalogue. To highlight compositional techniques used in some of the more challenging pieces yet stay within the scope of a journal article, this discussion is focused on the seven sacred pieces written since 2000 whose texts are in English: *Psalm 139: O Lord, You Have Searched Me* (2004), *Four Songs of Love* (2008), *A New Song of Love* (2008), *The Lord's Prayer* (2009), *God Be Merciful: Psalm 67* (2010), *Vanity of Vanities* (2014), and *Psalm 27* (2016.)

Some general characteristics of these pieces include:

1. Six-part SSATBB voicing (soprano, mezzo-soprano, alto, tenor, baritone, and bass) with much *divisi*,
2. Extended tertian harmony with major and minor thirds stacked in homophonic sections,
3. Identifiable tonal centers within sections of the pieces,
4. Seventh and ninth chords sometimes not resolving where expected,
5. Suspensions and passing tones used freely to create dissonance,
6. A variety of textures including:
 - a. antiphonal effects between the treble and bass clef voices
 - b. six-voice homophony, and
 - c. imitative polyphony using short, repeated, motivic, ostinato-like ideas,
7. Extreme vocal ranges in particularly dramatic portions of text,
8. Humming used as a tonal color,
9. Scores replete with accidentals, but with no key signatures,
10. A propensity for "flat keys,"
11. In some pieces, an idea is presented in the opening measures that becomes a recurring refrain.

Psalm 139: O Lord, You Have Searched Me

Approximately eight minutes in duration, this setting of the first twelve verses of *Psalm 139* can be viewed as a series of eight short, contrasting events.

1. *O Lord, you have searched me and you know me.*
2. *You know when I sit and when I rise; you perceive my thoughts from afar.*

You discern my going out and my lying down; you are familiar with all my ways. O Lord.

3. *Before a word is on my tongue you know it completely, O Lord.*
4. *You hem me in behind and before; you have laid your hand upon me. O Lord.*
5. *Such knowledge is too wonderful to me, too lofty for me to attain.*
6. *Where can I go from your spirit? Where can I flee from your presence?*
7. *If I go up to the heavens, you are there; if I make my bed in the depths, you are there.*
If I rise on the wings of the dawn, if I settle on the far side of the sea,
Even there your hand will guide me, your right hand will hold me fast.
8. *If I say, "Surely the darkness will hide me and the light becomes night around me,"*
Even the darkness will not be dark to you;
The night will shine like the day, for darkness is as light for you.
https://www.youtube.com/watch?v=_qC6uPXsSG4

Figure 1 shows the first event of the piece with its homophonic SSATBB texture along with the contrasting motion of the outer voices. Noting the use of dissonance and extended tertian harmony in these opening measures, one can get a sense of the composer's harmonic language. The piece begins on a unison D4 before immediately moving to dissonance. The outer voices continue to expand to the second measure whose dissonance on the downbeat is caused by a 6-5 suspension that resolves to a brief resting place on G minor.

In the fifth measure we get a glimpse of the colorful seventh and ninth chords that are a hallmark of the composer's harmonic language. The c_3^5 chord on the downbeat is followed by an EbM7 chord and a BbM9 in second inversion.

With the text "O Lord," the first two measures become a unifying refrain that concludes the first four events of the piece, twice in exact repetition, once transposed, and once in a revoiced version. While the Psalmist had written the words "O Lord" only at the very beginning of the Psalm and in the fourth verse, Sandström has inserted them, and the refrain, into two additional places.

In the relatively lengthy fourth event, the composer uses his preferred six-voice texture to present two contrasting ideas, one sung by SSA, the other by TBB. In

The musical score is for a choral setting of Psalm 139. It consists of two systems of staves, each with six parts: Soprano (S), Soprano-Soprano (M-S), Alto (A), Tenor (T), Baritone (Bar), and Bass (B). The time signature is 4/4. The key signature has one flat (B-flat). The lyrics are in Swedish. The first system covers measures 1-5, and the second system covers measures 6-10. Dynamic markings include *pp* (pianissimo), *p* (piano), and *mp* (mezzo-piano). The lyrics for the first system are: "O Lord, you have searched me and you know". The lyrics for the second system are: "me. O Lord, O Lord.".

S *pp* *p* *pp* *mp*
O Lord, you have searched me and you know

M-S
O Lord, you have searched me and you know

A
O Lord, you have searched me and you know

T
O Lord, you have searched me and you know

Bar
O Lord, you have searched me and you know

B
O Lord, you have searched me and you know

6 *pp* *p* *pp* *p* *pp*
me. O Lord, O Lord.

M-S
me. O Lord, O Lord.

A
me. O Lord, O Lord.

T
me. O Lord, O Lord.

Bar
me. O Lord, O Lord.

B
me. O Lord, O Lord.

Figure 1. Sven-David Sandström, *Psalm 139: O Lord, You Have Searched Me*, mm. 1–10.

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this case, the upper voices have quickly-moving, syncopated eighth and quarter notes while the lower voices begin the section with the slower chords in quarter and half notes. The singers are to begin this section quietly and perform a gradual *crescendo* that reaches a climax some twenty measures later (Figure 2).

Taken from the sixth event, Figure 3 on page 13 shows the sort of imitative polyphony that can be found in many of Sandström's works of this period. The voices enter in quick succession at the interval of the perfect fourth. In this example, once all of the voices have entered, the SSA and TBB parts are the same, only an octave apart. This section culminates in the climactic setting of the text, "where can I flee from your presence?" where the composer immediately moves to a homophonic texture, has set all voices in the uppermost parts of their ranges, marked *fortissimo*, and has made use of agogic accent on the words "where," "flee," and "presence."

Sandström's use of extreme ranges and text painting immediately follows, setting the word "heavens" in the uppermost vocal ranges, and then in the following phrase, the word "depths" in the lowest (Figure 4 on page 14.) More colorful harmonies and chord progressions are present in this section, the height of which is the bright, first inversion F9 chord on the fermata of "heavens."

After moving through G minor and perhaps A and D minor as tonal centers, all in 4/4 time, the final, slower

section of the piece moves to Eb major with a 6/8 meter. This calm, contemplative, eighth event features relatively slow harmonic rhythm with the lower five voices in rather low vocal ranges accompanying melodic material sung by the first sopranos.

Four Songs of Love

This set of four pieces whose texts are selected verses from the *Song of Songs* is approximately nine minutes in duration. Similar to *Psalms 139*, there is colorful harmony and a preponderance of "flat keys," notably G minor, Bb minor, and Eb major.

1. Let him kiss me

Song of Songs 1:2, 15

Let him kiss me with kisses of his mouth: for thy love is better than wine. Behold, thou art fair my love; thou hast doves' eyes.

<https://video.search.yahoo.com/yhs/search?fr=yhs-itm-001&hsimp=yhs-001&hspart=itm&p=sacred+songs+of+life+and+love+south+dakota+chorale+schmidt+pntatone#id=1&vid=dc-ca121036205ae9743a8852bd0daf38&action=click>

or <https://www.youtube.com/watch?v=FxZhtuPr7xU>

Figure 2 shows a musical score for six voices: Soprano 1 (S1), Soprano 2 (S2), Alto (A), Tenor (T), Bass 1 (B1), and Bass 2 (B2). The score is for measures 29-32 of 'Psalm 139: O Lord, You Have Searched Me'. The lyrics are: 'You hem me, you hem me, you hem me in, you hem me in - be - hind, you hem me in - be - hind, me'. The score includes dynamics like 'sub. PP' and 'cresc.'.

Figure 2. Sven-David Sandström, *Psalms 139: O Lord, You Have Searched Me*, mm. 29–32.
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7 $\text{♩} = 144$

62 *pp cresc.*

S Where can I go from your spi - rit, from your spi - rit, from your

M-S *pp cresc.*

M-S Where can I go from your spi - rit, from your spi - rit, from your spi -

A *pp cresc.*

A Where can I go from your spi - rit, from your spi - rit, from your spi -

T *pp cresc.*

T Where can I go, where can I go from your spi - rit, from your spi - rit, from your

Bar *pp cresc.*

Bar Where can I go, where can I go from your spi - rit, from your spi - rit, from your spi -

B *pp cresc.*

B Where can I go, where can I go from your spi - rit, from your spi - rit, from your spi -

66 *(cresc.) ff*

S spi - rit? Where can I flee, can I flee from your pre - - sence?

M-S *(cresc.) ff*

M-S - rit? Where can I flee, can I flee from your pre - - sence?

A *(cresc.) ff*

A - rit? Where can I flee, can I flee from your pre - - sence?

T *(cresc.) ff*

T spi - rit? Where can I flee, can I flee from your pre - - sence?

Bar *(cresc.) ff*

Bar - rit? Where can I flee, can I flee from your pre - - sence?

B *(cresc.) ff*

B - rit? Where can I flee, can I flee from your pre - - sence?

Figure 3. Sven-David Sandström, *Psalm 139: O Lord, You Have Searched Me*, mm. 62–71.

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8 ♩ = 72

72 *pp* *f* *pp*

S If I go up to the hea - - - vens, you are

M-S If I go up to the hea - - - vens, you are

A If I go up to the hea - - - vens, you are

T If I go up to the hea - - - vens, you are

Bar If I go up to the hea - - - vens, you are

B If I go up to the hea - - - vens, you are

76 *mp* *pp* *f*

S there; if I make my bed in the depths, _____

M-S there; _____ if I make my bed in the depths, _____

A there; _____ if I make my bed in the depths, _____

T there; if I make my bed in the depths, _____

Bar there; if I make my bed in the depths, _____

B there; if I make my bed in the depths, _____

Figure 4. Sven-David Sandström, *Psalm 139: O Lord, You Have Searched Me*, mm. 72–79.

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As if narrated by a woman, the SSA voices carry the text at the beginning of the piece with three phrases, each beginning on unison D4 before the outer voices expand in contrary motion. Throughout the first half of this piece, the TBB voices merely hum or sing a neutral “ah” vowel, filling out G minor, Bb7, and Eb major chords. A harmony used frequently by Sandström and referred to by Joshua Bronfman as the “S-chord” includes the root, a fifth above the root, and a minor second above the fifth.² This harmony, in inversion, occurs on the word “kiss” in each of the opening three phrases. A sonority that Sandström frequently uses at the apex of passionate phrases consisting of a major-minor seventh chord with a sixth-five suspension occurs in measures 10 and 11 (Figure 5).

Halfway through the piece the roles are reversed and the TBB voices carry the text, answering the SSA voices with a climactic phrase that leads to a quiet ending of humming on Eb major.

2. Until the Daybreak

Song of Songs 2:17

Until the daybreak, and the shadows flee away, turn, my beloved, and be thou like a roe or a young hart upon the mountains of Bethor.

<https://www.youtube.com/watch?v=H-CYd4udVio>

The TB voices quietly begin this movement with homophonic texture in Bb minor, setting the background for the treble voices, shown in Figure 6 on page 16, to imitatively present a short motive of 16th and 8th notes. This motive is repeated, leading to a climactic point where the composer uses text painting to set the words “flee away,” just thirteen measures into the piece.

The lower voices begin the following phrase quietly and then *crescendo* to climactically deliver the text “upon the mountains of Bethor.” The piece is then immediately quiet with the treble voices singing material similar to that at the beginning of the movement. The trebles join the lower voices in quiet vocal tremolo humming to end the movement on Eb major.

3. Awake, O North Wind

Song of Songs 4:16

Awake, o north wind; and come thou south; blow upon my garden that spices thereof may flow out. Let my beloved come into his garden and eat his pleasant fruits.

<https://www.youtube.com/watch?v=Cip-rGFtlt8>

As if summoning the wind, the dynamic in the first four measures quickly crescendos from *pianissimo* to *fortissimo* with each voice, in turn, commanding “awake.” A shift in meter from 4/4 to 6/8 at the top of crescendo is

The image shows a musical score for three voices: Soprano 1 (S1), Soprano 2 (S2), and Alto (A). The lyrics are "Let him kiss me with kisses of his mouth: for thy love,—" repeated three times. The dynamics are marked as *p* (piano), *f* (forte), and *mf* (mezzo-forte). The score is for measures 7-12 of the piece "Let him kiss me" by Sven-David Sandström.

Figure 5. Sven-David Sandström, *Four Songs of Love: Let him kiss me*, mm. 7–12.

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followed by a descent in both pitch and dynamic (Figure 7 on page 17).

Throughout the movement there is an emphasis on short *crescendo-decrescendo* gestures whether they be on the word “blow” set on a single, isolated eighth note, or, for example, on “blow upon my garden” set on several eighth or sixteenth notes. This imitation of the wind coming and going is imposed upon Sandström’s characteristic harmonies and the antiphonal texture that frequently contrasts the three upper voices working as a unit with the lower three voices. At 108 beats per minute, this movement moves faster than the others in the set.

4. His Left Hand

Song of Songs 8:3

His left hand shall be under my head and his right hand shall embrace me.

<https://www.youtube.com/watch?v=H-CYd4udVio>

This slow-moving, reflective piece consists of three long phrases. The characteristic SSA/TTB antiphonal texture of the first two phrases leads to the climactic third phrase where, with increasing tension on the word “embrace,” a twelve-part G7 chord with an added D# in the top tenor and soprano parts, move in resolution to a C major chord before falling motion brings the move-

ment quietly to its close.

A New Song of Love

Song of Songs 2:10-12, 2:16-17

My beloved speaks and says to me: arise, my love, my fair one, and come away; for now the winter is gone, the rain is over and gone. The flowers appear on earth; the time of singing has come and the voice of the turtledove is heard in our land.

My beloved is mine and I am his; he pastures his flock among the lilies. Until the day breathes and shadows flee, turn away, my beloved, be like a gazelle or a young stag on the cleft mountains.

https://www.youtube.com/watch?v=-FBi0_bWd8M

The thick, rich, colorful harmonies that are often delivered by *divisi* greater than the composer’s six-voice template are to be found aplenty in this setting. A special feature of this four-minute piece deals with the distribution of the text. Speaking as the narrator, the treble voices begin in the first measure with the opening text: “My beloved speaks and says to me.” The TBB voices respond “arise, my love, my fair one, and come away,” and then continue to complete the eleventh and twelfth verses of the poetry. Meanwhile, the treble voices sing the sixteenth and seventeenth verses of text, beginning with “My beloved is mine.” The two texts are not sung

12

mp *f* *ppp*

S1 un - til the day - break and the sha - dows flee a - way,

mp *f* *ppp*

S2 un - til the day - break and the sha - dows flee a - way,

mp *f* *ppp*

A un - til the day - break and the sha - dows flee a - way,

Figure 6. Sven-David Sandström, *Four Songs of Love: Until the Daybreak*, mm. 12–14.

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$\text{♩} = 108$

pp cresc. *ff*

S A - wake, a - wake, a - wake, O

M-S A - wake, a - wake, a - wake, O

A A - wake, a - wake, a - wake, O

T A - wake, a - wake, a - wake, O north

Bar A - wake, a - wake, a - wake, O north

B A - wake, a - wake, a - wake, O north

$\text{♩} = 108$

dim.

S north wind; and come thou south, thou south;

M-S north wind; and come thou south, thou south;

A north wind; and come thou south, thou south;

T wind; and come thou south;

Bar wind; and come thou south;

B wind; and come thou south;

Figure 7. Sven-David Sandström, Four Songs of Love: Awake, O North Wind, mm. 1–10.
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simultaneously, but rather alternate, with the group not singing text providing accompaniment with humming. The rather quiet dialogue that opens the piece gives way to a *crescendo* and *accelerando* that lead to a highpoint as the treble voices sing “turn away, my beloved.” Several measures of falling action follow, taking the piece to a quiet, humming close, this time on Gb major.

The Lord's Prayer

Our Father who art in heaven, hallowed be thy name. Thy kingdom come, thy will be done on earth as it is in heaven. Give us this day our daily bread, and forgive us our trespasses, as we forgive those who trespass against us. And lead us not into temptation, but deliver us from evil. For thine is the Kingdom, the power and the glory forever and ever. Amen.

Sandström's setting of this most familiar text consists of seventy-seven measures and is just a little over three minutes in duration. The piece has a simple structure of

ABACAD with the opening eleven measures on the text “Our Father who art in heaven, hallowed by thy name” serving as a refrain.

As is the case for most of this piece, the texture of the refrain is homophonic with *divisi* beyond the composer's basic six-part voicing. Opening on Ab major, the second measure has a colorful D7 chord which, rather than resolving where one might expect, moves to a C minor chord. The phrase then moves along to a high point on a Db major chord on the word “hallowed” before finding its way to resolution on E^b major (Figure 8).

The intervening sections proceed in much the same homophonic style. Using pitches high in the vocal ranges, the composer highlights the word “heaven” at the pinnacle of the B section and by contrast, writes in lower ranges at the beginning of the D section whose text deals with temptation and evil.

After the quiet beginning of the D section on “lead us not into temptation,” a long *crescendo* begins on the text “for thine is the Kingdom...” where we find the same harmonic progression as is used in the refrain. The word

The musical score for measures 1-11 of 'The Lord's Prayer' by Sven-David Sandström is presented for six voices: Soprano (S), Mezzo-Soprano (M-S), Alto (A), Tenor (T), Baritone (Bar), and Bass (B). The time signature is 3/4, and the tempo is marked as quarter note = 80. The dynamics are marked as *pp*, *mp*, *p*, *mp*, *mp*, and *f*. The lyrics are: "Our Fa - ther who art in heav - en, hal - lowed be thy name." The score shows a homophonic texture with *divisi* for the vocal parts.

Figure 8. Sven-David Sandström, *The Lord's Prayer*; mm. 1–11.

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God Be Merciful: Psalm 67

<https://sdgmusic.org/2013-05-03-21-18-43/god-be-merciful>

The second layered event uses the same patterns as the first layered event, but is transposed to A major. Last-

42

pp *cresc.*

S Let the peo - ple praise thee, Let the peo - ple praise thee,

cresc.

M-S the, Let the peo - ple praise thee, Let the peo -

cresc.

A Let the peo - ple praise thee,

cresc.

T praise thee, Let the peo - ple praise thee, Let the peo - ple praise thee,

cresc.

Bar the, Let the peo - ple praise thee, Let the peo -

cresc.

B Let the peo - ple praise thee,

Figure 9. Sven-David Sandström, *God Be Merciful: Psalm 67*, mm. 42–44.
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ing nineteen measures, it ends with a string of descending first inversion major, minor, and diminished chords before resolving on E as shown in Figure 10.

The third and fourth layered events, both with their own, new melodic patterns, are similar in character to the first two layered events but are not delineated from each other with any sort of cadential material. Both in A major, the transition between these third and fourth events is a smooth segue. There is a brief modulation to B major for the fifth event, whose patterns are similar to those of the fourth. The fifth event ends with descending material, much as is found in Figure 10, before moving to a slower, reflective closing section of the piece.

3. *The sun also ariseth and the sun goeth down and hasteth to his place where he arose.*
4. *The wind goeth toward the south and turneth about unto the north; it whirleth about continually, and the wind returneth again according to his circuits.*
5. *All the rivers run into the sea; yet the sea is not full: unto the place from whence the rivers come, thither they return again.*
6. *All things are full of labor; man cannot utter it. The eye is not satisfied with seeing, nor the ear filled with hearing.*
7. *The thing that hath been, it is that which shall be, and that which is done is that which shall be done, and there is no new thing under the sun. Is there anything whereof it may be said: see this is new? It hath been already of old time, which was before us.*

Vanity of Vanities

Ecclesiastes 1: 2-11

With its skeptical text, Sandström's setting of an excerpt from the first chapter of Ecclesiastes is generally slow moving and is approximately eight minutes in duration. Similar to his setting of *Psalms 139*, the composer sets this text in a series of contrasting events, this time eight, most of which conclude with a "vanity of vanities" refrain that is presented in the opening measures.

*Refrain: Vanity of vanities,
saith the Preacher, vanity of
vanities, all is vanity.*

1. *What profit hath a man of
all his labor which he taketh
under the sun?*
2. *One generation passeth
away and another genera-
tion cometh,
but the earth abideth forever.*

The musical score for measures 71-74 of 'Vanity of Vanities' is presented for SATB voices and Baritone/Bass. The key signature is one sharp (F#), and the time signature is 4/4. The score consists of six staves, each with a vocal part and the lyrics 'praise, praise thee, praise thee, praise thee.' The dynamics are marked as *ff* (fortissimo) at the beginning of each staff and *pp* (pianissimo) at the end. The melodic lines are characterized by descending patterns, particularly in the final measures. The lyrics are repeated across all parts, with some variations in phrasing and punctuation.

Figure 10. Sven-David Sandström, *God Be Merciful: Psalm 67*, mm. 71–74.
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8. *There is no remembrance of former things; neither shall there be any remembrance of things that are to come with those that shall come after.*

The opening three measures are sung by the treble voices and anticipate the five-measure refrain that follows, sung by all voices. Although the *divisi* goes beyond the composer's normal six-part voicing, the bass clef voices double the trebles at the octave. The refrain is constructed on a descending Bb harmonic minor scale with Gb enharmonically spelled as F#. All voices commence on middle range Bb before some move down the scale. Cluster-like effects occur when as many as six voices at a time move in their stepwise descent. The dissonant-filled refrain ends with three treble solo voices humming a third inversion F7 chord notated at the top of the treble

clef (Figure 11).

The "Vanity Refrain" is repeated in Bb minor at the end of the first event; in a truncated version in B minor at the end of the third event; and at the end of the sixth event in G minor. A full iteration of it transposed up a fourth to Eb minor at the end of the seventh event makes for quite a climactic moment as the sopranos, tenors, and baritones sing full voice in the upper ranges of their voices. Pitched a major ninth lower than the original, three iterations of a two-measure phrase reminiscent of the refrain quietly end the piece.

