

MARCH / APRIL 2023

CHORAL JOURNAL



Composition
Focus Issue



CHOIRS OF AMERICA

ENGAGE | INSPIRE | EDUCATE

ARTISTIC DIRECTOR
Rollo Dilworth

2024 Signature Events

NATIONALS FOR TOP CHOIRS

NYC+ David Geffen Hall, Lincoln Center
March 21-22, 2024

NYC+Carnegie Hall
April 4-5, 2024

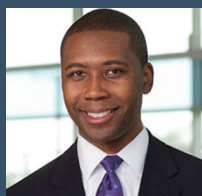
NYC+Carnegie Hall
April 25-26, 2024



Jason Max Ferdinand
PRINCIPAL CONDUCTOR



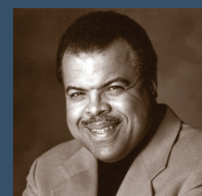
Jocelyn Hagen
COMPOSER-IN-RESIDENCE



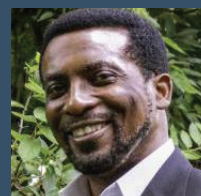
Rollo Dilworth
PRINCIPAL CONDUCTOR



Rosephanye Powell
COMPOSER-IN-RESIDENCE



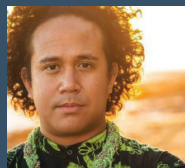
Anton Armstrong
PRINCIPAL CONDUCTOR



André Thomas
COMPOSER-IN-RESIDENCE

ALOHA STATE CHORAL FESTIVAL

O'ahu, HI
March 15, 2024
March 22, 2024
April 5, 2024



Jace Saplan - FESTIVAL DIRECTOR

AMERICAN CHORAL FESTIVAL

Anaheim, CA
March 22, 2024
April 19, 2024
André Thomas
COMPOSER-IN-RESIDENCE
Jocelyn Hagen
COMPOSER-IN-RESIDENCE

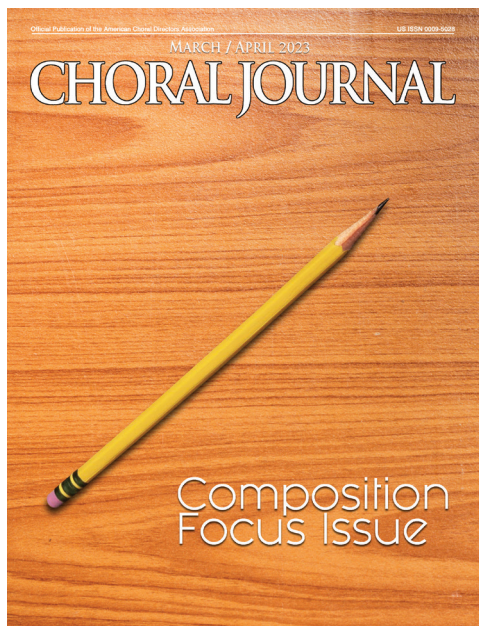
Nashville
April 19, 2024
Rosephanye Powell
COMPOSER-IN-RESIDENCE

The Journey *is* the Destination

Please consider bringing your entire choral department to join us in 2024 ... and let our in-house team of experienced, dedicated, and passionate musicians, educators, and performance tour professionals at HARMONY TOURS create a custom tour for you and your group.

Contact us today!

1-800-284-2177 ♦ www.go2harmony.com



Annual dues (includes subscription to the *Choral Journal*): Active \$125, Industry \$150, Institutional \$135, Retired \$45, and Student \$15. Library annual subscription rates: U.S. \$45; Canada \$50; Foreign \$170. Single Copy \$3; Back Issues \$4. Circulation: 18,000. Main office: 405-232-8161

The *Choral Journal* (US ISSN 0009-5028) is issued monthly except for April, July, and December by the American Choral Directors Association. Periodicals postage paid at Oklahoma City, Oklahoma, and additional mailing office.

POSTMASTER: Send address changes to Choral Journal, PO Box 1705, Oklahoma City, Oklahoma 73101-1705.

Since 1959, the *Choral Journal* has been the refereed, international journal of the American Choral Directors Association. Each issue features: scholarly articles, anonymously peer-reviewed by the editorial board; refereed articles on pedagogical or scientific issues for the choral conductor; refereed articles with practical advice and ideas for the choral conductor; reviews of books, recorded sound, and choral works by choral experts; and editorials from association leadership. The January issue previews each year's regional or national conference offerings. Articles from the *Choral Journal* can be found in the following online databases: JSTOR (Arts & Sciences XI Collection); ProQuest (International Index to Music Periodicals); University Microfilms International; NaPublishing; RILM (Répertoire International de Littérature Musicale); EBSCO music index; and WorldCat. Advertising options are available for members and nonmembers. Cover art by Efrain Guerrero. Interior art by Tammy Brummell. Musical examples by Tunesmith Music <www.Tunesmithmusic.com>. Copyright 2023

Focus Articles

8 Words and Music: A Conversation with Poets and Composers

by Robert Bode

18 Discovering the Magic of Children's Voices:

Composing and Programming for Elementary Choirs

by Katie Houts

24 The Business of Composing Part 1: Commissions & Publishing

by Jake Runestad with Dan Forrest

34 The Business of Composing Part 2: Licensing

by Dan Forrest with Jake Runestad

47 Reflections on Conductors, Composers, and Commissions

by Andrew Crane

51 ACDA Publisher Resource

Compiled by Joni Jensen

55 Working toward Balanced Programming with Tools from the Institute of Composer Diversity's Choral Works Database

by Elaine Bennington, Helena von Rueden, and Wanda Vásquez García

Articles

63 Repertoire & Resources - World Musics and Cultures

To Chicago and Back: The Travel Story of a Multiculturalist

World Musics and Cultures Repertoire Recommendations

by Madlen Batchvarova

69 Student Times

A Beginning Conductor's Journey in Score Study

by Carmen Ramirez

News

62 Call for Diversity Initiatives Committee Members

78 2023 Summer Festival and Workshop Listings

Editorial

2 From the Executive Director

3 From the President

4 From the Guest Editor

6 Letters to the Editor

STANDING COMMITTEES

ADVOCACY & COLLABORATION

EMILY WILLIAMS BURCH, CHAIR
EmilyWilliamsBurch@gmail.com

COMPOSITION INITIATIVES

DAN FORREST, CHAIR
dan@danforrest.com

DIVERSITY INITIATIVES

ARREON HARLEY-EMERSON, CHAIR
aharley@choirschoolofdelaware.org

EDUCATION & COMMUNICATION

JAMILA MCWHIRTER, CHAIR
jamila.mcwhirter@mtsu.edu

INTERNATIONAL ACTIVITIES

JOSHUA HABERMANN, CHAIR
joshhabermann@gmail.com

REPERTOIRE & RESOURCES

GRETCHEN HARRISON, CHAIR
nationalrr@acda.org

RESEARCH & PUBLICATIONS

JESSICA NAPOLES, CHAIR
Jessica.Napoles@unt.edu

From the Executive Director



Robyn Hilger

Composition within ACDA

In this month's journal, we are celebrating the contributions that composers make to the rich and diverse community of ACDA. The relationship between composers and choral directors is a very special one and something that has stood out to me since my first days in ACDA. When I was traveling to the Region conferences, within only the first few months of being with ACDA, I was taken aback by the sheer amount of new music that was premiered in almost every concert session. There is something very special in how we think about "who" can create music.

What is ACDA's role with composition? Substantial! As the primary consumers of choral repertoire, we play a huge role in influencing the types and kinds of music that are created and in supporting those who create it. ACDA has invested in commissioning works since the early 90s with the Brock Commission and Prizes. The last three years have seen the development of efforts to focus on accessibility without sacrificing beauty, on composer/poet partnerships, and on partnerships between historically-marginalized composers and choral organizations to premiere the works. This year already, ACDA has expanded to a new format called the Focus Prize, which will be a rotating focus that is structured to meet identified gaps in repertoire needs of ACDA members and their ensembles. The first awards have just been made for pieces for Treble Choirs and Tenor/Bass Choirs.

I am thrilled to announce our next expansion with the New Canon Project. Through the Sphinx Organization Venture Fund and in partnership with Rising Tide Music Press and the American String Teachers Association, ACDA will commission, over the next two years, 12 Black and/or Latinx composers (who are within their first 10 years of composing) to create 12 new works for the school market. We will also recruit 12 Black and/or Latinx mentors, who already have success in the school market, to serve as advisors. Through structured mentoring and professional development, these pieces will be workshopped with school partnerships and ultimately published on ArrangeMe through our partnership with Hal Leonard. This is one of the first philanthropic grants received by ACDA in more than a decade. Keep an eye out for information about how to become involved. The project launches this fall.

We flourish when we nurture everyone within our choral community. Nurturing our composers is no exception. I continue to look forward to the contributions that our work will make to the development of our composers and how their creations will contribute to the repertoire available for years to come.

Robyn Hilger

ADVOCACY STATEMENT

The human spirit is elevated to a broader understanding of itself and its place in the world through the study of and participation in choral music. Singing in a choir produces more active and involved citizens. It affects self-worth in youth and adults. It builds connectivity throughout communities. Society benefits from the aesthetic beauty and community of singers created by choral programs within schools, houses of worship, and community organizations through involved citizenry, connectivity throughout communities, and feelings of personal self-worth. The American Choral Directors Association and its membership resolve to ensure the survival of choral programs for this and future generations by:

Actively voicing support for funding at local, state, and national levels of education and government; collaborating with local and national organizations to ensure the distribution of arts funding data and arts-related activism opportunities; advocating for full access to choral singing and inclusion of all singers in a choral program; and ensuring the distribution of advocacy statements and data regarding choral programs.

From the President



André Thomas

Gratitude....Reflection....Inspiration

What a celebration our 2023 conference was for the entire membership. I would like to offer my appreciation to the program committee, headed by our National Vice President, David Fryling:

David Fryling—Chair
Penelope Cruz—Assistant Conference Chair
Mark Boyle—Conference App & Technology Chair
Gretchen Harrison—R&R Coordinator
Jared Berry—Honor Choirs Chair
Jace Saplan—Interest Sessions Chair
Amy Blosser—Auditioned Choirs Chair
Marques Garrett—Invited Choirs Advisor
Stan McGill—Performance Logistics
Margie Camp—Receptions & Awards Chair
Julie Yu-Oppenheim—Immersion Choirs Chair
Arreon Harley-Emerson—DIC Liaison

The amount of time each of these individuals gave over the last two years in planning and working through the hundreds of details that make up a national conference is immeasurable. We all know that being in leadership is voluntary and gives no remuneration other than appreciation and gratitude from members for their service. Congratulations, committee, on a job well done.

Throughout the years, ACDA has provided leadership worldwide in choral music. Royce Saltzman, past president of ACDA, was an integral part of the International Federation of Choral Musicians (IFCM) founding. Six other organizations joined ACDA and earned the founding member distinction. In 2020, ACDA was an inspiration for conductors in South Africa. March 17-19 will be the first National Conductors Conference in Cape Town, South Africa. In April, IFCM will have its conference in Istanbul, Turkey. It promises to be a fantastic conference.

For an organization to continually exist, it must be relevant to the needs of its membership, and it should encourage new young leadership. As senior leaders, it is our responsibility to listen and begin implementing a policy that will keep us current and vital for choral directors. I am proud to say ACDA is right on track. Remember, as a member, you have a voice in our organization, and we certainly welcome your thoughts and hopes for our organization. Please respond to any surveys sent to you or requests for your input for our organization. I wish you success as you've returned to rehearsals and classrooms. I hope the conference provided you with new tools and repertoire to utilize during rehearsals. I hope that you have returned refreshed and invigorated. I certainly did, and I met and enjoyed a host of eager, enthusiastic young conductors!

André J. Thomas

NATIONAL OFFICERS

PRESIDENT

ANDRÉ THOMAS
president@acda.org

VICE PRESIDENT

DAVID FRYLING
dfryling@acda.org

PRESIDENT-ELECT

EDITH COPLEY
ecopley@acda.org

SECRETARY/TREASURER

TOM MERRILL
merrilltg@gmail.com

PAST PRESIDENT

LYNNE GACKLE
lgackle@acda.org

EXECUTIVE DIRECTOR

ROBYN HILGER
executivedirector@acda.org

NATIONAL R&R CHAIR

GRETCHEN HARRISON
nationalrr@acda.org

EASTERN REGION PRESIDENT

CHRISTOPHER KIVER
cak27@psu.edu

MIDWESTERN REGION PRESIDENT

DAVID PUDERBAUGH
david-puderbaugh@uiowa.edu

NORTHWESTERN REGION PRESIDENT

STEVE ZIELKE
StevenZielke@nwacda.org

SOUTHERN REGION PRESIDENT

STANLEY ROBERTS
roberts_sl@mercer.edu

SOUTHWESTERN REGION PRESIDENT

JEFFREY A. MURDOCK
jeffreym@uark.edu

WESTERN REGION PRESIDENT

MICHAEL SHORT
president@acdawestern.org

INDUSTRY ASSOCIATE REPRESENTATIVE

OLIVER SCOFIELD
KI Concerts
oliver@kiconcerts.com

EDITOR

AMANDA BUMGARNER

ACDA National Office
405-232-8161 (ex. 205)
abumgarner@acda.org

MANAGING EDITOR

RON GRANGER

ACDA National Office
405-232-8161
rgranger@acda.org

EDITORIAL BOARD

SEAN MICHAEL BURTON

seanburtonmusic@gmail.com

MARQUES L. A. GARRETT

marques.garrett@unl.edu

MICHAEL PORTER

michaelpor2@boisestate.edu

WILLIAM SOUTHERLAND

williamsoutherland@gmail.com

DEBRA SPURGEON

dspurg@olemiss.edu

WILLIAM WEINERT

wweinert@esm.rochester.edu

GISELLE WYERS

wyersg@uw.edu

COLUMN EDITORS

MICAH BLAND

mbland1613@gmail.com

DUANE COTTRELL

dco@udel.edu

CHRISTOPHER EANES

eanes@gmail.com

BRYAN E. NICHOLS

bnichols@psu.edu

GREGORY PYSH

gpysh@fpcmid.org

LAURA WIEBE

wieb0043@morris.umn.edu

From the Guest Editor



Dan Forrest

It's an honor for our Composition Committee to speak to the ACDA community through this Composition Focus Issue. Our committee, according to our mission statement, "encourages the creation of quality new music for choruses of all sizes, ages, and abilities by actively supporting the work of living composers." We advocate for the composer membership of ACDA and seek to foster increased collaboration and aware-

ness between conductors and composers.

At the risk of stating the obvious, without composers there wouldn't be choral music for us to sing; and without living composers, our art would be relegated to the past—some relic of a bygone era. But choral music is alive and well, not dwindling through time and not defeated by the events of the last few years. Composers have not stopped creating, and many composers and publishers are seeing performances and sales rebounding with incredible strength, throughout 2022 and into 2023. We creators of choral music have important things to "say," and we want to provide timely expressions in our current day and age. We believe that choral music, at the intersection of text and music, expresses the human soul more powerfully than either words or music could apart from each other. We seek to create beauty that is neither stuck in the past, nor merely "faddish," but timely, impactful, and resonant in our current contexts.

As our committee advocates for composers, we've received such encouraging support from Robyn Hilger and the national leadership. Composers can now join ACDA as "Composers" instead of having to choose some other primary activity. Our slate of annual awards has been doubled, with new prize amounts that re-establish ACDA prizes as some of the most substantial awards in the choral composition world; the new flexible Focus Prize nurtures the creation of repertoire to fill identified gaps for ACDA members and their ensembles, and connects choral publishers to composers. Brock Prize and Brock Commission pieces are being performed at every conference (even regional conferences), and we continue to offer and promote new and existing channels through which composers can network with each other as well as conductors.

My deepest thanks to my fellow committee members and friends Robert Bode, Brandon Boyd, Katie Houts, and Joni Jensen, as well as recent past members and friends Andrew Crane, Susan LaBarr, and Nancy Menk, for volunteering extraordinary time and energy in addition to their already-full lives to serve our ACDA composers.

We've designed this issue to offer unique and needful information that is sometimes difficult for composers to find, as well as insightful perspectives on the creation of new music. We hope this will be valuable and enlightening to composers as well as the conductors we collaborate with. Thank you all for your contributions to this magical process of creating and singing new music!

About the --- Composition Initiatives Committee



Robert Bode is the conductor in residence at The Ohio State University. He has previously led the choral programs at the University of Missouri–Kansas City and Whitman College (Walla Walla,

WA). He is artistic director, emeritus, of Choral Arts Northwest, a chamber chorus based in Seattle, WA. He has commissioned over fifty choral pieces from American composers. He is also a prize-winning poet, and has written texts for more than seventy-five choral works by American composers. His book of poetry, *Crickets and Commas: Selected Poetry of Robert Bode*, was published by Walton in 2021. His latest book is *Hearts All Whole: Reflections on (Life and) Twelve Choral Gems* (GIA, Spring 2023).



Brandon A. Boyd is currently the assistant director of choral activities and assistant professor of Choral Music Education at the University of Missouri, where he conducts the Mizzou Men's Choir.

In addition to his conducting duties, he teaches undergraduate and graduate courses in choral conducting and music education. Brandon appears regularly as a conductor, clinician, composer-in-residence, pianist, and conference presenter. He holds two degrees from the Florida State University (PhD and MM) and earned a B.S. from Tennessee State University. He is also the executive editor of Gentry Publications.



Dan Forrest's music ranges from major works for chorus and orchestra to smaller choral works for community and church choirs, as well as solo and ensemble instrumental pieces. Dr. Forrest's music

continues to be commissioned and performed around the world (including broadcasts on the BBC Proms and NPR and recordings on the Decca and Sony labels) and has received numerous honors and awards. Dan is highly active in the music publishing industry, serving as editor at Beckenhorst Press and self-publishing his own concert music through The Music of Dan For-

rest. He also chairs the National ACDA Composition Committee, teaches and mentors composers through the John Ness Beck Foundation, and serves as artist-in-residence at Mitchell Road Presbyterian Church.



Katie Houts is a music educator and composer who specializes in children's choirs and developing voices. As the sacred choral editor for Choristers Guild, Katie curates and edits their comprehensive choral catalog of anthems, musicals, and resources for singers of all ages. She leads the eighty-five-voice IGNITE choir (ages 5-12), which serves as the training program for Rise Up Children's Choir, Utah's premiere contemporary vocal performance group for youth; she also serves as one of RUCC's in-house arrangers. Katie is a frequent presenter at sacred music conferences throughout the country and leads the children's music ministry for Hilltop United Methodist Church in Salt Lake City. She is a sought-after professional accompanist and studio musician, and teaches lower grades singing at Wasatch Charter School (SLC).



Joni Jensen is the director of choral activities at Texas Woman's University (TWU) in Denton, Texas. She received degrees in Vocal Performance and Pedagogy and Choral Conducting from Brigham Young University and the University of Arizona. She is a sought-after festival and all-state conductor/clinician. The TWU Concert Choir, under her direction, has performed at many conferences including the ACDA National Conference in 2019. Joni is active as a composer as well, publishing with Walton and Hal Leonard. She is also the editor of a series at Hal Leonard for advanced women's choral music. Joni is the associate dean and musical director of the Millennial Choirs and Orchestras. Their album, "Millennial Song," peaked at #1 on the Classical Album Billboard Chart.



Letters to the Editor



Editor,

In the Nov/Dec 2022 *Choral Journal* Patrick K. Freer's article on Singing and Adolescent Males gave a fine outline of what has been published.

Just one addendum: the staves which the adolescent male must conquer are formidable. The youngsters spend a minimum of 10 years singing from the G clef staff. During that time most of the choristers realize which notes appear high and which are low. They often can feel how to produce the pitch accurately. Now look at the bass or F clef. Compare the second line and top space of the G clef with the second line and top space of the F clef. What a different sense the aforementioned line and space of the F clef feel like in comparison to the same known and friendly line and space in the G clef. To add to the confusion, at the 6-8 grade level we perform music that is voiced SAB

which uses the F clef, often another piece in SAT which uses a tenor clef, and occasionally SATB, pulling it all together. It is most unfair to a chorister who has successfully sung with violins and flutes to be handed a voice in the cello or trombone range, and then, to top it off, be told to navigate a new road map to find those pitches. There is no quick fix, but it helped my students (sixth–eighth graders) to see the full staff, one on top of the other, with middle C the prominent joiner of the two. The large chart of the labeled lines and spaces of both clefs hung prominently on the board. Referring to it in warm-ups, in sight-reading, and in learning new pieces was helpful in reminding not just the changing and changed voices, but the soprs and altos as well, exactly where those pitches were, and what they sounded like. (The tenor clef was somehow easier to “get” for my students.)

Sue Fay Allen
Past President, New York ACDA

ACDA Leadership Opportunity • ACDA Leadership Opportunity • ACDA Leadership Opportunity



LEADERSHIP OPPORTUNITY

Diversity Initiatives Committee
Call for Standing Committee Membership
Details on page 62

ACDA Leadership Opportunity • ACDA Leadership Opportunity • ACDA Leadership Opportunity •

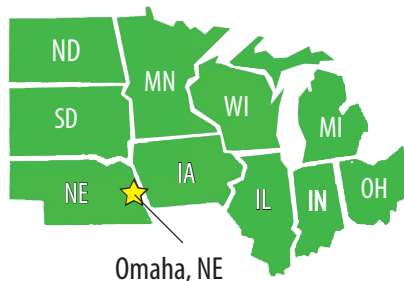
2024 ACDA Regional Conferences

Northwestern



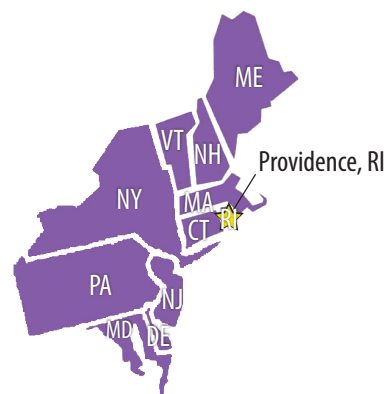
January 24 - 27, 2024
Spokane, WA

Midwestern



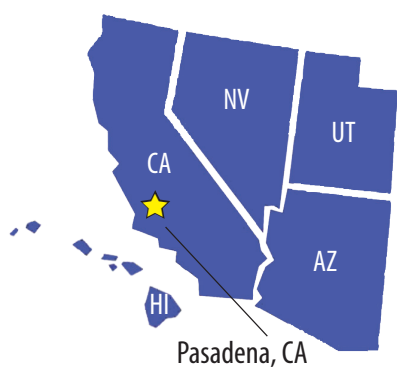
February 7-10, 2024
Omaha, NE

Eastern



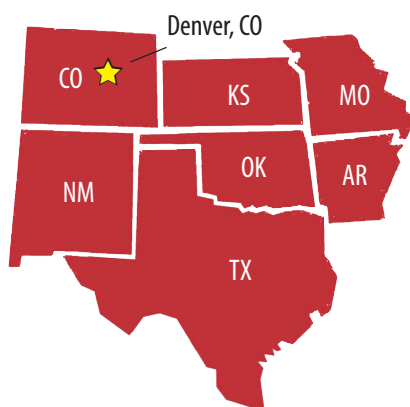
February 28 - March 2, 2024
Providence, RI

Western



March 6 - 9, 2024
Pasadena, CA

Southwestern



February 28 - March 2, 2024
Denver, CO

Southern



February 21 - 24, 2024
Louisville, KY

Registration opens fall 2023 at www.acda.org

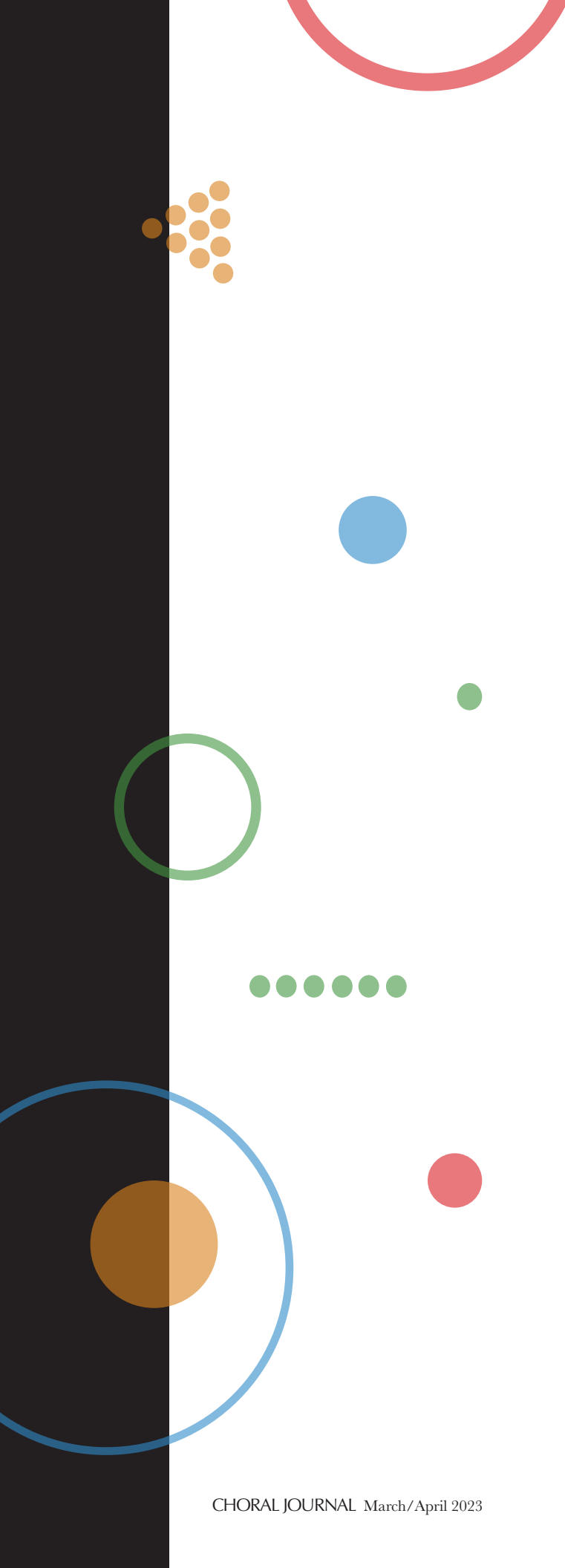


Words & Music

A Conversation with Poets and Composers

ROBERT BODE

Robert Bode
Conductor in Residence
The Ohio State University



Many of us wonder about the process of bringing a new piece of choral music into the world. Where do composers get their inspiration? How do they decide what text to set? I have composer friends who tell me they keep a box of poems by their piano; when they need a text, they dip into the box. If the poem speaks to them, they begin to hear rhythms and snatches of melody, and they're off to the compositional races. There is a complication, though, if the poem was published after 1923: it's not yet in the public domain. Then, the composer is required to seek permission from the poet (or their estate) to set the poem. Famously, some poets—Robert Frost comes to mind—refused to grant permission for composers to set their words. That's why we see so many choral pieces written to biblical texts or to poems from Victorian writers such as Tennyson and Rosetti and the Brownings; it's just easier if the poet is long dead.

