

# CHORAL JOURNAL

MARCH / APRIL 2026



**Nosotros Existimos:  
Mexican Choral History & Repertoire**

# MIDAM

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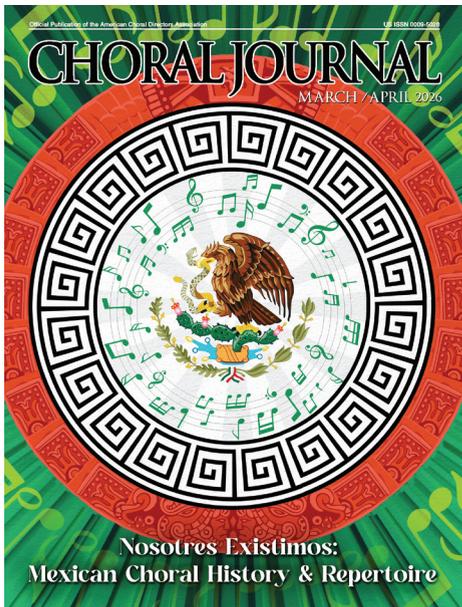
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## Articles

### 6 **Nosotres Existimos: Mexican Choral History & Repertoire**

by Raul Dominguez

### 21 **Repertoire & Standards**

Meeting the Moment: Reimagining Collegiate Choral Engagement in a Time of Change

by Jenny Bent

Writing Your Next Chapter:

Tips and Tricks for ACDA Collegiate Student Chapters

by Jami Lercher and Elizabeth Swanson

### 29 **IJRCS Volume 13 Abstracts** edited by Bryan Nichols

### 35 **Book Reviews**

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## Focus: A Bigger Table

Guest Edited by Elizabeth Schauer

### 60 **Terza Messa** by Marianna Martines:

**Examining Historical Sources of a Forgotten Masterwork**

by James Higgs

### 73 **Music Reviews** by Nicky Manlove, W. Aaron Rice, He Huang, and Daniel David Black

### 76 **The Choral Music of Hye-Young Cho**

by Youngeun Kim

### 87 **Many Voices: Resources for Diversifying Choral Programming**

compiled by Erik Peregrine

## News

### 30 **IJRCS Call for Editorial Board Members**

### 34 **ICEP Call for Applications**

### 41-52 **ACDA National Conference Submission Guidelines**

### 57 **Julius Herford Dissertation Prize Call for Nominations**

### 95 **2026 Summer Festival and Workshop Listings**

## Editorial

2 **From the Executive Director**

3 **From the President**

4 **From the Editor**

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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

### Cue the Data

In our profession, it is easy to be drawn to what is most visible. The concert performance. The honor choir. The mind-blowing rehearsal technique you saw and will use as soon as your next rehearsal. Much of our work naturally centers on performance and professional learning. That is where our members gather. That is where energy is immediate and tangible. And that matters deeply.

But I want to pause and draw your attention to something that is just as essential to the future of our field: research.

We have an extraordinarily robust body of scholarship in choral music. Thoughtful, careful, peer-reviewed work is happening in all areas of the profession. We often operate as if research is somehow distant from daily practice. It can seem removed or “for someone else.” I would argue the opposite.

Research gives language to what we intuit. It tests what we assume. It challenges what we have always done. It helps us prepare the next generation of singers and leaders, not just with techniques, but with frameworks for decision making. It ensures that our pursuit of excellence is informed, reflective, and responsive.

Evidence matters. Data matters. Scholarship matters. When asked by your school leadership about why choir matters, you don’t need to justify your work through reading and math scores. Our researchers have provided us such depth of content on the impact of this work that you need to look no further than the work your colleagues are pursuing and publishing steadily. Trying to choose which technique might solve a problem you have? I bet there’s an article on it already!

The *International Journal of Research in Choral Singing* abstracts featured in this issue represent the intellectual rigor and forward-thinking leadership present in our field. Behind each study is a colleague asking hard questions, gathering meaningful data, and contributing insight that strengthens all of us. Performance may be the public expression of who we are. Professional development may be where we gather and grow. But research is what ensures that our artistry remains grounded, effective, and future-focused.

If we want to shape the future of choral music intentionally, research must be an important part of the conversation. Curious about what you may have been missing? Log in to your ACDA account and look under Publications for the *International Journal of Research in Choral Singing*! It’s at your fingertips.

# From the President



Edith Copley

A choral giant left this world to share his musical gifts in another realm. Helmuth Rilling passed away at the age of ninety-two on February 11, 2026. I had the opportunity to watch him rehearse, lead conducting masterclasses, present the Discovery Series on Bach's *B Minor Mass*, and conduct from memory a performance of Verdi's *Requiem* at the Oregon Bach Festival. Rilling's musicianship, knowledge of the score, passion, and humanity were ever present. He was an inspirational teacher who influenced hundreds of conductors and singers from around the world. Ruht wohl, Maestro Rilling.

Rilling's passing made me reflect on other mentors who influenced me and so many other choral musicians. Many of my teachers have now passed away, but the lessons they shared continue to inform my teaching. If your influential mentors are still with us, reach out with a text, a phone call, or a handwritten note of thanks. It will mean the world to them.

This issue contains R&R columns by Jenny Bent, Elizabeth Swanson, and Jami Lercher on mentorship as it relates to collegiate student chapters. Student members are the future of our organization, and student chapters provide meaningful professional development. Becoming a faculty advisor and organizing a student chapter provides opportunities for students to attend conferences, present reading sessions for one another, assist with on-campus choral events, and organize regular meetings that feature guest speakers. A student chapter builds students' leadership skills and helps them prepare to enter our profession. Everything needed to start a student chapter as well as ways to revitalize an existing chapter can be found on our ACDA website at: <http://acda.org/resources-for-student-members>

In this issue, you will also find application information for next year's International Choral Exchange Program (ICEP). ICEP began in 2010 and promotes cultural exchange and musical collaboration among choirs worldwide. The 2027 program will give six US choral conductors the opportunity to travel to New Zealand! Please consider applying for this exciting opportunity.

Along with the other content in this month's issue, be sure to take a look at the listing of workshops and festivals happening throughout the country this summer. I hope your schedule will allow you to attend one or more of these professional development opportunities to learn from and reconnect with choral colleagues, discover new repertoire, and recharge for the coming year.

Happy spring and best wishes!

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This issue completes our three-part series, “A Bigger Table,” guest edited by Elizabeth Schauer. Part one appeared in November/December 2025, part two in February 2026, and now part three in March/April. Each section features two articles, three choral reviews, and one recorded sound review. In addition, this last installment includes a special resources column. I encourage

you to explore these pieces and composers and, as Dr. Schauer’s introduction invites us, “pull a chair up to the table and try something new.”

I want to call special attention to the article by James Higgs on Marianna Martines’s *Terza Messa*. This article is based off James’s dissertation, which won ACDA’s Julius Herford Dissertation Prize. That prize was awarded at the 2026 Western ACDA Region Conference. Nominations for the next Herford Prize are due June 10, 2026. Information is available on page 57 of this issue.

Our cover this month shines the spotlight on Mexican choral history and repertoire. The author, Raul Dominguez, presented an interest session on this topic at the 2024 Northwestern ACDA Region Conference. We have been working on this article for some time and are excited to be sharing it on the cover of this issue.

Those working in collegiate choral spaces will be interested in our R&R section, featuring content related to collegiate choral engagement and collegiate student chapters. Next month we will continue with two more articles from the collegiate R&R area.

We are interested in expanding our list of reviewers for the Book Review Column, so please visit the link on page 35 to submit information to the book review editor. I am also collecting information from those interested in writing recorded sound reviews; email me at abumgarner@acda.org with any questions related to *Choral Journal* reviews.

Finally, we are sharing the abstracts from all articles published as part of the *International Journal of Research in Choral Singing* in 2025. The IJRCS editorial board is now accepting applications, and you can find more information about that on page 30.

There are a lot of news and events, so along with notices in the pages of *Choral Journal*, make sure to open (and read!) the weekly ACDA newsletters. Those come via email on Wednesdays and are full of information related to conferences, leadership positions, state votes, music educator surveys, and much more. Email membership@acda.org if you need to update your contact information.

A handwritten signature in black ink that reads "Amanda Bumgarner".

## Call for Submissions for ACDA Publications

The ACDA publications staff and editorial boards are interested in receiving articles of interest to the choral profession. Submission highlights are below for the 3 ACDA publications. Email Amanda Bumgarner, ACDA Publications Editor, with questions [abumgarner@acda.org](mailto:abumgarner@acda.org).

**Choral Journal** – practical and scholarly information related to choral music, composition, and performance. Published 9 times per year.

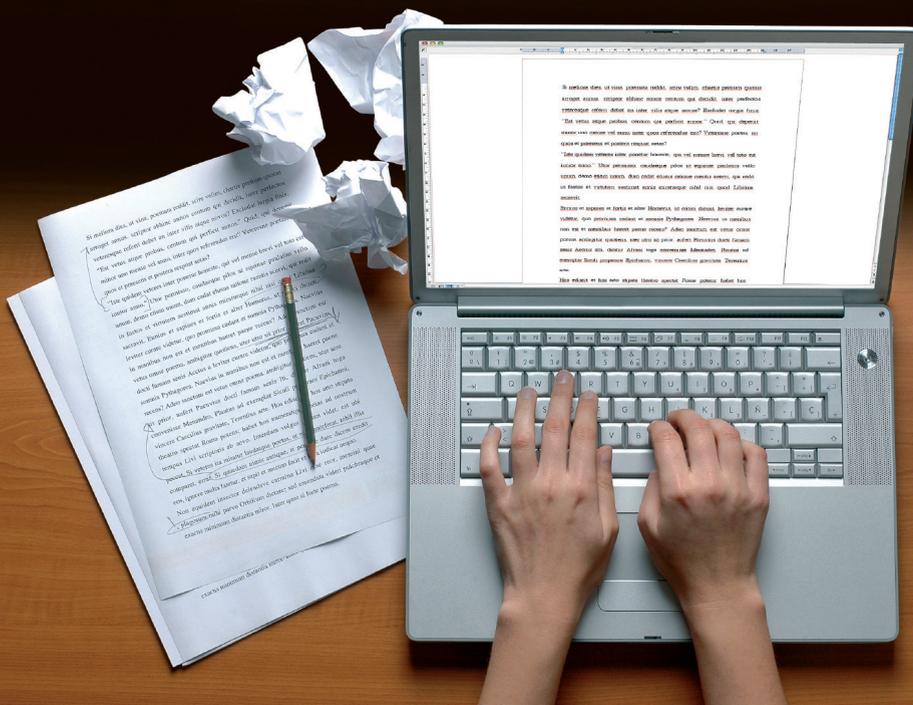
<https://acda.org/choraljournal>

**ChorTeach** – regular section published as part of Choral Journal offering practical strategies for the classroom and community choirs, specifically those working with grades K-12.

<https://acda.org/chorteach>

**International Journal of Research in Choral Singing** – rigorous, systematically grounded methodologies to investigate phenomena of potential interest to all who sing in, work with, or are otherwise interested in choral ensembles. Published as individual articles by volume year.

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# NOSOTRES EXISTIMOS: MEXICAN CHORAL HISTORY & REPERTOIRE

Raul Dominguez

**M**exican choral repertoire has a rich history yet is largely absent in the choral literature. A few publishers have acknowledged repertoire from Central and South American countries, but the repertoire of México remains largely underrepresented and unknown. In the United States, the percentage of those with Mexican heritage is growing at a significant rate<sup>1</sup> during a time when students long to see themselves represented in the repertoire they perform. This article is an introduction to Mexican choral music history and repertoire. After a brief overview, readers will learn about the compositional styles of this music through categorized time periods; the article concludes with a discussion of resources and a repertoire list suitable for all voicings.

Scan the QR code below for a listening list of compositions referenced in this article. In addition, corresponding YouTube links are listed in the end notes.



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## History: Of Conquest and Cathedrals

The primary event that led to the creation of *Nueva España* (New Spain) was the fall of the *Mexica* (Aztec Empire) in 1521 at the hands of the Spanish conqueror Hernán Cortés and his *conquistadores* (explorer-conquerors).<sup>2</sup> Like other cultures, music was an integral part of *Mexica* life prior to the conquest. In her chapter, “Music, Conquest, and Colonialism,” in *Musics of Latin America*, Dr. Susan Thomas explained:

In *Mexica* society, musicians enjoyed high social status. They trained in special schools, known as *cuicacallis*, dedicated to the performing arts. As in modern Western conservatories, expert faculty taught specific instruments and, while students received general training in all aspects of the performing arts, advanced students would specialize in a chosen instrument. In *Mexica* culture, musicians were an important part of public and ritual life. They accompanied most sacred rituals, performed for dances, celebrated births and mourned deaths, and accompanied soldiers into battle.<sup>3</sup>

Because there are no extant recordings from this period, it is impossible to know how *Mexica*’s music sounded; however, “Archeological evidence and descriptions written by early Spanish explorers stress an enormous diversity of musical expressions.”<sup>4</sup>

Post-conquest, the Roman Catholic Church sought to convert the indigenous population through musical evangelism and coercion. Capitalizing on the inhabitants’ musical abilities, the Spanish established Western European music schools in the Americas, which trained students to perform Western European compositions and to construct European instruments. Spanish composers appealed to indigenous peoples by writing music in their language, *Nahuatl* (one of many indigenous languages in this corner of the world). Conversely, Spanish composers mocked those of African descent by writing music in *habla de negro*, a Creole language spoken by the enslaved people brought into *Nueva España* by the Spaniards. Genres like the sacred *villancico de negro*, which utilized *habla de negro*, deliberately mock African people, portraying them as unintelligent,

comedic relief characters within the Spanish Catholic Church.<sup>5</sup>

Tyrone A. Clinton Jr.’s dissertation surveyed this subgenre’s performance practice, and he stated:

This music promotes racism in a way that is reflective of other racist art forms in the Global North. Although a paraliturgical genre, the *villancico de negro* resonates more with secular music that uses poor imagery of black people, as observed in minstrelsy. Performing the *villancico de negro* specifically in the Global North ignores a brutal past of white supremacy... Therefore, I cannot condone performing it regardless of a performer’s contribution or geographical location.<sup>6</sup>

It should be noted that some may feel this historic repertoire should not be dismissed but rather a way to understand secular music that existed outside the church. Regardless, it is imperative that conductors understand *Nueva España*’s choral music through an evangelical lens in order to contextualize these events for their ensemble and take great care when encountering compositions written in *habla de negro*.

## Tracing Composition Styles

Readers can use the QR code on page 7 to access a listening list that will follow this article. Noting the musical examples and their correlative years, stylistic properties of earlier musical works do not exactly align with European style periods from this same time. In his dissertation, “Manuel de Sumaya: A Musical Analysis of Two Masses by the Baroque Mexican Composer,” Stephen Stanziano explained why *Nueva España* delayed in embracing compositional practices simultaneously with Europe:

While [*Nueva España*] was experiencing its musical Renaissance, Europe was well into the Baroque era and undergoing major reforms characterized by progressive works that emphasized tonality instead of modality, homophony instead of counterpoint, and more



sophisticated dissonances than in the past. The development of new forms such as the concerto and opera began to take hold in Europe.<sup>7</sup>

Stanziano continued, describing how the Council of Trent, led by Pope Paul III, reacted to Martin Luther and the Protestant Reformation. The Council concluded that music resembling secular compositions was forbidden, music that pleased the listener was prohibited, and text within polyphony (which should be sung in Latin and not the vernacular) must be intelligible. Another goal was uniformity in the celebration of the Mass and the Divine Office throughout the church.<sup>8</sup> For these reasons, Stanziano outlined the following arguments for why European compositional trends arrived “late” to Nueva España:

- The geographical isolation of España to its colonies versus the rest of Europe
- A Catholic Church that was resistant to the Reformation
- A resistance of the Catholic Church to adopt newer styles that challenged the established order
- The prohibition of solo and operatic singing in the Spanish Liturgy<sup>9</sup>

Resisting the reformation, in conjunction with Nueva España’s distance, meant this country embraced newer compositional trends later than Europe. For this reason, there are more composers who represent Renaissance and baroque styles, as deemed acceptable by the Council of Trent, than those who represent classical tendencies, seen as a shift toward secularism. As noted below, Nueva España gained independence when they began to embrace classical styles, which caused a major shift in choral music’s relevancy and existence. Since the music period designations of Renaissance, Baroque, Classical, and Romantic align with European musical development, this author suggests using the following periods when describing the development of Mexican choral music:

- Colonial Period, 1521–1821
  - Renaissance
  - Baroque
  - Classical
- Nineteenth and Twentieth Centuries
  - Opera
  - Neoclassicism and Nationalism
  - Avant-garde
- Contemporary
  - Intertextuality
  - Stories and Social Justice
  - Arrangements

### History:

#### Colonial Period (1521–1821)

The colonial period encompasses Nueva España’s viceroyalty period beginning in 1521, with 1821 marking its independence from España. European styles condensed within these three hundred years include the Renaissance and baroque, with classical trends overlapping in the 1820s. Scholars are primarily aware of sacred genres during this period, including masses, motets, psalms, cantatas, and villancicos. Cathedral archives have protected these compositions despite war, flooding, and other disasters. Unfortunately, little is known about contemporary secular composition among the indigenous population at this time.

Based on the records at the cathedral in Mexico City, *Catedral Metropolitana de la Asunción de la Bienaventurada Virgen María a los cielos*, typical *coros* (choirs) comprised fifteen to twenty altos, tenors, and basses (all men), as well as six to eight choirboys or the *coro de seises*, who sang the *tiple* (soprano) parts.<sup>10</sup> Though early Nueva España repertoire did not contain instrumental parts, cathedral orchestras often reflected contemporary European orchestras and doubled the choral parts before gaining their own independent parts in the eighteenth century. The most common forms of accompaniment were the harpsichord, organ, and harp as *basso continuo*,

though it is hard to know how a harp realized a bass line.<sup>11</sup> The compositions of the early *maestro de capillas* were often plainchant, polyphonic, polychoral, or concerted works, reflecting their dutiful adherence to the Council of Trent's conservative polyphony.

Hernando Franco (1532–1585) was one of the earliest notable *maestro de capillas*. Born in España, he studied with Tomás Luis de Victoria's teacher, Gerónimo de Espinar, before immigrating to Guatemala to assume the position as chapelmaster at their cathedral in 1573. Two years later, he was appointed *maestro de capilla* of the cathedral in Mexico City. Though only a handful of his works survive, his *Magnificat* settings are considered significant; there were eight settings, one for each tone, but the third tone *Magnificat* has been lost. Each setting alternates verses between plainchant and polyphony.<sup>12</sup> Scan the QR code on page 7 or see the link in the end note to hear this alternation and restrained polyphonic texture in Horacio Franco's ensemble performance of *Magnificat del 5 Tono*.<sup>13</sup>

Also Spanish born, Juan Gutiérrez de Padilla (1590–1664) served as Puebla's *maestro de capilla* from 1629 until his death. His choral works, often composed for double chorus, included various masses, motets, and villancicos in the vernacular and are indicative of Europe's Renaissance styles. The style of the Venetian school (whose trends had migrated to España) not only influenced Nueva España's composers but also its architects.<sup>14</sup> Like the cathedrals of Europe, two separate choir stalls allowed the choirs to face each other to facilitate polyphonic and antiphonal compositions. Padilla's *Deus in adiutorium* honors this Renaissance double chorus tradition, beginning with the *incipit*, a tutti choral statement, followed by antiphonal statements from both choirs as heard in The Sixteen's recording on the listening list.<sup>15</sup>

Born in Mexico City, Manuel de Sumaya (or Zumaya; 1678–1755), was the first native-born person to become the *maestro de capilla* in Mexico City and was responsible for bringing the Italian baroque style to Nueva España. Michael Dean's dissertation on Sumaya's villancicos hypothesized that Sumaya must have traveled to Europe between 1700 and 1708, where he learned the Italian baroque style, while Nueva España's output continued to match Renaissance styles:

Modernization would finally come with Manuel de Sumaya, who, after drastically revolutionizing the Mexico City chapel in the early eighteenth century, proceeded to do it all over again in Oaxaca a few decades later.<sup>16</sup>

The genre villancico feels separate from the European canon though relevant to early Mexican choral repertoire; it is worth a note on this genre before listening to *Celebren Publicquen*. The villancico genre used an ABA ternary form where A represented the term *estribillo* or refrain, and *coplas* or verses represented the B section. This style contained contrasting solos, chorus, and instrumental parts in the vernacular.<sup>17</sup> *Celebren Publicquen* is a concerted villancico for double chorus, trumpets, and strings on the subject of the assumption of Mary. Comparing the recording of *Celebren Publicquen* to the *Magnificat* by Franco, listeners will hear a stark contrast between the restrained polyphonic Renaissance and the florid concerted baroque styles from Nueva España.<sup>18</sup>

European liturgical music became more and more secular as the musical trends of Europe and Nueva España continued to, as Thomas phrased it, “dialogue”:

Latin American musical culture did not develop in isolation, nor did it merely borrow from sources elsewhere. Rather it developed in dialogue with Europe and, by the end of the Colonial period, with the United States as well. The latest musical trends from France and Italy, as well as Spanish and Portuguese styles, sounded in Latin American cathedrals, theaters, and ballrooms.<sup>19</sup>

The Italian-born composer Ignacio Jerusalem (1710–1769) was considered Mexico City's *el milagro musical* (the musical miracle). While working as a violinist in a theater in España, he was recruited to a theater in Nueva España, where his talents were labeled “miraculous.” Eventually, he applied for and became the new *maestro de capilla* in Mexico City. Listeners will hear his use of the galant style, which favored light and elegant homophony over polyphony. In comparison



to his predecessors, his harmonic rhythm is slower, he gives preference to repeated phrases over sequences, and his counterpoint sounds light and effortless. He is also known for greater rhythmic contrast, shifting between repeating eighth notes, sustained passages, dotted rhythms, triplet subdivisions, and Lombardic rhythms (stressed sixteenth note followed by a dotted eighth note). Based on his manuscripts, instruments in his orchestras began receiving more independent parts, where he also expected players to double within the woodwinds and brass (e.g., oboe players were expected to double on flute).<sup>20</sup> These traits, and more, can be heard in the “Gloria” from the *Mass in G*.<sup>21</sup>

As the years moved forward, orchestral parts gained more independence, segmented phrases were more prominent, solo singing became increasingly virtuosic and aria-like as in opera, and the galant style continued to pervade.<sup>22</sup> These characteristics are notable in Echenique’s recording of the “Kyrie” from the *Mass in D Major* composed by Manuel Arenzana (1791–1821).<sup>23</sup> The instrumental introduction features different segments of motives followed by the chorus’s entrance, all set in homophony. The contrasting middle “Christe” section highlights soloists with aria-like music and ornamentation. The final composers in this section, and their stylistic traits, signal a clear shift toward Europe’s classical era as Nueva España approached independence during 1821, the same year Arenzana died. This classical shift was brief; along with independence, the population’s musical taste would soon shift away from choral music.

### History: The Nineteenth and Twentieth Centuries

The colonial period ended in 1821 with the creation of the First Mexican Empire as the Mexicans declared independence from España. The Mexican War of Independence

### Repertoire List: Mixed Chorus

- ***Dios itlaçonantzine***, Hernando don Franco, arr. Ahmed Anzaldúa
  - SATB, unaccompanied
  - Marian motet in Nahuatl (Indigenous language)
  - Publisher: Border CrossSing
- ***Christus factus est***, Antonio Juanas, ed. Raul Dominguez
  - SATB, violins, flutes, cello, continuo, or piano reduction
  - Publisher: La Voz
- ***Tres Epitafios***, Rodolfo Halffter
  - SATB (div.), unaccompanied
  - Sets the text from the tombs of Don Quixote, Dulcinea, and Sancho Panza
  - Publisher: Presser
- ***El Ángel Gabriel***  
arr. David García Saldaña
  - SATB, cajon (opt.)
  - Up-tempo *villancico de navidad*
  - Self-published on davidgarciasaldana.com
- ***Adiós bien amado***, Julio Morales
  - SATB (div.), unaccompanied
  - Hope and healing after loss
  - Publisher: La Voz
- ***Tipitin***, María Grever  
arr. Raul Dominguez
  - SATB and SSAA, unaccompanied, TTBB version coming in 2026
  - *Vals mexicano*, love song
  - Publisher: Alfred Music (Lawson-Gould Series)

(1810–1821), led by José María Morelos—a priest of African, Indigenous, and European descent—not only called for independence but also the abolition of slavery and the end of oppression against the Indigenous population. Morelos’s ideals of racial equity and civil rights made their way into choral compositions in the twentieth century.

Sacred choral music experienced a decline during this period that began in the eighteenth century due to several factors. The musical taste of the people gradually shifted toward opera, and funding for cathedral musicians declined, forcing reductions in the size of cathedral ensembles. The arrival of European musicians also declined, and the ones who came were primarily trained in opera. Likewise, cathedrals could not afford to send Mexican musicians to study with liturgical musicians in Europe.<sup>24</sup>

The following section will highlight two opera-choruses from two composers who represented different sides of the political-favor spectrum. Cenobio Paniagua (1821–1882) was raised in Tlalpujahua, Michoacán, and studied at *la Academia de Armonía y Composición*. His musical archive was only discovered in 2002, and as of this writing, no recordings exist of his full body of works. While his chorus, “La independencia,” is featured on the listening list,<sup>25</sup> he is perhaps best remembered for his opera, *Pietro d’Abano*, which commemorated the Mexican liberal’s victory in the war against France.

