

CHORAL JOURNAL

MARCH / APRIL 2024



**Universal Design for Learning:
Embracing Learner Variability
in Choral Ensembles**



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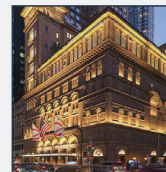
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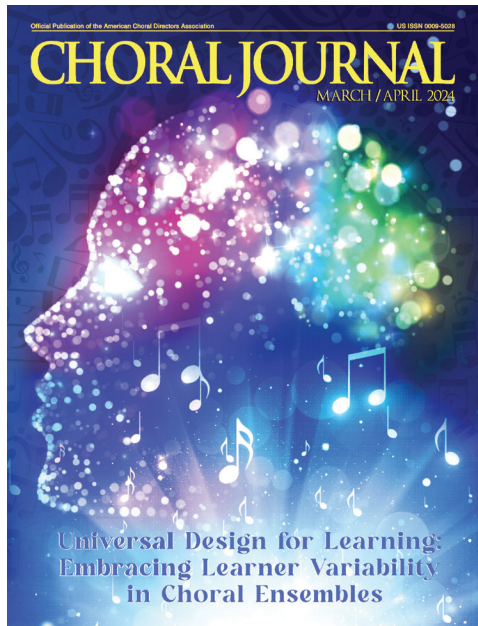


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ADVOCACY STATEMENT

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 Executive Director



Robyn Hilger

The Art of Conference Planning: Key Considerations for Success

There are multiple considerations that ACDA must undertake when planning Region and National conferences. I get a lot of questions about how cities are selected or why certain venues are used. I thought it might be helpful to the membership to have a bit more information about the current ACDA conference planning considerations and to learn more about the issues that must be navigated for a successful conference.

There are few absolutes in life and we are familiar with two: death and taxes. When it comes to conference planning, there are two more: no good dates and no such thing as a perfect city. Regardless of the amount of time spent trying to avoid conflicts with conference schedules, there are no dates that exist that do not have conflicts. The best that we can do is select dates that may be “better” than others, but no perfect solution exists. When considering the calendar, one primary consideration is Federal holidays and religious and spiritual observances. A second consideration on dates is what is happening in the cycle of the school year. A third consideration is weather. What are the chances of significant weather impacts like blizzards or monsoons that will impact travel for large portions of the conference attendees? Finally, all of these factors converge in scheduling in a city with their hotels and venue availability. It all has to work together for there to be any dates selected at all.

As far as finding a perfect city, there is no Choral Elysium. In every city, there are pros and cons, and the ACDA conference planners must determine the priorities on site selection. We know the experience we want for the performing choirs and honor choir students, and we know the experience that we expect as audience members. This is not an easy bill to fill, especially with our specific performance venue needs. Our considerations for selecting a city include:

- **Accessibility and Transportation Infrastructure:** The accessibility of the city is paramount, as it directly impacts the ease with which attendees can travel to and from the conference. We look for major airports with a significant number of direct flights from key locations across the country. Additionally, a robust public transportation system, such as subways, buses, and commuter rail networks, is always helpful.

- **Hotel Accommodations:** Adequate hotel accommodations are crucial for accommodating the influx of conference attendees. We seek cities with a diverse range of hotels, including full-service properties, boutique hotels, and budget-friendly options, to cater to various preferences and

budgets. Proximity between hotels and the conference venue sites is also a consideration to ensure convenience for attendees.

• **Attractions and Amenities:** Choosing a city with a vibrant cultural scene and attractions enhances the overall conference experience for attendees. We look for cities that offer a rich tapestry of cultural institutions, historic landmarks, culinary delights, and entertainment options, providing attendees with opportunities for leisure activities and networking outside of conference hours. Access to restaurants, bars, shops, and recreational facilities in close proximity to the conference venue adds value and enhances the city's appeal as a conference destination and provides the opportunity to vacation and work during the conference.

• **Local Support and Hospitality:** Collaboration with local stakeholders, including convention and visitors bureaus, hotel associations, city officials, and local choral organizations is essential for ensuring a great conference. We prioritize cities with a proactive and hospitality-driven approach, where local partners are eager to assist with logistics and promotional efforts. A welcoming and supportive local community can significantly enhance the attendee experience and contribute to the success of the event.

• **Safety and Security:** Ensuring the safety and security of conference attendees is paramount. We carefully assess factors such as crime rates, emergency response capabilities, and public health protocols to select cities that prioritize safety and maintain a conducive environment for large-scale events. We saw this work in action at the 2023 National Conference in Cincinnati, when just days before the conference began there was a massive train derailment that spilled dangerous chemicals into the Ohio River, potentially impacting the water quality in the city. Because of our work on safety and with government officials, ACDA had a direct line to the mayor, the Department of Environmental Quality, and the water department, who were charged with monitoring and mitigating the circumstances. This ensured we could guarantee a safe experience for our attendees and provide up-to-date information to attendees about the situation. Collaborating with local law enforcement agencies, venue security teams, and

medical facilities to develop comprehensive safety plans and protocols helps mitigate risks and instills confidence among attendees.

Suffice it to say, not every great city is a great city for us. And even when we can find a great city, the dates must work out as well. It is a big jigsaw puzzle that takes months and even years to work out.

The primary consideration on selecting a conference city for ACDA is the performing venues that are available in the area. This can be theaters, churches, or any number of venues as long as they meet our specifications. For region conferences, venues that seat at least 600 people are needed, while a national conference requires at least two venues, within walking distance of each other, that can seat a minimum of 1,600 people at a time in each place. Just these parameters alone eliminate many fantastic cities from our conference consideration. Why does the ACDA national conference seem to only move between a few select cities? The performing venues are the primary driver of the decision. In Dallas for 2025, the Meyerson Hall and the Winspear Opera House are literally next door to each other. Why not Indianapolis for a national conference? The Hilbert Hall is perfectly located, but another suitable venue in size and capability is a twenty-five-minute walk away. This is much too far away for multiple trips per day. In addition to location and size, our performances require venues that cater to artistic presentations and must consider the following:

• **Seating Capacity:** The performance hall must accommodate the anticipated audience size while providing optimal sightlines and acoustics. Balancing intimacy with capacity is crucial for fostering audience engagement and enhancing the overall experience.

• **Technical Specifications:** We require specialized technical infrastructure, including stage lighting, shells, risers, sound systems, and rigging capabilities.

• **Backstage Facilities:** Adequate backstage facilities, such as dressing rooms, green rooms, and storage areas, are essential for performers' comfort and logistical efficiency. ACDA requires warm-up and holding spaces for choirs before and after their performances.

From the Executive Director

(continued from the previous page)

- **Union Regulations:** Many performing arts venues adhere to union regulations governing labor practices, including hiring requirements, work hours, and wage rates. These rates dramatically impact the overall cost of the venue.

- **Budget Allocation:** Balancing artistic aspirations with financial constraints requires strategic budget planning. Prioritizing essential production elements while optimizing resource allocation helps maximize the impact of the conference within budgetary limitations.

- **Artistic Intent:** The audience capacity should align with the artistic vision. Factors such as staging configurations, ensemble size, and production scale influence the optimal audience capacity for each event.

- **Audience Experience:** Maintaining a balance between audience intimacy and capacity is essential for creating an immersive and memorable experience. Oversized venues can diminish the sense of intimacy, while undersized venues may limit accessibility.

Whether it's a convention center, hotel session rooms, or a unique venue, several additional factors must be taken into consideration:

- **Capacity:** The venue must accommodate the anticipated number of attendees comfortably, allowing for smooth traffic flow and ample space for networking and sessions.

- **Accessibility:** Accessibility is key for ensuring that participants can easily reach the venue, whether by air, rail, or road. Proximity to airports and public transportation hubs is a crucial consideration.

- **Amenities:** The venue should offer the necessary amenities and technological infrastructure to support the conference program, including audiovisual equipment, Wi-Fi connectivity, and catering facilities.

- **Food:** The proximity to dining that is in a range of budgets is critical. The restaurants must have sufficient

hours and seating capacity for our size conference.

- **Flexibility:** A versatile venue that can adapt to different event formats and configurations adds versatility to the conference planning process.

When selecting hotels, factors such as proximity to the conference venues, room capacity, amenities, and budgetary constraints must be carefully evaluated. Additionally, the types of beds offered are another consideration. Our conference requires a large number of two queens or two double bed rooms. For the convenience of attendees and participants, ACDA establishes room blocks that provide a reduced rate for conference attendees. This saves attendees money but is also a big risk for ACDA. Why? Regardless of whether the room block is used or not, ACDA is obligated to pay for the rooms, even if they go empty! This is called attrition. With the unpredictability of attendance and the advent of services like AirBnB, ACDA will not be contracting huge room blocks. What does this mean for attendees? You'll want to register early and book your rooms early as well to guarantee yourself a great rate at the conference. You may have noticed that we do not release the names of the hotels prior to you registering for the conference. This ensures that rooms are booked by those who have confirmed plans to attend the conference. Holding and later releasing rooms creates a real hardship because people who needed rooms could not get them and will have made other plans, while the cancellations open rooms that now cause attrition. Every time you make your plans early and stay at a conference hotel, you are contributing to the success of the conference!

Ultimately, achieving the right balance between artistic aspirations, audience capacity, and logistical considerations is essential for the success of any ACDA conference. Our task is to create an event that celebrates the choral art while delivering a memorable and immersive experience for everyone involved.



From the President



David Fryling

Congratulations to our region presidents and their passionate (and tireless!) board members for providing six wonderful regional conferences these past few weeks:

Eastern Region President, Christopher Kiver

Midwestern Region President, David Puderbaugh

Northwestern Region President, Steven Zielke

Southern Region President, Stanley Roberts

Southwestern Region President, Jeffery Murdock

Western Region President, Michael Short

I had the pleasure of attending two of these conferences (Northwestern and Eastern) and the privilege to meet so many wonderful new-to-me people. Whenever I was asked, “Where is ACDA is headed?” the only reasonable answer seemed to be, “That, ultimately, is up to you.”

I have one main agenda item as your president, which is the same as the theme of our 2023 National Conference: to move us ever closer to being a Place of Belonging for everyone. Whatever big ideas and small changes we make, whatever actions and policies we enact, everything we do must continue to move us toward becoming that refuge of fellowship for everyone.

But I am only one person. You are ACDA. Together, we all are ACDA. And if my experience talking to you, sharing meals with you, and learning from you in interest sessions and conference concerts is any indication, what I can tell you is that the spirit of ACDA thrives in open and welcoming spaces.

Meeting many of you in person has affirmed to me that ACDA is moving together in this receptive and responsive direction. ACDA can be open-minded in its understanding of the world and its multitude of cultures. ACDA can live into its vision statement to “Create powerful artistic experiences and be advocates for cultural and educational change that we might transform people’s lives.”

Remember: we are the lucky ones. We are the artists entrusted with inviting fellow humans into the present, into the now. We have been charged to create safe spaces where people can explore being humble, thoughtful, vulnerable, creative, subversive, empathetic—spaces where we can all explore being human through the expressive nature of choral singing. This is a massive responsibility and the greatest of privileges. I look forward to how you each lead ACDA into the future.

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Amanda Bumgarner

I am excited to share the articles and news in this spring 2024 issue of *Choral Journal*. Be sure to take a look at the listing of summer festivals and workshops that will be taking place in just a few months. This is a free listing, and if you would like to see your event featured next year, submissions are due by January 15 of each year. In other news, this issue

contains information on the 2025 ACDA National Conference, an announcement of the Julius Herford Dissertation Prize winner, and a call for applications for the International Conductors Exchange Program (ICEP), which will be taking place with the Philippines in October 2025. Read a note from Joshua Habermann, Chair of the Standing Committee for International Activities, regarding the ICEP on the next page.

The cover of this month's issue features an article on the principles of Universal Design for Learning, which "provides a research-based framework for creating flexible approaches that increase access and learning for all students." I hope that conductors, particularly those who work with singers with disabilities or students who learn in different ways, will find the strategies and examples practical for use in the classroom and other rehearsal spaces.

The second feature article in this issue focuses on *Lament for the Stolen*: a thirty-minute, single-movement work for women's chorus and symphony orchestra, which premiered in 1938. "Here was a musical work...reflecting the anxieties, fears, burdens, and hopes of women and mothers in America at a time when those feelings were at a boiling point." This article provides an overview of the conception and premiere; a background of the poet, composer, and commissioner; musical analysis; performance considerations; and a section on contemporary relevance.

Also featured in this issue, we present our first column from the new editor of the On the Voice series, Matthew Hoch; a Research Report article; and a recap of the conductor's exchange between Germany and the United States. If you have feedback on these or any other articles in *Choral Journal*, you can send a Letter to the Editor to: abumgarner@acda.org. Guidelines are online at acda.org/choraljournal, where you can also find information on article submissions for features, columns, and reviews. I look forward to hearing from you!

From the **Chair of the** □ **Standing Committee for** **International Activities**



Joshua Habermann

International Conductors Exchange Program

Dear friends,

On behalf of my colleagues on the Standing Committee on International Activities (SCIA), I am excited to share an opportunity for you to participate in the rich world of choral music beyond our borders.

Since its founding in 2012, the International Conductors Exchange Program (ICEP) has sponsored bilateral exchanges between American choral directors and colleagues across the globe. The objectives of ICEP are to create connections between rising leaders of the U.S. choral community and counterparts abroad, forge stronger relationships between ACDA and choral associations across the world, and to raise the visibility and leadership role of ACDA and its members in the global choral community.

Over more than a decade, ICEP has provided for lasting artistic partnerships that have benefitted not only the participants, but the broader choral communities they serve here in the United States. On pages 38-44, you will have an opportunity to hear from five of the conducting fellows in the 2023 Germany exchange and learn about the transformational experiences they shared. We hope that their stories will inspire you to participate in the upcoming 2025 exchange with the Philippines, a country with a deep and varied choral tradition and excellent choirs. You will also see a call for applications and further information on how to get involved.

We live in an increasingly interconnected world, and we have the chance to find inspiration both within and beyond our borders. For choral musicians, person-to-person exchanges like ICEP can build mutual understanding, create opportunities for collaboration, and forge greater harmony across the world. Together with the members of our committee: Nicolás Dosman, Giselle Wyers, Jeremy Jones, and Wendy Moy, I invite you to connect with us, and warmly welcome you to participate in these initiatives.

With gratitude,

Joshua Habermann
Chair, Standing Committee on International Activities

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PREVIOUS ICEP EXCHANGE LOCATIONS

Cuba (2012)
China (2014)
Sweden (2015)
South Korea (2016)
Argentina (2017)
Brazil (2017)
Costa Rica (2017)
Guatemala (2017)
Mexico (2017)
Uruguay (2017)
Kenya (2018)
South Africa (2019)
Germany (2023)

UNIVERSAL DESIGN FOR LEARNING

EMBRACING LEARNER VARIABILITY IN CHORAL ENSEMBLES

KATHRYN L. EVANS

Our choirs are composed of individuals with diverse experiences and a wide range of abilities, learning preferences, and interests. To best meet the needs of our students, choral educators must find creative ways to connect with students and engage them in learning. Universal Design for Learning (UDL) provides a research-based framework for creating flexible approaches that increase access and learning for *all* students, including students with disabilities, English Language Learners, and students who are motivated to learn in different ways. Proactively examining our teaching through the lens of UDL allows teachers to identify and remove barriers to student learning and to create inclusive learning environments that accommodate these individual differences. This article will provide an overview of the UDL framework and explore UDL-inspired strategies that can be used in any choral setting to increase engagement and to support access to curriculum and learning for students with diverse abilities and interests.

Kathryn L. Evans
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Background

The concept of Universal Design originated in the field of architecture and was later applied to other fields, including education. In the 1990s, the nonprofit organization Center for Applied Special Technology (now CAST), began developing the UDL framework in response to the need for more inclusive education practices. UDL is rooted in the principles of Universal Design, which is an approach to design that works to ensure that products and environments are usable by all people, to the greatest extent possible, from the beginning and without the need for retroactive adaptation or specialized design. Similar to Universal Design, a primary goal of UDL is to proactively remove barriers and create inclusive learning environments that accommodate the needs of a broad spectrum of individuals. According to CAST, “UDL provides a blueprint for creating instructional goals, methods, materials, and assessments that work for everyone—not a single, one-

size-fits-all solution, but rather flexible approaches that can be customized or adjusted for individual needs.”¹

Advances in cognitive neuroscience research have played a significant role in informing and supporting the principles of UDL. One key insight is that there is significant variability in learners’ brains and in the ways that individuals process information and learn. UDL acknowledges and embraces this variability, recognizing that each student enters the classroom with a unique collection of strengths, skills, needs, and interests related to learning. Having a broad understanding of the structure of the brain, as well as how it processes information and learns, can help educators design learning environments and instructional approaches that align with the way that the brain naturally functions. (Figure 1)

The three main principles of UDL and the UDL Guidelines² align with the organization of the brain and support the engagement of the affective, recog-

Universal Design for Learning

Affective networks:

THE **WHY** OF LEARNING



How learners get engaged and stay motivated. How they are challenged, excited, or interested. These are affective dimensions.



Stimulate interest and motivation for learning

Recognition networks:

THE **WHAT** OF LEARNING



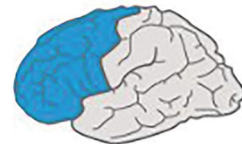
How we gather facts and categorize what we see, hear, and read. Identifying letters, words, or an author's style are recognition tasks.



Present information and content in different ways

Strategic networks:

THE **HOW** OF LEARNING



Planning and performing tasks. How we organize and express our ideas. Writing an essay or solving a math problem are strategic tasks.



Differentiate the ways that students can express what they know

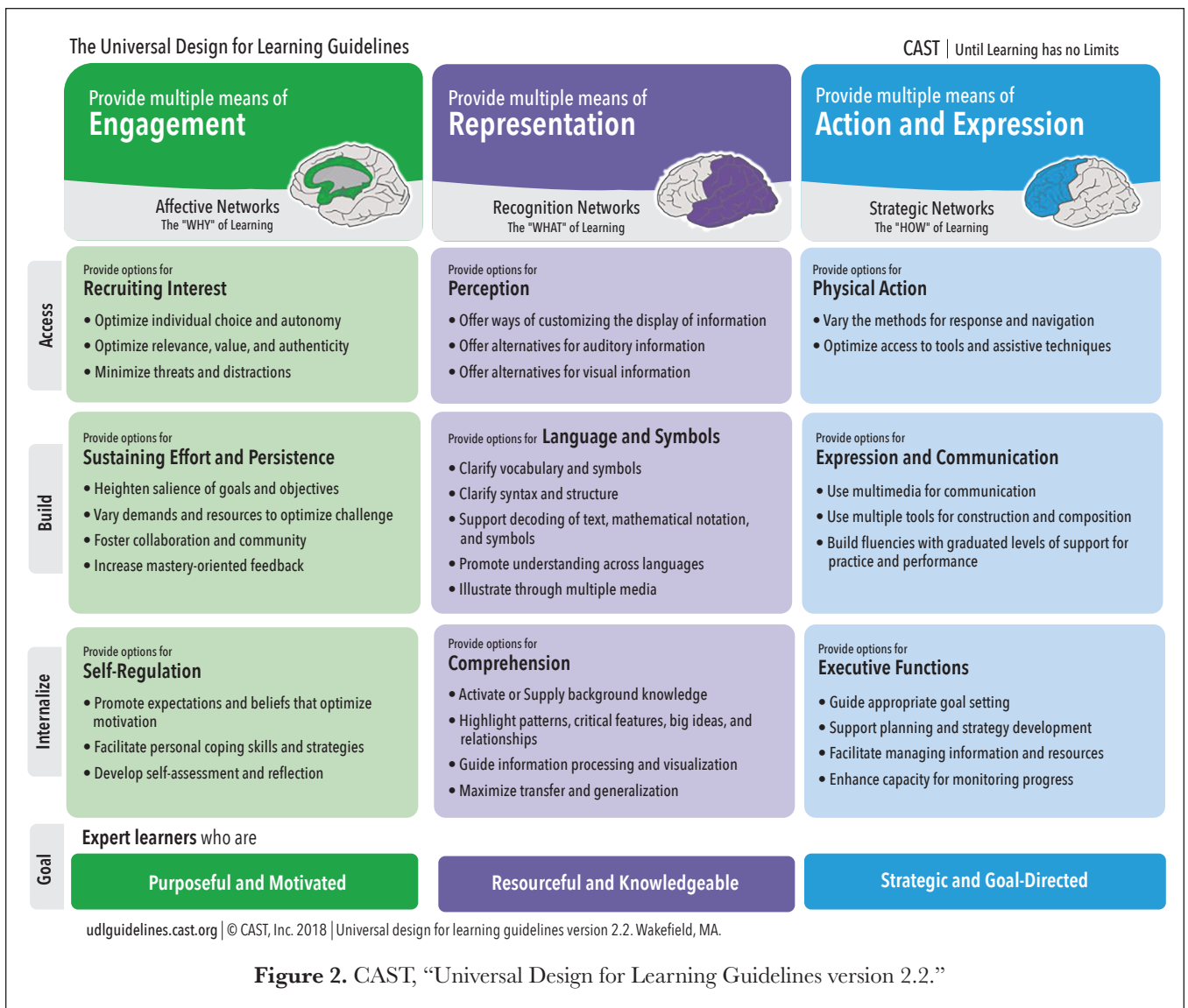
Figure 1. The Brain Networks, Universal Design for Learning. Image included in Anne Meyer, David H. Rose, & David Gordon in *Universal design for learning: Theory and Practice* (Wakefield, MA: CAST Professional Publishing, 2014). https://clusive.cast.org/res_reader/UDLTP



nition, and strategic networks of learning. The UDL framework is organized in columns and rows to provide a structure that helps educators intentionally and proactively address learner variability. The three columns highlight the overarching principles of UDL, providing multiple options for 1) engagement, 2) representation, and 3) action and expression. These principles and related guidelines “offer a set of concrete suggestions that can be applied to any discipline or domain to ensure that all learners can access and participate in meaningful, challenging learning opportunities.”³

The guidelines are also organized in rows to provide strategies that help students to access, build, and inter-

nalize learning. The “access” row of guidelines includes recruiting interest and offering options for perception and physical action to remove barriers and increase students’ access to learning. The “build” row contains strategies to develop effort and persistence, and provides options for language and symbols and for expression and communication. The “internalize” row includes guidelines that support empowering learners through self-regulation, comprehension, and executive functions. These guidelines all coalesce to support the ultimate goal of UDL: developing “‘expert learners’ who are purposeful and motivated, resourceful and knowledgeable, and strategic and goal-directed.”⁴ (Figure 2)



Multiple Means of Engagement

The first UDL principle, providing Multiple Means of Engagement, is connected to the affective network of the brain and addresses the “why” of learning. This provides options to stimulate interest and motivation for learning. Neuroscience research has shown that emotions and motivation are closely linked to learning and memory. Positive emotions and motivation enhance learning, while negative emotions can inhibit learning.⁵ CAST states that affect “represents a crucial element to learning, and learners differ markedly in the ways in which they can be engaged or motivated to learn.”⁶ UDL emphasizes providing multiple means of engagement to foster positive emotional experiences and sustained motivation. By offering choices, relevance, and personalization, UDL promotes an encouraging learning environment that supports learners’ emotional well-being and engagement and supports the overarching goal of creating expert learners who are purposeful and motivated.