The eight events that carry most of the text display a variety of textures. In the first and seventh events, one vocal part carries melodic material while the others sing accompanying material in slower notes. For example, in the first event, beginning in measure nine, the first sopra-

The musical score for measures 4-8 of 'Vanity of Vanities' is presented for six vocal parts: Soprano (S), Mezzo-Soprano (M-S), Alto (A), Tenor (T), Baritone (Bar), and Bass (B). The lyrics are: "Van - i - ty of van - i - ties; all is van - i - ty." The score features a descending harmonic minor scale in Bb. Dynamics include *pp*, *f*, and *ppp*. There are trills and triplets marked. The Soprano part has a "Solo" section in measure 8. The Baritone and Bass parts have a "Solo" section in measure 8.

Figure 11. Sven-David Sandström, *Vanity of Vanities*, mm. 4–8.

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accel. poco a poco
pp cresc. poco a poco

34

S The wind goeth toward the south and turn-eth a - bout in - to the

M-S The wind goeth toward the south and turn-eth a -

A The wind goeth toward the south

T *pp* *p* *mp*
 m

Bar m

B *mp*
 m

36 (*cresc.*)

S north it whirl-eth a - bout, it whirl-eth a - bout, it whirl-eth a -

M-S (*cresc.*) bout in - to the north it whirl-eth a - bout, it whirl-eth a -

A (*cresc.*) and turn-eth a - bout in - to the north it whirl-eth a -

T

Bar

B

Figure 13. Sven-David Sandström, *Vanity of Vanities*, mm. 34–37.

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colorful dominant seventh sonority at the apex of this phrase (m. 4) resolves to tonic Ab major. Accounting for half of the measures in the piece, this opening phrase recurs two times – in measures 10-14 and again in 15-30, the final time with rhythmic augmentation (Figure

16 on page 25).

With a structure of ABAB'CA, the C section contains the climax prepared on the text “when evil men advance against me to devour my flesh” in one of the composer’s typical manners: low tessituras moving to high, *pianissimo*

Figure 14 shows the Tenor (T), Baritone (Bar), and Bass (B) parts for measures 41-43 of Sven-David Sandström's *Vanity of Vanities*. The music is in 4/4 time. The Tenor part starts with a *pp* dynamic, followed by *p* and *f*. The Baritone and Bass parts also follow this dynamic pattern. The lyrics are: "All the ri-vers run in-to the in-to the sea, yet the sea is not full; un-to the".

Figure 14. Sven-David Sandström, *Vanity of Vanities*, mm. 41–43.

Tenor and Bass Parts

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Figure 15 shows the Soprano (S), Mezzo-Soprano (M-S), Alto (A), Tenor (T), Baritone (Bar), and Bass (B) parts for measures 46-47 of Sven-David Sandström's *Vanity of Vanities*. The music is in 4/4 time. The tempo is marked as $\text{♩} = 48$. The lyrics are: "All things are full of la - bor man can - not".

Figure 15. Sven-David Sandström, *Vanity of Vanities*, mm. 46–47.

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$\text{♩} = 48$

pp *f* *poco rit.*

S The_ Lord_ is my light and my sal -

M-S The_ Lord_ is my light and my sal -

A The_ Lord_ is my light and my sal -

T The_ Lord_ is my light and my sal -

Bar The_ Lord_ is my light and my sal -

B The_ Lord_ is my light and my sal -

a tempo

5 *p* *pp* *mp* *ppp*

S va - tion whom shall I fear? Mm mm_ mm_

M-S va - tion whom shall I fear? Mm mm_ mm_

A va - tion whom shall I fear? Mm mm_ mm_

T va - tion whom shall I fear? Mm mm_ mm_

Bar va - tion whom shall I fear? Mm mm_ mm_

B va - tion whom shall I fear? Mm mm_ mm_

Figure 16. Sven-David Sandström, *Psalm 27*, mm. 1–9.

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to *fortissimo*, and an *accelerando* from 48 to 96 beats per minute, all within three measures. The denouement is immediately quiet, but still has quickly-moving notes. The slower tempo returns for the closing A section.

Sandström's Earlier Settings of Sacred Texts in English

Hear My Prayer, O Lord is Sandström's other shorter sacred piece in English listed in the Gehrmans catalogue. Published in 1986, its style is quite different from those written after the turn of the century. Somewhat longer than five minutes in duration, the first third of the piece is Henry Purcell's eight-voice setting of Psalm 102:1. Sandström's original work melds into Purcell's, maintains the SSAATTBB texture through intense dissonance, and finally resolves peacefully on C major.

En ny himmel och en ny jord [A new heaven and a new earth] was published in 1982 with an English version printed beneath the Swedish. The rich tonal language is similar to that of the later sacred pieces but also includes chord clusters. Although the voicing is six-part, the composer does not use the treble and bass clef voices as two separate units as he did in the later years. Rather, much of the piece is homophonic with *divisi* yielding as many as twelve parts.

Conclusion

While living and teaching in Sweden during the 2005-06 academic year, I had the opportunity to hear the dress rehearsal and premiere of *Ordet* performed by the Swedish Radio Choir and Orchestra. I was especially drawn to Sandström's colorful harmonic language in

Discography

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Mona Ehntorp and Gustaf Sjökvist; Hässelby Motettkör, Gustaf Sjökvist Kammarkör, and Storkyrkans Kör; *Sven-David Sandström: Musik för Kyrkoåret* [Music for the Church Year], Ladybird, 2012, Naxos
(*The Lord's Prayer*)

the piece. A few years later, Per Broman, my Swedish music theory colleague and Sandström biographer, invited the composer to spend a few days on our campus. In preparation for the visit, the A Cappella Choir and I prepared his *Psalm 139: O Lord, You Have Searched Me*. Soon after that, I had the opportunity to commission and premiere his *Vanity of Vanities*. These pieces really stretched the A Cappella Choir, the majority of whom are college freshmen. The extended harmonies and *divisi* presented the biggest challenges. I found that the clearly-delineated sections of both pieces made it relatively easy to plan and execute rehearsals after the notes had been learned in sectional rehearsals.

The pieces discussed in this article are challenging, but successful and satisfying performances are achievable by proficient choirs of skilled singers. The colorful harmonies, creative contrasting events, and intense climactic moments are appealing to performers and audience members alike. Some of the composer's simpler pieces, many of which were composed for use in the Swedish Church, could be approached and successfully

performed by singers possessing more modest skills. For example, *Gläd dig och jubla* [Rejoice and Shout,] a piece for Palm Sunday that employs the composer's characteristic harmonic language and some of his compositional techniques, is scored for SAB and can come together quite easily. ■

NOTES

- ¹ Per F. Broman, "Es ist vollbracht: Sven-David Sandström's Six Motets," *Nordic Highlights*, January, 2009, 5.
- ² Joshua Bronfman, "Sven-David Sandström's *Five Pictures from the Bible*: Historical Precedents, Development, and Analysis" PhD diss., Florida State University, Tallahassee, 2010, 45.
- ³ James Kallembach, "Sven-David Sandström's *Messiah*: A Career of Writing for the Voice, Part 1: An Introduction to the Music of Sven-David Sandström," *Choral Journal* 51/4 (October 2010), 24.

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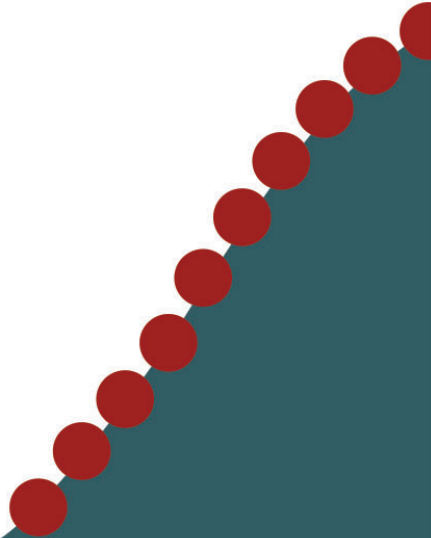
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A decorative graphic in the top right corner of the page. It consists of a series of red circles of varying sizes arranged in a curved, descending line. The circles are set against a dark teal background that also features abstract, organic shapes in a lighter shade of teal and white, creating a modern, artistic feel.

There are many physical, psychological, and social benefits to singing in choir, and students could benefit from development of vocal technique skills within the choral rehearsal—more specifically, within the choral warm-up. Vocal technique skills can be taught within the choral warm-up and integrated into repertoire throughout the choral rehearsal. In this approach, the overall objective in the choral rehearsal is to place emphasis on the horse before the cart. Choral teachers foster growth in the individuals (the horse) within the ensemble and use music (the cart) as a vehicle for applying and developing those skills. As vocal technique is developed, students can better evaluate and refine their performance within the ensemble and understand the various technical components of singing expressively.

The National Association for Music Education's (NAfME) national music standards for ensembles include: Creating, Performing, Responding, and Connecting. Within the Performing standard, students in the choral ensemble should be able to evaluate and refine personal and ensemble performances, individually or in collaboration with others; and perform expressively, with appropriate interpretation and technical accuracy, and in a manner appropriate to the audience and context.¹ But how can teachers help students more effectively evaluate personal performance and learn expressive performance skills?

A student's ability to demonstrate an understanding of the foundational elements of vocal technique (the relationship between breath, onset/phonation, and resonance) is a prerequisite skill objective to effectively meet these standards. Students must know how to change various elements of vocal production in order to effectively self-evaluate and alter a performance. Students can also benefit from understanding how positional changes in the anatomic structures of vocal production influence expressive musical elements such as dynamics, articulation, and phrasing.

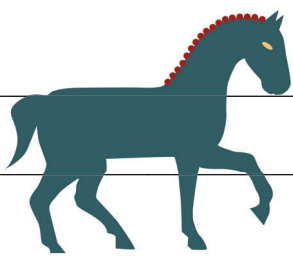


THE HORSE BEFORE THE CART

**REDEFINING THE
CHORAL WARM-UP**

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THE HORSE BEFORE THE CART

Unfortunately, students and parents might not have the financial means to pay for private voice instruction to build these singing skills, and many school districts lack the funding to afford private voice instruction for students as part of the choral curriculum. For these reasons, choral teachers are often the only vocal instructors that students have from whom to learn sustainable vocal technique.

Importance of the Choral Warm-up

Although it can be challenging for choral teachers to effectively teach both musical skills (sight-singing literacy skills, music theory, music history, and music composition, to name a few) and sustainable vocal technique skills to sing a variety of styles within the choral rehearsal, they are not mutually exclusive. Throughout the warm-up, choral teachers can link vocal technique and musicianship skills to showcase how vocal technique can enhance sight-reading skills; how aural awareness of music theory harmonic progressions can be influenced by a student's ability to sing with effective intonation; how varying vocal technique to fit historical performance practice is helpful in teaching contextual music history; and how music composition can relate to vocal skill development. Not all choral teachers include voice-building exercises in the rehearsal, however, and some choose warm-ups without fully understanding the intended function of each exercise.²

James Jordan suggests that the choral warm-up should focus on “preparing the voice for correct and healthy singing, and providing aural instruction and music aural literacy for the choir.”³ In this context, the choral warm-up typically includes time spent on preparing the body to sing with physical stretching, alignment exercises, vocal exploration, breath management, sight-reading, and melodic and harmonic exercises. After students perform each exercise, choral teachers ideally give feedback sometimes using imagery or metaphor (e.g., sing with a more forward sound or sing with a taller space) rather than providing specific feedback with a focus on vocal technique.

Robert Shaw warned against making the choral warm-up into a voice lesson, stating that “only the skilled teacher, working privately over a considerable period of

time, is in a position to build or aid an effective vocal technique.”⁴ Yet, Shaw desired a vast spectrum of vocal control, dynamic contrast, and range of vocal colors from amateur singers within his choirs.⁵ Students within typical school choral programs in the United States often lack prior skill and experience to apply Shaw's ideals without specific vocal training. The choral warm-up can then be a significant component of the choral rehearsal that focuses on targeted vocal exercises connected to specific anatomic movement and coordination needed for phonation, aural awareness, and the development of musicianship skills.⁶

Integration of Voice Training Principles into the Warm-up

In recent years, there has been an increase in research suggesting the benefits of targeted vocal function exercises developed by Joseph Stemple.⁷

Vocal Function Exercises

- Very softly sustaining an [i] vowel for as long as possible on F3 for tenors / basses and F4 for sopranos/altos.
- Gliding from lowest note to highest note on [o].
- Gliding from highest to lowest note on [o].
- Sustaining musical notes C4, D4, E4, F4, G4 (an octave lower for tenors / basses) for as long as possible on [o]. Repeat these notes twice.

Recent voice research has also investigated exercise physiology principles and their application to vocal skill development. Warm-ups may aid in fatigue-resistance training⁸ and lead to decreased perceived vocal efforts.⁹ Saxon and Berry suggest applying a vocal training routine over the course of a year in five phases: anatomic adaptation, maximum strength, conversion, maintenance, and transition.¹⁰

Leborgne and Rosenberg, voice and speech pathol-

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ogists, discuss exercise physiology principles in training “vocal athletes.” They suggest students maintain a regular practice regime of at least three days a week “to achieve vocal growth, muscle memory, and vocal fitness.” They further suggest singers should cross-train registers to avoid imbalance between registers since many muscles exist in antagonist pairs.¹¹ These training principles contrast the choral pedagogical view that “vocally immature choirs should not be asked to develop vocal technique for contrasting styles concurrently.”¹² Choral teachers can help students by training the entirety of the vocal instrument.

There are various vocal training models that teach anatomic components of vocal production and their connection to technical and musical skill development.¹³ Specifically, Estill Voice Training® (EVT) is an effective educational model for developing voice quality and allows singers a higher level of control of voice quality.¹⁴ Vocal quality can be defined as the characteristic of an individual voice or style of voicing, independent of speech sounds, pitch, and loudness.¹⁵ EVT has been shown to help singers and actors target and engage specific muscles to improve their quality of voice.¹⁶

The EVT model focuses on developing conscious control of thirteen anatomic structures (Figure 1) of voice production through the practice of “figures,” exercises that train precise control of each structure into one of two or three positions. Singers can then create various vocal qualities or “recipes” for multiple styles of music by selecting and combining specific options for each structure.¹⁷

Choral teachers can incorporate aspects of exercise physiology and targeted functional training exercises using Stemple’s Vocal Function Exercises, Estill’s Figures for Voice,[™] or a multitude of other science-based training models directly in the choral warm-up. For example, if programming Eric Whitacre’s *Sleep*, teachers could first choose one or two structures from Figure 1 corresponding to the repertoire or a choir’s skill development (e.g., True Vocal Fold Onset/Offset and False Vocal Folds). Vocal warm-up exercises could then be developed exploring all conditions of these structures (TVF Onsets—Glottal, Aspirate, Smooth; FVF—Constrict, Mid, Retract) on various vowels throughout the vocal range. Once students are able to perform these conditions, teachers can

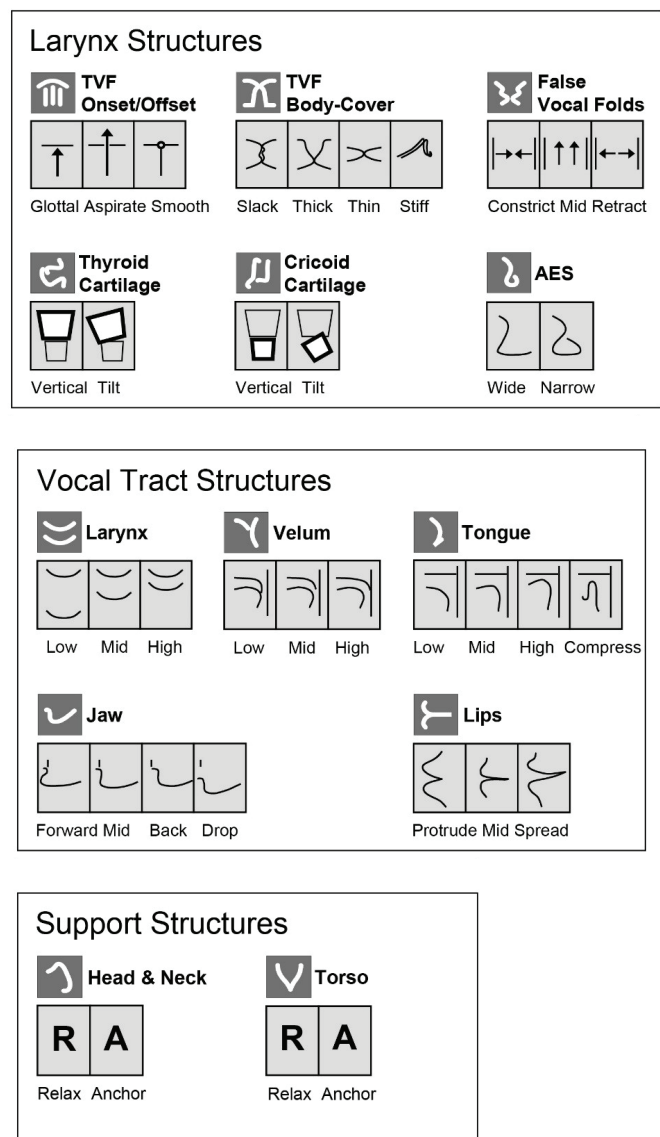
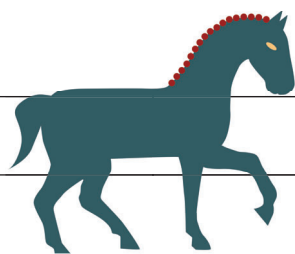


Figure 1. Used with permission from Estill Voice International. TVF = True Vocal Folds; TVF Body-Cover = Configurations that modify the vibratory mode of the true vocal folds, commonly referred to as registers but are not pitch dependent in EVT; FVF = False Vocal Folds; AES = Aryepiglottic Sphincter, aka epilarynx or space above the vocal folds and between the epiglottis and arytenoids; Velum = Soft palate; Support Structures = muscles of the Head & Neck and Torso. For further information see Steinhauer et al. (2017) *The Estill Voice Model*.



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help students explore which conditions best fit the chosen repertoire. In the case of Whitacre's *Sleep*, smooth onsets and retracted false folds would help promote the desired vocal quality. Since all thirteen structures are involved in creating voice quality, any structure can be explored to meet the instructional goals of each rehearsal. Further examples will be explored throughout this article.

Defining Choral Pedagogy and Redefining the Choral Warm-up

For the purposes of this article, choral pedagogy will refer to the art of teaching sustainable and transferable vocal and musical skills related to varied styles of repertoire and ensemble singing contexts. The choral warm-up can incorporate many of the principle ideals of choral pedagogy and emphasize acquisition and eventual transference of skill and content knowledge. Nevertheless, the name "choral warm-up" is not sufficient in describing these ideals. Instead, it is beneficial to think of this portion of the choral rehearsal as the "choral tech-up," which places emphasis on both the warm-up and technical skill development.

The choral tech-up focuses on "Teaching Every Choir How to Unlock Possibilities" within their voice. The tech-up includes the traditional components of the choral warm-up and encourages further technical skill (tech-up) development through focused, target-specific exercises. However, skill acquisition will vary with each individual within the ensemble depending on previous experience and learning styles. David Kolb's experiential learning theory can be beneficial in developing a tech-up, as it breaks down learning into a four-stage cycle:¹⁸

- 1) Concrete Experience (learner focus)—teacher acts as facilitator
- 2) Reflective/Observation (meaning focus)—teacher acts as subject expert
- 3) Abstract Conceptualization (subject focus, thinking)—teacher acts as evaluator
- 4) Active Experimentation (action focus)—teacher acts as coach

Within the choral tech-up, stage one can represent the students' exploration of sound and active dialogue regarding those sounds/sensations, and how they relate to prior knowledge. In stage two, the teacher vocal models the desired sounds and target exercises with specific, measurable outcomes. During this stage, students observe and reflect upon what the teacher is doing/showing. In stage three, students dialogue in groups or as an ensemble about their observations; the teacher assesses students' knowledge and provides specific feedback prior to stage four. In stage four, students actively experiment with the desired skills in both individual and group exercises. During this stage, the teacher can assess or coach individuals, sections, or the entire ensemble. The process then returns to stage one with new experience, ideas, and understanding.

Developing the Choral Tech-up

The first step in developing the choral tech-up is to assess the skills of the individual musicians within the ensemble. If the teacher is in a new position and has never taught the ensemble, listening to prior recordings, sending out self-assessment surveys, or asking for general skill assessments from a predecessor can be beneficial. In an ideal setting, information can be gleaned while working with the ensemble in the final interview process. However, research comparing choral ensemble and individual performance achievement found no significant relationship between ensemble and individual sight-singing or expressivity achievement scores.¹⁹ It might be pragmatic to then spend the first week compiling individual assessment achievement skills formally or informally during the first week of classes. Once the individual needs are assessed, the teacher can set goals for the marking period, semester, and year. From these goals, exercises can be developed, and repertoire can be chosen that will allow students to practice and transfer skills developed within the tech-up. The tech-up is broken down into the following sequence:

- 1) Listening awareness
- 2) Engage audition and subvocalization imagery

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- 3) Physical warm-up
- 4) “Check-in,” semi-occluded vocal tract exercise
- 5) Target-specific exercises in coordinating breath/onset
- 6) Target-specific resonance exercises
- 7) Vocal quality building
- 8) Harmonic exercises
- 9) Sight-singing with vocal quality

Incorporation of Kolb’s experiential learning theory throughout the tech-up will ensure that all learning styles are being met. For example, the teacher can be in stage two and employ vocal modeling and should follow that with stage three, incorporating individual and group feedback. It is recommended that steps two through seven of the tech-up are unaccompanied to promote the development of listening and audiation skills. Steps seven and eight can utilize accompaniment for harmonic context rather than playing in unison with the voices. Students can develop both improved intonation and literacy skills from this type of harmonic structure.²⁰ Students should also take time to build skills singing with just intonation without accompaniment. In this type of tuning, the choir spends time tuning intervals that are not in equal temperament, such as tuning (and hearing) fifths slightly higher than what is played on the piano.²¹

Before Sound

According to NAfME’s music standards for ensembles, students should be able to develop personal interpretations that consider creators’ intent.²² Listening and analyzing vocal qualities and choices prior to singing can help students develop a list of vocal possibilities to better meet this standard. The tech-up begins with the development of a common language with students and building aural discrimination skills. This corresponds to stage one of Kolb’s experiential learning theory, in which the teacher acts as a facilitator guiding student learning and discussion by listening, labeling, and critiquing record-

ed sounds. The teacher should preface that our biases (whether we like a sound or not) should not influence our description of sound, and students should be introduced to a wide variety of diverse recordings and vocal qualities.²³

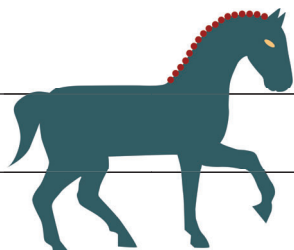
“Listening and analyzing vocal qualities and choices prior to singing can help students develop a list of vocal possibilities to better meet this standard.”