As lovely as Keats's "Ode to a Nightingale" is, however, I doubt that most composers working today would say that poem speaks to the interests and concerns of a modern audience. So, more and more, composers are choosing to collaborate with living poets to create an entirely new work.

For this article, I conducted interviews with four poet/composer teams to ask them about this process of collaboration: Stephen Bock and Rosephanye Powell, Todd Boss and Jake Runestad, Julie Flanders and Carlos Cordero, and Brian Newhouse and Kyle Pederson. I am indebted to these teams for supplying such thoughtful and engaging answers to my questions. If you're like me, you'll be struck by the passion and the joy with which they approach the process of bringing new choral music into the world.

Words & Music: A Conversation with Poets and Composers

How and when did the two of you begin to collaborate?

Steve Bock: Fred Bock Music has been Rosephanye's publisher for over thirty years, so our publishing collaboration has been going for quite a while (as well as through two generations). In the case of me as a lyricist, that collaboration happened in the fall of 2018 when we collaborated on "Love Will Find a Way." I wrote the poem/text in response to a news story that I was watching on television. I had a feeling that it would be a good lyric for choral piece, so I sent it to Rosephanye to see if she agreed. Thankfully, she liked it and wanted to set it.

Rosephanye Powell: I first came to know Steve when he became president of Fred Bock Music after the untimely passing of his father. He was an award-winning writer in television and film, and I was not surprised to learn that he was a poet and lyricist. Our relationship developed through the years. So, when Steve sent me his poem in 2018, I connected with the heart and depth of feelings behind the words and the person who wrote them. I think that knowing who the lyricist is on both a professional and personal level can make the collaboration a nimble one.

Jake Runestad: When I moved to Minneapolis in 2011, a dear friend (and fabulous librettist) Mark Campbell suggested I get in touch with poet Todd Boss, who lived in Minneapolis and whose work he read in *The New Yorker*. I sent Todd a message. We met for coffee, and in that first meeting, Todd gave me his first book of poetry, *Yellowrocket*, and I fell in love with his work. I attended some of his readings, we met up for the occasional drink, and gradually our friendship deepened. Several years later, I proposed a collaboration, and we began conversations about what makes a good text for music.

Around that time, I had a commission from Robert Istad and Cal State Fullerton, and so I decided that would be our first project together. Since then, we've collaborated on nine works ranging from "And So I Go On," a double choir meditation on love and loss; to "A


Silence Haunts Me," ACDA's Raymond Brock Commission on Beethoven's perseverance in the face of his hearing loss; to "Earth Symphony," a large-scale choral symphony imagining Mother Earth's voice in a post-human world.

Carlos Cordero: I feel that people begin to collaborate long before they start to "work" on a project together. For Julie and I, it was very important to learn and understand each other as friends, not just artists who might collaborate. It is one of the most beautiful things about working with Julie: I get to know her and we create something, instead of "working with her." This creates such a deeper connection that I believe we are missing in many parts of our fast-paced world.

Julie Flanders: When I first met Carlos, our affinity was immediate and deep. Our conversations, though social, moved immediately to music, poetry, and what we love. Carlos has a generous open heart. When I first heard his music, I was astonished at the level of his gifts. The pieces he creates move the heart and lift the senses. I love the way he sets language, and it's been a joy to engage with him as we brainstorm and create. Our first official collaboration was "Holding Our Breath" for ACDA, but even before that, we had begun to correspond by email and explore the notion of creating together. I think he and I both love collaborating.

Brian Newhouse: I attended a Wartburg Choir concert in 2019. They premiered a piece by composer Connor Koppin that I'd written the text for, and also sang Kyle's arrangement of "A Mighty Fortress is Our God." So often you hear versions of that piece that are almost militaristic, but Kyle turned it on its head; he found a beauty in Luther's hymn tune that others miss and made it quietly passionate and totally fresh. I wrote a fan letter to him the next day and said, "Um, you don't know me, but..."

Kyle Pederson: Brian almost got it right. It was indeed the Wartburg concert in April of 2019. But it turns out it was I who wrote the fan letter to Brian, and I have



the Facebook message to prove it! The text he wrote about hands for Connor Koppin was really impactful... so I reached out to let him know. He sent a gracious response back and opened the door to a future collaboration by writing, “if you’re ever interested to work with a lyricist on a choral piece, let me know...”

What was the last piece on which you worked together? Was it a commission? If so, from whom?

Powell: Our last collaboration was “Love Will Find A Way,” which has just been released by Gentry Publications. Our collaboration began when he sent the lyrics to me, troubled by what he was hearing and seeing on the news. As I read his words, I found myself inspired by his sentiments. Steve’s lyrics described where we were as a country, and where we find ourselves even now. His lyrics addressed the apparent problems while offering hope through acts of love. Somehow, amid all the divisiveness of our world, there are stories of people coming together, loving, and helping one another. The work was commissioned by The Metropolitan Youth Orchestra of New York’s Nassau Chamber Chorale and was premiered in Jazz at Lincoln Center in May 2019.

Runestad: “Earth Symphony,” for chorus and orchestra, is our latest and most ambitious piece yet—a thirty-five-minute dramatic monologue from the voice of a post-Anthropocene Mother Earth. The work imagines Earth’s hope for humanity, her discovery of its power, her ruination at its hands, her lament at its loss, and her recovery. This piece was commissioned by True Concord Voices & Orchestra and their conductor Eric Holtan and had its premiere in February 2022.

Cordero: The last piece we worked on was “Holding Our Breath.” We are currently working on a commission from the Mendelssohn Chorus of Philadelphia and Dominick DiOrio.

Newhouse: Covid has jumbled the dates of the actual premieres of our commissions vs. commissions we’ve finished and are awaiting premieres vs. some speculative pieces we’re hoping come to fruition. A glorious mess. But the most recent premiere was “First Cradle” (SSAA with cello and piano), about the exquisite bond between parents and newborns, and the bittersweet heartbreak of letting our children go.

Pederson: A glorious mess indeed! “First Cradle” was a commissioned project with Judy Sagen and the Minnesota Valley Women’s Chorale. Brian had shared his beautiful text a few months earlier, and it came immediately to mind as Judy and I were talking about the kind of piece she envisioned for her choir. The pandemic postponed the premiere by a couple of years, but it was worth the wait! The most recent “full on” collaboration was the Genesis Prize piece, commissioned by ACDA, and premiered by Conspirare. That was an iterative process in which text and music influenced each other over the course of the collaboration, and where Brian and I were able to meet in person a few times in addition to phone/email exchanges.

For the composers: What do you look for in a text? What gets you excited about a text?

Powell: Often, I am inspired by texts that speak to my heart about the joys and struggles of life. Because of my studies in art song literature and the African American spiritual, I am especially drawn to symbolism and metaphorical texts that juxtapose nature with human experience. I find inspiration in texts that arouse a heart response as I read them. This emotional response is what serves as the impetus for and develops the mood, melodies, harmonies, rhythms, and form of the song as I compose.

Runestad: At the first reading of a text, I need to feel the energy and emotional intention of the writer. It has to grab me right away at a superficial level, and then engage me the further I dig into its layers of meaning. I desire texts that are succinct, clear, and compelling in

Words & Music: A Conversation with Poets and Composers

voice and imagery, while leaving room for the music to paint some of the colors as well as elaborate on what the text introduces. Language with open vowels, especially at climactic moments, is crucial and I often work with my collaborator to achieve this. If there are too many details or there is too much “music” in the text itself, the pairing with sound can make the resulting art too busy.

Cordero: Even though it sounds obvious, I like a text I can understand. I fall in love with texts that speak like we speak today when having a conversation or speaking over the phone with a loved one. I like texts that are short, direct, and vulnerable because I feel safe coming in and interacting with the text. I become a bridge to bring it to more people. I believe that our audience is not only that one that comes to the concert but is also everyone who comes in contact with your voice, and your voice is everything that we do!

Pederson: To start, some texts just seem to present melodic or rhythmic ideas to me; I’ll sit down at the piano to noodle on the text and a musical idea will emerge. I love when a text says something in a new way and paints the picture in a way that is fresh or evocative. Also, finding the internal rhymes (inside the phrases rather than at the ends of them) and figuring out a way to highlight those is a fun challenge. Brian’s writing is full of interesting internal rhymes. I’m also drawn to texts that allow people of various backgrounds and experiences to enter in and find something meaningful. So, I often look for texts that can serve as a springboard for conversation.

How specific (or not) do you like your assignment to be?

Powell: I prefer that the commissioning organization provides specifics on the purpose of the work, the theme of the occasion or concert, mood, tempo, and general style. If they have a poem in mind, I will want to read it and determine if it is one through which I can find inspiration before agreeing to the commission.

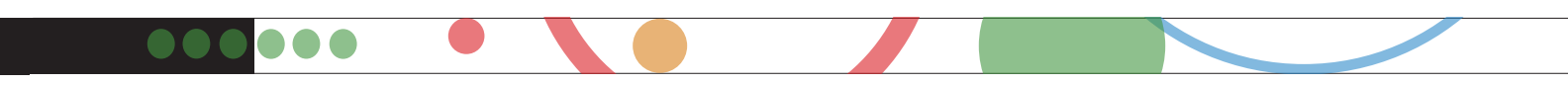
Bock: I’ve written a few texts that have been set to music, and a few that have not. All of them have been poems that come from their own place without any assignment. I don’t know if I could produce under an assignment/commission structure. I’ve never done it.

Runestad: I will happily work within a general theme for a commission but prefer freedom in choosing the specific direction and text/poet. Not all texts can and should be set to music!

Cordero: Hard question! I like to have specific details so I can be creative within my limits. A few years ago, when I was in college, I had a commission where they told me I could do whatever I wanted, and what I wanted was to cry. The piece I did was too difficult because I was doing things because I “could” instead of writing for the ensemble. When I failed on this first piece, I decided to write an “I-am-sorry-I-wrote-such-a-hard-piece piece” and that’s how “Salve Regina” came to life! Then, I was writing for the people and not for a made-up set of choral tools.

Flanders: What a great question! I find that a general direction, theme, guidance, and sense of what the shared intentions are is helpful. But when directions get too specific, they can be limiting. For Carlos, he gets to consider many musical factors: instrumentation, how many singers, time, and whatever else the musical parameters are. For me, that information is also helpful as it can set tone. But for me, when a piece is coming fresh to the world, it’s not about rendering it. It’s about finding it! About exploring the territory from which the song emerges. Too much direction in the assignment can stunt the exploratory process.

Newhouse: I like two things in a commission: One, crystal clarity on the approximate length of the piece, deadline, special occasion or commemoration, and of course as much as possible about who’s singing it. I also like to inquire what the commissioner hopes the piece might accomplish, what effect it might have on the au-



dience and singers. Two, then I like a nice open playing field for my own creativity to run. That 50-50 blend of clarity and creativity is my sweet spot.

Pederson: Generally, I enjoy the musical flexibility to craft the kind of piece that the text might inspire without too many parameters. That was one of the especially fun aspects of the Genesis commission—its openness allowed the piece to become a bit more sprawling (8 min), cover three separate continents, two different languages, and several genres. But I've also had success on commissions with a very specific wish list. I agree with Brian that clarity around deadline, intended audience, intended choir, and intended impact is very helpful.

Describe your process of collaborating on a project.

Powell: My first collaboration, “The Promise Lives On,” with lyricist Pamela Martin for Sing for the Cure, was composed between 2000 and 2001. My most recent collaboration, “Love Will Find A Way,” occurred with Steve in 2018. For each of these and those in between, once the lyrics or poetry was provided, I was given the freedom to compose the song without further input until I submitted the first draft for review. So far, the lyricists have welcomed this arrangement, and it has made the process a smooth one.

Bock: I don't know of an easier collaboration experience than what I had with Rosephanye on “Love Will Find a Way.” The text came out of an evening of watching annoying television “news” programs, which were really nothing more than two people yelling at each other about some topic and not listening to the other person at all. I thought “There has to be a better way for our society to deal with complex issues.” Out of that came the text. In fact, it came very fast. Words were coming out of my head faster than my fingers could type. The entire thing was written in under an hour. I didn't have any plans for it, really. It was nothing more than my way of responding to the frustration that I was feeling.

After living with it for a few weeks, I showed it to our VP of Publications, Allan Petker. I asked him if he thought it was worth trying to get set to music. He thought it was. I asked him if he thought my idea of showing it to Rosephanye was crazy, and he said, “Absolutely not! She would be perfect!” I called her one afternoon and shared it with her. Within the first few minutes she was already telling me that she had some musical ideas running through her head. That's how this all started.

As far as the collaboration goes, it was actually very simple for me. I sent her the text and she set it. Now, she did ask if she could adjust and augment my words to make it work for the music that she was writing. Of course, I agreed. When the piece was done, she sent it to me to review. I literally had no notes for her. The places where she had changed/alterd my text were done appropriately and thoughtfully to both what I had written and what she had composed. Most of my collaboration processes have had more back-and-forth with composers. “Love Will Find A Way” is the one that required no discussion or debate. It was so easy.

Boss: First of all, Jake doesn't just “set my poems.” That's never been how we work together. Instead, we start with an idea or a theme, and we bat it around over a series of phone calls, and then I go to work writing something custom for him, an original. What Jake wants from me is a living work of art that's responsive to his passions and mine, but also to the particular choir and instruments that will premiere it, the audience for it, even sometimes the other works that will be performed alongside it.

Our early discussions focus on the idea and how it should develop, what structure the overall piece will take, what impact we want the piece to have on listeners, how the choir might best be leveraged, and any literary or musical references we might want to be aware of. All of that discussion happens before I write a word, before he writes a note. A few weeks of gestation will go by, and I'll have an inspiration or think of a cool twist on our theme, and then we'll have another conversation or two. Soon enough I'm drafting something, but I won't usually let him see it till I've over-written it, given

Words & Music: A Conversation with Poets and Composers

him lots of stuff to respond to. I share it. He sits with it for a while...

Then he sends me a markup and calls me to walk through his reactions. This conversation is usually a give-and-take. By now I've developed a stronger vision of the piece than Jake has, because I've been in the creative process of it, so Jake usually has to talk me through that, and in the process, either my vision will change or he will begin to embrace it, or he'll start having new ideas that will take it in another direction entirely...or some combination of all of that. In the weeks to follow I'll produce another draft, using what I've learned. I still want to surprise him with something fresh that takes our vision to the next level, but by now I'm also aware of his evolving vision and I want to respond to where his passions are. Ideally, we're equally excited about the finished piece, which might be another three or four (sometimes twice that many) drafts away yet. Our process of exchange continues, draft after draft, until we're equally excited.

Cordero: Our collaboration process is one of my favorites because it includes almost everything but writing the text and music. Julie and I have these wonderful calls where we talk about art, life, and how we are doing through the challenges of life. We create connections with poems, books, movies, music, and anything we can think about. We live in this brainstorm-like hurricane of ideas where I always end up feeling better and renewed. Our process allows for space for honesty and mistakes, for laughter and struggles. It also allows for me to comment on words and for her to comment on music, which is always fun to see each other's perspectives.

Flanders: Yes, it's really about entering the unknown together and exploring the uncertainties that make a piece interesting. What is extraordinary in working with Carlos is how often I will send him notes of what I am thinking about or come to a call with a map of possibilities, and he will show me his own journal of exploration and we have been absolutely synchronized and coincident in our journeys. It's like a waking dream to find a piece together. Also, Carlos has an incredible ability to structure and hold a powerful architecture of

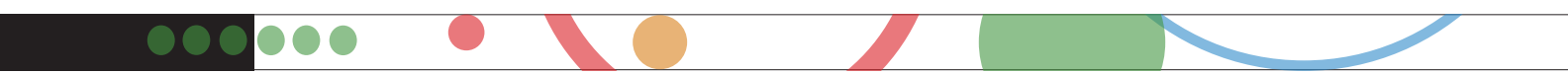
elements in place. I so appreciate the way he organizes the chaos we generate into a kind of divine coherence and then he flows that into musical beauty and meaning.

Newhouse: Kyle calls with a "Hey, are you interested..." request, and because he's endlessly inventive as a composer and so generous about our process, the answer's always yes. He typically has all the details of the assignment I describe above, then we set a tentative deadline for my first draft. My goal as a writer is to give him something that sparks the strongest and most immediate musical response—the writer works for the composer, not the other way 'round. As for my own process, I take all the elements of the commission into a kind of creative cave in my brain; I invite my own soul and heart in as well. Then I start moving my pen across the page, letting it run and run and run. On average I'll have thirty to forty pages of pre-writing that will ultimately come down to three to four stanzas of finished text. That sounds crazy in terms of Return-on-Investment, I know, but this is the part of the process that I love the most, the joy of creation.

Pederson: After the initial discussion that Brian describes, he squirrels away and produces some magic. With the resulting text, I'll noodle on the piano and see what musical ideas emerge. I'll share those ideas with Brian, because often that initial music will prompt some additions/deletions/edits in the text. The music and text end up influencing each other as we keep working. Brian is incredibly generous with his time. It's a luxury to work with him.

For the poets: Once you have finished a text, are you willing/able to adjust it for the needs of the composition?

Bock: Yes. As a publisher, I know that you have to make the finished publication the best that it can possibly be, and there are times where the text has to be adjusted to fit what the composer is writing. There's obviously a back-and-forth in that process. In my case,



the words always come before the music. That means that it's being created in a vacuum that only works with itself. Once the music gets added, the elements have to move around to make the end product work. I've had texts that are set exactly as I wrote them with no alteration, and I've had others (like "Love Will Find A Way") where additional work was needed to get it right as a choral piece. If you're not willing to let your words be adjusted for what the music is asking/needing, then the published piece will be less than it should be. I'm more interested in getting it right for the music than making sure that the integrity of my original poem is maintained.

Boss: Once the final draft of the text is complete, Jake starts working out the music. This is when we fine-tune stuff—a single word's syllable count, or a particular vowel that doesn't chorus well. He doesn't change a thing unless I consent, and now and then I'll insist on a choice he has to tangle creatively with, or we'll haggle over a definition, or puzzle out a phrase together. It takes a lot of trust and mutual respect to work this way, but it's immensely satisfying.

We're collaborating in the truest sense of the term: toiling together. What we make we make up whole-cloth, original. As a result, we're passionate about every word. The finished piece is a mutual expression, not just his interpretation of something I wrote. That's what's exciting about working with Jake, and why, after nine projects together, I'm ready for more.

Flanders: I trust Carlos so much. I am beyond fortunate to have him collaborating with me in the textual process. I tend to deluge him with text and then he mines the onslaught for distillates, which then shape into piece. We think a lot also in terms of what frames a piece or ways that entering and leaving the experience of the piece can also be meaningful for the audience. In "Holding Our Breath" we explored a lot about breath and used it as an element of frame.

Newhouse: Absolutely. That's actually part of the fun! The challenge when Kyle asks for three extra syllables here, or two less there, or a whole new final line... Again, my job is to give him something that rocks his composer-world. Though you didn't ask this, I've found, with Kyle, that collaboration works both ways: he once showed me an early draft of a piece, and I thought one particular line of text wanted much bigger music; he took that to heart, re-wrote it, and it became the exciting climax.

Finally, what would you like conductors to know about the commissioning process?

Powell: I consider composition to be very personal and a craft that requires a great investment of time, heart, intellect, skill, and energy. The more information a conductor provides relative to purpose, message, and mood, the more informed the process will be for me. I don't accept open-ended commission requests that begin and end with statements like "I want a fast, up-tempo song" or "a slow song like your song (title)." Some composers are fine with such requests; but for me, requests that provide no direction for messaging, storytelling, or expression imply that the requestor has not given serious thought to the commission or its purpose. For me, there must be a reason to compose or a message that the commissioner feels compelled to share with their singers and audience. Otherwise, there is no source of inspiration for me.

Runestad: Commissioning a poet in addition to a composer is an important and compelling way to make a relevant artistic statement. Older texts have a place, but we can't always live in the past, and custom-made texts are often better suited to musical settings. The poet should be paid a fair fee for their work and should be involved in the entire process, just like the composer. The poet, composer, and conductor team should engage in a trusting relationship before the collaboration, with an understanding of roles and expectations, to make sure they work well together. This trust is crucial for the success of the project.

Words & Music: A Conversation with Poets and Composers

Boss: None of the texts I've written for Jake have ever landed in one of my poetry collections. That's because my texts for choral setting don't really operate well as poems. I don't think of them as poems. They don't respond to the demands a poetry reader makes of poems. A text's responsibilities are different. So that's another reason I prefer to write custom for Jake. His needs aren't satisfied using the methods I was trained to use. I've had to learn a very different way of writing.

I've come to believe that composers compromise a great deal when they adapt most poems, because most poems weren't made to be sung. (Leave aside for a moment that I also feel composers do a disservice to art when they source poems from dead writers as opposed to living ones.) I dream of a day when composers are working directly with poets as a general rule to create living works of art that are of the moment, and I've already put myself at the service of poets and composers looking for guidance.


Cordero: People need more communication and time. The creative process is best when all the parties involved are available and willing to be there for each other. I know we are all going through difficult moments in life, but we forget to mean it when we ask "how are you?" or to reply to an email sent weeks ago. Musicians can forget that they are humans first. We also need to break the stigma of using living poets. There is a terrible unspoken rule in the composition world: don't use copyrighted poems, be careful with living poets because it will be a pain to get permissions. It can be difficult sometimes, but that's not always true and some of my best pieces have come from living poets! If not, we will continue to have all the Teasdale and Rosetti and not much of the Flanders of the world, and I don't want that unbalanced future for our new choral music scene.

Flanders: I come from a background in theater where the text and music are often created in a dynamic back-and-forth process of artists sparking and inspiring one another. This is the process by which Carlos and I create. The work in theater, at its best, is very exciting. The best choral commissions are also very exciting. Commissioning can be culture-changing and audience-at-

tracting. Living poets can speak meaningfully into the heart of our times. I agree with Carlos that to expand the commissioning process to include poets is a valuable artistic choice. The times we live in are volatile and rapidly changing. New Choral Music is a powerful form of art with a tremendous capacity to speak into the present and shape the future. Conductors lead this process with their beautiful choices.

Newhouse: How collaborative and joyful this can be! And of course, the result is a piece tailored for them. I've heard some of the headaches that composers have had with clearing the rights from published poets (living and deceased) to set their work. From my point of view, life's too short to be difficult about these things. We all want the new work a.) to be absolutely superb; and b.) to be meaningful for the conductor, the choir and the audience; and c.) to have a long life afterward so other choirs want to sing it. Let's have some fun making it together.

Pederson: There are so many variables for conductors to consider when commissioning a piece. I've certainly heard horror stories—it's sometimes remarkable to me how resilient conductors are and how committed the choral world is to commissioning new music. And, of course, all of us composers and lyricists are incredibly grateful for that resilience and dedication to new music.

For conductors who haven't had a chance to commission a new work (whether music or text), it really can be a wonderful experience to reach out to composers/lyricists about your vision. There are so many composers eager to chat with you and help bring that vision to reality. 

In Memoriam

Michael Kemp 1946–2021



Michael Kemp was an accomplished conductor, choral clinician, author, composer, voice teacher, and violist. He led church and school choirs, community choruses, and community orchestras in the greater Philadelphia area since 1991, and before that in Nashville, Tennessee; Arlington, Texas; and Oklahoma City, Oklahoma. A well-respected choral teacher and clinician, he conducted over 500 workshops, conferences, and festivals across the United States, five Canadian provinces, and ten other countries. He strongly believed in sharing his accumulated knowledge with younger conductors, especially those who would be working with amateur singers. To that end, he authored five books for choral

directors and voice teachers, including “The Choral Challenge,” and composed anthems for church choirs.

He was educated at Westminster Choir College, the University of Oklahoma, and the Royal Conservatory of Music in The Hague, Holland. He was proud of his service in the United States Army, where he was a member and soloist with the Heidelberg-based Seventh Army Soldiers Chorus, singing over 250 concerts across Europe.

His life was one of constant learning, of a never-ending quest for self-improvement, and of sharing with as many people as possible the depth of the beauty and power of making music with others.

Discovering the Magic of Children's Voices

Composing and Programming for Elementary Choirs

KATIE HOUTS

If you've ever been in a rehearsal with elementary singers, you know they work hard and have lots of fun (sometimes too much fun, right?) taking part in a musical experience with friends. Helping children discover the magic in their voices and watching them share their music with the world is an incredible privilege. The important work of guiding a developing choir is aided by high-quality repertoire for young singers. As composers writing for children, and as directors selecting music for children, we must approach our repertoire task with thoughtful purpose.

Katie Houts
Choristers Guild Sacred Choral Editor
Artistic Director, Rise Up Children's Choir
Salt Lake City, UT
khouts@choristersguild.org



Discovering the Magic of Children's Voices

Dr. Mark Patterson is a composer, choral director, and sought-after clinician. Mark's warmth and intentionality in working with singers, particularly developing singers, is inspiring. He infuses that same spirit into his compositions for children. Because Mark lives in both worlds—as a composer and conductor—I asked him about his core belief when writing and selecting music for young singers. Mark responded, “Children need opportunities to experience beauty. They deserve to sing artfully-crafted music that says something significant and meaningful.” As we seek out repertoire that allows our young singers to experience something beautiful, significant, and meaningful, let's take a close look at three building blocks of a well-crafted anthem for children's choirs...

A beautifully crafted line.

Harmonies that add depth.

A message that resonates.

A Beautifully Crafted Line

Whether you are composing music for children's voices or selecting music for your children to sing, we need to start with what is essential. Reflect on the children who will be singing the music and assess the following:

- What are my singers' capabilities?
- Where do their voices sound the very best?
- What topics will resonate deep within them?
- In what ways could this group of students show musicality?
- What elements of a choral piece will help my singers connect and succeed?

A beautiful melody becomes a stunning melody when written in the sweet spot for children's voices. Be attentive to the age and capability of your singers when establishing the vocal range. Within that range,

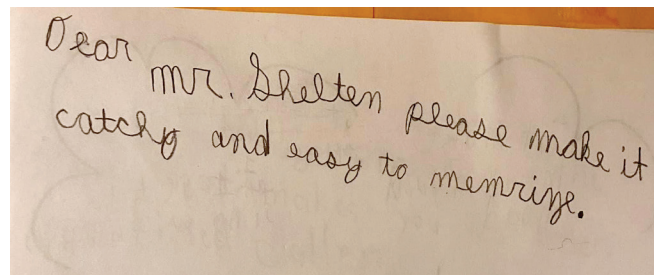
think about where a choral piece lives in the voice of the child. For example: we might assign a complete range of C(4) to F(5) for elementary choristers (ages 8-11). How much of the piece is spent at the bottom and top of the range? Within your established range, don't spend too much time at the extremities. Seek the sweet spot in a developing voice. Choosing a comfortable tessitura with a few challenging moments will lead to enjoyable rehearsals and rewarding performances.