As music history progressed in the Mexican Empire, Toscano and Gruzinski, in their *Historia Mexicana* article, explained that the relationship between music and politics was difficult for composers to navigate. Composers had to “gain” permission from authority figures to have their works performed, or at least maintain good relations with them. In Paniagua’s case, conservatives and supporters of the French intervention stopped attending his concerts and ended all support for his work. Paniagua’s life became so difficult that he fled Mexico City and spent the remainder of his life in Córdoba, Veracruz.<sup>26</sup>

Melesio Morales (1838–1908) was born in Mexico City and wrote his first Italian opera at the age of twelve without much formal training. His second opera, *Ildegonda*, also in Italian, was such a triumph that

the Mexican society elite paid for Morales to travel and study in Europe. Overseas, *Ildegonda* had a successful performance in Florence, and he returned home to Mexico City a hero, where he would teach music for the remainder of his life. Though some critics referred to his works as “European-izing,”<sup>27</sup> he remained in good political favor throughout his career. The listening list features the “Coro Introduzione” (Chorus Introduction) from *Ildegonda*.<sup>28</sup>

In further dialogue with European trends, nationalistic tendencies began to appear in the repertoire as a reaction to a variety of elements built around the idea of identity and societal elements. These trends became more mainstream with the Mexican Revolution (1910) but was distinguishable as early as 1871, with the opera *Guatimotzín* by Ancieto Ortega de Villar (1823–1875). In this opera, Ortega orchestrates indigenous pieces including the *tzotzopizahuac*, a national dance, and the Mexican tune, “El Perico.” There is a soldier’s chorus march, “Marcha y Danza Tlaxcalteca,” where soldiers sing above repeated musical material sourced from Mexican folk songs and indigenous elements.<sup>29</sup> Unfortunately, a recording does not yet exist. This form of hybridity, incorporating indigenous or popular elements into compositions, continued into the twentieth century as choral repertoire came back into popular favor.<sup>30</sup>

Nationalism continued within the realm of neoclassicism as the twentieth century approached, mostly by composers who lived between the two world wars. A neoclassical composition is likely to exhibit traits such as extended tonality, modes, or atonality, balanced composition forms, and exert an element of restraint when it comes to emotion—all in reaction to the fleeting Romantic era. It is not a revival of classical era properties but rather a reaction to the decadent Romantic era, where composers exercised emotional restraint to convey their nationalism.<sup>31</sup>

Named “the Creator of the Modern Mexican Song,” Manuel Ponce (1882–1948) is known for setting mestizo folk styles and concertizing popular music through the lens of nationalism. He showed musical promise from an early age and was a student of Martin Krause in Berlin. Ponce taught at the Conservatorio Nacional de Música in Mexico City.<sup>32</sup> His piece “Pasas por el



abismo de mis tristezas” (“You pass through the abyss of my sadness”) is on the listening list. His unaccompanied piece is mostly tonal, homophonic, and nationalistic with text from a Mexican poet.<sup>33</sup>

Carlos Chávez (1899–1978) is another composer who concertized indigenous sounds and popular styles. He was born in Mexico City and, like Ponce, studied at the Conservatorio Nacional de Música. The nationalistic composition on the listening list is his “Corrido del Sol” for chorus and orchestra.<sup>34</sup> A *corrido* is a “narrative ballad genre that arose in association with the Mexican Revolution of 1910.” According to Amber Waseen’s thesis:

For a majority of Mexicans during the [Mexican] revolution, the most important form of media for spreading news about agrarian reform and other primary issues and events was the *corrido*. Historically, the *corrido* has treated an array of subjects from love to war, comedy to tragedy, and history to current events... Most *corridos* were transmitted through an oral tradition...[and] encouraged solidarity, one of the genre’s most powerful attributes.<sup>35</sup>

“Corrido de el Sol” premiered in 1934 in a concert memorializing the late President Obregón on the anniversary of his assassination. To assemble this work, Chávez pulled from his previous compositions, referenced the music of other composers, and used melodies and rhythms indicative of indigenous and *corrido* styles.<sup>36</sup>

Spanish-born composer Rodolfo Halffter (1900–1987) became a professor of musical analysis at Conservatorio Nacional de Música. During his thirty years at the conservatory, he instructed several significant composers, including Mario Lavista, who is featured in the next section. Halffter’s use of harmony extended from tonal into polytonal, and he used asymmetrical rhythm to convey his texts in a manner that fa-

## Treble Chorus

- ***Cantate Domino***, Jesús López Moreno
  - SA, piano
  - Has “opener energy”
  - Publisher: VocalEssence Music Press
- ***La Ofrenda***, Sabina Covarrubias
  - SA + Small group, guitar
  - For Día de Muertos
  - Publisher: VocalEssence Music Press
- ***Mariposa candorosa***, José Antonio Rincón (Colombian)
  - Mexican danzón
  - SSA, flute, guitar, and percussion
  - Publisher: Carus
- ***Xicochi***, Gaspar Fernandes, arr. Ahmed Anzaldúa
  - SSA, continuo, percussion
  - Christmas lullaby in Nahuatl
  - Publisher: Border CrossSing
- ***Allí había una niña***, Jorge Córdoba Valencia
  - SSAA, unaccompanied
  - Extended techniques
  - Publisher: PH Publishers

vors syllabic stress. His three-movement work for unaccompanied mixed chorus, *Tres Epitafios*, sets the epitaphs of the three main characters of *Don Quixote* by Miguel Cervante using strophic forms, homophony, mixed meters, and extended harmony at cadential points. Despite his exile to Mexico in 1939, his Spanish nationalism endured through this composition (on the listening list), while some of his contemporaries looked for musical inspiration outside their home country.<sup>37</sup>

Alongside nationalistic trends, composers began experimenting with new sounds for their compositions—what might be referred to as “twentieth-century tendencies.” Well before Josef Matthias Hauer and Arnold Schoenberg developed twelve-tone techniques around the 1920s, Julián Carrillo (1875–1965), a musician from *Ahualuco*, developed *sonido trece*, or the “thirteenth sound,” in 1895. *Sonido trece* is a microtonal theory utilizing sounds smaller than twelve semitones, which paved the way for new musical systems, instruments, and compositions.<sup>38</sup> The listening list features Carrillo’s microtone style in the “Gloria” from his tenor-bass chorus mass, *Misa a S. Juan XXIII*, where singers bend the dictated pitches to access the sounds between each semitone.<sup>39</sup>

Manuel Enriquez (1926–1994) was born in Ocotlán, Jalisco, and studied composition at the Juilliard School. His composition periods began and ended with nationalistic styles, and in between he composed using techniques such as dodecaphony, minimalism, aleatory, and graphic notation.<sup>40</sup> He also experimented with electroacoustic sounds in a variety of compositions like *Contravox*, written for mixed chorus, percussion ensemble, and tape in 1976. To date, a recording of this work does not exist (or cannot be found) but is worth mentioning here to highlight the experimental nature of choral music in this period.<sup>41</sup> The listening list features his cantata, “A Juárez,” a work for chorus, baritone, and orchestra commissioned by the State of Oaxaca honoring the former president Benito Juárez.<sup>42</sup> His use of twentieth-century sounds with a nationalist subject combines two of the largest compositional trends of the nineteenth and twentieth centuries.

## History: Contemporary

Mexican choral repertoire takes on a variety of forms in contemporary choral literature. Compositions can feature the sounds of the past and the present to create something new, communicate a social justice message, tell a story, or take the form of arrangements of traditional and popular tunes. In a market saturated by the “choral European canon,” the contribution of choral arrangements of traditional and popular tunes are viewed as a culture continuing to endure, adapt, and thrive.

Mario Lavista (1943–2021) was born in Mexico City. He studied with notable composers Carlos Chávez, Nadia Boulanger, and Karlheinz Stockhausen, and received multiple accolades for his compositions, including a Guggenheim Fellowship and the Tomás Luis de Victoria Composition Prize in 2013. Dr. Ana Ruth Alonso Minutti describes Lavista’s output as “intertextuality,”<sup>43</sup> meaning Lavista includes musical borrowings or references to other styles within his compositions. His *Stabat Mater* (on the listening list) represents this style with the merging of Renaissance plainchant and twentieth-century techniques for chamber choir and cello octet playing natural harmonics.<sup>44</sup>

Jorge Cózatl (b. 1973) is a well-known singer, conductor, and composer who has been recognized for his work with choirs, in opera, and for his arrangements of Latin American folk songs.<sup>45</sup> Significant within his output is his arrangement of *El Cascabel* (the Rattle) on the listening list. The original folk tune fuses musical elements from the indigenous, Spanish, and African populations.<sup>46</sup> Cózatl’s arrangement is significant because the original recording was included on the Interstellar Golden Record. This record was launched into space on both Voyager ships in 1977, making Mexico one of two Latin American countries included in this interstellar time capsule.<sup>47</sup>

While Mexican choral repertoire is traditionally excluded from the larger narrative of choral literature, more so are the compositions of women of color. The following are some of the first Mexican female composers. Though not all have composed choral music and some may be lost to time, including the music of convents from the colonial period, it is worth men-



tioning their names for readers curious about their solo voice or instrumental works: Sofía Cancino (1897–1982), Consuelo Velázquez (1916–2005), Gloria Tapia (1927–2009), Rosa Guraieb (1931–2014), and Graciela Agudelo (1945–2018). Those listed below have noted choral compositions.

Gabriela Ortiz (b. 1964) is a Grammy Award-winning composer who engages in works combining traditional and avant-garde sounds with both popular and folk elements. Originally from Mexico City, she received her education from the University of London and now teaches composition at the Mexican University of Mexico City.<sup>48</sup> Her composition *Yanga*, for orchestra, mixed chorus, and percussion ensemble, tells the story of Gaspar Yanga, a freedom fighter who was forcibly brought to Nueva España and made a slave. To highlight the origins of this story’s protagonist, the percussion ensemble plays African percussion instruments. In Ortiz’s words, “*Yanga* is a work of immense expressive force that speaks of the greatness of humanity when in search of equality and the universal right to enjoy freedom to the fullest.”<sup>49</sup>

Composer and singer Diana Syrse (b. 1984) studied voice and composition at Universidad Nacional Autónoma de México. As a performer-composer, “her sonic language often incorporates voice, electronics, and traditional instruments from Latin America to evoke powerful, theatrical images...[and] deals with socially relevant issues and makes an artistic contribution to the discourses of our time.”<sup>50</sup> For the VocalEssence ¡Cantar! program, which connects selected composers from Mexico with schools and organizations in Minneapolis, Minnesota, Syrse offered “Mar de Sueños,” a hauntingly beautiful piece for mixed chorus and piano, evoking imagery of a sea, dreaming of reaching the moon but never touching it.<sup>51</sup>

Mari Esabel Valverde (b. 1987) was born in north Texas but comes from Mexican roots. She holds degrees from St. Olaf College, the

## Tenor-Bass Chorus

- ***Cielito Lindo***, arr. Juan Tony Guzmán (Dominican Republic)
  - Unison, optional 3 parts, and piano
  - Mexican folk song
  - Publisher: Boosey & Hawkes
- ***De Colores***, arr. Mari Esabel Valverde
  - TB, T solo (or TTB, treble version also available), and piano
  - Mexican folk song
  - Publisher: La Voz
- ***Guadalajara***, arr. Raul Dominguez
  - TTBB and piano or mariachi ensemble
  - An up-tempo, spirited arrangement with pride for Guadalajara
  - Publisher: La Voz
- ***Yo ya me voy a morir a los desiertos***, arr. Ahmed Anzaldúa
  - TTB, unaccompanied, treble version also available
  - Cardenche singing; ripped out of the body
  - Extreme emotion and vocal range required
  - Publisher: Border CrossSing
- ***Aleluya***, Jorge Córdoba Valencia
  - TTBB, unaccompanied
  - Up-tempo and rhythmically complex
  - Publisher: VocalEssence Music Press

European American Musical Alliance, and the San Francisco Conservatory of Music. Valverde's choral offerings range from lush and beautiful to social commentary pieces.<sup>52</sup> "Border Lines" is on the listening list and is scored for mixed chorus and guitar or cello. The composer sets the text of Harlem-based Afro-Latina poet Yesenia Montilla, which calls for empathy for immigrants who have been separated from their families. Simultaneously, Yesenia's text highlights the idea of imaginary borderlines on a map while imploring the listener to recognize our collective humanity.<sup>53</sup> Valverde also arranged the popular Mexican folk tune "De Colores" for two- or three-part treble or tenor-bass choir, an optional solo (if performed in two parts), and piano. The adaptable voicing makes this arrangement available to a wide variety of ensembles at multiple ability levels. This setting is another example of an arrangement that seeks to give voice to a relevant—though often, unheard—culture.

Lastly is this article author's choral arrangement of María Grever's (1885–1951) love song, "Tipitin." Grever is the first well-known Mexican female composer who made a career as a composer at a time when the compositional field was dominated by men. She is known for her song "What a Difference a Day Makes," popularized by Dinah Washington, originally a Mexican tune titled "Cuando vuelva a tu lado." The *vals mexicano* (Mexican waltz), "Tipitin," was written in 1938 as a solo song. Raymond Leveen wrote new English lyrics for her tune, and Big Band leader, Horace Heidt, debuted Leveen's version in the United States. The Andrews Sisters released a version in 1957 but negated the feel of the waltz by adding a beat to the melody. This author's arrangement for unaccompanied mixed and treble chorus (tenor-bass arrangement coming in 2026) restores both the original Spanish text and *vals mexicano* style.<sup>54</sup>

The history outlined here is only a glimpse into the full depth of what Mexican choral repertoire has to offer. Knowing the history is only part of the work, and conductors must know where they can find this repertoire and carefully consider how they present these works to their singers and communities. The following section provides an overview of repertoire sources for the conductor. In addition, there is a listing of suggest-

ed repertoire for all voicings distributed throughout the pages of this article.

## Repertoire Sources

The *Seminario de Música en la Nueva España y México Independiente* within UNAM is a website that contains scans of manuscripts from composers in the colonial period and the nineteenth century. To access this website, which is in Español, visit [www.musicat.unam.mx/](http://www.musicat.unam.mx/) and peruse the following databases: *Catálogos de música*, Red Digital Musicat, and *Colección Estrata*. From here, with the consultation of UNAM, users can assemble industry-standard editions of each individual part to facilitate modern-day performances.

The Latin American Music Center at Indiana University Bloomington contains a variety of resources pertaining to the music of Latin America. Founded in 1961, they have one of the largest collections of physical and digital repertoire and resources in the United States and offer a minor in Latin American and Caribbean Music. To access their collections, visit <https://lamc.indiana.edu/index.html> to search through their database through Interlibrary Loan (ILL) or visit them in person.

The *Tesoro de la Música Polifónica en México* are fifteen volumes that contain a good portion of the polyphonic music from the colonial period. The volumes are written in Español and contain literature for mixed chorus, double chorus, and solo voice with genres ranging from masses, motets, magnificats, lamentations, villancicos, psalms, and more. Each volume can be accessed online for free at <https://raulconducts.com/repertoire/> or requested through ILL. The resources below are publishers with websites where users can directly purchase copies of repertoire.

Mapa Mundi is a publishing company founded in 1977 that specializes in Latin church music from the sixteenth century to present day. Of their two catalogs, Mapa Mundi (same name as the company) has Series F, which contains mixed chorus and double chorus Mexican church music.<sup>55</sup>

Graphite Publishing is a publisher of digital scores founded by composers Jocelyn Hagen and Timothy C. Takach. Within their marketplace, they have two series



of note: the Border CrosSing and VocalEssence Music Press. Border CrosSing is a Minnesota-based organization that provides performances and school programs that reflect the multiracial identities of their surrounding community. Founder Ahmed Fernando Anzaldúa El Samkary, a Mexican conductor and pianist of Egyptian descent, has a concert series called Puentes that focuses on Latinx music through their community chorus, Heritage Choir. The repertoire from their series comes with detailed performance notes and translations and is available for purchase through Graphite for a variety of voicings and difficulty levels.<sup>56</sup>

The aforementioned VocalEssence ¡Cantaré! program also publishes their offerings through Graphite. Their selections, like Border CrosSing, come with translations and resource guides. VocalEssence's repertoire is available for a variety of voicings with a special emphasis on treble repertoire for children's choirs.<sup>57</sup>

La Voz Music Publishing is a platform that seeks to elevate the unique sounds and composers of Latin American choral repertoire. Founded in 2022 by José Rivera, Ángel M. Vázquez-Ramos, and Carlos E. Rivera-Aponte, their growing catalog contains sacred and secular repertoire for a variety of voicings in a variety of languages. Each piece is also equipped with translations and performance notes.<sup>58</sup>

Pockets of Mexican choral music can be found within other publisher's catalogs as well. Readers searching for a more immediate list should consult the suggested repertoire lists in this article for mixed, treble, and tenor-bass choir.

### Mexican Music Research

The author's website, raulconducts.com, shares the latest information and sources on this topic in the Mexican Music Research section, which includes a side-by-side history timeline—Mexican history on the left and Mexican music history on the right—in an effort to make sense of the development of Mexican choral music. There is a more extensive choral repertoire list that provides links to all fifteen *Tesoro* volumes and links to other notable repertoire categorized by mixed, treble, and tenor-bass repertoire.

Inspired by Dr. Marques L. A. Garrett's playlist,

"Beyond Elijah Rock: The Non-Idiomatic Choral Music of Black Composers," there is a YouTube playlist of repertoire ranging from the colonial period to contemporary. "The Spanish Diction Resource" and "Performance Practice Resource" are excerpted chapters from this author's dissertation.<sup>59</sup> For those who struggle with Spanish diction, this resource goes through all vowels, consonants, and possible elisions with correlative IPA distinctions and explanations. For anyone who encounters works from Nueva España with older forms of Español, Drew Edward Davies's guide to modernizing Spanish letters is also available. The performance practice guide mainly concentrates on music from the colonial period, surveying literature about Nueva España's cathedrals, accompaniment, genres, and more.<sup>60</sup>

### Conclusion

This article served as an introduction to Mexican choral history and repertoire. There is, however, far more work to do, voices to include, and music to share. For conductors who ascribe to principles of diversity, equity, and inclusion, this is not an endpoint but a beginning. In an effort to promote inclusion and belonging amongst our ensembles and communities with growing populations of Mexican heritage, this author hopes Mexican choral repertoire will one day become familiar in our rehearsal rooms and on our concert stages. ◻

### NOTES

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- <sup>5</sup> Tyrone A. Clinton Jr., “Historically Informed Performance of the Baroque Villancico de Negro Subgenre in a Contemporary Setting” (DMA diss., Northwestern University, 2019): 50-56; see also, Tyrone Clinton Jr., “Black in the Baroque: Racism in the Spanish Villancico de Negro” *Choral Journal* 61, no 4 (November 2020): 34–48.
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- <sup>7</sup> Stephen Stanziano, “Manuel de Sumaya: A Musical Analysis of Two Masses by the Baroque Mexican Composer” (Ph.D. Diss., Kent State University, 2004), 5–6.
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- <sup>10</sup> Mark Brill, “Style and Evolution in the Oaxaca Cathedral: 1600-1800” (PhD diss., University of California, Davis): 56–59.
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- <sup>15</sup> Juan Gutiérrez de Padilla, The Sixteen, “Deus in adiutorium,” *Stream of Tears*, conducted by Harry Christophers (2008), <https://youtu.be/qCN30bhj50?>
- <sup>16</sup> Brill, “Style and Evolution,” 213.
- <sup>17</sup> Clinton Jr., “Historically Informed Performance,” 12–14.
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- <sup>36</sup> Waseen, 8–9.
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# Repertoire & Resources

## Collegiate Choirs



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### **Meeting the Moment: Reimagining Collegiate Choral Engagement in a Time of Change**

by Jenny Bent

After over fifteen years in academia, I have finally taken a sabbatical, a rare chance to step outside my usual rhythms, see our profession from a wider vantage point, and reconnect with the curiosity and creativity that first brought me into this field. I even started taking cello lessons, something I had hoped to take up for years but never found the time to pursue. Stepping back into the role of beginner has reminded me how vulnerable, exhilarating, and deeply human learning can be. This experience has also helped me notice how quickly self-doubt can rise, how much courage it takes to try something new, and how meaningful it is when someone creates a space where mistakes are not only allowed but expected. It has enabled me to view my students with a fresh perspective and renewed awareness, especially those who feel unsure and whose musi-

cal foundations differ from what used to be considered “standard preparation.” As I fumble through shifts and bowings, I am reminded that our singers are navigating their own versions of this every day and that they need us to teach with patience, listen with empathy, and design learning environments where curiosity is met with support rather than fear.

To say that collegiate choral programs are navigating a period of rapid change feels, in many ways, like an understatement. Shifting student demographics, evolving academic priorities, increased financial pressures, and uneven levels of pre-college musical preparation have reshaped the landscape dramatically. Layered on top of these challenges are the lingering aftereffects of the COVID-19 pandemic, which accelerated trends in student disengagement, workload intensification, and the need for flexible participation structures. At the same time, emerging technologies, including artificial intelligence, are beginning to reshape how students learn, practice, and imagine their professional futures. In this context, many choral directors are asking a central question: What should a collegiate choral program look like in the twenty-first century? How do we prepare our students for careers in choral music when the world they are entering is evolving faster than we can predict, shaped by accelerating technology, changing professional pathways, and pressures we



are only beginning to understand? In this environment, the challenge facing collegiate choral programs is no longer simply how to preserve familiar models, but how to build cultures and structures that can adapt thoughtfully and responsibly in the face of ongoing change.

Importantly, adaptability is not a departure from our values as choral musicians; it is embedded in the work we already do. Every rehearsal requires listening and the quiet recalibration that happens when something simply is not working yet. In this sense, choir offers a powerful rehearsal for the very skills students will need beyond the ensemble, including flexibility, communication, persistence, and the ability to contribute meaning-

fully to a collective endeavor. If we cannot fully predict the professional landscapes our students will enter, we can still prepare them to navigate change with confidence and curiosity.

For many of us, this represents a subtle but significant shift in perspective. Traditional collegiate choral models were often built around assumptions of uniform preparation, predictable pathways, and stable institutional structures. Today's students arrive with far more varied musical backgrounds, competing demands on their time, and understandable hesitation shaped by years of disruption. At the same time, they bring creativity and a desire for meaningful engagement that challenges us to reconsider how our ensembles function. The question, then, is not how to preserve existing structures at all costs, but how to design ensemble cultures that are responsive, inclusive, and resilient.

This moment has also surfaced a familiar tension within the field: how to maintain artistic rigor while expanding access and belonging. For some, this tension can feel like a zero-sum equation, as though meeting students where they are requires sacrificing musical excellence. Yet many directors are discovering that the opposite may be true. Ensembles that prioritize clarity of expectations, intentional scaffolding, and supportive learning environments often cultivate deeper musical investment over time. When students experience early success, feel trusted in the rehearsal process, and understand that growth is expected rather than perfection, they are more willing to take risks both musically and personally.

Across the country, directors are already responding to these realities by experimenting with approaches that reflect an evolving understanding of what students need. Collaborative models, shared resources, and regional partnerships are emerging as thoughtful responses to institutional constraints and student realities. These efforts recognize that no single program operates in isolation and that collective investment can expand opportunities for students while easing the growing demands on faculty.

One such approach being piloted in ACDA's Western Region is the Collegiate Consortium. First envisioned by Western Region President Julie Dana, the Consortium is an honor choir-style experience designed to bring together collegiate ensembles from institutions

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within a 200-mile radius of the regional conference site. Participation does not require a competitive audition, extensive travel, or substantial funding, making the experience accessible to programs of varying sizes and

**Ensembles that prioritize clarity of expectations, intentional scaffolding, and supportive learning environments often cultivate deeper musical investment over time.**

resources. Together, these choirs perform under the baton of a nationally recognized guest conductor in the conference’s opening concert. Additionally, since 2022, the ACDA Northwest Region’s Combined Collegiate Choir, an event conceived by Dr. Timothy Westerhaus, has brought together existing choirs, selected through an application process that considers both geographic and institutional diversity, for a similar regional conference performance experience. By convening students who would not otherwise sing together, these efforts foster large-ensemble collaboration and meaningful professional connection across a wide geographic region. Importantly, they also reflect the values of today’s students, who increasingly prioritize belonging, relevance, and flexible participation.

Alongside ensemble-based collaborations, some regions are also reimagining student engagement through shared or consolidated ACDA student chapters. By combining efforts across multiple campuses, these chapters create sustainable leadership structures, broaden participation, and ensure that students from smaller programs can engage fully in workshops, service projects, and ACDA events. These shared models encourage peer-to-peer mentorship, cross-institutional connection, and a sense of belonging that extends beyond a single campus.

What unites these varied approaches is not a single blueprint but a shared commitment to adaptability, access, and human connection. Rather than asking students to conform to fixed structures, these models invite structures to evolve in response to student needs. They acknowledge the realities of today’s collegiate landscape while affirming the enduring power of cho-

ral music to build community, foster growth, and sustain artistic engagement.

ACDA’s Collegiate Repertoire and Resources leadership is also meeting this moment with clarity, collaboration, and purpose. Dr. Carolina Flores joins our pillar as Two-Year College Choirs Representative, bringing an invaluable perspective on access, transfer pathways, and community college engagement. Look for an article on this in next month’s issue. Student Activities co-chairs, Dr. Jami Lercher and Dr. Elizabeth Swanson, are leading efforts focused on student access and engagement, leadership development, and sustainable chapter growth.