Descriptors such as dark, bright, and brassy work well when first listening to examples.²⁴ Descriptors can then be translated, using EVT or a similar model, into components within the vocal mechanism associated with the creation of those sounds—e.g., what is heard as breathy can be translated into an aspirate onset or stiff folds (Figure 1).

Utilizing exemplary vocal models can help students develop listening skills and eventually help students create those sounds more successfully. Scott McCoy suggests students should first discuss and describe various sounds they hear from the vocal models. It can be helpful to create handouts that direct the students’ listening and ask them to describe the sounds. These are some example questions:

- Breath management and airflow: Is the sound breathy or non-breathy? Is the sound pressed, constricted, or weak?
- Onset: Does it sound like the attack of each note utilizes a glottal, aspirate, or smooth onset?
- Resonance and space: Is the sound dark, bright, brassy/twangy, nasalized, tall, or wide? Is the larynx in high, middle, or low position?

Although advantageous to begin describing sounds using imagery or metaphor, those descriptors should be



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connected with the actual anatomy. Too often, phrases such as “support from the diaphragm,” “place it in the mask,” “imagine throwing your sound across the room,” or “that is flat or sharp” can lead to confusion and unintended vocal tension. Furthermore, not all students experience sound, vowels, or imagery in the same way. The phrase “support from your diaphragm” holds little validity, as singers cannot be in direct control of their diaphragm and it does not support sound. Utilizing the term “placement” in teaching pedagogy can cause students to literally place their sound in a specific area, causing tension and confusion.²⁵ Using imagery such as “throw your sound” can cause students to force air against highly adducted vocal folds, causing tension, a pressed sound, and constriction of the false vocal folds. In addition, phrases such as “you are flat” or “you are sharp” might not help students understand *how* to improve their intonation and negatively affect their psyche and self-confidence. Instead, teachers can explore the anatomic reason for the intonation concerns (perhaps the tongue or larynx is overly low causing flattening).

Once students develop a simplistic anatomic language in regard to breath, onset/phonation, and resonance they can begin exploring these characteristics in the creation of vocal qualities, alone and in groups. Throughout the year teachers should advocate that students eventually describe sounds with terminology connected to the anatomic structures causing the created vocal quality. This common language and terminology can also benefit the students as they transition into the voice studio because they will be able to discuss specifically what they are working on in choir.

As students enhance their listening discrimination skills, they can begin to develop and heighten their audiation skills in step two of the tech-up. Gordon defined audiation as the “process of assimilating and comprehending (not simply rehearing) music heard in the immediate past, days, weeks, months, or years ago...Sound is only audiated after it is perceived.”²⁶ As students become more adept at describing sounds with anatomic understanding, they can audiate those sounds and employ subvocalization; the integration of audiation with motor imagery, or “imagined voice-related sounds and actions.”²⁷

Throughout the year, subvocalization and silent practice can help students develop their sense of the awareness and position of muscles and structures in the body (proprioception) as they relate to vocal production. Students can also benefit from applying external focus via kinesthetic awareness to these movements—e.g., feeling the ribs expand and remain expanded with the sensation of a smooth onset, or feeling the larynx as it lowers or rises to make a darker or brighter sound. As the year progresses, step one can incorporate listening to concert recordings of the choir to engage in self-assessment skills.

Physical Warm-up and “Check-in”

The next step of the tech-up is performing a physical warm-up followed by a daily “check-in” with the voice. Within the tech-up, the physical warm-up can be done earlier, later, or in conjunction with the “check-in.” The goal of the physical warm-up should be to get the body ready for singing and encourage proper alignment. This includes, but is not limited to, physical stretching of muscles utilized in vocal production; the neck, shoulders, ribs, and back. Teachers may also wish to perform some aerobic exercises to get the body in motion and elevate energy levels.

The “check-in” allows students and teachers to feel and hear how the voice is responding to various isometric and isotonic muscle activities. Utilizing Stemple’s VFE initial exercise, sopranos/altos should sustain [i] on F4 (F3 for tenors/basses) or another comfortable unison pitch as long and quietly as possible. Students can repeat this independently. This can be followed by an isotonic vowel sliding exercise on [o] or any semi-occluded vocal tract exercise (SOVTE)²⁸ such as singing through a small or large diameter straw, singing into the fist, singing on a lip trill, or on an “ng” as in the word “sing.” The goal in this exercise is for students to perform these slowly ascending and descending without feeling or hearing any noticeable “breaks” or shifts in the register (or true vocal fold body-cover in Figure 1).

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Exploring Onsets

The next portion of the tech-up focuses on breath management and activation exercises as they relate to onsets. Teachers should utilize a breath gesture (i.e., a preparatory breath) associated with expansion of the rib cage and epigastric area. Students can also create physical gestures associated with various sensations of the breath/onset coordination throughout the tech-up.²⁹ This can help build connection to the conductor's gesture.³⁰

Students should explore various onsets (glottal, aspirate, and smooth) in connection with the repertoire being rehearsed. Exercises should begin in a singer's comfortable mid-range on a single pitch. Singing on one pitch allows students to focus on the desired onset without varying other elements of vocal production (Figure 2). Teachers should incorporate both free practice and group practice on these exercises with all vowels during the tech-up.

It is important that students quantify the effort or energy used while performing an exercise. This effort scale ranges from 1 to 10 (10 equating to maximal effort). If a scratch or tickling sensation occurs at the true vocal fold level during any exercise, the student may be constricting the false vocal folds by using too much effort to perform the onset or pushing too much air against the vibrating folds (causing overadduction).³¹

Students can also utilize onsets as ploys to find various vibratory modes (associated with registration theory) or various conditions of the true vocal folds (associated with the body-cover theory). A glottal onset [i] can be used as a ploy to find "chest voice" of a thick fold condition, a smooth onset [ji] can be used to find head voice or a thin fold condition, and an aspirate onset [hi] can be used to find falsetto register or a stiff fold condition. In advanced exercises, any onset can be used with any registration or body-cover.³² For a more advanced exercise, students can perform Figure 2 and sustain the final note for as long as possible while varying dynamics. Students will continue to gain strength and stamina with the incorporation of these conditioning exercises into each tech-up. Teachers should feel free to create their own exercises in any portion of the tech-up. The ideas in this article are simply to help teachers begin to think of ways to create target-specific vocalises for a

more effective tech-up with your ensemble.³³

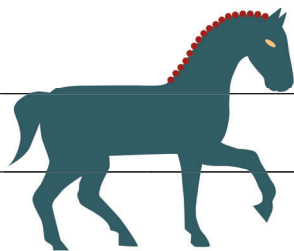
Exploring Resonance

As with the previous onset exercises, exploring resonance includes specific focus on anatomic structures above the true vocal folds (Figure 1), in combination or isolation, that affect changes in vocal quality. Such exercises might explore changes in laryngeal height, lip shape, jaw position, tongue position, aryepiglottic sphincter (epilarynx space) width, or the position of the velum. Shifts within any of these components will change the perceived brightness or darkness of the quality by acoustically highlighting higher or lower harmonic frequencies produced by the true vocal folds. Changing the shape and size of the vocal tract also affects the formants within the vocal tract that create vowels and also emphasize certain bands of harmonic frequencies (giving them a boost of energy) while absorbing others.

As a starter exercise, students can feel their larynx with the fingers of one hand while performing a swallowing exercise. Teachers can direct students' attention to the sensations occurring both externally and internally while swallowing. Students will notice that the larynx rises and then lowers during the swallow. This shows the variability of laryngeal position that can occur during singing. Certain styles require a lower laryngeal position (some western classical and crooning styles, which emphasize lower harmonics) and a higher laryngeal position (some musical theatre and various contemporary commercial music styles, which emphasize higher harmonics). Singers must also allow the larynx to rise to access the highest pitches in their range.³⁴ With training, singers can sustain various laryngeal positions in isolation of other vocal components. For



Figure 2



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example, during a swallow the larynx rises and the false vocal folds constrict to the midline (toward the middle) position. With training, singers can learn to avoid false vocal fold constriction when singing with a higher laryngeal position.³⁵

Students can explore laryngeal height by using various ploys (such as cartoon characters). Have students sing the exercises in Figures 3 and 4 with a higher and lower laryngeal position. To find a higher position, have students giggle like a younger version of themselves or think of a smaller cartoon character. Once students find the sound, have them monitor effort for a scratch or tickle, and then sing the exercise on [i] while maintaining the laryngeal position. To find a lower position, have students sob or think of Eeyore from “Winnie the Pooh.” Once students find the sound, have them monitor effort and then sing the exercise on [u] while maintaining the laryngeal position. Eventually, students will be able to gain a heightened awareness of internal proprioception (awareness of movement and position of the body) and will no longer need to feel the laryngeal movement with the fingers while singing. Students will also become more adept at maintaining a tongue position in isolation of laryngeal movement in order to have accurate vowel formation. Resonance exercises can become more advanced as students become more anatomically aware and versatile.

Visual feedback can also help students understand various changes in resonance. There are a number of

spectral analysis software programs (VoceVista, Voiceprint, and various free apps) that showcase these various changes. In the previous laryngeal exercise, a spectrogram will show a lowering and raising of all formants with the respective changes of singing with a lower to higher laryngeal position.

Putting it All Together

The last three steps of the tech-up include exploring the vocal quality desired for specific repertoire and performing harmonic exercises and sight-reading examples that transition into the subsequent repertoire in the rehearsal plan. Vocal Quality focuses on maintaining the quality throughout the range. This differs from registration theory, which suggests vibratory modes are associated with specific pitch ranges. Choral teachers should choose repertoire based on the initial assessment and goal setting for the year with focus on the desired vocal quality and structural components. This requires some research in performance practice of various styles of music. A speech, twang, or belt quality may be desirable for singing gospel music, whereas a choral cry quality may be desired for a standard twenty-first-century choral octavo written in a pan-diatonic, chord cluster style.

The vocal quality labels do not matter as much as the “ingredients” that comprise the intended quality or “recipe.” Vocal components within speech quality remain more neutral (as in the speaking voice), twang has the characteristic narrow aryepiglottic sphincter (bratty child sound), belt requires the least amount of airflow,³⁶ and the choral cry quality has the characteristic thin fold, “head voice” sound, with a mid larynx position, and is sung either with straight tone or shimmering, low amplitude vibrato (possibly created by only slightly tilting the thyroid cartilage).³⁷ Teachers will find success developing desired vocal qualities by first working extensively on targeted anatomic exercises in the previous steps of the tech-up.

These vocal qualities can then be incorporated into harmonic exercises with focus on first tuning octaves and stacked fifths. Students should also focus on matching the vocal quality within their section of the ensemble and then matching the vowel when performing harmonic exercises. This places emphasis on developing the founda-



Figure 3



Figure 4

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tional vocal quality independent of vowel changes. This may be the reverse of the typical procedure in achieving choral blend; however, singers can sing *any* vowel in *any* quality and can be trained to shift vowels without shifting vocal quality.

Students can begin to understand how their quality fits in the vertical and linear tuning between sections of the choir once they are matching vocal quality within their section. There are times when the basses will need a slightly varied vocal quality than the sopranos in order to emphasize a certain pitch within the vertical sonority. Teachers should also have students focus on maintaining the desired vocal quality while sight-reading (whether on a neutral syllable, solfège, or text) in order to build muscle memory and stamina. Often times, singers use “sight-reading” quality while sight-reading new music instead of the desired quality. Sight-reading quality might be associated with breath noise, constriction, or pressing of air that can occur when attention is on pitches and rhythms rather than vocal production.

It is also beneficial for teachers to help students explore the relationship between vocal technique and expressive performance skills. Singers can *crescendo* or *decrescendo* and perform syllabic stress by maneuvering various vocal structures. For example, a change in registration from chest to head voice, TVF body-cover from thick to thin folds, or velum from high to mid position can all result in a perceived decrescendo. Choral blend can be enhanced if students match the same action to achieve expressive performance elements. *For an example choral tech-up lesson template, visit www.brianwinnie.com/professionalresources.*

Assessment and Feedback

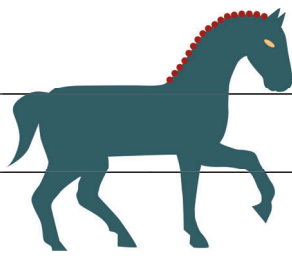
Throughout the year together, teachers will be able to create more advanced exercises within the tech-up focusing on extremes of register and harmony. When developing the tech-up and rehearsal exercises, teachers should continually assess student achievement in the areas of breath, onset/phonation, and resonance. This connects to stage three and four of Kolb’s experiential learning theory; teachers provide feedback and coach through the active experimentation process. This keeps the teacher’s focus on the underlying vocal issues causing musical and expressive concerns, and encourages the

teacher to internally ask questions such as, “What am I hearing and what one structure can help alter to fix this concern?” “Can the vocal issue be solved by a change in breath, onset, or resonance?” “Will a change in my breath or onset gesture help change the quality?”

Teachers can move back into any step of the tech-up when students find a section of a piece particularly difficult during rehearsal. Teachers can then pause and create an exercise or vocalise that helps students work on vocal technique concerns within that specific section. Likewise, creating a transitional tech-up can help set a new vocal quality as teachers move to another piece of repertoire that requires a different “recipe,” such as transitioning from western classical to contemporary musical theatre.

Teachers should also provide individual instruction, modeling, and feedback within the group ensemble setting. This rapport can be developed immediately and utilized within the entire tech-up. Incorporating individual instruction can provide peer-vocal models for students and allows individuals to get one-on-one attention within the rehearsal. Formal assessment of musical elements in choral ensembles often occurs at the group level especially during contest time at formal state and regional adjudications. However, as noted earlier, group ensemble achievement does not indicate individual achievement within the ensemble. These findings suggest the need to incorporate individual feedback more often in the development of individual skills within the ensemble setting.

Students may find one-on-one work within the group setting intimidating. Choral teachers can create a positive learning environment by slowly incorporating one-on-one work over the course of a semester. Students must understand that all sounds are good sounds (unless they cause a scratch or tickle) because they can teach something about the voice. Teachers can begin creating trust by emphasizing outstanding participation by individuals during any portion of the tech-up: “I like how Johnny is properly aligned,” “Susan is using strong energy to sing this sustained pitch,” or “Jenny’s eye contact is excellent!” Have students snap their fingers, or something similar, after each positive comment to affirm each other (clapping can be too loud). Next, teachers can have individuals share their responses and critiques during the



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first step of the tech-up. As trust continues to build in the ensemble, the teacher should assess who can effectively model a particular exercise. “Sam, can you breathe like that again?” “Everyone notice how Sam is breathing this time. What do you see/hear?” Then have students model onsets and eventually entire exercises for one another. Teachers should be sure to provide feedback after each individual performs, first starting with a positive comment followed by something to try differently. The teacher can then work on that concept with the entire ensemble.³⁸

Developing individual skills within a group ensemble setting can be challenging; however, teachers can build these individual skills within the choral tech-up. Teachers can also benefit from utilizing Kolb’s experiential learning theory during each aspect of the tech-up process to engage all learning styles. The tech-up helps students gain skills in self-assessment and understanding of effective practice technique as they develop more awareness of how their voices work. It also helps students understand why certain vocal qualities are chosen for repertoire in regard to voice science, acoustics, and performance practice. The tech-up provides students with a daily vocal “check-in” regime. It also helps teachers create meaningful vocalises specific to desired outcomes incorporating elements of voice and exercise science. The tech-up can also increase students’ sight-reading ability by understanding the voice’s relationship to pitch and vocal quality. This overall approach to developing individual, transferable vocal technique skills within the ensemble can enhance a choir’s versatility in performing diverse repertoire. ■

NOTES

¹ National Association for Music Education Online; “2014 National Music Standards (Ensemble).”

² Howard Swan, “The Development of a Choral Instrument,” in *Choral Conducting Symposium*, ed. Harold A. Decker and Julius Herford (Englewood Cliffs, NJ: Prentice Hall, 1988), 25; and Ingo R. Titze, “Choir Warm-ups: How effective are they?” *Journal of Singing* 56, no. 5 (2000): 31-32.

³ Michele Holt and James Jordan, *The School Choral Program: Philosophy, Planning, Organizing, and Teaching* (Chicago: GIA

Publications, 2010), 186.

⁴ Robert Shaw, *The Robert Shaw Reader*, ed. Robert Blocker (New Haven: Yale University Press, 2004), 60.

⁵ Ibid., 61.

⁶ Brian J. Winnie, “Contemporary Vocal Technique in the Choral Rehearsal: Exploratory Strategies for Learning” (D.M.A. diss., University of Washington, 2014), 57.

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Hallelujah, Amen!

A Focus on Music in Worship

Space for Sacred Music

by Terre Johnson

It is probably safe to say that as long as there has been music utilized in worship, there have been musicians who expressed the need for an acoustic environment that enhanced the music being made. In my career of over forty years in church music leadership, I have often been frustrated at the lost sonic possibilities when a choir had worked to present music at a high standard, only to have their efforts impacted by a sub-standard architectural design. By the same token, I have sometimes been amazed when music has come to life in a new way because a building's acoustic environment added a new component to the sound being sung.

In addition to the acoustic concerns of sacred musicians, all clergy and worshipers have an enhanced experience when the architecture

of a space lends itself to the consideration of the sacred. In the 2019 catastrophic fire of the Cathedral of Notre Dame in Paris, people who do not subscribe to the teachings of the Catholic Church, nor adhere to the practices of worship or sacrament celebrated in the cathedral, were nonetheless heartbroken at the loss of the iconic sacred space. At its best, architecture is inspiring and elevating.

In this installment of “Hallelujah, Amen,” we are pleased to read about two sacred spaces. They are extremely diverse in origin and have been transformed into spaces with different new purposes. But as readers with a special interest in the acoustic environment as well as the inspiring architecture of spaces in which music is sung, I feel that we can benefit from the descriptions of the experiences and decision making of those who have brought about these transformations.

Hallelujah, Amen!

SINGING IN THE CATHEDRAL OF THE NUCLEAR AGE

MOLLY HOLLERAN

Molly Holleran
Marketing Manager
Mid-Columbia Mastersingers



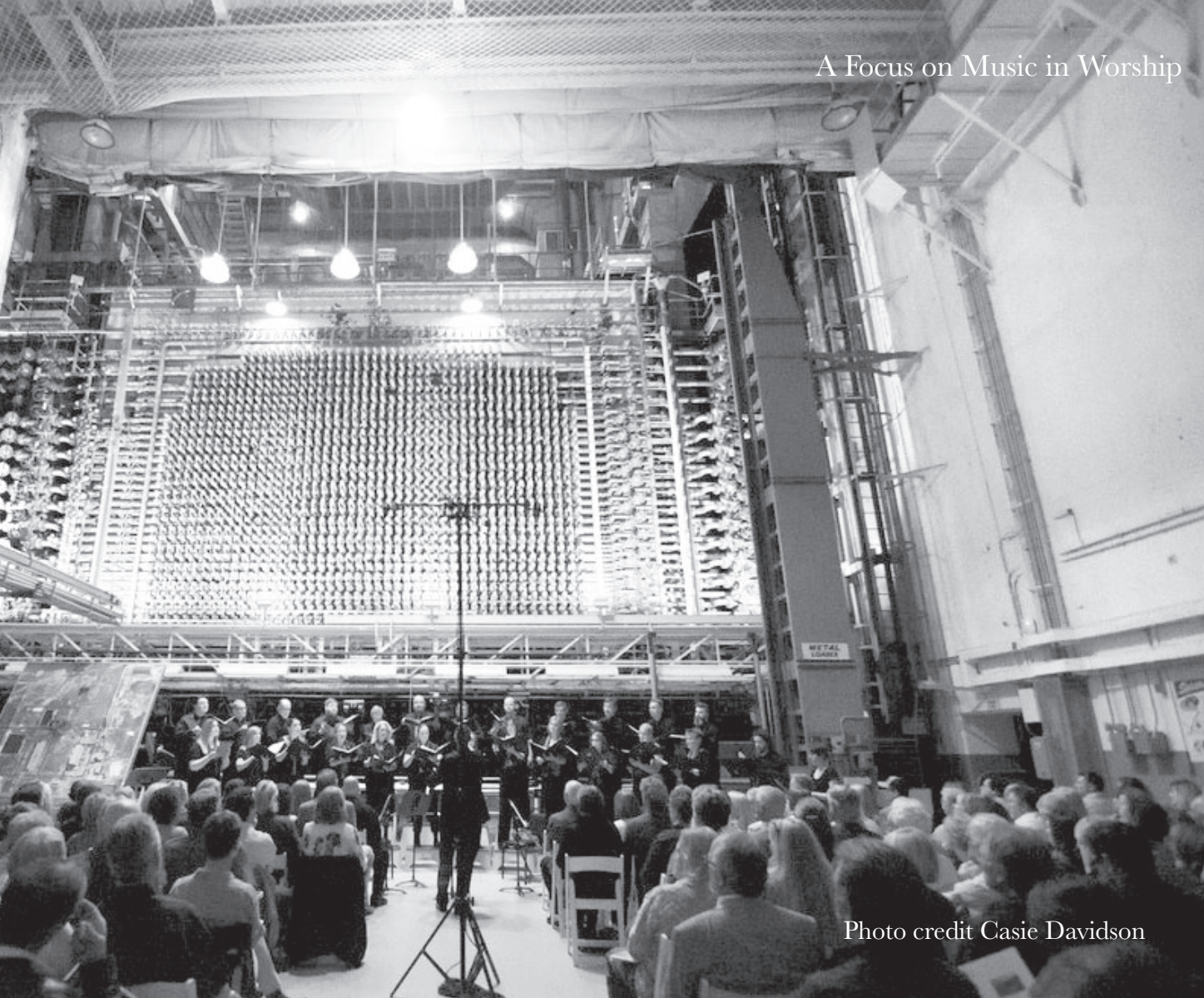


Photo credit Casie Davidson

One dusty day in 2011, Justin Raffa and Reg Unterseher walked into the B Reactor, the world's first full-scale plutonium production reactor, in the middle of the desert in southeast Washington State. They were momentarily transported back seventy-five years, with mint-green paint on the concrete block walls, mid-century fixtures hiding asbestos, and period posters declaring that "Loose Lips Sink Ships." The decaying industrial space didn't immediately suggest itself as a performing arts venue. Then someone spoke aloud and they looked at each other, struck with the same thought: "Listen to those acoustics!" With cavernous dimensions, a graphite core surrounded by cast iron and steel, and an entire wall of aluminum reactor tubes as the backdrop, they

could feel the room resonate with the ghosts of the past. In that moment, the two determined artists knew that one day there would be singing inside the B Reactor.