Helen Kemp trained children and their teachers in the art of choral singing for six decades. A prolific composer, conductor, and clinician, she had this to say about children's voices:

To my ears, the most beautiful children's vocal range for tones that can soar and spin is from C(5) to G(5). These notes are ideally written as the climax of the singing phrases, and should not be confused with the tessitura (the average position of the notes) of the music you choose. Most of the notes of children's music should lie in the comfortable range, but the wonderful tonal beauty of the upper tones should also be experienced and enjoyed. In choosing your music, observe how the high notes are approached. It is often easier to sing an interval of a third or fourth or fifth up to a high note than it is to ascend upward, step by step.¹

So ask yourself: does this piece give the children a few opportunities to soar?

Composer and ACDA past president Tom Shelton asked his young choristers to give him some advice for his next composition. One singer gave this solid counsel:



Keep in mind that elementary singers are often

learning by rote, even if they're holding music in their hands. Until they are competent note-readers, a skill that requires practice and experience, sheet music will still be a basic guide and teaching tool for most elementary singers. Consider how well the melody and text can be caught. (Tom's singer was right on the money when they advised him to write a song that was catchy!) Here are two important clarifications:

- Catchy doesn't mean trite or childish. A beautifully crafted line can, indeed, be catchy. A well-crafted melody that's fun and memorable engages young singers, making it easy to "memrize." Strive to select and write music that is child-friendly, not childish. Does the road map make sense to a fourth-grade student? Does the rhyming scheme flow naturally to a second grader? Is the melodic idea interesting to a sixth grader?
- Dr. Heather Potter had this to say about a well-crafted unison line: "Basic and simple do not mean the same thing." Our musical choices must keep our children's basic skill level in mind, but it doesn't mean we should dumb-down our craftsmanship or oversimplify elements, stripping them of beauty and meaning. A well-crafted melody engages the singer while encouraging them to grow and stretch their musicianship.

When I was in seventh grade, "I'm Goin' Up a-Yonder" (Hawkins/Sirvatka) was a conference festival piece that our school choir kept in our concert repertoire that year. I would sing this song all day, every day. The melodic movement felt natural and comforting, and I loved the way my voice felt as I sang it. The long phrases in this song were not easy, but required me to utilize my full breath capacity. I learned what my body was capable of as I prepared for each phrase. The rise and fall of each phrase showcased the wonderful resonance and sparkle of a developing voice. The song allowed me to sing in my sweet spot, communicating a musical message about embracing faith and purpose: a combination that made my heart soar.

Harmonies that Add Depth

Once singers are able to create a beautiful unison together, developing choirs will be ready to journey into part singing. Likewise: once a beautifully crafted melodic idea is in place, composers are ready to add harmonic depth. First, let's address various ways young singers can be introduced to the wonderful world of part singing.

- 1) Echo songs
- 2) Ostinatos (rhythmic or melodic)
- 3) Independent descants
- 4) Partner songs
- 5) Canons and rounds
- 6) Parallel harmony

This is not an exhaustive list, as there are other creative ways we can build part-singing skills with our ensemble (like chain phrases, call-and-response, staggered harmony, complementary melodies, vocal chording, etc.). Assess your singers and determine which type of harmonic structure is a good fit for your ensemble's skill level. In the above list, number 1 is an accessible intro to part singing, perhaps the first type your children may encounter. Number 6, parallel harmony, is an advanced part-singing skill.

The majority of harmonic depth in unison/two-part music may not be present in the vocal parts. It is, instead, provided by the accompaniment. Whether it's a secular concert piece or a sacred anthem for worship, the first few bars of a piece establish character. Is this something new and unique that piques the interest of the audience and compels us to keep listening? How does it set the tone for the piece as a whole? Piano interludes can be similarly assessed; be sure they propel the musical story and don't simply act as a filler.

Strong children's anthems have accompaniments that strike just the right balance between too little and too much. Use the following questions to evaluate the accompaniment of a children's piece:

- Does the accompaniment effectively lead into the choir's entrance? For example: an up-tempo piece

Discovering the Magic of Children's Voices

for early elementary voices might incorporate an aural cue just before the singers enter—a specific, recognizable rhythmic or melodic pattern.

- Does the accompaniment double the melody too often? Give young singers more credit and trust directors to prepare their singers well. Make room for singers to create a melodic line, not just double it.
- Does the accompaniment overpower a unison line? Be aware of how dense your accompaniment is, or becomes. Can young voices be heard over the accompaniment? Can you use inversions to create a different color in the keyboard, or can you utilize a different octave to get out of the way of the vocal timbre and allow it to shine?
- Is the accompaniment too simple to support a unison line? When young voices feel anchored and supported, they will do amazing things. Look for an accompaniment that provides a solid foundation for developing singers.

Composers, research the part-singing continuum (hierarchy) and make an intentional choice regarding the types of harmony you choose to include in your composition. Spend as much time crafting the accompaniment as you do the vocal parts. Remember: any harmonic voice (including the piano accompaniment) should enhance the singer's experience.

A Significant, Meaningful Message

In my work as a choral editor, hundreds of scores pass my desk each year. The first thing I review in a new submission for children's choirs is the text. I use three questions in my evaluation:

- Is this a message *worth* singing?
- *Does* the text sing (actually sing, in this setting)?
- Is the text *relevant* to a child's experience?

I admire poets and wordsmiths and the craftsmanship it requires to compose a text. This type of creative work does not come naturally to me, so when I compose children's anthems, I most often seek out the words of others—a hymn text, a poem, or a quote. My husband is a copywriter, and his clever mastery of language and communication leaves me speechless at times. He can look at a paragraph and find a way to capture its essence in one sentence. When we seek to write or program music for our children's choirs, take a keen eye to the text. Does it offer a clear, concise message worth singing? Does it inspire, challenge, or build? Does it spark imagination, communicate truth, or cause one to reflect? Does it encourage children to wonder, to be brave, or to embrace their full selves?

When you are selecting or writing music for children, seek out a text that is truly brought to life through song.

Mark Burrows is a composer, conductor, and educator who is a master of writing texts worth singing. His music has been used to build bridges and bring messages of welcome and empowerment to communities around the world. Even Mark's choral warm-ups contain meaningful messages! In his new collection, *The Little Book of Ups*, Mark provides vocalises, rounds, and ensemble songs that feature community-building and self-affirming texts. Using the familiar scale-degree warm-up, Mark composed the text in Figure 1 on the next page.

In this warm-up, purpose meets intent. Sequential scale degrees are transformed into an affirming message that cultivates acceptance, love, and community. That is a message worth singing.

I asked Mark what piece of advice he'd give to composers and directors of children's choirs, and he said: "Understand that children experience, and need to express, an entire range of emotions—joy, sorrow, frustration, anxiety, wonder, compassion. It's so helpful when the music we write can reflect that range, sometimes

Composing and Programming for Elementary Choirs

with more than one emotion in a piece.” Like the Pixar movie “Inside Out,” Mark noted that “sometimes the richest memories are tinged with multiple colors and feelings.”

As composers and directors, we play an important role in helping children discover the music within themselves. Have you ever programmed a piece that didn’t connect with your singers? In these situations, the message falls flat because it fails to resonate with the child’s experience. When you are selecting or writing music for children, seek out a text that is truly brought to life through song. Study the pairing of melody and lyric; does the musical setting complement the lyric structure and enhance the text? Young children are both literal and imaginative. In much of what I program for early elementary students, the lyrics are understandable, encourage children to wonder, and rarely provide static answers.

rest for a while, then come back with clear eyes to self-edit or ask an editor to review your work. Your initial idea may be quite different than the finished product; but through the hard work of editing and evaluating and rewriting, you’ll uncover hidden potential in your piece. Remain open to feedback from trusted friends and mentors; road test your piece with a small group of singers to see if it really sings well. Children deserve our very best, and the time we spend crafting our music will be worth it.

What a gift to walk alongside young choristers as they discover their voices! As we continue this important work, may we all seek to bring our best to the ones we teach and shepherd. When we give our children opportunities to experience and create beautiful music, we help instill a lifelong love of music that remains long after we’ve left the rehearsal room. ©

A Final Word

To my fellow composers: we have to be willing to let go of ideas that don’t work. I often end up with stray phrases, melodies, and accompaniment figures that hit the chopping room floor during editing. Let your piece

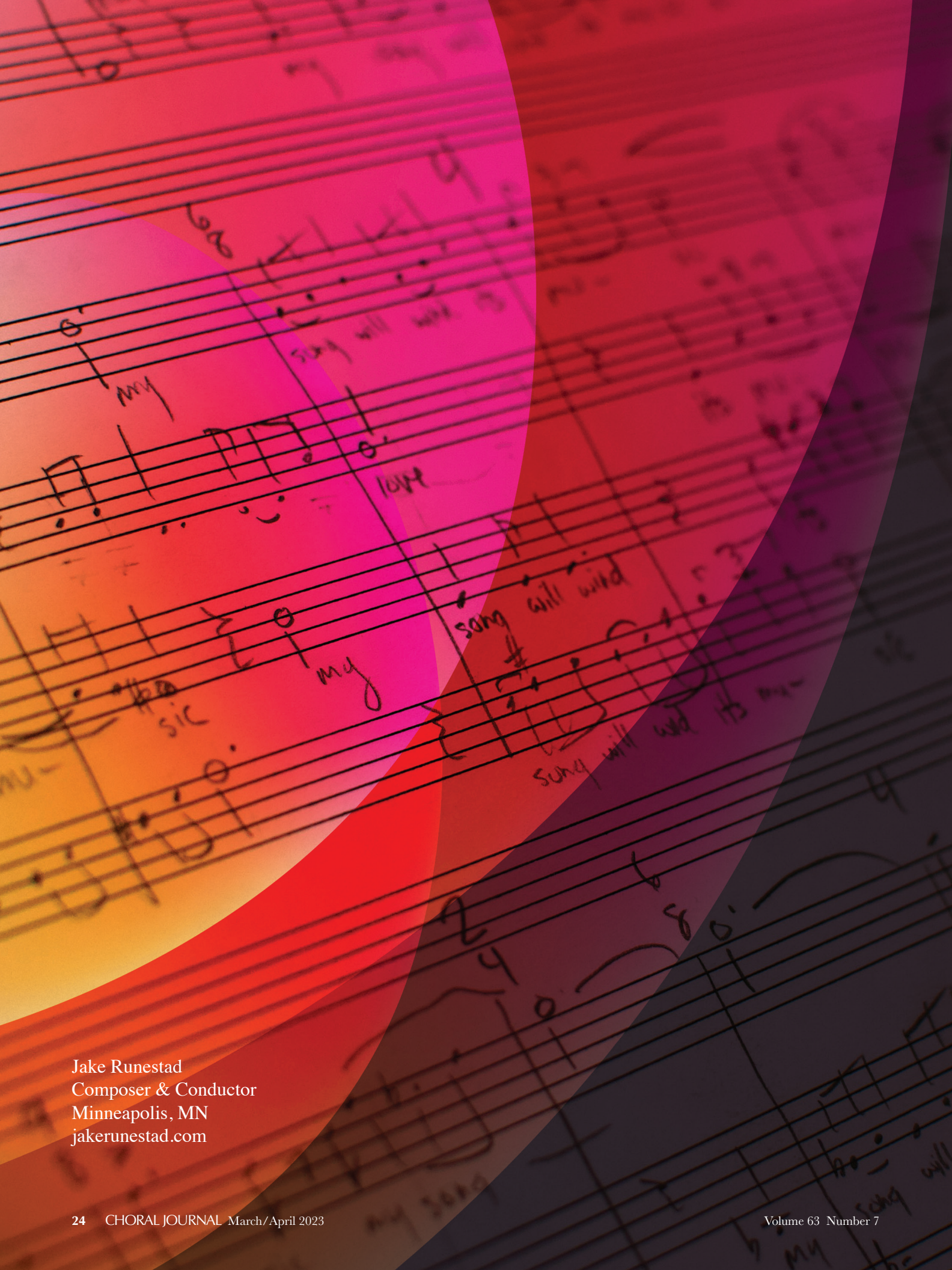
NOTES

¹ Helen Kemp, *Of Primary Importance, Volume II*, Choristers Guild (1991).

Figure 1 shows a musical score for a song. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are: "Here. Here is where. Here is where we all. Here is where we all are safe. Here is where we all are safe to be. Here is where we all are safe to be our-selves. Here is where we all are safe to be our-selves and so... Here is where we all are safe to be our-selves and so we sing!"

Figure 1

Copyright © 2022 Choristers Guild. All rights reserved. Printed in U.S.A.
Reproduction of all or any portion in any form is prohibited without permission of the publisher.
The copying of this music is prohibited by law and is not covered by any license subscription.



Jake Runestad
Composer & Conductor
Minneapolis, MN
jakerunestad.com

The Business of Composing

Part 1

Commissions & Publishing

Jake Runestad with Dan Forrest

When coaching musicians, the great American conductor Dale Warland discusses three important aspects of our art form:

building the instrument (the choir), building the repertoire, and building the musical leadership (the conductor). What really makes the choir what it becomes or what it doesn't become is the repertoire. [The conductor] will grow only according to the demands of the repertoire. If it's quality repertoire, chances are that conductor is going to become quality, as well.¹

One of the great traditions of the choral community is supporting and performing new music by living composers. The development of new repertoire allows for engaging rehearsals and performances, fostering conversations around relevant and complex topics, improving the techniques and abilities of the musicians, and building community through meaningful collaboration with living artists. While training on musical craft is widely available to composers, there are few resources addressing the financial side of this artistic endeavor (which ultimately enables composers to continue their creative work).

Composers Jake Runestad and Dan Forrest have created this two-part article about *The Business of Composing* to help demystify the financial aspect of composition. The first installment will explore “Commissioning and Publishing,” while the second will focus on “Licensing.” These articles are aimed at educating composers, conductors, and choral organizations alike. We hope that this information (though not the entirety of a composer’s financial life) will help to sustain the careers of composers through proper support and licensing from conductors and choral organizations, which ultimately helps keep choral music vibrant and growing!

The pillars of a composer’s music-related income are formed by commissions, publishing royalties, performance royalties, residencies/appearance fees, and licensing (for the sake of this article, we’re considering teaching a separate entity). While there are industry traditions within each of these categories, there is also a fair amount of variation and flexibility. Due to the limited space in this article, we can’t cover everything, but hopefully this is a helpful introduction to these elements.

Commissions

A composer receives a commission when asked by an individual or ensemble to create a new piece of music (a “work”). Funding for commissions can come from the ensemble, from grants, and/or from private donors. Sometimes a composer may acquire a funding source and search out an ensemble or group of ensembles to be the commissioner(s). Either way, commissioning music is an extraordinary process in which a customer pays for a product sight-unseen, based on trust in the composer’s past work. In that light, every commission is a great honor, not to be taken lightly!

Fees

Many composers calculate their fees *per minute of completed music*. This fee changes depending on the size of the ensemble. For example, writing for unaccompanied unison choir requires a different amount of work than SATB chorus with full orchestra. Fees vary widely depending on the composer and the demand for their work. An inexperienced composer may receive \$100

per minute of completed music, while a composer at the top of their field might charge \$2,000 or more per minute, depending on the length and instrumentation. In the choral world, an established composer’s fee currently (as of 2023) hovers around \$800-1,500 per minute of completed music for SATB choir with/without piano accompaniment.

All commissions, even if there is no money exchanged for the commission, should utilize a contract signed by all parties involved.

Some composers have a minimum amount they charge for all commissions, no matter the length, and then calculate per-minute above that. For example, a composer may have a \$4,000 base fee for pieces up to 5 minutes in length, then calculate a per-minute fee beyond 5 minutes. Both Dan and Jake often spend more time finding the right idea and text to commit to, than actually bringing that idea to life in a score. Composer Abbie Betinis notes: “After the idea phase, which can last weeks to months, it takes me at least 20 hours to write, proof, edit, and engrave one minute of music.”² While we haven’t tracked our own hourly rates, Abbie’s calculation is a useful number in establishing a rough baseline. New Music USA has a Commissioning Fee Calculator on their website, which is also a helpful resource (do a Google search for “commissioning fee calculator” to find it or see the link in note 3).³

Attempts to calculate per-minute fees must also account for different densities of notes and textures. Fast music is more time-intensive to write, relative to slow music. A simple, 4-part chorale takes less time to write than a polyphonic motet of the same duration. All of these details should be factored into a commission fee. Some composers include their residency fee in their overall commission fee, while others have a separate fee structure for their time spent with the ensemble. Of course, composers can make adjustments to these fees for various reasons that may be to their benefit (a pro-

fessional recording will be made, the premiere is at a world-renowned hall/event, etc.).

Contracts

All commissions, even if there is no money exchanged for the commission, should utilize a contract signed by all parties involved. Contracts clarify the expectations of each party, the work to be created, the rights surrounding this work, and other details. If there are any questions or issues in the future, the contract is there to provide resolution. Below are some recommended details to include in commission contracts. This list may sound daunting, but it doesn't have to be long or complicated, and plain language is fine (fancy legalese is not required). For example, Dan's commissioning contract fits comfortably on one page. Another helpful guide is Dominick DiOrio's article "A (Somewhat) Brief Guide to Commissioning New Music" from the November 2018 *Choral Journal*.

- Names and institutions of each party; Composer, Ensemble/Organization, etc.
- Length and instrumentation of new work. Typically a range is given: "4-6 minutes," or "at least 35 minutes."
- Deadline for the completion of the new work (including how the score/parts are delivered—printed and shipped or PDFs). Sometimes composers include a "rough draft" date for the conductor/ensemble to provide feedback before the "final" score is delivered.
- Payment amount to composer and schedule of payments. An initial deposit/down payment can range from 10% to 50%, with the remainder due upon completion of the work.
- Larger choral/orchestral works may require a separate editor or engraver, and that fee should be included in the contract.
- Expected date of premiere and any exclusivity timeline (see "Exclusivity" below). Note: The first performance of a new work is a "premiere"—spelled with an "e" on the end. A "premier," without the final "e," is a head of state or an English soccer league.
- If desired, the composer's attendance at rehearsals and the premiere, and the costs involved and who is covering them (see "Residency and Appearance Fees" below). Some composers clarify that appearances will be handled in a separate contract.
- A clause about any issues, delays, or the inability of the composer to complete the work (refund all money already paid by the commissioner if they're unable to finish).
- A clause clarifying that if a commissioner cancels, the down payment is completely non-refundable, or whether this is flexible.
- A statement that all rights and ownership of the work remain with the composer, not the commissioner.
- A clause about any issues that may arise with performance delays or the ensemble's inability to perform the work (like a global pandemic or something completely *crazy* like that), and when the work will be made available for other ensembles to perform.
- Typically, once a work has received its first performance, it is then available for other ensembles to purchase and perform the work. Sometimes, however, the commissioning ensemble may ask for exclusivity for a certain amount of time, which would prohibit other ensembles from purchasing and performing the work until the end of that period of exclusivity.
- If applicable, expectations about "check ins" or how involved a conductor/ensemble should be in the creative process. Some composers love to have this engagement with commissioners, and others want to be left alone to create.
- If applicable, composer's receipt of a recording of the performance and what the composer can or cannot do with the recording (audio and/or video). This becomes complex when the musicians are part of a

musicians' union, as there are strict laws about rights, compensation, and use.

- Signatures, or e-signatures (with dates!) of each party involved.

Copyright

“Copyright is a type of intellectual property that protects original works of authorship as soon as an author fixes the work in a tangible form of expression” (U.S. Copyright Office).⁴ Once a work is documented or notated in a physical manner, it is considered “copyrighted.” Some composers register each work with the U.S. Copyright Office in order to have full acknowledgement of its copyright, but technically this is not required.

Timeline

It's important for a composer to have sufficient time to initiate, research, process, create, engrave, edit, and complete a new work. Many composers request at least 8-12 months before the new work is due (this also depends on the size and length of the work). Also, the conductor needs time to study the score before rehearsals begin, so this should be factored into the chosen deadline. Pacing one's commission schedule and managing one's scheduled commitments well into the future can be one of the trickiest aspects of being a professional composer. We can only suggest that composers make commitments carefully, know oneself, one's routines, one's energy levels and available time, and don't overcommit. We also encourage composers to leave enough time to focus on quality versus quantity. Rushing the artistic process to make more money from more commissions can be detrimental to a composer's career (and creative burn-out is real!).

The creative process can't be rushed, but missing deadlines is stressful for everyone involved and if a composer is late with a piece, it wreaks havoc on the entire study, rehearsal, and performance process. Composers: if you know you'll need an extension, contact the conductor/organization WELL ahead of time so they can plan for this change (and/or postpone the premiere if necessary).

It's important for a composer to have sufficient time to initiate, research, process, create, engrave, edit, and complete a new work.

Residencies and Appearance Fees

For the purpose of this article, a “residency” is when a composer is asked to be present in rehearsals, concerts, and/or provide pre-concert talks, lectures, masterclasses, and other forms of public presentations. This could also apply to a “virtual residency” or “virtual clinic”—meeting with or presenting to an ensemble/institution on a virtual platform (like Zoom).

There are no industry standard rates for a composer's hourly/daily fees, and again, it depends on the composer's level of experience. Some people calculate the amount of time they're working while at the residency and apply their hourly rate to that time. Others charge a daily fee, no matter how many hours or events are planned. It's important to establish a general schedule of events and expectations before determining a fee. Traveling to and from the residency should be factored into one's fee structure, as this is distinct from one's normal commute.

At the time of writing this article, ACDA has a guideline in their financial policies that honor choir conductors may be paid \$750 per day, which may be a useful metric.⁵ Keep in mind that all of this is flexible; maybe your best friend is having you come work with their ensemble and they cover your travel costs and then feed you *endless doughnuts* in lieu of a fee.

While it's not mandatory that a composer attends the premiere of their new work, we have found it to be a meaningful experience for all parties involved. If the composer plans to be present at the premiere, it's important that the commissioning organization has a sense of this residency/appearance fee when initiating the commission so they can plan for these costs. As always, upfront communication is crucial for a positive working relationship.

Publishing

For much of history, when a composer wished to have a piece of music available for purchase and/or rental, this required a publisher to handle the preparation and distribution of the music. The advent of the internet shifted this model and made it more accessible for composers to publish their own music—often referred to as “self-publishing.” And more recently, marketplaces have developed a model that sells music by various self-publishing composers. Each of these modes of publishing and distribution has advantages and disadvantages, and we’ll endeavor to outline them here. For conductors, this information may impact your purchasing and licensing choices in hopes of sustaining composers’ careers.

Traditional Publishing

In this model, composers submit their works to the publishing company for consideration. If the composer’s work is accepted, an editor may be involved to offer changes to the piece. An engraver will work to make the score look professional and conform to the publisher’s “house style,” and send proofs to the composer for approval before publication. Traditional publishers handle all printing, advertising, and distribution of these scores, whether sold on their own platform or through a retailer (more on “retailers” below).

Traditional publishers pay the composer a percentage of the income from all sales, performance royalties, and licensing on a yearly basis. The standard sales royalty rate to the composer is 10% of the retail price of the score, although some composers may be able to negotiate a slightly higher percentage, and some publishers pay higher royalties on digital (PDF) sales.⁶ Licensing revenue (including performance royalties, mechanical and sync licensing, etc.) is typically split 50/50 between the artists and music publisher (see our second article, “Licensing,” for more on this!).

If a newly written or copyrighted text is used in the published choral work, the composer’s share of the royalty is further subdivided between the composer and the author or author’s publisher. These royalties are usually paid annually (although some publishers pay every six months) to the composer and, if applicable, the poet; or, if deceased, to their estate.

Traditional publishers don’t just keep 90% of the profits after paying the composer (and author) royalties. The majority of publishers’ sales are through retailers, who often receive up to a 50% (or more) discount on the retail price for reselling. Some publishers also hire distributors to handle their warehousing and order fulfillment, and those distributors often receive 25% of the net profit remaining after retailer discounts. Publishers must then pay their engravers, editors, administrative assistants, etc.; much of the remaining budget is spent on advertising.

The benefits of traditional publishing include the strength of these established networks of promotion that can help introduce a composer to a much wider audience than they might reach on their own, even with the help of the internet. Publishers also provide “vetting” that self-publishing or other distribution venues cannot. While editors are not infallible, their “stamp of approval” in accepting a piece for publication provides a valuable service to many conductors who trust them, and helps composers’ music avoid getting lost in the multitude of pieces that are being self-promoted these days. Additionally, publishers handle the registration of works with various licensing entities (ASCAP, BMI, CCLI, OneLicense, or other Performance Royalty Organizations, as well as the MLC or other streaming audio databases, etc.) as well as all the customer communications, warehousing, order fulfillment, online sale, customer service, tech support, licensing and rights inquiries, etc.

The drawbacks to traditional publishing include the tight financial margins created by the traditional supply chain; the publisher must sell enough scores and provide other benefits to make the 10% royalty worthwhile for a composer who has other options. Also, in some cases, a piece may be marketed only for a particular season or “market cycle,” then left behind as a publisher moves on to promoting new works. (We believe the best publishers publish works that will last more than one “cycle,” and continue to support and promote their “back catalog.”) Traditional publishing also requires the composer to transfer copyright of their work to the publisher. This requires trust that the publisher will serve the composer’s best interests, and that the partial loss of control and splits of print

royalties and licensing revenue will be worth the services that the publisher provides (editing, engraving, production, representation, marketing, handling licensing, and registration for various revenue streams).

Independent/Self-Publishing

With the advent of the internet, personal computers, notation software, and social media, composers gained the ability to connect with conductors more directly, retain their copyright, publish scores on their own websites, and ultimately take more control over the distribution of their works (though self-publishing pioneers Libby Larsen and Stephen Paulus did this pre-internet!). This method requires technological competency, a significant time investment, and business acumen, but it also offers a much higher royalty rate and more freedom.

When a work is published by the composer on their own website, they receive 100% of the sales royalties (unless a royalty is paid out for a copyrighted text). Because the composer is also the publisher, 100% of performance and mechanical/sync royalties are also received (again, unless there is a copyrighted text involved). By retaining the copyright, the composer also has complete control over the use of their works—right of first refusal to premiere recordings, ability to approve or deny requests for arrangements and transcriptions (and create their own transcriptions without needing permission from a separate publisher), and other privileges.

When self-publishing, composers can publish anything they want, and it can look any way they want it to without imposed standards from an external source. We have seen self-publishing scores that look pristine and professional and some that look like they were barely edited. Some composers have a clear understanding of writing for chorus successfully, while others may need a conductor or editor to let them know an 8-bar high B in the sopranos isn't practical. Some self-publishing composers may need to find an experienced editor to assess their work before publishing. It is important to have high-quality score covers, engraving design, audio recordings, and descriptions of the work for publishing and submission to any of the marketplaces or retailers described below.