Create a Welcoming Environment

To keep singers engaged in their own learning, choral teachers must provide students with meaningful opportunities to connect with the repertoire, with other content, and with each other. There are many ways to engage students in a choral classroom using the three guidelines of providing options for recruiting interest, sustaining effort and persistence, and self-regulation.

For example, when planning a choral rehearsal, educators should consider not only the content to be covered, but also the procedures, sequencing, pacing, and atmosphere of the rehearsal. Greeting students by name at the door allows you to set the tone for the day, and this routine can contribute to creating a safe and supportive classroom environment. Teachers can help students to sustain effort and persistence by providing a roadmap for rehearsal to clarify expectations. This could include sharing an agenda for the day, reviewing learning objectives with the choir, revisiting goals periodically throughout the class, and providing chances for students to give and receive feedback throughout the lesson.

Engaging Strategies for Warm-Ups and Music Literacy

Most rehearsals include group vocal warm-ups and often include time to work on sightreading and music literacy skills. To maintain student interest, teachers can increase the authenticity and relevance of these activities by ensuring that students know the purpose of each exercise and by intentionally planning and creating exercises that connect to long-term skills or tie directly in to their repertoire.

For example, the song “Path to the Moon” by Eric Thiman begins with an octave leap on the words “I long.” Students may have trouble singing the octave leap on a pitched consonant, as they tend to slide up on the “L” of “long” rather than starting the “L” sound on the top pitch. Because the teacher can anticipate this potential mistake through score study (and possibly from past experience), they can proactively address the issue during the warm-up process by including an exercise that isolates that skill, then help students make that connection to the skill when learning the repertoire.

When working on building sightreading and music literacy skills, educators can support internalization of engagement by providing students with options for self-regulation. It is important to teach and model coping skills and strategies to help students manage frustration when they struggle with something.

For example, when reading a sightreading exercise, do students know strategies to recover and keep singing if they make a mistake? If they sing a pitch incorrectly or start to lose tonality, do they know to listen for an anchor pitch (do, mi, or so in major keys) so that they can jump back in?

Other ways to foster student engagement include varying the materials used and providing different levels of challenge in learning activities. Consider offering students options when possible, such as choosing to work on a task in pairs or alone, or allowing retesting for mastery to increase motivation. Assigning “sightreading buddies” allows more experienced singers to mentor and assist students who may need extra help, which encourages peer support and collaboration within the ensemble.

Increase Engagement through Student Ownership

There are also opportunities to increase student en-



agement when preparing for performances. For example, students will feel a sense of ownership in their learning if they are involved in the selection of repertoire, with direction from their teacher. One way to do this is to provide students with a “menu” of 2-3 pieces that focus on similar pedagogical goals and ask them to choose, as an ensemble, the piece that will be performed. This allows the teacher to present options that are developmentally appropriate and fit the theme of the concert program and can also lead to thoughtful student discussions about the music.

Another strategy to provide choice is to have students work alone or in small groups to create a proposed order of performance for their concert music. The students must use musical terminology to describe each piece, think critically about how unity and variety create interest in a concert program, and then synthesize this information to solve an authentic challenge. It is a fun way to encourage higher order thinking and to increase engagement by giving the singers a voice in the music that they perform.

While all three UDL principles are important, providing support and options for engagement is arguably the most essential. The primary goal of this principle is to develop learners who are purposeful and motivated to be involved in their own learning. Students who are engaged and inspired to learn are more likely to benefit from strategies related to the other UDL principles of providing multiple means of representation and multiple means of action and expression.

Multiple Means of Representation

A second principle of UDL, providing Multiple Means of Representation, focuses on the “what” of learning and provides multiple ways for learners to perceive and comprehend information. The brain has several recognition networks that process information through numerous sensory modalities.⁷ UDL capitalizes on this by presenting information in various formats to accommodate learners with diverse sensory preferences and strengths. Teachers can ensure that all students are able to access learning by presenting content in several ways using a variety of materials, such as visual aids, auditory explanations, and hands-

on activities, to engage multiple recognition networks and enhance learning. Providing students who possess varied learning preferences with choices in how they engage with and comprehend instructional material encourages them to develop into expert learners who are resourceful and knowledgeable.

Use Flexible Formats to Remove Barriers to Learning

Choral educators can implement the principle of Multiple Means of Representation in their classrooms by using the guidelines of providing options for perception, for language and symbols, and for comprehension as they plan instruction. To increase access and reduce barriers to learning, essential information should be perceptible to all learners. This can be accomplished in many ways, including providing information in a flexible format so that perceptual features, such as the font, size of text, and contrast between the background and text or notation, can be displayed to students in multiple ways.

For example, music students with dyslexia often experience greater difficulty reading music notation clearly and fluently because they struggle to codify what they see on the page. While every student learns differently and every student with dyslexia experiences it differently, it is generally recommended to use sans serif fonts and to use pastel paper when printing text or notation.⁸ Printing materials on colored paper for the entire class or using a pastel background on projected slide presentations may benefit students who have not been as clearly struggling and also avoids singling out the students who need this accommodation.

Many materials are now shared with students electronically through a learning management system, but some individuals may prefer hard copies of materials so that they can take notes or highlight material. At the start of the semester, I ask students if they want hard copies or digital materials so that content can be provided to each person in a format that works well for them. I upload materials into our learning management system for students who want digital access and provide hard copies for the students who request them. This may seem cumbersome at first, but once I make a note of how many students want hard copies for each class, it actually takes very little time! The students who

prefer hard copies practice the procedure and know that they need to pick up hard copies of readings or handouts from a designated spot in my classroom before class starts.

If choral practice tracks or video demonstrations are recorded, consider uploading them to YouTube (with the privacy set as unlisted) so that students can customize the display of information with the option to adjust the playback speed. YouTube also includes an option for automatic captions in the subtitle menu, which students may find beneficial.

Using Chrome as their internet browser, singers can also use the Transpose extension⁹ to personalize their practice sessions using rehearsal tracks. With this extension, a singer can maximize the effectiveness of their practice session in several ways, including 1) changing the tempo of a practice track on YouTube without impacting the pitch, which allows them to set a tempo that fits their skills and comfort level, and 2) setting personal markers at challenging sections of the practice track to jump directly to or loop those tricky spots for focused, individualized practice.

Use Multiple Modalities to Process Information

When processing auditory information, it is helpful to use visual diagrams or to use exercises in which stu-

dents can see or feel a direct impact to help them build connections between theory and practice. Using manipulatives is often a fun and engaging way to do this! For example, one could use different manipulatives, such as straws or balloons, when working on breath support. Students use scarves to show the melodic contour or stretchy rainbow bands (see Image 1) to demonstrate phrasing while singing an excerpt of their music. They could practice aligning final consonants on releases by having students sing a word, such as “hot,” while the teacher and/or students gently toss a tennis ball in the air and then place the consonant exactly when the tennis ball touches the palm of their hand.

Teachers can maximize the transfer and generalization of information and aid comprehension by having students experience a musical skill or concept using various modalities during a warm-up exercise and then apply it to a similar situation in the context of their repertoire. Using a tactile equivalent to represent a key visual for a concept can also be beneficial for students. For example, a Hoberman sphere (see Image 2) could be used to model breathing or to visualize dynamics and phrasing during warm-ups and while rehearsing choral music. These representation strategies can aid comprehension by helping students to activate background knowledge and make explicit connections to previously learned concepts.



Image 1. Stretchy Rainbow Band
(Photo provided by author)

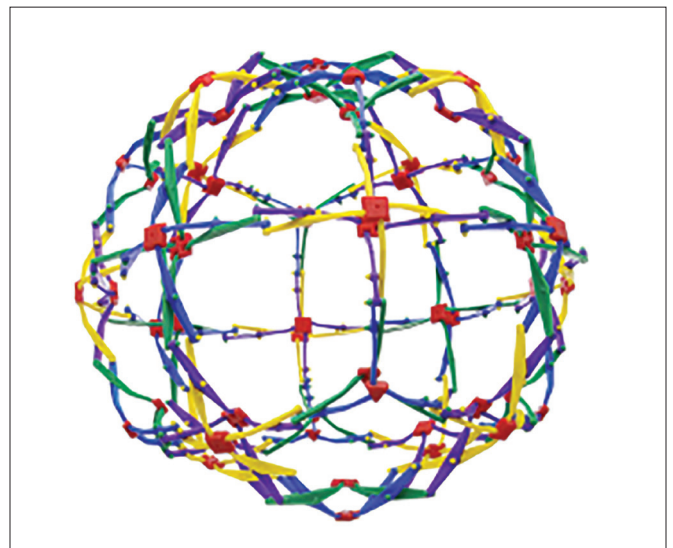


Image 2. Hoberman Sphere



Teachers can also model this UDL principle by providing options for comprehension and for ways in which language and symbols are represented in materials. Musical notation is a series of symbols and markings that inform musicians how to perform a piece of music. One way to model Multiple Means of Representation is to offer alternate ways to decode symbols, such as using Curwen hand signs and solfège to represent notation. When practicing Curwen hand signs, I noticed that the music education students in my under-

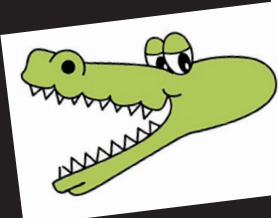
graduate choral methods class typically performed the diatonic hand signs correctly but struggled to remember the chromatic hand signs. I asked students to look at the hand signs and pointed out that most chromatic hand signs simply tip upwards for ascending hand signs or downwards for descending hand signs. I then asked students to identify the hand signs that did *not* follow that pattern and how they were different. They identified the three hand signs circled on the hand sign chart (see Image 3), and I then added the visual of an alliga-

Representation Options for Comprehension

What is the pattern ascending and descending for accidentals?

Which hand signs are trickier because they don't follow the pattern?

RA-WR!













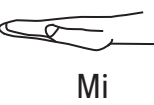







<p>Flats</p> <p>♭</p>  <p>Te</p>  <p>Le</p>  <p>Se</p>  <p>Me</p>  <p>Ra</p>	 <p>Do</p>  <p>Ti</p>  <p>La</p>  <p>Sol</p>  <p>Fa</p>  <p>Mi</p>  <p>Re</p>  <p>Do</p>	<p>Sharps</p> <p>♯</p>  <p>Li</p>  <p>Si</p>  <p>Fi</p>  <p>Ri</p>  <p>Di</p>
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Image 3. Chromatic Curwen Hand Signs

tor saying “Rawr!” to help them remember the hand sign for “ra.”

Musical notation has its own unique system of organization, which can be confusing to students. Another strategy to provide options for representation is to color-code pitches according to solfège or to use iconic notation in place of standard five-line staff notation. When building music literacy skills, using Kodály stick notation (see Image 4) or providing students with modified solfège note heads in place of standard pitch notation can assist in scaffolding decoding of symbols.

Before reading rhythmic exercises with standard notation, consider having students echo body percussion patterns and then perform body percussion from iconic notation using play-along videos to popular music that they enjoy.¹⁰ Teachers can help students to clarify the syntax and structure of a choral octavo in various ways, including having students use their finger to track their vocal line on the page, using a highlighter to trace their specific vocal part, or even providing a simplified page of music that contains only the singer’s voice part to help them focus attention and read their own vocal part. These strategies can help students who need accommodations to read written notation, but are beneficial for all students learning to navigate reading a choral octavo, including adolescents with changing voices who may need to switch back and forth between two voice parts to fit their current vocal range.

In addition to providing content to students in varied formats, it is essential to also offer alternatives in the ways they may express their understanding.



Image 4. Kodály Stick Notation

The following section provides suggestions for UDL-inspired strategies to reduce barriers to action and expression.

Multiple Means of Action and Expression

Finally, the principle of Multiple Means of Action and Expression connects to the strategic network, or the “how” of learning, and emphasizes providing learners with diverse ways to demonstrate their understanding and skills. It encourages the use of different tools, technologies, and strategies to support individual preferences and abilities. For example, learners might have options to express themselves through writing, speaking, creating multimedia presentations, or engaging in hands-on activities. For educators and learners, having a clear understanding of the intended goal is essential to any learning experience:

Recognizing that our brains are goal-driven is important for educators, because if we don’t make learning goals explicit to our learners, they have no way of knowing what the target is, how to reach it, or when they’ve achieved it.¹¹

Offering options for physical action, expression and communication, and executive functions enables learners to showcase their knowledge and skills in ways that are most comfortable and effective for them and supports students’ growth as strategic and goal-directed learners.¹² Executive functions are cognitive processes that enable goal-directed behavior, such as planning, organizing, and self-regulation. UDL supports the development of executive functions by providing options for students to demonstrate their understanding and knowledge through various means of action and expression. This flexibility allows students to choose strategies that align with their executive functioning skills, promoting metacognition and self-regulated learning.

Reduce Barriers to Action and Expression through Student Choice

The guidelines of providing options for physical action, expression and communication, and executive functions provide support for students’ growth as stra-



tegic and goal-directed learners. Students often have different preferences and comfort levels concerning the ways in which they demonstrate content and skill mastery. Fortunately, there are many ways to offer students choices for action and expression. Choral educators can encourage students to participate and increase access to learning by intentionally allowing them to practice and demonstrate musical skills and knowledge in multiple ways when possible. According to CAST:

It is important to provide alternative modalities for expression, both to the level the playing field among learners and to allow the learner to appropriately (or easily) express knowledge, ideas, and concepts in the learning environment.¹³

There is not a singular medium of expression that serves all learners equally. A performance task that works well for one student may provide a barrier to learning for another student.

One example of providing options for physical action might involve giving students the choice to sing solfège while using either Curwen hand signs or a manipulative, such as a solfège texting stick tone ladder (see Image 5).¹⁴ Using a craft stick tone ladder can provide an accommodation for a student with a physical disability, but it also benefits students who prefer tactile modalities and shy students who prefer not to draw attention to themselves by using Curwen hand signs, which they may perceive as large physical gestures. Digital tools and technology also provide students with options for physical action to facilitate demonstration of their skills and understanding. When notating dictation, the web-based tool Nearpod can increase access and eliminate the barriers for students by offering options to draw stick notation on screen or providing additional scaffolding for students by using a teacher-made answer bank with Nearpod matching (see Image 6). Using technology increases student engagement by allowing students to choose their mode of response. It

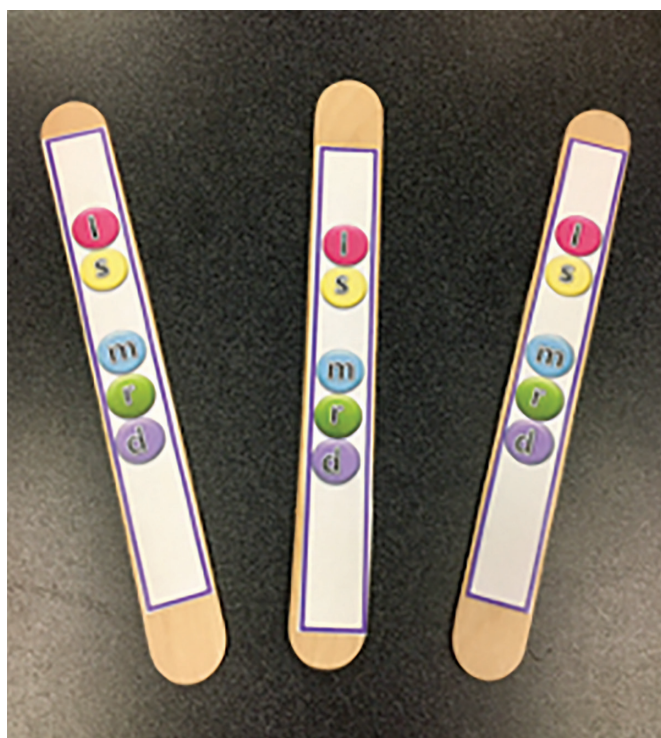


Image 5. Solfège texting stick tone ladder

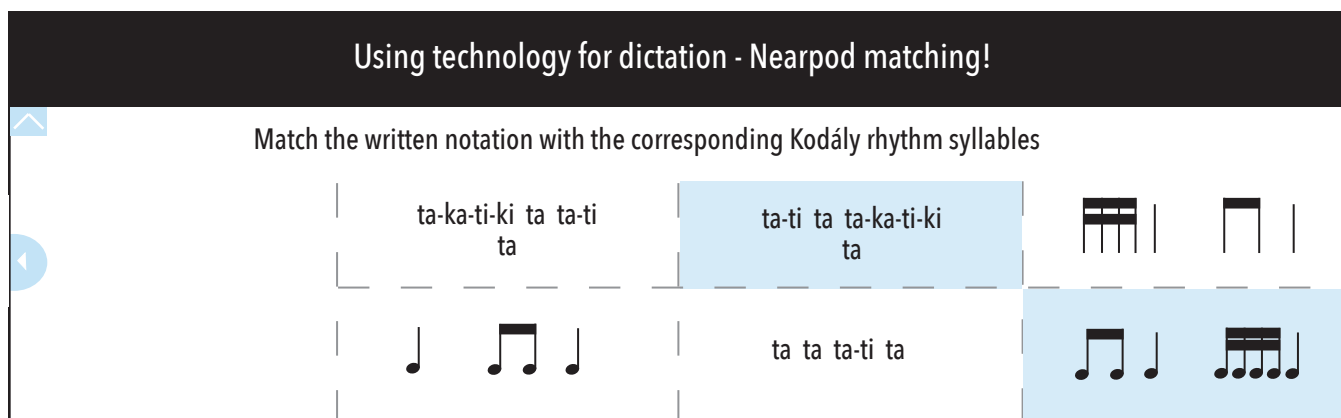


Image 6. Nearpod Matching for dictation

also allows the teacher to assess students and provide feedback in real time, as they can see an image of each students' screen in their teacher view when using Nearpod.

The guideline of providing options for expression and communication can be used to help students build fluency with graduated levels of support. Practical strategies include permitting students to write in the solfège or counts in their music if they find it helpful, providing options for alternate notation, allowing students the choice to work alone or with a partner, and encouraging retesting if a student does not initially demonstrate mastery of a skill or concept.

Scaffold Executive Functioning Skills

Finally, choir teachers can use the guideline of providing options for executive functions to support student development of a set of mental skills that include working memory, flexible thinking, and self-control. Executive function capabilities allow students “to set long-term goals, plan effective strategies for reaching those goals, monitor their progress, and modify strategies as needed.”¹⁵ Many students struggle to organize their time and materials. Posting a daily agenda that contains the order of activities and pieces to be rehearsed is beneficial for all students and assists with classroom management by reducing down time in class.

Providing a visual schedule with pictures can be especially useful for helping students on the autism spectrum to navigate smoother transitions between activities. Teachers can make or purchase pre-made cards with common activities to include in their daily agenda, such as a bell ringer activity or daily drill, sightreading, warm-ups, sectional work, and other rehearsal activities. When laminated, these cards can be reused daily using magnets on a white board to quickly adjust the agenda as needed for each class.