Raffa, the artistic director of the Mid-Columbia Mastersingers, and Unterseher, the associate conductor and a composer, were on an early public tour of the facility in May of 2011. At that time, access was still tightly controlled, and spots on one of the limited tours disappeared quickly. The transformation from top-secret World War II plutonium production facility to National Historic Landmark, museum, and performance venue took decades, and attests to the perennial transformation from the suffering of war to the healing of art.

SINGING IN THE CATHEDRAL OF THE NUCLEAR AGE

Origins of the B Reactor

Early in 1943, the US federal government chose the remote desert locale of Hanford, Washington, with its flat rocky terrain and proximity to the Columbia River, as one of three locations for its top-secret Manhattan Project—a research and development effort during World War II that produced the first nuclear weapons—along with Los Alamos, NM, and Oak Ridge, TN. Residents of the towns of Hanford and White Bluffs, and Native American tribes who inhabited the area, were given ninety days' notice to move, without explanation. Driven by the urgency of beating Hitler to the atomic bomb, the government brought the nation's top scientists and engineers to Hanford. They were followed by thousands of workers from all over the country, pouring in to build and sustain the brand-new facility and the community that grew around it. The vast majority had no idea what they were creating, only knowing it was in support of the war effort.

In October of 1943, the US Army Corps of Engineers broke ground on the B Reactor, and in less than a year, the world's first large-scale nuclear reactor was in operation. B Reactor produced plutonium for the Trinity Test in Alamogordo, NM, on July 16, 1945, and for the Fat Man bomb that devastated the city of Nagasaki on August 9, 1945. As many as 80,000 people were killed in that single bombing. The news of the bomb being dropped was the first time most of the people of Hanford knew what it was they were build-



The B Reactor National Historic Landmark in Hanford, WA, is part of the Manhattan Project National Historical Park, which also includes sites in Los Alamos, NM; and Oak Ridge, TN. Photo credit: Harley Cowan

ing. Less than a week later, the war was over.

Production at the B Reactor was suspended for a time, resumed during the Cold War, and it was finally shut down for good in 1968.

Journey to Historical Landmark

With war-time production over, the Department of Energy began directing the effort to dismantle and clean up the nuclear waste facilities at Hanford. Even as buildings were being torn down and cocooned, a movement to preserve the B Reactor began in 1976 with the site being named a National Historic Mechanical Engineering Landmark by the American Society of Mechanical Engineers. In 1992 it was listed in the National Register

of Historic Places, and two years later was designated a National Historic Civil Engineering Landmark. In 2008 it became a National Historic Landmark, and improvements were begun in order to make it safe and accessible to the public; tours opened in early 2009 that were led by retired Hanford scientists and engineers, sharing their passion and interest in the monumental work that happened there. November of 2015 saw the establishment of the Manhattan Project National Historical Park, comprising Hanford, Oak Ridge, and Los Alamos. This designation brought more support and interest in continuing to expand the site as a visitor destination.

You Want to Do What in Our Nuclear Reactor?

From the moment they stepped into the B Reactor, Justin Raffa and Reginald Unterseher made it their mission to produce a performance inside the B Reactor with the Mid-Columbia Mastersingers, the area's premier choral ensemble. Even more than noting the remarkable acoustics, they were deeply moved by the historical significance of the space and mesmerized by the visually stunning face of the reactor.

Approaching the Department of Energy with their plan to stage a concert inside the reactor, they were initially met with resistance. Back in May of 2011, the B Reactor tours were limited to US citizens over the age of eighteen, with the requirement that each visitor provide full background information. The residual weight of World War II, Cold War, and post-9/11 secrecy was palpable. In addition, the site itself was inhospitable, to say the least. With no potable water, no restrooms, no heat or AC, the constant background buzzing of transformers, and the possibility of visits by rattlesnakes and other critters, the site was also a forty-five-minute drive from town down a dusty gravel road in the middle of the desert. Who would even want to come to a concert in a space like that?

Persistence Pays Off

As it turned out, a lot of people were initially surprised, offended, and fascinated by the idea, and ultimately everyone was interested. After three years of determined

relationship-building and chipping away at resistance, the Mastersingers were finally invited to perform on the grounds outside the building, providing entertainment for the celebration of the B Reactor's seventieth anniversary on September 26, 2014. The cultural shift had begun, slowly moving from closed secrecy to wary welcome.

The following year, the Mastersingers were again asked to sing for an event, this time inside the B Reactor. On November 12, 2015, they performed the US national anthem and Washington's state song, "Roll On Columbia," for dignitaries including Senator Maria Cantwell at the official dedication of the B Reactor as a part of the National Park Service. With this performance, the Mid-Columbia Mastersingers became the first (and as far as we know, the only) choral group in the history of the world to sing inside

a nuclear reactor. With the barrier beginning to crumble, thus began a series of ever-expanding concert events. Audience members were bussed to the site, deluxe port-a-potties were installed, permits for food and alcohol were obtained, and one by one the various obstacles were overcome, with the gracious and enthusiastic help of staff from the National Park Service and the Department of Energy.

Programming for the Cathedral of the Nuclear Age

The question of what music would be appropriate to perform in a nuclear reactor where plutonium for wartime defense had been built was one that Raffa and Unterseher took very seriously. It is a sacred space to many people for many different reasons. It is a science and engineering marvel. It is a mon-

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SINGING IN THE CATHEDRAL OF THE NUCLEAR AGE

ument to the defeat of Hitler and the end of World War II. Materials produced here killed tens of thousands of Japanese people. It was at the center of the Cold War. It is the former workplace and life-place of so many Hanford employees—a source of fascinating work and a wholesome family life but sometimes also a source of secrecy that could separate families and take a critical toll on their health and well-being.

A concert program that honored all of these perspectives was carefully chosen for the first official concert in the B Reactor, a collabora-

tion with the National Park Service to celebrate their centennial in September of 2016. Beginning with a setting of Emily Dickinson's "Look back on time with kindly eyes" by Joseph Gregorio, the program then nodded to the achievements of science with Eric Whitacre's "Leonardo Dreams of His Flying Machine." Karen P. Thomas's "Over the City," a setting of a poem by Molly McGee, was commissioned in 1995 to commemorate the fiftieth anniversary of the bombing of Hiroshima. Two pieces by Reginald Unterseher were included. "Hanford Songs" for solo soprano and string quartet

is a setting of four poems about the Hanford experience by Kathleen Flenniken, the child of a war-era Hanford scientist and a former Hanford engineer herself, from her book, *Plume*. The other Unterseher piece, "If You Can Read This," considers how the dangers of a decaying nuclear waste site could possibly be communicated to future civilizations. The concert closed with Samuel Barber's "Agnus Dei."

This first concert was met with tears, accolades, and enthusiasm for more. This success illuminated the transformative nature of art and inspired all involved to look eagerly toward the next concert. Exactly one year later, in September of 2017, the Mid-Columbia Mastersingers followed that first emotional program with a presentation of James Whitbourn's "Annelies," a concert-length work for choir about Anne Frank. The beloved victim and hero of World War II was an appropriate subject for the Cathedral of the Nuclear Age and provided another reminder to "never forget."

For the third concert in September 2018, Raffa chose music on the theme of the shining light of democracy. This concert also has the distinction of being the first time a baby grand piano was played inside a decommissioned nuclear reactor. The program included Britten's "Advance Democracy," Stravinsky's arrangement of "The Star-Spangled Banner," the opening chorus from John Adams's *Doctor Atomic*, and "Admonition of F.D.R." by Samuel Adler. Three choral song cycles were included: Trent Worth-



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ington's "And Einstein Said," which sets quotes by the famous physicist; Poulenc's "Un Soir de Neige," a dark reflection on World War II; and excerpts from Britten's setting of "The Holy Sonnets of John Donne," for tenor soloist. On August 6, 1945, the day the first atomic bomb was dropped on Hiroshima, Britten set Sonnet XIV, "Batter my heart, three-person'd God," the same poem Robert Oppenheimer had in mind when he named the first atomic test "Trinity."

György Ligeti's "Lux Aeterna" served as the centerpiece of the program, with its mysterious and evocative micropolyphony. The

programming sought to juxtapose meanings of light, as it is given off during the nuclear fission process and during an atomic bomb's detonation. It included a wish for perpetual light to shine upon the over 60 million people who lost their lives during World War II. The concert ended with "Song of Democracy" by Howard Hanson, a fitting punctuation as the light of democracy continues to be a beacon.

Nuclear Dreams

The program for the 2019 B Reactor concert had its origins, as so many things do now, on Facebook.

But first, flashback to 2006, when Nancy Welliver, an environmental scientist at the Hanford site, was concurrently working on a master's degree in psychology with an emphasis on the psychology of dreams. As she was conducting interviews with former Hanford workers about radioactive landfill history as part of her day job, she would slip in questions about whether they had ever had any dreams about Hanford. Many of them had, and they told her their dreams.

The following year, Welliver wrote a thesis for her master's degree based on the dreams of those Hanford workers that she had start-



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SINGING IN THE CATHEDRAL OF THE NUCLEAR AGE

ed collecting during the radioactive burial ground interviews. She interviewed as many as seventy-five workers at the site, developing a portfolio of at least a hundred

dreams about Hanford. The portfolio also includes the stories of some of the people who lived on the land prior to 1943, before the Hanford site existed.

In 2017, Nancy, now living in Honolulu, posted on Facebook about her own vivid Hanford dream. This got the attention of her friend Reginald Unterseher, a composer and conductor who has lived over half of his life near the Hanford site. She told him about the portfolio of dreams, and he immediately became interested in collaborating with her to compose a piece of music based on the dreams that could one day be performed inside the B Reactor.

Welliver worked to shape the collection of dreams into a libretto, choosing the dreams that had the most vivid imagery, taking care that none of the dreams seemed to reinforce the polarization that has arisen between those who focus on the stunning technical achievements of Hanford and others who decry the environmental destruction. Rather, the dreams emphasized personal experiences and feelings. It was important to both librettist and composer that the work be a stories-based piece rather than an opinion piece, focusing on the people associated with the history and activities of the place.

The colorful and moving stories told in the libretto include the childhood recollections of a man who grew up in White Bluffs just a few miles from the B Reactor. There is also narrative from a shaman of the Wanapum tribe who lived on the land that became Hanford until 1943. There is a statement on the ending of the war given by Colonel Franklin Matthias, who was the Hanford District Manager during World War II. Included

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in the libretto is the poignant story of “Atomic Soldiers,” veterans who were stationed in trenches at the Nevada Test Site within a mile of a high yield thermonuclear test shot in 1957. It is likely that the plutonium used in the test shot was produced at Hanford, and the veterans’ dreams bring into focus another perspective of the effects of Hanford. These stories, and many more, are bookended with a paraphrased quote from Shakespeare’s *The Tempest*, “We are such stuff as dreams are made on, and our little lives are rounded with a sleep.”

One of the challenges Unterseher came across in setting the libretto is that it is mainly prose, without the poetic meter that would lend itself more easily to musical phrasing. He was also faced with unusual words and references to Bugs Bunny and George Clooney. Rarely do composers set text like “a fleet of 1951 International Harvester pick-up trucks that were too radioactive to remain in the ‘above’ world,” “no underwear,” and “and my boobs didn’t fit into the ‘whole body’ detectors” and “anything that beautiful can be radioactive if it likes.” In setting the words to music, Unterseher picked up the tone of the dream and the type of music the dream suggested.

With its dramatic and descriptive subject matter, the music itself owes as much to music theater styles as it does to the classical idiom. It is tonal, has a lot of rhythmic impulse, and includes some “quasi-recitative” segments. The variety in musical style is driven by the mood of each dream. Listeners will notice

a Palestrina quotation juxtaposed with Looney Tunes-inspired music. Some of the dreams themselves include references to music. There is a dream about a Renaissance choir, one about a guitar, another about a parade complete with floats and music, and even a prophetic one about songs in the B Reactor.

Welliver and Unterseher decided to call the piece an oratorio, as it is an unstaged concert-length work with a dramatic story arc. It is scored for mezzo soprano and baritone soloists. With storytelling as the main focus, the middle ranges of those voice types can help with intelligibility of text. The solo voices represent the individuals and the uniqueness of the stories they tell, while the chamber choir often provides commentary and emotional underpinnings to the dreams. The limited size of the performance space had a major role in determining instrumentation. Unterseher wanted to have access to the widest palette of musical colors using as few instruments as possible. With piccolo/flute and double bass providing the outer textures, and violin, viola, and cello rounding out the inner voices, he was able to explore a great variety of sound opportunities. The aural diversity expands even further with the addition of bass drum, thunder sheet, marimba, handbells, and other percussion instruments. This allows for a rich and varied musical foundation in support of the dream-text of the libretto.

A Modern-Day Plutonium and Cathedral of the Nuclear Age

Back in 2007, Nancy Welliver took a class based on the work of the great archetypal psychologist James Hillman. He wrote a book called *The Dream and the Underworld* in which he talks about how dreams are related to the Greco-Roman god Pluto. The Greeks and Romans had underground temples to Pluto that people went to for healing. The temples were dream oracles and were unwholesome places full of poisonous fumes, garbage, and underground passages. The parallels to Hanford and all of the underground tunnels, radioactive fumes, and poisonous waste buried under the ground caught Welliver’s attention. She was stunned to find out that the name of these temples was “A Plutonium,” an eerie coincidence that underlines the thread of war that weaves throughout the ages.

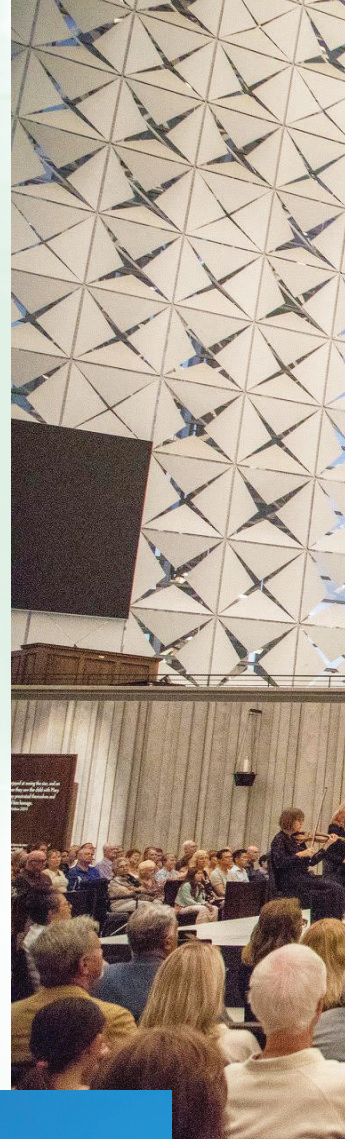
“Nuclear Dreams: An Oral History of the Hanford Site” by Reginald Unterseher and Nancy Welliver was commissioned by the Mid-Columbia Mastersingers to commemorate the seventy-fifth anniversary of the B Reactor, a site that has had a great impact on the history of our country, though few people may realize it. “Nuclear Dreams” is a musical tribute to the myriad effects war has on human lives. The performance of this work inside the B Reactor—the “Cathedral of the Nuclear Age”—is a testament to the sacred and restorative power of art.

Hallelujah, Amen!

A CATHEDRAL TRANSFORMATION

JOHN A ROMERI

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The last four years have witnessed one of the great transformations of a cathedral space in all of history, taking a giant California mega-church and turning it into a Roman Catholic Cathedral. This was not just any space but a space known to people around the world, even though most had never entered it. It was the Rev. Robert Schuller's Crystal Cathedral. At its height, his "Hour of Power" television show was seen by 50 million viewers each week worldwide. The sanctuary was home to thousands of Southern Californians but was also a familiar worship space to millions around the world.

Its organ is iconic, affectionately known as "Hazel." The Hazel Wright organ is one of the largest pipe organs in the world. It was made

possible by a significant donation from Mrs. Hazel Wright, a regular viewer of the "Hour of Power." The organ was built by Fratelli Ruffatti on a design by Virgil Fox, using the 100-rank Aeolian Skinner organ from Philharmonic Hall in New York City and the 115-rank Ruffatti organ installed in 1977 into the Sanctuary of the Garden Grove Community Church, the predecessor congregation of the Crystal Cathedral, designed by American architect Richard Neutra. Ruffatti also added additional ranks to the organ at that time. The instrument was dedicated in 1982 and was further enlarged during the sixteen-year tenure of the Crystal Cathedral's world-renowned organist emeritus, Frederick Swann. The organ currently comprises 270 ranks over fourteen divisions and has

A CATHEDRAL TRANSFORMATION

more than 17,000 pipes. Each of the two consoles has five manuals and pedals. While only the fifth largest pipe organ in the world, it is likely the most famous. Almost daily someone from some corner of the world calls or writes the Cathedral music office to inquire about its restoration, completion, and rededication, which will reach completion May 15-17, 2020, after which the iconic Hazel Wright organ will again sound in the sonic splendor of this great cathedral space. For organ aficionados, the biggest change, beyond the new

voicing to match the new acoustics, is the color of the giant organ cases, which have been transformed from an oak brown to a pure white. The goal was to blend in with the white quatrefoils and to give the altar, ambo, and cathedra prominence.

The Crystal Cathedral was completed in 1981, incorporating more than 11,000 rectangular panes of reflective glass. This iconic building and neighboring Crean Tower, which houses the fifty-two-bell Arvela Schuller carillon, were designed by American architect Philip Johnson. The gigantic all-glass edifice served as their worship space for more than forty years. As the Crystal Cathedral ministries fell into financial difficulty their thirty-six-acre campus, as well as the cathedral space itself, fell into disrepair. Finally having to be sold, it was Schuller himself who preferred that it remain a place of worship, and so the bid of the Roman Catholic Diocese of Orange was accepted. Sale of the building to the Diocese of Orange was finalized on February 3, 2012. The worship space has been renovated to accommodate the Roman Catholic liturgy.

This transformation began with gutting the inside of the enormous space right down to the glass walls. "Hazel" was dismantled pipe by pipe and carefully shipped back to the Ruffatti factory in Padua, Italy, for restoration. Plans for the new worship space were drawn and redrawn. The need for an Altar, Ambo (pulpit), and Cathedra (Bishop's chair), Blessed Sacrament Chapel, Reconciliation Chapels, and Baptistry meant that the inside would require a completely new vision. The massive glass

doors, ninety feet tall, which opened to the outside, would be closed and sealed forever. The space, once resembling a giant hot house, would be air-conditioned and freed from the elements of the outside. Much of the glass interior would be covered with a new system of quatrefoils, which were specially designed to help control the temperature and to assist with the acoustics.

Musically, the space would have quite different requirements in the liturgical life of this Catholic cathedral. Generous acoustics are required to let the music sound forth and accompany the liturgical action. Everything from Gregorian chant to polyphony, as well as the ethnic music of the Spanish and Vietnamese communities that also make up the 12,000-member cathedral parish, would need to be acoustically accommodated. The covering of much of the glass walls meant that the lower frequencies had a chance to blossom. Removing carpet and padded seats and replacing them with marble floors and walls and wooden pews meant a complete makeover for the acoustics of the cathedral. A re-voicing of each pipe of the magnificent pipe organ was necessary to convert the sound of the organ for this totally new acoustic.

Christ Cathedral was consecrated as America's newest Roman Catholic Cathedral on July 17, 2019. This three-hour ceremony, along with Evening Prayers and a first Parish Mass celebration, required a lot of music, multiple choirs, and instrumentalists. As with the dedication of any great cathedral, new music was commissioned. The Music Ded-

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ication Committee, chaired by the author as Cathedral Music Director, and the entire music staff began to work with texts of the Rite of Dedication to determine which new compositions should be commissioned.

Texts were selected and composers chosen, with the hope that these pieces would not only serve Christ Cathedral's Rite of Dedication liturgy but would become a gift to the entire liturgical musical world as pieces which could be used by choirs and congregations everywhere. Composers Peter Latona, James Chepponis, Normand Gouin, Rachel Lauren, and Julian Revie were selected. The pieces were recorded by Gothic Re-

cords for a new album, "Dedication of Christ Cathedral," and are being published in the "Cathedral Series," which is edited by the author for

“

Its goal is to become a center known for great worship and a place where great music is regularly experienced.

”

Morningstar Music Publishers.

This new cathedral also required new choirs. One of the first tasks was to form choirs worthy of this magnificent new space. Arriving almost four years before the opening of the cathedral, the task of creating this new cathedral's music program began. Within the first few weeks singers were invited to begin forming three Cathedral Choirs: English, Spanish, and Vietnamese. The Cathedral Choirs would sing each week for the weekend Masses and special parish liturgies. Two Diocesan Choirs for adults and children were also founded, with singers coming from the other sixty parishes of the



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A CATHEDRAL TRANSFORMATION

diocese. These two choirs would be used in combination with the three Cathedral choirs for the large diocesan celebrations, not the least of which was the Cathedral's Dedication itself. Now with over 300 singers involved, the music ministry is well on the way to having notable music sounding in the new cathedral.