In one of several exciting initiatives, Dr. Dean Luthi, R&R Four-Year College and University Chair, is leading the “Lunch Break Video Series” (<https://acda.org/lunch-break>), a growing collection of short, practical videos featuring the expertise of choral directors



*Corona del Mar High School Madrigal Singers singing with high school students from Cape Town, while on tour to South Africa in 2024. Photo by Vanessa Valdes*

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## Repertoire & Resources - Collegiate Choirs

from around the country. Designed to be immediately usable and grounded in the day-to-day realities of collegiate teaching, the series offers concrete starting points for directors navigating change in real time. Through practical resources and intentional connection, we aim to help directors and students feel supported and to know their work is valued.

As we continue to navigate this period of transformation, the work before us is both practical and philosophical. It asks us to reflect and to reach beyond our own campuses, to share resources, to participate in regional and national conversations, and to experiment thoughtfully with new models of engagement. For directors wondering where to begin, the first step does not need to be a complete redesign of their pro-

gram but perhaps a willingness to try one small change, such as piloting one new collaboration, rethinking one access barrier, or building one new connection beyond their own campus. Adaptability does not require abandoning what works. It asks us to listen carefully to our students, colleagues, and the changing contexts in which we teach and to respond with creativity rather than fear. If the future of collegiate choral music is uncertain, it is also rich with possibility. By centering our work on connection, adaptability, and shared purpose, we can ensure that choir remains relevant and vital in the lives of the students we serve. **□**

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### Student Activities



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#### **Writing Your Next Chapter: Tips and Tricks for ACDA Collegiate Student Chapters**

by Jami Lercher and Elizabeth Swanson

For many aspiring choral conductors, ACDA's collegiate chapters provide the first point of contact with the professional organization and its many benefits. It is during these formative collegiate years where many members learn about the importance of the professional development, networking, and performance opportunities that ACDA offers. Student chapters play a critical role in fostering a deep and meaningful connection with the organization and often lay the foundation

for a lifetime of engagement. With this in mind, the national R&R team for student activities has suggested best practices and has collected recommendations for building and maintaining an effective and vibrant ACDA student chapter.

On November 18, 2025, National ACDA hosted a free webinar for faculty advisors to meet and offer strategies for building and sustaining successful student chapters. With support from regional R&R chairs and attendees representing both new and established chapters, participants discussed their experiences with advising collegiate ACDA chapters and came away with new ideas and resources to support chapter development and programming. The following summarizes the webinar content and supplies new ideas for engagement and operations.

#### **ACDA.org**

The best resource for ACDA student chapters, faculty advisors, and student leadership is on the [acda.org](http://acda.org) website. Go to the "Resources" dropdown tab, choose "Students," and you will find a page titled "Student Activities & Resources." This page includes an easy guide for starting, restarting, and/or maintaining an ACDA chapter as well as an alphabetical list of current

chapters. The linked Student Chapter Manual is the definitive and robust guide to all aspects of operating a compliant chapter and is an invaluable resource for collegiate organizations. The website also offers an idea bank for chapter activities, social media templates, and branding information to assist with all aspects of maintaining a student chapter. A recording of the aforementioned webinar is also available.

### Helpful Guidelines for Student Chapters

Breakout rooms were a beneficial feature of the webinar, and several popular discussion topics emerged. Faculty advisors wanted to know guidelines for how often a chapter should meet, what types of activities and fundraisers are successful, and how to avoid conflicts and competition with other collegiate professional organizations.

#### *Meeting Times*

When scheduling ACDA student chapter events, it is important to set expectations for frequency and content. Consistency is key, so having a recurring meeting time such as the second Tuesday of the month will offer a sense of stability and allow members to plan around an established calendar. A good target for engagement is meeting at least once per month, and some chapters like to balance business meetings with social activities. For example, attend a local choir concert and have a post-performance discussion over ice cream or schedule a karaoke night at a nearby establishment.

#### *Activities*

Finding a signature activity for your chapter can also be an important step in integrating ACDA within your campus community. Offer singing Valentines, sponsor a high school a cappella festival, or hold a bake sale during finals week. Chapters that are associated with a specific event or fundraiser typically have a stronger public profile, which attracts new members.

Music education majors are often the most represented student group in collegiate chapters, but there are many others who would benefit from the ACDA professional network. Work to expand the membership base with programming that engages other interests. Offer a composition contest to appeal to songwriters

and composers. Host informal sing-alongs of major choral works and invite performance majors, both vocal and instrumental, to perform solos and interludes. Partner with religious groups to learn about musical traditions from a variety of faith backgrounds. Ask media and design students to create logos, t-shirts, or programs for the organization. There are opportunities to collaborate with choral enthusiasts from many backgrounds, resulting in a more enriching experience for all.

Another rewarding aspect of an ACDA student chapter is programming with a service-minded focus. Allow students to get behind-the-scenes experience by volunteering at local events. Connect with your state

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## Repertoire & Resources - Student Activities

and regional leadership team to see if collegiate members are needed to work as ushers, stage crew, or administrators for conferences, honor choirs, or workshops. This is sometimes done in exchange for a reduced cost of registration for an event. Another idea is to schedule a “School of Music Clean-Up” day where ACDA members could partner with another professional organization to spruce up rehearsal spaces or organize storage facilities.

### *Conflicts with Choral Organizations*

Speaking of other professional organizations, several faculty advisors expressed concern with trying to compete with other groups such as NAFME, ASTA, or NATS. With limited time and resources, students can feel like they must choose one group over another, resulting in lack of participation or membership. Explore opportunities to work smarter, not harder, and combine the efforts of student organizations. Communicate with other faculty advisors to see about having breakout affinity groups during their meetings and encouraging membership in multiple organizations.

### **Inspiring Lifelong Involvement**

One of the best ways to boost a student chapter is by attending an ACDA event together. National con-

ferences are unforgettable, but they may not always be a viable option. There are plenty of additional opportunities with a lower price tag and just as much impact. Take a retreat to your state ACDA conference or attend the regional conference that offers the most economic benefit (hint: it may not be in your assigned region). You might also check out the listing of summer events in this issue on pages 95–103 for other ideas.

If travel is not an option, bring the benefits to you. Combine with a few other student chapters in the area to host a one-day collegiate workshop. Invite a featured choir or two to perform, have a local legend share ideas and insights on repertoire or rehearsal techniques, and sing together with a reading session of the greatest hits from public domain choral music. The simple act of being together with a community of fellow choral musicians will make a significant impact and lead to deeper learning and greater love for the choral arts.

Investing in the health and well-being of ACDA student chapters is a critical part of our mission to inspire excellence and lifelong involvement for everyone. If your institution does not yet have a chapter, or perhaps it needs a jump start, there is no better time than the present. Visit the ACDA website today for all the information and ideas needed to get your student chapters up and running. The future of ACDA will be written by these eager developing musicians, and we can't wait to see their story unfold. 

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The Scientific Research Journal of the American Choral Directors Association

Volume 13 Abstracts (Published in 2025)

edited by Bryan Nichols

The *International Journal of Research in Choral Singing* is a publication of the American Choral Directors Association. This journal welcomes studies that apply rigorous, systematically-grounded methodologies, either quantitative or qualitative, to investigate phenomena of potential interest to all who sing in, work with, or are otherwise interested in choral ensembles. The *IJRCS* was founded in 2002 by editor James Daugherty and an international interest group composed of choral conductor-teachers and voice scientists, each of whom was an established researcher and an active choral musician. The Journal publishes one volume annually, with articles added as they are accepted throughout the year. The editorial board welcomes manuscripts that reflect well executed research employing quantitative, philosophical, historical, or qualitative methodologies. Reviews of empirical research, meta-analyses, etc. will also be considered for publication. Score studies, choral literature reviews, composer biographies, or purely anecdotal speculations will not be considered.

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## **Melodic Recall: Qualitative Insights on Singers' Strategies for Memorizing Scores of Simple Songs**

Maria Timoshenko-Nilsson

Volume 13, pages 1–30

In a choral setting, memorizing multiple choral scores and maintaining the stability of recall can be a challenge. This study investigates strategies for memorizing scores of simple songs. Music college students with extensive choral experience memorized three unfamiliar songs and recalled them after brief one minute practice. A mixed-methods research design facilitated the integration of multiple types of data, including performance accuracy, self-ratings of sight-singing strategies, and descriptive statistics of eye movements. Results, based on Mishra's (2005) theoretical model of memorization, indicated that students employed Holistic (singing the whole song) and Segmented (singing phrases) memorization approaches more frequently than Additive or Serial approaches. During memorization, students relied on the conceptual, visual, auditory, and kinesthetic components of memory. Good skills in sight-reading, chunking, and the use of structural cues played a key role in facilitating successful melodic recall. The pedagogical implications of the findings and directions for future research are discussed.

### Sacred Concert and Spirituals Selections in a 2021-2022 School Choral Catalog

Andrew Trites

Volume 13, pages 31–53

Sacred music from Christian perspectives has been sung in public schools since the inception of music programs, but students would benefit from singing sacred music from a broad spectrum of religious traditions. Music vendors, key stakeholders in marketing and sell-

ing music selections to United States music educators and their students, commonly use the term sacred in categorizing music to promote sales. The purpose of this content analysis was to investigate the language editors of a prominent choral-music retailer used to market sacred music selections to school choral educators. Four questions guided my research of the 2021-2022 J. W. Pepper school choral catalog: (1) how did editors use religious language, (2) how did editors describe styles, periods, and the printed language(s) of the text, (3) how

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The editor of the International Journal of Research in Choral Singing requests nominations for 6-year membership on the Editorial Board. Terms begin January 1, 2027. Nomination materials will be accepted through **May 15, 2026**, addressed to Bryan Nichols, IJRCS Editor, at [IJRCS@acda.org](mailto:IJRCS@acda.org) with the subject line "nomination."

Nominees should hold a completed doctorate and have a record of research publications. Nominations, including self-nominations, must include:

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did editors indicate educational use, and (4) what might be learned from editors' descriptions? I coded all 356 selections and descriptions categorized by the editors in the subcategory Sacred Concert & Spirituals. Across non-exhaustive categories, editors used religious language in 90 descriptions, specified style in 183, specified a historical period in 46, specified the language(s) of the text in 84, and invoked educational language in 112. Findings reinforced Christianity as a dominant religion in United States public school choral music. Choral educators and music vendors should reflect on whose religious beliefs are reflected in school concerts and published sacred music categories, broadening sacred music to be more inclusive.

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### **Online Social Comparison and Impostor Phenomenon Among Choral Music Educators**

Thomas J. Rinn

Volume 13, pages 54–74

The purpose of this study was to examine the degree to which selected demographic variables and online social comparison predict Impostor Phenomenon (IP) among choral music educators. Participants ( $N = 143$ ) provided demographic information and completed an adapted version of the Iowa Netherlands Social Comparison Orientation Measure (INCOM) and the Clance Impostor Scale (CIPS). IP was prevalent among participants with 62.3% experiencing frequent to intense IP symptoms. Participants reported engaging in online social comparison on multiple social media platforms and most frequently experienced upward comparison. Upward and non-directional online social comparison were significant predictors of IP and accounted for 30.8% of the variance in IP scores. There was a significant, negative correlation ( $r = -.36, p < .001$ ) between downward social comparison and CIPS scores. Implications for music educators are discussed, emphasizing the need for strategies to mitigate the negative impacts of online social comparison and foster supportive, authentic interactions among colleagues.

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### **Essence of Joy: Empathy in an Afrocentric Collegiate Choral Ensemble at a Predominately White Institution**

Austin Norrid

Volume 13, pages 75–100

Researchers (e.g., Watts & Piña, 2023) have demonstrated that World Music Pedagogy might promote students' empathy towards members of other cultures. In choral ensembles, however, researchers have yet to study whether or how transcultural musicking, or engaging with music and/or musicians from cultures other than one's own (Sánchez-Gatt et al., 2025, pp. 56–57), promotes experiences of empathy. The purpose of this phenomenological study (Moustakas, 1994) was to explore the oft repeated claim in World Music Pedagogy that transcultural musicking supports students' experiences of empathy by examining the experiences of participants in *Essence of Joy*, an Afrocentric choir at The Pennsylvania State University, a Predominately White Institution (i.e., a post-secondary institution in the U.S. with a majority of white students). Additional goals of this research were to examine how participants' experiences of empathy were mediated by whether they belonged to the cultural or racial group whose music was performed by the ensemble and to examine in what ways experiences of empathy were supported by the choir's repertoire, the conductor's pedagogical choices, or both. Data included eight semi-structured interviews, field notes, and participant-observation. I identified three textural themes, "connections to others," "connections to self," and "multifaceted definitions of empathy." I also developed a structural analysis represented in a graphic model of the participants' experiences and synthesized the textural themes and structural analysis into a phenomenological essence statement. The essence of participants' experiences of empathy in *Essence of Joy* was transformational connections to others and to themselves. For Black participants, singing in *Essence of Joy* also provided an opportunity to explore their ethnic identity. Based on the findings, I suggest implications for practice and future research.

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### The Effects of Computerized Feedback on Sight-Singing Achievement

Adam G. White

Volume 13, pages 101–124

The purpose of this quantitative study was to examine the effects of computerized visual feedback provided by the SmartMusic interface on the sight-singing achievement of choristers ( $n = 77$ ) from two suburban high schools. Using a matched group design, participants were assigned one of three groups: those who viewed feedback following their initial attempt, those who viewed feedback following their follow-up attempt, and those who did not view any feedback. Over a period of five weeks, choristers engaged in weekly sight-singing assessment sessions where they sight-sang a melody, reviewed that melody for 90 seconds, then

sang that melody again. Results determined that while students made significant improvements on a melody following a sight-singing attempt, those improvements were not affected by feedback condition. These findings suggest that though feedback may be an important component in the development of sight-singing skills, the computerized feedback provided in this study was no more effective than receiving no feedback at improving sight singing achievement. Furthermore, students were unable to transfer learning from practice with a click track and note indicator to performance without these features so teachers should design summative assessments to match the task presented during formative assessments. This technology may be best utilized to supplement sight-singing instruction but is unlikely to supplant the work of a quality teacher.



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## Singers' Responses to Congruent and Incongruent Verbal and Nonverbal Instructions

Melissa Grady, Jeremy Manternach, Melissa Brunkan, and Jessica Napoles

Volume 13, pages 125–137

The purpose of this study was to examine collegiate singers' sung responses to and perceptions of congruent and incongruent verbal and nonverbal instructions. Research questions included: (1) To what extent do singers perform dynamics differently when provided with verbal instructions or conducting gestures?, (2) When presented with incongruent messages, will singers respond better to verbal instructions or conducting gestures?, and (3) What do participant comments reveal about their perceptions of the task? Four choirs sang while watching a stimulus video of a conductor showing two different conducting gestures (crescendo for the first four measures followed by a decrescendo for the last four measures, or the reverse) while singing a familiar tune ("Long, Long Ago"). In one condition, videos included written/spoken instructions for singers to crescendo then decrescendo at the same time as the conductor (a congruent message). In the other condition, written/spoken instructions were the opposite (an incongruent message). We subsequently analyzed the sound pressure level (dB SPL) at the beginning, in the middle, and at the end of the sung excerpt. Results indicated that the choirs tended to follow the verbal instructions, getting louder when instructed to crescendo and getting quieter when instructed to decrescendo. Additionally, the average dynamic contrast was significantly greater during the congruent conditions compared to the incongruent conditions (7.32 dB SPL and 4.71 dB SPL, respectively). This finding provides evidence that when nonverbal cues (conducting gestures) are aligned with verbal instructions, choirs show more of the requested dynamic level. □

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*VanNessa is an accomplished arts administrator, educator, and director with extensive experience leading student-centered programs, and is widely recognized for advancing equity, belonging, and collaborative creative practice.*

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## INTERNATIONAL CONDUCTORS EXCHANGE PROGRAM New Zealand 2027 CALL FOR APPLICATIONS

ICEP provides 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, Germany, the Philippines, and Portugal. Over 90 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.

ACDA is pleased to announce New Zealand as the next partner for the International Conductors Exchange Program. In 2026, six American and six New Zealand conductors will be selected to participate in a bilateral, mutual exchange to take place in 2027. 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 New Zealand conductors will be centered around the 2027 ACDA National Conference in Minneapolis, Minnesota, March 7-10, 2027. U.S. conductors will guide their counterparts at the Minneapolis conference, and host them in their local communities for region visits 3-5 days either before or after the conference.

In turn, American conductors will be hosted for the Big Sing, a nationwide competition and New Zealand's largest choral event held August 26-28, 2027, in Auckland. While at the competition the U. S. delegation will observe rehearsals and attend seminars with local choral leaders introducing New Zealand's unique music culture. Following the Big Sing, regional visits across New Zealand will take place approximately August 28-September 2, 2027 (exact dates TBD). American delegates must commit to attending the Minneapolis conference (March 7-10, 2027) and the New Zealand visit, August 26-September 2, 2027.

### 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 5 – May 30, 2026**

### 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) Leads choirs with a demonstrated level of excellence, 4) Exhibits a high level of human understanding, tact, and cross-cultural sensitivity, 5) 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).

**For more information and to apply, visit: <http://acda.org/resources/ICEP>**

**Application deadline: May 30, 2026**

# Book Reviews

*Choral Journal Editor's Note:* The reviews in this column conclude Gregory Pysh's term as Book Review Column editor. I want to thank Greg for his service to ACDA through this position. Following is a note from Dennis Malfatti, our new Book Review editor. We encourage interested readers to fill out the Google Form at the link below to join our team of reviewers. You can also email [abumgarner@acda.org](mailto:abumgarner@acda.org) for more information.

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## From the Book Review Editor



I am honored to begin my term as the new Book Review editor for the *Choral Journal*, following Greg Pysh's many years of excellent oversight of this column. I have been a university choral director for nearly twenty-five years. Throughout my career, the Book Review Column has opened up a world of opportunities for growth and learning. I am grateful to the contributors who have written reviews over the years, and I look forward to their future contributions. I also hope that we can increase the number of book reviewers. To that end, I invite the *Choral Journal* readership to consider joining the team of reviewers for the Book Review Column.

Reviewers curate the numerous books relevant to our field and give us a concise window into those books that will likely be of greatest benefit to our growth and learning as choral conductors. Having written reviews for this column in the past, I found it gratifying to share with colleagues the books I found valuable through my reviews. If you enjoy reading books relevant to our profession, writing reviews is a way to contribute to the growth of fellow choral professionals.

If you would like to be considered as a book review contributor, please complete this short online form at the following link or scan the QR code.

<https://forms.gle/8dYgzK1XPpwZ8FK18>



Dennis Malfatti, DMA  
Oramay Cluthe Eades Distinguished Professor of Music  
Director of Choral Activities  
Co-Chair, Music Conservatory  
University of Evansville  
[dm155@evansville.edu](mailto:dm155@evansville.edu)

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## ***Choral Reflections: Insights from American Choral Conductor-Teachers***

Edited by Brandon Williams

Hal Leonard, 2022

208 pages

Many choral directors have long viewed our profession as a means to honor both diversity and common purpose through song. The COVID-19 pandemic and racial reckoning of 2020 prompted even more of us to reimagine our rehearsal spaces as places of welcome, inclusion, and human-centered music making. Brandon Williams's *Choral Reflections: Insights from American Choral Conductor-Teachers* was published in 2022, and remains a timely and compelling compilation of essays that amplifies the voices of leading choral directors from across the United States. The collection offers both the wisdom of seasoned experts and a bold, optimistic vision for a new era in choral music.

Perhaps most resonant in Williams's editorial work is the diversity of perspectives shared. Contributors such as Anton Armstrong, Sandra Snow, Rollo Dilworth, and Pearl Shangkuan offer personal narratives and pedagogical insights that reflect the intersection of artistry, advocacy, and servant leadership. What emerges is not a singular philosophy but a variety of diverse perspectives bound by common themes like community, belonging, and shared humanity through music making.

The essays reach beyond technique and speak to vulnerability, growth, and the human connections that define our profession. In his essay, Jason Max Ferdinand writes, "The conductor's heartbeat becomes the choir's pulse." This sentiment seems to encapsulate the collection: it is not only about *how* we conduct, teach, and lead, but *why*.

Williams's editorial vision affirms and helps define a new era of choral leadership: an era that is more welcoming, collaborative, equitable, and people-centered than ever before. As the title suggests, the book invites reflection rather than prescription, encouraging readers to engage, question, and grow. It is both a valuable resource and source of inspiration for conductor-teachers at all levels. *Choral Reflections* challenges us to reimagine our rehearsal rooms as places of inclusion and be-

longing. It reminds us that excellence in music making is elevated by the relationships we build with those we lead. In doing so, it becomes not only a reflection of our evolving profession but a pulse for its future.

Dustin S. Cates

Assistant Professor of Choral Music Education

Temple University, Philadelphia, PA

## ***Rethinking Bach***

Edited by Bettina Varwig

Oxford University Press, 2021

399 pages

*Rethinking Bach* is a collection of essays penned by some of the leading scholars on the life, music, and influence of Johann Sebastian Bach. In the introduction, editor Bettina Varwig writes:

This book reaffirms the attraction of expanding (further) time, thought, and ink on this single historical actor. And yet, this singular focus may of course be one of the first things a proposed "rethinking" exercise may come to contest or modify. The paradoxical challenge of "rethinking Bach" thus consists in thinking about Bach by thinking beyond him: remapping the contours and borders of that island of Bach research, populating it with different people and unexpected objects, launching forays into that wider ocean of scholarship—all while keeping at least one eye on its principal site of attraction, the initial shared object of scholarly enquiry. (pp. 1–2)

Varwig organizes the information into four major sections: "Histories," with writings on "Bach and Material Culture" by Stephen Rose, "Rethinking 1829" by Ellen Exner, and "Post/Colonial Bach" by Yvonne Liao; "Bodies," with "Bach and the Soprano Voice" by Wendy Heller, "Embodied Invention: Bach at the Keyboard" by the editor, and "Rethinking Affect" by Isabella van Elferen; "Meanings," including "Bach and Theology" by Jeremy Begbie, "Bach the Humorist" by



David Yearsley, “Rethinking Bach Codes” by Daniel R. Melamed, and “Bach’s Works and the Listener’s Viewpoint” by John Butt; and concluding with “Currents,” which contains the essays “Bach’s Chorale Pedagogy” by Derek Remeš, “Rethinking Editions: *Mass, Missa*, and Monument Culture” by Joshua Rifkin, “Bach against Modernity” by Michael Marissen, and “Bach Anxiety: A Meditation on the Future of the Past” by Michael Markham.

Each contributor is an expert in their subject area and truly take the reader on a “deep dive” into their topic. A few revelations to this reviewer include: Bach’s postmortem household inventory showed he owned items that were markers of social status (p. 14). The portrayal of Mendelssohn’s performance of the *St. Matthew Passion* as a hallowed event had been part of a consciously crafted legend from the beginning (p. 37). The majority of the studies of Bach’s theology have come from historical musicologists, not from professionally trained theologians (p. 169). (The author of this chapter, Jeremy Begbie, is both a theologian and a concert pianist). And, among other research, the tendency toward humorlessness in Bach studies finds its origin in the late-nineteenth-century biographer Phillip Spitta (p. 194).

Of specific interest to our choral community is the chapter “Rethinking Editions, *Mass, Missa*, and Monument Culture” by Joshua Rifkin. The author relates in depth the history of the writing of the 1733 *Missa*, Bach’s crafting of the entire work, and the history of performing editions for this masterwork. Rifkin relates the history of the piece:

Bach created what would eventually become the first part of the *Mass in B Minor* as an independent *Missa* in 1733 in a bid to win recognition from his sovereign, the King of Poland and Elector of Saxony. As usual with him, compositional activity did not quite end with the completion of the score. That document, although basically a fair copy and hence showing greater detail in many respects than most comparable manuscripts of Bach, still sought principally to fix only those components that he presumably regarded as most essential to

the definition of his musical text: pitch and duration above all, with instrumentation and text placement indicated almost as thoroughly... The fleshing out of these details belonged to the preparation of the materials from which he intended performers to sing and play... although not, to all indications, one that ever saw use in actual performance, whether under the composer or anyone else. (pp. 292–93)

*Rethinking Bach* contains a wealth of research material to increase our understanding—and inform our performance—of the music of one of our greatest composers, Johann Sebastian Bach.

Gregory M. Pysch  
Van Wert, OH

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***Music, Religion and Politics at Worcester Cathedral, 680-1950***

Richard Newsholme  
Open Book Publishers, 2025  
309 pages

In these troubled times, we can lose the long perspective of other cultures, musical and otherwise. History in England and the British Isles is long and deep, especially the English cathedral tradition. The Worcester Cathedral has a long musical, religious, and political history dating from the 600s.

*Music, Religion and Politics at Worcester Cathedral, 680-1950* by Richard Newsholme has ten chapters: (1) The Music and Liturgy of the Medieval Mass and Office (680-1540); (2) Early Polyphony and the Worcester Lady Chapel Choir (c. 1280-1540); (3) The Reformation and Changes Under Four Tudor Monarchs (1520-1600); (4) Thomas Tomkins and the Earlier Seventeenth (1596-1646); (5) The Interregnum and Managing the Aftermath of Civil War (1646-60); (6) The restoration of the Monarchy and Reinstating the Anglican Church (1660-1700); (7) A New Prosperity and More Settled Cathedral Liturgy (1700-40); (8) A Mixed Century: The Later Gregorian Period (1740-1840); (9) Queen Victoria’s Reign: Changes after the Cathedrals

Act of 1840 (1840–1900); and (10) The Earlier Twentieth Century and Two World Wars (1900–1950).