Traditional publishers may not accept a work they believe can't sell (deservedly or not), and so self-publishing allows this work to have a life. For example, Jake Runestad's best-selling piece "Nyon Nyon" was rejected by a traditional publisher and went on to sell thousands of copies through self-publishing. The freedom of self-publishing can also help to stretch the art form beyond the vision of traditional publishers, which ultimately helps choral music grow in new directions.

The financial perks are significant, but they come at a cost: composers are responsible for all of the details related to the publication of their works—engraving, editing, sales/distribution, rights and licensing, etc. For composers who like to be hands-on, this can be an effective way to handle publishing, but it can also be demanding of one's time and brain space. Self-publishing doesn't require a composer to be completely hands-on, as there are options to have works distributed by other companies (more on that option below).

Once a work has been self-published, traditional publishers may be more reluctant to accept it for publication if they feel they've already lost some of the market for the piece. Be cautious about "skimming the market with self-publishing" and then seeking traditional publishing later—it may or may not work. Some composers seek the "best of both worlds" by seeking publication with traditional publishers, then self-publishing the works that are not accepted. This can be an effective way of gaining visibility with a broader audience through the traditional publishers' marketing, and then having an outlet for the rest of one's music as well.

Marketplaces

In the last fifteen years, retail marketplaces have offered independent/self-publishing composers a distribution arm that pays a higher royalty rate than traditional publishers (anywhere from 25-70% depending on the company and situation). Some of these companies will advertise on behalf of the composers/works, while others merely provide the distribution platform. Some marketplaces offer physical printing of scores, while some only offer digital downloads (PDFs).

Graphite Publishing offers their own version of a traditional publishing company that pays a royalty

rate of 40%, as well as the Graphite Marketplace that distributes works by independent/self-publishing composers and pays 60%. The marketplace accepts publishers as opposed to individual works, and markets these publishers through email campaigns, conference reading sessions, and their *Take Note* magazine. They only offer scores as PDFs, downloadable from their website. One perk of Graphite is that when a customer orders music, the composer/publisher is alerted to the order so they can reach out to the customer to build their professional network.

MusicSpoke sells works by self-publishing composers and retains a 30% transaction fee, thus giving 70% of sales to composers. Co-founder Kurt Knecht likens MusicSpoke to “Etsy for composers.” Instead of publishing individual pieces, MusicSpoke accepts composers to their roster and then sells the works that the composers would like to include in the catalog. They advertise all of these composers, often with booths and reading sessions at ACDA conferences and other public events. In most cases, MusicSpoke does not require composers to distribute exclusively with their platform (unless there is a specific promotional opportunity), and they also make the scores available through certain retailers including J.W. Pepper (in which case the composer’s royalty is based off of the net amount after the retailer’s discount).

MyScore, a platform offered by retail giant J.W. Pepper, allows composers to publish their works using Pepper’s services. Composers pay a one-time \$99 fee and then receive “25% of every printed copy and 50% of every digital sale, paid quarterly.” This platform is non-exclusive, so composers can also sell these works on their individual websites. MyScore does not actively market the scores sold through this platform, but individual works are eligible to be considered for Editor’s Choice, reading sessions, and other marketing opportunities if they are of especially great quality and fit other parameters set by J.W. Pepper.

ArrangeMe, owned and operated by Hal Leonard, is a platform for distributing arrangements and original works via Sheet Music Plus (the “Amazon of sheet music”), Sheet Music Direct (an all-digital retailer), and if utilizing their “interactive score” feature, Noteflight Marketplace (requiring a Noteflight-created score).

There is no upfront fee, and scores are only available as digital downloads (PDFs). The royalty rates are 50% for original compositions and public domain arrangements, and 10% for arrangements of copyrighted music.⁶ This platform is also non-exclusive, so composers can also sell these works on their individual websites. ArrangeMe is merely a platform that sends the scores to the retailers for purchase, so marketing is up to the composer. ArrangeMe also features a catalog of more than 4 million songs with pre-approved licenses for custom arrangements that are then sold via their platform.

These marketplaces provide benefits that may be attractive to self-publishing composers; their potential drawbacks can include the sheer number of self-publishing composers using these venues; some composers feel they may get “lost” in the large number of composers and works on some of these platforms.

Retailers

Retailers are like grocery stores; they carry multiple brands (publishers) of products (scores) that are available to their customers. The retailer gets a share of the sales (usually around 50%) and the rest goes to the publisher. Some retailers are larger companies offering a massive selection of products, and some are smaller, offering fewer products (but also the option to order specific scores their customers want). Retailers are a separate link in the supply chain that may or may not interact with all of the publishing options mentioned above.

Why are there retailers of choral music when scores could just be purchased from the publishers directly? The retailer system was founded decades ago, before the internet, when publishers needed “boots on the ground” to represent and market their products in all corners of the country. Without the internet, publishers were dependent on retailers to connect them with customers. Retailers developed meaningful relationships with conductors, alerted them when new pieces arrived in stock, and provided large bins of single copies for conductors to look through.

All of this has changed, of course, with the internet: publisher websites, composer websites, search

engines, Facebook groups, and YouTube videos have enabled conductors to find music much more easily and broadly. However, retailers with a broad and well-organized selection of repertoire can be a vital asset for conductors. They provide a “one-stop shop” with all represented publishers, which some conductors may find more efficient than browsing and purchasing from multiple sources. Also, some schools have vendor accounts set up with specific companies and so they can only purchase music from those companies (without the need to create a new vendor account, which can be an arduous process). On the other hand, some customers prefer to shop directly with the publishers, which in some cases can provide faster delivery, and/or may provide more financial support to the composers and editors who are creating the music.

There are both large and small retailers for choral music. Larger retailers offer a wider variety of scores, but smaller retailers can provide more of a personalized experience on a local scale. Many of these retailers advertise scores at regional and national conferences while maintaining email lists and other forms of advertising to their constituency on behalf of publishers.

Conclusion

With so many publishing options, it can seem overwhelming to choose the right path for one’s music. Our best advice is to have conversations with other composers to see what has worked for them, assess your own comfort level with all of the benefits and drawbacks involved in the various methods, and put your music out there to see what “sticks.”

There are many details we weren’t able to cover here, such as keeping business accounts separate from personal accounts (and the usefulness of simple accounting software), when it makes sense to incorporate versus staying self-employed (at a certain income level, corporate taxes and expenses will cost you less than self-employment taxes!), when it’s time to hire a CPA, and much more. We can’t offer professional tax advice, but we recommend talking to someone who can!

Our hope is that by sharing this information, it can

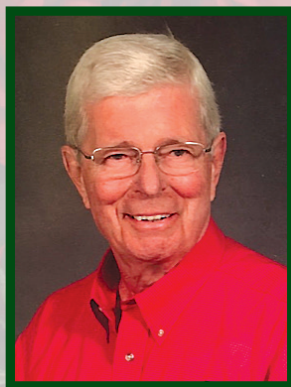
help you spend less time on the business aspect and more time on your compositional craft. Remember: your art is of great value and should be treated that way. When all composers are paid appropriately for their work, it benefits everyone involved: composers, conductors, performers, and audiences alike.

NOTES

- ¹ Matt Parish. *Choral Director* website, “Dale Warland,” January 21, 2013.
- ² Abbie Betinis, email message to author, August 22, 2022.
- ³ <https://newmusicusa.org/nmbx/commissioning-fees-calculator/>
- ⁴ *U.S. Copyright Office* website, “Copyright in General,” accessed August 18, 2022.
- ⁵ “ACDA Financial Policies and Procedures for State, Region, and National Officers.” <https://acda.org/about-us/leadership-tools>. Accessed August 26, 2022.
- ⁶ All information regarding royalties was established via the retailer’s website or direct email communication with the company. Information is accurate as of November 11, 2022. For example, Beckenhurst Press pays a 30% royalty to composers on sales of digital products.

In Memoriam

Maurice Townsend Casey 1932–2022



Maurice T. Casey passed away at the age of ninety on November 22, 2022. Much of his life was filled with music. He earned a bachelor's degree in music education from the University of Kansas and a master's in choral conducting from Columbia University. Casey joined the faculty of the School of Music at The Ohio State University (OSU) in 1967 as director of choruses and conductor of the Symphonic Choir, University Chorus, and Women's Glee Club.

In his first year at OSU, Casey founded the University Chorale, a small ensemble featuring the university's top singers, and later in his tenure, founded the Scarlet and Gray Show Choir. He served as director of music at the Worthington United Methodist Church from

1967 to 2006. He was also founder and director of the Cantari Singers of Columbus, a professional choir (1983-1995), and conductor of the Columbus Symphony Orchestra chorus.

From 1983 to 1985, Casey was national president of ACDA, as well as serving as Ohio state president (1975-1977) and Central Region president (1977-1981). Additionally, Casey was a member of the Robert Shaw Chorale. After retiring from OSU in 1994, he became director of the Robert Shaw Choral Institute, where he auditioned and prepared choruses for the Robert Shaw Choral Workshops at Carnegie Hall and the Robert Shaw Festivals in France. Casey received the Ohioana Library Excellence in Music Award in 1989.



Dan Forrest
Composer, Pianist, and Educator, The Music of Dan Forrest
Vice President and Editor, Beckenhorst Press
Greenville, SC
www.danforrest.com

The Business of Composing Part 2 Licensing

Dan Forrest with
Jake Runestad

This is Part 2 of our articles on revenue for composers. In Part 1 we discussed commissions, publishing, and selling sheet music, and appearance fees/residencies (see pages 24-32); here in Part 2 we will discuss Licensing. We (Dan and Jake) have both had to sort through a wide variety of licensing situations, and in our conversations we've realized just how complicated these licensing issues are, both for composers and publishers. Many composers (both in traditional publishing and in self-publishing) accept revenue if it comes in but have no idea how "the system" works, and feel frustrated when it doesn't seem to work as expected. Similarly, there are no substantial resources to help choral conductors understand the system.

If you publish music with a traditional publisher, and don't care about all the inner workings, you don't *have* to understand all the details of licensing; you can trust your reputable publisher to handle all this for you. However, as more composers self-publish, the number of questions keeps increasing, especially regarding choirs making audio and video recordings of their music, and it's extremely difficult for composers (and conductors) to find a comprehensive overview of licensing. So, we're going to try! This article will explain the various revenue streams from licensing, with an emphasis on the complicated world of digital audio and video. Our goal is to share the things we've learned, in hopes that we can clarify terms, processes, and issues for our entire choral community. We want to educate and empower composers, and enable conductors to support the composers and publishers of the music they love! Ready for a deep dive?

Key Terms

Licensing refers to all the ways that composers and publishers (as well as performing artists, sound recording owners, etc.) grant permission and collect revenue for various uses of their copyrighted work beyond the sale of the original sheet music. Selling sheet music is usually the more profitable income stream; many licensing situations do not yield significant income. However, licensing can be lucrative in certain situations (i.e. if a composer's music is used on a widely-broadcast TV show or commercial), and even the smaller aspects of licensing can add up to worthwhile income.

Most types of licensing generate **royalties**, which are typically paid to the publisher and then split 50/50 between publisher and writer(s) (the composer, and, if applicable, author or text copyright holder)—a much higher percentage than the traditional 10% royalty paid on sheet music. Self-publishers, of course, keep “both halves” of licensing royalties (composer 50% and publisher 50%), but have much more work to do.

There are many types of licensing, and publishers' policies may vary on some of them, including license to arrange (adapt/change original content), transcribe (translate to a new medium/instrumentation without altering original content), or orchestrate copyrighted music (**arrangement or orchestration license**); to reprint copyrighted music as part of a collection or project (**print license**); to create performance tracks; to broadcast recordings of the copyrighted music on radio or television (**broadcast license**), etc. Policies for these types of licensing are best discussed directly with individual publishers.¹

In all these aspects, the publisher (traditional or independent/self) controls all rights to the original work, and the works may not be used or adapted without at least permission, and often a license (with an associated fee) from the publisher, which generates income for the composer. Conductors, take note: when you properly pursue permissions and licensing, you're directly supporting choral composers!

Some types of licensing, however, have standardized policies and mechanisms that control the revenue streams. These licenses usually relate to the use of the musical work in audio or video recordings, and include **Mechanical Licensing, Synchronization (Sync) Licensing**, and **Performance Licensing**. These li-

censes and royalties have existed for decades, but their meanings/applications have broadened in the internet era. First, let's get an overview of the traditional (pre-digital era) applications of these terms, and how they've expanded in the digital era; then we'll get into the details of how the digital era works.

Traditional Licensing (Pre-Digital Era)

A recorded performance (audio and/or video) of music has various aspects of ownership that are essential to understand:

- The “**musical work**,” sometimes called “underlying work”: the musical composition itself, which is owned by the publisher/copyright holder.
- The “**sound recording**”: this particular recording of the musical work, which is typically owned by whoever paid for or “produced” it—perhaps a composer and/or choir who hired a recording engineer, produced a recording, and agreed on who would own that recording; or perhaps a record label.
- The “**video recording**”: again, typically owned by whoever produced this video recording of the work.

The producer of a recording must secure a license from the publisher (the copyright holder of the musical work) in order to create their recording. The producer of the recording is then entitled to collect revenue from their recording, but royalties are paid (in various ways, depending on the usages) to the publisher for the use of their copyrighted music. (As previously mentioned, these royalties are then split between publisher and writer[s].)

Mechanical Licensing and Royalties: Before the internet, this term simply referred to the license required by publishers when someone recorded and distributed a physical audio recording (e.g., a phonograph, cassette, or CD) of a performance or “cover” of a publisher's copyrighted music. This process is still in use for physical recordings, and can be done two different

ways, called “compulsory” or “voluntary.”

- Compulsory mechanical licenses follow a strict set of legally-mandated terms: by law (US Copyright “Circular 73”) publishers are required to allow other recordings after their initial recording is released, as long as the licensee files proper paperwork notifying the publisher of their intention to record the work, provides monthly statement of account and royalty payments, and provides an annual detailed statement of account, certified by a certified public accountant. Companies like the Harry Fox Agency or Easy Song Licensing use compulsory licenses to operate as third-party intermediaries for mechanical licensing.
- Voluntary mechanical licenses are contracted directly by the recording producer with the publisher. This establishes direct communication and relationship between producer and copyright holder, and can allow for more accommodating terms or less cost (i.e., the publisher may not charge an administrative fee the way a third-party intermediary would).

The rates for compulsory mechanical licenses are set by the government—a “statutory rate” based on duration of the recorded track, and publishers almost always use these same rates when issuing voluntary mechanical licenses. However, in the internet age, the term “mechanical royalties” has broadened to include *digital* mechanical royalties paid when someone downloads or interactively streams digital musical recordings online. These are calculated differently than physical mechanical royalties, and surprisingly, the responsibility for “who pays” these digital mechanical royalties has changed somewhat (even though recording producers are still responsible for paying the physical mechanical licensing, as always). We’ll explain below.

Sync Licensing/Royalties: Before the internet, this term referred to the license required by publishers when someone recorded and distributed a video recording (VHS, DVD) that either showed a live performance of the publisher’s copyrighted music or used their music as a soundtrack for other visuals. These licenses are still in use for physical video recordings; but in the internet

age, the term has broadened to usages for digital video distribution and online video posting. Note that there is no government-set “statutory rate” for sync licensing; each publisher (or their licensing representatives) sets their own rates.

Performance Licensing/Royalties: Again, before the internet, this term had a narrower meaning, referring to the license required for live performance of a publisher’s copyrighted music (live worship services and certain non-commercial, in-person K-12 school performances are exempt from this kind of licensing; but colleges/universities, community ensembles, professional ensembles, radio stations, performance venues, etc., are required to license their performances).

Ensembles or performance venues usually buy a “blanket” license for their live events from a **Performing Rights Organization** (“PRO”) such as ASCAP, BMI, SESAC, or others. (We’ll refer mostly to ASCAP in this article, but structures are similar with other PROs.) This license provides the rights to perform all music represented by that PRO for one annual fee—thus the term “blanket.”

The PRO collects these fees, and collects user-reported annual data (on what music was performed, by whom, in what situations), then uses complex formulas to assign “weights” to each performance. The PRO pays out the collected money according to the weighted value of each performance, split as follows:

- 50% to the “writer” (i.e., the composer; however, if there are multiple composers involved, and/or a copyrighted text or living lyricist, this portion is split between them based on how they have agreed to divide it).
- 50% to the publisher (i.e., the copyright owner; if there is more than one publisher involved, the publisher half may be further subdivided as well).

These live-performance royalties are still an important part of a composer’s revenue, but in the digital era, this term has broadened to also include the “public performance” aspect of digital audio streaming (details below).

The Business of Composing, Part 2 - Licensing

The Digital Era

Digital Audio and Video Licensing and Royalties are some of the most complex areas of music licensing, and have changed significantly in the last few years. Few resources exist to pull together all the different strands into one resource; we hope that what follows might provide an understanding of the whole picture for music creators.²

Originally, “digital distribution” of music referred only to Downloads (nowadays more specifically called “permanent downloads”), in which the user receives, permanently owns, and stores a musical file on their own device. Permanent downloads are still a source of revenue, since some people prefer to purchase and download files for permanent ownership, e.g., on iTunes (not to be confused with Apple Music, which offers streaming).

However, piracy (illegal sharing of music files instead of purchasing) became rampant when downloading was the only option, so the industry opened up a new avenue where users can access an entire library of music for a subscription fee that cost much less than downloading all one’s music. (Note: this did “reduce piracy” but slashed revenue for all but the most popular artists; many composers received much more income from iTunes in the “download era,” in spite of piracy, than they do now in the “streaming era”!)

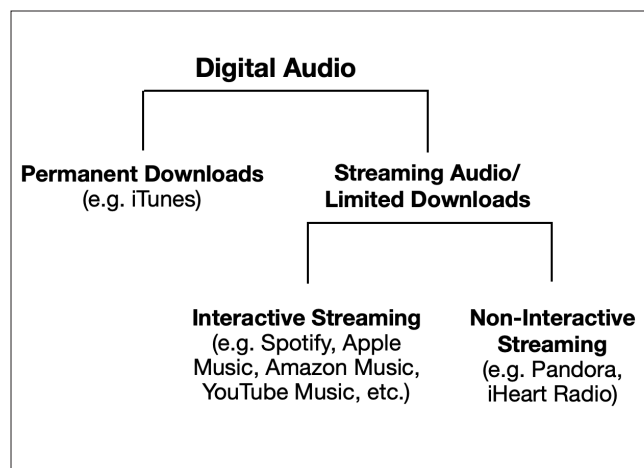
This new “access library” approach is called **streaming audio**: audio streamed by a user from a **Digital Service Provider (DSP)** such as Apple Music, Spotify, Pandora, etc. In this model, the audio file is played through the device (computer, phone, etc.) but does not permanently stay on the device. Streaming platforms like Spotify offer “free” versions that run ads, as well as a “subscription” version which is ad-free and may offer more features; other platforms like Apple Music do not offer ad-supported versions, and always require subscription. Subscription fees are typically around \$10/month—the former typical cost of one album download.

As part of a paid subscription, some DSPs may allow audio to be downloaded onto the user’s device in that platform’s app, but the download is not a permanently owned file; the user’s subscription must be maintained in order to preserve their access (known as a “**limited download**”). Since the recording is not “permanently

downloaded” or owned outright, this is still considered “streaming” audio.

Streaming audio is divided into two different categories:

1) Interactive streaming, where the user has some level of choice about what tracks they listen to (e.g., Apple Music, Spotify, and many others), and 2) Non-Interactive streaming “internet radio” where the user “tunes in” but doesn’t directly choose what to listen to (e.g., Pandora or iHeart Radio).



All DSPs collect revenue from their subscribers, monitor the plays on their service, then distribute revenue based on that data. (We sometimes see figures about what DSPs pay “per play.” but it’s almost always more complicated than it sounds; there is no clear “rate per play” in streaming audio. For a detailed explanation on the complexity of calculating and comparing “per-stream rates,” see <https://soundcharts.com/blog/music-streaming-rates-payouts>). For this article, we’ll simply focus on the types of revenue generated—and here’s where it gets more complicated: *interactive and non-interactive streaming both generate multiple types of royalties, which differ from each other.*

Interactive Streaming – Audio

We’re about to move into some technical inner workings of “the system.” If you’re content at this level of understanding, you don’t have to continue. However, we hope to shine light into some little-understood areas of licensing for those who are interested, and provide answers to common composer questions that are dif-

ficult to find anywhere else. Here we go!

Interactive Streaming (Spotify, Apple Music, etc.) generates three different (tiny) revenue streams:

- 1) **Mechanical Royalties:** the streaming service had to “reproduce” the musical work’s recording for the user who chose it, so the traditional idea of “mechanical” royalties applies.
- 2) **Performance Royalties** (more specifically, “Public Performance Royalties”): since the user doesn’t fully own the track, it’s treated as a public “performance.”
- 3) **Wholesale Proceeds:** because an interactive stream is also considered a “reproduction and distribution” of the sound recording, much like a “retail sale,” this is a revenue share (similar to what a retailer would typically pay to a wholesaler/manufacturer of a product) paid out to the album label (or for independent artists, the album producer/owner), not the music publisher or composer.

Mechanical Royalties for interactive streaming are paid by the Digital Service Providers (DSPs, e.g., Apple Music, Spotify, etc.), not by the album producer/label, the way they are with physical albums. As of 2021, these royalties are paid by the DSPs to the newly established **Mechanical Licensing Collective** (“**The MLC**”), who then distributes them to publishers, who then typically split them 50/50 with composers. (The MLC also distributes directly to self-published composers who register as a publisher.) Publishers or self-publishers need to register their published works with the MLC in order to collect their mechanical royalties.

The MLC, a non-profit central clearinghouse for all digital streaming compulsory mechanical royalties in the United States, was created by the Music Modernization Act passed by United States Congress in 2018 as a way to centralize and simplify these interactive streaming mechanical royalties. Since it began operations in 2021, the MLC has already paid out over one billion dollars to copyright holders (as of February 2023), and has quickly developed an excellent reputa-

tion for quality, transparency, communication, and customer service.

- In the past, the Harry Fox Agency and Music Reports used to be involved with these streaming audio mechanical royalties, but this aspect of their work is now completely handled by The MLC. Publishers/copyright holders register works, not recordings, with The MLC. The MLC has various ways of matching registered works with recordings; publishers can also help match up recordings with their registered works.
- Distributor/aggregator services like CD Baby (or TuneCore, Distrokid, etc.) only collect mechanical royalties from streaming audio if you sign up for their additional “Pro Publishing” representation (which would only work if you don’t have a separate publisher; otherwise that publisher would register your works with The MLC, collect these mechanicals, and split them with you). CD Baby Pro Publishing takes a 15% cut. If you are an independent/self publisher, signing up with the MLC as a publisher and registering your own works allows you to collect 100% of your MLC royalties directly.
- Technically, The MLC also offers a blanket license to permanent download DSPs (e.g., iTunes, etc.), but very few DSPs utilize this approach. Most still pay mechanical royalties to the record label/album owner/producer, who is responsible for securing a mechanical license from the publisher.
- The MLC only collects and disburses mechanical royalties; it does not play any role in any other revenue streams, even though their diagram at www.themlc.com/digital-music-royalties-landscape helpfully shows other revenue streams.

Performance Royalties for interactive streaming are reported by the Digital Service Providers (DSPs) to your Performing Rights Organization (PRO) (e.g. ASCAP, BMI, etc), who then calculates the payment amount and pays out that revenue, splitting it 50/50 between publisher and writer(s), the same way they pay live-performance royalties).

- PROs have “publisher” members and “writer” (composer or lyricist) members, and pay performance royalties directly to all parties involved (split according to how the publisher tells them to; typically 50% to publisher and 50% to writer[s]). If you publish with a traditional publisher, they should be registering your works with your PRO under their publisher account; those works will then automatically link to your writer account.
- The PROs are effective at finding and linking the kinds of performances or recordings that generate significant income, even without additional work on your part. Some composers self-report all performances they can find to their PRO; royalties can vary widely based on many factors, so you may or may not see worthwhile revenue accumulate for these efforts.
- If you self-publish, be sure to sign up with your PRO as a publisher member, and register your self-published works in your publisher account, listing yourself as composer, so you receive both halves (publisher and writer). (CD Baby Pro Publishing is another way to collect the publisher share of performance royalties, but they take a 15% cut; we recommend registering directly with a PRO instead.)
- Again, The MLC does not interact with PROs; the MLC handles only the mechanical royalty side and the PRO handles only the performance royalty side.

Wholesale Proceeds (or, more simply, revenue shares) are paid to the album producer/distributor (i.e. a label or recording producer), not to the composer or publisher/copyright holder. If you own the rights to the recording of your work, you can collect this revenue through a service like CD Baby or TuneCore (etc.) who is functioning as your “label”/distributor.

Interactive Streaming Summary

When someone uses Spotify (or some other interactive-streaming DSP) to stream someone’s recording of a piece you published with a traditional publisher, Spotify pays mechanical royalties to The MLC who then passes them along to your publisher (who registered the work there); and presumably The MLC or the publisher have successfully matched the work to this particular recording), and your publisher splits them with you. Spotify also pays performance royalties to your PRO, who then sends half directly to your publisher and half directly to you, based on streams of the piece.

If the work is self-published, you should register the work in your publisher accounts at both The MLC and your PRO. The MLC then pays the mechanical royalties directly to you (as the publisher), and your PRO will pay your “publisher half” to your publisher account and your “composer half” to your writer account.

Regardless of where/how you published the work, if you own the rights to the album/recording (i.e. you produced a recording of your own work) you’ll also receive wholesale proceeds through your record label (either a standard record label, or CD Baby, TuneCore, etc., who function as a “label”/distributor for self-produced albums). In this scenario, you would receive revenue through three different sources, all generated by interactive streaming (Refer to revenue streams #1, 2, and 3 on The MLC’s chart, linked in end note 2).³

Non-Interactive Streaming – Audio

Non-interactive Streaming (with less user choice about what is listened to, i.e. “internet radio” DSPs like Pandora, Sirius XM, and iHeart Radio) generates two revenue streams:

- 1) **Performance royalties** (which are similar to interactive streaming), reported to your PRO and split between publisher and composer 50/50 (see above). This is why you may see both interactive and non-interactive DSPs listed as generating royalties in your statements from your PRO.
- 2) Non-interactive streams also generate a unique type of royalty sometimes called **statutory royalties** (not to be confused with the “statutory rate”

for mechanical licensing; the similarity in terms is simply because both are rates pre-set by the government), or sometimes called “**digital performance royalties**” (not to be confused with the “performance royalties” we just mentioned!) These are collected by a third-party organization called **SoundExchange**, and split 50/50 between the performer on the album and the album label (i.e. the owner of the sound recording itself).

SoundExchange exists *only to handle these unique “statutory royalties/digital performance royalties” for non-interactive streaming*. Their work does not overlap with The MLC or PROs, and composers and publishers are not involved in this type of revenue, so you only need to register the recording with SoundExchange if you are performing on the recording, thus qualifying for some of the performer/artist share, or if you own the rights to the actual sound recording, thus qualifying for the label share.