The Cathedral sanctuary retained the three existing balconies of the original Crystal Cathedral and added a new choir balcony behind the new altar. This new balcony is the home for the main console of the Hazel Wright Pipe Organ, a new Steinway Concert Grand Piano, space for 125 singers on seated risers (which can be expanded to 250 by incorporating the risers and chairs from the choir room), and also includes room for a forty-piece orchestra. This grand new choir balcony can easily be reconfigured to accommodate the many choirs that serve the eleven weekend masses, special diocesan liturgies, weddings, and funerals. Three large screens are used instead of worship leaflets or hymnals. While some might object, the congregation over these four years has been trained to know that when they see musical notation, it is their turn to participate. Music notes are used for all hymns, refrains, and mass parts. When only the text appears, it is their turn to pray along, whether following a choral anthem text, a scripture reading, or the translation of a reading or prayer being read in another language. With eleven regular weekend masses in four languages (English, Spanish, Vietnamese, and Chinese) and over 12,000 in attendance each weekend,

printed sheets would simply not be possible.


Beyond the liturgical life of the cathedral, its space is also ideal for the music outreach that sacred music concerts afford, and its goal is to become a center known for great worship and a place where great music is regularly experienced. Like most of the world's great cathedrals, the desire of the diocese is to provide a home where its choirs can perform concerts, as well as providing a place where world-class performers can bring the very best in sacred and classical music to Southern California.

Since so much of sacred music was written for the vast reverberant cathedrals of Europe rather than concert halls, Christ Cathedral wants to be a place similarly known for fostering great music in a sacred space. This newly consecrated cathedral has already hosted the Schola Cantorum from the London Oratory, a sellout performance of Beethoven's *Ninth Symphony* led by Maestro Carl St.Clair and the Pacific Symphony and Pacific Chorale, and the Tenebrae Choir from London. Included in the many concerts scheduled in the near future is a world premiere of music by Sir James MacMillan for Choir, Orchestra and Organ. In addition, there will be many organ concerts associated with the rededication of the Hazel Wright Organ.

A schedule of the many musical happenings at Christ Cathedral can be viewed at www.ChristCathedralMusic.org. In addition, the website contains over seventy-five podcasts of the Cathedral's weekly radio program "Music

from the Tower," which airs on Relevant Radio in Los Angeles and San Diego and is available on iTunes. It includes in-depth interviews and music from some of the world's greatest classical and sacred musicians.

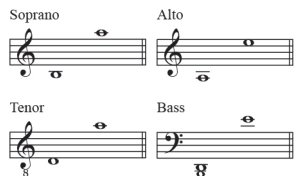
Christ Cathedral must serve as the liturgical and musical paradigm for the Diocese of Orange, but it is also a place where the repertoire of the 1,500 years of musical history of the Catholic Church can be heard. It also strives to present the finest music of both the Spanish and Vietnamese traditions. Unlike any other Roman Catholic Cathedral, Christ Cathedral's congregation must never forget the outstanding tradition of musical excellence of the Crystal Cathedral and the great vision of Robert and Arvella Schuller.

Each Catholic cathedral must select its titular feast day. For many cathedrals it is as simple as choosing the day of their saint or feast day, for example Cathedral of the Sacred Heart, Cathedral of the Immaculate Conception or St. Patrick's Cathedral. But while Christ Cathedral had the many feasts of Christ from which to choose, it turned out to be an easy choice. The feast day they have chosen is August 6, the Feast of the Transfiguration of the Lord on Mount Tabor. For while this cathedral project has just begun, the transformation has been great; a transformation of a building, an organ, and a music program. 

Sacred Music Choral Reviews

The Divine Liturgy of St. John Chrysostom

Music by Kurt Sander
SATB, divisi, TB soli,
unaccompanied
Musica Russica MR-Sa-DL
Performance Demonstration:
[https://www.youtube.com/
watch?v=85eJZDfUX-
2k&list=OLAK5uy_mvK0paXb
G8X6-XugHmoilrVv6fplSHp_w](https://www.youtube.com/watch?v=85eJZDfUX-2k&list=OLAK5uy_mvK0paXbG8X6-XugHmoilrVv6fplSHp_w)



American Orthodox publisher and scholar Vlad Morosan hailed the recent release of Kurt Sander's landmark English-language setting of the Divine Liturgy of St. John Chrysostom as an "American Orthodox musical milestone," and "an unprecedented event in the realm of Orthodox liturgical singing in North America."¹ The Reference Recordings album, most excellently sung by the PaTram Institute Singers under the direction of Peter Jermihov, has garnered two 2020 Grammy nominations, and deservedly so. It is a

sublime recording, which expertly marries gorgeous choral performance with majestic, inspiring choral composition.

The Liturgy is designed for worship, though it may also function, per helpful instructions from the composer, as a concert piece. Americans are mostly unfamiliar with the structure and purpose of most of the Orthodox liturgy, which sometimes mirrors that of the "high" Catholic, Lutheran, and Episcopal services, but which adds so much more sung prayer. Sander's setting is thirty movements long—each masterfully and spiritually crafted to fit perfectly and purposefully within the liturgical framework. For non-Orthodox conductors and singers, the Liturgy also provides a wealth of sacred, unaccompanied choral material that is particularly appropriate where it overlaps with similar moments within Catholic and Protestant services, but also where it serves more generally throughout the year. The music is set for large, divisi choir, with indications for very low bass section doublings at the lower octave.

Orthodox services utilize a great deal of priestly chant, much of it traditionally absent from musical

settings of the services. A helpful feature of Sander's Liturgy is the inclusion of priestly incipits in important places, particularly in movements that are easily excerpted. In others, such as No. 1, "The Great Litany," these chant fragments are a little more sporadic. The composer explains in his preface to the score that, "For practical reasons, I have not written all of deacon and celebrant intonations in the score, and it may also not be realistic from a standpoint of time to incorporate the full scope of this liturgical practice into a performance setting. Exceptions, however, can be found in select parts of the score where composed intonations are given. An ideal performance should include these intoned petitions and prayers of the deacon and celebrant as they would be in a service."

Sanders provides cohesion to this lengthy work through the inclusion of melodic and harmonic ties, particularly in the important and numerous "great" and "small" litanies. His melodies are finely crafted, and his harmony, while conservative, sparkles with expertly placed dissonance and consonance. In No. 4, "Praise the Lord, O My Soul," a set-

Sacred Music Choral Reviews

ting of Psalm 145 (146), Sander provides a beautiful downward cascading line on the text “all his thoughts shall perish,” before soaring into a goosebump-inducing choral climax.

The entire work exhibits deep fervor and heartfelt faith. It is conservative in its scope and harmonic language, liturgical and worshipful in purpose, yet somehow conveys the freshness of a contemporary composition. In No. 7, “The Beatitudes,” Sander sets soli voices, or a combination of voices, to introduce each beatitude, reminiscent of an incipit, followed by more florid counterpoint which naturally elides over the end

of each statement of blessing. At the transition from “blessed are they...” to “blessed are you...,” Sander subtly shifts into a more homophonic and emphatic choral texture, perfectly capturing Jesus’s more individualistic sermon content. The triple statement of “rejoice!” is set with *fff* dynamic, and is a particularly glorious moment.

No. 8, “Come, Let Us Worship,” is an example of a brief, easily learned movement, perfect as a prayer response outside of its original liturgical setting. Similarly, in No. 11, “Alleluia,” the composer introduces a lilting obligato in the tenor, which

leaps into the soprano on the third iteration, defining this gorgeous, joy-filled response. “Joy-filled” also seems to define the entire Liturgy in a microcosm—namely an attention to detail, beauty of line, and choral craft in every moment of the composition. The Liturgy ushers the listener into the numinous, surrounding the worshiper with holy sounds that seem to pray twice.

Sander is at his best in No. 16, “Cherubic Hymn.” He begins quietly and appropriately mysterious, moving briefly from *e* minor to *A* Major on the word “mystically,” perhaps foreshadowing the movement from *e* minor to *A* Major at the end of the Liturgy. The harmonic movement is slow, dripping awe and worship as it slowly unfolds like a sunrise. Sander subtly paints the theology through repetition, as the choir echoes the word “Trinity” three times within the choral texture, followed immediately by three repetitions of a phrase on the line “Life-creating Trinity.” This movement, in particular, demands breath control and a superior sense of intonation from the choir.

The opening soprano melody in No. 18, “Anaphora: Mercy of Peace,” will ring in the singers’ ears for hours, specifically as it explodes in joy at the response “We lift them up unto the Lord.” Sander brings back this angular, heartfelt pattern throughout, leaping from *C#5* to *F#5* before descending to *B4*. The “Mercy of Peace” is the spiritual and musical heart of the Liturgy, providing structure and coherence to the communion supplications. Sander is in no hurry to leave the house of



“I’ve toured with several other companies and will stay with Witte Tours. The process was straight-forward, the pricing was reasonable, and there were no surprises. Performance venues were fantastic, some iconic, as in San Marco in Venice. This tour provides once-in-a-lifetime travel for some of these students, so I feel a large responsibility to get it right!”

— Dr. Karyl Carlson, Director of Choral Activities
Illinois State University

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prayer that he has constructed, and nor should he be—the music is astounding.

In “Praise the Lord from the Heavens,” the twenty-fourth movement in the Liturgy, Sander utilizes an extended lower and upper pedal tone in the bass and soprano in b minor, which allows the tenors and altos to manipulate dissonance within an ocean-like choral atmosphere. Sander brings the light of the sun briefly through the darkness of the deep on the repeated text “alleluia” before obscuring it again behind clouds. The listener begins to understand, particularly in these later move-

ments of the Liturgy, that Sander is similarly slowly revealing depths of musical meaning within his landscape of choral sound, sometimes in small gestures but often over a larger, lengthy, more profound canvas.

The composer slowly leaves the e minor key relationships of the interior of the Liturgy, symbolically transforming the worshipper from darkness to light through a bright A Major in No. 30, “Blessed Be the Name of the Lord,” followed by a cathartic and celebratory D Major in the final movement No. 31, “Many Years,” which he uses to launch the worshipper back out into the world.

Sander’s setting of the Liturgy of St. John Chrysostom is important, not only because it serves as a rare, English-language setting of the Orthodox service, but because it is beautiful and is worthy of study, performance, and a lasting place in the sacred choral repertoire.

Timothy Michael Powell
Atlanta, GA



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NICK PAGE



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March 17-20 Dallas, Texas

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Austin Gay Men's Chorus (TTBB)
San Diego Women's Chorus (SSAA)
Tenebrae
Texas All State Mixed Chorus
Texas Collegiate combined Choirs
with Simon Halsey
The World Youth Choir
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Audition Guidelines for Performance at National Conferences

2021 ACDA National Conference

Dallas, Texas

March 17-20, 2021

Invitations to choirs for ACDA National Conference performances are based solely on the quality of musical performances as demonstrated in audition recordings (uploaded mp3 submissions).

I. Preparation of MP3 Files

ACDA will consider only mp3 files prepared in compliance with specifications listed below and accompanied by requested materials in pdf form:

1. Proposed repertoire for the 2021 conference; 2. Scanned copies of three representative programs sung by the auditioning group, one each from 2019-20, 2018-19, and 2017-2018. (For further information, see Section V. below.)

The uploaded mp3 files should contain only complete pieces. If a longer work is excerpted, several minutes should be included on the file, and the repertoire from all three years' examples should be essentially the same kind as that proposed for the conference performance.

II. Audition Procedures

All mp3, pdf, and choir/conductor information will be submitted and uploaded through the link provided at www.acda.org no later than April 15, 2020. Upon receipt, a National Office staff member will assign each submission a number to assure confidentiality until after the National Audition Committee has completed its consideration. At no time will the choir/conductor identity be known to any of the audition committee members.

Submissions must fit into the following Repertoire & Resource committee areas as clarified below:

- Children's and Community Youth
 1. Children's choirs are defined as unchanged voices and may include school choirs, auditioned community choirs, boychoirs, and church choirs.
 2. Community Youth choirs are defined as community groups including singers ages 12-18, pre-college level, and may include (a) treble voicing, (b) mixed voicing (including changed voices); (c) T/B or TTBB voices. Note: School ensembles need to submit in the Junior High/Middle School or High School categories.
- Junior High/Middle School
- Senior High School
- Male Choirs/TTBB/Lower Voice
- Women's Choirs/SSAA/Treble
- Two-year College: community college (2-year schools)
- College and University (4 or 4+ year schools)

Audition Guidelines for Performance at National Conferences continued

- Vocal Jazz
- Show Choir (Show Choirs will need to submit both audio and video uploads.)
- Community Choirs: ages 18 and up, adult mixed groups or single gender choirs, in either category: (a) volunteer amateur groups with a maximum of one paid leader per section, or (b) semi-professional or professional ensembles with paid members.
- Music in Worship: ages 18 and up adult choirs (treble, mixed or TB/TTBB/Lower Voice) including gospel choirs, even those sponsored by a community or school organization. (Note: children's and youth church choirs can enter in the children's choir and youth categories).
- Ethnic and Multi-cultural Perspectives: groups that represent various ethnic backgrounds (excluding gospel choirs that will be considered under Music in Worship).

III. Screening Process

(Note: All auditions will be handled via the ACDA online system to ensure a fair and unbiased review of all submissions.)

There are two levels of screening: 1. an initial or first screening level at which finalists will be selected; and 2. a final screening level at which only those recommended from the first screening will be considered. Each choir will be requested to include a brief description of the group which may include context for the ensemble (school/community, auditioned/unauditioned, etc., mission statement (if applicable) and demographics). However, it should be noted that all auditions are "blind," that is, without specific knowledge of the identity of the choir or conductor.

For Level 1, in consultation with the National R&R Chair, national chairs for each R&R area will appoint two additional people, representing different divisions, to screen the category. We recommend that auditors be chosen from among conductors who have performed at divisional or national conferences. The online submissions process automatically tabulates responses from listeners in the respective committees and generates a list indicating the collective top ten submissions in ranked order, plus five alternates for the National Audition Committee. In any area where there are fewer than 10 auditions, the National Committee (Level 2) will hear all submissions.

For Level 2, National Audition Committee members will hear only the top 10 in each category, unless fewer than ten are submitted in that area, as mentioned above. Score results are submitted to the National Audition Committee Chair and the National Conference Chair, who together with the Conference Steering Committee, will decide which eligible groups to invite, in consideration of planning the most effective conference. Every effort will be made to represent a broad range of excellent performing groups, and there is no quota in any area. Audition committee members will not know the identity of groups until AFTER final decisions are made so as to maintain the integrity of the blind audition process.

National Audition Committee members will be selected from the following:

- Division Presidents, past-presidents and/or past divisional and national officers
- National and/or division Repertoire & Resource Chairs in the area of audition

Audition Guidelines for Performance at National Conferences continued

- Outstanding choral directors of groups in the Repertoire and Resource areas being auditioned that performed at previous national conferences

No person submitting audition materials for the forthcoming conference may serve on either the first screening or final audition committee.

The ACDA National Performing Choirs Chair will notify all choirs of their audition results no later than June 15, 2020.

IV. Eligibility

Conductors must be current members of ACDA and must have been employed in the same position with the same organization since the fall of 2017. No choral ensemble or conductor may appear on successive national conferences. It is understood that ACDA will not assume financial responsibility for travel, food, or lodging for performance groups. This application implies that the submitted ensemble is prepared to travel and perform at the conference if accepted.

Co-conductors for a particular ensemble may submit an application for performance together if the following conditions apply: a) Both conductors are members of ACDA and have been conductors of the ensemble for at least three years. b) Both conductors share an equal or similar role as the shaper of the ensemble, and c) Recordings are equally representative of both conductors' work with the ensemble.

There will be one application on which both conductors will provide their complete information. Each conductor must submit recordings and programs from the previous three successive years that represent their own performance with the ensemble. Programs must clearly show that co-conductors have an equal or similar role in performance with the specific ensemble. The complete submission (6 selections) will be assessed as one performance application.

V. Items Required for Application Submission:

1. Director's name, home address, phone, e-mail address, ACDA member number and expiration date.
2. Name of institution, address, name of choir, number of singers, voicing, and age level (See Section II above for clarification regarding Repertoire & Resources area clarification of choir categories.)
3. PDF #1 – Proposed Program for Performance at the national conference. Please include title, composer, and approximate performance time in minutes and seconds. The total program time may not exceed 25 minutes including entrance, exit, and applause. The use of photocopies or duplicated music at ACDA conferences is strictly prohibited. Accompaniment in the forms of mp3/tape/CD may not be used on the audition recordings or on ACDA conference programs. ACDA encourages conductors to program a variety of styles from various eras unless proposing a concert by a single composer or genre. Only one manuscript (unpublished) piece may be included.
4. PDF #2, #3, #4 – Programs – Applicants must upload one scanned program page as proof of conducting and programming for each year represented on the recordings, i.e. from 2017-2018; 2018-2019; and 2019-2020. See item IV above regarding co-conductors, if applicable.

Audition Guidelines for Performance at National Conferences continued

5. PDF #5 Title, Composer, Recording location (live, studio, rehearsal).
6. Non-refundable application fee of \$50 submitted by credit card only.
7. Conductor and choir bios (125 words each) will need to be uploaded at the time of application. You will also be asked to upload a conductor photo (must be 300 dpi minimum). Choir photos can be submitted at a later time.
8. Recordings in mp3 format based on the following specifications:

The total length of the three audition uploads should be 10 to 15 minutes, one selection each from 2017-2018; 2018-2019; and 2019-2020. The first upload mp3 must be from the current year, 2019-2020; the second upload mp3 from 2018-2019, and the third upload mp3 from 2017-2018.

All materials must be submitted in full no later than April 15, 2020 via www.acda.org. An incomplete upload of all audition materials will not be considered.

VI. Schedule of Dates

Auditions open February 1, 2020. Application available online at www.acda.org.

By April 15, 2020. Audition application, uploads, and payment completed by 11:59 pm CST

By June 15, 2020. National auditions completed

By June 15, 2020. Applicants notified of audition results

VII. Conference Application Statement

In 2017 California instituted a state law banning the use of taxpayer funds to support travel to certain states which, according to the bill, *“authorizes discrimination based on sexual orientation, gender identity, and gender expression, or (2) voids or repeals existing state or local protections against such discrimination.”* This ban applies to our 2021 national conference state, Texas.

In light of these circumstances, we will work directly with any choir which is

- 1) Funded by the state of California and
- 2) Ultimately invited to perform at the conference

to make such an appearance possible by leveraging the national connections of the ACDA.



Call For Interest Session Proposals

2021 ACDA National Conference

Dallas, Texas

March 17-20, 2021

We're looking for your best interest session ideas for ACDA's 2021 National Conference to help America's conductors reach their full potential, be challenged and inspired, and advance their art. We encourage sessions of all shapes and sizes that address the diversity of our membership and that actively engage participation.

In 2019, approximately 28% of Kansas City conference attendees were student members of ACDA, with choral professionals representing all areas of education and performance making up the remainder. Meeting attendees are looking for high-level content that opens their minds to new possibilities for how they grow in their profession and how they connect back to the field.

All topics will receive consideration and will be evaluated for scholarly content, variety, innovation, value, pedagogical strength, and relativity to current trends in the choral profession. We encourage submissions from ACDA members with a wide variety of experience. The 2021 conference theme is *Diversity in Music—Educational, Cultural, Generational*. Please note that all varieties of session topics related to the choral music experience are welcomed.

Registration And Travel Info: It is understood that ACDA will not assume financial responsibility for travel, food, or lodging for presenters or interest session/panel participants. This online application implies that the above-mentioned presenter(s) is/are prepared to travel and perform at the conference if accepted.

Session Presenter Expectations: Presenters must be current members of ACDA willing to grant ACDA rights to record their presentation, and allow ACDA to use such recordings to advance the mission of ACDA. Please note that all accepted presenters are expected to meet ALL posted dates and deadlines. We reserve the right to make adjustments to any session that does not meet deadlines.

Demonstration Choirs: Normally, demonstration choirs are chosen from the choirs that audition for conference performance based on the ranking of auditioning choirs and assigned an interest session if a demonstration choir is needed and the choir has indicated an interest in performing as a demonstration choir.

If an interest session presenter prefers to use a particular demonstration choir, this **must be stated in the interest session application** and **a recording of the choir must ALSO be submitted with the interest session application**. The submitted recording should demonstrate that the choir will meet the needs of the session and enhance the presentation. There would be no application fee for demonstration choirs submitted through the interest session application. These applications will be vetted by the Conference Steering Committee and/or Interest Session sub-committee.

Selection Process: Submit interest session description along with headshots and bios for all presenters and panelists by March 31, 2020 through the online application at acda.org.

Once the application is submitted, you will receive an automatic confirmation number. Keep this confirmation in your files. Each submission will be reviewed by ACDA national Repertoire and Resource chairs and by the Conference Steering Committee. Applicants are limited to three R&R categories that best represent the topic/submission. You will be notified in July 2020 of the status of your submission.

Important! We suggest that you first develop your submission proposal in Word to save your work and then copy and paste the information into the appropriate sections in the online application. The online application does not have spell check so editing your information in advance and then copying and pasting will ensure greater accuracy. Word count is no more than 100 words. Please submit no more than two proposals.

Equipment: Wifi will not be provided. Please see online application for Equipment.