One can readily see longer eras of relative stability contrasted with shorter bursts of change and instability in British history and politics even within these chapter titles, and the division of historical periods within the history of Worcester Cathedral makes sense indeed. As one might expect, this scholarly work is extremely well organized and comprises many footnotes referring to original sources within the cathedral's archives. There is also a table of illustrations, a preface, a postscript, abbreviations, and an extensive bibliography.

A chapter is devoted to the Renaissance composer Thomas Tomkins (1572–1646), a pupil of William Byrd, who spent the last fifty years of his long life at the Cathedral composing anthems, keyboard music, madrigals, and miscellaneous works. The cathedral organ was expanded at this time, and there was growth in the choir. Detail is given to these events, as well as the influence of Queen Elizabeth and the Reformation in England; this is a time of rapid change.

Throughout the book there are also references to minor composers. Richard Browne is one such composer and choirmaster, born in the first half of the seventeenth century. He became a successor to Tomkins. His verse anthems are discussed, especially “Unto him that hath loved me,” which Newsholme has transcribed, and a portion is given as an example. A description of the choir is given at this latter half of the century. It was a family affair, with fathers, sons, and grandfathers participating, thus giving stability in a time of change. A new *Book of Common Prayer* was instituted at this time, also propelling change in music.

During the Victorian period there was a remodel, including an extensive rebuild of the organ. In the early twentieth century there was a choir school for a time, as well as a Christmas concert including the music of Edward Elgar. Other composers included contemporaries Peter Cornelius, Pearsall, and C.V. Stanford, contrasted with Farnaby, Byrd, and Palestrina, along with familiar carols. This concert and others of the period 1916–18 were held as benefits for World War I refugees and the Red Cross.

It is impossible to go through all the complexities of change in liturgy, music, religion, and political sys-

tems contained in a thousand years of cathedral history in this review. From the early developments of chant to the early twentieth century, Newsholme has given us the intricacies of how these worked in one cathedral. Music does not exist in a vacuum. It is much related to the human, social, religious, and political factors in the surrounding civilization. Richard Newsholme provides a thorough yet intimate vision of this through his study of the Worcester Cathedral that is well worth pursuing.

Donald Callen Freed  
Omaha, Nebraska

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***Music is More than Technique:  
A Guide to Why and How***

Dennis Shrock  
GIA Publications, Inc., 2024  
216 pages

*Music is More than Technique*, the latest publication from author Dennis Shrock, is a volume divided into four sections, which are rich in historical, performance, and biographical information. In the introduction, titled “Argument,” the author shares the main reason for writing this book:

If music is not shown to be more than technique—if performance does not go beyond the conveyance of rhythmic precision, cohesive blend, and strict adherence to the score markings as they are understood by modern-day eyes—the music will seem to be lacking to such a degree, it will cease to be of any meaningful interest to performers and audiences and will fade into obscurity. (p. 12)

The sections in Part One include “Performance Practice of Notation,” “Form or Function,” and an excerpt from the author’s book *Creating Excellence in Choirs and Orchestras*. On musical notation in an historical context, Shrock writes:

We must comprehend notation of the past not with modern-day eyes of understanding, but with historical eyes of understanding. And we



must also understand and accept that all eras have their performance practices. All eras have customs that determine the way notation is interpreted and that affect the way music is performed. (p. 16)

Among his personal observations, the author laments the decline of the programming of historical choral repertoire today and the reasons for this decline:

The music is not relevant in modern society; there are too few people who have had any exposure to the music; the music appeals only to a small elite segment of society; music of the past is too difficult to appreciate. But these reasons don't apply to other art forms of the past, in particular painting, sculpture, and architecture.... [T]he visual arts are different from the aural arts, you might say, and the two shouldn't be compared.... I would counter, however, that a comparison is justified, if only for the fact that music exists in written form, which is to say that manuscripts or printed copies of the music are every bit as concrete as a painting, sculpture, or building. (p. 13)

Part Two focuses on individual conductors and on their expressive performances. Both orchestral, choral, and early music performers are mentioned, from Hans von Bülow (late nineteenth century) to Arturo Toscanini, Leopold Stokowski, Herbert von Karajan, Georg Solti, and Leonard Bernstein; a brief history of major historical choral ensembles, as well as individual musicians such as F. Melius Christiansen, John Finley Williamson, Roger Wagner, Robert Shaw, Sir David Willcocks, and Margaret Hillis; closing with the history of early music and its "practitioners," including Noah Greenberg, Gustav Leonhardt, Nikolaus Harnoncourt, Christopher Hogwood, and David Munrow.

The third section is full of historical and performance practice material drawn from the author's decades of conducting and research experience. The six sections discuss expression in the Medieval, Renaissance, Baroque, Classical, Romantic, and Modern eras. The fourth and final section of the book includes "A Note to Young

Conductors," which concludes with an appeal to a new generation of performers to create change for the sake of musical art and the life of classical music in the future:

If you are enlightened—which you must be since you're reading this book and taking advantage of the primary sources contained herein—you are part of this new generation of musicians who are responsible for changing the unintellectual climate that you face. Armed with irrefutable information about the interpretation of notation and the importance of expressive performance, you can forge a new way of thinking—a more responsible way of thinking, one that can rescue Classical music from the dusty archives and make it accessible, appreciated, and an enjoyable part of our culture. You can bring Classical music back into today's classrooms and performance halls. (p. 214)

*Music is More Than Technique: A Guide to Why and How* is a title to consider for your bookshelf and the top of your reading list.

Gregory M. Pysh  
Van Wert, OH

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*Gingging Through the Ages*

**ACDA**

MINNEAPOLIS

MARCH 7-10

**2027**

## **MARK YOUR CALENDAR FOR THE NATIONAL CONFERENCE!**

Calls for Performing Choirs, Interest Sessions & Insight Choirs open in February 2026.  
*Full information and deadlines can be found on the following pages.*

Honor Choir audition information and deadlines will be released in Summer 2026.

## **NEW SCHEDULE!**

The conference will take place Sunday-Wednesday, opening with a *Welcome to Minneapolis* concert in the evening on Sunday, March 7.

Full conference offerings begin in the morning on Monday, March 8.

The conference concludes in the early afternoon with Honor Choir performances on Wednesday, March 10.

Additional *free* post-conference offerings will be available in the late afternoon on Wednesday, March 10, for all who wish to remain in town.

Visit [acda.org/conferences](http://acda.org/conferences) for the most up-to-date information.



## Submission Guidelines for Performing Choirs 2027 ACDA National Conference Minneapolis, MN March 7-10, 2027

The 2027 National Conference theme is Singing Through the Ages. We will gather in Minneapolis to celebrate our rich choral heritage, its evolution across time, and our hope for singers to engage in the choral art across their lifespan. 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 at the time of application, registration, and performance. For Contemporary A Cappella Scholastic Ensembles with student conductors, conductors or faculty advisors must be current members of ACDA at the time of application, registration, and performance. Scholastic ensembles are defined as ensembles affiliated with an educational institution whose majority membership is made up of students.

Conductors must be employed in the same position with the same organization since fall 2023, excepting student conductors of Contemporary A Cappella Scholastic Ensembles. No choir or conductor may perform on successive national conferences as a performing choir or insight choir. However, a different choir from the same school or organization can submit an audition as long as the conductor is different (e.g., a treble choir from University A is still eligible to audition as a 2027 performing choir if the mixed choir from University A performed at the previous conference, but only if the treble choir conductor is not the same person who conducted the mixed choir and the conductor meets the other eligibility requirements.)

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 (since fall 2023)
- 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.

Contemporary A Cappella Ensembles and Show Choirs are exempt from the co-conductor recording requirements and will submit only three recordings.

### II. Registration and Travel Information

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.

Conductors are expected to officially register for the conference at the posted registration rates.

### III. Application Process

All materials listed below will be submitted and uploaded through the online platform at [www.acda.org](http://www.acda.org). no later than 11:59 pm CST on April 15, 2026. Help desk support is available until 5:00 pm CST on April 15, 2026. 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 online 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 **except** Contemporary A Cappella & Show Choir:

1. A list of your proposed repertoire for the 2027 conference. The proposed program should include the following:
  - a. The title, composer and/or arranger, poet/lyricist, complete publication information for each piece, and website link (if available) to publisher/distributor, and;
  - b. The approximate performance time of each piece. Total program time should not exceed 25 minutes total on stage, including applause.
2. 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 also welcome. Only one manuscript (not commercially available) piece may be included, and a maximum of two pieces by any particular composer may be presented.
  - The proposed repertoire listing must be accurate. Take care to confirm the spelling of titles and names, correct attributions of composers, arrangers, poets/lyricists, and detailed publisher information. An inaccurate submission will impact the final score and may be grounds for disqualification.
  - 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 and October 1, 2026. 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.
3. 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 15 minutes in length (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 2025–2026 academic year or 2026 calendar year
  - ii. One selection from the 2024–2025 academic year or 2025 calendar year
  - iii. One selection from the 2023–2024 academic year or 2024 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, also include the page that shows the date of the performance. Redact information that identifies the ensemble and conductor.
- c. The uploaded audio files should contain only complete pieces (each 5 minutes or less). If a multi-movement work is excerpted, 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.
- g. Submit files in .mp3 format as three separate audio files.

For Contemporary A Cappella and Show Choirs Only:

1. A list of your proposed repertoire for the 2027 conference. The proposed program should include the following:
  - a. The title, composer and/or arranger, poet/lyricist, complete publication information for each piece (if available), website link (if available) to publisher/distributor, and;
  - b. The approximate performance time of each piece. Total program time should not exceed 25 minutes total on stage, including applause.
  - c. It is understood that many ensembles will not have their final sets or arrangements determined at the time of application. If accepted, a final program including all song titles, songwriter credits, and arranger names is due to ACDA no later than October 1, 2026. This document should also include information about any technical needs from the venue such as the number of handheld microphones required. A production meeting will be scheduled with each performing group to consider logistics and other technical details. Proof of copyright compliance may be requested at any time. This includes proof of licensing for all custom arrangements, which can include: a) a receipt of purchase showing one copy per ensemble member from a publisher or retailer, or b) a license certificate from the publisher or copyright owner. Please review the "Additional logistical information if selected" section for more information.

2. Three recordings that have both audio and video and should include representative examples of the ensemble's performance in each of the last three academic years (September through August).
  - i. One selection from the 2025–2026 academic year or 2026 calendar year
  - ii. One selection from the 2024–2025 academic year or 2025 calendar year
  - iii. One selection from the 2023–2024 academic year or 2024 calendar year
3. The combined total duration of the three recordings should be no longer than 15 minutes in length.
  - a. Submissions must be unedited videos; live in-concert performances are preferred and encouraged.
  - b. Videos may not include any effects or enhancement added in post-production (such as tuning, EQ, reverb, compression, additional or re-recorded parts, etc). Effects used in a live, amplified performance are permissible; however, they must be captured in the live audio rather than added in later.
  - c. Files will be uploaded in mp4 format.
4. For show choirs, each of the recordings should show both singing and dancing.
5. 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, also include the page that shows the date of the performance. Redact information that identifies the ensemble and conductor. If no program was produced, a PDF statement of the date, time, event, and location of the performance is sufficient.
6. Additional logistical information for those selected:
  - Each performing choir will have 30 minutes total to set up, perform, and strike their show. Additional time for dress rehearsal will not be available.
  - ACDA will provide the standard set of 4x4 risers 8', 16', 24', 32'. Performing choirs may add additional risers or set pieces but may not remove or rearrange the provided risers.
  - The stage is 52' deep and its narrowest point is 40' wide.
  - ACDA will provide 4 condenser mics for choir pickup and 5 wireless handheld mics for soloist use. Should additional mics be needed, this will be negotiated between the choir, ACDA, and the venue and cannot be guaranteed.
  - For performing choirs executing a costume change there is ample space to do this; however, it is located behind the main drape at the rear of the stage.
  - The auditorium is a union house and will therefore be responsible for loading in and out of the facility. The level of involvement by student tech crews will be determined at a later date.

For all submissions:

1. Conductor and Ensemble Biographies and Photos
  - a. The ensemble's biography (900 characters maximum)
  - b. The conductor's biography (900 characters 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 October 1, 2026.

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

a. Voicing: Soprano-Alto, Tenor-Bass, Mixed Voicing

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

- Children and Community Youth
  - Singers in this ensemble are in grades 3-5; fill in % of students in the ensemble
  - Singers in this ensemble are in grades 5-7; fill in % of students in the ensemble
  - Singers in this ensemble are in grades 7-9; fill in % of students in the ensemble
  - Singers in this ensemble are in grades 9-12; fill in % of students in the ensemble
- Junior High/Middle School
  - Small school (enrollment 799 and below)
  - Large school (enrollment 800 and above)
- Senior High School
  - Small school (9-12 enrollment 799 and below)
  - Large school (9-12 enrollment 800 and above)
- Two-Year College
- Four-Year College or University
- Contemporary A Cappella
- Show Choir
- Vocal Jazz
- Community (unpaid singers, auditioned or nonauditioned)
- Music in Worship
- Professional (auditioned ensemble of at least 50% paid singers)

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 1800 characters or less to help the committee contextualize the ensemble.

7. Director's name, ACDA member number

8. Name of institution and name of choir as it should be listed in the *Choral Journal* and number of singers in the ensemble

9. At the National Conference, ACDA has the opportunity to premiere two new works: the Brock Commission and the Brock Professional Prize. If selected for performance, would you like for your ensemble to be considered to perform one of these pieces? Additional time is given on the concert to perform the work.

10. Non-refundable application fee of \$50 submitted by credit card/debit card only

#### IV. Screening Process

1. All auditions are “blind”; that is, the Adjudication Committee will not know the identity of the choir or conductor, with the exception of show choirs and contemporary a cappella groups who may be recognizable in videos. 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.
2. **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.
3. **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.
4. No person submitting performance audition materials for the 2027 National Conference may serve on an Adjudication Committee. The online submission process automatically tabulates responses from adjudicators and generates a list indicating the collective top ten submissions in ranked order, plus five alternates.
5. 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. Final decisions for accepted performing choirs will be made by the National Conference Committee.
6. Every effort will be made to represent a broad range of excellent performing ensembles from each R&R area and ACDA region.
7. The rubric showing the performance criteria and rating scales that will be used by the adjudicators, along with all the information included here, is available at [acda.org](http://acda.org).

#### V. Schedule of Dates and Application Link

- Application portal opens: February 2026
- April 15, 2026: Audition application, uploads, and payment completed by 11:59 pm CST
- Help desk support is available until 5:00 CST on April 15, 2026. 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, 2026: National auditions review completed
- By June 29, 2026: Applicants notified of results

**Application now available through the online platform at [acda.org](http://acda.org).**



**Submission Guidelines for Interest Sessions  
2027 ACDA National Conference  
Minneapolis, MN  
March 7-10, 2027**

The 2027 National Conference theme is Singing Through the Ages. We will gather in Minneapolis to celebrate our rich choral heritage, its evolution across time, and our hope for singers to engage in the choral art across their lifespan. 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 welcome. 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 at the time of application, registration, and presentation. Membership shall not expire on or before the last day of the conference. All accepted presenters are expected to meet ALL posted dates and deadlines. No applicant may present at successive national conferences.

Applicants may submit **no more than two total proposals: one individual session proposal and another as a member and/or moderator of a panel.**

### **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 presenter and the ensemble (if applicable) will obtain the necessary funds to travel and present at the conference if accepted.

Presenters are expected to officially register for the conference at the posted registration rates.

### **III. Application Process**

All materials listed below will be submitted and uploaded through the platform at [www.acda.org](http://www.acda.org) no later than 11:59pm CST on March 11, 2026. Help desk support is available until 5:00pm CST on March 11, 2026. 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 online 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, and sessions featuring a demonstration choir are acceptable.

For panel presentations:

- Panels are limited to no more than four presenters plus a moderator
- No substitutions are allowed if a presenter from the applicant team withdraws

Every presentation room will have a projector and screen for audio and video. All other equipment requests must be listed on your proposal in order to be considered. Not all rooms will have a piano. If a piano is not requested on your application, we may not be able to honor this request at a later date.

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 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. Session Description: No more than an 1800-character description of the session
  - b. *Choral Journal* Description: No more than a 900-character description, which will be used in *Choral Journal*
  - c. A brief outline in bullet points that clarifies the processes and goals of the session (limit 2 pages; single PDF upload)
    - Address the content and key learning outcomes of the session, as well as provide a clearly defined outline. This document will be used to help evaluate your session and may provide content for the conference app.
3. Within the application portal, presenters will be asked whether their session proposal is primarily a repertoire and resources specific category or primarily something else. Other categories will include: pedagogy, conducting, composition, social justice, community/culture building, classroom management, advocacy, research, international affairs, general music, changing voice, and trauma-informed teaching, to name a few. Presenters will be asked to select two total categories in order to facilitate the adjudication process.
4. Indicate whether 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 in your brief outline (#2c).
  - a. If you wish to bring your own demonstration choir, submit the following:
    - i. Three audio submissions as representative examples of the choir's performances in each of the last three academic years (September through August). Each submitted recording must be conducted by the applicant conductor. Each recording should be a complete work and should be no more than 5 minutes in length. File format for uploads is mp3.
      1. One selection from the 2025–2026 academic year or 2026 calendar year
      2. One selection from the 2024–2025 academic year or 2025 calendar year
      3. One selection from the 2023–2024 academic year or 2024 calendar year
5. Headshot(s) of presenter(s) in .jpg format, 3" x 5", high resolution minimum 300 dpi; if a panel, you will need to submit a headshot for each presenter in the application.
6. Presenter and Ensemble Biographies
  - a. The presenter's biography (up to 900 characters maximum) as it should appear in the *Choral Journal*
  - b. If including a demonstration choir, provide the ensemble's biography (up to 900 characters maximum) as it should appear in the *Choral Journal*. An ensemble photo will only be requested if the session is selected for the conference. The deadline for ensemble photo submission is October 1, 2026.

c. If a panel presentation (4 panelists plus a moderator maximum), please ensure the following is in place and on hand for your application:

- i. Each presenter must be a member of ACDA and you will need to provide their membership number
- ii. Headshot for each person (see #5 for specs)
- iii. 900-character biography for each person (see #6a)

7. Equipment needs: Indicate if your session requires projector/screen, additional microphones, piano

8. If selected, indicate Yes/No whether anyone participating in this session has an accessibility need (i.e., wheelchair access, visual impairment, etc.) that needs to be accommodated

#### IV. Selection Process

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 2027 National Conference may serve on the Adjudication Committee. The online submission 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.

Presenters submitting multiple proposals, if selected, will only be allowed to participate in one presentation, including as a copresenter.

#### V. Schedule of Dates and Application Link

- Application portal opens: February 2026
- Wednesday, March 11, 2026: Interest session application, uploads, and payment completed by 11:59 pm CST.
- Help desk support is available until 5:00 pm CST on March 11, 2026. 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, 2026: National applications review completed
- By June 29, 2026: Applicants notified of results

**Application now available through the online platform at [acda.org](https://acda.org)**



**Application Guidelines for Insight Choirs  
2027 ACDA National Conference  
Minneapolis, MN  
March 7-10, 2027**

The 2027 National Conference Committee is pleased to continue insight choirs, an 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. Contrasted with demonstration choirs, we consider insight choirs as inextricably linked with the presentation, where the choral ensemble is critical to the topic and the presenter is intimately tied to the ensemble. We seek proposals for a 50-minute session that will actively engage conference participants and contribute to the professional development of our membership. ACDA members in all repertoire and resource areas are invited to apply.

The 2027 National Conference theme is *Singing Through the Ages*. All topics are welcome, but the conference committee is particularly interested in those that celebrate our choral heritage, embody strong pedagogical ideas, scholarly content, and relevance to our choral community. Topics could include but are not limited to:

- Working with singers with special needs
- Working with aging voices in community and religious settings
- Living composer-conductor collaborations
- Working with students in a Title 1 school
- Multigenerational 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 at the time of application, registration, and performance. Please note that all accepted conductors/presenters are expected to meet ALL posted dates and deadlines. No choir or conductor may perform at 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. Insight choir conductors must register for the conference. 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.

Presenters are expected to officially register for the conference at the posted registration rates.

## **III. Session Conductor/Ensemble Expectations**

The conductor and ensemble will arrive 15 minutes prior to the session to establish standing positions and ensure all audiovisual 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 four 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 11:59 pm CST on April 15, 2026, via the online platform at [acda.org/conferences](http://acda.org/conferences). Help desk support is available until 5:00 pm CST on April 15, 2026. 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 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. **Session description:** No more than an 1800-character description of the session

b. **Choral Journal** description: No more than a 900-character description, which will be used in *Choral Journal*

c. **A brief outline** in bullet points that clarifies the processes and goals of the session (limit 2 pages; single PDF upload)

- Address the content and key learning outcomes of the session, as well as provide a clearly defined outline. This document will be used to help evaluate your session and may provide content for the conference app.
- If your session is highlighting rehearsal techniques or something similar, your outline might include details about but is not limited to discussing:
  - Repertoire (if any) you plan to address
  - Rehearsal techniques (if any) you plan to address
  - Ensemble development
  - Community engagement

**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 1800 characters 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 uploads include: mp3, mp4

**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 900 characters maximum) as it should appear in the *Choral Journal*
- b. The conductor's biography (up to 900 characters maximum) as it should appear in the *Choral Journal*

**7. An ensemble photo** will only be requested if the session is selected for the conference. The deadline for ensemble photo submission is October 1, 2026.