Another way to support executive functioning is to provide students with tools to support planning and strategy development and strategies to facilitate managing information and resources. Classroomscreen.com is a useful website that provides one convenient location for a variety of free tools, including a timer, work symbols, sound level monitor, random name generator, a polling widget, and a simple way for teach-

ers to quickly create QR codes for students to scan to complete in-class activities. Student learning objectives, bell ringer prompts, and a daily agenda could also be displayed using this website. Many of these tools can be used to help students develop skills to monitor their own progress and to budget their time during in-class activities.

Educators can also foster student independence by teaching students to assess their own progress by asking questions to guide self-monitoring and reflecting on their own learning. They can help students demonstrate progress by reviewing past goals, listening to recordings of the ensemble singing over time, or using checklists to track skills and competencies that have been mastered. Providing various models of self-assessment strategies, such as video or peer feedback, is also beneficial in developing executive function skills and the ability to assess personal progress and growth. Flip is a free video discussion and sharing app where teachers can create “safe, online groups for students to express their ideas asynchronously in short video, text, and audio messages.”¹⁶

Embracing the UDL Approach

In my current role as a music teacher educator, I make a conscious effort to infuse and model UDL principles in my own teaching. However, that was not always the case. Several years ago, I was challenged to reconsider my instructional approach when a student with low vision enrolled in my introduction to conducting course. In my experience, conducting instruction had relied heavily upon sight as students practiced gestures that were visually modeled for them by the teacher, reflected on their own conducting using mirrors or video recordings, and analyzed choral scores to prepare to teach each piece of music. A sense of panic led me to my institution's office of Accessibility and Disability Services seeking assistance in determining how I could best meet the needs of this student in my conducting class. Thanks to incredibly fortunate timing, I was also introduced to the UDL Framework at a university professional development session, and it immediately caught my interest! I had tried many different strategies to meet the needs of my students in the past. However,



this research-based framework provided both the structure and flexibility that I needed to proactively consider students' needs and to intentionally craft lessons that ensured *all* students had the opportunity to succeed.

At first, using the UDL framework seemed overwhelming. I started the process by making small changes in the way that information was presented, as that seemed the least intimidating. I provided more opportunities for individual choice and increased student autonomy by removing some of the formatting requirements of assignments to focus on assessing students' understanding of the content. With UDL principles in mind, I changed my instructional focus from using primarily visual aspects to intentionally include more of the other senses in the process of learning how to conduct music. Students danced with silk scarves to feel and see musical phrasing, played hand drums to hear different types of rebound gestures, held rattles to hear subdivision in their gestures, and conducted on a trampoline to feel balanced weight placement and proper alignment. Using different physical motions to teach these concepts helped all of my students to better understand the materials and increased their engagement during early-morning classes!

I also taught my students about UDL principles as I explored the framework with them, and they expressed appreciation for the UDL approach both in class and through their course evaluations. One student stated:

As a kinesthetic learner, the experiential approach was crucial in allowing me to integrate concepts much more quickly and accurately. Each of the manipulatives used in class were successful in demonstrating specific concepts within conducting and were helpful in bringing a physical awareness beyond the intellectual awareness of the specific concept. Furthermore, many of the experiential approaches have successfully transitioned into other areas of my musical growth and development. (MUSC 327: Introduction to Choral Conducting Course Evaluation)

Another student wrote:

This was one of the most enjoyable classes I have

had. It pushed me, I learned a lot, and I succeeded as well. I can get a traditional conducting education anywhere, but I don't know of many other places that would be able to offer such an in-depth and inclusive education for all. It was so neat to see all of my classmates, including myself, grow using these methods. Loved it! Absolutely loved it! (MUSC 327: Introduction to Choral Conducting Course Evaluation)


Conclusion: Three Core Beliefs

The principles of Universal Design for Learning provide teachers with a research-based framework to support students as they learn new information and skills, demonstrate their understanding of content, set goals and monitor their own progress, and create connections to motivate and engage students' interest in learning. Every student who enters the choir classroom brings with them a unique combination of strengths, challenges, preferences, and prior experiences related to learning. It is the responsibility of every teacher to create a welcoming environment that encourages all students to take risks and grow as musicians. It is crucial that choral educators take the time to understand and proactively consider students' needs to increase access and reduce barriers to learning when designing instruction. By intentionally embracing learner variability, teachers create opportunities for all students to be successful in their choral ensembles and classrooms.

Take a moment to consider three core beliefs of UDL below:

- Variability is the rule, not the exception.
- All students can work toward the same firm goals and academic standards *with flexible means*.
- All students can become expert learners if barriers are removed and they are deeply engaged.

Perhaps some, or all, of these core UDL beliefs resonate with you. Maybe a statement above chal-

lenges your mindset about what teaching and learning looks like in a choir classroom. Think about your own beliefs. How are they reflected in your classroom and daily practice? What changes would you like to make? With intentional planning and creativity, implementing UDL can energize teaching and learning by enabling all singers, regardless of their abilities or backgrounds, to actively participate, learn, and excel in choir. Embracing UDL and examining instruction through the lens of learner variability can help choral music educators move toward more equitable and inclusive practices, and to cultivate a learning environment that empowers all learners to reach their full potential. 

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Emotion and Drama in *Lament for the Stolen* (1938)

DAN WESSLER

The desire of the girl for womanhood, the instinctive loyalty of mothers; the grief of women in war time; their joy at the safe return of the soldiers—these are motives which command the respect of everyone; and yet composers have passed them by in silence and have chosen instead trivial texts about angels, fairies, the bevy of young girls, or the most sentimental aspect of the Madonna and the Child. Composers ... “wrote down” to women, and frequently ignored possibilities for the women’s chorus in its legitimate field.

—Sophie Drinker, quoted in *New York Herald Tribune*¹

In 1930, wealthy Philadelphia socialite Sophie Drinker joined a small women’s chorus called the Montgomery Singers and immediately asserted control, moving rehearsals to her house and developing strict dual criteria for choosing repertoire. First, it must have been written for women’s chorus (not originally for SATB or men’s chorus and alternately arranged for women) and second, it must express what she considered to be genuinely feminine sentiment.² As she witnessed the complex web of burdens, emotions, and responsibilities put upon women during the Great Depression, she inevitably felt the need to give it musical voice. Then, in 1932, a tragic event occurred that would dominate the consciousness—and news cycle—of the nation for over four years and add further anxiety to the already-burdened experience of American women: the infant son of world-famous military officer and aviator Charles Lindbergh and wife, Anne, was kidnapped for ransom and eventually found murdered.

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Six years later, on back-to-back concerts on the evenings of December 30 and 31, 1938, the Philadelphia Orchestra premiered *Lament for the Stolen*, a thirty-minute, single-movement work for women's chorus and symphony orchestra, with music by Harl McDonald and poetry by Katherine Garrison Chapin, commissioned by Sophie Drinker.³ Here was a musical work written for a chorus of women, with original poetry reflecting the anxieties, fears, burdens, and hopes of women and mothers in America at a time when those feelings were at a boiling point. The work was performed again shortly after, on May 15, 1940, by the Brico Junior Symphony Orchestra at White Plains High School in New York.⁴ No evidence of any other performance exists.

Composed during the Great Depression and as a reaction to the tragic kidnapping of infant Charles Lindbergh Jr., *Lament for the Stolen* reveals historical contexts from a significant era. Further, the events and struggles in America during the 1930s may not be as far removed from contemporary events and struggles as we think; perhaps it is an appropriate time to re-evaluate this all-but-forgotten choral masterwork. This article will explore the conception of *Lament*, detail the reception of the work at its premiere, provide a musical analysis of the work, and discuss its practical considerations and relevance in twenty-first-century America.

Conception and Premiere of *Lament*

Sophie Drinker is considered one of the founders of gender studies and feminism in the field of musicology. When she joined and took charge of the Montgomery Singers in 1930, Drinker discovered that most music for treble voices was written for children or boys, and music that was written for women was often in poor textual and musical quality.⁵ This discovery, combined with a 1931 hysterectomy that supposedly ignited her interest in gender issues,⁶ further encouraged her to study the history of women's involvement in music for two decades and to eventually publish her findings in a 1948 book, *Music and Women*.

Due to Drinker's lack of formal studies or academic status, her text was not highly recognized at the time of its publishing.⁷ However, it has influenced feminist

musicology in the decades that have followed, expressing some philosophies that were ahead of their time. In *Music and Women*, for example, Drinker argues that gender roles are a social construct, noting that men and women will "behave according to the expectations their societies have for them,"⁸ writing this at a time when people still thought largely in terms of "naturally" gendered behavior and capabilities.⁹ As such, in the early 1930s, Sophie Drinker's passionate attempt to find quality repertoire for women's chorus that expressed a true women's voice was at its height.

When infant Charles Lindbergh Jr. was kidnapped in 1932 and eventually found murdered, the resulting series of events inevitably became a national news phenomenon. The suffocating media presence in Charles and Anne's lives drove the couple to exile from the United States in 1935, not returning until 1939. The catastrophic event, and the effect that it had on the anxieties of women and mothers throughout America, would serve as the point of inspiration for Drinker's commission of *Lament for the Stolen*. For the creative forces behind the work, she found two local talents: poet Katherine Garrison Chapin and composer Harl McDonald.

Katherine Garrison Chapin

Born in Waterford, Connecticut, in 1890, Chapin spent her entire life on the East Coast. She married Philadelphia lawyer Francis Biddle in 1918,¹⁰ who would go on to hold several important positions under the presidential administration of Franklin D. Roosevelt, most notably that of U. S. Attorney General in 1941 and as a judge during the famous Nuremberg trials.¹¹ As such, much of Katherine and Francis's married life took place residentially between their Philadelphia home and Washington, D.C., and they were in close contact with the elite in the field of politics and the arts.¹²

Alberta Turner notes that Chapin's poetry often shows "dignified concern for [the world's] defects and possibilities."¹³ This quality is present in the themes of her most well-known works, catapulted to fame by their musical settings by composer William Grant Still. Chapin wrote the original poetry for two of Still's choral/orchestral works: *And They Lynched Him on a Tree*

(1940) and *Plain-Chant for America* (1941).¹⁴ Written by Chapin in back-to-back years, neither text was intended as pure poetry; both were written with the explicit intent of musical setting (as was *Lament for the Stolen*). Furthermore, both poems explore issues of social unrest in America (the former addressing the practice of lynching, and the latter addressing the likes of xenophobia and race riots). Regarding *Lament*, in the task of constructing a poem inspired in part by child kidnapping and murder, Chapin certainly channeled some of her own grief: the younger of her two sons, Garrison, passed away at the age of seven.¹⁵

Harl McDonald

Harl McDonald was born on a small ranch near Boulder, Colorado,¹⁶ grew up in Southern California,¹⁷ and made a career for himself in Philadelphia. In 1927 he was appointed head of the University of Pennsylvania's music department and took on directorship of a number of local choirs, including the historic Mendelssohn Club.¹⁸ McDonald also aligned himself with the Philadelphia Orchestra, becoming the organization's manager in 1939 and fostering strong partnerships with its conductors, Eugene Ormandy and Leopold Stokowski.¹⁹

Barbara Renton notes that McDonald's music often follows a written program, noting that he wrote music that had an "immediate emotional appeal, eschewing what he called 'sterile, intellectual forms and idioms.'" Ronald Eyer wrote that McDonald believed music to be "essentially an emotional language" and that it "should not be written objectively, but 'from the inside out.'"²¹ Indeed, emotional expression is an important element in McDonald's compositions and was crucial in his approach to *Lament for the Stolen*.

Premiere

The story of the commission, construction, and public promotion of *Lament for the Stolen* is fascinating and complex, featuring multiple artistic and philosophical disagreements, arguments, and eventual compromises between McDonald, Chapin, and Drinker. That story, however, transcends the scope of this article.²² *Lament for the Stolen* premiered as planned, on back-to-back nights December 30 and 31, by the Philadelphia

Orchestra, under the baton of Eugene Ormandy. The chorus consisted of three choirs: the University of Pennsylvania Women's Chorus, the Mendelssohn Club Women's Chorus, and the College of Chesnut Hill Women's Chorus.²³ McDonald was present (having served as chorusmaster), Chapin attended the second night (having fallen ill the first night), and Drinker sang in the choir.²⁴

Both performances were successful, and Chapin received many congratulatory letters afterward. She, McDonald, and a number of her colleagues petitioned Ormandy to include the work in a planned series of New York concerts with the Philadelphia Orchestra.²⁵ Ormandy, however, turned Chapin down, referencing the fact that his repertoire for the coming New York concerts was already planned, also noting that including *Lament* in his Philadelphia season itself involved a lot of logistical shuffling.²⁶ Plans for a New York premiere never proceeded any further.

Following the premiere, critics and individuals praised Chapin's poetry, but the response to McDonald's music was mixed. One admirer called the music "stunning," claiming to be "struck by the horror of the musical sound,"²⁷ and another noted the music to be so "sweet" that she "could not keep the tears back."²⁸ Certainly this music was infused with emotion and drama, the likes of which seemed to be too much for its detractors, who criticized the "neoprimitive chorus" and "agitated orchestra,"²⁹ citing the chorus's "screches" and "primitive wails"³⁰ as overly dramatic. Harlem Renaissance philosopher Alain Locke attended the premiere, writing afterward:

In places it is beautifully developed...[but] the music missed the quiet tragedy in important places and the elemental quality so necessary for a proper translation of the emotion into music...too much of [McDonald's] *Lament* was voiced in shrill almost hysterical [representation] of actual grief instead of in the lone self-contained agony of pity and compassion.³¹

As noted, *Lament for the Stolen* was performed only once more shortly after the premiere, on May 15, 1940, by the Brico Junior Symphony Orchestra at White Plains

High School in New York.³² The lack of a subsequent New York performance following the premiere and the mediocre reception of the premiere jointly buried the piece in the annals of history, especially as the nation moved swiftly into World War II.

Musical Analysis³³

McDonald's harmonic language in *Lament* is largely tertian but without strict adherence to any given tonality. He begins the work without a key signature and features extensive chromaticism as the music develops and shifts between key centers. As the composer emphasizes certain key centers, he applies key signatures to aid in readability, but the work does not seem to be in any one set tonality. The composer characterized the musical structure of *Lament for the Stolen* as "a fantasia in five episodes to be played without pause."³⁴ Table 1 on the next page outlines McDonald's delineation of the text between the five episodes.

In his program notes for the premiere, McDonald refers to two primary musical motives introduced in Episode 1, which are developed throughout the work and represent contrasting ideas of looming danger vs. naïve peace: one symbolizing "the long, cold winds of the terrible spring" and one symbolizing "the harmless, innocent circle of light."³⁵ Nowhere does McDonald actually identify the themes, but the opening of the work clearly features a sense of alternation between two musical ideas—one deep and sinister, one melodic and lilting.

The opening measures feature the motive of an oscillating half-step, a long note that builds to an accented half-step ascent (or descent) that immediately returns to the original note, best exemplified in the cello/bass of mm. 5-8 (Figure 1 on page 28). This motive's featured appearance throughout the work, and especially throughout Episode 1, suggests it to be McDonald's "long, cold winds of the terrible spring" motive ("winds" motive).

At m. 23, McDonald brings to the forefront the "harmless, innocent circle of light" motive (the "circle" motive): a short stepwise passage that moves up two steps and descends back down to its starting point, on a rhythm of one quarter note followed by four eighth

notes, best exemplified in its first appearance in violin I at m. 24 (Figure 2 on page 28). As McDonald proceeds to develop this musical gesture, the nature of half and whole steps is never consistent, but the melodic contour set to that particular rhythm remains indicative of the motive.

After McDonald alternates between the sinister "winds" motive and the serene "circle" motive for some time, the women's chorus enters. This entrance (labeled "solo chorus") begins in B major, harmonically shifts through half-step motion in a single voice at a time, and lifts into a bright-but-distant C-sharp-major chord on the word "light" (Figure 3 on page 28). Identification of McDonald's "circle" motive is confirmed by its use on the word "circle" in this phrase (actually written in contrary motion between two parts as a voice exchange), and while the "winds" motive is not featured, the overt use of half-step motion is reminiscent of that established motive.

McDonald begins Episode 2 with a sudden fully diminished D chord that halts the forward motion, and the women's chorus enters on the first of McDonald's "neo-primitive wails," sustained "ah" vowels on snapping, dotted rhythms and oscillating melodic figures that mix simple and compound meter (Figure 4 on page 29). The drama heightens and leads to a "shriek" at m. 157 (Figure 5 page 29). Detractors of the premiere performance referred to this "shriek" as a moment lacking taste; if Margaretta Wright (a friend of Chapin and a member of the *Lament* chorus) is to be believed in her correspondence with Chapin, McDonald encouraged the women in rehearsal to "scream as hard as possible" at that moment, as if at a "football game."³⁶ If the chorus executed the moment as such at the premiere, one can surely believe it to have been unexpected and potentially off-putting.

McDonald continues to innovate in Episode 2, featuring *sprechstimme* in the chorus. The sopranos chant repeated iterations of "this is a terrible thing to be done in our time" above wailing altos (Figure 6 on page 29). The rhythmic motive in the sopranos' statements of "terrible" is one McDonald utilizes throughout the work (the "terrible" motive). Episode 3 initiates new textures, as the chorus quasi-chants the text in octaves above a pulsating orchestral foundation. The music

Table 1

Episode 1

Into the sheltered circle,
Into the harmless, innocent circle of light,
As the long cold winds of the terrible spring blow on,

Hope in the heart, abating,
But grief and horror time cannot mend,
Wait, at the vigil's end,
The vigil's end.

Episode 2

This is a terrible thing to be done in our time.
 This is a terrible thing!
Woman to woman, shoulder to shoulder,
 The wide world over,
 Stand and look at this thing.
Evil, out of the night betraying,
Evil, the hand that stole, the slaying
Hand reaching out of the night,
Into the sheltered circle of light,
Into the harmless, innocent circle of light,
 This is a terrible thing!

Episode 4

Now it is ended,
So frail to suffer death,
The innocent, light laughter
 Is stilled.
Quick, gentle heart broken
Tender words unspoken,
Tender hopes unfulfilled,
Let the earth cover
In silence deep
The wounds and the wounded
In a long sleep
Let the earth cover . . . in a long sleep
But woman to woman the watch shall keep!

Episode 3

Ah, the heart stands still for the empty room,
There is fear in the open window, fear unspoken, unsaid,
 Ah, the cold fear unspoken, the fear unsaid,
Ah pity, oh anguish, oh pain, ah, despair,
The search goes out over the waves of the air,
As the long, cold winds of the terrible spring blow on!
Woman to woman, the wide world over, our hands reach
out to her side,
Dumb with compassion, dumb with pity, strong only in
pride,
Pride for the silent courage, the tears unwept,
And the long endless vigilance kept,
 The vigilance kept.
Ah, the breathless suspense, the torment, the waiting,

Episode 5

Woman to woman, through love with pity,
Will cry these wrongs to an answering height.
From hillside to farm, from village to city
Break the heart in anger, shatter the night!
Reach for the evil with merciless hand,
Wipe the long blood stains from the trampled land!
 Not vengeance, but justice!
 Not destruction, but peace,
Wipe the long blood stains
That childhood shall sleep, shall sleep in peace.

Violoncello

Contrabass

5

sfz

sfz

sfz

sfz

Figure 1. Harl MacDonald, *Lament for the Stolen*, mm. 5–8.
“Winds” motive

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Violin 1

24

Figure 2. Harl MacDonald, *Lament for the Stolen*, m. 24.
“Circle” motive

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S

A

71

Bmaj Bmin Daug Dmaj A7 C#maj

3 3 3 3

In-to the shel-tered cir-cle In-to the harm-less, in-no-cent cir-cle of light

In-to the shel-tered cir-cle In-to the harm-less, in-no-cent cir-cle of light

Figure 3. Harl MacDonald, *Lament for the Stolen*, mm. 71–76.

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140 *ff*
S Ah, Ah, Ah
ff
A Ah, Ah, Ah

Figure 4. Harl MacDonald, *Lament for the Stolen*, mm. 140–143.
“Wail” motive

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155 *ff* (shriek)
S ah, ah, ah, ah
ff (shriek)
A ah, ah, ah, ah

Figure 5. Harl MacDonald, *Lament for the Stolen*, mm. 155–157.

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172
S This is a ter - ri-ble thing to be done in our time. This is a ter - ri-ble thing. A ter - ri-ble thing.
A ah, ah,

Figure 6. Harl MacDonald, *Lament for the Stolen*, mm. 172–176.
“Terrible” motive

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builds, transitioning into a fugue on the text “Woman to woman, the wide world over, our hands reach out to her side” (Figure 7).

The rhythmic nature of the fugue subject is borne out of the wails from earlier in the work, as the text setting—in particular each iteration of the word “woman”—features the snapping rhythmic motion of the “wailing” from m. 140. In addition, the musical setting of the words “over, our hands” can be interpreted as an inversion of the “circle” motive, and all throughout the fugue, the bass instruments iterate variations on the half-step “winds” motive.

Following the fugue, a climactic moment featuring a high B^b in the first soprano leads to a decrescendo and sudden thinning of texture to chorus and strings. McDonald then features some more quasi-chant over pulsating orchestra, and he brings Episode 3 to a close with the text “wait at the vigil’s end.”