Application may be submitted online at acda.org beginning February 1, 2020. Deadline: March 31, 2020 11:59 pm CST



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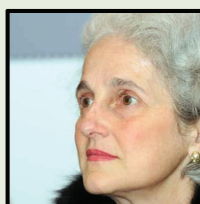
Grades 5-9



**ANDREA
RAMSEY**

MS/JH SATB
Honor Choir

Grades 7-9



**MARÍA
GUINAND**

HS SATB
Honor Choir

Grades 10-12



**PEARL SHANGKUAN &
EUGENE ROGERS**

SSAA Multicultural
Honor Choir

Grades 10-12/Collegiate

Audition instructions available at acda.org/honorchoirs on June 1st, 2020

CHORAL CONVERSATIONS



An Interview with Anton Armstrong

by Connor Boritzke Smith



Anton Armstrong, Tosdal Professor of Music at St. Olaf College, became the fourth conductor of the St. Olaf Choir in

1990 after ten years in Grand Rapids, Michigan, where he served on the faculty of Calvin College and led the Calvin College Alumni Choir, the Grand Rapids Symphony Chorus and the St. Cecilia Youth Chorale. He is a graduate of St. Olaf College and earned advanced degrees at the University of Illinois (MM) and Michigan State University (DMA). He is editor of a multicultural choral series for earthsongs Publications and co-editor (with John Ferguson) of the revised St. Olaf Choral Series for Augsburg Fortress Publishers. In June 1998, Dr. Armstrong began his tenure as founding conductor of the Oregon Bach Festival Stangeland Family Youth Choral Academy.

You're celebrating your thirtieth year at St. Olaf College and conducting the St. Olaf Choir. How have you seen both the college and the choir grow over that span of time?

In the last thirty years, the complexions of St. Olaf and the St. Olaf Choir have changed a great deal. When I was a student at St. Olaf from 1974 to 1978, the college community was quite homogeneous. But over time, that homogeneity has expanded into a more diverse and vibrant population of students, faculty, and staff. This has been the result of an intentional commitment to recruit students, faculty, and staff that cross socioeconomic, ethnic, racial, religious, and political backgrounds. The St. Olaf Choir is a microcosm of the college that reflects this shift. This greater diversity has made us stronger—both as people and musicians.

Another change has been the increase in access to technology. Technology has allowed me to avail

myself of literature that never would have been accessible in 1990 and communicate with conductors and composers from around the world by bringing them literally into the classroom during rehearsal. But this current generation of singers has grown up in the age of technology, which means that the type of art we practice right now is more of a challenge for our students. They can't just get instant access and instant success. It means that they must spend days and weeks perfecting a score. And so I am teaching a different type of life lesson than I was teaching thirty years ago.

Even though we have seen vast changes over the last thirty years, I would also say that St. Olaf has not lost its commitment to being a college of the church but has reexamined how a college, nourished by Lutheran tradition, should look in the twenty-first century. A reality we still face, in terms of choral music, is that a great deal of what we sing is sacred music. We must figure out how current students—from many

CHORAL CONVERSATIONS

different religious and non-religious backgrounds—can understand and embrace this music and look at things in a new way. At St. Olaf, we challenged ourselves in this way two years ago with the premiere of *The Path* by my colleague Justin Merritt, which explores his own faith through choral and orchestral explorations of ancient Buddhist texts.

What makes the St. Olaf community so special, having chosen to remain a part of it for three decades?

My relatives say that I have a hole in my head for staying in the cold for so long, with my father being born and raised in Antigua and my mother having spent her early years in St. Thomas. When I visited St. Olaf College in high school, everything was white. The students were white, the architecture was white, the snow was white, and even the food was white (Swedish meatballs, boiled potatoes, and cauliflower).

But as I got beyond that surface impression, I found a community that possessed so many of the values that had been instilled in me while I was raised in an African American home, neighborhood, and church. Faith in God, care of neighbor, and care of creation. The desire to have people serve in the world while not expecting that they were owed something in return. The faith in a God that would walk with you through whatever challenges you face in life. These same tenets have remained at St. Olaf and with me for the past thirty years.

St. Olaf is not perfect, but it is a

place where people come to study, work, and strive to have a place of belonging. We live in a world that is so divided, where people are so quick to find the things that separate us. One of the great things about working in music—especially choral music—is that we can all find a place of belonging and a place where we can express ourselves and find community with those around us.

As someone who has traveled the world as a guest conductor and clinician, how have these international experiences shaped your view of choral music, and what are the most important things you've learned from these experiences?

I first traveled abroad as a member of the American Boychoir but didn't travel again until I was invited to go back to my parents' home region in the Caribbean and work for the Ministry of Culture and Education of the British Virgin Islands between 1985 and 1990. It was an incredibly validating and grounding experience to have my first international work be with people from my own roots and develop a deeper connection to the music I often heard as a child.

My international experiences have helped me learn that our work can help build bridges and heal wounds. The songs we sing from different parts of the world are often the way we enter a cultural experience very different from our own. If we can treat that music with respect and do our best to understand how and why that music originated, we

start to understand the people who created it, and we find a commonality in how we exist together. Once we begin singing together, our differences of race, ethnicity, sexuality, and experience don't disappear but instead cease to become barriers.

What do you find most challenging when guest conducting? (This question was supplied by the previous column's interviewee.)

I strive to go in knowing my music and knowing my score. As I tell my own students, I live on a very simple game plan of score study. I try to predict where the problems are and then I plan what strategies and teaching techniques I can have at hand that will help prevent errors from happening. The challenge of guest conducting goes beyond making a beautiful sound or having all the notes, texts, and rhythms correct. If I can't somehow relate this music to the lives of the people that I'm conducting, they will never take ownership of it. And in the end, the only way the music will be successful is if the singers take ownership of it.

One of the hardest groups I've ever had to work with was an internationally renowned youth choir. They could sight-read anything, but it was about getting them to go past just making the notes. We eventually did that, but it was a real challenge because they thought, "We have the notes, rhythms and everything on the score. Right? Aren't you satisfied?"

I told them, "You're not part of this yet. You haven't invested your-

selves—your heart and soul.” Many of the singers told me it was the first time they were challenged to experience the music not just intellectually but emotionally. It’s a challenge and the goal.

What do you find most challenging when preparing for the premiere of a new choral work?

Unlike preexisting compositions, there are likely no performance models to use as a study guide for premieres—whether it be an audio recording or performance video. Without that model, it’s squarely on your shoulders to find the interpretation of the piece that works best.

In my experience, I have learned that it’s essential to *trust your own instincts*—whether or not it perfectly aligns with what is written on the page. This can be quite a challenge, especially for young conductors and individuals working on their first premiere and learning to manage the conductor/composer relationship.

To address this challenge, I believe it is essential that conductors create honest and open communication with composers from the very beginning of the process, so that both can come to an understanding on the interpretations of a piece and forge a mutual path on how a score should be rendered. At minimum, my process includes a phone call with the

composer. If I’m working with a local composer or we have the ability, I’ll invite them to St. Olaf to attend rehearsal so that we can delve further into the piece together and with our singers.

The process isn’t always easy, especially if your vision isn’t congruent with the composer’s work. And occasionally, what a composer hears in their head may not be what works best for the piece when it’s actually brought to life.

About eight years ago, I had the pleasure of working with Libby Larson on a premiere of her work commissioned by the Alaska Chamber Singers for their twenty-fifth anniversary. We both flew to Anchorage

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CHORAL CONVERSATIONS

together, and I asked her *not* to be at the first rehearsal, so that I could work with the resident conductor and choir to ensure our initial interpretations and feelings on the piece were if not aligned, at least discussed. But that night, we sat down with Libby and went page by page through the score and were able to work through questions and artistic opinions in order to find what would work best for the piece. Although this level of collaboration and communication isn't always possible, it's an example of how open and honest dialogue about your instincts and artistic expressions can lead to the best possible premiere

of a new choral work.

In your opinion, what are some of today's biggest challenges facing choral music around the world and where do you see it moving in the future?

The St. Olaf Choir holds a revered and respected tradition in the choral world. We still do a very traditional choral concert in the sense that I don't use a lot of other things to enhance the concert experience. I don't use visual illumination or have them moving all over the place, and I realize that can seem antiquated. In

the end, I think we can let the music speak for itself. We don't need other very valid expressions of art to enhance it. When done well, however, I do appreciate the models where varied art forms are incorporated, whether it be visual art, interwoven narrations, dance, or other creative expressions pulled together. I think we're going to see a further breaking down of walls between not only sacred and secular music but also between folk, art, and popular music.

We also face the challenge of finding new places to form singing communities—and not just a choir, but opportunities for people to simply get



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together to sing together. Throughout history, the natural place for us to join in song was in the church. But with fewer people participating in organized religion, how do we find new ways to create more communal singing?

I hope we can continue to break down more barriers and provide greater accessibility for individuals to sing together. I hope that our societies will change enough so we won't have to have so many segmented choirs, and that people feel welcomed to sing in any group no matter their race, gender, sexuality, or specific learning or physical challenges. And of course we want to be more multicultural, but we need to know who we are. Those "dead white composers" as many of my students call them are why we have this art form. But there also needs to be room for more female composers, more people of color, and quality literature from a global perspective.

As a professor at a liberal arts college and conductor of students who aren't solely studying music, how do you view the role music has in providing a holistic education?

There's a popular acronym in education that we hear all the time, called STEM (science, technology, engineering, mathematics), but I feel strongly that it should be STEAM. The arts have to be a central role in education, because instructors do more than educate a person's mind. We need to teach them not only how to think but how to feel.

We offer music to students as a

way to deal with the struggles of the reality of youth. Education in the arts can provide students with a foundation for excellence, where they are free to form feelings of value and self-worth and find a place where they're respected and don't have to wait until they're twenty-five or thirty to feel as though they've made a contribution to the world.

I greatly appreciate my students and choir members who don't solely study music. Rehearsals are refreshing for them—it's not just one more event of music they're doing. They bring an energy and insight from their other studies that enhances our music, whether from language, or from history or a new analysis of text.

We aim to educate the whole person. And that's what the arts help do, especially choral music.

As an educator, you've mentored and been a role model for thousands of students. Who are the role models and mentors that have influenced you the most?

My parents, Esther and William Armstrong, supported my interest in music. They made extreme financial sacrifices for me, which included lessons, private schooling, and being a member of the American Boychoir.

Carol and Carl Weber (graduates of Westminster Choir College) were the musicians at my home church who started a church choir when I was in kindergarten. If it wasn't for Carol, a major part of my musical journey would never have happened. She gave me my first solo when I was six years old—which I can still sing—

and provided us with incredibly wise training. She also introduced me to the American Boychoir. Singing in that choir lit my fire for choral singing. While there were only three or four African American boys in the choir at the time, we were treated equally and were valued for our talent and how hard we were willing to work. It was a transformative experience and established my standard for excellence in choral music.

Then of course came my time as a student at St. Olaf, where I learned from my predecessor, Dr. Kenneth Jennings, and conductors Dr. Robert Scholz and Alice Larson. I still remember the first time I heard Alice conduct the St. Olaf Manitou Singers. I'd never heard women sing like that. It wasn't this little girl sound; it was a rich, womanly sound. I remember witnessing the way that Kenneth Jennings would take his hands, and in an instant, a phrase would just turn. Finally, there's Bob Scholz, the most pastoral of my teachers, who cared deeply for the music he made but even more for the human beings who created it.

I was also fortunate to be guided in my years of graduate study at the University of Illinois and Michigan State University by inspirational mentors such as Dr. Harold Decker, Dr. Charles Smith, and Ms. Ethel Armeling. Perhaps the greatest gift of my Illinois years was meeting my dear friend and colleague of nearly forty-two years, Dr. André Thomas.

As an adult, a person whose influence has steered my life professionally is Helen Kemp, professor emerita of voice and church music at Westminster Choir College. Her

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mantra, “Body, mind, spirit, and voice—it takes the whole person to sing and rejoice” has stayed with me for more than forty years. I credit her with shaping my calling as a vocal music educator and conductor. I’ve also learned so much from my colleagues at St. Olaf over the past thirty years, and especially my students. They have challenged me to be the best music educator, the best conductor, and the best person I can be, and they continue to do so.

As you look back on your career and ahead, what do you want your legacy to be?


I hope the people that I’ve had

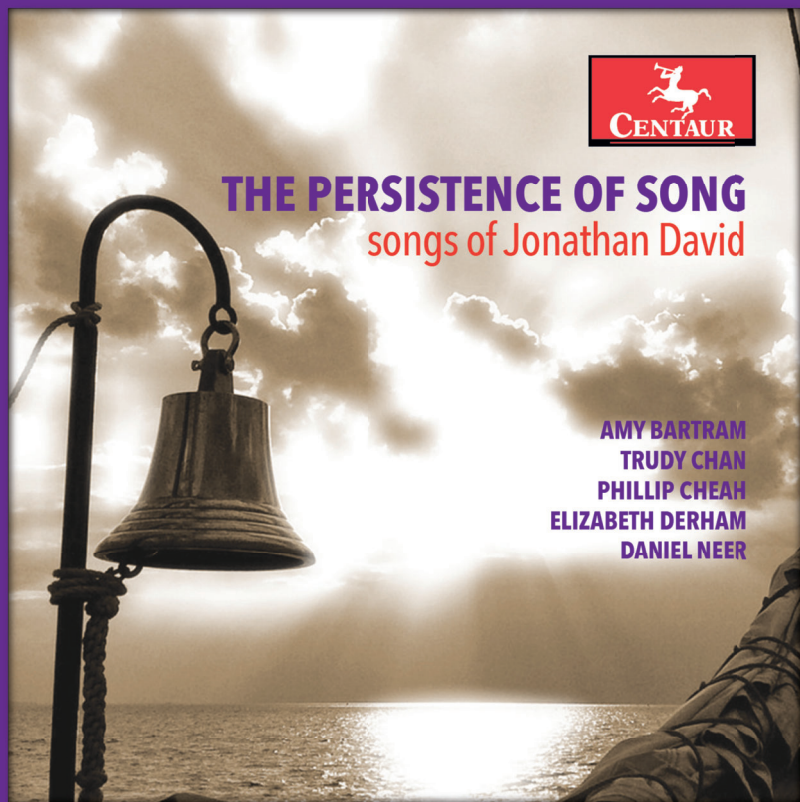
the opportunity to lead in song feel that time making music with me is an experience in which they use all of who they are—body, mind, spirit, and voice. I hope the people who have heard our music were touched and, if we really did our jobs well, left as transformed human beings—a bit kinder, gentler, and with more hope in their lives to address the challenges that they’re facing. I think when choral music is done at its highest level, when we eliminate all of the things that will distract the human mind and ear and enable people to hear the full beauty of the music and power of that text, it can become an inspiration for people to live lives that are full of more happiness, more

hope, and more love. That’s what I’ve tried to do in my work and hopefully done well.

I also hope people view my work at St. Olaf and beyond as a life dedicated to bringing people together, and finding ways for us to learn how to better respect each other, learn from each other, and grow as human beings.

Please provide a question for the next interviewee to answer.

What is the role of choral music as an advocate for social justice in the years to come? 



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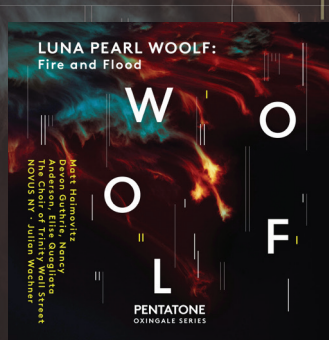


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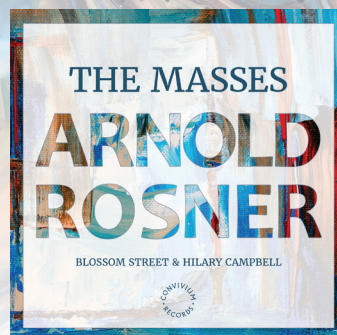


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Research Report

Patrick K. Freer, Editor <pfreer@gsu.edu>

A Brief Discussion of the Potential Vocal Hurdles for Singers Who are Trans and Suggested Vocalises for Navigating a New Voice

by Gerald Gurs

The primary difference between assigned sex and gender identity is biological. One's assigned sex is determined both by the presence or lack of both internal and external sex organs and chromosomal data. One's gender identity is a self-perception centered on the state of being female or male, based on social and cultural norms. One's gender identity may be expressed through a culmination of presentations such as personal style, clothing, make-up, hairstyle, body language, and even vocal inflection and range. Additionally, a person may identify as gender non-binary (or gender-fluid), whereby one identifies between the male and female binary. Finally, a person may identify as agender—lacking a gender identity.

Singers who are trans, like all singers, are unique and require an individualized approach concerning vocal coaching and, in some cases, voice alteration.¹ A good number of classically trained singers who are cisgender engage in voice lessons before, during and after puberty. Those singers encounter only one puberty.

Contrarily, some singers who are trans make the decision to physically transition at some point after their biological puberty.² The effect is that singers who are trans may encounter an entirely new vocal experience as they discover a new instrument that has already undergone their biological puberty once and now is adapting to the introduction of either testosterone or estrogen. The decision to make a physical transition that matches one's internal gender identity happens at various ages depending on the person and can involve introducing the body to opposite-sex hormones. For those assigned female at birth (AFAB), testosterone is the opposite-sex hormone in question, and for those assigned male at birth (AMAB), estrogen. Other singers who are trans make the decision post-puberty; thus, the introduction of opposite-sex hormones in an attempt to cause physical change is coined "second puberty."³ The introduction of testosterone to the body (androgen therapy) results (for a majority of men who are trans) in a lowering of the voice's speaking and

singing pitches.⁴ Based on what is known about the biology of cisgender male puberty, voice pedagogues can, in many cases, successfully put men who are trans on similar vocal exercise tracks as for the adolescent boy's changing voice to keep the voice healthy and to coax the voice through this process.⁵

Women who are trans experience other physiological changes during hormone-based transition due to the introduction of estrogen compounds to their biologically-male bodies. Over time, one sees "softening of the skin, redistribution of body fat, breast development, decrease in muscle mass, cessation of male-pattern hair loss, atrophy of the genitals, and reduction of body hair."⁶ Estrogens rarely cause harm to the vocal folds of some female singers who are trans; however, female singers who are trans might seek speech therapy and voice modification therapy to raise the pitch of their speaking voice.⁷

A variety of possibilities exist for what one could expect of a woman's singing voice who is trans. A woman

who is trans may wish to forego any attempt at singing in an alto or soprano range due to the lack of ability (or interest) to facilitate the skills of biologically-male vocalists who sing in these ranges (i.e., a counter-tenor, falsettist, or a cisgender male soprano). In this case, a woman who is trans may present herself in every way as a woman, yet continue to sing beautifully as either a tenor, baritone, or bass. Other women who are trans, who possesses the skills necessary to sing in the alto or soprano ranges, may choose to both physically and aurally present as a woman, singing as an alto or soprano. One singer in the Translucent Voices survey⁸ reported having phonolaryngeal⁹ surgery and now can successfully perform up to E6 (Figure 1).

One cannot assume that phonolaryngeal surgery is an option for the majority of women who are trans, as it is both a risky and costly procedure (one in which a serious singer should thoroughly weigh the consequences of losing their voice before engaging). Access to healthcare and access to funding is prohibitive for many women who are trans. “One commonality seen in MtF clients who visit speech pathologists is that, for those singers, increasing the upper

pitch range is a priority. Typically, clients come to speech therapy with a preconceived notion of what their voice should sound like, often based on hearing celebrities’ voices.”¹⁰

Vocal Hurdles for Transitioning Singers

Singers who are trans and transitioning face similar vocal, physiological, and psychological hurdles, though each individual’s experience is uniquely their own. Physically, something about the voice will change. The physical challenges may be due to the effects of opposite-sex hormones, but hurdles often exist because singers have formed bad habits while trying to raise or lower their speaking/singing voice by imitating the unprofessional advice of nontherapists giving advice online in places such as YouTube. One finds many examples of advice-giving nontherapists on YouTube, such as Miss London¹¹ who has over 97 thousand subscribers. Given its ease of access and absence of cost, the popularity of these video tutorials is understandable. Richard Adler, speech pathologist and contributing author to the book *Voice and Communication Therapy for the Transgender/Transsexual Client: A Comprehensive Clinical Guide*, adds,

Many TG/TS clients come to therapy having already attempted some ‘self-therapy’ through the use of videotapes made by nontherapists as well as following some YouTube video presentations. . . it becomes a matter of safety when

using techniques that have no evidence base or using therapy ideas without the guidance of professionals. . . it is imperative that clients do not unknowingly or unsuspectingly cause phonotrauma to their vocal folds and larynx without realizing the dangerous after effects.¹²

Some singers who are trans not only experience vocal hurdles due to hormone therapy but also due to psychological stressors. If singers who are trans (like most singers) are subject to certain adverse psychological factors, such as fear and stress, the psychological factors will manifest themselves physically in their singing voices. Psychosocial issues can often play a significant role in causing vocal misuse.

While female singers who are trans (excluding those singers who have elected to undergo surgery to shorten the vocal folds or those who took puberty-suppressing medications during their biologically male puberty) do not see a raising of speaking/singing pitch during transition, some speech pathologists can provide training to raise the speaking pitch of the trans woman’s voice. As vocal pitch and quality are important components to one’s identity for the trans female singer, voice feminization may be crucial to the singer’s psychological health. Many female singers who are trans have sought voice feminization through imitating the characteristically female sounds they hear in other speakers/singers. According to speech pathologist Shelagh Davies, one such feminine characteristic is a huskier, “whispy,”

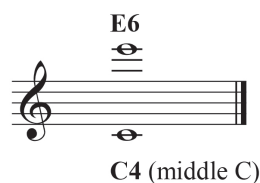


Figure 1

sound. In one video blog, she advocates that the trans female client “work to develop inflection and variance in higher ranges of speaking.”¹³ The client is advised to “reach for a ‘whispy’ sound.”¹⁴ While this characteristic might be feasible for passing as female over the phone or in social conversation, a husky, breathy, sound is rarely desired by singers, as the vocal folds do not fully close during breathy phonation.¹⁵ If a singer is practicing that technique in their speaking voice, muscle memory will carry over into their singing voice, and the breathy tone quality will have to be corrected through a regiment of vocal exercises that help to build cord closure and easy onset utilizing forward vowels.¹⁶

Assisting Transitioning Singers in the Choral Rehearsal: Practical Applications

In the same way that speech therapists work with individuals to improve vocal quality, conductors and educators work in the rehearsal process to optimize the choral sound by instructing individual singers. Vocalises are part of every healthy choral program. This period of the rehearsal, often referred to as “warm-ups,” is vital not only for the ensemble to come together in one concept of sound and style, but it also trains individual singers to listen to the voice, to experiment with and challenge the voice. The conductor-teacher should work to foster a safe environment during warm-ups where all singers feel comfortable to explore their voices, even allowing the voices to crack without embarrassment.¹⁷

To address breathy tone (referred to as hypofunctional phonation), voice pedagogue James C. McKinney suggests the following types of vocal exercises:

- Humming
- Using more energy by increasing volume
- Imitating an opera singer
- Establishing good posture and breathing
- Vocalizing on forward vowels
- Vocalizing with nasal consonants
- Imitating a tight sound as a means to an end¹⁸

Because some female singers who are trans and transitioning choose to sing in their head voice/falsetto, they may essentially be considered beginning singers who are learning to access new parts of their voices, requiring different vocal coordination than their modal voices. These vocalists should avoid imitation of singers in ways that require substantial laryngeal control (i.e., in opera, in florid R&B passages, and at generally loud volumes). For beginning singers, these techniques have the potential to create a new vocal hurdle: hyperfunction of the voice, where the correction of breathiness leads to strain and tightness. For instance, ease of singing in falsetto will take time to develop and should not be encouraged at excessive volume levels during early stages of vocal development.