If you own the rights to the album and registered it that way with a service like CD Baby, then they function as the “label” in this scenario; they will automatically collect from SoundExchange and pay you (minus the 9% cut they take). If your work is on an album released (owned) by a corporate label (like Sony, Decca, etc) this share is paid to that label, not you. Either way, note that mechanical royalties are not paid on non-interactive streaming, the way they are on interactive streaming, because the recording is not considered “reproduced and distributed” for the listener.

Video

Sync Licensing (direct licensing with the publisher) in the digital era:

While virtually all publishers still charge sync licenses per-copy-duplicated for physical video recordings (DVDs), their policies vary for posting digital video on the internet. (It’s much easier to calculate a fee per-copy for physical products like DVDs, than to calculate a fee based on “how many people downloaded or streamed your posted video.”) Some publishers and self-publishers may charge a sync license fee for posting videos of performances (live or virtual) on YouTube

or social media. These can range from \$15-25 for one video for one year, to \$100 or more for posting in perpetuity. This can be a helpful revenue stream, but can also seem unfair since many unlicensed videos will slip through, and this system may “penalize” the conscientious people who are careful to inquire before posting.

Other publishers may not charge for posting (non-monetized) videos, focusing instead on making it easy and accessible for performers to share their work; this feels more even-handed and encouraging, but loses a potential revenue stream for publisher and composer.

YouTube has an automated algorithm, **Content ID**, which analyzes and identifies sound clips from commercial recordings and matches that musical content to videos that use this same music (including the original recording, or anyone else’s performance or “cover”). If (and only if) the Content ID system can identify and match the music, then any videos posted to YouTube containing that music (whether a performance video or a soundtrack to other visual content) will generate two streams of revenue:

- 1) Performance royalties for the “public performance” of the musical work (reported by YouTube to the PRO as part of their licensing agreement; the PRO then pays the publisher and writer[s]).
- 2) Ad revenue from any ads that play on the video (sometimes called “social video” royalties). This money is divided among the publisher(s) of the musical compositions, the label/distributor of the sound recording(s) incorporated into the video, and sometimes also the video uploader, depending on their monetization settings and any licensing arrangement the video uploader made with the publishers and label outside of the YouTube system. (The routing of this revenue is complicated and beyond the scope of this article.)

Unfortunately, *there is not currently a way for publishers of choral music to directly establish Content ID accounts with YouTube* (whether self-publishers or even established traditional publishers). Content ID is currently only available for the very large publishers, labels, and distributors in the music industry, so the only way for “the rest of us” to register music with Content ID is to go

The Business of Composing, Part 2 - Licensing

through a third party administrator. Without Content ID tracking your music, no performance royalties or ad revenue is paid out to the publishers or labels/distributors. Instead, the performance royalties go unreported/unclaimed and the ad revenue is simply paid to the person who posted the video (if they've monetized their channel).

An additional challenge for sheet music publishers is that all tracking is based on commercially-released recordings from a label or a distributor like CD Baby. There is no way to register content through sheet music or non-commercially released audio. Music publishers continue to lobby YouTube for access to collecting all these types of revenue, and we hope it will improve in the future.

In the meantime, there are indirect routes to accessing Content ID (although they have limitations and drawbacks). If you use a distributor/aggregator (e.g. CD Baby or others like it) to distribute recordings of your work, you can choose whether to opt in to YouTube Monetization for your recording. Hypothetically, this could be a beneficial “back door” into Content ID; CD Baby would collect ad revenue as your “record label” for any videos (your uploads, or others) that Content ID matches to your recording, only if your work meets the following criteria:

- The musical work the recording is based on is entirely original. Any track containing public domain content is not eligible for monetization on YouTube or Facebook, due to the risk of mismatches and false claims; so choral arrangements of public domain folk songs, hymns, etc, are unfortunately not eligible.
- You own the work's copyright (only the copyright holder of the original musical work can monetize that work through Content ID).
- The work is in an eligible genre. According to CD Baby, certain genres are ineligible for monetization at YouTube (and Facebook). These ineligible genres include not only obvious categories like Karaoke or Spoken Word tracks, but also “Classical” music (even contemporary Classical) as well as the Hymns, Spirituals, or Traditional Gospel

subgenres of “Spiritual.” (This information isn't often discussed publicly, possibly to dissuade clients from incorrectly labeling their works.) Unfortunately, the majority of choral compositions fall into these ineligible genres. Furthermore, genre and subgenre are determined not only by what the album owner selects, but also (according to CD Baby) by analysts at the DSPs who scan and audit music to be sure it fits criteria for monetization. Incorrectly labeled music risks being rejected or removed. However, we have seen albums labeled “Classical” which were accepted by the DSPs for monetization, so this area seems somewhat unclear and inconsistent in our experience. We simply offer this information so readers can be aware of the possible issues that may arise.

Although this may seem discouraging, *remember that these criteria are only for Youtube and Facebook monetization of others' videos containing your music*; even if ineligible for Content ID, your audio can still be distributed on all the DSPs; it just can't be monetized in these additional ways.

If you do have a musical work that is accepted for monetization, CD Baby will use Content ID to collect ad revenue owed to the recording owner and report plays to PROs for any videos that use this music—not just others' videos, but also your own (whether performance videos, lyric videos, etc.); they will take a 30% cut and send you the other 70%. (For your own video of your own performance of your own work, you can use YouTube's Claim Dispute mechanism to dispute CD Baby's claim on your video and collect that video's ad revenue directly from YouTube.) This entry into Content ID will also allow your PRO to match YouTube plays to your copyrighted music, generating some performance royalties for publisher and writer(s).

CD Baby also offers Pro Publishing: this add-on lets CD Baby collect additional revenue for you as your “publisher” (collecting/sharing the YouTube revenue owed to the publisher/copyright owner.) However, most of us have either a publisher (traditional or self-administering and claiming other rights and royalties for the work, so registering with CD Baby Pro Publishing could create conflicts of ownership and claims, and is therefore not a viable option.

Other indirect routes for possibly accessing Content ID and/or monetizing your copyrighted content on YouTube include third-party administrators such as:

- **SongTrust**, which, as part of their overall administration of digital audio/video royalties related to your musical works, can register your eligible musical works with Content ID. However, for composers who already have a publisher administering any publishing rights (e.g. a sheet music publisher, or CD Baby Pro, or self-administering some rights on self-published songs), signing up with SongTrust could create rights administration conflicts, so it may not be a viable option for many.
- **The Harry Fox Agency (HFA)** offers collection of mechanical royalties from a variety of sources, including physical products (CDs), international mechanical royalties, and YouTube/Content ID, as well as other types of non-mechanical licensing for an 11.5% commission. Note that HFA does not collect from The MLC for its members, though, so publishers who affiliate with HFA still need to become members of The MLC.⁴
- Companies like **AdRev** may also be an option—not through Content ID but by actively searching for your content on YouTube and claiming the revenue. Depending on your situation, these services may or may not be available to you, and may or may not capture enough revenue to be worth the effort or cost involved.

These options may have drawbacks that make them less than ideal solutions for choral composers, so many choral composers are not currently collecting revenue through Content ID. However, in spite of all this there are still two bits of good news for choral composers seeking to collect revenue on YouTube:

First, *even without Content ID*, when you upload videos of your own work to your own monetized Youtube channel, you should be able to collect ad revenue on your own videos (even if not on anyone else’s videos containing your music, the way you would with Content ID). If you get a copyright claim on your own video from another recording of your work, or a mis-

match, you can appeal it through YouTube to get the claim removed.

Second, you may have noticed **Art Videos** on YouTube. These play audio provided by a record label (or a distributor like CD Baby) to Youtube Music while displaying the album cover for the duration of the track. These videos are treated differently than all the video situations mentioned previously. Art Videos are treated like interactive audio streams (since they are a “spill-over” from YouTube Music, an interactive streaming audio DSP, into YouTube) and are not dependent on matching from Content ID. These videos therefore generate three revenue streams even if you haven’t qualified for Content ID:

- 1) **Mechanical royalties**, collected through the MLC. Mechanical royalties are not paid on any other type of YouTube video, but since art videos are treated as interactive audio streams, these generate mechanical royalties to the publisher.
- 2) **Performance Royalties**, reported by YouTube to the PRO as part of their licensing agreement; the PRO then pays the publisher and writer(s).
- 3) **Ad Revenue**: on Art Videos, these are paid by YouTube only to the record label (or to CD Baby/other distributor), not divided with the publisher, because the publisher will collect Mechanical royalties.

Other details for streaming video revenue:

Performance Royalties: Both YouTube and Facebook have contractual agreements with ASCAP (and other PROs) and pay blanket license fees to cover the “public performance” aspect of videos of music on their platforms. YouTube performance royalties are generated by reported data of actual plays⁵; but Facebook doesn’t send actual usage data. Instead, ASCAP creates “proxy Facebook performances” based on the ASCAP music that was performed across all types of media they survey. This is why you may see “Facebook Proxy” payments in your PRO’s statement; if a work of yours is included in an ASCAP distribution one quarter, it will automatically generate “proxy” Facebook

The Business of Composing, Part 2 - Licensing

performance royalties the next quarter.⁶

ASCAP also has license agreements with Twitch, Instagram, TikTok, etc, so posts/plays of your music on these platforms can also eventually trigger some performance royalty payments from ASCAP if your music can be identified through a registered recording. Other platforms (e.g., Vimeo and Twitter) have not currently reached agreements for licensing.

CD Baby and other similar distributors also offer other monetization options for self-owned albums:

- A Facebook Monetization program similar to YouTube's Content ID program (with, unfortunately, the same heavy limitations on eligibility). If you opt in and have eligible recordings, CD Baby will collect and distribute sound recording earnings for the recording owner from Facebook.

- The publisher's side of revenue for Facebook can only be collected through CD Baby Pro Publishing (or the few large companies that have rights management account with Facebook (e.g., BMG, Kobalt, Songtrust, etc). However, these options would, again, only be available if you don't already have a publisher collecting other revenue or administering other rights for your work; this is likely not the case for most choral composers publishing or self-publishing their work.⁷

- A Sync Licensing program which makes your music available to music licensors looking for music to use as soundtracks to videos; if they select your music, CD Baby negotiates an upfront fee on your behalf and pays you 60% of that fee. Most sync usages also result in performance royalties as well.

Conclusion


We'd like to reiterate: the revenue streams mentioned here are not get-rich-quick situations for most choral composers. Significant visibility and large play-counts are needed to generate significant revenue. However, some of these revenue streams can add up to amounts that make the effort worthwhile, if your music is getting significant plays and posts.

The digital landscape is constantly evolving; but the collection mechanisms through PROs and The MLC

are now much better established than they were even 5-10 years ago. Our best advice for any composer is to register as a writer member with a PRO of your choice, and be sure your works are all in their system—this one simple move can capture performance royalties from live performances, interactive streams, and non-interactive streams! The U.S.-based PROs have relationships with their counterparts around the world, as well; so registering with one will help performance royalties to be collected around the world, should live performances happen overseas. If there are widely-played recordings of your music on Apple Music or Spotify, we recommend talking to your publisher to be sure those works are registered with The MLC, or if you self-publish, register your publisher entity and your works directly with The MLC.

If you want to do less of this work yourself, there are third-party administrators/advocates available for hire such as Songtrust, Harry Fox Agency, Sentric, etc, who will track and collect the royalties mentioned above (as well as international performance royalties) in exchange for a registration fee and/or a cut of your royalties. This may be worthwhile for self-publishing composers with enough music being recorded and distributed digitally, and/or complicated situations. Individual companies' policies/applications may vary with respect to administering certain rights but not all rights, which may make them unfeasible for composers who already have one or more publishers administering certain rights to their published pieces, or who self-administer their rights for self-published works. Talk to these companies about your options, if interested.

We also hope that conductors will better understand the importance of securing licensing to support composers, including a blanket performance license from PROs (and accurate reporting of their performed repertoire) as well as mechanical licensing for CDs or download sales. For recordings posted to streaming DSPs, a simple heads-up to the composer about your recording can help the composer (and/or their publisher) track down that revenue as well.

Thank you to all the choral conductors who support new music from living composers, and to all the composers making new music. We hope these articles clarify your options and point you toward success in the business of composing! 

Authors' Note: Our thanks to Alec Harris (President of GIA Publications and One License) and Mallory Fatke (Director of Corporate Communications for The MLC), who contributed to or reviewed this article to make it as accurate and helpful as possible. CD Baby support also provided some information regarding their policies. (It's worth noting that our inquiries to SoundExchange Support, SongTrust Support, AdRev Support, and YouTube Support did not receive direct/personal answers. Some offered stock replies or links to FAQ pages but declined to answer further questions or review our article wording. This simply underscores the difficulty for artists of getting clear answers or a comprehensive viewpoint on these issues, even from the organizations directly involved!) Most of all, we wish to thank Serona Elton (Head of Educational Partnerships for The MLC), who kindly put on her music industry professor hat and provided valuable input and corrections that we couldn't get elsewhere, as well as content throughout this entire licensing article.

Resources

(note that terminology may sometimes vary slightly between sources):

The MLC:

- themlc.com/frequently-asked-questions
- vimeo.com/536917700 — MLC's explanation of the big picture

PROs:

- ascap.com/help
- ascap.com/help/royalties-and-payment/make-money-youtube — How ASCAP handles public performance royalties from YouTube Videos
- bmi.com

SoundExchange:

- soundexchange.com/about/general-faqs/

CD Baby:

- support.cdbaby.com/hc/en-us — CD Baby has a number of helpful articles that discuss the interaction

of various revenue streams and entities involved.

- diymusician.cdbaby.com/category/music-rights/ — CD Baby's blog about music rights
- diymusician.cdbaby.com/music-rights/youtube-monetization-musicians/ — overview of YouTube monetization from CD Baby
- For other distributors/aggregators see tunecore.com and distrokid.com.

Third-Party Information:

- soundcharts.com/blog
- royaltyexchange.com/blog/royalty-guides
- harryfox.com/faq — general information about licensing, terms, rate charts, etc., as well as information about what HFA offers.

NOTES

- ¹ For an example of one publisher's complete licensing policies, see the Beckenhurst Press (where Dan serves as Vice President of Publications and Editor) licensing page: beckenhurstpress.com/licensing.
- ² One of the best currently available resources is themlc.com/digital-music-royalties-landscape
- ³ Fair warning: the revenue streams from these DSPs are notoriously small—literally fractions of a penny per stream—so large numbers of plays are required to generate significant revenue. Search this topic online to see the plethora of articles written about this problem, and the ongoing attempts to improve the situation.
- ⁴ For more information on what HFA does and doesn't offer, see <https://www.harryfox.com/faq>.
- ⁵ <https://www.ascap.com/help/royalties-and-payment/make-money-youtube>.
- ⁶ See <https://www.ascap.com/help> under "Streaming Royalties."
- ⁷ For more information, see <https://support.cdbaby.com/hc/en-us/articles/360002633912-Facebook-Monetization>.

Dan Forrest



let me listen SATB

An expression of allyship with BIPOC brothers and sisters, written for Staley High School, Missouri.

We come from different places,
You and I,
on different paths we journey;
let me walk beside you for a while –
let me listen.

So briefly do our lonely paths converge,
Yours and mine,
along this human journey;
what hollow loss to never hear your song –
let me listen.

Let me listen,
let me listen as you tell your story:
Your triumphs and your tears,
Your trials and your fears.
Your story never has been mine to tell –
so let me listen.

And if a silence is your choice to keep,
then I will keep it with you;
as long as we walk together,
You and I,
I will listen.
Too long you've waited, too long,
to share your journey, your song –
so let me listen.

– Charles Anthony Silvestri, 2022

Available (print or digital) at beckenhorstpress.com



Pater Noster – SATB **NEW**

Significant 16-minute setting of The Lord's Prayer for community or symphonic choirs with orchestra.

Ubi Caritas **NEW**

Stunning new setting performed by ACDA National Honors SSAA Choir. Also available for SATB.



danforrest.com



Reflections on Conductors, Composers, and Commissions

by Andrew Crane

Andrew Crane
Director of Choral Activities
Brigham Young University
Provo, UT

Over the course of the past two decades as a full-time director of choral activities (three at the high school level and eighteen at the university level), I've had the opportunity to collaborate with numerous composers on commissions, premieres, and, by virtue of my choral series with Walton Music, to assist composers in getting works published. The ACDA Standing Committee for Composition Initiatives invited me to share about my experiences with choral composition, and I suppose the best place to start is the "why." Why, as a *conductor*, do I spend a good deal of time engaging with living *composers* of choral music? For several reasons:

1) I take great joy in bringing exposure to new works that I really believe in. I love seeing a wonderful new piece spread organically to other choirs and conductors. This brings me the same kind of pride that I feel when a choir under my direction sings well in performance.

2) Several years ago, a conductor who was somewhat familiar with my work told me that I preferred "repertoire off the beaten path." His point was that I seemed more drawn to new/unknown compositions rather than choosing simply from what was popular that year. Upon some reflection, I decided that he was probably right. I'm not completely sure why this is the case, but I do believe repertoire selection is just as much a part

of the creative process as is the act of rehearsing and conducting in performance. In a certain way I feel like I'm somehow expressing my own creativity by finding new and/or unfamiliar works.

3) The experience of a premiere, when it really "hits," can be exciting for conductor, choir, and audience alike. There's something magical about being part of a collaborative process that gives life to new art.

Those are the "whys." The "what" and the "how" are a little more complicated, and perhaps not without some controversy. I'll admit that these opinions are solely my own, and they come from a lot of trial and error. Not all of my experiences with composers and commissions have been wildly successful—likely because of some fault of mine, not the composers'—but here are some topics to consider.

Cold-Call Solicitations

Many composers send perusal scores to conductors without being invited to do so. I call this "cold calling." Not every conductor loves this, but I am actually a big fan of it. If you are a conductor, I encourage you to give all of these pieces a close look! The composer has taken the time to reach out to you; you should take the time to look at their works. I maintain a dedicated email

folder specifically for these submissions. Sometimes it takes me a full calendar year before I get around to perusing them, but I always do. NOTE: Since opinions can vary regarding these kinds of solicitations, composers would do well to first request a conductor's permission to send new works.

To the composers, here are a few bits of advice. 1) Please send these submissions over email (preferred) or snail mail, not direct messages over social media. 2) Please do not get angry or frustrated if we don't respond immediately or don't program your work; there are so many great pieces out there, and it's not reasonable to expect that we can give voice to everything that comes across our desks. 3) Sometimes composers will send me a score out of the blue and ask me for "my honest opinion" about it, on the premise of wanting to improve their skills; but after I take the time to give my constructive feedback, I don't hear from that composer again, which makes me wonder why they asked for suggestions in the first place. NOTE: this is certainly not an open invitation for composers to seek "free composition lessons" from their conductor colleagues; composers can ask for input but should not expect or demand it.

Form Relationships

When I find a piece that I really believe in and love, I almost always reach out to the composer, even if I don't know them at all. Composers can offer great insights into their own music. Also, if your "taste" in repertoire seems to resonate with the writing style of a particular composer, it's likely that that composer has written other pieces that you and your choir will enjoy. I have formed wonderful relationships with composers over the years, both in the United States and abroad, simply by championing their music.

The Commissioning Process

As the conductor of the choir for whom the commission is being written, I personally want to be quite involved in the work's creation, and I'm up front about this with the composer from the beginning. Having gone through this process a number of times now, I've

learned that I like to engage with composers who are open to collaboration. The simple truth is that commissions are expensive and can stretch the budgets of most choral programs. Because of this, I feel it's a conductor's responsibility to collaborate with the composer in order to ensure a successful experience and a solid return on investment. Here are some ways that I have consulted with composers in the past when it comes to commissions:

- Length of work.
- Key center(s) of work: I have certain keys that really "sing" well with my choirs, particularly in unaccompanied music.
- Repetitions of thematic material: For example, in an ABA' work, I'm always thinking about how different the A' section is when compared to the A section. I've found that "very different" and "nearly identical" are ideal scenarios. A repeat of the original thematic material that is "only slightly different" can be difficult for the choir, especially if the piece will be sung from memory.
- Works in foreign languages: In the case of an unfamiliar (to the choir) foreign language, can the text be somehow passed around in the individual voice parts, such that the entire choir doesn't have to learn the entirety of the foreign text? This will save time in the learning process.
- Range, tessitura, divisi: What will be appropriate for this particular choir, in this particular year?
- The ending of the piece: Never underestimate the importance of the last several measures of a choral work. I make sure I tell the composer how I'd like the ending to sound, whether a "button," a "slow burnout," "epic," etc.
- Style/form: If the commission is for an original work and not an arrangement, how important is *melody* to you as a conductor? Or are you looking for more of an atmospheric soundscape? Is there a clear formal struc-

ture, or is it more through-composed? What are some adjectives that describe the type of music you are hoping to hear? Possible examples: jagged, sweet, raucous, understated, dazzling, etc.

- **Influences:** Are there other pieces by well-known composers that “sound like” the piece you are hoping to receive? Feel free to name those compositions. Not that you’re looking for a plagiarism of the other work, but this exercise can be helpful in giving the composer an idea of the kind of piece that will speak to you and your choir.

These are all things that I discuss with the composer *before* they start putting pencil to paper. After this initial consultation, I tend to back off and give the composer space to create without my interference. At some point in the process, the composer will send me a sketch of early ideas, or maybe even a full first draft. I’ll make some comments and then we go back and forth a little bit. Sometimes this takes one or two passes only, sometimes it’s more involved. This depends on the relationship that I have with the composer... which leads me to my next point.

The Composer’s Muse vs. The Conductor’s Needs

I really don’t have any skills as a composer. I am a decent “evaluator” of compositions, but I can’t actually do the work. So I don’t understand what it’s like for a composer to receive artistic inspiration or how exactly they come about their compositional ideas. I imagine the process is different for every composer. Still, there is an alchemy there that must be respected and allowed to flourish, so speaking into a composer’s process must be done carefully. The more a conductor comes with musical “demands,” the less a composer may feel that The Muse is able to effectively speak through them. Some composers love clear parameters and limits, but others may feel they lose a bit of artistic freedom and space within which to create an original work of art each time the commissioner adds a layer of specificity to what they “want.”


On the other hand, I do think composers should be

open to conductors’ suggestions. Oftentimes a conductor will have practical ideas for small improvements that will ultimately make the composition stronger, more accessible, and more apt to receive repeat performances. Everybody wins in this scenario. The better I know a composer, both on a personal and a musical level, the better I am able to navigate this balance.

My best advice is to be transparent and open with the composer at the time of commissioning. I learned this lesson the hard way, when a composer delivered a brand-new piece to me which had some wonderful moments but still needed a little tweaking. I asked if he might consider a few specific changes, and the composer seemed quite offended and rejected my request out of hand. I fault myself for this; I had not discussed my hope for a collaborative approach with the composer beforehand. Had he known that, he would have had a chance to say, “No thanks, I don’t work that way,” and I would have been better prepared.

Final Thoughts

It’s always rewarding to involve the composer in the rehearsal process as you approach the premiere. Zoom calls, in-person visits, pre-recorded content created by the composer—these are all great. Make sure you pay the composer for this extra work, unless you’ve already agreed to such “extras” in the commissioning contract.

If you have the means to bring the composer out to the premiere, do so. It’s such a fabulous experience for composer, choir, audience, and conductor alike. There’s nothing like it. Take the composer out to dinner, get to know them, let the choir members engage with them. This makes the experience all the richer. Commissioning and premiering new choral music is worth it! It keeps composers working; and it stretches you as a musician and a conductor; and it keeps our art form growing and thriving. 



Create A Custom Tour

Choose your destination and sing in remarkable venues perfect for your choir.



Join a Festival

Join other choirs to perform with a world-renowned festival director in a breathtaking venue.



KI

ACDA Publisher Resource

Compiled by Joni Jensen

Joni Jensen
Director of Choral Activities
Texas Woman's University
Denton, TX
jjensen1@twu.edu



Choral publishers still serve as a vital link between composers and conductors, helping edit, vet, and publicize the music so that conductors can find excellent repertoire. The following ACDA-member publishers have each provided their websites, submissions portals, and a brief description of their identity or “niche” in the choral world. We hope this information will be useful for composers looking for the right publisher for their music, as well as for conductors looking for new sources of repertoire. Publishers are listed in alphabetical order.

Publisher name: **Anchor Music Publications**
Website: **anchormusic.com**
Submissions:
anchormusic.com/publishing-guidelines

Anchor Music Publishing is the largest independent vocal jazz publishing company in existence, with hundreds of quality jazz charts by dozens of composers and arrangers. Anchor Music looks to partner with vocal jazz writers to provide excellent charts to accompanied and a cappella jazz choirs of all levels: middle school, high school, college, and community/professional groups. Founded by Frank DeMiero as Sound Music Publications in 1988, and now based in San Diego under owners Matt and Jessica Falker, Anchor Music has a stated commitment to:

1. Both honor the historical vocal jazz canon and push the jazz tradition forward for current and future generations.

2. Have our artists represent the diversity that is us: a variety of male and female artists who represent all ages, races, ethnicities, and walks of life.

3. Reaching out a helping hand to NEW directors, young voices, and the next generation of AMP artists!

Publisher name: **Augsburg Fortress**
Website: **augsbuorgfortress.org**
Submissions: **musicsub@1517.media**

Augsburg Fortress is a religious publisher committed to the development of resources to support the ministry of worship and music, representing these attributes: high musical and liturgical quality in a variety of styles and genres, sound theological substance, pastoral sensitivity, with attention to Lutheran heritages as well as ecumenical usefulness. Unison/two-part children’s anthems and adult choral music of all voicings, a cappella or accompanied, are welcome for submission.

Publisher name: **Bärenreiter**
Website: **www.baerenreiter.com**
Submissions: **info@baerenreiter.com**

Bärenreiter is a 100-year-old German publisher with a large choral music catalog. The prestigious Complete Editions, such as the New Bach Edition, New Mozart Edition, Halle Handel Edition, and many others, represent the foundation of the publisher. On the basis of these Complete Editions but also independently from

them, Bärenreiter publishes scholarly-critical Urtext editions of the works by Bach, Berlioz, Beethoven, Charpentier, Cherubini, Dvorak, Fauré, Gounod, Handel, Haydn, Martin, Mendelssohn Bartholdy, Monteverdi, Mozart, Pergolesi, Rossini, Saint-Saens, Schubert, Schütz, Telemann, Verdi, Vivaldi.

Bärenreiter editions are musicologically sound as well as practical. They are edited at the cutting edge of scholarship and include text parts with valuable information on the respective work. At the same time they are spaciouly laid out and stand out due to excellent print, paper, and binding quality. The Bärenreiter blue vocal scores are easily recognizable and popular with singers all over the world.