After a short Episode 4, featuring solo chorus and some of the most intimate, reflective text thus far, the final climactic episode begins with a return to *sprechstimme*, as sopranos speak the first lines of the episode over wailing in the altos. The “terrible” motive returns

in the orchestra, punctuating with the rhythmic figure as the full chorus wails, building to a sudden, *forte* unaccompanied statement by the chorus on the text “not vengeance, but Justice!” that morphs from B^b minor to B^b major (Figure 8). The orchestra further iterates the “terrible” motive, while the chorus continues to refute it, with statements of “not vengeance” on duplet eighth notes in 6/8 time alternating with the orchestra’s “terrible” motives (Figure 9 on the next page). McDonald identifies this moment as the primary climax of the work.

To close, McDonald reprises music from the beginning—this time, however, choosing not to emphasize the sinister “winds” motive, but featuring more of the “circle” motive. The musical material originally sung on the text “Into the harmless, innocent circle of light” is now sung on the text “Wipe the long bloodstains that childhood shall sleep in peace” by the solo chorus, brightened by its transposition up one whole step from the beginning. The “circle” motive remains present, in its original state in first soprano and inverted in second alto (Figure 10 on the next page). However, in the final measures of the work, McDonald brings in the full



Figure 7. Harl MacDonald, *Lament for the Stolen*, mm. 264-270.

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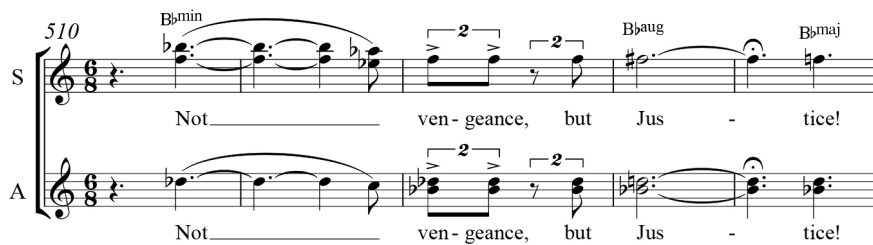


Figure 8. Harl MacDonald, *Lament for the Stolen*, mm. 510-514.

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519

S
ven - geance! ven - geance! ven - geance!

A
ven - geance! ven - geance! ven - geance!

Vln. 1
ff

Vln. 2
ff

Vla.
ff

Vlc.
ff

Cb.
ff

Figure 9. Harl MacDonald, *Lament for the Stolen*, mm. 519–521.

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557

S
Wipe the long blood - stains, that child - hood shall

A
Wipe the long blood - stains, that child - hood shall

560

S
sleep, that child - hood shall sleep in peace, that

A
sleep, that child - hood shall sleep in peace, that

“Circle”

“Circle” inverted

Figure 10. Harl MacDonald, *Lament for the Stolen*, mm. 557–563.

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chorus on a neutral syllable, featuring harmonic progressions that suggest the ever-present nature of threat, as the half-step motion of the “winds” motive remains within the fabric of the harmony in first soprano (Figure 11).

Performance Considerations

No recordings of the premiere of *Lament* have yet to be discovered; however, materials for performance are available for rental from Carl Fischer Publishing. Full score, instrumental parts, and piano/vocal score can all be obtained there (in manuscript form). In addition, the work will enter the public domain within a decade, allowing for easier access. On the title page of his full-score manuscript, Harl McDonald notes that *Lament for the Stolen* is scored for “Chorus of women’s voices SSAA with a solo choir (optional off-stage) SSAA.”³⁷ The note implies some flexibility regarding these solo choir moments. An off-stage chorus may necessitate more than a true solo choir of four individual voices to be heard, but an on-stage solo choir may function more practically with such forces, since the orchestral texture is thin at these spots. The intention at these moments is to express intimacy, and a conductor would do well to determine the nature of the solo chorus with regard to practicality in the performance space and performing forces.

Further choices regarding vocal forces are present in the moments of *sprechstimme*. It is unclear whether some of the moments of *sprechstimme* were intended for solo voices or for the section in unison: mm. 171-182 and mm. 480-483 have the spoken lines marked as “solo voice” in McDonald’s full score (the latter section accompanied by “half-chorus” wailing in the alto section), but his program notes indicate the former section to be a unified chant in the soprano section. Again, as may have been the case with the premiere, a contemporary conductor may choose to experiment in rehearsal in order to determine what choice in these cases serves the aesthetic of the music in the best way.

While the work is scored for SSAA divisi, McDonald often indulges in three-part writing within the choir. In addition, at these three-part moments, he is not consistent with regard to his method of division; at times he divides sopranos but leaves altos in unison, and at times divides the altos and leaves sopranos in unison, possibly implying intention on his part in terms of which vocal parts should be stronger. Regardless, a director might choose to re-voice the chorus into an equal split of three parts for these moments; the short, three-part fugue in particular may call for equal voicing.

McDonald’s writing for the chorus is also frequently challenging. Although Sophie Drinker was a champion for amateur music making, her commission, *Lament for the Stolen*, is not suitable for an average amateur wom-

The image shows a musical score for Soprano (S) and Alto (A) parts, measures 572-578. The score is in 3/4 time and features dynamic markings of piano (p) and sforzando (sfz). The lyrics are "Ah, hm - ah - mm, mm, hm." The Soprano part has a melodic line with a half-step motion, and the Alto part has a similar line. The score ends with a double bar line.

Figure 11. Harl MacDonal, *Lament for the Stolen*, mm. 572–578 (end).

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en's chorus. The voice-leading itself is not difficult; however, the non-traditional harmonic shifts in some of the writing necessitate a skilled musical ear, regardless of the stepwise nature of the vocal lines. Rhythmic precision is important, particularly in the first wailing section; unifying a chorus of voices on such a rhythmic line poses a challenge.

The vocal ranges introduce challenges as well. The alto line sits in a suitable range, except for its entrance at the fugue, which begins on an E5. However, the alto statement of the subject is the very beginning of the fugue, necessitating a strong entrance, while other parts are *tacit*; a conductor may choose to supplement the alto part here with some soprano voices as the sopranos wait for their own entrance. Indeed, written in pencil in McDonald's full score at the alto entrance are the words "tutti except first sop." The first soprano line often reaches as high as A5 and B^b5; however, the composer does sopranos the courtesy of primarily setting their high notes on a wailing "ah" syllable or a similar vowel sound.

The score calls for extensive instrumentation—essentially a full romantic orchestra. As such, a proper performance of *Lament for the Stolen* is not one for the chamber music hall or for a choral concert with a few hired instrumentalists. A full symphony orchestra is required, at least until a scholar creates an edition for smaller forces (which may be difficult, considering the dramatic nature of the writing). In addition, a performance with solely piano accompaniment is not yet possible either. The vocal score of *Lament* does include a piano reduction, but only for moments that accompany the voices; orchestral interludes are represented as long periods of rest.³⁸ Presently, anyone wishing to stage a performance of *Lament for the Stolen* will need considerable resources: a full symphony orchestra and a skilled four-part treble chorus.

Contemporary Relevance of *Lament for the Stolen*

Lament for the Stolen is an interesting historical artifact and makes for absorbing study. However, outside of its historical relevance, one must ask, what value does the work have today? Is a performance of *Lament for the Sto-*

len practical or relevant in the twenty-first century?

Initial Reception and a Place in the Canon

Consider first the lackluster reception of the music upon its premiere. The primary criticism following the premiere was offense at its overtly dramatic moments. However, Alain Locke, in addition to his negative comments, also admitted that the music "in places [is] beautifully developed."³⁹ Another detractor wrote that "one should hear [the work] several times before judging it."⁴⁰ Someone else defended the piece, noting that "a lighter touch or an oblique attack would have been mannered and silly...unworthy of the theme."⁴¹

As such, the critical response to *Lament for the Stolen* paints the portrait of a work of art with true redeeming value but containing some dramatic elements that may have been too eccentric, too overt, too unconventional for patrons of the era used to hearing a certain type of music from their cherished Philadelphia Orchestra. Lacking a recording of the premiere, we cannot truly pass judgment on the premiere performance—and that performance is what determined the staying power of the work. Regarding the "shriek": if the chorus truly executed this moment at the premiere in the way Margaretta Wright claims McDonald wanted, is it possible that even a contemporary audience in the twenty-first century may be turned off to the work overall by such a shocking, overtly dramatic choice?

And consider the year of its premiere, 1938: atonal and serial music were in full swing, but classical music had yet to reach the vocal eccentricities the likes of György Ligeti's *Le Grand Macabre*. One can assume that, for attendees at the premiere performances of *Lament for the Stolen*, the unconventionally dramatic nature of some of the music cast a shadow over the quality of the work as a whole.

Even considering the lackluster response to the premiere, one speculates how history may have changed for *Lament for the Stolen* had there been a high-profile follow-up performance. The work was of high enough quality that many individuals joined Chapin in pushing for a New York performance, which did not materialize primarily because of logistical issues and programming schedules. But the opportunity to present the work to a new audience, possibly one more prepared for the

dramatic elements of the music due to its reputation from the premiere, may have resulted in more favorable response. Edward Elgar's oratorio *The Dream of Gerontius* had a famously terrible premiere performance in 1900, but due to a successful second showing in Düsseldorf in 1901 gained momentum toward an eventual reputation of one of the greatest English oratorios ever written.⁴² *Lament for the Stolen* may not have ever had a chance of being named one of the greatest choral works of all time, but a second performance may have helped it find a place in the canon.

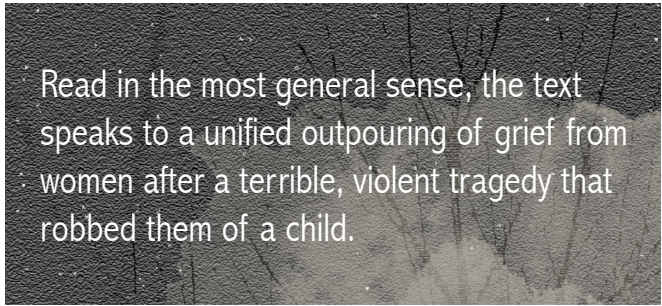
Social Issues and Gender Implications

Lastly, what relevance does *Lament for the Stolen* have in today's world? For any number of reasons, child kidnapping for ransom is not a social issue in the way it was during the 1930s and 1940s. However, Chapin's poem lacks any overt specificity to a particular event or physical act. Read in the most general sense, the text speaks to a unified outpouring of grief from women after a terrible, violent tragedy that robbed them of a child (reference to loss of a child is itself ambiguous, but mention of "the empty room" and its context tends to specify the tragedy in that direction). Even in its time, one could interpret *Lament for the Stolen* as an expression not of child kidnapping specifically, but of a son drafted into the military and killed in action. And now, in the twenty-first century, one needs only to look at the news cycle on a weekly basis to understand how a mother's tragic loss of a child due to an avoidable, violent tragedy that draws heavy media coverage is still relevant today.

Lament for the Stolen is a surviving relic of Sophie Drinker's dream of a repertoire for women's chorus that expresses feelings true and specific to women. To a certain extent, modern gender philosophies have undercut the concept of the women's chorus overall. Ensembles previously labeled "women's choruses" have been reimagined as treble choruses, in an effort toward inclusivity of male-identifying treble singers and of non-binary individuals.

While Drinker's gender-based musicological studies were certainly ahead of their time in one sense, they are a relic of a past in their assumption of gender as binary. As the choral discipline has seen a growth in

works written specifically for soprano/alto chorus since the 1950s—a trend Drinker would appreciate—her desire for a movement of women's chorus music that expresses women-specific themes has not come to much fruition, possibly because of the evolving nature of gender philosophy. New developments in choral music may be avoiding gender-specific themes in favor of universality and inclusion. Certainly, scholars are uncovering and composing more choral music that features an empowering women's voice. But in the twenty-first century, to follow Drinker's desire that these works be written for a chorus exclusively comprising women is to cater to a shrinking population.



Read in the most general sense, the text speaks to a unified outpouring of grief from women after a terrible, violent tragedy that robbed them of a child.

Conclusion: Universal Themes

One might assume that a work written in 1938 around specific social and gender issues of that time could not fit into the social atmosphere of the twenty-first century. The universal themes of *Lament*, however, are such that any choral singer or attentive listener may connect with them, as they may with any musical work, painting, film, or book that expresses deep emotion through a creative, artistic lens. As Katherine Garrison Chapin put it succinctly in a talk to the Philadelphia Cosmopolitan Club shortly before the premiere of *Lament*:

What woman, with a child, doesn't wonder, as she puts it to bed, or leaves it to play, whether she will find it safe when she returns. That lurking fear is there. As one woman wrote to me, "I hope your poignant words and the music may help to bring about a safer world for all little children."⁴³ ◻

NOTES

- ¹ Lawrence Gilman, "A Lament for the Stolen," *New York Herald Tribune* (1926-1962), New York, N.Y., December 18, 1938: E6.
- ² Ruth Solie, "Afterword" in *Music & Women: The Story of Women in their Relation to Music*, by Sophie Drinker, 325-368, 2nd Ed. (New York: The Feminist Press at The City University of New York, 1995), 334.
- ³ Concert Program. The Philadelphia Orchestra. Eugene Ormandy. Philadelphia: Academy of Music, December 30-31, 1939. Katherine Biddle Papers, GTM-GAMMS250, Box 44. Georgetown University Manuscripts, Booth Family Center for Special Collections, Washington, D.C.
- ⁴ Concert Program. The Brico Junior Symphony Orchestra. Antonia Brico. New York: White Plains High School, May 15, 1940. Katherine Biddle Papers.
- ⁵ Ruth Solie, "Afterword," in *Music & Women*.
- ⁶ Ruth Solie, "Women's History and Music History: The Feminist Historiography of Sophie Drinker," *Journal of Women's History*, 5/2 (1993): 8-31, accessed 30 November 2022.
- ⁷ Elizabeth Wood, "Preface," in *Music & Women: The Story of Women in their Relation to Music*, by Sophie Drinker, vii-ix.
- ⁸ Solie, "Afterword," 334.
- ⁹ *Ibid.*, 335.
- ¹⁰ Maxine Block, "Chapin, Katherine Garrison," Ed. Anna Rothe, *Current Biography* (New York: H.W. Wilson Company, 1944): 121.
- ¹¹ Laurie Dennett, *An American Princess: The Remarkable Life of Marguerite Chapin Caetani* (Chicago: McGill-Queen's University Press, 2016), 262.
- ¹² Katherine Biddle Papers, GTM-GAMMS250, Box 44. Georgetown University Manuscripts, Booth Family Center for Special Collections, Washington, D.C. Chapin's correspondence reveals close connections with the likes of Alain Locke (writer, philosopher, and "Dean" of the Harlem Renaissance), Charlotte Osgood Mason (philanthropist), Max Eastman (writer), Rachel Crothers (playwright and theater director), Maxwell Struthers Burt (poet), Edmund Wilson (writer and literary critic), Eleanor Roosevelt (first lady), and Henry Bainbridge McCarter (modernist illustrator and painter).
- ¹³ Alberta Turner, "Katherine Garrison Chapin," in *American Women Writers: a Critical Reference Guide from Colonial Times to the Present*, ed. Lina Mainiero, 335, (New York: Ungar, 1979), accessed 11 November 2022 at <https://archive.org/details/americanwomenwri01main/page/334/mode/2up>.
- ¹⁴ An interesting historical note regarding *And They Lynched Him on a Tree*: In correspondence from July/August 1938, as McDonald and Chapin were discussing finishing touches for *Lament*, they were simultaneously making plans for their next project and make repeated reference to a "lynching poem." As if continual mention of a "lynching poem" were not enough, the fact that both of them quote the first line of what modern choral musicians know as the beginning of William Grant Still's *And They Lynched Him on a Tree* reveals that, indeed, Harl McDonald was Chapin's originally intended composer to set her poem to music, and sketches may possibly exist for McDonald's vision.
- ¹⁵ Laurie Dennett, *An American Princess: The Remarkable Life of Marguerite Chapin Caetani* (Chicago: McGill-Queen's University Press, 2016), 193.
- ¹⁶ Ronald F. Eyer, "Meet the Composer: Harl McDonald," *Musical America*, 64/4 (March 1944): 7 and 25. Accessed 11 November 2022 at https://archive.org/details/sim_musical-america_1944-03-10_64_4/page/6/mode/2up. See also "Harl McDonald" (Obituary). *The Cincinnati Enquirer*. March 31, 1955, 8.
- ¹⁷ Madeline Gross, *Modern Music-Makers: Contemporary American Composers* (New York: E.P. Dutton & Company, Inc., 1952), 303-304. Both of Harl's parents were accomplished musicians: his father played piano and horn, while his mother was a singer Lied and music theorist. His mother also taught him lessons in piano and basic music theory. Harl proceeded to gain proficiency on a variety of instruments, including piano, organ, violin, cello, clarinet, and horn.
- ¹⁸ *Ibid.*, 305.
- ¹⁹ *Ibid.*, 311.
- ²⁰ Barbara A. Renton, "McDonald, Harl," *Grove Music Online*, accessed December 4, 2022, <http://www.oxfordmusiconline.com>.
- ²¹ Ronald F. Eyer, "Meet the Composer: Harl McDonald."
- ²² Correspondence in the Katherine Biddle Papers (Georgetown University) and the Katherine Garrison Chapin Papers (Library of Congress) reveal the full story, which is synthesized in my full dissertation on this subject.

- ²³ Concert Program. The Philadelphia Orchestra. December 30-31, 1939. Katherine Biddle Papers, GTM-GAMMS250, Box 44.
- ²⁴ Chapin to McDonald, date unknown, Katherine Biddle Papers, GTM-GAMMS250, Box 44.
- ²⁵ Chapin to Eugene Ormandy, January 19, 1939, Katherine Garrison Chapin Papers, MMC-3429, Box 4, Library of Congress, Manuscript Division, Washington, D.C.
- ²⁶ Ormandy to Chapin, January 23, 1939, Katherine Garrison Chapin Papers, MMC-3429, Box 4.
- ²⁷ Amber Cheston to Chapin, date unknown, Katherine Biddle Papers, GTM-GAMMS250, Box 44.
- ²⁸ Mrs. Edward Becker to Chapin, January 2, 1939, Katherine Biddle Papers.
- ²⁹ Unknown, "Music: Terrible Thing," *Time*, January 9, 1939, Accessed 20 December 2021 at <http://content.time.com/time/magazine/article/0,9171,771316,00.html>.
- ³⁰ Phoebe (last name unintelligible) to Chapin, January 7, 1939, Katherine Biddle Papers.
- ³¹ Locke to Mason, January 1, 1939, Katherine Biddle Papers. Knowing that Chapin and McDonald were working on a "Lynching Poem" project as early as summer of 1938, and knowing that Alain Locke and fellow New England philanthropist Charlotte Mason were driving forces behind the commission of "And They Lynched Him On A Tree," we can presume that Locke and Mason approached her to propose a commission, Chapin mentioned this "lynching" project in the works with McDonald, and Locke/Mason suggested they go forward with that idea, but involve an African American composer rather than McDonald for such a racially charged project. McDonald's surrendering of the project is possibly alluded to in a letter from Chapin to McDonald written at an unknown time after the premiere of *Lament*, in which she writes, "I really feel as if something had died—having you give up my other poem!" Thus, thanks to Alain Locke's attendance at the premiere of *Lament for the Stolen*, a work originally intended to be the second McDonald/Chapin collaboration became a William Grant Still choral ballad, an important staple in the repertoire of twentieth-century choral music.
- ³² Concert Program. The Brico Junior Symphony Orchestra. Antonia Brico. New York: White Plains High School, May 15, 1940. Katherine Biddle Papers, GTM-GAMMS250, Box 44.
- ³³ Harl McDonald, *Lament for the Stolen* (manuscript), Pennsylvania: Theodore Presser, 1938. See also: McDonald, Harl. *Lament for the Stolen* (scratch score). Free Library of Philadelphia, Fleisher Collection, U-5853.
- ³⁴ Lawrence Gilman, "*Lament for the Stolen*: for Chorus of Women's Voices and Orchestra: Poem by Katherine Garrison Chapin; Music by Harl McDonald," program notes for Philadelphia Orchestra, *Twelfth Pair*, Eugene Ormandy, conductor, Friday, December 30 and Saturday, December 31, 1938, Academy of Music, Philadelphia, PA.
- ³⁵ Lawrence Gilman, "*Lament for the Stolen*: for Chorus of Women's Voices and Orchestra: Poem by Katherine Garrison Chapin; Music by Harl McDonald," program notes for Philadelphia Orchestra, *Twelfth Pair*, Eugene Ormandy, conductor, Friday, December 30 and Saturday, December 31, 1938, Academy of Music, Philadelphia, PA.
- ³⁶ Wright to Chapin, unknown date, Katherine Garrison Chapin Papers, MMC-3429, Box 4, Library of Congress, Manuscript Division, Washington, D.C.
- ³⁷ Harl McDonald, *Lament for the Stolen* (manuscript), Pennsylvania: Carl Fischer Publishing, 1938.
- ³⁸ Harl McDonald, *Lament for the Stolen* (vocal score), Free Library of Philadelphia, Fleisher Collection, U-5853.
- ³⁹ Locke to Mason, January 1, 1939, Katherine Biddle Papers, GTM-GAMMS250, Box 44.
- ⁴⁰ Phoebe (last name unintelligible) to Chapin, January 7, 1939, Katherine Biddle Papers.
- ⁴¹ Genevieve Taggard, "News Notes," *Poetry*, 53/5 (1939): 285-287. Accessed 20 December 2021.
- ⁴² Dennis Shrock, *Choral Repertoire* (Oxford: Oxford University Press, 2009), 541.
- ⁴³ Chapin's notes, December 20, 1938, Katherine Biddle Papers, GTM-GAMMS250, Box 44. Further, the "woman who wrote to" Chapin referenced in this quote is Elizabeth Morrow, Chapin's friend and mother of Anne Lindburgh.