Below are three types of vocalises for the female singer who is trans: range extension, cord closure, and breath control.¹⁹ The exercises are based on Alexandros Constansis’ experiences as a trained singer who transitioned; they are designed to not be excessively difficult. That way, both beginning and experienced singers can easily grasp the concepts and have early mastery of the goals.²⁰ Constansis says, “there is a certain period of time during which only mild exercises should be followed, since vigorous ones during this time risk damaging the developing voice.”²¹ Both transitioning



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and non-transitioning singers can perform the exercises below. While Constans's experience is that of a man who is trans, and the aforementioned challenges of breathy tone and breath support are addressed in these exercises, thus making them suitable for both male and female singers who are trans.

Range Extension

The first exercise (Figure 2) is for range extension. Davies recommends low to high sirens, beginning with tongue trills first (continued rolling of [r]), then moving to forward vowels such as [i].²² Figure 2 is an example that incorporates Davies' ideas with the flexibility to move the siren pattern up and down throughout the exercise so a singer builds up to increasing pitch capability. The exercise starts in the low-middle voice and proceeds upward. The exercise might not be executed to the extent of an octave if that ability lies outside an individual singer's comfort level. The exact pitch is less important than the vocal cords stretching gently to reach new, higher, pitches, and, of course, the pitch sets or key can be modified to suit the needs of an individual voice/singer.

Adler also advocates the use of glissandi/sliding as a range-extension and vocal stretching exercise.²³ He suggests working on the vowels [a] and [u] while working up and down, repeated, in middle-level octaves. When experimenting with glissandi/slides, exact pitch is less important than clarity/smoothness of tone and consistency of phonation. Allow singers to focus on phonation (vocal fold approximation) and range

extension, rather than pitch accuracy. This will be facilitated by the use of closed vowels such as [i] and [e].

Strengthening Vocal Fold Closure

Breathiness is a vocal hurdle that singers who are trans both female and male face. Many women who are trans will speak without support—trying to imitate a stereotypically-feminine sound.²⁴ While men who are trans and transitioning encounter breathy tone due to the thickening of the vocal folds. McKinney advocates the use of a combination to forward vowels with nasal consonants to bring clarity to and correct that phonation.²⁵ The exercise below (Figure 3) incorporates both the nasal consonant [n], and the forward vowel [i]. Its design is intended to both work the middle-voice upward through descending patterns while gradually increasing the duration the vocal folds vibrate without the aid of an initial consonant. Both the [i] vowel and the nasal consonant encourage the feeling of

forward singing. Strengthen vocal fold closure by gradually removing more of the initial consonants.

Another exercise to effectively coax cord closure is shown in Figure 4. The use of [hŋ] not only brings the vocal folds together in a hum, it also raises the soft palate for proper space when opening to a vowel. This exercise also benefits trans male singers, as those singers often struggle with vocal fold approximation.²⁶ The exercise begins with a sole [hŋ] so that singer can feel the sensation of complete cord closure throughout the pattern. Once the singer has performed the exercise on [hŋ], the teacher graduates the singer to [hŋi] where the forward vowel [i], is sustained after initiating cord closure with the hum-inducing [hŋ].

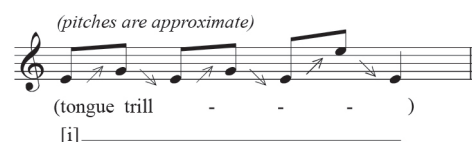


Figure 2. Range Extension Exercise



Figure 3. Vocal Fold Strengthening Exercise 1



Figure 4. Vocal Fold Strengthening Exercise 2

Building Breath Control and Releasing Jaw Tension

Finally, like all singers, singers who are transitioning should be working to create stable breath support. The exercise in Figure 5 is useful for building breath capacity and stamina. The exercise begins with short

bursts that engage the diaphragm, then slowly build to longer, sustained hissing. The next phase of this exercise begins when the teacher asks the singer to perform the same exercise on [ts]; more breath will escape during the exercise, thus demanding more of the singer's breath control.

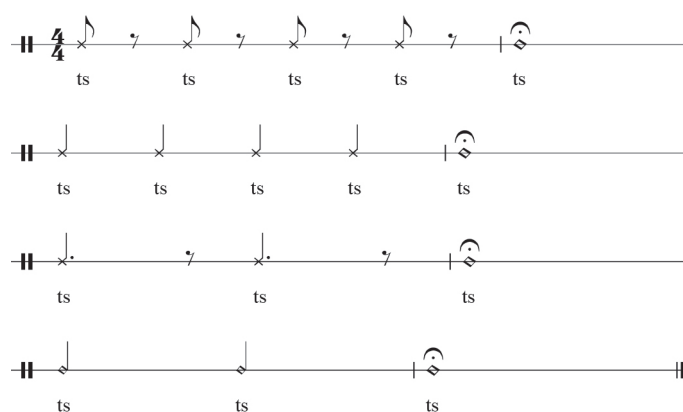


Figure 5. Breath Control Exercise

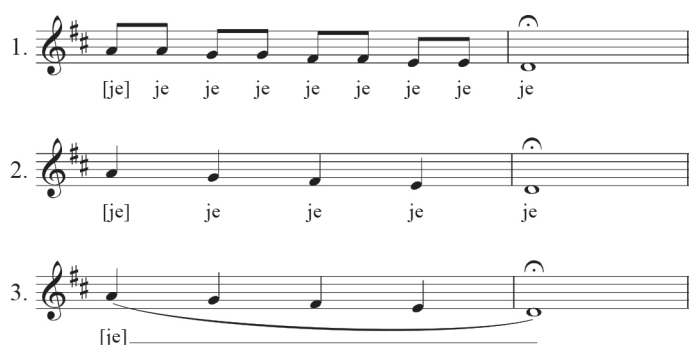


Figure 6. Jaw Tension Release Exercise



Figure 7. Tongue Tension Release Exercise

Because the larynx does not develop further while the vocal folds lengthen and thicken in men who are trans,²⁷ many transitioning singers who are male may incorrectly substitute low laryngeal singing and breath support with jaw tension and retracting the tongue.²⁸ Below are some exercises that can help male singers who are trans release tongue and jaw tension. A mirror is helpful for these exercises, as the singer will be able to see when the jaw is clenching or dropping out and downward (jaw tension), or when the tongue is retracting dorsally into the mouth (tongue tension). To assist in releasing jaw tension, singers may practice two simple exercises: massaging the jaw and massaging the jaw while engaging in other vocalises and practicing a yawn while the head is tilted back. Yawning while tilting the head backward will simulate the sensation needed for successful jaw opening when the head is upright—the jaw dropping down and backward. The first exercise in Figure 6 is designed to keep the jaw from being static while employing the forward vowels. The exercises in Figure 6 are progressively designed so that the jaw moves less frequently as the student masters each section of the exercise. Teachers should start this exercise in a low-middle range, and work up to a high-middle range.

The exercise shown in Figure 7 is designed to reduce tongue tension; it does not focus on beautiful tone. Rather, the focus is on a freeing of the tongue when it might otherwise pull back into the mouth. The singer will sing on the vowel [æ] while imagining the inside of their mouths

as having the NSEW points like a compass. When a note changes, the singer changes the position of their tongue, starting with North (top alveolar ridge), then South (lower alveolar ridge), then East (right cheek), and finally West (left cheek). This rotation repeats throughout the exercise.

External and Psychological Factors Contributing to Vocal Struggles

Conductor-teachers should be aware that the vocal hurdles associated with singers who are trans are not always directly related to hormone therapy. As with all singers, external influences such as lifestyle choices and mood can also manifest in the voice as vocal maladies. What one does outside the rehearsal has an impact on the voice in rehearsal. Adler states, “The human voice is

an instrument that can never be put away in its case, so to speak. Whatever we do with our entire body, day and night, has the potential for affecting the voice.”²⁹ For example, some male singers who are trans, may choose to wear a binder—a restrictive garment that compresses the breasts against the torso to give the illusion of a flat torso. The binder may be so restrictive that the rib cage is not allowed to expand freely during inhalation, thus resulting in a shallow breath and, ultimately, poor overall breath support.

Mental health influences vocal health. Psychological factors contribute to vocal hurdles for all singers. One can expect that the vulnerable trans community is more susceptible to having to fight psychological hurdles than cisgender singers, and data reveals that people of color who are trans are at an even higher risk of circumstances leading to negative-

ly impacted psychological health.³⁰ Conductors who foster a welcoming rehearsal space should hope for their singers who are trans to have a reprieve from the outside world during that time of music-making. Adler adds, “Psychosocial issues can often play a significant role in causing vocal misuse. Depression, fear, guilt, embarrassment, and anxiety are often etiological culprits when dealing with TG/TS [transgender and transsexual] clients.”³¹ Adler outlines five prominent psychosocial-associated emotions that contribute to vocal problems in singers: fear, guilt, rage/anger, denial, and depression/anxiety (see Table 1).³²

Based on the LGBT Task Force survey of over 6,000 personas who identify as trans in the United States, statistics exist to support the fact that a high percentage of drug and alcohol abuse exists in the trans community, thus singers who are trans may

Table 1. Five Psychosocial-Associated Emotions that contribute to Vocal Problems in Singers

Emotion	Possible Cause	Possible Outcome
Fear	Losing job, being outed, losing family/friends	Chronic cough leading to damage to the laryngeal tissues, hysteric aphonia ³³
Guilt	Family strife, rejection by family, religion	Vocal polyps/nodules, spasmodic dysphonia, chronic throat-clearing ³⁴
Rage/Anger	At God/religion, family, “the system,” peers, or self	Severe vocal misuse/abuse, poor singing range, obtrusive yelling/screaming, vocal polyps/nodules
Denial	“I don’t need help.” “My voice always gets this way.”	Poor singing range, excessive throat-clearing
Depression/Anxiety	“I’m afraid to sing.” “Nobody will help me.”	Whispering, lack of motivation to speak/sing

turn to drugs/alcohol in an effort to numb the stressors in their lives.³⁵ Drug and alcohol abuse both create vocal problems and intensify preexisting vocal problems.³⁶ The primary adverse effect of drugs and alcohol is the drying out of the vocal folds, resulting in hoarseness and extensive coughing. A more severe outcome of substance abuse is the loss of muscle sensation concerning the vocal folds, thus losing the ability to feel when the voice is being misused.

While the conductor-teacher can create an inclusive environment in their rehearsals to reduce the potential that singers who are trans are having experiences leading to possi-

ble adverse vocal afflictions, the conductor-teacher has little control over the experiences of singers who are trans outside the classroom. Some singers who are trans carry emotional burdens that impede their vocal progress. These singers may require a combination of approaches including solid vocal pedagogy in the rehearsal, working sessions with a speech pathologist, and the help of a mental health professional. Adler recommends that singers who are trans be matched with speech pathologists who possess:

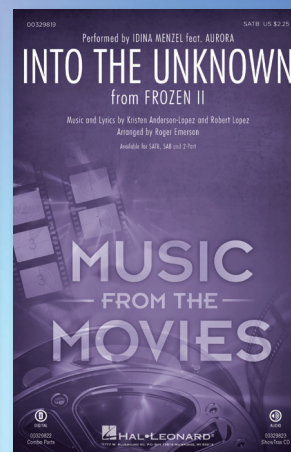
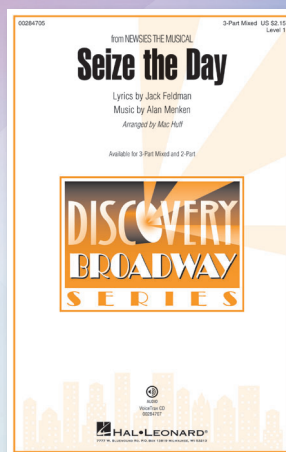
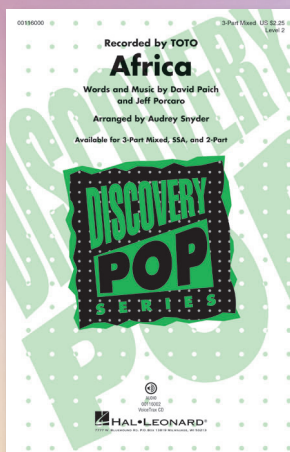
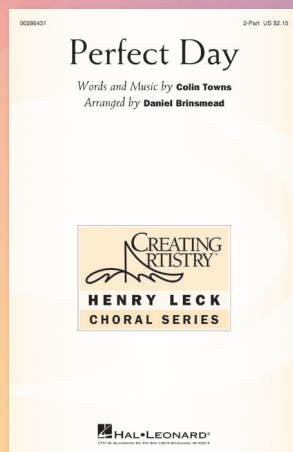
- knowledge and experience as a singer,

- the ability to sing in tune, without the aid of accompaniment,
- the ability to read music, in both treble and bass clefs,
- an understanding of the keyboard and music notation system,
- the ability to identify, describe, and demonstrate differences in vocal resonance within their own vocal range,
- an understanding of the concept of *passaggio*, and

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- an ability to demonstrate vocal exercises, using easy onset of vowels.³⁷

Conductor-teachers should also refer trans singers to health care professionals who are either known to be allies of the LGBTQ+ community or who can perform professional responsibilities to the client without bias or prejudice based on personal beliefs about the transgender community.

Summary

In summary, singers who are trans and transitioning need three categories of fundamental exercises to both build their new voices and maintain good vocal health. First, exercises for both male and female singers who are trans should be purposed toward the development of proper diaphragmatic breathing. Second, both male and female singers who are trans should work with forward, closed vowels and humming to encourage full vocal fold approximation. Lastly, for male singers who are trans, great importance lies in vocalizing from the head voice downward on descending patterns to create a smooth vocal line without cracking or breaks.

Risky surgical procedures to shorten the vocal folds can change the speaking and singing ranges (making them higher) of post trans female singers. Many female singers who are trans will neither want to risk that sometimes-dangerous surgery nor will have the financial means to afford such a procedure. Most often, conductor-teachers will

be working with female singers who are trans and whose voices fall within the tenor/bass categories. For some female singers who are trans, singing tenor or bass poses no cognitive dissonance to the outwardly female presentation. For other singers, matching their outwardly female presentation to a stereotypically female sound is important. In addition to helping a student with healthy vocal exercises, the conductor-teacher can assist by choosing repertoire that is neither gender nor romantically/sexually specific, thereby allowing individual singers to contextualize the text to their own narratives. Stereotypes exist in Western culture about the highness or lowness of the voice in conjunction with masculinity or femininity. Conductor-teachers can avoid those stereotypes. Additionally, conductors need not unnecessarily project gender onto choral sections (e.g. addressing the alto section by “ladies,” or the bass section by “men,” for example).

Since 2015, the *Choral Journal* has featured articles regarding transgender singers. Given that the *Choral Journal* specifically targets choral scholars and educators, the prominence of transgender issues in its publication provides clear evidence of public interest in knowing more about creating healthy, inclusive, environments for transgender singers, as well as singers who do not fit into gender stereotypes rooted in older choral traditions. In 2017, Earlham College hosted the Transgender Singing Voice Conference at Earlham College in Richmond, IN. Former professor of vocal and choral studies, Danielle Steele, orga-

nized the conference. Steele offered a succinct summation of the importance of this topic: “Trans issues are important because they represent someone’s life, and safety is universal.”³⁸ It is hoped that this article has offered perspectives and techniques purposed toward enhancing Trans representation within the safety of the choral rehearsal environment. **C**

Gerald Gurss is the artistic director of the Twin Cities Gay Men’s Chorus. His research regarding creating safe spaces for singers who are trans began during his DMA studies at the University of South Carolina. Email: ggurss@tcgmc.org

NOTES

¹ An example of voice alteration is when a trans woman meets with a speech pathologist to train the voice to speak at a higher pitch in an effort to sound more stereotypically feminine.

² Jamie M. Grant, Lisa A. Mortet, Justin Tanis, Jack Harrison, Jody L. Hermon, and Mara Keisling, “Injustice at Every Turn: A Report of the National Transgender Discrimination Survey,” Washington: National Center for Transgender Equality and National Gay and Lesbian Task Force, 2011: 26.

³ “Information on Hormone Therapy,” University of California, San Francisco, accessed December 11, 2019, <https://transcare.ucsf.edu/article/information-estrogen-hormone-therapy>

⁴ Christie Block, “Masculine Voice,”

- speechvoicelab.com (blog), accessed January 25, 2020, <https://www.speechvoicelab.com/masculine-voice>.
- ⁵ Alexandros Constansis, "The Changing Female-To-Male (FTM) Voice," in *Radical Musicology*, Vol. 3 (2008): 32 pars., May 17, 2009.
- ⁶ Richard Kenneth Adler, Sandy Hirsch, and Michelle Mordaunt, *Voice and Communication Therapy for the Transgender/Transsexual Client: A Comprehensive Clinical Guide*. 2nd edition (San Diego, CA: Plural Pub., 2012): 105.
- ⁷ Ibid., 116.
- ⁸ The Translucent Voices Survey was part of the author's dissertation research. The author surveyed over 150 trans and cisgender singers from the United States and Canada.
- ⁹ Phonolaryngeal surgery is a process whereby the vocal folds are shortened to attempt to raise the pitch of the voice.
- ¹⁰ Adler, et al, 130.
- ¹¹ Miss London, "Vocal Training for Transgender Women (How I did It)," YouTube (vlog), accessed January 25, 2020, <https://www.youtube.com/watch?v=CuebZ3uHk8Y>.
- ¹² Ibid., 139.
- ¹³ Trans singers must take precaution when using voice feminization video blogs such as YouTube videos. In some cases, the creators of the video blogs are not professional speech pathologists and, therefore, have no training in voice therapy.
- ¹⁴ Shelagh Davies, "Daily Voice Training," <https://vimeo.com/channels/310588>.
- ¹⁵ Richard Miller, *The Structure of Singing: System and Art in Vocal Technique* (New York: Schirmer Books, 1996), 3.
- ¹⁶ The vocal folds are closest together during vibration when speaking/singing on closed vowels. The [i] vowel creates the most closure of the vocal folds.
- ¹⁷ Terry J. Barham, *Strategies for Teaching Junior High & Middle School Male Singers: Master Teachers Speak* (Santa Barbara, CA: Santa Barbara Music Publishing, 2001), 13.
- ¹⁸ James C. McKinney, *The Diagnosis and Correction of Vocal Faults: A Manual for Teachers of Singing and for Choir Directors* (Long Grove, IL: Waveland Press, Inc., 1994), 86.
- ¹⁹ The exercises are notated in the treble clef; however, the specific octave of their practice is singer-dependent.
- ²⁰ Alexandros Constansis is a speech pathologist and operatic singer who is a trans man. He attributes his vocal success largely to choosing to take doses of testosterone, which most closely follows the timeline of cisgender male puberty. In contrast, many trans men desire a quicker transition and receive doses of testosterone at high levels, thus creating disregard for the singer's ability to gradually gain facility of the changing voice.
- ²¹ Alexandros N. Constansis, "The Changing Female-To-Male (FTM) Voice" *Radical Musicology*, Vol.3 (2008), 32 pars, (May 2009)..
- ²² Shelagh Davies, "Daily Voice Training," <https://vimeo.com/channels/310588>.
- ²³ Richard Adler et al, 429.
- ²⁴ Shelagh Davies, "Daily Voice Training," <https://vimeo.com/channels/310588>, Accessed September 2017.
- ²⁵ McKinney, 86.
- ²⁶ Male singers who are trans and transition post-puberty commonly struggle with cord closure because the introduction of testosterone affects the size of the vocal folds but does not enlarge the larynx to the capacity to handle the larger vocal folds as is the case with cisgender male puberty.
- ²⁷ If testosterone is introduced to the vocal folds of a man who is trans after biological puberty, the vocal folds will thicken and lengthen; however, the larynx will not grow with the folds, as is the case with biological male puberty. Because of this, Constansis calls the "entrapped larynx."
- ²⁸ During cisgender male puberty, the cartilage of the larynx expands to provide room for the longer, thicker vocal folds.
- ²⁹ Adler et al., 417.
- ³⁰ Grant, et al., 46.
- ³¹ Ibid., 141.
- ³² Ibid.
- ³³ Aphonia is the disability to speak or sing.
- ³⁴ Spasmodic dysphonia is confusion of the adductor/abductor muscles controlling the vocal folds caused by a central nervous system disorder.
- ³⁵ Grant, et al., 7.
- ³⁶ "Advice for Care of the Voice," Texas Voice Center, 2002, Accessed, December 11, 2019, <http://www.texasvoicecenter.com/advice.html>
- ³⁷ Adler et al, 413-414.
- ³⁸ Danielle Steele, Transgender Singing Voice Conference at Earlham College in Richmond, IN, 2017.



Theme Programming

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Whether for write-across-the-curriculum use, or for civic engagement and awareness, thematic choral programming can be a powerful and inspiring tool for heightening awareness of, or honoring a particular person, event, or phenomenon.

The year 2020 marks the 100th anniversary of the passage of the 19th Amendment, guaranteeing and protecting women's constitutional right to vote, the outcome of nearly a quarter century's fight to achieve what is commonly known as

Women's Suffrage.