Publisher name: **Beckenhorst Press**

Website: beckenhorstpress.com

Submissions:

beckenhorstpress.com/submissions

Beckenhorst Press (est. 1972) publishes church and concert choral music known for its craftsmanship, eloquence, and musical integrity. Small-batch approach, with only 30-35 new pieces annually, means a “high bar” for acceptance; once accepted, though, our composers (and conductors) consistently praise the thorough vetting/editing by Dan Forrest and Craig Courtney, reputation for catalog-wide excellence, high-quality choral demo recordings, strong promotional visibility, standout sales, and (especially) royalty rates paid higher than industry standard on all digital sales.

Primarily English-texted “artistic accessible” church music, with a wide range of difficulty; divisi acceptable if justifiable and “worth the investment” in rehearsal/performance; artfully idiomatic piano or organ accompaniments (open to other instruments as well), or occasional a cappella sacred works. The new Concert Series (est. 2020) is highly selective, aimed at high school/college/community choirs, and accepts secular texts, other languages, and more a cappella.

Publisher name: **Breitkopf & Härtel**

Website: www.breitkopf.com

Submissions: info@breitkopf.com

Breitkopf & Härtel is the oldest music publishing company in the world, having celebrated its 300th anniversary in 2019. Apart from orchestral and chamber music, choral music has always been the main feature of our publishing catalog. As an Urtext publisher, we are especially proud of our many editions for choir and orchestra that are representing the latest state of research while offering high-class, user-oriented performance material. The other areas of our choral editions include a cappella music and works for choir with piano or organ accompaniment.

Publisher name: **Carus**

Website: www.carus-verlag.com

Submissions: info@carus-verlag.com

Carus-Verlag, your music publisher in Stuttgart, is one of the leading publishers of sacred and secular choral music worldwide. We offer choirs reliable, multi award-winning, and high-quality editions, both printed and digital. The program of around 45,000 works, mainly vocal, reflects the development of five centuries of choral music, ranging from Gregorian chant, madrigals, and motets of the Renaissance, to contemporary choral music, and works for jazz and pop choir. We publish the complete sacred vocal works of Bach, Mozart, Mendelssohn Bartholdy, and Rheinberger, as well as important vocal works by Schütz, Handel, Haydn, Beethoven, Bruckner, Dvořák, Verdi, and Reger. As well as Urtext editions, our program also includes song books, CDs on our own Carus label, books on music, practice aids, and apps such as Carus Music, the Choir Coach. Carus – Excellence in choral music.

Publisher name: **ECS Publishing Group**

Website: www.ecspublishing.com

Submissions: [www.ecspublishing.com/
submission-for-publication](http://www.ecspublishing.com/submission-for-publication)

The ECS Publishing Group is the umbrella company for E. C. Schirmer, Galaxy Music Corporation

and MorningStar Music Publishers. Each imprint has a unique market with E. C. Schirmer publishing high-quality concert and sacred music, Galaxy focusing on High School and Collegiate publishing, and MorningStar publishing traditional sacred music. The editors look at all difficulty levels and also make decisions as to the appropriate market for each publication. Publications from the ECS Publishing Group are distributed by all major music dealers and have wide distribution in Europe as well.

Publisher name: GIA Publications, Inc.
Website: www.giamusic.com
Submissions: submissions@giamusic.com

Founded in 1941, GIA Publications, Inc. is a family-owned company with more than 10,000 choral and instrumental editions in print, as well as hymnals, recordings, a licensing division, and a wide variety of music education resources. Our sacred music division serves both Catholic churches and Protestant denominations with a wide variety of liturgical music from chant to high church to contemporary worship music in a range of difficulty levels. Our music education division serves students and educators at all levels with high-quality music and resources. Visit our website for more information regarding submissions.

Publisher name: Graphite Publishing
Website: www.graphitepublishing.com
Submissions: hagen@graphitepublishing.com

Graphite Publishing is an online vocal music publisher of digital scores. Graphite publishes quality compositions where excellence and accessibility meet: unique yet emotional; challenging yet appealing; innovative and enjoyable to experience.

Graphite promotes talented composers and quality new music, music that has the power and ability to enhance any concert program. Some concert music pushes musical frontiers but compromises audience comprehension and enjoyment. Some tips the scale heavily toward accessibility. Graphite evens the balance by cultivating excellent composers who can write vocal music with distinction and craft and yet are still acces-

sible to the artist and audience.

Think about Graphite as an art gallery rather than a museum. In a museum one will find one or two works by many different artists in an effort to represent a certain style, or period. A gallery represents a few artists, artists who create with a similar view to excellence and skill. Here you'll find a large catalog of music by a cultivated list of composers.

Publisher name: MusicSpoke
Website: <https://musicspoke.com>
Submissions: notes@musicspoke.com

MusicSpoke is like Etsy for composers. We are building the world's largest marketplace for artist-owned sheet music. We make it easy for musicians to purchase sheet music by allowing them to hear and see the entire score before purchasing, and our entire inventory is available for immediate digital download. Composers love MusicSpoke because they retain copyrights and control over their scores, earn more money compared to traditional publisher royalties, and know who is purchasing and performing their music.

Since its founding in 2014, MusicSpoke has put nearly a half a million dollars directly in the pockets of artists. We are especially proud of the work we are doing through the ICON series, with conductors like Derrick Fox and Sandra Snow, to bring underrepresented composers from this county and others to the choral ensembles in the United States.

Publisher name: Oxford University Press
Website: www.oup.com/music
Submissions: <https://global.oup.com/academic/category/arts-and-humanities/sheet-music/submissions/>

Oxford University Press is one of the longest-established and most respected music publishers in the world, with a distinguished heritage that began in 1923. Eminent composers published in those early days included William Walton and Ralph Vaughan Williams. Today, OUP builds on this and is proud to publish world-renowned composers including Bob Chilcott, Reena Es-mail, Cecilia McDowall, Sarah Quartel, John Rutter,

and Mack Wilberg.

Oxford publishes quality music that educates, that inspires, that has a global voice, and that brings communities together. The primary areas for new publishing are choral and organ music, with choral publishing that spans a wide variety of genres and styles to serve many different choral groups including church choirs, schools, community choirs, and professional chamber groups. For more detailed information on submitting music for consideration by Oxford University Press, including preferred voicing, length and format, please refer to the submissions policy.

Publisher name: Pavane Publishing

Website: PavanePublishing.com

Submissions: apetker@gmail.com

Pavane Publishing was founded in 1989. The goal of the company is to advance the choral arts by providing practical resource materials and creative performance selections for both church and school choirs. The educational resources include textbooks on vocal pedagogy (Cantabile series), choral methods (Resonance), secondary resource materials including IPAlphabet, Chorus Confidential and the Choral Questions & Answers series. Performance and educational music from easy to advanced is available for children's choirs, middle school, high school, college, university, community choirs, and sacred music for church and synagogue. Extended works for choir (many with chamber to full orchestra) are featured, as well as vocal solo repertoire.

Publisher name:

Santa Barbara Music Publishing, Inc.

Website: SBMP.COM

Submissions: Submission@sbmp.com

Santa Barbara Music Publishing—dedicated to nurturing the choral art for over thirty years—is proud to represent a diverse catalog of music by some of the world's leading composers. As an education-based publisher, our top priority is to provide accessible, high quality literature for choirs of all ages—from children and middle level through high school, college/university, and adult community ensembles. Our inclusive

catalog of secular and sacred music is geared toward the classroom and concert hall. We publish standard choral literature, folk music in many languages, and fresh, modern works with a focus on unity and equality.

The SBMP website features live performance recordings, full score preview “look and listen” for every title, and an advanced catalog search. Practice tracks are also available on new titles. SBMP is pleased to offer printed octavos as well as Digital ePrints on select titles available directly from the SBMP website.


Publisher name: Walton Music

Website: waltonmusic.com

Submissions: <https://www.giamusic.com/store/walton-music-submissions>

Walton Music is one of the world's leading choral music publishers. With a catalog spanning over six decades and music from across the globe, Walton editions are performed by professional, community, school, and church choirs worldwide.

In 1950, Norman Luboff established Walton Music as a publishing house for his choral works. Today, Walton serves the choral community by publishing new compositions and preserving classics. Norman and Gunnilla Luboff established Walton as a champion of Scandinavian choral music. This effort has been expanded to include countries like Estonia, Spain, and South Korea, among others.

The focus of the Walton catalog is high-end music for all levels, with an emphasis on secular and concert works for schools and community choirs (ecumenical and world sacred works are also included). Walton proudly represents music and composers from diverse backgrounds, races, genders, and histories. Unsolicited submissions are happily accepted through our online guidelines. 

Working toward Balanced Programming with Tools from the INSTITUTE for COMPOSER DIVERSITY

Choral Works Database

by Elaine Bennington, Helena von Rueden, and Wanda Vásquez García
Co-Coordinators of the Choral Works Database at the Institute of Composer Diversity
choral@composerdiversity.com



Search. Program.
Perform. Repeat.

Programming is a crucial task. Traditionally, programming decisions have focused on increasing musical literacy, refining specific vocal techniques, designing affective moments that evoke emotions, and teaching the history and practices of various musical styles and genres. However, responsible programming that expands cultural awareness and amplifies marginalized and minoritized voices, honors diverse perspectives, and is representative of today's singers and audiences is just as important. The benefits of more inclusive programming are well documented for participants, organizations, and broader communities but require conductors to look for music outside the traditional western canon and its well-established composers who happen to be mostly white, mostly men, and mostly deceased.

Faced with organizational/institutional pressure, limited resources, and finite time and energy, many conductors consult familiar repertoire choices, known either through training, choral performances, or choices readily available on major publishing websites. In a 2017 letter to the editor, ACDA's own Diversity Initiatives Committee acknowledged that "[s]earching for publishers and distributors of lesser-known composers' works, vetting new scores for quality, and expanding a performance library are time and cost intensive..."¹ In response to these issues, The Institute for Composer Diversity has developed tools to help conductors diversify their repertoire and programming.

Introduction to the Institute of Composer Diversity

The Institute for Composer Diversity (ICD) is a volunteer-staffed non-profit housed within the University of New York at Fredonia's Research Foundation. ICD "works to encourage the discovery, study, and performance of music written by composers [and arrangers] from historically excluded groups."² Among ICD's many tools are the Choral Works Database, launched in 2021, and suggested Best Practices for programming. These tools are designed to help conductors select works by marginalized and minoritized composers with clearer intentionality and impact, and help conductors "operationalize [diversity, equity, inclusion, and access] goals... through the repertoire [they] select and perform."³

ICD Choral Works Database

The Choral Works Database is a free, online, searchable database containing repertoire composed by historically marginalized and minoritized composers.

Living composers and arrangers in this database have all consented to be included, and, as part of that process, have provided their own identifying demographic criteria (as well as a profile, if they choose). Some composers have a complete catalog included, while others have a representative sampling.

Using the Choral Works Database, programmers can filter their searches by voicing (SSA, SATB, etc), genre (sacred—referring to all faith traditions, secular, or jazz/popular), difficulty criteria, lyricist, time period, language, maximum duration, whether the work is in the public domain, accompaniment criteria, and whether video and audio links are available. Composers are searchable by name, date, gender identity, sexual/romantic orientation, demographic criteria (Black, Latino/Latinx, Indigenous Peoples, African, East Asian, South Asian, Southeast Asian, West Asian/North African), genre(s) in which they compose, as well as location in the US or in the world. As of the writing of this article, 6,015 choral works are included in the Choral Works Database.

Using the database can help conductors by providing filters to target their searches to their specific ensemble or classroom needs. For example, a high school choir director with an SSA ensemble that uses keyboard accompaniment and wants to explore music in Spanish can filter for this particular voicing, accompaniment, and language preference. If a community chorus in Pennsylvania wants to highlight composers from underrepresented groups active in their state in partnership with a community orchestra, they can fil-

ter by location and accompaniment by chamber or full orchestra.

From the search results webpage, works can be further researched by looking at links provided to the composer's website, score preview, video and audio links, as well as details about language, duration, and other information. Search results are randomized by default, but can be sorted alphabetically, and can be downloaded for reuse.

ICD Best Practices

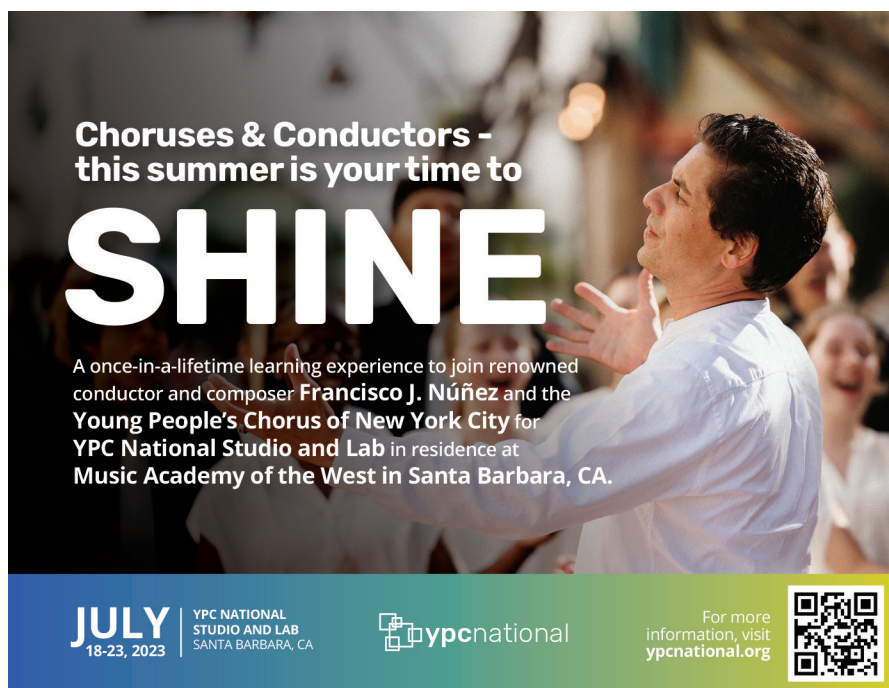
ICD's suggested Best Practices help conductors curate repertoire responsibly. The following is taken from ICD's website:

1. **DISTRIBUTION:** Spread works by women composers and composers of color throughout your concert season rather than only performing them on one "special" concert.

2. **TOPIC:** It is important to avoid placing topical limitations on composers when commissioning new works as well when programming your concert series. Composers from historically excluded groups have much to say about the world beyond works that speak directly to their identity or background. An inspiration for this suggestion is the work of Dr. Marques L. A. Garrett and his important web-based resource "Beyond Elijah Rock: The Non-Idiomatic Choral Music of Black Composers."⁴

3. **RATIONALE:** No composer wants to be programmed just because of who they are—program their works because their music resonates with you, and it will resonate with your audiences as well.


4. **BENCHMARKS:** Intentionally setting minimum percentage goals before solidifying specific reper-




**Choruses & Conductors -
this summer is your time to
SHINE**

A once-in-a-lifetime learning experience to join renowned conductor and composer **Francisco J. Núñez** and the **Young People's Chorus of New York City** for **YPC National Studio and Lab** in residence at **Music Academy of the West** in Santa Barbara, CA.

JULY | YPC NATIONAL
18-23, 2023 | STUDIO AND LAB
SANTA BARBARA, CA

 ypcnational

For more information, visit ypcnational.org



toire decisions makes it much easier to achieve those goals (see below for more on benchmarks).

5. **AUDIENCE:** Program to your potential audience as well as to your usual attendees.

6. **LOCALITY:** Remember that there are oftentimes a sizable number of composers in your extended region—always consider how they could help you connect with your community if possible.

7. **SUBSTANTIAL WORKS:** Include more substantial works by composers from historically excluded groups in your program; too often works by women composers and composers of color are shorter and serve to start off a concert while longer, more extensive works are reserved for composers from the traditional canons.

8. **AVOID “3-OR-MORE”:** Many ensembles will often perform multiple works by the same composer either in a special series or throughout their season. This practice has the unintentional consequence of removing space in a concert season that could be used to feature works by women composers and composers of color if done too frequently. While there’s nothing wrong with an occasional focus on any one composer, balance should be given to ensure that other voices are heard as well.⁵

To this end, ICD includes several programming goals on the suggested Best Practices webpage. These goals include programming (1) a minimum of a quarter of a season with works by living composers and (2) a quarter by women composers and by composers of color combined (with as equal a distribution as possible). Suggested minimum benchmarks for composers identifying in the LGBTQIA2S+ community are not given in order to protect the privacy of composers, many of whom have not publicly identified themselves within such demographic groups. As an example, choral programs presenting a season with a total of twenty-five works would include:

- At least six works by living composers

- At least four works by women composers (at least two of which are women of color)

- At least four works by composers of color (at least two of which are women)

For single-concert events (such as an All-State or All-National festival for K-12 educators), ICD suggests at least one work by a woman composer and at least one work by a composer of color be included in each ensemble’s concert if possible.⁶ These demographics are able to overlap (e.g., a work by a living woman would count as both a piece by a living composer and a woman composer).

Working toward Balanced Programming

Programming “can explicitly and implicitly reflect [an organization’s or a conductor’s] values, [their] priorities, and [their] cultural perspectives.”⁷ It is important to be aware of what programming implicitly and explicitly communicates to ensemble members and audiences. When developing the program rationale and balance, consider representing the identities of the members of the ensemble and presenting the audience with multiple perspectives.

Working toward equity in music programming requires developing cultural intelligence and cultural competency. Cultural intelligence can be defined as “an outsider’s seemingly natural ability to interpret someone’s unfamiliar and ambiguous gestures the way that person’s compatriots would,”⁸ while cultural competency is “the ability of individuals and systems to work or respond effectively across cultures in a way that acknowledges and respects the culture of the person or organization being served.”⁹ Cultural intelligence and cultural competency need to be lifelong learning goals both for conductors personally as well as for the collective choral community. It is a challenging but critical task that demands radical courage and vulnerability.

There are many places to begin; the ICD suggested Best Practices described above provide eight different springboards. Other recommendations are (1) for conductors to learn about the history and performance

practices of the culture from which the music originates, (2) for the performers to acknowledge their positionality in relation to the featured culture, and (3) for ensembles and organizations to consult and compensate culture bearers when learning about history and practices.

As the choral community is expanding the canon, sometimes well-intentioned programming can hurt or misrepresent marginalized and minoritized communities. This often occurs in the form of cultural appropriation or tokenism. Cultural appropriation happens when “people from a more powerful culture adopt the art, symbols, or elements of a less powerful culture without understanding or respecting the context or history of that material.”¹⁰ In this context, “adopting” encompasses both the composition or arrangement of works using elements of a less powerful culture and the performance of music outside the programmer’s culture without the necessary understanding.

Avoiding tokenism is another important element of responsible programming. ICD’s suggested Best Practices #1 and #3 (referenced above) can help conductors with this. *The ICD Choral Team defines tokenism as a performative action lacking a sustained or sincere effort toward inclusive programming.* This often looks like a limited or symbolic effort to program marginalized or minoritized voices to either satisfy an occasional checkbox with a stand-alone piece or to restrict these voices to a themed concert program without including these voices elsewhere.

Some conductors, preferring to err on the side of extreme caution, avoid programming music from other cultures altogether. However, such actions perpetuate the silencing and marginalization that have plagued repertoire selection. It is necessary to take brave steps, keep an open mind, do the hard work of culturally competent preparation, and be willing to experience discomfort on the path toward growth.

Moving Forward at ICD

To help in the vital journey toward balanced programming across the choral field, ICD staff are working on improvements to grow the size, accuracy, and usefulness of the Choral Works Database. Users should note that difficulty ratings are missing for many choral

works. Additionally, the choral team is working on a new filter to make the database searchable by whether works have score previews available. Lastly, staff are continually adding works by living and deceased composers.

ICD is also working on a new tool: the ICD Resource Database. This tool will provide a searchable database of articles, books, webinars, and other formats covering topics like performance practice, historical context, language pronunciation, musical analysis, and composer biography. These resources will help conductors feel more empowered to perform unfamiliar music with knowledge and confidence. Look for the introduction of the ICD Resource Database on ICD’s website (composerdiversity.com) later this year.

Getting Involved with ICD

For those interested, there are many ways to become involved with ICD. Everyone is encouraged to include the ICD Choral Works Database as a regular part of their repertoire search strategy. (Scan the QR code provided to visit the database.)



Composers are welcomed to join the Composer Diversity Database, allowing their works to reach database users. Researchers are asked to contact staff with articles, books, or online resources for inclusion in the new ICD Resource Database. Undergraduate and graduate students in music education or choral-related fields are invited to apply for the ICD internship program. Collegiate instructors can enroll their ensembles or method classes in the ICD Collegiate Choral Research Project, an in-semester research project designed to augment student’s awareness of marginalized and minoritized composers and the importance of balanced programming.

To partner with, contribute to, or provide feedback for ICD, please reach out to <choral@composerdiversity.com>.

Conclusion

Advancing the choral canon requires a collective effort to increase representation and create a more diverse and inclusive programming standard. This can only be achieved by including works by marginalized and minoritized composers and using ethical and responsible programming practices. While diverse programming cannot and will not solve the deep systemic issues embedded into our society, intentionally programming diverse perspectives can develop cultural awareness that might otherwise be ignored. These urgently needed steps can help create a vibrant and dynamic choral community that is more representative, welcoming, and just to its performers and audiences. 🗨️

NOTES

¹ Diversity Initiatives Committee et al., Letter to the Editor, *Choral Journal* 58, no. 4 (November 2017): 6.

² www.composerdiversity.com/about

³ Caron Daley, “Operationalizing Your Diversity Goals through Repertoire Selection,” *Choral Journal* 62, no. 7 (March/April 2022): 57-58.

⁴ <https://www.mlagmusic.com/research/beyond-elijah-rock>

⁵ www.composerdiversity.com/programming

⁶ Ibid.

⁷ Juliet Hess, “Equity in Music Education: Why Equity and Social Justice in Music Education?,” *Music Educators Journal* 104, no. 1 (September 2017): 71-73.

⁸ P. Christopher Earley and Elaine Mosakowski, “Cultural Intelligence,” *Harvard Business Review* 39, no. 6 (October 2004).

⁹ Bonita Williams, “Accomplishing Cross Cultural Competence in Youth Development Programs,” *Journal of Extension* 39, no. 6 (December 2001): 1-6.

¹⁰ Ryan Cho, “Cultural Appropriation and Choral Music: A Conversation That Can Make Both Our Music and Community Better,” *Choral Journal* 55, no. 10 (May 2015): 59-63.

Call for *ChorTeach* Submissions

Are you an educator currently working in or have previous experience with K-12 or community choirs?

ChorTeach is a publication of the American Choral Directors Association, published four times per year, online. The editorial board is looking for practical articles related to teaching, singing, conducting, performing, and rehearsing specifically with K-12 students and community choirs.

We are also looking for educators to contribute to our “Ask a Conductor” section. Submit a question via the following link

(<https://forms.gle/oVcamzqp4KwXfo5M9>)

or by visiting the QR code below.

Ask a Conductor
Submission Form



Email chorteach@acda.org

QUARTERLY ENDORSEMENTS



DONALD M. SKIRVIN

When All Falls Silent

- SATB div; a cappella; English (Charles Anthony Silvestri)
- 5'45". Composed during the isolation of pandemic quarantine, the composer seeks to express "a poignant universality of human experience yearning to achieve peace and harmony." The harmonic language is rich and frequently paints the poetic images in sound. Requires a warm sound with some maturity of expression. Exquisite!
(ProjectEncore.org/donald-m-skirvin)



JOAN SZYMKO

viva sweet love

- SSAA; piano; English (e.e.cummings)
- 4'. This delightful setting is all about the exuberance and joy of Spring. It is a bursting open, a saying "yes" to love and life in both intimate and raucous ways! The piano accompaniment is completely independent of and complementary to the largely-chordal voice parts. Lively mixed-meter writing! Great fun for skilled women's group!
(ProjectEncore.org/joan-szymko)



SANFORD DOLE

Ave Maria

- SATB; a cappella; Latin (liturgical mass)
- 1'45". Inspired by the motets of Duruflé, this brief motet follows the traditional Gregorian chant line melodically (soprano line) and metrically. Harmonization is, however, in a modern idiom, influenced by jazz. Largely chordal movement. Needs a sensitivity to inflection and clear intonation. HS and above.
(ProjectEncore.org/sanford-dole)



CAROL BARNETT

My People Are Rising

- SSAA; violin, doumbek; English (Mohja Kahf)
- 7' 30". This can be the "wow" on your concert! It speaks viscerally of the tragic events begun in March of 2011 in Syria. The composer tempered the quarter tones of Arabic music for accessibility within the Western choral world, resulting in many augmented seconds etc. Violin line supports pitch at times. Powerful! Excellent HS and above.
(ProjectEncore.org/carol-barnett)

PROJECT : ENCORE™ is an online catalog of post-premiere, new choral music, reviewed and endorsed by an international panel of prominent conductors.



Four times each year, P:E adds newly-accepted scores into its catalog. Score submission deadlines are the 15th of January, April, July and October.

JESSICA FRENCH

Pilgrimage

- SATB div; organ; English (Sir Walter Raleigh)
- 7'. Commissioned by the AGO for the 2022 national convention, this is calls for a skilled organist and a choir of adequate skill and size to manage divisi with solidity. Given these, this setting of Raleigh's dreamlike experience of heaven and readiness for pilgrimage to the afterlife is compelling and very effective!
(ProjectEncore.org/jessica-french)



GIUSEPPE DI BIANCO

Credo

- SATB; a cappella; Italian (Dante Alighieri)
- 4'. A stunning profession of Catholic faith by Dante when questioned by St. Peter, in the "Divine Comedy." The composer expresses Dante's faith, which he describes as "ardent, motivated, passionate, rigorous." The musical setting is all of that, leveraging the flexibility of chant, poignancy of dissonance, and just sheer beauty. Semi-pro.
(ProjectEncore.org/giuseppe-di-bianco)



MICHAEL BUSSEWITZ-QUARM

Windshear

- SSAATTBB, s solo; piano, cello, wind gong; English, Western Abenaki (Shantel Sellers)
- 13'. Sung largely in the Western Abenaki language (translation and pronunciation guide provided), Windshear is an exploration of the violent destruction of the climate through the natural phenomenon of wind shear. Substantial work with enough repeated patterns to be doable. Spans gentle to violent aspects of nature.
(ProjectEncore.org/michael-bussewitz-quarm)



ANDREW JAMES DONALDSON

I Slept but My Heart Was Awake

- SATTB; a cappella; English (Song of Solomon, adapt Andrew Donaldson)
- 2' 16". Set in a jazz-gospel swing style; bass part to be sung slightly detached, in imitation of a jazz bass. A challenging piece that is an intersection of pop "a cappella," madrigal, and virtuosic ensemble work. Ideal for a love-themed concert with highly skilled chamber ensemble. Excellent HS and above.
(ProjectEncore.org/andrew-james-donaldson)





LEADERSHIP OPPORTUNITY

Diversity Initiatives Committee Call for Standing Committee Membership

ACDA is seeking a Diversity Initiatives Committee (DIC) Member. All interested and qualified individuals are invited to submit a curriculum vitae and letter of application, including a vision statement for ADEIBR in the Association, to Arreon A. Harley-Emerson, DIC chair, by April 15, 2023.