Title 1 MS Choirs

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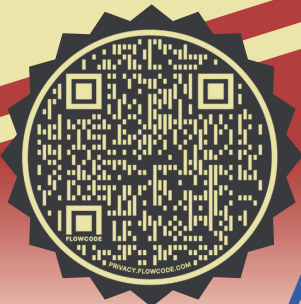
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International Conductors Exchange Program

United States-Germany Recap

In 2023, six conductors from the United States traveled to Germany as part of ACDA's International Conductors Exchange Program (ICEP). Five US participants share some of their experiences on the following pages.

Learn more about how to apply for the 2025 exchange with the Philippines on page 45 or visit <https://acda.org/resources/icep>.



Meg Stohlmann is the director of choral and vocal studies at Gonzaga University, where she conducts the Glee Club, Concert Choir, Discantus Treble Choir, and coaches the Big Bing Theory a cappella pop ensemble. In addition,

Dr. Stohlmann also serves as the director of the Spokane Symphony Chorale.

The opportunity to travel to Germany and participate in the exchange program was genuinely life changing. During this experience, I not only forged meaningful connections with five other collegiate choral colleagues from various parts of the United States, but also established lasting relationships with six new colleagues in Germany.

This chance to cultivate friendships with individuals who share the same passion and enthusiasm for our work cannot be underestimated. Often, we find ourselves moving within social and professional circles tied to our alma mater, our geographical location, and the nature of our positions. However, thanks to the thoughtful design of the exchange program by our German colleagues, all six of the ICEP fellows were able to spend a significant amount of time together in

Germany. This shared experience has resulted in some of the strongest professional relationships I have encountered.

As the sole conductor representing the Pacific Northwest region, the likelihood of connecting with my five colleagues would have been minimal due to geographical and social constraints. Now, I have a circle of friends—both socially and professionally—with whom I share a unique and lasting bond. And this is just with my American colleagues. Our German hosts were welcoming, generously sharing their time, choirs, and friendship. I am already in the process of planning ways to bring my choirs to Germany in the future, confident that my students and I will reap the benefits for years to come through these newfound friendships and connections.

In a profession where the emphasis is on creating connections, we often fall short in establishing them for ourselves. The ICEP is the epitome of a place where genuine connections happen, and I cannot recommend it highly enough.



John McDonald is the director of choir and vocal studies at Washington University in St. Louis. He also conducts the St. Louis Children's Choirs tenor-bass ensemble, Cantus, and is artistic director and founder of the St. Louis-based professional group, Continuum Vocal Ensemble.

It was an honor to be selected for the 2023 International Conductor's Exchange Program with Germany, but I could not have imagined how life changing the experience would be. The program resulted in an incredible educational exchange for my regional choral community; and also provided two amazing weeks in Germany, a lifelong bond with my peers in the American cohort, and the establishment of ongoing international relationships.

I had the pleasure of being paired with Tristan Meister, a prolific freelance conductor based in Mannheim, Germany, as my exchange partner. During

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his residency in the St. Louis area, Tristan shared his extensive expertise in choral tone and musicality with singers at multiple universities, high schools, and the St. Louis Children's Choirs. The opportunity to bring an international perspective to students of all ages in my community was truly special.

My time in Germany commenced at the iconic international choral competition in the picturesque Bavarian city of Marktoberdorf. This was a choral nerd's dream, featuring daily sessions with some of the world's finest choirs. It was also the setting where the American cohort had the chance to bond and come together as peers and friends. After the competition, I traveled with Tristan for my residency with his choirs.

Over the next four days, I observed a conducting symposium with Frieder Bernius, conductor of Kammerchor Stuttgart, rehearsed with the Univer-

sity of Mannheim choir, coached the Ludwigshafen Beethovenchor on *Carmina Burana*, worked with conducting students at the University of Frankfurt, led a reading session of American choral music, and had countless conversations—usually over a pint—on trends in choral music and music education. Our journey concluded in Hannover for the German National Choral Competition, where we rejoined the other American conductors to share our regional visit experiences.

While the unique experiences, cultural exchanges, and musical moments of this program were deeply meaningful, it was the personal and professional connections that made it truly special. I am forever grateful to ACDA for providing me with this exceptional opportunity.





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Composers of all ages, nationalities, education levels, races, genders, and backgrounds are encouraged to apply!
\$2,500 PRIZE

COMPOSITION GUIDELINES:
SATB with optional divisi
Piano Accompaniment
4-7 Minutes in length
Competition adjudication by a specially convened panel

IMPORTANT DATES:
April 1, 2024
Submission Portal Opens
August 1, 2024
Application Deadline
(application form on website)
September 1, 2024
Full score & submission materials deadline

FOR FULL DETAILS & INFORMATION, VISIT:
AtlantaMasterChorale.org/Composition





Erin Plisco is the associate director of choral studies at Missouri State University, where she conducts multiple choirs and teaches undergraduate and graduate choral conducting and literature. She is a frequent guest clinician across the United States and abroad, and has presented and performed with her choirs at state, regional, and national ACDA conferences.

Participating in ACDA's International Conductors Exchange Program was one of the highlights of my musical career thus far. I feel so fortunate to be a part of an organization that fosters these kinds of international exchanges. Spending three weeks in Germany was inspiring and affirming, offering an invaluable source of professional growth that endures far beyond the time I spent "in country." Some of the benefits included engaging in cultural exchanges, rehearsing, leading mas-

terclasses, attending concerts, performing in concerts, learning new things about myself and my craft, having family dinners with my hosts, and teaching others about American choral music. The connections formed during the program have endured, as I exchange texts and engage in daily conversations with my ICEP friends.

Having the opportunity to sing with the Kammerchor der Künste Berlin in competitions in both Marktoberdorf and Hanover was yet another highlight. I immediately felt like a member of their family and learned so much from immersing myself in several hours of rehearsals (conducted exclusively in German!) I also walked away with some epic new repertoire.

Hosting our German counterparts during the ACDA National Conference renewed my appreciation for American choral music and all the wonderful opportunities and resources we have access to as members of ACDA. I welcomed two of our German counterparts back for the Southwestern ACDA Conference in February 2024, and look forward to returning to Germany

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to reconnect with my colleagues there in May. Words cannot do this experience justice; it is truly a once-in-a-lifetime opportunity that I encourage all ACDA members to apply for!



Jennifer Sengin is the visiting assistant professor of choral studies at University of Missouri-Kansas City, where she leads the graduate choral conducting program and conducts the flagship ensemble, Conservatory Singers and

Choral Union. Dr. Sengin most recently served as the associate director of choral activities at Georgia State University, where under her direction, the Treble Choir won The American Prize in performance and was invited to perform at NCCO and GMEA conferences.

I had a phenomenal experience participating in the International Conductor Exchange Program to Germany. I hosted my exchange partner Friederike Stahmer at the ACDA conference and later during a visit in Atlanta. The week-long exchange program we organized in my region resulted in benefits for my local choral community, as we learned from Friederike and shared our culture through teaching opportunities, musical performances, and experiences that highlighted the best parts of our area—both musically and beyond.

In Germany, I loved being able to connect with conductors from across the country and immerse myself in both national and international choral competitions. Our exchange partners arranged fascinating opportunities for us to collaborate, lecture, and teach alongside them in their university settings. We were fortunate to be able to attend the Marktoberdorf International Chamber Choir Competition, which featured some of the top choirs from around the world. The festival hosts were welcoming and hospitable, and we met many wonderful conductors during our time there. We also attended the German Choral Competition in Hannover that included many choirs from across the country.

I learned so much from this experience that I have

been able to bring back to my home institution and share with the singers, especially the opportunities to listen to and explore German choral music. One of the wonderfully unanticipated joys was meeting and bonding with my fellow ICEP conductors. We continue to explore additional collaborations with our colleagues both stateside and abroad. Participating in exchange was transformative, and I am so grateful for the opportunity.


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Ryan W. Sullivan is the director of choral activities, coordinator of vocal studies, and assistant professor of music at Arkansas State University, where he conducts the flagship ensemble Concert Choir, Jonesboro Chorale, and Singing Statesmen, and teaches coursework in conducting and music education. He has been a regular clinician for region and all-state festival choirs and serves as current ACDA past president for the Southwestern Region.

I was thrilled to have the opportunity to participate in the 2023 International Conductor Exchange Program, to serve as instructor and lecturer at the Hochschule für Musik und Darstellende Kunst in Stuttgart and the

Hochschule für Kirchenmusik in Rottenburg. I cannot recommend this program enough. Being embedded with a colleague from another part of the world, staying with them, and meeting with their students and choirs provided invaluable insights into German repertoire, music processes, and education. Additionally, it shed light on significant cultural and personal values rooted in Germany's history. Germany ICEP was doubly an informative and defining experience!

The exchange taught me a lot about myself and aspects of American choral culture that I took for granted. As a result, I am reexamining my own choral practices and incorporating what I learned into my professional work. ICEP was extremely worthwhile, informative, and resulted in both pedagogical benefits and relationships that I will treasure for years to come. 🇺🇸

For more on previous exchanges, see the following *Choral Journal* articles:

April 2013 - "Choral Symposium 2012: Building Cultural Bridges in the Twenty-First Century"
by Jose Rivera

January 2014 - "International Conductors Exchange Program: Building Bridges to China"
by TJ Harper

December 2014 - "Building Bridges with China: An Overview of the 2014 International Conductors Exchange Program" by TJ Harper

March 2015 - "Choral Connections with Sweden" by TJ Harper and Fred Sjoberg

February 2016 - "Choral Connections with the Republic of Korea (Land of the Morning Calm)"
by TJ Harper

November 2016 - "Reflections from the 2015 ICEP: Choral Connections with Sweden"
by Kimberly Dunn Adams

February 2017 - "ICEP of the Americas" by TJ Harper



INTERNATIONAL CONDUCTORS EXCHANGE PROGRAM PHILIPPINES 2025 October 17-27, 2025 CALL FOR APPLICATIONS

ACDA is pleased to announce the Philippines as the next partner for the International Conductors Exchange Program (ICEP). In 2024, six American and six Filipino conductors will be selected to participate in a bilateral, mutual exchange to take place in 2025. Conductors will be paired based on backgrounds and interests, and will visit each other's choral communities, sharing techniques, and learning best practices. Visits by the Filipino conductors will be centered around the 2025 ACDA National Conference (Dallas, Texas, March 19-22). U.S. conductors will host their counterparts in their local communities for region visits 3-5 days before or after the conference. In turn, American conductors will be hosted in the Philippines October 17-27.

ICEP is providing opportunities for the next generation of choral leaders to represent the United States as ambassadors to the world in the exchange of music, ideas, and cultures. Established in 2010 and coordinated by ACDA's International Activities Committee, the program has connected choral conductors in the United States with counterparts in Cuba, China, Sweden, South Korea, Argentina, Brazil, Costa Rica, Guatemala, Mexico, Uruguay, Kenya, South Africa, and Germany. Between 2012 and 2024, 75 American conductors have participated in the exchange program, hosting an international conductor and traveling abroad to observe and lead rehearsals and performances, present lectures and master classes, and take part in conferences and other activities.

ICEP OBJECTIVES

1) To create connections between leaders of the U.S. choral community and colleagues across the globe. 2) To forge stronger relationships between ACDA and choral associations around the world. 3) To raise the visibility and leadership role of ACDA in the global choral community.

Application Period: April 1- May 31, 2024

SELECTION CRITERIA - EMERGING CONDUCTOR

The Standing Committee for International Activities is charged with the selection of emerging leaders of the choral profession to represent the United States. The Committee has developed the following list of criteria:

1) Is a current member of ACDA, 2) Is an active choral conductor in a professional (remunerative) position, 3) Has completed at least a master's degree, 4) Leads choirs with a demonstrated level of excellence, 5) Exhibits a high level of human understanding, tact, and cross-cultural sensitivity, 6) Has a minimum of 3 years and a maximum of 20 years in the profession

Candidates may reflect a wide diversity of interests and accomplishments (church/synagogue, community/professional choir, primary/secondary/higher education). Participants must be available to travel for their residency October 17-27, 2025. For more information, and to apply, visit the following link. (Application deadline: May 31, 2024)

<https://acda.org/resources/ICEP>

The MidAmerica Productions, Inc.

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**Chosen prize recipient to receive \$10,000 and
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A call for applications from conductors worldwide has been announced and competition participants will be chosen based on a two-stage screening of video submissions.

Applicants must submit the completed application form and a video meeting the specifications listed in the application. Interested Applicants must be age 25 to 35 and have not previously conducted in Carnegie Hall.

Immediately following the announcement of an awardee, there will be a discussion with Music Director Peter Tiboris regarding their Carnegie Hall Debut on our 2025 season to finalize their concert date and repertoire.

Registration Deadline: July 15, 2024
Awardee Announced: October 15, 2024

Visit MidAmerica-Music.com to Apply

Julius Herford Prize

2022

The Winner of the 2022 Julius Herford Dissertation Prize:

Dr. Joseph John Taff

for

"The Masses of Marianna von Martines: An Analysis and Appraisal of Martines's Galant Ecclesiastical Style"

From the abstract: *"The present study addresses the lack of critical assessment of Martines's style across a group of her works, and how her style relates to that of her contemporaries. By examining her four settings of the Latin mass ... and by placing them in conversation with compositional traditions of the eighteenth century, this study surveys contemporary conceptions of style, interrogating the many meanings of the term "galant," and examining trends in mass composition in 18th-century Vienna"*

Committee members' comments include: *"Excellent summary of Galant aesthetic in Martines' music. A beautifully researched and written document in all regards."* and *"Original thesis, backed by his primary source for Galant terminology."*

Prize Description: Each year the Julius Herford Prize Subcommittee accepts nominations for the outstanding doctoral terminal research project in choral music. The submitted projects are evaluated entirely blind with regard to dissertator, assisting faculty, institution, and any other identifying material, by an unpaid panel of choral conductor-scholars.

The Award: Dr. Taff will receive a \$1,000 cash prize and a commemorative plaque. The prize was presented at the 2024 ACDA Southern Region Conference.



Joseph John Taff is currently assistant professor and interim director of choral activities at Thomas More University (Crestview Hills, KY) and director of music, Presbyterian Church of Wyoming (OH). Dr. Taff received his DMA in choral conducting from University of Cincinnati College-Conservatory, an MM in Choral Conducting from the Eastman School of Music, and a BA from Amherst College. Dr. Taff's critical edition of Martines's *Mass No. 2 in G Major* is slated for publication by Carus-Verlag in 2025.



ACDA NATIONAL 2025

March 18-22 Dallas, TX

Join us in Dallas for the 2025 ACDA National Conference

Calls for Performing Choirs, Interest Sessions, and Insight Choirs open on February 1, 2024 (The calls are on the following pages)

Honor Choirs will be available for Vocal Jazz: Grades 5-7, Treble Choir: Grades 7-10, Tenor-Bass Choir: Grades 8-10, and Mixed Choir: Grades 11-12
Audition information coming this summer.

The conference will open with a Welcome to Dallas concert the evening of March 18 with the full conference offerings starting the morning of March 19. The conference will close after the final headlining performance (TBD) on Saturday evening.

Watch for updates and information on the 2025 National Conference webpage:
www.acda.org/conferences



ACDA NATIONAL
2025
March 18-22 Dallas, TX

Audition Guidelines for Performing Choirs
2025 ACDA National Conference
Dallas, TX
March 18-22, 2025

The 2025 National Conference will highlight our rich choral heritage, celebrate the music and expertise of our present-day choral colleagues, and look with excitement to the next generation. We call upon our membership to share performances that demonstrate excellence and expertise highlighting a broad spectrum of choral repertoire, including music prior to 1850, historically excluded composers, and newly commissioned works. We seek applications for performances that will actively engage our ACDA membership.

Conductors from all R&R areas are strongly encouraged to apply. It is an important priority that ensembles from every R&R area be seen and heard on the concert stage at this national conference.

I. Eligibility

Conductors must be current members of ACDA and employed in the same position with the same organization since the fall of 2021. No choir or conductor may perform on successive national conferences as a performing choir, demonstration choir, or insight choir.

Co-conductors for a particular ensemble will submit ONE application for performance if all of the following conditions apply:

- Both conductors are ACDA members and have been co-conductors of the ensemble for at least three years
- Both conductors share an equal or similar leadership role with the ensemble
- Each conductor must submit THREE recordings and programs that represent their own performances with the choir. The complete submission (six recordings total—three recordings from each conductor) will be assessed as one performance application. If the application is submitted incorrectly, the ensemble will not be considered. Programs must clearly show that co-conductors have an equal or similar role in performance with the specific ensemble.

II. Registration and Travel Info:

It is understood that ACDA will not assume financial responsibility for travel, food, or lodging for ensembles or directors. Completing the online application implies that the conductor and the ensemble will obtain the necessary funds to travel and perform at the conference if accepted.

III. Application Process

All materials listed below will be submitted and uploaded through the Submittable platform at www.acda.org/conferences, no later than 11:59pm central time on April 17, 2024. Help desk support is available until 5pm central time on April 17, 2024. After that time, no support will be provided, even if technical issues are encountered. Applicants are encouraged to plan ahead to ensure they can complete the submission process. Late submissions will not be accepted for any reason.

The Submittable platform assigns each submission a number, assuring confidentiality until after the National Adjudication Committee has completed its consideration. At no time will the choir/conductor identity be known to any of the screening committee members. An incomplete upload of the audition materials listed below will not be considered.



The following is the list of requirements for the application:

FOR ALL SUBMISSIONS:

1. A list of your proposed repertoire for the 2025 conference. The proposed program should include the following:

- a. The title, composer and/or arranger, and complete publication information for each piece, and
- b. The approximate performance time of each piece. Total program time should not exceed 25 minutes total on stage, including applause.

Accepted choirs are expected to perform the program proposed in the application, as the proposed program is evaluated in the final screening rubric.

- The program should reflect the conference theme by presenting a historic program and/or a combination of eras and styles. Programs highlighting historically excluded and/or twenty-first-century composers are welcomed. Only one manuscript (not commercially available) piece may be included.
- The proposed repertoire listing must be accurate. Take care to confirm the spelling of titles and names, correct attributions of composers and arrangers, and detailed publisher information. An inaccurate submission will impact the final score.
- In the event of a duplicate selection, preference will be given to the application received first. Impacted conductors will be notified and required to make a substitution in their program; failure to do so by the deadline will result in cancellation of the invitation to perform.
- In special circumstances, the Conference Committee may consider petitions to change repertoire after invitations have been issued, between August 15-October 1, 2024. Changes impacting more than 20% of the total performance time will not be considered. Approval of changes are at the discretion of the Conference Committee Chair.
- The use of photocopies or duplicated music at ACDA conferences is strictly prohibited.

FOR ALL CHOIRS (EXCEPT CONTEMPORARY A CAPPELLA AND SHOW CHOIRS):

2. Three audio recordings (or six recordings for co-conductors—see Section I) in digital format are to be submitted. The combined total duration of the three recordings should be no longer than 10–15 minutes in length (20–30 min if co-conductors are submitting six recordings).

- a. The three audio submissions (six for co-conductors) should include representative examples of the choir's performance in each of the last three academic years (September through August), and each submitted recording must be conducted by the same conductor.
 - i. One selection from the 2023–24 academic year or 2024 calendar year
 - ii. One selection from the 2022–23 academic year or 2023 calendar year
 - iii. One selection from the 2021–22 academic year or 2022 calendar year



- b. For each piece included in the recording, include a PDF file of one concert program when that selection was performed. Each PDF file should display the program page that includes the repertoire. If the date is not shown on the repertoire page, please also include the page that shows the date of the performance (minus information that identifies the ensemble and conductor).
- c. The uploaded audio files (mp3) should contain only complete pieces (each 5 minutes or less). If a multi-movement work is excerpted, please include an entire movement.
- d. Submissions must be unedited recordings performed by the same conductor and the same ensemble; live in-concert performances are preferred and encouraged.
- e. Recordings may not be enhanced or engineered in any way.
- f. Recordings should reflect repertoire similar in complexity and style to the program proposed for the national conference performance, but they need not be pieces on your proposed program.

FOR CONTEMPORARY A CAPPELLA AND SHOW CHOIRS ONLY:

- 3. Three video recordings that include both audio and video (or six recordings for co-conductors—see Section I) in digital format are to be submitted. The combined total duration of the three recordings should be no longer than 10–15 minutes in length (20–30 minutes if co-conductors are submitting six records).
 - b. The three video submissions (six for co-conductors) should include representative examples of the choir's performance in each of the last three academic years (September through August) and each submitted recording must be conducted by the same conductor.
 - i. One selection from the 2023–24 academic year or 2024 calendar year
 - ii. One selection from the 2022–23 academic year or 2023 calendar year
 - iii. One selection from the 2021–22 academic year or 2022 calendar year
 - a. For each piece included in the video, include a PDF file of one concert program when that music was performed. Each PDF file should display the program page that includes the repertoire. If the date is not shown on the repertoire page, please also include the page that shows the date of the performance (minus information that identifies the ensemble and conductor).
 - b. The uploaded video files should contain only complete pieces (each 5 minutes or less). File format is mp4.
 - c. Submissions must be unedited videos performed by the same conductor and the same ensemble; live in-concert performances are preferred and encouraged.
 - d. Videos may not have any post-production enhancement or engineering in any way.
 - e. Videos should reflect repertoire similar in complexity and style to the program proposed for the national conference performance, but they need not be pieces on your proposed program.