**IV. Selection Process**

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 and 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 2027 National Conference may serve on the adjudication committee. The online submission 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 and Application Link**

- Application portal opens: February 2026
- April 15, 2026: Insight choir application, uploads, and payment completed by 11:59 pm CST
  - Help desk support is available until 5:00 CST on April 15, 2026. 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, 2026: National applications review completed
- June 29, 2026: Applicants notified of results

**Application now available through the online platform at [acda.org](http://acda.org).**

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## QUARTERLY ENDORSEMENTS



### **GREG BARTHOLOMEW**

#### ***Invitation to Love***

- SATB; a cappella; English (Paul Laurence Dunbar)
- 3' 00". A gentle appeal to love, which is addressed both as a person and a state of being. Central idea: love belongs naturally in life, not in isolated moments or circumstances. 12 of the 20 poetic lines begin with "come." Sweeping, rollicking copound meter lines, in pairs, trios, tutti. Bright, fun, smile-inspiring; modern madrigal. HS and above.  
(ProjectEncore.org/greg-bartholomew)



### **JOAN JOHNSON DREWES**

#### ***Tacit***

- SATB divisi; a cappella; IPA vowels and consonants
- 3' 30". Lightly based on philosophies suggesting that each vowel and each liquid consonant has its own unique resonance center in the body. Experiment in compositional style; intended to be expressive without words. Requires a clarity almost devoid of vibrato to be effective. Sophisticated soft vocal jazz. Fun!  
(ProjectEncore.org/joan-johnson-drewes)



### **ANTHONY ESLAND**

#### ***Nowell Sing We***

- SATB; organ; English, Latin (15th Century Carol)
- 3' 06". Inventive twist on this well-known carol that leverages hints of hoquet, and modal fluidity even within the recurring refrain that harken back to its roots. Compound meter dances, and makes excellent, independent use of the organ. Lots of fun for a flexible choir; worthy of the best liturgical choirs! Great addition to Christmas/Epiphany rep!  
(ProjectEncore.org/anthony-esland)



### **JOSEPH ECKMAN**

#### ***Stopping By Woods on a Snowy Evening***

- SSAATB; S solo; a cappella; English (Robert Frost)
- 2' 38". A fresh new setting of Frost's beloved expression of the dilemma between the temptation to withdraw from the world, and the moral necessity of continuing in one's responsibilities. Beautiful treatment of text. Unexpected harmonies hold interest yet are never jarring. Beautiful challenge for an excellent HS choir, and above!  
(ProjectEncore.org/joseph-eckman)

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## **JOSHUA CARTER MAYNARD**

### ***The Skipping Stone***

- SSAATTBB; brief SAT solos; piano; English (Joshua Carter Maynard)
- 5' 00". Reflection on the meaning of a single human gesture as set against the immensity of nature; not conquering, but engaging. The music, as a tone poem, travels through various tonal areas, evoking the call to a Hero's Journey. Requires excellent pianist and capable choir. Improv opportunity at end suggest continuation of the journey. Stunning! (ProjectEncore.org/joshua-carter-maynard)



## **MASON ROBERT MCCOOL** *(new to PROJECT : ENCORE)*

### ***Psalm 23***

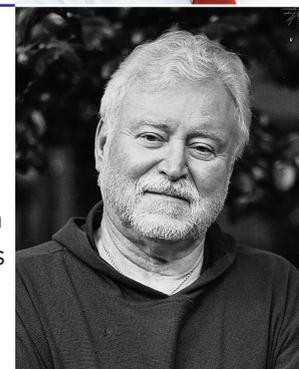
- SSAATTBB, treble solos; a cappella; English (Psalm 23)
- 6' 38". Compelling, beautifully unique setting of this best known of Psalms, effectively weaving elements from traditional Hebrew music and western tonal practice. Imagined as if sung in the time the Psalm was written. Eight fully independent lines; notated rhythmic flexibility; some chordal chant. A show stopper in a most compelling, quiet way. Exquisite! (ProjectEncore.org/mason-robert-mccool)



## **DONALD M. SKIRVIN**

### ***Missa Brevis***

- SAB; piano; Latin (Mass Ordinary)
- 13' 30". Contemporary, lyrical setting, the textual brevity only being the absence of a Credo. Performance options abound: SAB, TB, or SA; piano or organ; modular construction allowing each movement to stand alone. This composer always maintains interest—such as simple meter over flowing triplets in accomp. Lively Gloria, largely unison. Many uses! (ProjectEncore.org/donald-m-skirvin)



## **THOMAS BOLD** *(new to PROJECT : ENCORE)*

### ***Magnificat and Nunc dimittis***

- SATB; cello; English (Luke 1:46-55; 2:29-32)
- 6' 04". Highly usual setting, based on a four-measure descending obligato line to be played by cello, with option of organ pedal or bass voice. Repeated ascending three-note motif shared among the voices adds to the meditative quality. Requires the clarity of tone and linear ease of chant in all voices. Evokes a sense of musical candlelight. A quiet gem. (ProjectEncore.org/thomas-bold)



**DEBORAH SIMPKIN KING, PH.D.**  
Conductor  
P:E Director and Founder  
DeborahSKing.com





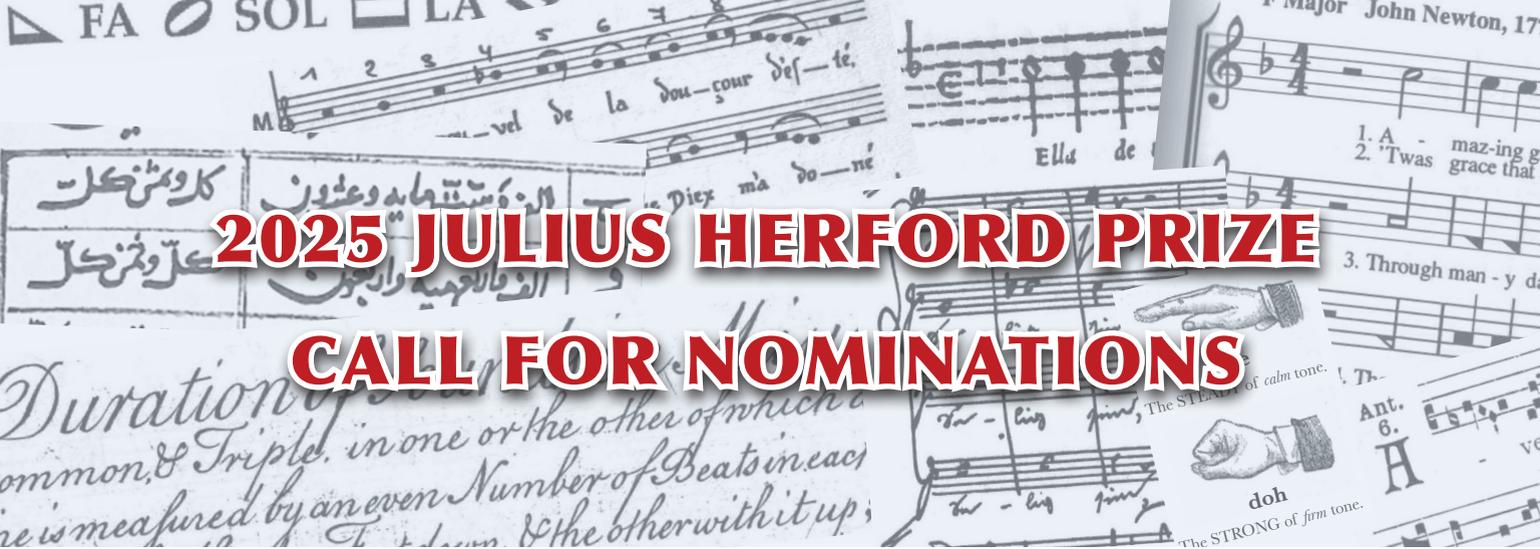
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# 2025 JULIUS HERFORD PRIZE CALL FOR NOMINATIONS

Each year the Julius Herford Prize Subcommittee of the Research and Publications Committee accepts nominations for the outstanding doctoral terminal research project in choral music. Projects are eligible if they comprise the principal research component of the degree requirements, whether the institution defines the project as a "dissertation," "document," "thesis," or "treatise," etc. The submitted projects are evaluated entirely blind with regard to dissertator, assisting faculty, institution, or any other identifying material, by an unpaid panel of choral conductor-scholars.

**When a dissertation may be nominated:** The year 2025 indicates the year in which the relevant doctoral degree was conferred. Dissertations must be nominated in the calendar year following the year in which the degree was conferred. The prize is awarded in the calendar year following the year of nomination. Thus, the dissertation of a student with a 2025 degree can be nominated through June 10, 2026; the prize will be awarded at the 2027 ACDA National Conference.

**The award:** The winner will receive a \$1000 cash prize and a plaque. The committee reserves the right to award two prizes or no prizes in any given year.

## **Nomination Requirements and Procedure:**

1. An institution may submit only one document for that year's prize. In the event that there are two nominations of equal merit from one school, the letter from the dean, director, or chair of the music school must justify the additional nomination. The submitting faculty member, institution, and/or the writer must be currently a member of ACDA in good standing.
2. Links to the nomination form and instructions for uploading the dissertation are found on the prize webpage: visit [acda.org](http://acda.org); under "About," select "Award & Competitions."

The nomination form will require the following uploads:

- PDF abstract of the dissertation WITHOUT any material identifying the student, faculty, or institution. The redacted version should be carefully tested before being submitted.
  - PDF title page of the dissertation WITH identifying information, including the dissertator's name and institution.
  - PDF of a signed letter of recommendation from the dean, director, or chair of the music school. Letters from the chair of the choral area are not acceptable. The letter must include the following: (1) the full name of the student, (2) the year in which that student's degree was granted, and (3) the full title of the dissertation.
  - PDF page with contact information (full name, title, mailing address, email address, telephone number) for (1) the faculty member making the submission and (2) the dissertation author.
  - PDF of the complete dissertation WITHOUT any material identifying the student, faculty, or institution. The information can be removed or blacked out. The redacted version should be carefully tested before being submitted.
3. **The dissertation and all accompanying materials must be uploaded by June 10, 2026, noon CST. If one or more of these requirements is not met, the dissertation will be eliminated from consideration.**

## A Bigger Table (Part 3 of 3)

Over the course of my twenty-two years in Tucson and at the University of Arizona, I have had the joy and honor of learning from many wise and generous people. In preparation for my first Western ACDA performance with Symphonic Choir in 2010, I had the opportunity to learn from a member of the Finnish-American Club of Tucson, who not only taught us Finnish pronunciation but also shared how happy she was that we were singing a funny and familiar folk song she learned in her childhood. A collaboration with Mariachi Arizona in 2016 helped me more fully understand and appreciate the powerful and fluid qualities of this sophisticated art form that is prevalent in my community. Numerous graduate students over the years have educated me about the breadth and depth of choral history and culture in Korea, and the unique and beautiful repertoire it has inspired.

Since 2020, Ahmed Anzaldua has been unimaginably patient and kind in helping me to understand the vast bounty of choral music that arose out of the fusion of populations and musical establishments in Mexico and throughout Latin America. In 2022, local gospel artists coached and were featured guests with Symphonic Choir for a performance of W.H. Brewster's classic "Old Landmark." The surprising discovery in 2024 that a friend and collaborator was a member of the Pascua Yaqui Tribe resulted in the first United States performance of a Yaqui choral composition, which came with the permission and blessing of the Tribal Government, his family.

My life and my journey have been immeasurably enriched by these and countless other people from throughout the globe who have blessed my students and me with their music, passion, pride, and love. For the final installment of this focus series, I'm grateful to James Higgs, Youngeun Kim, Erik Peregrine, Nicky Manlove, W. Aaron Rice, He Huang, and Daniel David Black, who generously share their research in that lineage and tradition and who, along with many others, have offered me a place at a bigger table.

Elizabeth Schauer (she/her)  
Director of Choral Activities  
University of Arizona School of Music

*Original watercolor copyright  
Tammy Bummell*



# *Terza Messa* by Marianna Martines: Examining Historical Sources of a Forgotten Masterwork

JAMES HIGGS



*Portrait of Marianna Martines by Anton von Maron, dated by Lorenz ca. 1773. Public Domain.*

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**M**arianna Martines (1744–1812) was an eighteenth-century Viennese composer who was recognized as a talented and accomplished composer during her lifetime, but until recently she mostly existed as a tertiary character in the biographies of other historical figures like Joseph Haydn, Charles Burney, and Pietro Metastasio.<sup>1</sup> She was publicly acknowledged as a composer in ways that were uncommon for women in the eighteenth century, and was respected in professional circles and the aristocracy as an influential musical figure in Vienna. The first major success for Martines was the premiere of *Terza messa* at St. Michael's Church in Vienna on September 29, 1761.<sup>2</sup> This performance marked the starting point of her public recognition as a composer at the age of seventeen. It also led to other accomplishments: she was the first female invited to be a member of the Accademia Filarmonica di Bologna in 1773,<sup>3</sup> and she was the first woman to premiere an oratorio, *Isacco figura del redentore*, with the Tonkünstler-Societät in 1782.<sup>4</sup>

*Terza messa* is one of the few works by Martines to have a documented performance during her lifetime and likely was the first work by her to be performed for a public audience.<sup>5</sup> A possible reason for Martines's minimized historical status as a musical figure is the lack of a continuous performance history of her works after her death in 1812. She never held a position as a *Kapellmeister*; she did not publish any of her significant works during her lifetime, and by the time of her death, changes in musical style and a dismissive attitude toward female composers contributed to her diminished profile.<sup>6</sup> Most of Martines's surviving manuscripts were posthumously donated to the Gesellschaft der Musikfreunde in Vienna in 1813 by her friend, Julie Engelhart. Among these is the only manuscript of the full score of *Terza messa* that is known to exist. In November 2023, this article's author created a critical edition of Marianna Martines's *Terza messa* using all extant manuscripts, including manuscripts in Martines's hand and partbooks. *Terza messa* is a significant work by Martines and is representative of her compositional output and musical language. This article provides an overview of Martines's life; explores how *Terza messa* fits within the

canon of eighteenth-century concerted Viennese masses; and examines the relationship between manuscripts, the editorial process, and performance.

### Biographical Overview

Martines was baptized on May 4, 1744, at the St. Michael's Church, an imperial court parish church located in the Michaelerplatz in Vienna. Her earliest known teachers were Joseph Haydn, Nicola Porpora, and Giuseppe Bonno. Bonno, *Kapellmeister* of the imperial court chapel from 1774 to 1788, may have had the biggest influence on her sacred choral works. It is likely that she was taught by Bonno using *Gradus ad Parnassum*, the standard treatise for counterpoint and the "learned style." Written by Johann Joseph Fux in 1725, this treatise was used to train all composers who hoped to compose "proper" sacred music.<sup>7</sup> Martines valued her connection to the Neapolitan school. Her father, Nicolo Martines, was born in Naples and had Spanish ancestry. He worked in the Papal Embassy in Vienna as the Master of Ceremonies. Additionally, her long-time mentor, Pietro Metastasio, was from Naples; and her teacher, Bonno, trained in Naples for ten years before working as a *Kapellmeister*. The Neapolitan style was popular in Vienna and was sometimes referred to as the galant style. It came to refer to a style that was modern and associated with Italian opera and sacred music.<sup>8</sup>

As early as 1770, Metastasio began inviting musicians and music lovers to private gatherings, called *Akademien*, where music by Martines and other composers was performed. After Metastasio's death on April 12, 1782, Martines began to focus more of her time on social activities and teaching. She continued to host events and by the 1790s, her *Akademien* were among the most popular in Vienna. Through these *Akademien*, Martines gained further acceptance as a prominent composer and dilettante in Vienna, and was praised as "one of the most eminent connoisseurs amongst [Vienna's] numerous dilettantes."<sup>9</sup> Among others, Wolfgang Amadeus Mozart regularly attended and was known to perform four-hand keyboard works with Martines.

## Eighteenth-Century Viennese Concerted Masses

Martines's four masses were composed between 1760 and 1765 in a concerted style that was popular in Vienna from 1740 to 1780.<sup>10</sup> *Terza messa* is a high solemn mass, or *missa longa*, composed for the 1761 feast day celebration of the Archangel Michael at St. Michael's Church. Today, high solemn masses are referred to with names like "cantata" or "number" mass because of the multi-sectional division of text into arias, ensembles, fugues, and other choral movements. This style of concerted mass is longer and more elaborate than *missa brevis* settings and usually includes brass, timpani, and an expanded orchestra beyond the typical *Kirchentrio* of two violins and continuo.

In eighteenth-century Vienna, both *missae longae* and *missae breves* were settings of the complete mass ordinary text: Kyrie, Gloria, Credo, Sanctus, Benedictus, and Agnus Dei. The high solemn mass had longer and more elaborate Kyrie and Gloria sections. Composers often reprised all or part of the music of the "Kyrie" movement for the "Dona nobis pacem" movement by replacing the text "Kyrie eleison" with "Dona nobis pacem." Martines chose to compose new music for her brief "Dona nobis pacem" movement to end the *Terza messa*.

Mid-century composers followed the trends of late-Baroque composers with regard to multi-movement, number-mass structures, forms, and orchestration. By the end of the 1780s, Viennese concerted masses began to feature the developments found in the symphony related to orchestration and form, and to resemble the symphonic masses of the Classical era that are more familiar today.<sup>11</sup> The Viennese concerted mass tradition was influenced by the concertato and sacred styles that originated in Rome, Venice, and Naples. The use of brass and timpani in festive sacred works was a long-standing Viennese tradition. The influence of the concerto that made its way into Viennese concerted masses is found in the use of obbligato instruments, the alternation between *ripieno* (or tutti) and *concertino* (or solo) groups, and the use of homophonic textures.

In his 1725 treatise on counterpoint, *Gradus ad Parnassum*, Fux codifies the sacred style that was associated with Palestrina and Rome in the late sixteenth and

early seventeenth centuries. In the final section of this treatise, Fux gives examples of *stylus a cappella* as well as *stylus mixtus*, both of which were used by composers of sacred music in eighteenth-century Vienna.<sup>12</sup> *Stylus mixtus*, or mixed style, is referred to by Fux as the most common mass style of the day.<sup>13</sup> The Viennese concerted masses popular in the eighteenth century are in the mixed style that Fux described. Works completely in *stylus a cappella*, or a cappella style, were used for the penitential seasons of Advent and Lent. Masses in the mixed style existed in two forms: solemn and ordinary. The solemn version was used for major feast days, and the ordinary version (sometimes referred to as "mediocre") could be used any time of the year except for penitential seasons and major feast days.<sup>14</sup>

Fux describes two different compositional approaches to a cappella style music that were common in Vienna. The first is for unaccompanied voices only; the second is for voices with organ and other instruments. The first a cappella style is in the contrapuntal tradition of Palestrina, sometimes referred to as "alla Romana" or *stile antico*, and was mainly used during penitential seasons when instruments were not allowed.<sup>15</sup> The second a cappella style of Fux's time was used throughout the church year and retained aspects of *stile antico* with its "ecclesiastical dignity."<sup>16</sup> The second a cappella style allowed for more rhythmic and harmonic freedom because of the use of *colla parte* instruments and basso continuo to support the vocal lines.<sup>17</sup> The *colla parte* instruments that Fux includes in his description of the second a cappella style are strings, two trombones, and organ. Unison violins commonly double the soprano; alto and tenor trombones double the alto and tenor voices, respectively; and the bass voice is doubled by the organ and continuo group.<sup>18</sup> Today, the designations of "antico" and "a cappella" are often associated with unaccompanied polyphonic vocal writing in the style of Palestrina, but in eighteenth-century Vienna, a cappella style also included the use of accompanying instruments in homophonic writing and fugues. The defining factors of a cappella style are the leading role of the voices as the driving force of the texture, with instruments in a subsidiary role and the use of organ to provide a vertical realization of harmony.

A cappella style provided the possibility of adding variety to long, multi-movement works in the mixed

style. This variety of styles allowed for contrast in how composers could express *Affekt* musically. In *Terza messa*, Martines shifts among movements of various styles and types, including the concertato and a cappella styles, and incorporates arias and solo ensembles.

A cappella style was not limited to use during penitential seasons and was often used in the concerted mixed style of mass settings intended for use throughout the year. Most Viennese concerted masses in the mixed style featured fugues in the second a cappella style, with the necessary *colla parte* doubling instruments, continuo, and obbligato instruments. Fugues often occurred at the end of the Kyrie, Gloria, and Credo through the late Baroque era, although this practice was less common by the 1760s. *Terza messa* includes three fugue movements: one each to end the Kyrie, Gloria, and Credo sections of the mass, following the tradition of Fux and late-Baroque composers.

### *Terza Messa* (1761)

Viennese concerted masses trended toward single-movement Kyries, and Glorias of one to four movements in the 1760s.<sup>19</sup> Martines's decision to set *Terza messa* in the multi-movement format represents a break with current trends in Vienna: instead of in a single movement, Martines set the Kyrie in three movements; and instead of one to four movements, the Gloria of *Terza messa* includes nine movements. The number of movements and the fact that the Kyrie and Gloria texts are set in cantata-like structures signals the influence of the Italian style in this mass.<sup>20</sup> *Terza messa* is scored for SATB concertato soloists, SATB ripieno chorus, two clarini, two flutes, two oboes, two trombones, two violins, and a continuo group consisting of organ, cello, and two violone. Table 1 on the next page shows the sections, movements, style, and scoring for each part of the mass. Strings and the continuo group comprise the core of the orchestra for the mass and are featured in every movement. Flutes are used only in the "Laudamus te" movement. Trombones are used primarily as *colla parte* instruments and are obbligato only in the "Benedictus" movement. The continuo line is a *basso seguente* because, with few exceptions, it follows the lowest-sounding note of the full texture. Martines also chose not to set the opening text "Credo in unum

Deum" and began the movement with the text "Patrem omnipotentem," which would mean that for the 1761 performance, "Credo in unum Deum" was likely chanted by the celebrant.

Notably absent from *Terza messa* are timpani, usually a feature of solemn masses. The lack of a timpani part does not mean they were not used in performance. According to Bruce Mac Intyre, timpani parts are not always found in extant performing parts, and it was common practice for timpanists to improvise from the clarini parts.<sup>21</sup>

There are three approaches to instrumental scoring used in *Terza messa*. The first kind is for movements in concerto style. Movements in the concerto style feature a variation of the *ripieno-concertino* effect found in concerto grosso forms. The second kind of scoring is for solo arias and ensembles that feature a *Kirchentrio* of two violins and continuo, and, in two instances, obbligato instruments that do not appear in other movements. The third kind of scoring is for movements in a cappella style. These movements are scored for two violins, continuo, and *colla parte* trombones doubling the alto and tenor if they are homophonic, and additionally include clarini if the movement is a fugue.

Typically, the "Kyrie" and "Credo" movements of Viennese concerted masses begin with full chorus and orchestra in concerto style with declamatory statements of the opening text.<sup>22</sup> An example of this typical opening is found in the "Credo" of *Terza messa*, shown in Figure 1 on page 65. The "Credo" begins with a one-and-a-half measure declamatory tutti statement of choir and orchestra that is immediately followed by a soli group of soprano and tenor concertists in unison and at the octave with violins I and II, respectively. The last movement of *Terza messa*, "Dona nobis pacem," also features this style of opening but with full orchestra and soprano concertist followed by chorus and orchestra (Figure 2 on page 66).

*Terza messa* movements in the concerto style—like "Kyrie I," "Gloria," and "Et resurrexit"—begin with extended orchestral introductions. These movements begin with the orchestra playing a ritornello of two contrasting themes that are later restated when the chorus enters. The "Kyrie I" ritornello uses full orchestra for both themes. As seen in Figure 3 on page 67, the first theme comprises measures 1–8, and the

# Terza Messa by Marianna Martines

**Table 1. Terza messa (1761)**

Section	Movement	Style	Scoring* –in addition to 2 vln and a continuo group of org, vc, and 2 vlne
Kyrie	Kyrie I	Concerto	2 clni, 2 ob, 2 tbn c. p., SATB rip.
	Christe eleison	Trio	violincello & 2 violine obbligato, SAB conc.
	Kyrie II (fugue)	A cappella	2 clni, 2 trombones c.p., SATB rip.
Gloria	Gloria	Concerto	2 clni, 2 ob, 2 tbn c. p., SAT conc., SATB rip.
	Et in terra pax**	A cappella	2 tbn c. p., SATB rip.
	Laudamus te	Duet	2 flutes obbligato, SA conc.
	Gratias agimus tibi	A cappella	2 tbn c. p., SATB rip.
	Domine Rex caelestis	Soprano aria	S conc.
	Qui tollis I	A cappella	2 tbn c. p., SATB rip.
	Qui tollis II	Alto aria	A conc.
	Qui sedes	A cappella	2 tbn c. p., SATB rip.
	Quoniam	Minuet	2 tbn c. p., SATB conc., SATB rip.
	Cum sancto (fugue)	A cappella	2 clni, 2 tbn c. p., SATB rip.
Credo	Patrem omnipotentem	Concerto	2 clni, 2 tbn c. p., SAT conc., SATB rip.
	Et incarnatus	A cappella	2 tbn c. p., S conc., SATB rip.
	Et resurrexit	Concerto	2 clni, 2 ob, 2 tbn c. p., AT conc., SATB rip.
	Et vitam (fugue)	A cappella	2 clni, 2 tbn c. p., SATB rip.
Sanctus	Sanctus	Alto aria	A conc.
	Pleni sunt caeli	Concerto	2 clni, 2 tbn c. p., SATB rip.
	Hosanna	Concerto	2 clni, 2 tbn c. p., SATB rip.
Benedictus	Benedictus	Tenor aria	2 clni, 2 tbn obbligato, T conc.
	Hosanna	Concerto	2 clni, 2 tbn c. p., SATB rip.
Kyrie	Kyrie I	Concerto	2 clni, 2 ob, 2 tbn c. p., SATB rip.
	Christe eleison	Trio	vc. & 2 vlne obbligato, SAB conc.
	Kyrie II (fugue)	A cappella	2 clni, 2 tbn c. p., SATB rip.

Continued on the next page



# Terza Messa by Marianna Martines

second theme begins in measure 9. The “Gloria” and “Et resurrexit” ritornellos alternate between solo groups and full orchestra, which gives these movements a *ripieno-concertino* effect. For example, in the “Gloria” movement, the first theme begins with a solo group of

trumpets with continuo, and the full orchestra joins at measure 5. The second theme begins in measure 12 with solo oboes with accompaniment by the violins, and the full orchestra joins in measure 16 (Figure 4 on pages 68 and 69).

**Allegro**

Trumpets 1 in C 2

Oboe 1

Oboe 2

Trombone 1

Trombone 2

Violin 1

Violin 2

Soprano

Alto

Tenor

Bass

Continuo

Do - na no - bis pa - cem. Do - na

64 5 3 4 f 5 3 4

Figure 2. Marianna Martines, *Terza Messa*, “Dona nobis,” mm 1–7.

**Allegro**

The musical score is divided into three systems, each starting with a measure number (5, 9, and 13 respectively). The instruments are arranged as follows:

- System 1 (mm. 1-4):** Trumpets 1 & 2 in C, Oboe 1, Oboe 2, Violin 1, Violin 2, and Continuo. Dynamics include *f* and *[f]*.
- System 2 (mm. 5-8):** Trumpets 1 & 2, Oboe 1, Oboe 2, Violin 1, Violin 2, and Continuo. Dynamics include *f* and *[p]*.
- System 3 (mm. 9-12):** Trumpets 1 & 2, Oboe 1, Oboe 2, Violin 1, Violin 2, and Continuo. Dynamics include *p*, *[p]*, and *f*.

The Continuo part includes specific fingering numbers: 5, 4, 6, 4, 6, 7, 3, 7, 7, 7 in the first system; 7, 3, 7, 3, 7, 3, 6, 7, 6, 3 in the second system; and 6, 7b, 4, 6b, 5, 6#, 3, 3, 7, 6, 3, 3, 7, 6, 3, 6, 6, 6, 3, 5 in the third system.

Figure 3. Marianna Martines, *Terza Messa*, “Kyrie I,” mm. 1–12.

# Terza Messa by Marianna Martines

**Allegro**

Trumpets 1  
in C 2

Oboes 1  
2

Violin 1

Violin 2

Continuo

5 [Tutti]

Tpts. 1  
2

Obs. 1  
2

Vln. 1

Vln. 2

Cont.

9

Tpts. 1  
2

Obs. 1  
2

Vln. 1

Vln. 2

Cont.

[Solo]

[f]

[p]

Figure 4. Marianna Martines, *Terza Messa*, "Gloria," mm 1–23.

13

Tpts. 1 2

Obs. 1 2

Vln. 1

Vln. 2

Cont.

17

Tpts. 1 2

Obs. 1 2

Vln. 1

Vln. 2

Cont.

20

Tpts. 1 2

Obs. 1 2

Vln. 1

Vln. 2

S

T

Cont.