About the Diversity Initiatives Committee

The Diversity Initiatives Committee of the American Choral Directors Association aims to foster diversity and inclusivity in our membership, ensembles, repertoire, and offerings through active engagement with underrepresented and historically marginalized choral musicians and *potential* choral participants. We will bring about a broader definition and understanding of choral excellence both as a result of this inclusivity and to maintain our relevance and expand both the reach and impact of our profession and its musical scope.

About Standing Committee Membership

ACDA Standing Committee Members are appointed for a four-year term by the Executive Committee of ACDA. A National Standing Committee Member may be reappointed once, for a maximum of eight years.

About the Role and Qualifications

The successful candidate for DIC membership will be a passionate advocate for diversity and inclusion with a commensurate history and background with demonstrated success leading diversity initiatives in ACDA state chapters or regions. The DIC also encourages those who have not served in ACDA capacities but have significant ADEIBR scholarship and leadership experience to apply.

Interested?

Please email your CV and letter of application to Arreon A. Harley-Emerson (arreon@equitysings.com) and CC the Diversity Initiatives Committee's inbox (DIC@acda.org) by April 15, 2023.



Repertoire & Resources

World Musics and Cultures



Madlen Batchvarova
National R&R Chair
batchvarova@hanover.edu

To Chicago and Back: The Travel Story of a Multiculturalist

by Madlen Batchvarova

Some of you may very well recognize the resemblance in the title. Only those few who may have come across pieces of late-nineteenth-century Bulgarian literature may find it familiar. Aleko Konstantinov (1863–1897), a prominent, and, according to some, dissident Bulgarian writer decided to send his most popular story character, Bay Ganyo, on a trip from Bulgaria to Chicago. During this adventure, the character attempts to understand and function within the American cultural idiom. The journey also becomes a satire of a particular Bulgarian archetype and further confirms the popular saying “travel abroad to learn about yourself.”

Some years ago, motivated by the novel, I plunged into the internet in search of information and inspiration. There I was, an Eastern-European-born, mid-western college professor who wanted to share with the world what it means to teach Bulgarian choral music to American students. And I had a lot to share! For decades, I have lived in and loved two countries—the

United States of America and Bulgaria. It has been easy to explore American music with my Bulgarian colleagues, as it is reasonably well published and promoted, but bringing Bulgarian music to the Americans has been a puzzle—a challenging and exciting puzzle. Sharing my cultural heritage, the essence of the Bulgarian soul expressed in song, is the story of my life.

When we study a Bulgarian folk song arrangement, I sit in a circle with my choristers. We sing in 10/16, learn the Cyrillic alphabet and (try to) read the song text in its original form. I share stories of my family dynamics that would inform their understanding of the fun fact that Bulgarian young men were characterized by the folk songwriters as silly, crazy, or wild when they would knit motley socks to give as gifts to the young women who have captured their hearts. We would watch a video of the dancers of the Philip Koutev National Ensemble for Folk Songs and Dances perform a fiery folk dance ruchenitsa, and spent the final minutes of every rehearsal for two weeks trying to learn and perfect the dance steps, before ultimately singing and dancing “Er-gen Deda” by Petar Lyondev.

In 2019 (what perfect timing) my choir spent their spring term abroad studying in and touring Bulgaria. The Bulgarians were thrilled to experience their own music performed by American singers, taught, and directed by a native Bulgarian conductor. My American students were astounded by the standing ovations, bouquets of flowers, and audience appreciation they received on and off stage. And I wept! My two worlds did not collide. They sang together in a perfect symbiosis, demonstrating the flawless harmony of the human soul.



Repertoire & Resources

My singers, however, needed more than Bulgarian music. As I searched the listing of world music conferences, I realized that I also craved to communicate with other professionals with similar backgrounds and interests. I needed to recharge my artistic batteries with new ideas, outlooks, and experiences, born out of research, creative writing, travel, and connection with other cultures. The answer to my wishes was the Biennial International Symposium and Festival of the Centre for Intercultural Music and Arts, at the time held at the University of Granada, Spain. I was excited by the aims of the event to provide a forum for discussion among composers, scholars, performers, educators, critics, publishers, artists, and others involved in intercultural idioms, and to facilitate the process of development, study, and understanding of the new intercultural idioms in music.

Over the years, the organization and its events were transformed or no longer exist. However, the forum in Spain was a noteworthy opportunity for me as a pianist, singer, educator, and music historian with interests in ethnomusicology to feature my research, and further my knowledge in the field. As a choral conductor I had the chance to meet other colleagues and exchange valuable information on selecting world music pieces

for my choral ensembles and presenting them successfully to the American audiences. I felt fortunate to have gained some understanding of varied cultures, and confident that I could study, teach, and interpret their specific cultural and musical characteristics with integrity and appreciation.

So, here I am, the curious world traveler, sitting in my midwestern American home, planning my new season of choral programs. One of them, “An International Quilt,” will soon be presented on the campus of Hanover College. By the way, if your inquisitive mind wants to check out “To Chicago and Back” by Aleko Konstantinov in English translation, just search the wide world of the Internet.

World Musics and Cultures Repertoire Recommendations

by Madlen Batchvarova

Makedonska Humoreska

Composer: Todor Skalovski

Editor: Kathleen Rodde

SSA divisi unaccompanied



We Only Offer One Tour: Yours

Whatever your touring experience, interests or goals, ACFEA Tour Consultants is dedicated to designing an exceptional tour — just for you.

www.acfea.com | 800 627 2141

WST 600 470 812 | CST 2063085-40



ACFEA TOUR CONSULTANTS

Macendonian composer Todor Skalovski created his electrifying *Makedonska Humoreska* for mixed and for treble choirs. This playful, humorous folk-like song utilizes a Phrygian dominant mode (Phrygian with a sharp 3rd scale degree) that is traditional in the Middle Eastern, Eastern European, and Flamenco music. The song offers endless possibilities in interval studies (augmented melodic seconds and tritones), and mastering mixed meters (7/8, 8/8, 3/4). An IPA pronunciation guide is included with the octavo.

Nochka (Night) - (No. 2 from Six Choruses)
(with Russian and English texts)

Composer: Sergei Rachmaninoff

SA, piano (with occasional divisi to SSAA)


Language: Russian

Nochka is the second from Sergei Rachmaninoff's "Six Choral Songs for Treble Voices," opus 15. It combines the expressive, arch-like melodies with the inspired, romantic piano accompaniment. The six pieces work well in a set or individually, programmed as part of a concert program dedicated to nature, the secular music of Russia and Eastern Europe, or as a lyrical centerpiece. The original Russian text is accompanied by a singable English translation by Mark Herman and Ronnie Apter.

Sednalo e Djore dos

Arranger: Sara Shakliyan

SATB divisi, unaccompanied

This unaccompanied work is a joyful, yet challenging arrangement of a popular Bulgarian folk song. It builds upon the native tradition while employing more modern harmonic elements. The piece starts moderately fast to build to a sparkling final accelerando. It is a perfect combination between the straight-forward, humorous folk lyrics and the delight of the melodic, harmonic, and linguistic bouquet of sounds. For Bulgarian pronunciation assistance, contact the recommender, Madlen Batchvarova. 



Loyola Marymount University Choral Music Program

Located in Los Angeles, LMU Music offers a personalized approach to learning and performance. Housed in state-of-the-art facilities and world renowned performance venues, and the second largest entertainment market in the country, the LMU Choral Music Program offers undergraduate degrees in Music with concentrations in Choral Conducting, and Vocal Performance. Scholarships available for majors, minors, and non-majors.

CHORAL / VOCAL ENSEMBLES

Consort Singers
Concert Choir
Oriana Vocal Ensemble
Student Conductor's Recital Choir
Sinatra Opera Workshop

DEGREE PROGRAMS

Music Major
Music Minor
Contemporary Styles
Music Education
Graduate Certificate-Conducting



**Loyola Marymount
University
Music**

cfa.lmu.edu/music

Masterclass Participants

The ACDA Student Conducting Awards and Competition were initiated during the 1993 ACDA National Conference in San Antonio, Texas. In 2023, the event's thirty-year anniversary, this opportunity became a part of the Student Conductor's Institute, and was offered as a Student Conducting Masterclass at the National Conference in Cincinnati, Ohio. The eight student conductors selected for the Masterclass were chosen for their excellence in conducting, rehearsal pedagogy, and expressive musicality. We congratulate each of the student conductors who were chosen for this opportunity. You can read their bios below.



Briya Alford is an undergraduate student in vocal music education at Arkansas Tech University in Russellville, Arkansas. In her time spent at ATU, she has received a proficiency in performance and piano. Her love for singing stemmed from growing up singing at church with her mother, to her now having dedicated aspirations of being a future choral music educator. She is from Conway, Arkansas.



Kevin Cornwell II is a senior education major at Oakland University, where he serves as assistant conductor of the Oakland Chorale and University Chorus. A graduate of Avondale High School in Rochester Hills, Kevin has played Hammond organ, piano, and drums in worship bands at numerous churches in the Detroit area. Kevin is the director of marching percussion at Avondale High School, where his students regularly receive first divisions at festivals. As a composer, his work has won several awards, most notably his score for the 2021 film *Pharmacosm*.

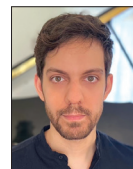


David Kime is a candidate for Brigham Young University's bachelor of music degree, with a combined emphasis in piano and organ performance. He conducts choral ensembles for A Voice for Good, which performed at the 2020 ACDA Utah Conference. David is the founding director of the Ensign Singers, a summer chamber ensemble based in Utah Valley. At the WACDA 2022 Conference, he performed in the

conducting masterclass taught by Dr. Charlene Archibeque. Whether as a keyboard soloist, accompanist, singer, conductor, or composer, David endeavors to make music that uplifts individuals, builds community, and reflects the teachings and love of Jesus Christ. David currently sings with BYU Singers.



J. Christine Le is a student at the University of North Texas. She currently serves as conductor of UNT Camerata and Teaching Assistant for UNT University Singers. Prior to her DMA studies, Christine earned her BME at Centenary College of Louisiana and her MM at Michigan State University. She has enjoyed a robust career as a public-school choir teacher in Louisiana and Florida. Choirs under her direction have performed at state, regional, and national ACDA conferences. Christine is a founding member and past associate conductor of the Orlando Sings Symphonic Chorus.



Caio Guimarães F. Lopes is pursuing his doctor of music degree in choral conducting at the Jacobs School of Music at Indiana University. He is currently working as assistant conductor for University Singers. Caio is also serving as interim Chorus Master for the Columbus Indiana Philharmonic 2022-2023 season, as music director at First United Methodist Church in Columbus IN, and as assistant conductor for the Bloomington Chamber Singers. Caio holds a MM in choral conducting from the Jacobs School of Music IU, and a BM in conducting from São Paulo State University (UNESP), Brazil.



Kara Iwanowski is a musician and educator with roots in piano performance. She graduated from the Baltimore School for the Arts as valedictorian of her class, experiencing a wide variety of performance opportunities as a member of the school's chorus, chamber chorus, wind symphony, and solo pianist. Currently, Kara is a senior music education major at the University of Miami on a presidential scholarship. She is a member of the Frost Chorale under the direc-

tion of Dr. Amanda Quist and has served as an adjunct in numerous choral programs across Miami-Dade County. While participating in Chorale, Kara served as Secretary to UM’s NAFME chapter for two years.



Andrew Voth is completing the final year of a DMA program in choral conducting with a minor in curriculum and instruction at the University of Wisconsin – Madison, having completed his master’s degree there in 2020. During his time at UW, Voth has served as a TA for the choral and music education departments and received the Warzyn Thorpe award for outstanding graduate student work and the Lorna Wendt Distinguished Graduate Fellowship for Choral Conducting. A Kansas native, Andrew earned his undergraduate degree at Bethel College before teach-

ing choir in grades 6-12 at Goessel Junior/Senior High School in Goessel, Kansas, for five years.



Kimberly Waigwa is a master’s student in choral conducting at Temple University with a focus on community building and dialogue practice. They received their bachelor of arts in creative writing and a bachelor of music in music education, from the University of Arizona. Prior to coming to Temple, they served as artistic director of the Phoenix Women’s Chorus and Desert Voices, as well as music director of Mountain Vista Unitarian Universalist Congregation. Kimberly was previously interim director of the St. Nicholas and After School Music Program Choirs, private vocal and piano instructor, and guest conductor in southern Arizona.

Summer Concert
 apply online

LAYP
 Orchestra | Band | Choir

**SUMMER SEASON
 AUDITION**
 Summer Season Youth Orchestra
 Summer Season Youth Band
 Summer SATB Chamber Singers
 (5th-12th school grade)

Youth Symphony Orchestra | Band | Choir
 Summer Music Festival by LAYP
 at Walt Disney Concert Hall

For more information, visit www.layouthphilharmonic.com



Pearl Shangkuan is a highly sought-after conductor, lecturer, and clinician who has led performances and workshops across six continents. Director of Choral Activities and Professor of Music at Calvin University in Grand

Rapids, Michigan, she is also the chorus director of the Grand Rapids Symphony, a Grammy-nominated professional orchestra. Recently appointed as the editor of Hinshaw Music, Shangkuan also has a signature choral series with earthsongs, and is the music editor of the Calvin Institute of Christian Worship choral series published by GIA.

In 2014, she was an invited guest lecturer at the World Symposium for Choral Music held in Seoul, South Korea. Dr. Shangkuan has served on the jury of several international choral competitions in Europe and Asia and has led conducting masterclasses for the ACDA national conference, Chorus America conferences, the University of Michigan and the University of Illinois Choral Conducting Symposium, among many institutions and organizations in the United States. She has conducted numerous all-state choirs, ACDA region honor choirs, and choral festivals nationally and internationally, and has headlined several ACDA state and other professional conferences. Upcoming engagements include conducting the SSAA honor choir at the ACDA National Conference, returning to conduct at Carnegie Hall, an international choral festival in Italy and other ACDA conference and festival engagements.

She serves on the Board of Directors of Chorus America and has served as president of the ACDA Central Region and Michigan ACDA. She has commissioned and premiered numerous choral works, and her choirs have performed at ACDA national, region, and state conferences. In 2020, she received a Calvin University Award for Excellence in Teaching and previously received the Grand Rapids YWCA Arts Tribute Award. In 2013, Michigan ACDA honored her with the Maynard Klein Choral Award for “artistic excellence and lifetime leadership in choral music.”

A Message to Our Members

Six months after being sent home suddenly as everything shut down, singing a simple warm up at our first rehearsal back, albeit masked and distanced, caused our emotions to overflow. I asked my students to “click save” that moment; singing in a choir, something we took for granted at times, we now fully know and cherish as essential to the human spirit. We remembered that sense of loss only to regain a greater sense of joy of this most beautiful gift.

My vision thus begins with remembering, reflecting on, and encouraging us to continue to be guided by our shared core values and mission as music educators: to provide a safe, fair, nurturing environment for our students and singers as we share with them the relevant, life-giving art of choral singing. We have a profound opportunity to live out how a larger community with different perspectives can still listen to, learn from, and live with each other despite the prevalent tensions in our society and world. I would ask that we collectively “click save” memories of what binds us together.

Since I was completely blown away as a graduate student attending my first national conference, ACDA has been a lifeline for me. I have developed many deep friendships in ACDA over the years. Increasing membership is also vital to my vision. What an incredible resource ACDA can be for many others!

Recently I finally met in person a younger colleague who initially approached me through an ACDA mentorship initiative. We had Zoomed and emailed over these past two years. What a personal joy to have this opportunity to intentionally walk alongside a next generation conductor, something I believe must be an ongoing initiative in ACDA. Unity, recruitment, mentorship: all are possible through our collective efforts.

STUDENT TIMES

Jason Paulk, Editor <jason.paulk@enmu.edu>

A Beginning Conductor's Journey in Score Study

by Carmen Ramirez

Music has been part of my life for as long as I can remember. I started piano lessons when I was eight, joined choir when I was ten, began playing cello in the school orchestra when I was twelve, and later began learning other instruments on my own time. Now I am a twenty-one-year-old junior music theory major at the University of Arkansas at Little Rock, loving every minute of my education. There are so many classes I want to take and there is so much more about music that I want to learn, but there just does not seem to be enough time before I graduate.

Luckily, in the fall semester of 2020, I had a little extra space in my schedule and decided to take Conducting. Although this class was not a graduation requirement, I thought it would be an important skill to learn as a musician. I never thought that a conductor's job was easy, but I also never realized just *how much* goes into conducting. A conductor has to practice and analyze every little detail about a piece of music before it ever gets to the first rehearsal, and even after that, changes may be made in the moment. The art of conducting requires coordination and physical endurance. The score study that precedes the performance is time consuming, requiring a great

deal of skill and effort, and that is what makes it interesting.¹

For the purposes here, we will examine Gabriel Fauré's *Requiem*.² I chose to study and conduct this piece as my final project for the conducting class, as I had sung the work previously. Being familiar with the piece helped when creating markings on the score. This idea of being able to audiate the score is an important part of the process as a conductor.

Composer Background

To fully comprehend a musical score and its meaning, one must first consider the life of the composer and understand the circumstances that led them to write the piece. Gabriel Fauré (1845-1924) was born in Pamiers, Ariège, Midi-Pyrénées, France, where he spent all of his life immersed in music. Under the direction of many distinguished French musicians, such as Camille Saint-Saëns, Fauré expanded his musical knowledge at the École Niedermeyer³ and was eventually recognized as a gifted composer of French art song. He additionally wrote piano solos, quartets and quintets, cello and violin sonatas, music for chamber

settings, and more. One of his most notable works is the masterwork, *Requiem*, first performed in 1888, but not fully completed until twelve years later in 1900. Some speculate that the piece was composed as a coping mechanism for the grief he experienced at the loss of both of his parents. But when asked about his inspiration for the mass, Fauré stated that rather than writing it in remembrance of a particular person, he composed the piece “for the pleasure of it.”⁴ Using what we now know, we can dive deeper and more thoroughly study the music.

Score Study

Every conductor’s process for score study is different, but there are several fundamental steps that can be taken first that aid in the process. Looking at the macrocosm of the piece is a good starting point. As

previously mentioned, the composer, historical context, and text (if included) are all crucial in honoring the integrity of each piece. Next, we should look at the structural components, such as form, general harmonic organization, texture, and any places where conducting might be difficult. Finally, understanding all the aspects of any given piece of music helps to create informed personal interpretation and expression.

From Macro to Micro

In the first stages of score study of Fauré’s *Requiem*, the overall structure of the work is important to consider. It is clear that Fauré intentionally created a structural palindrome to set the *Pie Jesu* apart from the rest of the text. Movement I (*Intröit et Kyrie*) and VII (*In Paradisum*) are purely chorus and implement

themes of eternal rest and paradise. Movement II (*Offertory*) and VI (*Libera Me*) feature chorus and baritone solos and offer much more grim and heavy tones. Movement III (*Sanctus*) and V (*Agnus Dei*) once again have only chorus and deal with ideas of praise. Movement IV (*Pie Jesu*), which divides the Requiem in half, is a soprano solo that speaks of Jesus Christ and asks that he grant eternal rest to departed souls. In the typical fashion of a requiem, the entire mass is dedicated to the adoration of and pleading to God to bestow peace onto the deceased. Fauré communicates the purpose of this message using different moods and expressions and simultaneously creates a symmetrical beginning, middle, and end. The diagram below shows this palindrome idea.⁵



What to do until your Music Folder arrives?

We admit a score printed on your arm is no match for a good folder. And we apologize for our temporary shortage of some models (caused by supply-chain issues, high demand and major retooling). Luckily you can pre-order now to secure your place in the queue and receive your Music Folder(s) as quickly as possible. Thanks for your patience, but be sure to book today.



Premium folders in many sizes and configurations.



MUSICFOLDER.com
The world's best music folders. Since 1993.

I. Intröit et Kyrie -----	Chorus
II. Offertory - Baritone Solo and Chorus	
III. Sanctus -----	Chorus
IV. Pie Jesu -----	Soprano Solo
V. Agnus Dei -----	Chorus
VI. Libera Me - Baritone Solo and Chorus	
VII. In Paradisum -----	Chorus

the voices as well as any unusual rests or entrances that might catch the singers off guard in rehearsals. Dynamic changes should be marked in the conductor's score as well, to allow the conductor to show contrast in gesture.

Score marking habits already established as a singer or player create a good foundation for marking scores as a conductor. As this journey in score study evolves, the use of color in score marking helps immensely. Being able to glance at a page and immediately interpret the colors helps to convey instruction quickly and effectively through conducting. Every color means there is something the conductor needs to do to show the orchestra how to play. Each marking has a different meaning, including ways to show dynamic, articulation, tempo, phrasing, time or key signature changes, and cues.

Once the overall structure of the work is clear, the next step is to go through the score page by page and circle every key change, every time signature, and every clef change. Every breath mark should be circled for

June 12 – 18, 2023

Lehigh University Summer Choral Composers Forum

Steven Sametz, director

*A weeklong practicum in choral writing, led by mentor-composers
Steven Sametz and Ēriks Ešēnvalds*

with

The Princeton Singers –Choir in Residence



*Steven Sametz
ACDA Brock Commission Composer*

*for more information and application,
go to:
<http://composers-forum.lehighchoralarts.com>*

*Limited spaces:
Discount for early registration*

Partially underwritten with support of ACDA



*Ēriks Ešēnvalds
ACDA Brock Commission Composer*

Detailed Score Study

Cues

As seen in the excerpts on the following pages, the color pink marks cues. Figure 1 on page 73 is taken from the *Introit et Kyrie*, right at the beginning of rehearsal letter J. The markings here indicate to cue the Basses on beat 4 of the previous measure and then to cue the Sopranos, Altos and Tenors on beat 1 of that measure (rehearsal J). Although this occurs twice here, it is not the only time in the movement, or the full masterwork, where this happens.

Figure 2 on page 73 comes from measures 3-6 of the *Sanctus*, but the excerpt could have been pulled from anywhere within the movement because this pattern repeats throughout. The voices cued here at the same time are the Tenors and Basses, Violin I and Cellos. The number 3 written in pink is a reminder to cue said voices on beat 3 of the measure before their entrances. The larger patches of pink not only make the small cue numbers more readily visible, but also help to quickly identify which instruments to cue with eye contact. The color pink alerts the conductor of cues that need to be shown, and on different sides of the stage, no less. These markings

allow some time to make eye contact with each section that needs to be cued so that everyone can come in together on the downbeat of the next measure.

Articulation and Phrasing

The next excerpt (Figure 3 on page 74) is taken from rehearsal F of the *Introit et Kyrie* and, as previously mentioned, each color gives a different instruction. Green shows a breath for the choir, light blue shows decrescendos and piano dynamics, orange is for mezzo-forte (or a dynamic shift to mezzo-forte), and red shows crescendos and fortes. Aside from the colors on the page, other notes are included to aid the conductor during rehearsal, such as Latin text translation, solfège and sounding pitch for transposing instruments, and gesture reminders for which beat to cue a specific section. This oscillation between forte and piano acts as the climax of the development before the cadence into the recapitulation, where “Kyrie eleison” is sung for the first time—“Lord have mercy.” A requiem is a remembrance for the souls of the dead, as well as a plea for their eternal rest. Throughout the *Kyrie*, the text asks for “eternal rest” and “perpetual light,” but it is not until this point that it additionally begs for mercy for the departed.

Choral Conducting at Eastman!



Choral Masterworks: Mendelssohn's *Elijah*

Faculty: William Weinert, Deanna Joseph, Daniel Bara
Participants conduct Voices, the professional choir in residence, and lead the Summer Sing!, an Eastman community tradition.

Eastman The Complete Conductor: The World of the Bach Motets

Faculty: William Weinert
Participants conduct Voices, the professional choir in residence. Daily sessions in conducting, singing, musicianship, vocal pedagogy, Dalcroze-inspired movement, and repertoire selection.

Other Programs:

Institutes in Alexander Technique and MusiKinesis
Online courses in lyric diction, vocal repertoire, and vocal pedagogy

Expression

Figure 4 on page 75, is taken from the *Libera Me* following the time signature change right after rehearsal D. This movement deals with the dread that comes with the final day of judgment, and it is here that the well-known words “Dies Irae” are powerfully spoken. The dynamics, tempo, time signature change, and text all compound to create a mighty climax. As this section settles, the recurring theme of asking for mercy and peace once again appears.

Beneath the text, the orchestra reinforces the chorus through the use of static movement in



SUMMER
@EASTMAN

PLEASE VISIT: summer.esm.rochester.edu
summer@esm.rochester.edu | (585) 274-1074 | Toll-free: 1-844-820-3766

EASTMAN SCHOOL OF MUSIC • UNIVERSITY OF ROCHESTER

Figure 1 is a musical score for a choral piece. It features five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff. The lyrics are: "le - i - son Chris - te Chris - te e - le - i - son". The score includes several performance markings: a red asterisk and a circled 'J' with the word "sempre" and a circled 'p' above the first measure; a red arrow pointing to a circled '1' above the second measure; a circled 'J' below the piano staff; and red numbers '1' and '4' marking specific measures in the vocal parts.

Figure 1

Figure 2 is a musical score for a choral piece. It features six staves: two vocal staves (Soprano and Alto) and four piano accompaniment staves. The lyrics are: "Sanc - tus Sanc - tus Sanc - tus". The score includes several performance markings: a circled 'pp' above the first measure of the vocal parts; a red vertical line with the number '3' above it, marking a measure in the vocal parts and the piano accompaniment; and a circled 'pp' below the piano accompaniment staff.

Figure 2

The image shows a handwritten musical score for a piece titled "Hear my prayer". The score is arranged in systems for different instruments and voices. At the top, there are staves for Bassoons, Horns, and Trumpets. The Horns and Trumpets parts have handwritten red "4" markings. Below these are vocal staves with the lyrics: "ex - au - di ex - au - di o - ra - ti - o - nem me - am". The score is heavily annotated with handwritten notes in blue, red, and orange. These include dynamic markings like *p*, *mf*, and *ff*, and performance instructions such as "F" and "FF" with arrows. There are also blue and green vertical lines and other markings throughout the score. The page number "13" is in the top right corner.

"Hear my prayer"

Figure 3

The musical score for Figure 4, page 100, is arranged in a standard orchestral format. It includes parts for Horns, Trumpet, Trombones, and Timpani. The vocal line features the lyrics: "Di - es il - la Di - es i - rae Ca - la - mi - ta - tis". The score is annotated with several dynamic markings: *ff* (fortissimo) and *sf* (sforzando), with some instances circled in red. A red "2" is written in the Trombones part. A green vertical line is drawn through the vocal line between the second and third measures. The bottom part of the score includes a piano accompaniment with a *f* marking.

"That day, the day of anger, of calamity..."