For All Submissions:

4. Conductor and Ensemble Biographies & Photos

- a. The ensemble's biography (100-word maximum).
- b. The conductor's biography (100-word maximum).
- c. The conductor(s) headshot in .jpg format, 3" x 5", high-resolution minimum 300 dpi
- d. An ensemble photo will only be requested for choirs selected to perform. The deadline is Oct. 1, 2024.

5. Choirs will be asked to self-categorize as follows:

a. Ensemble Type (select the ONE R&R area that best describes your ensemble)

- i. Children's and Community Youth
- ii. Junior High/Middle School
- iii. Senior High School
- iv. Two-Year College
- v. Four-Year College or University
- vi. Contemporary A Cappella
- vii. Show Choir
- viii. Vocal Jazz
- ix. Community
- x. Music in Worship
- xi. Professional

b. Voicing

- i. Soprano-Alto
- ii. Tenor-Bass
- iii. Mixed Voicing

6. Ensemble Statement (non-adjudicated) - Applicants are asked to share a narrative about their ensemble, the type of institution/organization, ensemble history, and mission in 300 words or less to help the committee contextualize your ensemble.

7. Director's name, home address, phone, e-mail address, ACDA member number, and renewal date.

8. Name of institution, address, name of choir, number of singers, voicing, and ensemble type (see #4 above).



9. Non-refundable application fee of \$50 submitted by credit card only.

IV. Screening Process

All auditions are "blind"; that is, the Adjudication Committee will not know the identity of the choir or conductor. There are two levels of screening:

1. An initial screening level at which finalists will be selected; and
2. A final screening level at which only those recommended from the first screening will be considered.

Level 1: Led by the National R&R Chair, an Adjudication Committee will be formed in each R&R area. Each committee will consist of no fewer than seven members comprising: National R&R chair of the area, National & Region R&R Coordinators of the area, current and/or former Region R&R chairs, choral directors who have previously performed at an ACDA Region or National conference, past Region Presidents, past National Officers, National Standing Committee members, and others appointed by the National R&R chair to ensure a diverse listening committee.

No person submitting performance audition materials for the 2025 National Conference may serve on an Adjudication Committee. The online submissions process automatically tabulates responses from adjudicators and generates a list indicating the collective top ten submissions in ranked order, plus five alternates.

Level 2: The National Conference Committee will hear the top 10 submissions in each R & R area, unless fewer than ten are submitted in that area, in which case all submissions will be heard by the National Conference Committee. Audition screening committee members will not know the identity of groups until AFTER final decisions are made so as to maintain the integrity of the blind audition process.

Every effort will be made to represent a broad range of excellent performing ensembles from each R & R area.

The rubric showing the performance criteria and rating scales which will be used by the adjudicators, along with all the information included here, is available at acda.org/conferences.

V. Schedule of Dates & Application Link

- Auditions Open: February 1, 2024
- April 17, 2024: Audition application, uploads, and payment completed by 11:59 pm CDT
 - Help desk support is available until 5pm central time on April 17, 2024. After that time, no support will be provided, even if technical issues are encountered. Applicants are encouraged to plan ahead to ensure they can complete the submission process. Late submissions will not be accepted for any reason.
- June 15, 2024: National auditions review completed
- July 1, 2024: Applicants notified of audition results

Application available online at the Submittable platform at acda.org/conferences.



ACDA NATIONAL
2025
March 18-22 Dallas, TX

Submission Guidelines for Interest Sessions
2025 ACDA National Conference
Dallas, TX
March 18-22, 2025

The 2025 National Conference theme is Celebrating the Choral Art: Past, Present, and Future. We will gather in Dallas to celebrate our rich choral heritage, highlight the music and expertise of our present-day choral colleagues, and look with excitement to the next generation of choral musicians and composers. We call upon our membership in all repertoire & resource areas to share their insights and expertise for a 50-minute session that will actively engage our ACDA membership. All varieties of session topics related to the choral art are welcomed. We are particularly interested in topics that align with the conference theme and sessions that are relevant and meet the needs of our diverse choral community. We hope to receive submissions that will expand our knowledge of repertoire and pedagogies that will contribute to the professional development of our membership.

I. Eligibility

Applicants must hold life, paying life, retired, active, or student ACDA membership. Please note that all accepted presenters are expected to meet ALL posted dates and deadlines.

No applicant may present at successive national conferences.

Applicants may submit more than one session proposal; however, if chosen, they may only participate in one session at the National Conference.

II. Registration and Travel Info

It is understood that ACDA will not assume financial responsibility for registration, travel, food, or lodging for presenters or interest session/panel participants. Completing the online application implies that the conductor and the ensemble will obtain the necessary funds to travel and perform at the conference if accepted.

III. Application Process

All materials listed below will be submitted and uploaded through the Submittable platform at www.acda.org/conferences, no later than 11:59pm central time on April 17, 2024. Help desk support is available until 5:00pm central time on April 17, 2024. After that time, no support will be provided, even if technical issues are encountered. Applicants are encouraged to plan ahead to ensure they can complete the submission process. The Submittable platform assigns each submission a number to ensure confidentiality. An incomplete upload of the application materials listed below will not be considered. Late submissions will not be accepted for any reason.

Individual presentations, panel sessions with no more than four presenters, and sessions featuring a demonstration choir are acceptable.



The following is the list of requirements for the application:

1. **Session Title:** The title should be carefully crafted, brief, reflective of the session's content, and be no longer than 10 words.
2. **Session Abstract:** A succinct thesis that clearly addresses: (1) a topic that will be helpful and/or inspire the membership, (2) a clear description of the session, and (3) learning outcomes. Please submit the following:
 - a. No more than a 400-word description, which will be used in the conference app.
 - b. No more than 100-word description, which will be used in the *Choral Journal* announcement
 - c. A brief outline in bullet points or a standard outline of your session (limit 2 pages)
3. Indicate if this session would require a demonstration choir. If you choose to bring a demonstration choir, please clearly highlight how the ensemble would support the session goals and pedagogy.
 - a. If you wish to bring your own demonstration choir, submit the following:
 - i. The three audio submissions should include representative examples of the choir's performances in each of the last three academic years (September through August) and each submitted recording must be conducted by the applicant conductor. Each recording should be a complete work and should be no more than 3-5 minutes in length. File format for uploads is mp3.
 1. One selection from the 2023–24 academic year or 2024 calendar year
 2. One selection from the 2022–23 academic year or 2023 calendar year
 3. One selection from the 2021–22 academic year or 2022 calendar year
4. Headshot(s) of presenter(s) in .jpg format, 3" x 5", high-res minimum 300 dpi
5. Biography or biographies of presenter(s) in 100 words or less each
6. Biography of the demonstration choir in 100 words or less (if ensemble is needed for the session)
7. An ensemble photo will only be requested if the session is selected for the conference. The deadline for ensemble photo submission is Oct. 1, 2024.

IV. Selection Process

All adjudications are “blind”; that is, the Adjudication Committee will not know the identity of the applicant. There are two levels of screening:

1. An initial or first screening level at which finalists will be selected; and
2. A final screening level at which only those recommended from the first screening will be considered.

Level 1: Led by the National R&R Chair, an Adjudication Committee will be formed in each R&R area. The committee will consist of no fewer than seven members selected from the following: National R&R chair of the area, National & Region R&R Coordinator of the area, current and/or former Region R&R chairs, choral directors who have previously presented at an ACDA Region or National Conference, past Region Presidents, past National Officers, National Standing Committee members and others appointed by the National R&R chair to ensure a diverse evaluation committee.

No person submitting an interest session application for the 2025 National Conference may serve on the Adjudication Committee. The online submissions process automatically tabulates responses from adjudicators and generates a list indicating the collective top ten submissions in ranked order, plus five alternates.

Level 2: The National Conference Committee will review the top 10 submissions in each R&R area, unless fewer than ten are submitted in that area, in which case all submissions will be reviewed by the National Conference Committee.

Every effort will be made to represent a broad range of interest sessions for each R&R area.

V. Schedule of Dates & Application Link

- Application portal opens: February 1, 2024
- By April 17, 2024: Interest Session application, uploads, and payment completed by 11:59 pm CDT
 - Help desk support is available until 5pm central time on April 17, 2024. After that time, no support will be provided, even if technical issues are encountered. Applicants are encouraged to plan ahead to ensure they can complete the submission process. Late submissions will not be accepted for any reason.
- By June 15, 2024: National applications review completed
- By July 1, 2024: Applicants notified of results

Application available February 1, 2024, online through the Submittable platform at acda.org/conferences.



ACDA NATIONAL
2025
March 18-22 Dallas, TX

Application Guidelines for Insight Choirs
2025 ACDA National Conference
Dallas, TX
March 18-22, 2025

The 2025 National Conference Committee is pleased to continue Insight Choirs, a new initiative launched at the 2023 National Conference in Cincinnati. Insight choirs support missions that are social or community related and use choral music as a tool to reach these goals. Insight Choir sessions support and inspire the membership by providing engaging research, pedagogies, practices, and repertoire. We seek proposals for a 50-minute session that will actively engage conference participants and contribute to the professional development of our diverse membership. ACDA members in all repertoire & resource areas are welcome to apply.

The 2025 National Conference theme is Celebrating the Choral Art: Past, Present, and Future. All topics are welcomed, but the conference committee is particularly interested in sessions that celebrate our choral heritage, embody strong pedagogical ideas, feature scholarly content, and are relevant to our choral community. Insight Choir sessions could include but are not limited to:

- Working with singers with special needs
- Working with aging voices in the community and religious settings
- Living composer-conductor collaborations
- Working with students in a Title-1 school
- Multi-generational singing
- Non-auditioned choirs that operate and rehearse in alternative ways to meet the needs of their membership and community at large

I. Eligibility

Conductors/presenters must hold life, paying life, retired, active, or student ACDA membership. Please note that all accepted conductors/presenters are expected to meet ALL posted dates and deadlines. No choir or conductor may perform on successive national conferences as a performing choir, demonstration choir, or insight choir.

II. Registration and Travel Info

It is understood that ACDA will not assume financial responsibility for registration, travel, food, or lodging for presenters or participants. Completing the online application implies that the conductor and the ensemble will obtain the necessary funds to travel and present at the conference if accepted.

III. Session Conductor/Ensemble Expectations

The conductor and ensemble will arrive 15 minutes prior to the session to establish standing positions and ensure all audio-visual equipment is working properly. Insight Choirs will not have a dress rehearsal prior to their session. Ensembles must be under 75 singers and may include a pianist and six additional instrumentalists. It is the responsibility of the ensemble to set up the chairs and music stands for the instrumentalists as per the submitted application materials.



III. Application Process

Submit all application materials as listed below by 11:59pm CST April 17, 2024, through the Submittable platform at acda.org/conferences. Help desk support is available until 5pm central time on April 17, 2024. After that time, no support will be provided, even if technical issues are encountered. Applicants are encouraged to plan ahead to ensure they can complete the submission process. Late submissions will not be accepted for any reason.

The following is the list of requirements for the application:

1. **Session Title:** The title should be carefully crafted, brief, reflective of the session's content, and be no longer than 10 words.
2. **Session Abstract:** A succinct thesis that clearly addresses: (1) a topic that will be helpful to and/or inspire the membership, (2) a clear description of the session, and (3) learning outcomes. Please submit the following:
 - a. No more than a 400-word description, which will be used in the conference app.
 - b. No more than a 100-word description, which will be used in the *Choral Journal* announcement
 - c. A brief outline in bullet points that clarifies the processes and goals of the session (limit 2 pages)
3. **Ensemble Statement (non-adjudicated)** - Applicants are asked to share information about their ensemble and type of institution/organization, ensemble history and mission, and how the ensemble meets the needs of a specific population or does unique work within the choral field. The narrative should be no longer than 300 words to help the committee contextualize your ensemble.
4. **Three Recordings from Rehearsals or Performances**
 - a. Up to three audio and/or video recordings totaling between 10 to 30 minutes should be submitted. These recordings should provide evidence of your ensemble's ability to clearly demonstrate the mission and/or process(es) described in the session's outline.
 - b. If you wish to submit YouTube videos, you will be able to submit a direct link to your video. Please make sure there is no identifying information in the video, including announcing the choir name or in the video file name.
 - c. Accepted file formats for recordings include: mp3.
5. **Headshot of conductor** in .jpg format, 3" x 5", high-resolution minimum 300 dpi
6. **Conductor and Ensemble Biographies**
 - a. The ensemble's biography (up to 100 words maximum).
 - b. The conductor's biography (up to 100 words maximum).



7. An ensemble photo will only be requested if the session is selected for the conference. The deadline for ensemble photo submission is Oct. 1, 2024.

IV. Selection Process

All adjudications are “blind”; that is, the Adjudication Committee will not know the identity of the applicant. There are two levels of screening:

1. An initial or first screening level at which finalists will be selected; and
2. A final screening level at which only those recommended from the first screening will be considered.

Level 1: Led by the National R&R Chair, an Adjudication Committee will be formed in each R&R area. The committee that will consist of no fewer than seven members selected from the following: National R&R chair of the area, National & Region R&R Coordinator of the area, current and/or former Region R&R chairs, choral directors who have previously presented at an ACDA Region or National Conference, past Region Presidents, past National Officers, National Standing Committee members and others appointed by the National R&R chair to ensure a diverse evaluation committee.

No person submitting an insight choir session application for the 2025 National Conference may serve on the Adjudication Committee. The online submissions process automatically tabulates responses from adjudicators and generates a list indicating the collective top ten submissions in ranked order, plus five alternates.

Level 2: The National Conference Committee will review the top 10 submissions.

V. Schedule of Dates & Application Link

- Application portal opens: February 1, 2024
- April 17, 2024: Insight Choir application, uploads, and payment completed by 11:59 pm CDT
 - Help desk support is available until 5pm central time on April 17, 2024. After that time, no support will be provided, even if technical issues are encountered. Applicants are encouraged to plan ahead to ensure they can complete the submission process. Late submissions will not be accepted for any reason.
- June 15, 2024: National applications review completed
- July 1, 2024: Applicants notified of results

Application available February 1, 2024, online through the Submittable platform at acda.org/conferences

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In Memoriam

Katherine E. Young 1986–2023



Katherine E. Young, Rhode Island ACDA President-Elect, passed away unexpectedly on December 30, 2023. She was in her eleventh year as a passionate educator at Smithfield High School in Smithfield, Rhode Island, where she was instrumental in reviving the musical theater program and expanding the music department. Her teaching duties included elective courses in songwriting, music technology, music theory, piano, guitar, rock band, unified music, and musical theater. She also conducted the concert band. In addition, she helped with the middle school drama program and worked with music teachers at area elementary schools. She was named Smithfield High School's teacher of the year in 2017.

Katherine was dedicated to her students as a

teacher, mentor, and advocate, and was a beloved member of the community. She was a member of the music team at St. Luke's Episcopal Church and sang every Sunday morning. In her spare time, Katherine was, among other interests, a passionate cook, coached her son's soccer team, and taught her daughter to play the piano. She earned a bachelor's degree in music education from Gordon College and a master's in music education from the College of St. Rose in Albany, New York.

The Town of Smithfield, in cooperation with Smithfield High School, held a candlelight vigil on Tuesday, January 9, 2024, in remembrance. Her passion and dedication to her students and the choral art will live on in the lives of those she touched.



“ The beautiful country, people, venues and concerts were mountain top experiences for sure! I will never forget the audiences singing along to familiar Irish tunes in our concert repertoire, and our **exchange opportunity** with Cór na nÓg Youth Choir in Dublin was the fitting way to end our tour. ”

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Research Report

Bryan E. Nichols, editor

Culturally Responsive Pedagogical/Andragogical Context Knowledge in Choral Music

by Vanessa L. Bond

Responding to the diverse strengths, interests, and needs of musicians is a critical issue in music making and has been forefront in the scholarly dialogue. One significant current in this discourse is culturally responsive education. Framed as culturally responsive teaching, culturally relevant pedagogy, culturally sustaining pedagogy, and other related terms, these asset-focused approaches are not synonymous. As Julia Shaw recently noted in this journal, “scholars who coined these terms have used them in nuanced ways to refer to precise concepts.”¹ There are, however, shared foundations among them, including recognition of the impact our cultural background has on teaching and learning, and commitment to addressing the misalignment between dominant school structures and students’ cultural frames. These approaches also share similarities in that they are multidimensional, representing an attitude toward teaching rather than a set of specific pedagogical strategies.

In 2019,² Joshua Russell and I investigated music teacher educator perceptions of culturally responsive education (CRE), an umbrella term that draws on the connections between models of responsivity, such as their emphasis on employing students’ funds of knowledge. We discovered that while music teacher educators were familiar with the concept, their engagement with

CRE appeared to be surface level, not an embedding of CRE into their practice. To encourage a deeper understanding and integration of CRE into practice, we proposed the Culturally Responsive Pedagogical/Andragogical Context Knowledge (CRPACK) framework.³ In this article, I will describe the Culturally Responsive Pedagogical/Andragogical Context Knowledge framework and how it might be applied in choral music.

CRPACK: A Conceptual Model

CRE is a mindset that must be integrated into all facets of teaching and learning. Adopting this mindset requires learning how to teach one’s content area—in our case, choral music—through a culturally responsive frame. To theorize the specific knowledge required to teach music through CRE, we extended the pedagogical context knowledge (PCK) framework created by John Barnett and Derek Hodson.⁴ PCK is a way of conceptualizing teacher knowledge. To be an effective choral educator, one needs to develop knowledge in four domains:

- 1) Academic and research knowledge (i.e., knowledge of content and of learning in general terms)

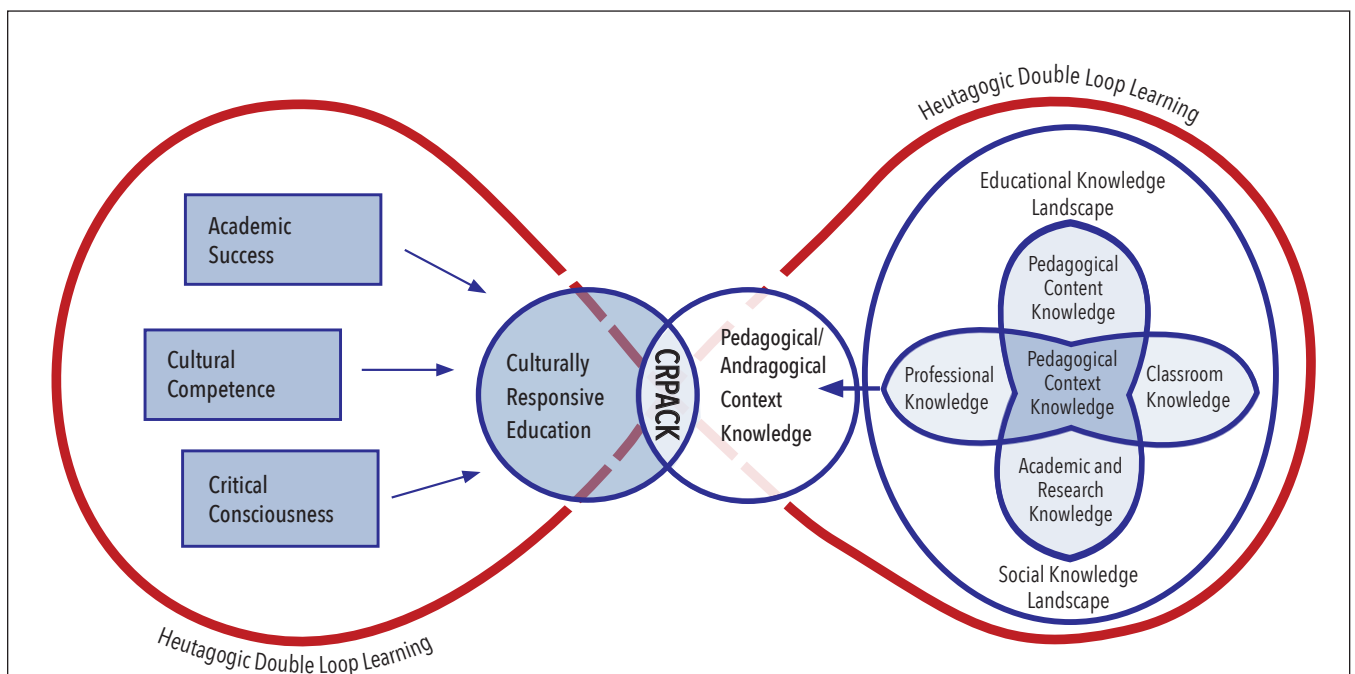
Research Report

- 2) Pedagogical content knowledge (i.e., knowledge of teaching a particular subject effectively)
- 3) Professional knowledge (i.e., practical knowledge of teaching built through experience), and
- 4) Classroom—or in our case, rehearsal—knowledge (i.e., knowledge of one’s chorus community and the singers within it)

A conductor will navigate all four knowledge domains within the broader societal and educational landscape. Although Barnett and Hodson were not the only scholars to consider context within a PCK framework, their model seemed the best fit to connect with respon-

sive education.