[Solo]

Glo-ri-a in ex-cel-sis, gl-ri-a in ex-cel-sis, in ex-cel-x

[Solo]

Glo-ri-a in ex-cel-sis, in ex-cel-x

Figure 4 (continued). Marianna Martines, *Terza Messa*, “Gloria,” mm 1–23.

## Critical Edition and Performance Implications

Starting in the summer of 2021, I began my search to gather all the manuscripts available for *Terza messa* to create a critical edition of the work. This research culminated in my lecture recital and document, and a performance and recording of the mass by the University of Arizona Symphonic Choir under the direction of Dr. Elizabeth Schauer in May 2024. This was the first time the work had been performed in full in 263 years.

The surviving sources of *Terza messa* include the autograph manuscript of the full score in Martines's hand, the thirty performing parts used for the 1761 premiere performance, and manuscripts of the two fugue movements that end the Kyrie and Credo. The primary source that was used in the creation of the critical edition is the manuscript A-Wgm I 1639, an autograph manuscript of the full score in Martines's hand. The title page has an inscription in her handwriting, *Terza Messa Della Sigra Marianna Martines a di 10 Agosto del 1761*. The primary source was then compared with the performing parts from the 1761 performance (St. Michael 83a), which are in the holdings of St. Michael's Church in Vienna. The thirty parts for *Terza messa* are in excellent condition and individually bound in partbooks.

In preparation for the 1761 performance of *Terza messa*, parts would have been copied out from the autograph full score. Changes and corrections to parts often happen in preparation for performance and so are not necessarily reflected in autograph full scores. These corrections can include changes to notes, rhythms, text underlay, and ornaments. The parts also reveal details not found in the autograph regarding performance practice. This information played an important role in creating a critical edition that represents both the composer's intent and how the work would have been performed. Furthermore, the parts include instruments that are not labeled or included in the autograph, tempo indications, realized ornaments, clear text underlay, and more specific information on which music concertato vocalists and ripieno chorus members would have sung.

In addition to the obvious differences contained in the autograph full score and parts, there are also differences that require sleuthing and understanding of performance practice. For example, in the *Terza messa* autograph, music for trombones is only found in the

"Benedictus" movement. The parts from the 1761 performance, however, indicate that an alto trombone and a tenor trombone should double the alto and tenor ripieno parts, respectively, in all tutti sections throughout the mass. This was common practice in the performance of Viennese concerted masses in the mixed style.<sup>23</sup> Even more interesting is the fact that both obbligato trombone parts in the "Benedictus" movement are for alto trombone. This means that three trombones were used during the performance and one of the two trombonists switched from tenor to alto trombone for the "Benedictus" movement.

In the autograph full score, Martines sometimes writes *con i violini* in the oboe line to indicate that the oboes should double the violin parts (Figure 5a). She also used two shorthand symbols to indicate doubling in shorter passages. These symbols indicate that the oboes should double the violins and also that violin II should double violin I in measure 14 of Figure 5b.

There are also marked differences between the autograph score and the parts in the way ornaments are notated. In the autograph, Martines uses small grace notes throughout the mass without any distinction with regard to the length or execution of the ornaments. This was common practice from 1710 to 1760 among com-



Figure 5a. "Et resurrexit," mm. 1–5 (autograph)



Figure 5b.

Shorthand symbols in "Et resurrexit," mm. 13–18 (autograph). Measure 14 shows the symbol that appears every time doubling should start. In measures after the symbol, two diagonal lines are used to indicate that the doubling continues.

# Examining Historical Sources of a Forgotten Masterwork

posers who notated ornaments in the Italianate-German tradition.<sup>24</sup> While her notation in the autograph (Figure 6a) is not specific regarding the type of ornaments, the parts clarify that most notated grace notes should be executed as appoggiaturas with specified lengths, and the parts also make clear some instances where a grace note should be executed. Figures 6a and 6b show the difference in notation of small grace notes in the autograph and parts for the same measures of music.

The study of Martines's life and musical style, as well as the characteristics of eighteenth-century Viennese concerted masses, was vital in my creation of a critical edition that best represents the composer's intent and sheds light on how *Terza messa* and other mass compositions by Martines should be performed. Performance considerations include the size of the choir at the time of the 1761 performance, the execution of ornaments, the continuo group, the size of the orchestra, the use of trombones, the addition of timpani, and the choice of tempos for movements in a cappella style.<sup>25</sup> It is documented that the size of the St. Michael's Church was consistently a double choir of male singers throughout the eighteenth century and that the standard size of the orchestra for feast day celebrations matches the thirty

parts for *Terza messa* held at the church.<sup>26</sup> Because *Terza messa* is the only mass by Martines to include extant performing materials, it is important to apply the information found in the *Terza messa* parts to the other three masses. This examination of Martines's musical style helps to contextualize her masses in the tradition of eighteenth-century Viennese concerted masses and can lead to more scholarly editions of her other works. Furthermore, as we continue to reshape and redefine the canon of choral works that are performed and studied, it is important to give the necessary focused attention to works by composers like Martines who have been historically overlooked and may not have the same depth and breadth of scholarly literature available as for other monumental composers. **□**

## NOTES

- <sup>1</sup> Daniel Hertz, *Haydn, Mozart and the Viennese School 1740–1780* (W.W. Norton, 1995), 237.
- <sup>2</sup> Irving Godt, *Marianna Martines: A Woman Composer in the Vienna of Mozart and Haydn*, ed. John A. Rice (University of Rochester Press, 2010), 39.
- <sup>3</sup> Rebecca Cypess, “Composition, Collaboration, and the Cultivation of Skill in the Salon of Marianna Martines” from *Women and Musical Salons in the Enlightenment* (University of Chicago Press, 2022), 150.
- <sup>4</sup> Emily M. Wuchner, “The Tonkünstler-Societät and the Oratorio in Vienna, 1771–1798” (PhD diss., University of Illinois at Urbana-Champaign, 2017), 246.
- <sup>5</sup> Irving Godt, *Marianna Martines*, 40.
- <sup>6</sup> Only two of Martines's keyboard sonatas were published (1762 and 1765) during her lifetime. Another work would not be published until 1992, and the first recording of any of her works was released in 1994.
- <sup>7</sup> Hertz, *Haydn, Mozart and the Viennese School*, 115–116.
- <sup>8</sup> Daniel Hertz, *Music in European Capitals: The Galant Style, 1720–1780* (W.W. Norton, 2003), 18.
- <sup>9</sup> David Wyn Jones, *Music in Vienna: 1700, 1800, 1900* (Boydell & Brewster, 2016), 96. In Johann Ferdinand von Schönfeld's *Jahrbuch der Tonkunst von Wien und Prag* (1796), Martines is listed under “illustrious persons” in a chapter titled “Special Friends, Patrons, and Connoisseurs in Vienna.” Schönfeld calls her “one of the best connoisseurs among our numerous dilettantes” and mentions her in a



Figure 6a. Soprano, Domine Deus, mm. 22–31 (autograph)



Figure 6b. Soprano concertato, Domine Deus, mm. 22–31 (part)

list of composers “worthy of attention.”

- <sup>10</sup> Bruce C. Mac Intyre, *The Viennese Concerted Masses of the Early Classic Period* (UMI Research Press, 1986). Martines’s *Terza messa* and *Quarta messa* are included in Mac Intyre’s comprehensive examination of masses composed between 1740 and 1783. His study includes 72 masses by 28 Viennese composers.
- <sup>11</sup> Mac Intyre, *Viennese Concerted Masses*, 565–69. Mac Intyre describes six stylistic trends found in Viennese concerted masses composed between 1740 and 1780 that led to the grander symphonic masses of Haydn, Beethoven, Schubert, and others: 1. Fewer but longer movements; 2. Greater unity of key; 3. Greater variety in meter; 4. Vocal solos within movements instead of independent arias; 5. More independent oboe, viola, and cello parts, and a decrease in solos for the trombone; 6. Forms reflect the influence of sonata and concerto designs.
- <sup>12</sup> Johann Joseph Fux, trans. Susan Wollenberg, “Gradus ad Parnassum’ (1725): Concluding Chapters,” *Music Analysis* 11, no. 2 (1992): 209–43.
- <sup>13</sup> Fux, “Gradus ad Parnassum” 236–7.
- <sup>14</sup> Bruce C. Mac Intyre, *Viennese Concerted Masses*, 3.
- <sup>15</sup> Jen-Yen Chen, “The Tradition and Ideal of the *Stile Antico* in Viennese Sacred Music, 1740–1800” (PhD diss., Harvard University, 2000), 8.
- <sup>16</sup> Chen, “Traditional and Ideal of the *Stile Antico*,” 51.
- <sup>17</sup> Fux, “Gradus ad Parnassum,” 233.
- <sup>18</sup> Fux, “Gradus ad Parnassum,” 234–6.
- <sup>19</sup> Mac Intyre, *Viennese Concerted Masses*, 566. According to Mac Intyre, by the mid-1750s, composers wrote mostly single-movement Kyries. Later on page 137, Mac Intyre notes that by 1770 Glorias and Credos were rarely more than four movements each.
- <sup>20</sup> Mac Intyre, *Viennese Concerted Masses*, 81. In *Jahrbuch der Tonkunst von Wien und Prag*, Schönfeld states that Martines composed masses and arias in a similar style to those of Jommelli. Mac Intyre also brings attention to the similarity between *Terza messa* and Nicolo Porpora’s *Grande Messe in D* in distribution of text and movements. Porpora was one of Martines’s teachers.
- <sup>21</sup> Mac Intyre, *Viennese Concerted Masses*, 104 and 710. Mac Intyre specifically references Martines’s masses as examples where timpani could be improvised from the clarini parts.
- <sup>22</sup> Mac Intyre, *Viennese Concerted Masses*, 139. “Kyrie” movements often open with a slow introduction for chorus and orchestra followed by a faster tempo. An example can be found in the opening “Kyrie” of Joseph Haydn’s *Missa cellensis*, Hob. XXII:5 (1766). Mac Intyre also states on page 325 that the full chorus nearly always opens the “Credo.”
- <sup>23</sup> Mac Intyre, *Viennese Concerted Masses*, 104. Intyre notes that the importance of trombones in Viennese masses cannot be overlooked. Trombones are commonly found in performing materials from the period and were a feature until the late 1770s. In addition to doubling alto and tenor choral parts, trombones often had expressive and virtuosic obbligato parts in the “Benedictus” movements. Martines’s second and third masses include *obbligato* trombone music for the “Benedictus” in the autograph manuscripts. Masses no. 1 and 4 do not include *obbligato* trombones, but that does not mean trombones were not used during the performances.
- <sup>24</sup> Frederick Neumann, “Italian One-Note Graces,” in *Ornamentation in Baroque and Post-Baroque Music: With Special Emphasis on J. S. Bach* (Princeton University Press, 1978), 164–77. In the introduction for this chapter, Neumann makes a distinction between two groups: Italians and Italianate-Germans, and Germans. While the Italians adopted the French style of ornamentation and “little notes,” the Germans mixed the French and Italian styles. Caldara’s music is used in examples of the Italian style. Because Martines’s ornamental practice mirrors the Italian style, she is included under the category of Italianate-German.
- <sup>25</sup> Mac Intyre, *Viennese Concerted Masses*, 118. It was not unusual to have movements without tempo markings, especially fugues. Performers would know the tempo based on style and context and composers only indicated tempos when a movement deviated from norms.
- <sup>26</sup> Karl Schütz, *Musikpflege an St. Michael in Wien* (Vienna: Verlag der Österreichischen Akademie der Wissenschaften, 1980), 41 and 43.

# A Bigger Table Music Reviews

## Choral Reviews

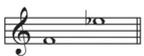
### *El Cenzontle*

Music and Text by Pamela Mayorga

Two-part with piano (4:00)

Self-published by composer\*

Parts I and II



Composer Pamela Mayorga was born in Mexico City and has written extensively for young singers; her output includes a number of accessible children's songs about Mexican culture and life. "El cenzontle" is an elegantly constructed call-and-response song celebrating the Mexican mockingbird. This piece begins with a folk-like opening theme, which is well voiced for elementary singers; it moves stepwise upward through the middle voice to support the development of a clear and free treble production. The repetition of alternating minor thirds in the soaring second theme can help

build tonal memory in young singers and lends itself to game-style teaching or teaching by solfège. For smaller ensembles, or ensembles developing part independence, this piece could be sung entirely in unison or in alternating call-and-response style as notated.

Crotales, claves, and a tambourine are indicated in the score. These parts are suitable for student players and could be easily replaced with any available Orff instruments for an engaging and instructive performance. The Spanish text in this piece is accessible, short, and repetitive, making it attainable and rewarding for singers of all levels. While clearly written for elementary-aged singers, beginning treble choruses at the middle- and high-school levels would find this piece rewarding and fun as well. Thematically, this piece offers opportunities to share with singers the diversity of wildlife outside of the United States, and the relationship between music and the natural world.

Nicky Manlove

Director of Community Engagement

Tucson Girls Chorus

\*Pamela Mayorga

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[pamelamayorgatellez70@gmail.com](mailto:pamelamayorgatellez70@gmail.com)

# A Bigger Table Music Reviews

## *We Shall Overcome*

Arr. Robert T. Gibson

Walton Music

SSAATTBB with solo (4:30)



Robert T. Gibson's "We Shall Overcome" is a stirring and thoughtfully crafted unaccompanied arrangement of the iconic Civil Rights anthem. Designed to honor the song's historical significance, this setting combines rich choral textures with a prominent solo line, resulting in a work that is both intimate and powerful.

Gibson opens this piece in E<sup>b</sup> major with the core harmonic unit on the refrain "We shall, we shall overcome," immediately establishing a warm, resonant foundation. The verses unfold through a sustained choral hum, allowing the soloist's expressive line to take center stage. This structure mirrors the communal roots of the song, with the choir providing steady harmonic support while the solo voice delivers the message with conviction and clarity. The third verse involves the whole choir singing "We shall live in peace" before the solo line returns for the final verse's "We are not afraid," powerfully transposed up to G<sup>b</sup> major.

The vocal writing is accessible yet deeply expressive, making it suitable for high school, collegiate, and community choirs. The harmonic language is grounded in the traditional simplicity of the original, and dynamic indications contribute to emotional depth. Though the score includes a piano part for rehearsal purposes, the arrangement is designed to be performed unaccompanied, emphasizing the raw power of the voices.

With its historical resonance and well-crafted vocal setting, "We Shall Overcome" provides singers and audiences with a deeply moving and meaningful experience for any concert setting.

W. Aaron Rice

Director of Music

First Presbyterian Church of Granada Hills

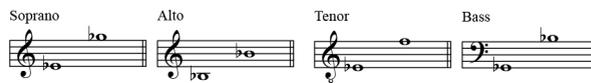
## *Pastoral (Mu Ge)*

Traditional Mongolian Folk Song

Arr. Qu Xixian

Alliance Music Publications

SATB (2:55)



"Mu Ge" (Pastoral), arranged in 1954 by Chinese composer Qu Xixian (1919–2008), is a choral adaptation of a traditional Mongolian folk song. It encapsulates the expansive beauty of the Mongolian grasslands and the simple yet profound emotions of its people. Qu Xixian, a graduate of the Shanghai National Conservatory of Music, was widely recognized for her contributions to choral music during her lifetime, particularly for her innovative approach to blending traditional Chinese musical elements with Western classical techniques. "Mu Ge" is a cornerstone of Chinese choral repertoire and exemplifies this approach.

"Mu Ge" employs a melody derived from a traditional Mongolian folk tune. It is characterized by simplicity and features a lyrical quality. The arrangement introduces rich choral textures, enhancing the emotional depth of the original folk song while preserving its authentic character. This setting features close vocal harmonies and occasional contrapuntal passages, adding complexity and depth. The rhythmic patterns are straightforward, mirroring the natural cadence of the grasslands. The texture is predominantly homophonic, with the choir performing in unison or close harmony, fostering a sense of unity and cohesion. Mongolian musical elements are integrated into the choral writing. Among these are traditional vocal techniques, which contribute to the cultural authenticity of the work. The text vividly depicts the beauty of the grasslands through imagery of green grass, blue skies, and free-roaming horses. The choral writing blends lyrical beauty with emotional depth, creating a vivid musical landscape.

"Mu Ge" requires technical proficiency and musical sensitivity. The choral parts are challenging. Conductors must balance the piece's elements to achieve a unified performance, emphasizing the emotional and narrative content of the text. A successful perfor-

mance relies on the choir's ability to convey the profound emotions embedded in the text through their vocal expression. "Mu Ge" has garnered critical acclaim for its successful fusion of traditional Mongolian elements with Western classical techniques. Audiences have responded positively to its emotional resonance, and the work has been performed internationally, inspiring composers and performers to explore cross-cultural musical fusion. As a significant contribution to the choral repertoire, "Mu Ge" stands as a testament to the power of cross-cultural musical synthesis and Qu Xixian's enduring legacy in the field of choral music.

Translation:

Emerald green on the pasture, white sheep run,  
sheep like pearls spread on green velvet.  
The boundless pasture is our homeland, white clouds  
and blue sky are our tents.  
Morning glow welcomes me, freely singing, life is so  
happy and joyful.

An IPA pronunciation guide is included with the octavo.

He Huang (he/his)  
Choral Faculty  
Nanjing Normal University (China)



### ***Sulpitia Cesis***

*Motetti Spirituali*, 1619  
Cappella Artemisia  
Candace Smith, director  
Tactus TC 570101 (2009; 1:05:18)

Cappella Artemisia—an all-female ensemble dedicated to performing music from Italian convents in the six-

teenth and seventeenth centuries—skillfully illuminates a collection of motets and other pieces by Sulpitia Lodovica Cesis (1577– c.1619). Cesis was a nun at the convent of San Geminiano in Modena, northern Italy, an institution well known for its musical excellence. *Motetti Spirituali*, Cesis's collection published in 1619, comprises twenty-three motets for diverse vocal forces of two to twelve voices with Latin texts from Psalms, Luke, John, Matthew, Revelation, and the Stabat Mater. In addition, four of the texts are original and in Italian.

This recording features ten singers and nine instrumentalists in a variety of combinations. According to director Candace Smith, we should not assume that these works were performed without organ, despite the absence of a basso continuo part. Additionally, two of the motets call for other instruments. Numerous communications to Italian convents restricting the use of instruments at the time likely suggest that instruments were, in fact, regularly being used. In addition, the collection contains tenor and bass parts.

Cappella Artemisia's recording presents various options for realizing the music. These include replacing voices with instruments, juxtaposing solo voices with tutti choirs, pitting vocal choirs against instruments, performing the works at the written pitch, and transposing, either the complete motet or individual parts, to accommodate typical female vocal ranges. The resulting work is a masterful set of performances on a high-quality recording. Their use of space, clear antiphonal differentiation, ornamentation, ample dynamic range, and varied use of style ranging from playful and energetic to somber and arresting, all contribute to a rewarding listening experience.

Daniel David Black (he/him)  
Associate Professor of Vocal Music and Conducting  
Director of Choral Activities  
Houghton University



*Photo copyright Chang-ho Kim*

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# The Choral Music of Hye-Young Cho

YOUNGEUN KIM

**H**ye-Young Cho (b. 1969) is a celebrated South Korean composer whose music is widely performed throughout the world. Her works have garnered international acclaim and have been commissioned and performed by major choirs in South Korea, including Incheon City Chorale, Ansan City Choir, and the National Chorus of Korea. She has composed over 160 works in a variety of styles and genres. The large majority of her output comprises choral works; however, she also has three solo vocal pieces and three instrumental works featuring traditional Korean instruments. Cho's choral compositions are shaped by the natural flow and nuance of the text, which enhances the clarity and sensitivity of her musical expression, and allows listeners to connect with the emotional content, regardless of the language. This close relationship between words and music creates a deeply moving experience that is both personal and universal.

## Biography

Born and raised in Seoul, Hye-Young Cho began studying piano at the age of six. The church she attended maintained a strong music program that exposed her to Western classical choral music. Although she faced financial hardship and briefly questioned whether to pursue a career in music, she ultimately decided to follow her passion and earned both her bachelor's and master's degrees in composition from Hanyang University. During her time in college, she had the opportunity to conduct the Hanyang Glee Club and the adult choir at Mokyang Church; these experiences played a key role in shaping her interest in choral music.<sup>1</sup>

After completing her master's degree, Cho composed in a variety of styles including con-

temporary and electronic music.<sup>2</sup> In 2006 she began publishing anthems for church choirs, and in 2009 a commission from the National Chorus of Korea led her to focus more fully on choral composition. In 2012 she received an award for her setting of “The Lord’s Prayer” at the Joseph M. Martin Composer Symposium in Atlanta. Two years later, her large-scale “Te Deum” for chorus and orchestra was commissioned and premiered at the opening concert of the 2014 World Symposium on Choral Music in Seoul. Her piece “Sae-no-ya” also was performed by the National Chorus of Korea at the 2023 ACDA National Conference.

Cho has served as composer-in-residence for the Incheon City Chorale, the Ansan City Choir, and the National Chorus of Korea. She served as president of the Korean Choral Composition Association (KCCA) from 2015 to 2018 and began serving again in that position in 2024. In this role, she has organized numerous symposia and concerts to support Korean choral composers. From 1999 to 2018, she served on the music faculty of three colleges, before making the decision to focus solely on composition. Her music is published by Walton Music, Santa Barbara Music Publishing, and MusicSpoke in the United States; Carus-Verlag in Germany; and J&A Music, KCM Alliance, J&C, and Choral21 in South Korea.

## Korean Choral Culture

Choral music in Korea emerged primarily within church contexts and was shaped by Protestant traditions through the introduction of Western hymns by missionaries in the late nineteenth century. Today, church music still plays a significant role and remains important in Korea’s choral scene. In addition, South Korea has a unique ecosystem of choirs supported by both the national government and city governments. The country maintains one national choir and approximately seventy city-funded civic choirs, which are established to advance choral music and promote cultural engagement. The national choir and most of the civic choirs are professional. These ensembles hold regular concerts and perform at state and municipal events throughout the year. Cho has written a wide range of music for church choirs and for the national and civic

choirs, including both sacred and secular works.

## Choral Works

Hye-Young Cho has composed over 160 choral works, including extended works; church anthems; over thirty original compositions; and over eighty choral arrangements of popular, folk, and art songs. Two of her extended works are sacred: “Te Deum” for chorus and orchestra—a single-movement work lasting approximately twenty minutes—and the unaccompanied *Mass for Double Choir* in five movements, with a duration of about thirty-five minutes. The other two are suites, each about fifteen minutes in length. The first, *Nocturnes* (2009), is a three-movement, unaccompanied choral setting of secular poetry by Jun-Ho Kwon. The second, *Lamentation* (2022)—subtitled “A Mother’s Song for Her Child Drowned in the West Sea”—reflects a mother’s sorrow over the loss of her child during the Korean War. Scored for SATB choir, string ensemble, and piano, this three-movement work also exists in a version for organ and piano. Cho has also composed over forty anthems to date, which have been sung in worship settings across South Korea. Her concert repertoire for choirs includes over thirty original works, most of which are settings of Korean poetry. In addition, she has arranged the following for choir: twenty Korean art songs, ten Korean folk songs, and fifty Korean popular songs. She also created a choral adaptation of Robert Schumann’s song cycle *Dichterliebe* for SATB choir and piano. This body of music includes both technically demanding concert works and arrangements of folk and popular songs designed to be more accessible to general audiences, demonstrating her ability to balance artistic depth with public engagement.

Several consistent features define Cho’s choral writing. Her textures frequently include antiphonal exchanges between voices, or between voices and piano, creating musical dialogue and a sense of spatial resonance. Melodies are lyrical and emotionally direct. Her works feature colorful harmonic language, including extended tertian chords, suspensions, modal colors, and cluster-like sonorities. She frequently includes virtuosic solo passages. Cho believes that the human voice is the most beautiful instrument, which is why many of her works are unaccompanied.<sup>3</sup> Even in accompa-

nied pieces, she often includes unaccompanied sections and uses textures that resemble unaccompanied writing, such as sustained chords or single-line instrumental support. In all of her music, clarity and emotional depth remain central, serving both the expressive content of the text and the experience of the listener. Following is an introduction to Cho's concert works in three categories: choral settings of Korean poetry, arrangements of Korean folk and art songs, and works in non-Korean languages.

### Choral Settings of Korean Poetry

Cho is perhaps best known for her emotionally resonant settings of both classical and modern Korean poetry. She gravitates toward texts marked by emotional restraint and lyrical subtlety. Much of her inspiration comes from the poetry, which she sets with great care, allowing the natural rhythm and emotional tone of the language to guide the music.<sup>4</sup> She lets the shape of the text determine the pacing, and often uses rubato, *ritardando*, *accelerando*, and other flexible approaches to reflect natural speech. Text stress and syllabic flow are handled with great care. Cho frequently draws on the poetry of So-wol Kim (1902–1934), a writer often regarded as having most clearly captured the essence of *han*—a cultural sentiment of deep, unresolved sorrow shaped by collective history, loss, and longing. Cho's settings bring introspective and metaphor-rich texts to life, inviting performers and audiences into a shared emotional experience rooted in Korean cultural expression.<sup>5</sup> All of the works in this category are in Korean. Both titles below are published in transliterated Korean, and MP3 pronunciation guides are available.