Figure 4

the horns and rising stepwise motion in the strings and organ. In the fifth measure of this selection, the trombones are introduced to support the choir when singing “Calamitatis et miseriae,” arguably the climax of this movement. The sforzando in the strings

in the following measure further justifies this claim that the orchestra provides foundation for the text. The broad green marking serves as a reminder that a breath between “illa” and “Dies,” is not necessary, but rather a brief and precise space should be used so that “Dies irae” may be further emphasized.

FGCU

Bower School of Music & the Arts

Choral and Vocal Area

The Bower School of Music at **Florida Gulf Coast University** offers four (4) choral ensembles and an opera program, all open to students on campus regardless of major.

Music majors can audition for generous scholarships.

Contact Dr. Trent Brown (trbrown@fgcu.edu) for more information.

Degrees Offered

- Performance
- Music Education
- Music Therapy
- B.A. in Music



Dr. Trent Brown
Head of Choral Activities



fgcu.edu/music


FGCU Choirs
Social Media
Pages



Conclusion

Conducting a masterwork like Fauré’s *Requiem* is a completely different experience than singing the piece. As a choir member, the singer tends to focus solely on their voice part, but as a conductor, it is the conductor’s job to hear it all. Conducting presents the opportunity to lead the music, to guide it with personal interpretation. The conductor must depict the music through conducting gesture, facial expressions, and body language. The conductor must be fully immersed in the music in order for the audience to be as well. Once the initial score study is established enough to practice gesture, it is up to the conductor to envision a space with a full orchestra, and to cue musicians as if they were really there. It can be difficult to recreate the energy and atmosphere one feels on stage entirely, but the exercise is necessary and aids immensely when it comes to actual rehearsal and performance time.

The desire to study to become a conductor was not something I ever anticipated for myself. For so long I knew

that my calling was to work with music, but performance, teaching, or even theory did not captivate my interest enough. It was not until I registered for conducting classes on a whim that I had this great awakening. Is it a huge time commitment? Yes. Can it get tedious studying every line of music in a full score? Of course! But that is also the magic of it. Today, I still love playing the piano, singing and analyzing music, but I have never felt more in my element than when I am up on that podium. I know I was meant to do this, and even though I am just getting started, I am eagerly awaiting the long journey ahead of me. 

Carmen Ramirez is a student at University of Arkansas Little Rock, studying with Dr. Lorissa Mason.

Resources for Young Conductors

Jeffers, R. (1988). *Translations and Annotations of Choral Repertoire* (Vol. I: Sacred Latin Texts). earthsongs.

Battisti, F. L. (2007). *On Becoming a Conductor: Lessons and Meditations on the Art of Conducting* (1st ed.). Meredith Music Publications.

Decker, H. A., & Herford, J. (1973). *Choral Conducting: A Symposium*. Appleton-Century-Crofts.

Wittry, D. (2014). *Baton Basics Communicating Music through Gestures*. Oxford University Press.

Moses, D. V., Demaree, R. W., & Ohmes, A. F. (1987). *Face to face with an Orchestra*. Prestige Publications.

Steinberg, M. (2005). *Choral masterworks: A Listener's Guide*. Oxford University Press.

Moses, D. V., Demaree, R. W., & Ohmes, A. F. (2004). *Face to face with Orchestra and Chorus a Handbook for*

Choral Conductors (2nd, expanded). Indiana University Press.

Green, J. D. (1994). *A Conductor's Guide to Choral Orchestral Works*. Scarecrow Press.

Stith, G. (2011). *Score & rehearsal preparation: A Realistic Approach for Instrumental Conductors* (1st ed.). Meredith Music Publications.

Golan, L. (2020). *Score study passes: A Professional Conductor's Guide to Preparing a Musical Score for Performance*. GlobeEdit.

NOTES

¹ Brock McElheran, *Conducting Technique: For Beginners and Professionals* (New York: Oxford University Press, 1989).

² Gabriel Fauré, *Requiem Op. 48* (New York: Dover Publications, Inc., 1992).

³ Robert Orledge, *Gabriel Fauré* (London: Ernst Eulenburg Ltd., 1983).

⁴ Gabriel Fauré. *New World Encyclopedia*. (2017). from https://www.newworldencyclopedia.org/entry/Gabriel_Faure

⁵ Gabriel Fauré, *Requiem for Four-Part Chorus of Mixed Voices with Soprano and Baritone Soli* (Milwaukee, WI: G. Schirmer, Inc.).

MASTER OF CHURCH MUSIC

- Can be completed in evening classes during the fall and spring semester or in concentrated summer sessions
- Internationally recognized faculty
- Choral and organ program concentrations
- Courses emphasize liturgical church music practices and musical forms
- Coursework completed in three years or three summers

CONCORDIA UNIVERSITY | CUW.EDU/CHURCHMUSIC
WISCONSIN



*2023
Summer Festival
and Workshop
Listings*

SKILLS

KNOWLEDGE

COMPETENCE

TRAINING

PRODUCTIVITY

LEARNING

PERFORMANCE

PROFESSIONAL DEVELOPMENT

Editor's note: The following is a partial listing of choral events taking place between May 1 and September 5, 2023. 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.

May 24 - 28, 2023

Berkshire Choral International

Tanglewood Learning Institute & Ozawa Hall
Lenox, Massachusetts

We return to the Tanglewood campus for a Memorial Day weekend event modeled on the “All-State” chorus experience you might have had in high school—but updated for adult singers. Anthony Trecek-King leads music of Mozart, Brahms, Whitacre, Hagenberg, and more with a concert in Ozawa Hall.

Contact: Stephen Hager
413-229-1254
shager@berkshirechoral.org

June - August, 2023

Lisbon Music Fest

Lisbon International Youth Music Festival
Portugal

The Lisbon International Youth Music Festival features youth orchestras, choirs, bands, and ensembles from all over the world. Participants have the opportunity to perform in the most prestigious and attractive venues with enthusiastic audiences.

Contact: Tiago Neto/Rui Fernandes
info@lisbonmusicfest.com
+351 919 947 688
+351 917 289 508

June 6 - August 18, 2023

Sacred Music Certificate Program

Online study June and August;
two-week residency on campus July 10-21
University of Mary
Bismarck, North Dakota

Earn a Certificate in Sacred Music in nine graduate credits. Program includes a course on the history and tradition of sacred music, including chant, polyphony, hymnody, contemporary music, and congregational singing, lessons in piano, organ, and/or voice, and a practicum designed for each participant's professional interests.

Contact: Tom Porter
701-471-0067
music@umary.edu
www.umary.edu/music

June 20 - August 1 (Tuesdays only)

San Francisco Girls Chorus Summer Camp

Bayview-Hunters Point YMCA, San Francisco

Learn to sing with the San Francisco Girls Chorus at our summer programs for singers ages 4 to 11! No experience necessary; open to all.

Contact: Juliette Saux
juliettesaux@sfgirlschorus.org

June 5-9, 2023

Sacred Music Intensive course

Indiana University, Jacobs School of Music
Bloomington, Indiana

Continuing education for church musicians eighteen and above seeking a supportive and stimulating environment in which to sharpen skills and engage new concepts and repertoire. Choose from a variety of of-

ferings of interest to organists and choral conductors.

Contact: Janette Fishell
812-855-3969
jfishell@indiana.edu

June 5 - 10, 2023

Summer at the Scheidt: Choir Camp

University of Memphis

Our week-long session will stretch your creativity, grow your musical skills, and expand your knowledge. You will work with our expert faculty through a combination of masterclasses, lectures, hands-on activities, rehearsals, and performances.

Contact: Emily Frizzell
emily.frizzell@memphis.edu
https://www.memphis.edu/music/summer_community/index.php

June 7 - 11, 2023

Great Basilicas of Italy

Assisi and Rome, Italy

Evening gala concert performance at the Basilica of St. Francis of Assisi and participation in Mass at St. Peter's Basilica in the Vatican under the baton of Dr. Pearl Shangkuan and Dr. Anton Armstrong.

Contact: Perform International
info@perform-international.com

2023 Summer Festival and Workshop Listings

June 8 - 11, 2023

Cantabile Workshop

Mount Carmel Ministries
Alexandria, Minnesota

A four-day workshop for church choir directors and singers with Dr. Michael Culloton as guest clinician.

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

June 10 - 18, 2023

The Walden School Creative Musicians Retreat

Wolfboro, New Hampshire

For composers, improvisers, performers, electronic musicians, choral musicians, and music teachers. Participants take classes, sing in chorus, attend improvisation workshops, hear concerts, and write new works, which are premiered in Composers Forums, moderated by 2023 composer-in-residence Amy Beth Kirsten.

Contact: Caroline Mallonee
cmallonee@waldenschool.org

June 11 - 17, 2023

Dorian Summer Music Camp

(Middle School Week)

Luther College, Decorah, Iowa

Spend a week at Luther College to study, explore, and perform music under the mentorship of Luther's music faculty. Campers will have the opportunity to take part in large ensembles, sign up for art and theatre classes, attend talent nights and concerts, and so much more!

Contact: Ella Sneltjes
dorian@luther.edu
563-387-1389

June 13, July 11, August 8, 2023

To Compete or Not Compete?
Virtual Workshops - 7:00 pm EST

Does competition of any kind help or hinder the growth of a program? This hour-long round-table discussion and workshop, sponsored by Heart of America, looks at the pros and cons and how to answer this question to benefit programs at any level!

Contact: Dan Baker
dan@hoachoir.com
www.hoachoir.com

June 13 - 17, 2023

Lisbon Choral Festival

Lisbon, Portugal

Four-day residency program culminating with a festival concert in Lisbon under the direction of Dr. Jeffrey Benson and Dr. Michael Hanawalt.

Contact: Perform International
info@perform-international.com

June 14 - 16, 2023

UMKC & Spire Choral Conducting Institute

Kansas City, Missouri

Conductors and Choral Scholars will have the rare opportunity to conduct and perform alongside the Spire Chamber Ensemble, one of America's renowned professional choral ensembles comprising some of the finest musicians in the United States.

Contact: Jennaya Robison
jrobison@umkc.edu

June 15 - 17, 2023

**University of Arizona DEI
Choral Literature Intensive**

Fred Fox School of Music, University of Arizona

Lectures and reading/workshop sessions on outstanding music of historically excluded composers and populations—appropriate for undergraduate and graduate students, current teachers/conductors/faculty members looking for more DEI resources for concert programming, and for music appreciation and choral literature courses.

Contact: James Higgs
925-642-8079
jameshiggs@arizona.edu
choral.music.arizona.edu

June 18 - 24, 2023

Dorian Summer Music Camp

(High School Week)

Luther College, Decorah, Iowa

Spend a week at Luther College to study, explore, and perform music under the mentorship of Luther's music faculty. Campers will have the opportunity to take part in large ensembles, sign up for art and theatre classes, attend talent nights and concerts, and so much more!

Contact: Ella Sneltsjes
dorian@luther.edu
563-387-1389

June 18 - 25, 2023

Berkshire Choral International

Meany Center for the Arts, University of Washington
Seattle, Washington

Rollo Dilworth conducts Haydn's exquisitely crafted Paukenmesse (Mass in the Time of War) along with his own gospel-hued choral-orchestral arrangements

of traditional spirituals.

Contact: Stephen Hager
413-229-1254
shager@berkshirechoral.org

June 19 - July 2, 2023

Schmidt Vocal Institute

Miami University, Oxford, Ohio

High school singers will receive lessons with esteemed professional artists, master classes with world-renowned performers, and dorm living with like-minded musicians. Guest faculty includes Elizabeth Futral (Peabody Institute), Anthony Dean Griffey (Eastman School of Music), and Joseph Li (Minnesota Opera).

Contact:
Linda McAlister
513-783-2583
Linda@schmidtvocalarts.org

June 20 - 24, 2023

American Songbook

Derry, Northern Ireland

Explore composer-in-residence Shawn Kirchner's folk-inspired music. The four-day event will culminate in an evening concert at Derry's Guildhall under the baton of Dr. Gene Peterson and accompanied by Mr. Kirchner and local traditional players.

Contact: Perform International
info@perform-international.com

2023 Summer Festival and Workshop Listings

June 20 - 24, 2023

Illinois Choral Conducting Symposium

University of Illinois Urbana-Champaign
Urbana, Illinois

Led by Dr. Andrea Solya and Dr. Hilary Apfelstadt, conductors will examine and hone their craft as leaders of vocal ensembles through daily seminars and podium time. Auditor option also available.

Contact: Stephen Burian
music-pe@illinois.edu

June 22 - 23, 2023

Montana Choral Directors Summer Institute

Bozeman, Montana

Special Guest: Dr. Amanda Quist, Director of Choral Activities, Frost School of Music, University of Miami. Housing available at Montana State University.

Contact: Kirk Aamot
kaamot@montaan.edu
<https://www.opusevent.com>

June 24 - 28, 2023

Festival for Women's and Treble Voices

San Sebastian, Spain

Women's and treble choral ensembles from across the United States will collaborate with Spanish choir-in-residence "Aquam Lauda Korua," under the direction of Dr. Andrea Ramsey and Basque Composer Eva Ugalde.

Contact: Perform International
info@perform-international.com

June 24 - July 30, 2023

The Walden School Young Musicians Program

Dublin, New Hampshire

An unparalleled creative summer experience—part school, part camp, and part festival—for musically inclined students ages 9 to 18. Choral singing is a core component alongside composition, musicianship training, and enrichment in a variety of musical topics.

Contact: Seth Brenzel
sbrenzel@waldenschool.org

June 25 - 28, 2023

USC Summer Conducting Workshop

University of South Carolina
Columbia, South Carolina

This distinctive workshop provides single (choral) or dual (choral/instrumental) track options. Taught in a masterclass format by the choral, orchestral, and wind conducting faculty at USC.

Contact: Alicia W. Walker
Choral@mozart.sc.edu
<https://tinyurl.com/5dbv7ayf>

June 25 - July 1, 2023

NATS Science-Informed Voice Pedagogy Institute

Utah State University
Logan, Utah

Led by master voice pedagogy teachers Lynn Holding, John Nix, and Amelia Rollings Bigler, this educational experience will train enrollees in the application of current voice science to their teaching, whether in the studio or the classroom.

Contact: info@nats.org
904-992-9101
NATS.org

June 26 - 30, 2023

The Atlanta Summer Conducting Institute

Georgia State University
Atlanta, Georgia

Drs. Deanna Joseph and Daniel Bara lead an intensive five-day choral conducting institute. Podium time with a professional choir is offered to 24 conducting fellows, and auditors actively engage in all sessions, making the institute relevant and applicable for conductors of all levels of ability and experience.

Contact: Amy Reid

404-413-5927

cotaoco@gsu.edu

<https://thearts.gsu.edu/educational-outreach-asci/>

June 26 - 30, 2023

**Sing A Mile High International Festival
for Children and Youth**

Denver, Colorado

More than just another festival! Sing A Mile High is five days of fun, friends, and fantastic performance opportunities.

Contact: Chrys Harris

303-797-7464

chrys@youngvoices.org

June 26 - July 1, 2023

**2nd Cascade Conducting Choral Masterclass
with Geoffrey Boers**

Pacific Lutheran University
Tacoma, Washington

Led by Dr. Geoffrey Boers, music director of Symphony Tacoma Voices, the Cascade Conducting Choral Masterclass offers choral conductors an immersive week of exploration of gesture which invites artistry,

evokes group vocal technique, and leads to singer-student-based rehearsal pedagogy.

Contact: Teo Benson

206-755-9591

teo@cascadeconducting.com

www.cascadeconducting.com

June 29 - July 3, 2023

Normandy Choral Festival

Paris & Caen, France

This festival will feature the world premiere of a new choral-orchestral work by American composer, John Wykoff, performed under the direction of Dr. Cameron LaBarr at the majestic Abbaye Saint-Étienne in Caen.

Contact: Perform International

info@perform-international.com

June 30 - July 5, 2023

**SCL Festival – Summa Cum Laude
International Youth Music Festival**

Vienna (with possible extensions in Europe)

Up to 2,000 young musicians from all over the world participate yearly in early July in the SCL Festival, five days filled with concerts and workshops in the capital of classical music. Plan now for July 5-10, 2024!

Contact: Christian Bender

christian.bender@columbus.at

+43 1 595 29 60

2023 Summer Festival and Workshop Listings

July 1-3, 2023

**Voices Together:
An International Youth Choral Symposium**

University of Maryland's School of Music
College Park, Maryland

Directors from four renowned international children's choirs will be joined by fellow educators to present workshops, lectures, and open rehearsals. A culminating joint concert will feature the symposium's collaborating choirs.

Contact: Betsy Bates
bbates@childrenschorusdc.org

July 7-9, 2023

NATS 2023 Summer Workshop
San Diego, California

Join us in sunny San Diego to explore more inspiring and diverse repertoire. Plus, don't miss the finals of our National Student Audition.

Contact: info@nats.org
904-992-9101
NATS.org.

July 8, 2023

**Building Bridges, Freedom Dreaming:
Music Education for a New World**

University of St. Thomas
St. Paul, Minnesota

Based on decades working in some of the most desperate and marginalized settings, André de Quadros calls for a new architecture of music education, founded on radical compassion, dialogue, and community engagement. Free and open to the public, 1:00-4:30 p.m. Graduate Programs in Music Education Poster Session and Reception, 4:30-5:15 p.m.

Contact: Department of Music
651-962-5875
music@stthomas.edu

July 8, 2023

Music Festival LA Summer Concert
Walt Disney Concert Hall

The summer season music program will culminate as a concert at Disney Hall.

Contact: Gene Chung
323-243-6079
www.layouthphilharmonic.com

July 8-11, 2023

Choral Masterworks: Mendelssohn's *Elijah*
Eastman School of Music
Rochester, New York

In-depth analysis and rehearsal of Mendelssohn's *Elijah* under the guidance of William Weinert, Daniel Bara, and Deanna Joseph.

Contact: Andrea Schuler
585-274-1564
summer@esm.rochester.edu
<https://summer.esm.rochester.edu/>

July 8 - 15, 2023

**University of Cincinnati
College-Conservatory of Music
International Conducting Training Program**
University of Cincinnati

A conducting program offering advanced training for conductors who seek to elevate their professional experience, including work with a professional choir and orchestra.

Contact: Joe Miller
millerjm@ucmail.uc.edu
ccm.uc.edu/summer-choral-conducting

July 9 - 11, 2023

**Facets Leadership Retreat
for Women Conductors**
Columbia, South Carolina

Now in its eighth year, Facets is a retreat for female conductors to develop leadership skills, cultivate positive relationships, and network with colleagues. This year's theme: Being the Best...or Being Your Best Self?

Contact: Alicia W. Walker
Facetsretreat@gmail.com
facetsretreat.wixsite.com

July 9 - 15, 2023

CCM Choral Workshop
University of Cincinnati College-Conservatory
of Music

A workshop offering a focused immersion in new pedagogies, literature, and performance practice.

Contact: Joe Miller
millerjm@ucmail.uc.edu
ccm.uc.edu/summer-choral-conducting

July 9 - 16, 2023

Berkshire Choral International
Moss Arts Center at Virginia Tech
Blacksburg, Virginia

Jenny Wong, associate artistic airector of the Los Angeles Master Chorale, makes her BCI debut leading Orff's *Carmina Burana*, paired with Brahms' *Schicksalslied*, considered one of his best choral works.

Contact: Stephen Hager
413-229-1254
shager@berkshirechoral.org

July 10 - 14, 2023

John Ness Beck Foundation Choral Composers' Workshop
Greenville, South Carolina

Intensive workshop for 8-12 composers with Dr. Dan Forrest, Dr. Jamie Hillman, and Howard Helvey, furthering the vision of John Ness Beck and Beckenhorst Press for excellence in choral composition.

Contact: Dan Forrest
dan@beckenhorstpress.com
JohnNessBeckFoundation.org/workshop

July 11 - 14, 2023

**University of North Texas
Choral Conducting Symposium**
Denton, Texas

Designed for music educators, graduate student conductors, church musicians, community choir conductors, and any conductors looking to grow as artists, this symposium will offer you an exciting opportunity to delve deeper into your skills as a conductor.

Contact: Brian C. Murray
bmurray7@uwoyo.edu
<https://choral.music.unt.edu/conducting-symposium>

2023 Summer Festival and Workshop Listings

July 13 - 16, 2023

**The Complete Conductor:
The World of the Bach Motets**
Eastman School of Music
Rochester, New York

Rehearsal and analysis of the motets of J. S. Bach under the guidance of William Weinert, Kathryn Cowdric, and Eurhythmics teacher Monica Dale.

Contact: Andrea Schuler
585-274-1564
summer@esm.rochester.edu
<https://summer.esm.rochester.edu/>

July 17 - 21, 2023

**University of Michigan
Choral Conducting Symposium**
Ann Arbor, Michigan

Featuring: Eugene Rogers, Mark Stove, and Julie Skadsem

Contact: <https://smt.d.umich.edu/>

July 17 - 21, 2023

San Francisco Girls Chorus Summer Camp
Kanbar Performing Arts Center, San Francisco

Learn to sing with the San Francisco Girls Chorus at our summer programs for singers ages 4 to 11! No experience necessary, open to all.

Contact: Juliette Saux
juliettesaux@sfgirlschorus.org

July 19 - 22, 2023

**West Chester University
Choral Conducting Symposium**
West Chester University
West Chester, Pennsylvania

The Symposium, with guest artist Betsy Cook Weber (University of Houston), along with WCU faculty David P. DeVenney and Ryan Kelly, is designed for working conductors who wish to improve their podium skills, gestural communication, and score analysis techniques.

Contact: David P. DeVenney
610-436-2952
ddevenney@wcupa.edu
www.wcupa.edu/choral

July 23 - 28, 2023

Zephyr Point Summer Music Conference
Lake Tahoe
Zephyr Cove, Nevada

We invite career and lay musicians who seek to enrich their lives, and the lives of others, through music. Three available tracks: Choral, Conducting, Handbell.

Contact: Sara Tillema
775-588-6759 ext. 106
stillema@zephyrpoint.org
www.zephyrpoint.org/programs/adult/music-conference

July 23 - August 5, 2023

Westminster Voice and Keyboard Institute
Lawrenceville, New Jersey

This residential program draws talented high school singers, pianists, organists, and composers from across the country.

Contact: Kimberly Goodis
kgoodis@rider.edu

July 24 - 28, 2023

San Francisco Girls Chorus Summer Camp

East Bay German International School
Emeryville, San Francisco

Learn to sing with the San Francisco Girls Chorus at our summer programs for singers ages 4 to 11! No experience necessary; open to all.

Contact: Juliette Saux
juliettesaux@sfgirlschorus.org

July 26 - 29, 2023

University of Memphis All-West Camp

Memphis, Tennessee

The U of M All-West Camp serves to improve the quality of music education in our surrounding areas through 1) high-quality instruction of the All-West repertoire for attendees, 2) teacher professional development from observing master conductors, and 3) access to mountaintop musical experiences for all singers.

Contact: Francis Cathlina
901-213-7441
Francis.Cathlina@memphis.edu
https://www.memphis.edu/music/summer_community/index.php

July 29 - August 5, 2023

Cambridge Choral Academy

Cambridge, UK

Cambridge Choral Academy includes singing Even-song and Compline under world-class directors, music education, vocal health training, exclusive viewing of the Caius Choirbook manuscript, as well as warm camaraderie, a formal dinner, and traditional punting.

Contact: Juliet Allan

juliet.allan@cambridgechoral.com
www.cambridgechoral.com

July 30 - August 1, 2023

**ACDA-PA Summer Conference:
“Enhancing Ensemble Expression”**

Messiah University

Andrea Ramsey and Anthony Trecek-King

Contact: acdapa.org

July 30 - August 6, 2023

Berkshire Choral International

Teatro Verdi & Hilton Florence Metropole

Under the baton of Heinz Ferlesch, sing Verdi’s *Requiem* at the historic Teatro Verdi in Florence, Italy. Explore culture, food, and treasures of the Renaissance during your week in Florence.

Contact: Stephen Hager
413-229-1254
shager@berkshirechoral.org

August 2 - 4, 2023

Summer Dialogue

St John’s University
Collegeville, Minnesota

Engage with fellow director’s in an array of interest, repertoire and resource sessions, an exhibit fair, and networking opportunities as you gear up for the fall.

Contact: Jamie Andrews
612-248-1120
jandrews@acda-mn.org

CHORAL JOURNAL CONTACT INFORMATION

Book Reviews	Gregory Pysch	gpysch@fpcmid.org
Choral Reviews	Amanda Bumgarner	abumgarner@acda.org
On the Voice	Duane Cottrell	dco@udel.edu
Recorded Sound Reviews	Laura Wiebe	lwiebe@centralmethodist.edu
Rehearsal Breaks	Christopher Eanes	eanesc@gmail.com
Research Report	Bryan Nichols	bnichols@psu.edu
Student Times	Micah Bland	mbland1613@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, P.O. Box 1705, Oklahoma City, Oklahoma 73101-1705

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

OTHER ACDA PUBLICATIONS CONTACT INFORMATION

ChorTeach (online)	Amanda Bumgarner	chorteach@acda.org
International Journal of Research in Choral Singing	Patrick K. Freer	pfreer@gsu.edu

ADVERTISERS' INDEX

ACFEA TOUR CONSULTANTS	64	LA YOUTH PHILHARMONIC ORCHESTRA	67
CHOIRS OF AMERICA	IFC	LEHIGH UNIVERSITY	71
CONCORDIA UNIVERSITY OF WISCONSIN	77	LOYOLA MARYMOUNT UNIVERSITY	65
DAN FORREST	46	MUSICFOLDER.COM	70
EASTMAN SCHOOL OF MUSIC	72	WESTMINSTER CHOIR COLLEGE	IBC
FLORIDA GULF COAST UNIVERSITY	76	YOUNG PEOPLE'S CHORUS OF NYC	56
KI CONCERTS	50, BC		

Choral Institute at Oxford

WESTMINSTER CHOIR COLLEGE

June 27 to
July 6, 2023

This year's Choral Institute at Oxford will focus on sessions on groundbreaking vocal pedagogy and intonation within the choral rehearsal led by **Corey Everly** and **James Jordan** and chant sessions by **James Whitbourn**.

World-acclaimed artist and culture care advocates, **Makoto Fujimura** and **Haejin Shim Fujimura** return to share their latest work on the Role of Artists in the modern world.

Daily masterclasses and lectures by Oxford University Faculty. Past presenters include Edward Higginbottom, Stephen Darlington, Stephen Grahl, Mark Williams and the choirs of Christ Church College, Magdalen College and Merton College.



James Jordan



James Whitbourn



Steve Pilkington



Makoto Fujimura



Haejin Shim Fujimura

Register by March 1, 2023 at:

[RIDER.EDU/OXFORD](https://rider.edu/oxford)



RIDER
UNIVERSITY

American Choral Directors Association
545 Couch Drive
Oklahoma City, Oklahoma 73102
<www.acda.org>



Join a 2024 Festival!



WITH JEFFERY REDDING

Italy



WITH JOHN DICKSON

United Kingdom



WITH Z. RANDALL STROOPE

Austria



WITH ROLLO DILWORTH

Puerto Rico



kiconcerts.com