Are you looking for fresh programming ideas through which to commemorate this milestone of democracy, and to explore its relevance to the issues of equal rights today?

* * * * *

Consider programming music written on

texts by prominent female poets and authors.

Checking out "Text Source" within the P:E search function (<http://projectencore.org/search-catalog>) reveals a number of prominent women. Emily Dickinson and Sara Teasdale, as two examples, each have eight settings in the P:E catalog!



"I Died for Beauty" (Emily Dickinson) by Laurie Betts Hughes.
SATB, piano

"April and the Sun" (Sara Teasdale) by Jocelyn Hagen
SATB, piano



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“Malala” by Adrienne Albert
ProjectEncore.org/adrienne-albert
SSAA; 6 minutes; a cappella

Inspired by the young Pakistani activist for female education.

Malala

Close to a hum. *pp* *mf* *f*
Ohoh. am. We re - a - live the in - portance of our

Close to a hum. *pp* *mf* *f*
Ohoh. am. We re - a - live the in - portance of our

Close to a hum. *pp* *mf* *f*
Ohoh. am. We re - a - live the in - portance of our

Close to a hum. *pp* *mf* *f*
Ohoh. am. We re - a - live the in - portance of our

***close on s, then soft* *f*
voice when we are si - lenced. When the whole world is si - lent. E-ven One Voice

***close on s, then soft* *f*
voice when we are si - lenced. When the whole world is si - lent. E-ven One Voice

***close on s, then soft* *f*
voice when we are si - lenced. When the whole world is si - lent. E-ven One Voice

***close on s, then soft* *f*
voice when we are si - lenced. When the whole world is si - lent. E-ven One Voice

“My Name is Lamiya: Don't Call Me Refugee” by Michael Bussewitz-Quarm
ProjectEncore.org/michael-bussewitz-quarm
SATB; 6 minutes; piano
Written on the poetry of a nine-year-old girl whose home and village were burned.

My Name is Lamiya: Don't Call Me Refugee

Don't call me... *mf* *f* *mf* *f*
Don't call me... *mf* *f* *mf* *f*
Don't call me... *mf* *f* *mf* *f*
Don't call me... *mf* *f* *mf* *f*

Don't call me... *mf* *f* *mf* *f*
Don't call me... *mf* *f* *mf* *f*
Don't call me... *mf* *f* *mf* *f*
Don't call me... *mf* *f* *mf* *f*

Don't call me... *mf* *f* *mf* *f*
Don't call me... *mf* *f* *mf* *f*
Don't call me... *mf* *f* *mf* *f*
Don't call me... *mf* *f* *mf* *f*

Don't call me... *mf* *f* *mf* *f*
Don't call me... *mf* *f* *mf* *f*
Don't call me... *mf* *f* *mf* *f*
Don't call me... *mf* *f* *mf* *f*

As musicians, we share a belief in the intrinsic value of great music as a means of reaching into the heart and soul in unique and impactful ways, regardless of its subject matter. Extending that impact through thematic choices is something the PROJECT : ENCORE catalog search engine makes easy to accomplish!



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2020 Summer Festival and Workshop Listings



Editor's note: The following is a partial listing of choral events taking place between May 1 and September 5, 2020. There is also a section listing 2021 dates in the interest of future planning. Events are listed chronologically and include festival listings, workshops, clinics, seminars, master classes, conferences, and summer courses. Contact information appears at the end of each entry. Listings have been edited for length.

2020 EVENTS

June 9 - July 9

Lyric Diction (undergraduate/graduate online course, 2 units)
University of Arizona (online only)

Learn the International Phonetic Alphabet and also its application in the pronunciation of Latin, Italian, German, and French in this one-of-a-kind online course. If interested, contact Dr. Stuckey ASAP for more information and to be sure you meet all registration/application deadlines.

Contact: Andrew Stuckey
wastuckey@email.arizona.edu
520-621-7014

June 11 - 14

Cantabile—Choral Workshop for Church Choir Directors and Singers

Mount Carmel Retreat Center
Alexandria, Minnesota

During these four days on beautiful Lake Carlos you will sing and study a variety of anthems suitable for choirs of all ages that can be used for all seasons of the church year. Dr. Andrew Last serves as guest clinician.

Contact: Rikka Estenson
rik5estens@yahoo.com
763-213-4307

June 15 - 17

Performing Renaissance Music: A Symposium on Historical Performance

University of Mississippi
Oxford, Mississippi

Dennis Shrock and the sixteen-voice professional choir *Via Veritate* will

lead performances and workshops on historical performance of Renaissance music.

Contact: Don Trott
dtrott@olemiss.edu
<https://choral.olemiss.edu/symposium/>
662-832-8631

June 15 - 19

Choral Music Experience Institute

East Lansing, Michigan

The CME professional development program (Sandra Snow, Artistic Director, with associated Faculty; Composer-in-Residence, Stacey Gibbs) connects the performance goals of artistry and education with an intentional view of choral art as a social construction through study of a diverse repertoire, voice building, score analysis and preparation, and conducting and rehearsing in classes and master classes.

Contact: Jennifer Sengin
choralmusicexperience@gmail.com
www.choralmusicexperience.com

2020 Summer Festival and Workshop Listings

June 18 - 20

Rivertree Singers and Friends Choral Festival

Rodeheaver Auditorium
Greenville, South Carolina

Join the award-winning Rivertree Singers under the baton of Dr. Warren Cook and perform Duruflé's magnificent Requiem with a 150-voice choir and festival orchestra.

Contact: www.rivertreesingers.org
info@rivertreesingers.org

June 19 - 19

University of South Dakota Choral Directors Institute

Vermillion, South Dakota

The University of South Dakota's Choral Directors Institute, featuring guest clinician Kevin Fenton, is an intensive program designed to expose music educators to the best current and standard literature in addition to methods and materials.

Contact: David Holdhusen
David.Holdhusen@usd.edu
<https://www.usd.edu/fine-arts/music/choral-directors-institute>
605-658-3467

June 21 - 25

The Holistic Conductor: Artist, Teacher, Leader

University of South Carolina
Columbia, South Carolina

This comprehensive conducting workshop will include conducting classes, opportunities for applied instruction, emphases on teaching and leadership, and a culminating concert.

Contact: Alicia W. Walker
Awalker@mozart.sc.edu
Music.sc.edu
803-777-1406

June 22 - 26

The Atlanta Summer Conducting Institute

The Rialto Center for the Arts
Atlanta, Georgia

Co-led by Deanna Joseph of Georgia State University and Daniel Bara of the University of Georgia, The Atlanta Summer Conducting Institute is a series of seminars and conducting master classes geared toward music educators, graduate student conductors, church musicians, community choir conductors, and any conductor looking to grow as an artist.

Contact: Amy Reid
areid24@gsu.edu
<https://thearts.gsu.edu/educational-outreach/asci/>
404-413-5927

June 24 - 26

Sing Austria

Vienna, Austria

Join Elena Sharkova and Henry Leck as they co-conduct a combined choral festival in Vienna and enjoy the spectacular sites of this great city and Salzburg; tour extension opportunities to Prague and Budapest.

Contact: Lance Lancaster
Lance@KIconcerts.com
719-260-0200

June 26

Choral Consortium of San Diego Summer Chorus

St. George Serbian Orthodox
Church
San Diego, California

Join us in learning and performing Russian choral masterworks with Vladimir Morosan, internationally recognized expert in the history and performance of Russian choral music, and president and founder of Musica Russica. Five weeks of rehearsals will culminate in a performance on June 26 in the visually and acoustically stunning St. George Serbian Orthodox Church.

Contact: Kate Thickstun
kathickstun@gmail.com
choralconsortiumofsandiego.org
619-805-5354



June 26 - 29

**Appalachian Festival
of Young Voices**

Charleston, West Virginia

Under the baton of guest conductor Rollo Dilworth, with half the program accompanied by orchestra and half the concert by a world-class traditional string band, this event is intended to immerse our guests in the Appalachian music and culture.

Contact: Selina Midkiff
selina@wvacc.org
www.wvacc.org
304-343-1111

June 26 - July 11

Oregon Bach Festival
Eugene, Oregon

More than twenty concerts, including Bach's *Mass in B Minor*, *St. John Passion*, and *St. Matthew Passion*.

Contact: Michael Anderson
mander@uoregon.edu
541-346-1364

July 2 - 4

**Dublin Choir Festival
with Rollo Dilworth**
Dublin, Ireland

Experience the special charm of Ireland in this outstanding choral festival led by Rollo Dilworth. Continue on to Ireland's whimsical Southwest or North to Belfast.

Contact: Lance Lancaster
Lance@KIconcerts.com
719-260-0200

July 6 - 10

**Choral Music Experience
Satellite Course**
Texas

The CME professional development program consists of a study of varied repertoire, voice building, score analysis and preparation, and conducting and rehearsing in workshop sessions and master classes. Faculty members: Carolyn Cruse, Lee Kesselman, and Jennifer Sengin.

Contact: Jennifer Sengin
choralmusicexperience@gmail.com
www.choralmusicexperience.com

July 9 - 16

**VoiceCare Network:
Bodymind & Voice Course**
St. John's University
Collegeville, Minnesota

Holistic approach to music education for music educators, choral conductor, church musicians, and singers.

Contact: Axel Theimer
atheimer@csbsju.edu
www.VoiceCareNetwork.org
320-363-3374

July 10 - 12

Dorian Choral Retreat
Luther College
Decorah, Iowa

A retreat weekend of choral music for adults on the campus of beautiful Luther College in Decorah, Iowa.

Contact: Chris Hale
halech01@luther.edu
<https://www.luther.edu/music/dorian/summer-camps/adult-dorian/>
563-387-1737

July 12 - 17

Tennessee Arts Academy
Belmont University
Nashville, Tennessee

Now in its thirty-fourth year, the Tennessee Arts Academy is a world-class professional development institute featuring separate tracks in elementary music, instrumental music, and choral music (instructed in 2020 by Connie Drosakis).

Contact: Frank Bluestein
or Melody Hart
taa@belmont.edu
<http://tennesseeartsacademy.org>
615-460-5451

2020 Summer Festival and Workshop Listings

July 13 - 18

SACRA/PROFANA's Summer Choral Intensive

Point Loma Nazarene University
San Diego, California

The Summer Choral Intensive provides middle and high school students with a high-level, week-long choral experience including a final concert alongside SACRA/PROFANA's professional chorus.

Contact: Karl Bunker
karl@sacraprofana.org
www.sacraprofana.org
619-432-2920

July 19 - 21

Facets: A Leadership Retreat for Women Conductors

Forrest Hills Resort
Dahlonega, Georgia

Now in its sixth year, Facets is a retreat experience for female conductors to hone leadership skills, develop their mentoring network, and connect with colleagues; this year's theme is Advocacy.

Contact: Alicia W. Walker
Facetsretreat@gmail.com
https://facetsretreat.wixsite.com/facets/2020-conference-information
803-777-1406

July 19 - 24

VoiceCare Network: Continuing Course/ Personal Voice

St. John's University
Collegeville, Minnesota

Understanding and Use of the Personal Voice based on principles of VoiceCare Network's Bodymind & Voice Course.

Contact: Axel Theimer
atheimer@csbsju.edu
www.VoiceCareNetwork.org
320-363-3374

July 20 - 21

TN-ACDA Summer Conference

St. Paul's Episcopal Church
Murfreesboro, Tennessee

Contact: Tucker Biddlecombe
tucker.biddlecombe@Vanderbilt.edu
tnacda.org
850-766-3059

July 20 - 24 and 27 - 29

Halifax Choral Conducting Institute and HCCI Women's Conducting Intensive

Halifax
Nova Scotia, Canada

The Halifax Choral Conducting Institute offers world-class conducting instruction and performance experience with a professional choir-in-residence and 2020 clinicians, Jerry

Blackstone, Sarah MacDonald, and Caron Daley.

Contact:
www.halifaxsummerchoral.com

July 21 - 24

Alleluia Conference

Baylor University
Waco, Texas

The Alleluia Conference is a one-of-a-kind event meant to inspire, instruct, and rejuvenate music ministers, children's choir leaders, and keyboard ministers, featuring André Thomas.

Contact: Chason Disheroon
Alleluia@baylor.edu
https://www.baylor.edu/alleluia/
254-710-1355

July 21 - 26

Summer Baroque Courses

University of St Andrews
Scotland, UK

The University of St Andrews Summer Baroque Courses offer outstanding tuition from world-class musicians. Concerts, rehearsals, master classes, and workshops will broaden your experience and inspire your musicianship.

Contact: www.st-andrews.ac.uk/music-short-courses



July 22 - 24

WA ACDA Summer Institute

University of Puget Sound
Tacoma, Washington

The Washington ACDA Summer Institute is an annual workshop providing directors of all experience levels with new repertoire, exciting perspectives on performance and teaching, a network of colleagues, and our salmon BBQ dinner. Headline clinician: Julie Yu Oppenheim.

Contact: Barbara Tappa
waacda.org
509-389-7113

June 22 - 26

Comprehensive Musicianship through Performance (CMP) Summer Workshop

Lawrence University
Appleton, Wisconsin

Created and taught by teachers, this is an authentic professional development experience that will transform your work. Experience the energy and excitement of creative, passionate music educators as choral, instrumental, and general music teachers—new and veteran—learn together.

Contact: Jerry Hrovat
hrovatj@wsamamusic.org
<https://wmeamusic.org/cmp/summer-workshop/>
608-850-3566

July 23 - 26

Summer Sing

Zephyr Point Presbyterian
Conference Center
Zephyr Cove Lake Tahoe, Nevada

For church choir singers, learn ten anthems and sing in festival worship service on the Lake with clinicians Jennaya and Bret Robison, and Allan Petker.

Contact: Allan Petker
Info@ZephyrPoint.org
<https://www.zephyrpoint.org/programs/arts/summer-sing/>
775-588-6759

June 24 - 28

Sing A Mile High International Children's Choral Festival

Denver, Colorado

This is a five-day/four-night festival for Treble voices with extended opportunities for Changed and Changing voices (2020 Tesfa Wondemagegnehu, 2021 Paul Caldwell and Sean Ivory)

Contact: Chrys Harris
chrys@youngvoices.org
www.youngvoices.org
303-797-7464

July 26 - 31

Tuning @ Tahoe

Zephyr Point Presbyterian
Conference Center
Zephyr Cove Lake Tahoe, Nevada

For traditional church choir directors, ten reading sessions, twenty publishers, sponsored by JW Pepper, clinicians include André Thomas, Katharin Rundus, and Allan Petker.

Contact: Allan Petker
Info@ZephyrPoint.org
<https://www.zephyrpoint.org/programs/arts/tuning-tahoe/>
775-588-6759

July 26 - 31

Summer Music Conference Association of Disciple Musicians

University of Tulsa
Tulsa, Oklahoma

Clinicians include: Tom Trenny-organ, Anton Armstrong-choral, Tim Waugh-handbells, Marcia McFee-worship design, Rev. Terri Hord Owens-worship seminars.

Contact: randyfrieling@icloud.com
<http://www.adm-doc.org>
317-713-2652

2020 Summer Festival and Workshop Listings

July 27 - 30

St. Olaf Conference on Worship, Theology, and the Arts

St. Olaf College
Northfield, Minnesota

The 2020 Conference on Worship, Theology, and the Arts, *Scatter the Imagination of Our Hearts*, invites you to explore how the power of imagination can challenge, change, and inspire us as people of God to scatter in service throughout the world.

Contact: Deanna Thompson
cwta2020@stolaf.edu
stolaf.edu/cwta
507-786-3118

July 28 - 30

Summer Conducting and Teaching Workshop

The University of Toledo
Toledo, Ohio

This comprehensive and immersive choral conducting workshop is designed to serve and educate individuals as conductor, teacher, leader, scholar, performer, and servant.

Contact: Brad Pierson
bradley.pierson2@utoledo.edu
<https://www.utoledo.edu/al/svpa/music/communitymusic/summer-choral/choralworkshops.html>
419-530-4558

July 30 - August 2

Green Lake Festival Composer Residency

Ripon College
Ripon, Wisconsin

Enjoy a four-day workshop near beautiful Green Lake, Wisconsin, where participants will sing the music of Elaine Hagenberg in concert with conductor John C. Hughes and Ms. Hagenberg.

Contact: Deb MacKenzie
info@greenlakefestival.org
www.greenlakefestival.org
920-748-9398

August 4 - 7

ACDA-MN Summer Dialogue

Saint John's University
Collegeville, Minnesota

An interactive conference featuring eleven relevant and engaging interest sessions, and thirteen new music reading sessions, along with five meals included in registration fee.

Contact: Bruce W. Becker
execdirector@acda-mn.org
www.summerdialoguemn.info/
952-270-7489

August 17 - 21

The Harold Rosenbaum Choral Conducting Workshop

New York University (NYU),
New York City

This workshop focuses on both physical and rehearsal technique, with

participants given podium time with the institute choir.

Contact: Harold Rosenbaum,
haroldrosenbaum@gmail.com
914-582-3915

September 5

ACDA Hawai'i Chapter Professional Development Day

Honolulu, Hawaii

A day of education for conductors to learn from one another and hear from guest speakers outside of the HI-ACDA community.

Contact: Alec Schumaker
alexander.r.schumaker@gmail.com

2021 EVENTS

June 7 - 9, 2021

London Choir Festival

London, England

See the famed London landmarks and sing in a breathtaking gala combined choir concert with Dr. Kyle Fleming; individual concert opportunities also available.

Contact: Lance Lancaster
Lance@KIconcerts.com
719-260-0200



June 12 - 17, 2021

Vietnam - U.S.A.

One Voice Choir Festival

Hanoi and Ho Chi Minh City,
Vietnam

Be immersed in the culture and traditions of Vietnam's North and South and unite in song in combined choirs as well as stage individual concerts. Sail Ha Long Bay and experience the Mekong Delta.

Contact: Lance Lancaster
Lance@KIconcerts.com
719-260-0200

June 20 - 22, 2021

Montreal with

Z. Randall Stroope

Montreal, Quebec

Experience France in North America and perform with composer Z. Randall Stroope.

Contact: Lance Lancaster
Lance@KIconcerts.com
719-260-0200

June 24 - 27, 2021

Passion of Italy

Rome, Italy

Sing Mass at St Peter's Basilica with Elena Sharkova, perform in the gala festival concert in Rome, and enjoy individual performances in the splendor of Italy.

Contact: Lance Lancaster
Lance@KIconcerts.com
719-260-0200

June 26 - 28, 2021

Tartan Choir Festival

Edinburgh, Ireland

Join Dr. Pearl Shangkuan and Henry Leck as they co-conduct a combined choral festival in Edinburgh with options to continue to London or the Scottish Highlands.

Contact: Lance Lancaster
Lance@KIconcerts.com
719-260-0200

June 30 - July 2, 2021

Prague Choir Festival with

Rollo Dilworth

Prague, Czech Republic

Enjoy individual performances and a breathtaking gala combined choir concert with Rollo Dilworth while experiencing the many cultural and historic attractions of Prague; option to continue to Vienna and Salzburg, Austria.

Contact: Lance Lancaster
Lance@KIconcerts.com
719-260-0200

July 4 -6, 2021

Vancouver Choir Festival

Vancouver, British Columbia

Join Henry Leck and Dr. André Thomas in Canada—secure, nearby, spectacular!

Contact: Lance Lancaster
Lance@KIconcerts.com
719-260-0200

July 4 -7, 2021

Dublin and Belfast

Choir Festival with

Craig Hella Johnson

Dublin and Belfast, Ireland

Join Craig Hella Johnson as he leads two combined choral festivals in the mystical land of the Irish. July 4-7 in Dublin and through July 9 if continuing on to Belfast.

Contact: Lance Lancaster
Lance@KIconcerts.com
719-260-0200

CHORAL JOURNAL CONTACT INFORMATION

Book Reviews	Gregory Pysh	gpysh@fpcmid.org
Choral Reviews	Kevin Dibble	kevin.dibble11@houghton.edu
On the Voice	Duane Cottrell	dco@udel.edu
Recorded Sound Reviews	Laura Wiebe	lwiebe@centralmethodist.edu
Rehearsal Breaks	Christopher Eanes	christopher.eanes@cincinnatiboychoir.org
Research Report	Bryan Nichols	bnichols@psu.edu
Student Times	Jason Paulk	jason.paulk@enmu.edu
Technology and the Choral Director	Kyle Hanson	kyhanson88@gmail.com

For feature article submissions, contact the editor, Amanda Bumgarner, at <abumgarner@acda.org>.
View full submission guidelines at acda.org

Book and music publishers should send books, octavos, and discs for review to:

Choral Journal, Attn: Amanda Bumgarner, 545 Couch Drive, Oklahoma City, Oklahoma 73102

For advertising rates and exhibit information, contact Sindy Hail,
National Advertising & Exhibits Manager, at <shail@acda.org>

OTHER ACDA PUBLICATIONS CONTACT INFORMATION

ChorTeach (online)	Terry Barham	barhamte@gmail.com
International Journal of Research in Choral Singing	Patrick K. Freer	pfreer@gsu.edu

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NEW YORK CITY

CLINICIAN: DR. JERRY BLACKSTONE

APRIL 25 & 26 - NATIONAL CATHEDRAL

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-  one-hour private ensemble clinic for your choir with one of our guest faculty*
-  festival chorus rehearsal and performance on venue stage conducted by our composer-in-residence, presenting his/her new piece written for CODA*
-  20 minutes of stage time at a prestigious hall for ensembles less than 40 that combine with other smaller choirs to form a CODA Chorus for rehearsal and performance conducted by one of our guest faculty
-  festival chorus rehearsal and performance on stage conducted by one of our guest faculty presenting a concert closer
-  20-minute private vocal coaching for individual singers with one singer chosen to perform on venue stage during festival
-  one-hour lecture discussion with composer-in-residence for students and teachers*
-  90-minute conducting masterclass with guest faculty for students and teachers*
-  10 hours of continued education credit for participants that attend starred items and the festival performance

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<www.acda.org>

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