“Evocation” (*Mon-Nee-Joh*) was commissioned by the National Chorus of Korea in 2013. The Korean text is a setting of the poem “Mon-Nee-Joh” by So-wol Kim. Published in 1925 in the *Azalea Flower* collection, the poem speaks of painful memories and unresolved longing that persist despite the passage of time and efforts to forget. Since its premiere, this piece has become one of the composer's most beloved and widely performed works in South Korea. Scored for SATB or SSA chorus and piano, it is approximately five minutes in duration. The piano introduction establishes a reflective atmosphere through legato phrasing, flexible

tempo, and rich harmonic language. The texture is predominantly homophonic, with contrasting passages employing imitative and antiphonal writing. Although So-wol Kim's poem already includes textual repetition, Cho amplifies this feature through additional musical repetition, framing the work as a continuous emotional loop. Both the poem and the musical setting begin with the statement that forgetting is impossible, then shift in the middle to lines that suggest the possibility of forgetting. These middle passages are treated as transitional and harmonically unstable and are followed by a decisive modulation from D<sup>b</sup> major to G<sup>b</sup> major at the emphatic return of “Mon-nee-joh” (I cannot forget), which is reinforced by unison choral writing and expanded dynamics (Figure 1 on the next page). A brief unaccompanied passage marked “freely” introduces a moment of intimate reflection, and the work concludes quietly with a return to fragments of the opening material, avoiding full closure and leaving a lingering sense of reflection. “Evocation” combines emotional depth with poetic sensitivity, making it an accessible and effective choice for high school, university, and community choirs.

Another of Cho's works based on a poem by So-wol Kim is “Golden Field” (*Guhm-Jan-Dee*). Published in the January 1922 issue of *Gaebyeok* (a religious magazine), this poem is short and simple in form, yet lyrical and emotional. Its rhythm is shaped through the use of end rhyme, repeated words, and similar sentence structures. The poem conveys a deep sense of longing, contrasting the irrevocable loss of the beloved with the golden grass that returns each year at their gravesite.

Originally commissioned by the Seongnam City Chorus in 2017 and revised in 2018, the piece is scored for SSAATTBB chorus with four-hand piano and features optional parts for flute (or traditional Korean *daegeum*) and oboe (or traditional Korean *piri*). The piece opens with a tranquil, pastoral introduction by the flute/*daegeum* and piano, presented without a time signature to create a natural and unhurried atmosphere. Korean ornamentation (*sikimsae*) is employed in both the woodwinds and vocal lines, evoking the style of traditional Korean folk songs. While some sections feature static homophonic textures with subdued accompaniment, the piece is generally driven by a steady undercurrent of sixteenth-note piano figures that sustain

# The Choral Music of Hye-Young Cho

43 *f* *molto rit.*

S Eeh-chee-oh - ri - da

A Eeh-chee-oh - ri - da

T Eeh-chee-oh - ri - da

B Eeh-chee-oh - ri - da

*f* *molto rit.* *ff*

*Poco più mosso* ♩ = ca. 76

46 *unis. ff*

S Mon - nee - joh

A *ff* Mon - nee - joh

T *ff* Mon - nee - joh

B *unis. ff* Mon - nee - joh

*Poco più mosso* ♩ = ca. 76

Figure 1. Hye-Young Cho, “Evocation” (Mon-Nee-Joh), mm 43–47. Santa Barbara Music Publishing, © 2024. Reprinted with permission.

rhythmic momentum. In addition, the texture gradually thickens through vocal divisi, antiphonal exchanges, and imitative techniques. Expanding dynamics and increasingly colorful harmonies further heighten the emotional intensity (Figure 2 on the next page).

The use of the *Jungmori* rhythmic pattern—a traditional Korean twelve-beat cycle in a moderate to moderately fast tempo—further reinforces the folk-like character of the music, infusing it with energy through its dotted rhythms (Figures 3 and 4 on page 83). The piece concludes with a return to the opening material, bringing it to a gentle close. Running approximately five and half minutes, the piece balances interpretive challenges with accessible features like a short, repeated Korean text, making it well suited for advanced high school, university, and community choirs.

### Arrangements of Korean Folk and Art Songs

Hye-Young Cho has arranged numerous Korean folk songs and art songs for choir. The source materials include traditional work songs, lullabies, lyrical folk melodies, and early modern art songs. She maintains the integrity of the original tunes and extends their expressive possibilities through artful choral writing. Melodies are set prominently in the soprano line or a solo voice and are supported by harmonies that complement the texture without overwhelming it. All the works in this category are in Korean. The first of the two works below is published with IPA, and the second is presented in transliterated Korean.

One of Cho's most dynamic folk song arrangements is "Ong-Hye-Ya," an unaccompanied setting commissioned by the National Chorus of Korea in 2009. Originating from Gyeongsang Province in the southern part of Korea, the folk song was traditionally sung by farmers during barley processing as a means of lightening physical labor and fostering a sense of unity. Set for SSAATTBB chorus with a tenor solo, the piece is approximately four and a half minutes long and follows a modified rondo form. The recurring refrain, which combines wordless interjections, alternates with contrasting episodes that musically depict various stages of the agricultural cycle—from planting and growth to harvest and communal celebration. The melodic mate-

rial is largely pentatonic, reflecting traditional southern Korean folk scales. The rhythmic foundation is a *Jajinmori* rhythmic pattern, a fast traditional Korean twelve-beat cycle that creates a driving and lively character.

While maintaining the original responsorial structure and basic melodic contour of the folk song, the composer introduces rhythmic devices such as syncopation and ostinato patterns, which contribute to the music's energy and forward momentum. As the piece progresses, the texture becomes increasingly layered through vocal divisi, solo lines, and extended harmonies, gradually moving beyond the boundaries of the original folk setting. This leads to a contrasting slower lyrical section. The passage evokes a gentle and intimate atmosphere, depicting a quiet moment between two neighbors engaged in friendly conversation. The final refrain reintroduces the main material with heightened musical intensity, featuring expanded vocal writing, syncopated interjections, and a soaring tenor descant. The work concludes with a Picardy third, transforming the modal A minor into a bright, celebratory A major. "Ong-Hye-Ya" is a compelling synthesis of traditional Korean folk elements and contemporary choral writing. The piece was published by Walton Music in 2024 and is especially well suited for advanced university choirs or experienced community ensembles.

"Go-Hyang-Eui-Bohm" (Spring in My Hometown) is a choral arrangement of a well-known Korean art song scored for SATB choir, soprano solo, and piano. The art song was composed in 1929 by Nan-pa Hong (1898–1941) and features a poem by Won-su Lee (1912–1981) that was written in 1926 during the Japanese occupation of Korea (1910–1945). Though often sung by children, the original song carries deep cultural resonance, evoking memories of home and a longing for a lost homeland. Commissioned by the Incheon City Chorale in 2018, Cho's arrangement preserves the original lyrical simplicity while expanding its expressive scope through rich choral textures and sensitive piano writing. The piece begins with the choir humming the melody on "oo," subtly suggesting the main theme of the art song. This opening also features extended harmonies, creating an expressive atmosphere. The soprano soloist then enters alone to sing the first verse of the original art song, after which the choir returns with gentle harmonic support.

# The Choral Music of Hye-Young Cho

The musical score is arranged in a standard orchestral format. It begins at measure 20. The Flute (Fl.) and Oboe (Ob.) parts feature melodic lines with a *cresc.* marking and a dynamic shift to *mf*. The vocal parts (Soprano, Alto, Tenor, Bass) enter with a triplet of eighth notes marked *mp* and *cresc.*, leading to the lyrics "Guhm - - - - - jan -". The piano accompaniment consists of a rhythmic pattern in the right hand and sustained chords in the left hand, both marked *cresc.*

Figure 2. Hye-Young Cho, "Guhm-Jan-Dee" (Golden Field), mm 20–21.  
Santa Barbara Music Publishing, © 2025. Reprinted with permission.

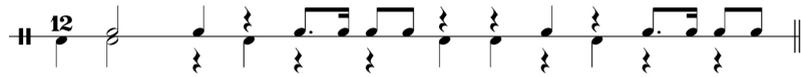


Figure 3. *Jungmori* rhythmic pattern, “Jungmori-jangdan (중모리장단)”  
Korean Encyclopedia, National Folk Museum of Korea.

**D** *Moderato, not too fast* ♩ = ca. 92

31

Fl.

Ob.

S

A

T

B

Boh - meeh Wat - nae Bohm - bee - chee Wat - nae

Boh - meeh Wat - nae Bohm - bee - chee Wat - nae

Boh - meeh Wat - nae Bohm - bee - chee Wat - nae

Boh - meeh Wat - nae Bohm - bee - chee Wat - nae

**D** *Moderato, not too fast* ♩ = ca. 92

I

II

Figure 4. Hye-Young Cho, “Guhm-Jan-Dee” (Golden Field), mm 31–32.  
Santa Barbara Music Publishing, © 2025. Reprinted with permission.

# The Choral Music of Hye-Young Cho

In the following section, the roles reverse: the choir carries the melody while the soloist adds a lyrical descant. A rising half-step modulation introduces the second verse, bringing richness and intensity that deepen the emotional arc of the piece. This verse concludes in a soft unison, leaving a lingering sense of unresolved longing. Cho's arrangement maintains the song's gentle, nostalgic tone while drawing out the poem's underlying sense of loss and yearning. The piece is published by KCM Alliance in Korea and is accessible for high school, university, and community choirs.

## Works in Non-Korean Languages

While most of Hye-Young Cho's compositions are in Korean, she has also written and arranged works in Latin, German, English, and Spanish. These pieces explore themes of peace, loss, love, and longing. Composed in 2021, "Dona Nobis Pacem" was commissioned by the Incheon City Chorale and reflects the composer's longing for peace amidst uncertainty during the height of the COVID-19 pandemic. Faced with the challenges

of preparing remote performances and questioning her ability to continue as a musician, she turned to this setting of the traditional Latin text as a way to find emotional grounding.<sup>6</sup> Scored for soprano soloist, a small SATB group, full SATB choir, and violin, the work runs approximately six minutes. The choir primarily provides harmonic support, while the melodic material is carried by the soloist or the chamber ensemble, allowing for intimate and expressive moments (Figure 5).

The piece employs extended harmonies, including cluster-like sonorities, added ninths, and suspensions to accompany the soprano part, which includes wide leaps throughout the vocal register. In the middle section, chant-like solos for tenor, alto, and soprano appear in succession, creating a sacred and introspective atmosphere. In the final section, the violin and soprano soloist exchange melodic lines. The piece concludes on a major chord with an added second and an open sonority, creating a gentle, unresolved impression. "Dona Nobis Pacem" is well suited for advanced university choirs or experienced ensembles. The piece is published by MusicSpoke.

**Espressivo, con anima** ( $\text{♩} = \text{ca. } 88\text{--}92$ )

Soprano Solo  
Do-na no - bis pa - cem. Do - na no - bis pa - cem. Do-na no - bis, do-na

Soprano  
Mm, mm, mm,

Alto  
Mm, mm, mm,

Tenor  
Mm, mm, mm,

Bass  
Mm,

Figure 5. Hye-Young Cho, "Dona Nobis Pacem," mm. 1–12. MusicSpoke, © 2026. Reprinted with permission.

Hye-Young Cho also has created an adaptation of Robert Schumann's song cycle *Dichterliebe* (*Poet's Love*) for SATB choir and piano. Commissioned by conductor Nam-Gyu Jung for the Wonju Civic Chorale, this work was premiered in 2013 in South Korea. Composed by Schumann in 1840, *Dichterliebe*, Op. 48, is a setting of sixteen selected poems from Heinrich Heine's *Lyrisches Intermezzo*. The cycle presents a complex emotional progression, from the initial elation of love to stages of sorrow, disenchantment, and ultimate resignation. In this arrangement, Cho carefully adapts Schumann's melodic lines and harmonies to create her choral setting. She retains the original piano accompaniment and derives the choral harmonies by drawing on the material embedded in it<sup>7</sup> (Figure 6 on the next page). This approach preserves both the expressive character and the musical structure of the original work. Most of the choral writing is homophonic, with individual voice parts occasionally initiating the main melodic line or a solo voice leading the phrase. Cho's choral setting includes a solo movement for mezzo-soprano, two movements scored for SSA, and SATB movements that feature passages for either upper or lower voices alone. These varied textures and shifts in vocal color create subtle contrasts and expressive variety across the cycle. The full piece is about thirty minutes long.

### Conclusion

Hye-Young Cho's choral writing reflects a deep sensitivity to both the musical and emotional qualities of the text she sets. Whether drawing from Korean poetry, folk melodies, Latin sacred texts, or Western art songs, she approaches each piece with careful attention to language, vocal texture, and emotional pacing. Her music balances accessibility with expressive depth, offering works that are both performable and artistically rewarding for a range of ensembles. Her works resonate widely with choirs around the world, transcending linguistic boundaries. As more of her music becomes available internationally, it offers ensembles not only beautifully crafted repertoire but also a meaningful way to engage with Korean musical traditions through choral expression. 

### Additional Resources

Byun, Hyokyoung. "New Korean Voices: Three Female Composers and Their Works" (DMA doc., University of Washington, 2021).

Kwon, Seung-ah. "Hye-Young Cho," in *Choral Repertoire by Women Composers*, edited by Hilary Apfelstadt and Alan Troy Davis (GIA Publications, 2025), 144–48.

Kim, Sowol. *Azaleas: A Book of Poems*, translated by David McCann (Columbia University Press, 2007).

Lee, Dong-Kyu. "The Sound of Korea: Twenty-First-Century Korean Choral Music" (DMA doc., The University of Alabama, 2021).

Lee, Mirae. "Byung-Hee Oh's Cantata *Light of the East: A Fusion of Western and Korean Musical Elements*" (DMA doc., University of Arizona, 2023).

### NOTES

<sup>1</sup> Seung-ah Kwon, "Hye-Young Cho," in *Choral Repertoire by Women Composers*, ed. Hilary Apfelstadt and Alan Troy Davis (GIA Publications, 2025), 145.

<sup>2</sup> EditionKorea, "조혜영 Hye-young Cho."

<sup>3</sup> Seung-ah Kwon, "Hye-Young Cho," 146.

<sup>4</sup> Seung-ah Kwon, "Hye-Young Cho," 146.

<sup>5</sup> Seung-ah Kwon, "Hye-Young Cho," 147.

<sup>6</sup> KBS Classic FM, "Jung Kyung's 11 O'Clock Classic: Wednesday Interview with Composer Hye-Young Cho," *YouTube* (November 9, 2022), <https://youtu.be/g5D5dH2dWI4?si=eunSzIe8292-xZV9>.

<sup>7</sup> Robert Schumann, *Dichterliebe*, arranged for SATB choir and piano by Hye-Young Cho (Carus-Verlag, 2025), 3.

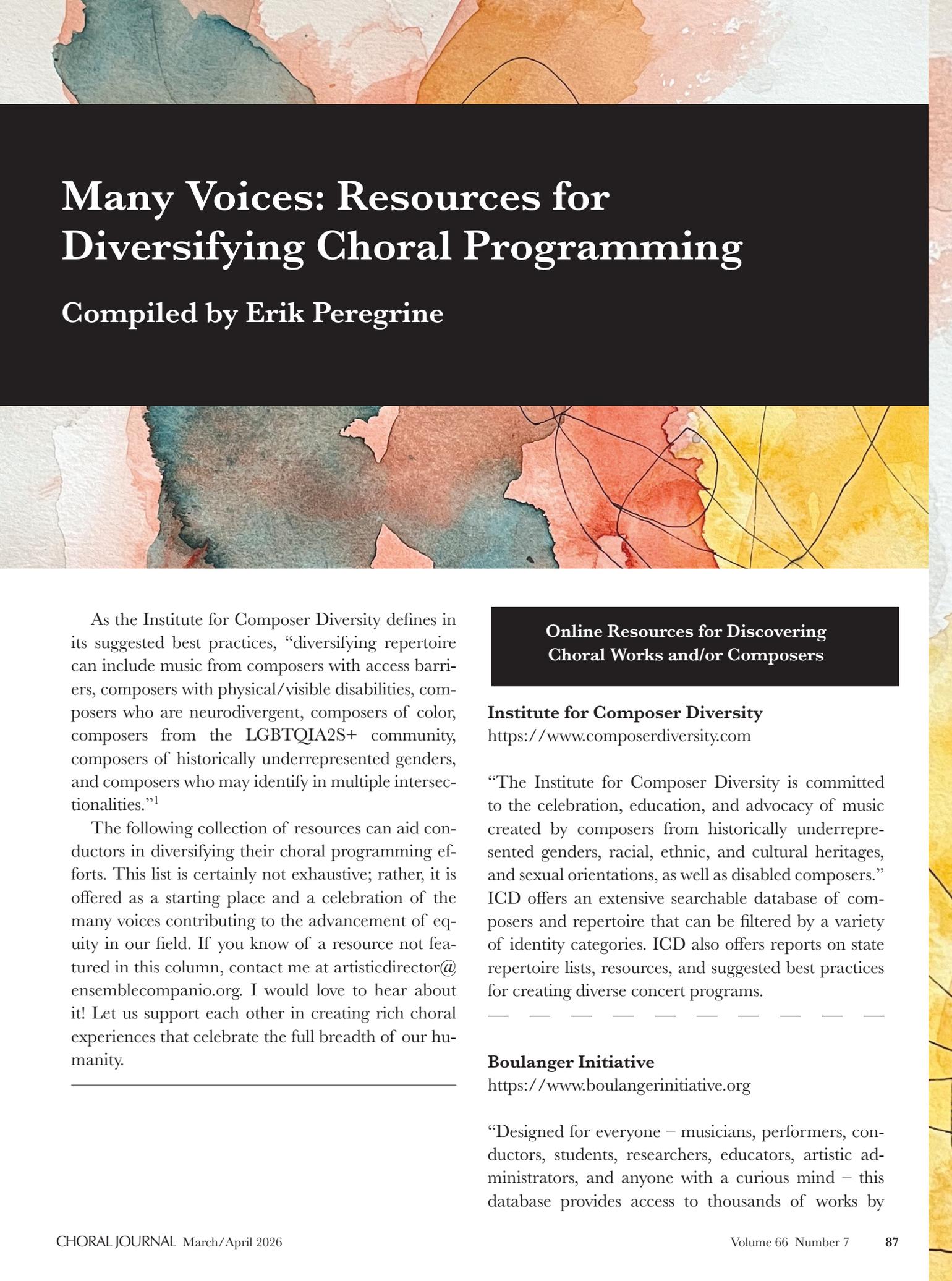
# The Choral Music of Hye-Young Cho

14 dan - - - do *p*  
 S A Im wun - der - schö - nen Mo - nat Mai als  
 T B Im wun - der - schö - nen Mo - nat Mai als

18  
 S A al - le Vö - gel san - gen, da hab' ich ihr ge - stan - den mein  
 T B alk - le Vö - gel san - gen, da hab' ich ihr ge - stan - den mein

22 rit - tar - dan - do  
 S A Seh - nen und Ver - lan - gen.  
 T B Seh - nen und Ver - lan - gen.

Figure 6. Robert Schumann, "Im wunderschönen Monat Mai," No. 1 from *Dichterliebe*, arranged for SATB choir and piano by Hye-Young Cho, mm. 14–26. © 2025 by Carlus-Verlag Stuttgart - Carus 9.309. Reprinted with permission.



# Many Voices: Resources for Diversifying Choral Programming

Compiled by Erik Peregrine

As the Institute for Composer Diversity defines in its suggested best practices, “diversifying repertoire can include music from composers with access barriers, composers with physical/visible disabilities, composers who are neurodivergent, composers of color, composers from the LGBTQIA2S+ community, composers of historically underrepresented genders, and composers who may identify in multiple intersectionalities.”<sup>1</sup>

The following collection of resources can aid conductors in diversifying their choral programming efforts. This list is certainly not exhaustive; rather, it is offered as a starting place and a celebration of the many voices contributing to the advancement of equity in our field. If you know of a resource not featured in this column, contact me at [artisticdirector@ensemblecompanio.org](mailto:artisticdirector@ensemblecompanio.org). I would love to hear about it! Let us support each other in creating rich choral experiences that celebrate the full breadth of our humanity.

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## Online Resources for Discovering Choral Works and/or Composers

### **Institute for Composer Diversity**

<https://www.composerdiversity.com>

“The Institute for Composer Diversity is committed to the celebration, education, and advocacy of music created by composers from historically underrepresented genders, racial, ethnic, and cultural heritages, and sexual orientations, as well as disabled composers.” ICD offers an extensive searchable database of composers and repertoire that can be filtered by a variety of identity categories. ICD also offers reports on state repertoire lists, resources, and suggested best practices for creating diverse concert programs.

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### **Boulanger Initiative**

<https://www.boulangerinitiative.org>

“Designed for everyone – musicians, performers, conductors, students, researchers, educators, artistic administrators, and anyone with a curious mind – this database provides access to thousands of works by

# Many Voices: Resources for Diversifying Choral Programming

women and gender-marginalized composers. By sharing knowledge and resources, BI increases access to works by underrepresented composers, empowering all who wish to diversify classical music programming.” BI’s database can be used to search for composers or for repertoire, and the organization also offers a variety of educational resources.

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## **Beyond Elijah Rock: The Non-Idiomatic Choral Music of Black Composers**

Author/compiler: Marques L. A. Garrett  
[www.mlagmusic.com/research/beyond-elijah-rock](http://www.mlagmusic.com/research/beyond-elijah-rock)

“Non-idiomatic, as it relates to Black composers, refers to the original concert music that is not part of the traditional idiomatic canon associated with Black musicians. That canon includes spirituals, gospel, jazz, hip-hop, and rap among others.” This resource features an extensive spreadsheet of repertoire and collection of anthologies, bibliographies, encyclopedias, and organizations.

---

## **Choral Music by Women Composers**

Author/compiler: Eliza Rubenstein and Magen Solomon  
[www.ocwomenschorus.org/women-composers/](http://www.ocwomenschorus.org/women-composers/)

“This searchable, sortable database lists sample repertoire for all voicings by women composers of all eras, and is intended to be an ever-evolving resource for conductors interested in programming music by women.”

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## **Amplify Female Composers**

Author/compiler: Carolyn Craig and Janet Yieh  
[www.amplifyfemalecomposers.org](http://www.amplifyfemalecomposers.org)

“Amplify Female Composers...seeks to encourage the performance of sacred music by women composers and arrangers. Our hope is to expand the rich repertoire of music in liturgical music programs, and to send this excellent music out into the world as a helpful resource for all church musicians and music lovers alike.”

---

## **A Great Host of Composers**

[www.greathostcomposers.org](http://www.greathostcomposers.org)

This resource features sacred music by women, including spreadsheets with repertoire suggestions for the Anglican liturgical year and genre (Mass settings, Evening Canticles, Responses, and Anglican Chant). The database includes recommended titles, links to scores, recordings and composer information, and corresponding Revised Common Lectionary readings. Suggested repertoire lists for liturgical years A, B, and C also are provided.

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## **Choral Music by Trans+ Composers**

Author/compiler: Erik Peregrine  
[www.erikperegrine.com/choral-music-by-trans-composers.html](http://www.erikperegrine.com/choral-music-by-trans-composers.html)

This resource is a sortable, searchable spreadsheet database of choral works by transgender, nonbinary, Two Spirit, and gender-expansive composers. All composers have consented to be included; composers’ pronouns, gender identity(ies), and descriptive information about their works have been provided and/or approved by the composers themselves. Repertoire entries span a broad variety of voicings, genre, and subject matter.

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## **Jewish Choral Music**

Author/compiler: Joshua Jacobson  
[www.jewishchoralmusic.com](http://www.jewishchoralmusic.com)

“Jewish Choral Music is a resource center for anyone interested in discovering a repertoire that is rich, but relatively unknown.” JCM’s searchable database includes repertoire for all voicings and difficulty levels spanning a wide breadth of style, geographic origin, and era. JCM also offers a wealth of composer biographies, resources on programming Jewish music, singing in Hebrew, lists of suggested repertoire, a course on the history of Jewish choral music, and other valuable materials.

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**Eastern Light:**

**Northeast Asian ChoralResources**

Author/compiler: Minji Kim and Su Xin  
<https://neachoralresources.wordpress.com>

Eastern Light’s goals “are to share thoughtfully-selected composers and choral music from Northeast Asia and to share resources for choir educators to use for teaching music in respective languages.” The website offers a curated spectrum of choral repertoire from Korean, Japanese, and Chinese composers, which can be sorted by voicing, instrumentation, and language, in addition to biographical information and language guides for Korean and Mandarin.

**Voce in tempore**

<https://voceintempore.org/>

Voce in tempore is a Mexican choral ensemble and mu-

sic association whose website hosts resources and links for composers, conductors, ensembles, and festivals active in Mexico. Voce’s website also features a page of Mexican choral music editions for 3, 4, 5, and 6 voices.

**“Indigenous Composers and Choral Music”**

Author/compiler: Tammy-Jo Mortensen and Sherryl Sewepagaham

<https://gatheringworship.ca/blogs/indigenous-composers-and-choral-music>

ICCM is an article on the United Church of Canada’s resource blog including introductory suggestions for engaging respectfully with Indigenous music and cultures from Sherryl Sewepagaham’s Cree and Dene perspective. ICCM includes suggested resources for finding Indigenous composers and song-creators, as well as a one-page downloadable list of suggested choral works. (More works by Indigenous & First Nations



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[smf.sewanee.edu/pre-college-experience/](https://smf.sewanee.edu/pre-college-experience/)

# Many Voices: Resources for Diversifying Choral Programming

composers are now available through Cypress Choral and Silent Dawn Publishing, among others.)