In our conceptual model of CRPACK, we brought together CRE, PCK, and the consideration of andragogy to include working with adults, a component that may be particularly salient for choral directors working with community, church-based, and professional ensembles. Thus, if PCK for choral conductors is the knowledge of teaching choral music informed by one’s understanding of the profession, the choral communities in which they work, educational research, and the broader societal and educational landscape, CRPACK is the intersection of that knowledge with cultural responsiveness. CRPACK is a type of knowledge to develop within ourselves as choral leaders and in the musicians we mentor, including student leaders (see Figure 1). Building this knowl-



Note. Components on the left represent Ladson-Billing’s (1995a) theory of culturally relevant pedagogy as informed by Bond and Russell’s (2019) principal component analysis. Barnett and Hodson’s (2001) model of pedagogical context knowledge is represented on the right. We believe that it is necessary to consider both pedagogical and andragogical context knowledge in light of the work with singers of all ages. CRPACK is the intersection of those theories.

Figure 1. A visual matrix of the culturally responsive pedagogical/andragogical context knowledge model. Vanessa L. Bond and Joshua A. Russell, “Culturally Responsive Pedagogical/Andragogical Context Knowledge: A Conceptual Model for Music Education,” *Journal of Music Teacher Education* 30, no. 3 (2021): 11 -25. Reprinted with permission.

edge is not easy and no one experience will be sufficient. CRPACK is a type of knowledge that develops over time, that continues to develop as we engage with new musicians, and that serves as a lens for our work.

How, then, might you construct this knowledge to serve as the foundation of your choral practice? First, invest time in CRE resources to develop understanding in the general field of education and the specific music education context. The recommended resources section includes full books, articles, and podcast episodes to provide multiple perspectives on CRE. Consider exploring these resources with choral music colleagues so you can process them in community.

Next, unite that understanding with your pedagogical context knowledge of choral music. In integrating CRE and PCK note that your current PCK may need to expand to embrace ways of leading choral music that are less known to you in order to build on the assets of the singers in your care. For example, you might feel most comfortable using notation with music that has a fixed form meant to be performed the same way each time it is experienced. The singers you lead, however, may be most comfortable learning aurally with mu-

sic that is flexible and adapted in the moment. Building your CRPACK will allow you to facilitate choral experiences that lean into the strengths of all singers while also challenging them to develop new areas of strength. Let us work through some examples of applying CRPACK starting from daily interactions with singers, moving outward through performance considerations in your environment (see Figure 2).

Interactions with Singers

Applying CRPACK must begin with knowing the singers and their musical and cultural assets. Considering the size and diversity potential of a choral ensemble, this is no easy task. Because music is a known shared interest between you, the singers, and among the singers, use music as an entry point into learning about the ensemble. Ask members of the choir to share music with you via a YouTube or Spotify playlist and guide their selections with a prompt such as, “Give examples of music heard in your home now or in the past,” or “Share a piece of music that is the essence of beauty to you.” These examples can provide insight about a singer’s musical identity in a format that allows you to learn about them through listening as you go about other tasks in your day.

Shared playlists among the ensemble, rather than just with the conductor, can also assist with building a musical community and can serve as fodder for future rehearsal dialogue. For example, ask singers to suggest a recording of their ideal vocal tone and use those examples to build a communal playlist shared with the choir. In doing so, the singers will learn about each other and a range of vocal tone possibilities.

Because culture is not static and being responsive is a mindset, adopting a CRPACK lens will also lead you in your manner of interacting with singers. Demonstrate a general openness to learning, perhaps by modeling vulnerability to engage in a new musical practice led by a culture bearer in or outside of the ensemble. Exhibit flexibility to respond to emerging or evolving singer identities, whether related to an identity that has specific choral implications, such as voice type, or related to your general knowing of the singer. Above all else, showing unconditional positive regard, care, and belief

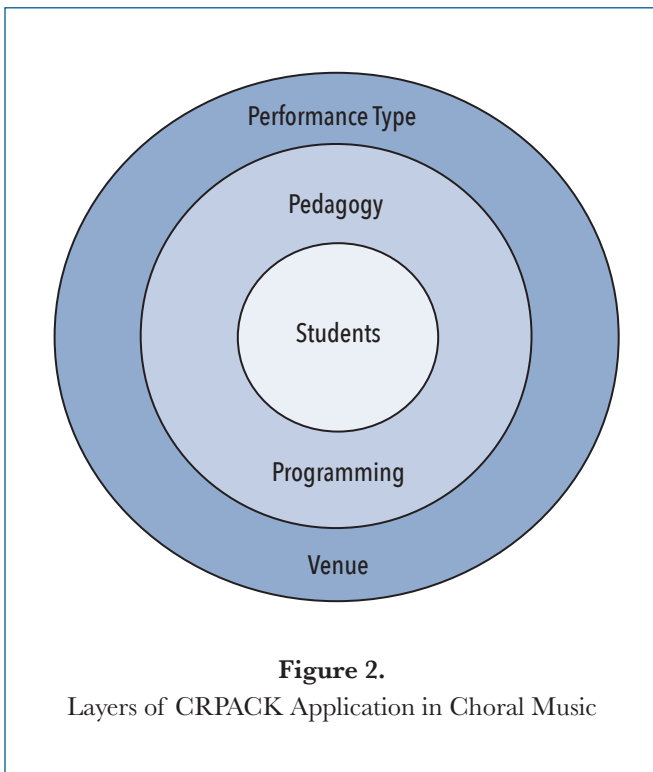


Figure 2.

Layers of CRPACK Application in Choral Music

in their abilities is at the heart of building relationships with singers; relationships are the precursor to singers sharing of themselves in order to build on musical interests and assets. Knowing the singers allows CRPACK to manifest in choral pedagogy and programming.

Pedagogy and Programming

Working from known information toward unknown information is how we learn. In a CRPACK framework this means empowering students to use their cultural referents⁵ and coupling new information with existing funds of knowledge.⁶ In the choral rehearsal, this translates to building from past singing experiences. To do so, it is likely that a conductor will need to expand beyond choral practices that fit a Eurocentric frame, such as a *bel canto* timbral ideal, emphasis on Western notation, and separation of conductor and ensemble. Note the use of *expand*, not *replace*. For example, a conductor can call upon the choir's communal "ideal tone" playlist as examples of vocal colors to try on, first as part of vocalises and eventually as specific choices for selected repertoire. Using a broader palette of tone possibilities allows singers to maintain cultural practices while developing a common vocabulary to approach various choral traditions with integrity.

Because the majority of musical cultures learn through aural transmission, highlighting learning by ear in rehearsal processes can allow singers to maintain their home musical language. Teaching repertoire through rote, vocal chording, lining out, or by immersion with recorded culture bearer modeling is especially important when exploring musics outside of the Western European Art Music tradition. Doing so ensures both the musical work and music learning process are approached with integrity. When choosing to build notational literacy skills, engage singers in that work by helping them to develop what Zaretta Hammond called "learning-how-to-learn studio habits," meaning skills and tools that help them to independently process information. As she noted in a general education context:

Too often, when we deem students behind academically, we increase compliance measures

and actually decelerate learning. We over-scaffold rather than coach students to engage in productive struggle to process the content.⁷

I see parallels to her thoughts for notation reading—when singers struggle reading, we often provide more scaffolding than needed or do the musical thinking for them. Instead, encourage singers to build a set of tools such as solfège and rhythm syllables, processes for tonal center identification, and multiple entry points to notation (e.g., contour reading, reading rhythms but learning tones by ear). Equipping singers with such studio habits will increase their independence in a manner grounded in the science of learning.

The use of power within a choral context can be inviting or alienating to members of the ensemble. If embracing a CRPACK lens, rehearsals would be democratic spaces where singers have agency, are empowered to have voice in the rehearsal process, and where there is an emphasis on the collective, rather than individual, achievement and safety. For example, rather than using a podium as a conductor-singer divide, invite singers to stand side-by-side with you to interpret the choral sound and provide feedback. Alternatively, singers could write single feedback items on sticky notes throughout rehearsal; collect the notes at the end and use the list to generate strategies collaboratively to address those concerns in future rehearsals. Collaborative problem solving to this degree is likely not feasible for every piece on a program due to time constraints, but it can become a normed practice of the choir used for some works over time.

Another pedagogical decision of importance is choosing which types of choral experiences are offered and which musical skills are developed. Certainly, the development of the singing voice will be a priority due to the nature of the ensemble type, but what other possibilities exist? Making such decisions will be based on your localized context and knowledge of singers' cultural referents and prior singing experiences, but might include improvisation and spontaneous harmonization; these are skills of utility for singing in community. For example, CircleSinging in which one singer (either a conductor or ensemble member) leads a group to create spontaneous vocal compositions through im-

provisation, similar to a community-based drum circle, would assist in developing aural skills while providing an outlet for creativity and means of lifelong musicking. Such experiences would encourage singers to step into roles in addition to performer (i.e., arranger, conductor, critic) as a way to engage in practices and discourses that are central to the discipline of music.⁸

Programming is a critical task of the conductor. And yet, it appears that some who prepare preservice music teachers are not discussing programming through a responsive lens.⁹ Selecting repertoire and curating a series of performances in a CRPACK frame means leaning into the abilities, identities, interests, and community resources of the singers. While the field has typically emphasized race and ethnicity in the CRE literature,¹⁰ these are but two facets of identity. Referencing multiple characteristics of singers can be helpful in finding commonality among a large heterogeneous group, and can be helpful in avoiding tokenizing individuals. Ultimately, ask yourself as you program repertoire, will this performance incorporate musics that are known and enjoyed by singers and their communities? Are programmed composers, arrangers, or performers of the music representative of singers' identities? Does the music speak to matters of importance to the singers?

Performing Considerations: Type, Place, and Timing

A conductor's CRPACK can also manifest in or inform performing considerations including performance type, place, and timing. The vast majority of choral performances in the United States are presentational in nature, meaning:

situations where one group of people, the artists, prepare and provide music for another group, the audience, who do not participate in making the music or dancing.¹¹

Another viable option for public choral offerings is participatory performance, meaning:

a special type of artistic practice in which there are no artist-audience distinctions, only par-

ticipants and potential participants performing different roles, and the primary goal is to involve the maximum number of people in some performance role.¹²

For example, community members could participate with an ensemble by learning a descant, partner song, or round during the performance or by learning through immersion with musics that have repetitive structures. Movement can be an excellent tool for minimizing the artist-audience divide, whether that movement is used while singing or as an alternative way to experience a musical culture, such as through a folk dance. Incorporating aspects of participatory performance could be a way to emphasize collective music making and integrate musics intended to be shared or learned with immediacy among a community.¹³


A re-envisioning of performance type invites a re-envisioning of performance space to include those that align with participatory music values such as an outdoor courtyard, cafeteria, or public park as opposed to concert halls or auditoriums.¹⁴ These spaces typically have greater variability and can be shaped to signal the shift in audience etiquette from an expectation of quiet observer to musical participant. Such spaces might also better serve the acoustical considerations needed for a diverse repertoire of musics and the instruments that accompany them.

If constrained to performing in only one location, such as a church or theatre, consider how you might alter typical usage of the space to encourage participation. For example, colleagues and I led a multi-group children's choir concert in a theatre with a flat stage that we used to our advantage by programming songs where movement in circles, lines, and other formations aligned with the cultural practices of the musical traditions we shared. The large, flat surface then provided a space for families to learn dances alongside their children in a community folk dance that served as the concert finale.

In addition to the pedagogical and social benefits, full or partial participatory performances may assist choral leaders logistically by providing them with the time they need to learn about the singers during the beginning of a performance cycle rather than diving

into repertoire preparation. Taking the time required to learn a variety of musics through a variety of transmission processes in a manner that empowers singers to have agency in the music learning process likely necessitates performing less. This might translate into fewer public offerings, different public offerings (such as an open rehearsal or community sing), or a smaller amount of literature that is performed with greater frequency. When making this shift, it will be important to do so over time and to be proactive in communicating your rationale and intent to community stakeholders. Understanding the emphasis on the quality of the singer's experience over the quantity of repertoire or concerts will assist in gaining stakeholder buy-in and will underline your commitment to individuals' socio-emotional and musical development.

Conclusion

There is great potential in the application of the culturally responsive pedagogical/andragogical context knowledge model to choral music. Using a CRPACK lens will manifest differently in different choral music spaces by different choir directors—there is no one-size-fits-all model or precise steps to follow to build and implement this form of knowledge. By developing and employing CRPACK, we can grow our choral music pedagogy to validate and build on the wealth of singer knowledge already present in our choirs and deepen singers' connection to the choral arts. We can take care to reflect on previous practices and consider their fit with singer assets and musical ways of knowing. We can honor the singers we lead over the musical works we explore. Through our interactions with singers, rehearsal strategies, programming, and performance considerations, we can put singers' needs first and ensure they are well-positioned for rich, challenging choral music experiences. 

Vanessa L. Bond is associate professor of music education at University of Hartford's The Hartt School, specializing in early childhood/elementary general music education, choral music education, and world music pedagogy. vanessalbond@gmail.com

Recommended Resources for Developing an Understanding of Culturally Responsive Education

Books

Hammond, Zaretta. *Culturally Responsive Teaching and the Brain: Promoting Authentic Engagement and Rigor among Culturally and Linguistically Diverse Students* (Thousand Oaks, CA: Corwin, 2015).

McKoy, Constance L. and Vicki R. Lind. *Culturally Responsive Teaching in Music Education: From Understanding to Application* (2nd ed.) (New York: Routledge, 2022).

Shaw, Julia T. *Culturally Responsive Choral Music Education: What Teachers Can Learn from Nine Students' Experiences in Three Choirs* (New York: Routledge, 2019).

Articles

Bond, Vanessa L. "Culturally Responsive Teaching in the Choral Classroom," *Choral Journal* 55, no. 2 (2014): 8–15.

Gurgel, Ruth E. "Culturally Relevant Pedagogy and Disengagement in the Choral Classroom: What Can We Learn from the Students?" *International Journal of Research in Choral Singing* 11 (2023): 1–22.

Ladson-Billings, Gloria. "But That's Just Good Teaching! The Case for Culturally Relevant Pedagogy." *Theory Into Practice* 34, no. 3 (1995): 159–165.

Ladson-Billings, Gloria. "Toward a Theory of Culturally Relevant Pedagogy." *American Educational Research Journal* 32, no. 3 (1995): 465–491.

Paris, Django. "Culturally Sustaining Pedagogy: A Needed Change in Stance, Terminology, and Practice." *Educational Researcher* 41, no. 3 (2012), 93–97.

Shaw, Julia T. "The Skin That We Sing: Culturally Responsive Choral Music Education," *Music Educators Journal* 98, no. 4 (2012): 75–81.

Shaw, Julia T. “‘The Music I Was Meant to Sing’: Adolescent Choral Students’ Perceptions of Culturally Responsive Pedagogy,” *Journal of Research in Music Education* 63, no. 2 (2016): 198–223.

Podcast Episodes

Gonzalez, Jennifer, and Zaretta Hammond, “78: Four Misconceptions about Culturally Responsive Teaching.” *Cult of Pedagogy*. September 10, 2017. Podcast, MP3 audio, 43:23. <https://www.cultofpedagogy.com/pod/episode-78>.

Caldera, Altheria, and Alexandra Babino, “211: Teaching that is Culturally-Relevant-Responsive and-Sustaining.” *Intercultural Research Development Association Classnotes*. May 18, 2021. Podcast, MP3 audio, 16:02. <https://www.idra.org/resource-center/teaching-that-is-culturally-relevant-responsive-and-sustaining-podcast-episode-211/>.

NOTES

¹ Julia T. Shaw, “Culturally Responsive, Relevant, and Sustaining Pedagogies: An Introduction to Seminal Contributions and Selected Empirical Studies in Choral Singing,” *Choral Journal* 63, no. 3 (2022): 51. See Shaw for an excellent discussion of terms and related research in choral music.

² Vanessa L. Bond and Joshua A. Russell, “Music Teacher Educator Perceptions of Culturally Responsive Teaching,” *Bulletin of the Council for Research in Music Education* 221, (2019): 7–28. doi:10.5406/bulcouresmusedu.221.0007

³ Vanessa L. Bond and Joshua A. Russell, “Culturally Responsive Pedagogical/Andragogical Context Knowledge: A Conceptual Model for Music Education,” *Journal of Music Teacher Education* 30, no. 3 (2021): 11–25. doi: 10.1177/1057083721993738

⁴ John Barnett and Derek Hodson, “Pedagogical Context Knowledge: Toward a Fuller Understanding of What Good Science Teachers Know,” *Science Education* 85, no. 4 (2001): 426–453. doi:10.1002/sc.1017

⁵ Gloria J. Ladson-Billings, *The Dream-Keepers: Successful Teachers of African American Children* (San Francisco: Jossey-Bass,

2009, 2nd ed).

⁶ Zaretta Hammond, *Culturally Responsive Teaching and the Brain: Promoting Authentic Engagement and Rigor Among Culturally and Linguistically Diverse Students* (Thousand Oaks, CA: Corwin, 2015).

⁷ Zaretta Hammond, “Integrating the Science of Learning and Culturally Responsive Practice,” *American Educator* 45, no. 2 (2021): 8.

⁸ Cara Faith Bernard, “A Disciplinary-Based Approach for Advanced Learners in the Performing Arts,” in *Content-Based Curriculum for Advanced Learners* (New York: Taylor & Francis, 2023).

⁹ Bond and Russell, “Music Teacher Educator Perceptions of Culturally Responsive Teaching”

¹⁰ Vanessa L. Bond, “Culturally Responsive Education in Music Education: A Literature Review,” *Contributions to Music Education* 42, (2017): 153–180.

¹¹ Thomas Turino, “Participatory and presentational performance,” in *Music as social life: The politics of participation*. (Chicago: The University of Chicago Press, 2008), 26.

¹² *Ibid.*, 26.

¹³ See Sarah J. Bartolome, *World Music Pedagogy: Choral Music Education* (New York: Routledge, 2019) for additional participatory choral performance considerations and ideas

¹⁴ William J. Coppola, “Matters of Place and Space in School-Based Performances of World Music,” *General Music Today* 34, no. 2 (2021): 13–18.



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In Memoriam

William Hall 1934–2023



Professor Emeritus William Dawson Hall, founding dean of the College of Performing Arts (CoPA) and founding dean and artistic director of the Musco Center for the Arts, passed away on October 7, 2023.

He established his eponymous group, The William Hall Chorale and Orchestra, when he was twenty-one years old, and he soon began a three-decade relationship for his professional touring ensemble with Columbia Artists Management. His non-profit choir performed regularly throughout the U.S. and internationally.

Dr. Hall was associated with the faculty at Chapman since 1963. Chapman's annual Wassail celebration remains one of Orange County's longest standing and most beloved holiday traditions. For many decades, Hall also conducted Chapman's annual revue showcase, Chapman Celebrates, which held its final performance in February 2023, and which brought in over \$40 million for Chapman students over its forty-year run.

He was the first distinguished professor to hold the Berteau Family Endowed Chair in Music. Hall retired from Chapman University in August 2021. For countless people in Southern California, throughout the United States, and abroad, William Hall represented the excellence of Chapman University and touched an astonishing number of lives. Hall had a passion for conducting choral/orchestral masterworks such as Britten's *War Requiem* and Handel's *Messiah*. Groups under Bill's baton performed for kings, presidents, and other dignitaries, including Pope John Paul II, who invited him to conduct the Verdi *Requiem* for the opening of the Feast of St. Peter and St. Paul at the Basilica of St. Paul's Outside-the-Walls in Rome.

Friends may consider honoring his profound legacy of musical excellence with a donation to either the Chapman University William Hall Legacy Endowment or the California Choral Directors Association's Dr. William Hall ECCO Scholarship.

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On the Voice

Matthew Hoch, editor

Building Bridges and Moving Forward: Practical Voice Pedagogy for Twenty-First-Century Choral Directors

by Matthew Hoch

I am pleased to be writing my first “On the Voice” column for the ACDA *Choral Journal*. I hope to continue the tradition of my distinguished predecessors by managing, writing, editing, and delivering a series of articles that offer practical voice pedagogy for our readership. Since my appointment to this position, I have been in active discussion with a diverse array of scholars and practitioners whose essays will begin appearing later this year. I am excited about their contributions and hope that you will find these forthcoming pieces engaging and, more important, *practical* and *useful* to your weekly activities as educators and choral professionals.

The “On the Voice” column represents an increasingly rare opportunity for voice pedagogy and choral circles in the academic and professional world to intersect. When I began my college teaching career in the early 2000s, it was somewhat common for individuals who were primarily choral directors to teach singing lessons and, conversely, folks who considered themselves to be singing teachers first to direct choral ensembles. In my first two academic appointments—at the University of Wisconsin–Barron County and Shorter College—I was assigned ensembles to conduct despite having a DMA in voice. I have the impression from my mentors that this practice was even more prevalent in

previous generations.

The third decade of the twenty-first century, however, suggests a different paradigm is now in place. As professionals, we are defined by our major instruments and degrees. I would not be considered for choral positions at universities any more than someone with an MM or DMA in choral conducting would be granted an interview for a voice position. Our training, particularly at the graduate level, now focuses on depth rather than breadth; most choral curricula do not include voice lessons and many graduate-level conducting classes are only open to conducting majors. In addition, the premier professional organizations of our professions—ACDA and the National Association of Teachers of Singing (NATS)—curate different journals (the *Choral Journal* and the *Journal of Singing*) and host separate conventions. There is only so much time to read, and most individuals cannot afford to attend two professional conferences in the same year.

This state of affairs is unfortunate for the obvious reason that choral directors are also singing teachers. Through this column, I hope to offer a connection between these two communities by focusing on voice pedagogy topics that are relevant to the work of active choral conductors. The following is a preview of

forthcoming topics that I believe are among the most important to the twenty-first-century choral musician and common touchstones across the profession. Whether one teaches in the academy, in a public or private school, or works as a church musician, I hope you will find these discussions to be relevant to your work with singers of all ages.

Group-Voice Pedagogy

For most of its history, the *Journal of Singing* and other voice pedagogy resources focused overwhelmingly on solo classical singing. There was little scholarship on how to best teach vocal technique in a group setting. The earliest pioneers in developing methodologies did so through the publication “class voice” textbooks.¹ However, few academic articles appeared and most voice pedagogy conferences were devoid of any “breakout” session devoted to teaching voice in group settings. Recent events, however, suggest this paradigm is shifting.

In 2022, NATS created the Clifton Ware Group-Voice Pedagogy Award to support teachers working with students in a group-voice setting.² The 2024 NATS National Conference in Knoxville will offer a premium workshop devoted entirely to teaching vocal technique in group settings.³ This year will also see the long-awaited release of the updated fourth edition of *The Singing Book*, one of the most frequently used class-voice textbooks.⁴ These resources are all rich in their offering of strategies to build vocal technique in group settings—including choral ensembles!

Vocal Health and Wellness

The perennial topic of vocal health deserves regular revisitation precisely because science delivers new revelations and insights about the human voice on a monthly basis. Of particular interest to the choral singer are studies on vocal loading—how much singing is too much, and how can one best manage vocal fatigue. Myth-busting occurs on a regular basis (e.g., “Is there any evidence that caffeine ‘dries out’ the voice?” “Does *everyone* have acid reflux?”), and choral directors need this information to factually advise their singers on

matters related to vocal health. Of particular interest to the editor is the matter of singing while sick, which we all must do from time to time. When can one do so safely, and is there ever a time when vocal rest is the best strategy?⁵ What medicines have a positive or benign impact on the voice and which could be counterproductive or even harmful in a given situation? These topics and more will be explored in future columns.

“Nonclassical” Styles and Genres

In 1985, the voice pedagogue Robert Edwin wrote an article in the *Journal of Singing* titled “Are We the National Association of Teachers of Classical Singing?”⁶ At the time, the answer was “yes”; few pedagogies for “nonclassical” styles (as they were called at the time) existed. How things have changed over the past several decades! The term “nonclassical” has largely been abandoned in favor of more affirming terminology such as contemporary commercial music (CCM) or simply “commercial music.” Methodologies—many of which are trademarked, adding a certain degree of division and complexity to the community—abound; should one study Estill®, Somatic Voicework™, Speech-Level Singing™, or Complete Vocal Technique™? NATS now has a regular column devoted to commercial music in the *Journal of Singing* and has even published a twenty-volume book series largely devoted to teaching and singing contemporary styles.⁷ Exploring these alternative approaches to vocal technique is beneficial to the modern choral director, who increasingly is called upon to teach styles that fall outside of the traditional “classical” aesthetic.

Online Training in Voice Pedagogy


The COVID-19 pandemic ushered in an explosion of online resources across all discipline, and voice pedagogy is no exception. How does one wade through this vast sea of educational opportunity? Future columns will focus on online training for choral directors who wish to focus in on some aspect(s) of vocal technique: biomechanical, acoustic, cognitive, and beyond.

Gender Inclusivity

In recent years the voice pedagogy world has confronted gender bias and has sought to move past binary descriptors in print and instructional word. In 2019, NATS changed the names of its audition categories—long labeled “male” and “female”—to the non-gendered descriptors “treble” and “TBB.” On another front, virtually all of the classic voice pedagogy textbooks routinely refer to “male” and “female” voices, calling for a recasting of terminology as these resources are replaced and new publications emerge.

Choral directors are rapidly adapting to make their ensembles as welcoming as possible to nonbinary singers, and traditional assignment of voice parts and theatrical roles is now being reexamined.⁸ The time is ripe for embracing these trends and actively engaging in discussions on how to best realize inclusiveness in our ensembles, across the profession, and for the singers with whom we work.

Conclusion ... and an Invitation

I began this article with the tautological statement that all choral directors are voice teachers. As editor of the “On the Voice” column, I seek to publish contributions that will be as helpful to you as possible when you work with your singers. With this goal in mind, I invite you to suggest future themes and topics in the realm of voice pedagogy that interest you and would have palpable impact on your ensembles. I am eager to hear your ideas and look forward to delivering more pedagogical content to you in the coming months and years. 

Matthew Hoch is professor of voice at Auburn University and choirmaster and minister of music at Holy Trinity Episcopal Church in Auburn, Alabama. In addition to his editorship of the “On the Voice” column, he also serves as associate editor of the “Voice Pedagogy” column for the *NATS Journal of Singing*.
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NOTES

- ¹ Popular titles include Van Ambrose Christy and John Glenn Paton, *Foundations in Singing: A Basic Textbook in Vocal Technique and Song Interpretation*, 5th ed. (New York: William C. Brown, 1990); Maribeth Dayme and Cynthia Vaughn, *The Singing Book*, 3rd ed. (New York: W. W. Norton & Company, 2014); Jan Schmidt and Heidi Counsell Schmidt, *Basics of Singing*, 6th ed. (Clifton Park, NY: Cengage Learning, 2007); Clifton Ware, *Adventures in Singing: A Process for Exploring, Discovering, and Developing Vocal Potential*, 4th ed. (New York: McGraw-Hill, 2006).
- ² https://www.nats.org/Clifton_Ware_Group-Voice_Pedagogy_Award.html, accessed January 10, 2024.
- ³ The workshop is titled “Better Together: Pedagogical Strategies for Group-Voice Instructors in Academic, Community, and Independent Settings” and will be led by Amelia Rollings Bigler, Craig Philip Price, Dana Lentini, and Cynthia Vaughn, all experts on the topic of group-voice pedagogy.
- ⁴ Cynthia Vaughn and Meribeth Dayme, *The Singing Book*, 4th ed., edited by Matthew Hoch (Lanham, MD: Rowman & Littlefield, 2024).
- ⁵ <https://voicefoundation.org/wp-content/uploads/2020/08/SUMMER-Newsletter-2020.pdf>, accessed January 13, 2024.
- ⁶ Robert Edwin, “Are We the National Association of Teachers of Classical Singing?” *NATS Bulletin* 40, no. 5 (1985): 40.
- ⁷ https://www.nats.org/So_You_Want_To_Sing_Book_Series.html, accessed January 4, 2024.
- ⁸ Samuel Mariño, “I Would Love to Sing Lucia,” *New York Times*, May 27, 2022.

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92 15

S streets; bless them. My Qu - mish - lo, my
 A ta - kia is march-ing: bless them. My Id - lib, my
 Va
 Dm

95
 S Ha-ma is march-ing: bless them, bless them, bless them.
 A Ha-ma: _____ bless them, bless them, bless them.
 Va
 Dm

98
 S I see them mus - tering un - armed, _____
 A bless them. I see them mus - tering un - armed, _____
 Va
 Dm light fill (time)

“My People Are Rising,” by Carol Barnett

Carol Barnett adapted a poem by Mohja Kahf written on the tragic events in Syria, and set it using elements she found in Arabic music, tempered somewhat for performance by Western ensembles. The SSAA voices speak, as well as sing and are accompanied by violin and doumbek.

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8’40”

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These Walls Must Fall 9

S We'll know jus - tice, we'll know peace This is _____
 A We'll know jus - tice, we'll know peace No jus - tice, no peace.
 T cease No jus - tice, no peace, _____ No
 B we'll know peace _____ This is _____
 Pno

77
 S _____ what De - moc - ra - cy looks like This is what De - moc - ra - cy looks like
 A No jus - tice, no peace This is what De - moc - ra - cy looks like
 T jus - tice, no peace. No jus - tice, no peace. This is what De - moc - ra - cy looks like
 B _____ what De - moc - ra - cy looks like This is what De - moc - ra - cy looks like
 Pno (sp)

“These Walls Must Fall” by Rich Campbell

The text of “These Walls Must Fall” was assembled by the composer from songs and quotes of icons of the Suffragette Movement; equally applicable to any social movement for justice.

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University of Missouri-Kansas City
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Contact: Elizabeth Vallee
816-235-5448
vallee@umkc.edu

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Youth Choir Festival Northwest

University of Puget Sound
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This is an annual, non-competitive festival for children's and youth choirs of all ages. The 2024 guest conductor is Emily Ellsworth.

Contact: Stephanie Charbonneau
360-271-8086
youthchoirfestival@gmail.com
www.youthchoirfestival.com

June 3 - 28, 2024

Atlanta Music Project Summer Series

Atlanta Music Project Center for Performance and Education
Atlanta, Georgia

The AMP Summer Series is a unique four-week music festival and school in the Capitol View neighborhood featuring symphony and string orchestra, wind ensembles, chamber ensembles, and choir. Grades 4-12 are eligible for the program (including rising fourth graders and graduating seniors).

Contact: Jessica McCrary
jumbula@atlantamusicproject.org

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Rivertree Singers & Friends Choral Festival
Greenville, South Carolina

The weekend will feature rehearsals and a performance of the new major choral work by Dan Forrest, *Creation*. Join conductor Warren Cook, composer Dan Forrest, Rivertree Singers, 200-voice Festival Chorus and Orchestra for this tenth anniversary celebration.

Contact: Laura Brundage
864-918-8707
ljbrunda@rivertreesingers.org
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June 10 - 13, 2024

Sing What You See: Expressive and Efficient Conducting Gesture for Choirs
Baldwin Wallace University
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Aspiring and veteran choral directors are invited to this four-day workshop as we examine the impact of conducting gesture and movement on the ensemble sound. Participants will sing as a lab choir and receive ample podium time to practice their craft.

Contact: Jami Lercher
jlercher@bw.edu

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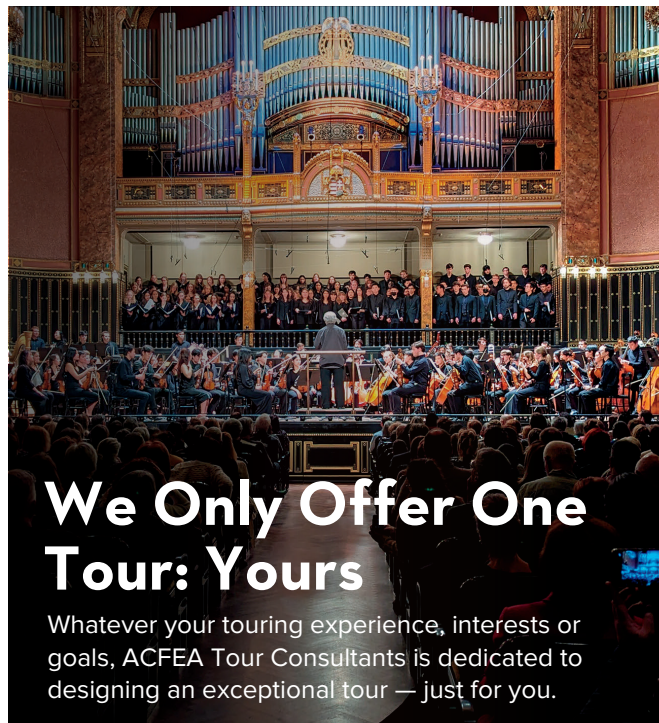
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kaamot@montana.edu

June 24 - 28, 2024

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303-797-7464
Chrys@youngvoices.org

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This is a week-long series of seminars and masterclasses that provides daily podium time conducting professional musicians; as well as lectures in conducting gesture, score study, choral tone, and rehearsal techniques for both choral and choral-orchestral literature.

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404-413-5927
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Contact: Lindsay Decoste
conference@azacda.org
ljdecoste@mpsaz.org

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Oregon Bach Festival

Eugene, Oregon

Oregon Bach Festival presents the masterworks of J. S. Bach and composers inspired by his works. In addition to traditional choral-orchestral masterworks, the festival also presents internationally renowned guest artists and offers educational opportunities, family programming, and community events.

Contact: Josh Gren
541-346-5666
obfstaff@uoregon.edu

June 30 - July 6, 2024

Fredonia's Summer Choral Camp

This is a week-long, residential program for high schoolers to attend rehearsals, workshops, electives, fun evening activities, meet new friends, and expand their musical technique and abilities.

Contact: Tiffany Nicely
716-673-3151
summermusicfestival@fredonia.edu

June 30 - July 28, 2024

Lutheran Summer Music Academy & Festival

Valparaiso University
Valparaiso, Indiana

LSM is a national music academy for students who have completed grades 8-12. Students immerse themselves in joyful music making through instrumental and vocal private lessons and ensembles, and have numerous singing opportunities.

Contact: MaryLynn Mennicke
612-879-9555
admissions@lutheransummermusic.org

2024 Summer Festival and Workshop Listings

July 5 - 14, 2024

Internationale Chorakademie Krems

Bildungshaus St. Hippolyt
St. Pölten, Austria

This is a master class for choral singers and conductors, led by Erwin Ortner. Singers and conductors will prepare a main piece together to perform it in a concert. Participants will have the opportunity to work in smaller ensembles as well.

Contact: Johanna Krokovay
icak@icak.at
www.icak.at

July 7 - 13, 2024

Showchoir Camps of America

Heidelberg University
Tiffin, Ohio

Fun workshop for students (ages 12-18), choral directors, and choreographers with numerous clinics on a variety of topics from the top educators and professionals in the business. Join us for our 45th anniversary!

Contact: Susan Moninger
630-215-3823
susanmo@elmhurst.edu
www.showchoircamps.com

July 8 - 12, 2024

**Songwriting Camp for High School Students
(co-ed)**

Saint Mary's College
Notre Dame, Indiana

Immerse yourself in the yard of songwriting. Participants will learn how to develop their ideas into full-fledged songs they will perform in front of an audience at the end of camp.

Contact: Nancy Menk

574-284-4632
nmenk@saintmarys.edu

July 8 - 12, 2024

Choral Masterworks: J. S. Bach: *B-Minor Mass* and Margaret Bonds: *Credo*

Eastman School of Music
Rochester, New York

In-depth analysis and rehearsal of Bach's *B-Minor Mass* and Margaret Bonds' *Credo*, led by William Weinert and Malcolm J. Merriweather. Participants conduct Voices, the professional chorus in residence at the institute, as well as the community event "Summer Sing!"

Contact: Andrea Schuler
585-274-1564
aschuler@esm.rochester.edu

July 13 - 21, 2024

ZêzereArts Festival

Tomar, Portugal

The ZêzereArts Festival attracts individual singers from around the world seeking to combine a high-quality choral experience with a cultural summer holiday. Three levels of participation feature rewarding programs of carefully chosen repertoire, which will be performed.

Contact: Aoife Hiney
aoifezezerearts@gmail.com
<https://zezerearts.pt/en/choral-programme-2024/>

July 14 - August 3, 2024

Santa Fe Desert Chorale's 42nd Annual Summer Festival

Santa Fe, New Mexico

This event features a fully professional twenty-four-voice chamber choir led by artistic director Joshua Habermann. Repertoire ranges from early music to

new commissions throughout three programs: Songs of the Americas, Out of This World, and The Great Romantics.

Contact: Emma Marzen
505-988-2282
desertchorale.org

July 15 - 18, 2024

University of North Texas Choral Conducting Symposium
Denton, Texas

This is an opportunity for fellows, auditors, and faculty to explore the various facets of choral conducting. Designed for any conductors looking to grow as artists, this symposium will offer an exciting opportunity to delve deeper into your skills.

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

July 19 - 21, 2024

Sing Your Faith...Refresh Your Spirit
First-Plymouth Church
Lincoln, Nebraska

A choral and spiritual retreat for church musicians and choir members led by Rev. Barbara Cawthorne Crafton, Mark Miller, and Tom Trenney.

Contact: Tom Trenney
tom@firstplymouth.org
www.firstplymouth.org/singyourfaith

July 22 - July 25, 2024

Choristers Guild Institute
Reveille United Methodist Church
Richmond, Virginia

This is a three-year program designed to strengthen the musical and pedagogical skills of staff or volunteer leaders of children's and youth choirs within churches and church schools.

Contact: Karol Kimmell/Emily Floyd
institute@choristersguild.org

July 25, 2024

Choristers Guild 75th Anniversary Celebration
Reveille United Methodist Church
Richmond, Virginia

Join us in worship and song as we celebrate seventy-five years of nurturing the musical and spiritual growth of children, youth, and adults! This will be a celebratory worship service.

Contact: Victoria Kennedy
vkennedy@choristersguild.org



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2024 Summer Festival and Workshop Listings

July 27, 2024

TGC Summer PD- It Starts with Us

Tucson, Arizona (virtual option available)

This warm, meaningful workshop features Dr. Elizabeth Schauer and Dr. Nicole Davis and will offer both practical ideas that you can apply to your classroom right away and inspiration to carry you into the year. Designed for K-12 choral educators, but all are welcome!

Contact: Jess Edelbrock
jedelbrock@tucsongschorus.org

July 28 - August 2, 2024

Zephyr Point Summer Music Conference

Lake Tahoe, Nevada

This conference aims to bring all people closer in community through music, providing opportunities for both career and lay musicians; and including tracks for conductors, singers, and handbell workshops. Clinicians: Jennaya Robison, Tom Trenney, Allan Petker, Brett Robison.

Contact: Jennaya Robison
jennayarobison@gmail.com
<https://zephyrpoint.org/programs/adult/music-conference/>

July 28 - August 4, 2024

Harmony University

University of Denver
Denver, Colorado

Whether you're a music educator hoping to learn more about sharing a cappella music with your students or are new to the barbershop style, we've got options for all age ranges and experiences. Walk away with friends from around the world who all have the love of a ringing barbershop chord!

Contact: Joe Cerutti
800-876-SING
harmonyu@barbershop.org
barbershop.org/hu

July 29 - July 31, 2024

Conference on Worship, Theology, and the Arts: Nourishing Vocation

St. Olaf College
Northfield, Minnesota

This conference offers professional development, spiritual nourishment, and networking opportunities for pastors, church musicians, artists, and lay leaders from diverse denominations and congregations of varying sizes.

Contact: Sabrina Bakken
507-786-3043
cwta@stolaf.edu
stolaf.edu/cwta

August 2 - 3, 2024

Annual CMI Summer Intensive

St. Luke's Episcopal Church
Dallas, Texas (virtual option available)

This will be twenty-four hours of new repertoire, conducting, discussion of latest issues in church music, model worship, and prayer services.

Contact: Charlotte Kroeker
214-751-7669
ckroeker@churchmusicinstitute.org
www.churchmusicinstitute.org

August 2-6, 2024

Retreat for Early Career Church Musicians

St. Luke's Episcopal Church
Dallas, Texas

CMI's annual Summer Intensive plus four days of training and reflection designed to augment academic training for church musicians. Scholarships available.

Contact: Charlotte Kroeker
214-751-7669
ckroeker@churchmusicinstitute.org
www.churchmusicinstitute.org

August 4 - 10, 2024

NW Choir Camps-Honor Choir Summer Camp

Warm Beach Camp
Stanwood, Washington

A week-long, overnight camp for singers entering grades 6-12. The ideal mix of classic camp fun and cabin competitions mixed with intense daily rehearsals and music classes to challenge and inspire youth musicians. Transportation to/from SeaTac Airport can be arranged.

Contact: Stephanie Charbonneau
360-271-8086
northwestchoircamps@gmail.com
www.northwestchoircamps.com

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HIGH PLACEMENT RATE. The country is facing a shortage of music educators right now. A degree or alternate pathway toward music licensure provides a clear direction to full and meaningful employment.

DO WHAT YOU LOVE. Continue to be a music-maker as part of your career, instead of on the side. Many music educators not only help others make music but continue to perform, compose, and produce music in their communities.

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teachmusic.org

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Sources: US Department of Education Teacher Shortage Area for 2023 & MDR Education.

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CHORAL JOURNAL CONTACT INFORMATION

Book Reviews	Gregory Pysh	gregory.m.pysh@gmail.com
Choral Reviews	Amanda Bumgarner	abumgarner@acda.org
Lift Every Voice	Amanda Bumgarner	abumgarner@acda.org
On the Voice	Matthew Hoch	mrh0032@auburn.edu
Recorded Sound Reviews	Laura Wiebe	laurawiebe@gmail.com
Rehearsal Breaks	Amanda Bumgarner	abumgarner@acda.org
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

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