## **Music by Black Composers: 34 Sacred Choral Anthems (two and three part)**

<https://www.ashleydanyew.com/posts/music-by-black-composers-2-part>

## **Music by Black Composers: 108 Sacred Choral Anthems (SATB)**

<https://www.ashleydanyew.com/posts/music-by-black-composers-satb>

This is a two-part blog series by Ashley Danyew with lists of sacred choral anthems by Black composers organized by voicing.

## **Donne: Women in Music's "The Big List"**

<https://donne-uk.org>

"The BIG LIST of Women Composers is an ever-expanding list featuring more than 5,000 women composers (and counting). From pre-medieval composers to twenty-first-century singer-songwriters, pick a country, a century, a music genre: you will find a woman there!"

## **Music by Black Composers**

<https://www.musicbyblackcomposers.org>

Music by Black Composers' mission is "to inspire Black students...by showing them that they are an integral part of classical music's past as well as its future, to make the music of Black composers available to all people regardless of background or ethnicity, and to help bring greater diversity to the ranks of performers, composers, and audiences, and help change the face of classical music and its canon." MBC's resource hub includes directories of living and historic Black composers, bibliographies, discographies, and educational tools.

## **ChoralWiki – Choral Public Domain Library (CPDL)**

[www.cpdll.org](http://www.cpdll.org)

CPDL's composer catalogue enables users to search for composer by nationality/ethnicity in addition to musical era and offers a category for women composers.

## **ChoralWiki – Música Colonial Archive**

[https://www.cpdll.org/wiki/index.php/M%3%basica\\_Colonial\\_Archive](https://www.cpdll.org/wiki/index.php/M%3%basica_Colonial_Archive)

The Música Colonial Archive is an ongoing project to digitize Colonial-era (16th–18th century) choral repertoire from the Cathedral of Guatemala. Hundreds of public domain works by a variety of Latin American choral composers are currently available.

## **Books, Anthologies, and Printed Repertoire Resources**

### **The Oxford Book of Choral Music by Black Composers**

Edited by Marques L. A. Garrett  
Oxford University Press

"The Oxford Book of Choral Music by Black Composers is a landmark collection of non-idiomatic compositions from the sixteenth century to the present day, providing a comprehensive introduction to an area of choral music that has been historically under-represented. This unique anthology seeks both to improve representation in the historical canon and to showcase the music of some of the best names in choral music today."

### **Choral Diversity: A Mosaic of Historical Composers and Compositions**

Author/compiler: Dennis Shrock  
GIA Publications

"Written by noted scholar and conductor Dennis

Shrock, Choral Diversity is a presentation of composers throughout history who represent the broad and diverse canon of choral music. Included are twenty women composers and ten composers of color, many of whom have been previously underrepresented in studies and in performances.”

---

### **Choral Repertoire by Women Composers**

Edited by Hilary Apfelstadt and Alan Davis  
GIA Publications

“Choral Repertoire by Women Composers [highlights] the lives and music of more than 200 women choral composers spanning different time periods and geographic locations. Their choral works—expressive, compelling, and innovative—represent a diversity of styles and are suitable for choirs of varied ages and experience. Nearly 2,000 unique works are listed in this edition.”

---

### **Anthology of Sacred Music by Women Composers**

Vol. 1: SATB Anthems

Vol. 2: Upper Voices Anthems

Vol. 3: Mixed Voices Anthems, Advent to Candlemas  
Multitude of Voyces

(<https://www.multitudeofvoyces.co.uk>)

“Women have always composed sacred music, but their output has often been omitted from established anthologies. In consequence, women are hugely underrepresented in this genre. Our Anthology series addresses this injustice in a bold way, presenting 63 women composers spanning 800 years of music, across three printed volumes, with many historical works published for the first time, and several works composed specially for our volumes by both emerging and established composers.” Digital score licenses are also available.

---



## Competition for Young Composers

Congratulations to our 2025 winner  
**Kate Crellin**

Hear the world premiere of Crellin's winning composition "Common Ground" on May 24th at Angel City Chorale's upcoming concert, *The Red Thread*

Save the Date!



We're pleased to announce the 2026 Competition for Young Composers!

**Open to ages 18-30  
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Receiving submissions  
*starting*  
April 1, 2026

For more details, visit  
[www.angelcitychorale.org/composer-competition](http://www.angelcitychorale.org/composer-competition)

# Many Voices: Resources for Diversifying Choral Programming

## Choral Music Composed by Women

Carus-Verlag/Arkiv Frau und Musik

“A real novelty in the German-speaking world, Choral Music Composed by Women features a total of 47 works for mixed choir. [...] This choral collection spotlights female composers from Europe, North and South America and Israel, ranging from the Renaissance period to young composers of the present day.” Available in print and digital editions.

## Carmina mundi

Carus-Verlag/

International Federation for Choral Music

“In conjunction with the IFCM (International Federation for Choral Music) Carus is publishing the series

“Carmina mundi,” which consists of traditional works from various regions of the world. Each region is represented by one volume for mixed-voice choir and one for equal voices. The editors are experts in the music in their respective fields and are thoroughly familiar with its characteristic features.” Regions currently available include Latin America (two volumes, ed. María Guinand), Southeast Asia (ed. André de Quadros), and Israel (two volumes, ed. Maya Shavit).

## Cantemos a coro: An Anthology of Choral Music from Latin America

Author: Diana Sáez, DMA dissertation

Available for open access on ProQuest “This project presents an anthology of Latin American choral music, with examples from periods from the colonial time to the present. It includes notes about each composer’s life and the historical context in which the works were created, and explains some of the most striking features of the music.

## Songs of Africa: 22 Pieces for Mixed Voices

Author/compiler: Fred Onovwerosuoke

Oxford University Press

“Fred Onovwerosuoke and the St. Louis African Chorus carefully selected the favourite, most requested songs from their workshops, while trying to represent a wide spectrum of Africa’s regions and cultural practices, songs of spirituality, religion, community, work, and play from Nigeria, Ghana, Congo, Benin, South Africa, Namibia, the Gambia, and others. The result is Songs of Africa, a user-friendly resource that will satisfy the hunger for new, diverse choral repertoire. As a performance aid, this exciting collection also includes a pronunciation guide, notes on performance practice and cultural context, and, where accompaniment is needed or suggested, some accessible percussion charts.”

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— Monica Bertrand, 2025 Apprentice

## Specialized Publishers

### African Composers Edition

<https://african-composers-edition.co.za>

“ACE’s mission is to give African composers a digital platform and render their music accessible worldwide by providing introductions to works and translating African language texts into English.”

### Artemisia Editions (Cappella Artemisia)

<https://cappella-artemisia.com/artemisia-editions/#>

“Artemisia Editions was created...to complement the work of the Italian ensemble Cappella Artemisia, a group of women dedicated to performing music from Italian convents of the 16th and 17th centuries...Each edition includes an historical introduction, Latin texts with English translations, critical notes, and suggestions for performance practice. All original basso continuo parts have been simply but carefully realized and the original figures retained.”

### Dozan World

<https://dozanworld.com/>

“Seeded in the rich soil of the Levant [Eastern Mediterranean subregion], rooted in the Middle East and flowering far beyond geographical barriers, Dozan World gathers artists unified in preserving the music of what they call home and keeping the stories of their cultures alive. We nurture music creation, promote indigenous, folkloric and modern Choral and Instrumental music, and deepen the world’s knowledge and appreciation of music through performances, teaching, composition, arrangements, recording and publishing.” DW’s choral offerings include sacred and secular works in a variety of voicings (unison, 2vv, SSA/A, SAB, SATB).

### Dulcamara Press

<https://dulcamarapress.com/index.html>

“Our Mission: to increase diversity and representation

in classical music through the publication and promotion of both historical and contemporary classical music by composers from underrepresented populations.” This resource is not exclusively choral, but features many works for choir.

### Hildegard Publishing

<https://www.hildegard.com>

“Our publishing mission is to seek out and publish compositions by women composers which display the highest level of excellence and musical merit.” This resource is not exclusively choral, but features many works for choir.

### Muziksea

<https://www.muziksea.com>

Muziksea is dedicated to “Championing Southeast Asian composers and arrangers [and] Advocating the region’s choral repertoire and its associated literature, knowledge, expertise and cultural heritage.” This resource currently includes choral repertoire by over eighty composers from Singapore, Malaysia, Indonesia, the Philippines, and Thailand.

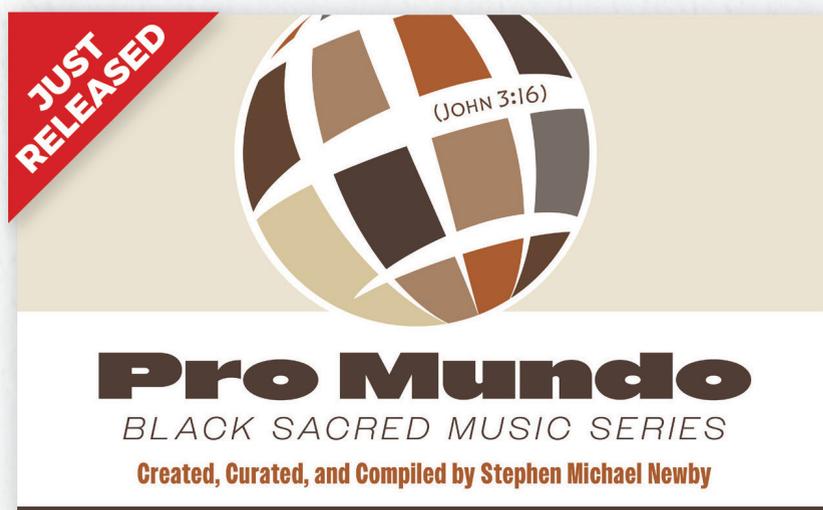
**Erik Peregrine** (they/them) is the director of choral & orchestral activities at Colleges of the Fenway and the artistic director of Ensemble Companio, [artisticdirector@ensemblecompanio.org](mailto:artisticdirector@ensemblecompanio.org)

## NOTES

<sup>1</sup> Institute for Composer Diversity, “Best Practices.” <https://www.composerdiversity.com/best-practices>

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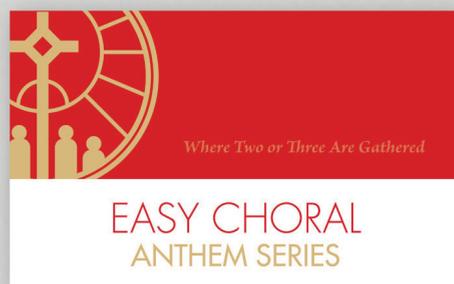


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## 2026 Summer Festival and Workshop Listings

This section is an annual free listing of choral events taking place between May 1 and September 1, 2026, that were submitted to the *Choral Journal* editor. Submissions are open to anyone and are due January 15 each year. Events are listed chronologically.

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### May 20-24, 2026

#### **Celebrating African American Composers**

Ozawa Hall at Tanglewood  
Lenox, Massachusetts

André Thomas conducts a survey of African American choral music from spirituals to the Harlem Renaissance through today. Works by William Dawson, Moses Hogan, Florence Price, Margaret Bonds, Rosephanye Powell, and more.

Contact: Stephen Hager  
413-229-8526  
[info@berkshirechoral.org](mailto:info@berkshirechoral.org)  
[www.berkshirechoral.org](http://www.berkshirechoral.org)

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### May 27-29, 2026

#### **Teaching Music Literacy: Developing Independent Musicians**

Phoenix Children's Chorus  
Phoenix, Arizona

This workshop will focus on the acquisition of music literacy skills via a sound-before-symbol approach and explore techniques for developing audiation, dictation, and improvisation. Facilitated by Carol Krueger.

Contact: [info@pcchorus.org](mailto:info@pcchorus.org)  
[www.pcchorus.org/summerliteracy](http://www.pcchorus.org/summerliteracy)

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### June 2-7, 2026

#### **Forward into Light**

Lewis & Clark College  
Portland, Oregon

Iris Levine conducts Andrea Ramsey's *Suffrage Cantata* for chorus, chamber orchestra, and narrator—an urgent exploration of America's suffrage movement—plus other inspiring works by Casals, Powell, and more.

# 2026 Summer Festival and Workshop Listings

Contact: Stephen Hager  
413-229-8526  
info@berkshirechoral.org  
www.berkshirechoral.org

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## June 8-12, 2026

### **The Indianapolis Children's Choir Music Education Summit**

The Indianapolis Children's Choir  
Performing Arts Center  
Indianapolis, Indiana  
Virtual option available

Our annual summit empowers music educators with confidence, connection, artistry, and leadership. Featuring flexible role-based tracks, community-led collaboration, and deep-dive master classes led by the ICC artistic staff and guest clinicians.

Contact: Lauren Southard  
513-827-1291  
lsouthard@icchoir.org  
www.icchoir.org

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## June 8-13, 2026

### **UWF Choral Conducting Intensive**

University of West Florida  
Pensacola, Florida

This is an intimate six-day workshop associated with an eighty-voice chorus, capped at twelve participants. Geared toward active school, church, and civic choir directors currently in the field.

Contact: Peter Steenblik  
psteenblik@uwf.edu  
www.uwfsingers.com/conducting

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## June 8-13, 2026

### **UWF Summer Festival Chorus**

University of West Florida  
Pensacola, Florida

Open to singers of all musical levels ages seventeen and up. This week-long choral immersion experience explores Vivaldi's *Gloria* and other octavos through evening rehearsals and performance.

Contact: Peter Steenblik  
psteenblik@uwf.edu  
www.uwfsingers.com/conducting

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## June 9-12, 2026

### **Spire Chamber Ensemble Choral Conducting and Vocal Scholars Institute**

Kansas City, Missouri

Conductors in the institute will have the rare opportunity to conduct the Spire Chamber Ensemble. Vocal scholars will participate in workshops with the faculty and members of Spire.

Contact: Ben A. Spalding  
913-226-5413  
ben.a.spalding@gmail.com  
www.spirechamberensemble.org/choral-conducting-institute/

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## June 10-12, 2026

### **Music Literacy Workshop**

Jacksonville Children's Chorus  
Jacksonville, Florida

This workshop will focus on the acquisition of music literacy skills via a sound-before-symbol approach and explore techniques for developing audiation, dictation, and improvisation. Carol Krueger, clinician.

Contact: Yukino Miyake  
Yukino@jaxchildrenschorus.org  
https://www.jaxchildrenschorus.org/calendarofevents

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## June 11-14, 2026

### **Black Forest Voices**

Talvogtei Kirchzarten, Germany

Annual four-day choir and a cappella festival with lots of concerts, workshops, coaching, a kids' program, and more.

Contact: Nina Ruckhaber  
+49-176-2397-6327  
nina@blackforestvoices.com

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## June 11-14, 2026

### **A Cappella Perfect**

Endicott College  
Beverly, Massachusetts

Deke Sharon leads an intensive workshop and will provide a deep dive into today's world of vocal harmony, exploring singing styles from doo-wop to jazz, and Broadway to contemporary pop hits.

Contact: Stephen Hager  
413-229-8526  
info@berkshirechoral.org  
www.berkshirechoral.org

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## June 11-14, 2026

### **Cantabile: Workshop for Church Choir Directors and Singers**

Mount Carmel Ministries  
Alexandria, Minnesota

The workshop clinicians are Brad and Beth Holmes, Rolf Anderson, and Rikka Estenson. Attendees will sing and examine anthems for all ages for all seasons of the church year.

Contact: Rikka Estenson  
rik5estens@yahoo.com  
www.mountcarmelministries.com

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## June 12-16, 2026

### **Summer Institute for Renaissance Polyphony**

UC Berkeley  
Berkeley, California

A five-day immersive course in which participants experience the thrill of performing vocal polyphony alongside worldclass interpreters of early music. Faculty experts from Princeton, Stanford, and UC Berkeley lead workshops.

Contact: Jamie Reuland  
josquamp@gmail.com

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## June 13-21, 2026

### **Verona Festival Singers**

Verona, Italy

Produced by Choral Planet, the Festival Singers program brings together experienced singers for an immersive choral experience. Led by artistic directors Tony Thornton and Paulo Faustini; conducted by Pearl Shangkuan.

Contact: Tony Thornton  
choralplanet@gmail.com  
www.choralplanet.com

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## June 15-18, 2026

### **Teaching Music Literacy: Developing Independent Musicians**

Vacation Village at Bonaventure  
Weston, Florida

This experiential workshop will focus on acquiring music literacy skills via a sound-before-symbol approach and explore specific techniques for developing audiation, dictation, and improvisation.

Contact: Anthony Ciotti  
ciotti5@yahoo.com  
www.floridasingsons.org/summer-literacy-workshop

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# 2026 Summer Festival and Workshop Listings

**June 18-20, 2026**

## **Open Score Intensive for Choral Accompanists**

Location: Virtual

A three-day online intensive offering practical, hands-on analysis and guided openscore practice for choral accompanists and directors, helping you confidently play everything from Bach chorales to fugues.

Contact: Cori Belle  
cori@coribelle.com  
<https://coribelle.com/open-score-summer-intensive>

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**June 18-21, 2026**

## **Encore Choral Retreat**

Quincy & Scituate, Massachusetts

Encore is a vibrant choral weekend for ages eighteen and older to sing, learn, connect, and perform. Come make music, build community, and refill your creative cup.

Contact: Kirsten Oberoi  
508-369-6306  
info@sscchorus.org

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**June 21-28, 2026**

## **British Mavericks**

UMass Amherst Fine Arts Center  
Amherst, Massachusetts

Beth Willer, director of choral studies at the Peabody Institute, leads Dame Ethel Smyth's *Mass in D* and Britten's *Rejoice in the Lamb*, orchestrated by Imogen Holst.

Contact: Stephen Hager  
413-229-8526  
info@berkshirechoral.org  
www.berkshirechoral.org

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**June 22-24, 2026**

## **Fostering Music Literacy in Rehearsals and the Music Classroom**

Shenandoah University  
Winchester, Virginia  
Virtual and in-person options available

This workshop will focus on the acquisition of music literacy skills via a sound-before-symbol approach and explore specific techniques for developing audiation, dictation and improvisation. Hillary Ridgley, clinician.

Contact: Stephanie Standerfer  
sstander@su.edu

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**June 22-26, 2026**

## **Choral Masterworks: Bach's *Mass in B minor***

Eastman School of Music  
Rochester, New York

In-depth analysis and rehearsal of Bach's *Mass in B minor*. We will also explore recent research on issues of choral and instrumental performance practice in the Baroque era.

Contact: Jeff Dunn  
summer@esm.rochester.edu

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**June 22-26, 2026**

## **Atlanta Summer Conducting Institute**

Atlanta, Georgia

Seminars and conducting master classes co-led by Daniel Bara and Deanna Joseph geared toward music educators, graduate students, church musicians, and community choir conductors.

Contact: Amy Reid  
404-413-5927  
areid24@gsu.edu

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## June 22-27, 2026

### **Ohio University Summer Music Academy**

Athens, Ohio

Emerging choral artists have the chance to enhance their musicianship, develop their performance skills, and collaborate with fellow high school musicians from the region and beyond.

Contact: Austin Norrid  
740-593-4244  
anorrid@ohio.edu

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## June 22-27, 2026

### **UWF Summer Festival Chorus**

University of West Florida  
Pensacola, Florida

Open to singers of all musical levels, ages seventeen and up. This week-long choral immersion experience explores Vivaldi's *Gloria* and other octavos through evening rehearsals and performance.

Contact: Peter Steenblik  
psteenblik@uwf.edu  
www.uwfsingers.com/sfc

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## June 23-27, 2026

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

Golden, Colorado

Five days of inspirational music, featuring guest conductors Francisco J. Núñez and Elizabeth Núñez, 180 singers from around the country in each festival, administrator round table, and evenings of fun.

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

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## June 24-July 6, 2026

### **Sarteano Choral Workshop**

Sarteano, Italy

Led by artistic director Tony Thornton, with Simon Carrington and Jamie-Rose Guarrine, the Sarteano Choral Workshop offers a transformative experience for conductors and singers, culminating in concerts in Sarteano and Montepulciano.

Contact: Tony Thornton  
sarteanochoralworkshop@gmail.com  
www.choralplanet.com

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## June 24-August 16, 2026

### **Blue Lake Fine Arts Camp Central Camp Choir**

Twin Lake, Michigan

Blue Lake's choir program comprises four twelve-day sessions for rising seventh through twelfth graders designed to challenge students of all proficiency levels.

Contact: admissions@bluelake.org  
231-894-1966

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## June 25-26, 2026

### **Bringing Music to Life; Conducting and Rehearsal Techniques**

Shenandoah University  
Winchester, Virginia

The main focus of this workshop will be insights, review, and renewal of conducting gesture and skills for church and public school choral and instrumental conductors/educators. Hillary Ridgley, clinician.

Contact: Stephanie Standerfer  
sstander@su.edu

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# 2026 Summer Festival and Workshop Listings

## June 25-26, 2026

### **Montana Choral Directors Summer Institute**

Montana State University  
Bozeman, Montana

Clinician: Chris Maunu. Campus housing available.

Contact: Kirk Aamot  
kaamot@montana.edu  
Opusevent.com

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## June 29, 2026

### **Duquesne University Choral Kaleidoscope**

Duquesne University  
Pittsburgh, Pennsylvania

One-day professional development workshop featuring sessions on eurhythmics, vocal pedagogy, conducting technique, and repertoire programming. Richard Schnipke joins Duquesne choral faculty, Ethan Murphy and Caron Daley.

Contact: Caron Daley  
daleycl@duq.edu

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## June 29-July 1, 2026

### **Fostering Music Literacy in Rehearsals and the Music Classroom**

Urbandale, Iowa  
Satellite location: Oshkosh, Wisconsin  
Virtual option available

This workshop will focus on the acquisition of music literacy skills via a sound-before-symbol approach and explore techniques for developing audiation, dictation, and improvisation. Carol Krueger, clinician.

Contact: Jill Wilson  
563-387-2148  
wilsji01@luther.edu

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## June 29-July 1, 2026

### **UMKC Choral Conducting Symposium**

University of Missouri-Kansas City Conservatory  
Performing Arts Center

Work with Jennifer Sengin, Kristina MacMullen, Brandon Williams, and guest composer Taylor Scott Davis to enhance skills in conducting, rehearsing, and communicating in collaboration with the UMKC Summer Choral Chamber Ensemble.

Contact: Elizabeth Valle  
816-235-5448  
vallee@umkc.edu  
<https://info.umkc.edu/cmcd-choral/choral-conducting-institute/>

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## July 8-10, 2026

### **Kansas Choral Directors Association Summer Convention**

University of Kansas  
Lawrence, Kansas

The convention offers members of KCDA the opportunity to network and grow as musicians through interest sessions, reading sessions, concerts, and much more.

Contact: Brandon Wade  
brandon.wade@usd382.com

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## July 8-10, 2026

### **UWF Carol Krueger Music Literacy Workshop**

University of West Florida  
Pensacola, Florida

Focus on the acquisition of music literacy skills via a sound-before-symbol approach. This workshop is open to all and free for those in the Florida panhandle, southern Alabama, and southern Mississippi.

Contact: Carol Krueger or Peter Steenblik  
ckruegermusic@gmail.com, psteenblik@uwf.edu  
[www.uwfsingers.com/krueger](http://www.uwfsingers.com/krueger)

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**July 12-15, 2026**

**Choral Conducting Symposium**

University of North Texas  
Denton, Texas

An opportunity for music educators, graduate student conductors, church musicians, and community choir conductors to grow as artists while delving deeper into the requisite skills of a conductor.

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

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**July 12-17, 2026**

**Wisconsin Choral Directors Association  
Summer Conference**

UW-Parkside  
Kenosha, Wisconsin

Our Summer Conference consists of NextDirection for future choral leaders and Refresh! for current choral practitioners. Jeffrey Douma serves as headlining teacher-conductor for both events.

Contact: Jenny Hutton  
refresh@wischoral.org  
Derek Machan  
nextdirection@wischoral.org  
wischoral.org/summer-conference

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**July 12-19, 2026**

**Mozart Resounding**

University of Denver  
Denver, Colorado

Anthony Trecek-King leads Mozart's celebratory *Coronation Mass* K.317 along with classical period masterpieces: Marianna Martines's *Dixit Dominus* and the *Requiem in D minor* by Brazilian composer José Mauricio Nunes Garcia.

Contact: Stephen Hager  
413-229-8526  
info@berkshirechoral.org  
www.berkshirechoral.org

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**July 12-August 2, 2026**

**Santa Fe Desert Chorale's  
44th Annual Summer Festival**

Santa Fe, New Mexico

Featuring a fully professional twenty-four-voice chamber choir led by artistic director Joshua Habermann. Repertoire includes Renaissance polyphony; commissions by Moira Smiley, Shawn Kirchner, and Shavon Lloyd; and Rachmaninoff's *All-Night Vigil*.

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

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**July 13-15, 2026**

**Fostering Music Literacy in Rehearsals and the  
Music Classroom**

Denver, Colorado

This workshop will focus on the acquisition of music literacy skills via a sound-before-symbol approach and explore specific techniques for developing audiation, dictation and improvisation. Carol Krueger, clinician.

Contact: Ian Henning  
ianhenning27@gmail.com

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# 2026 Summer Festival and Workshop Listings

**July 13-17, 2026**

## **Choral Conductors Workshop**

Portland State University  
Portland, Oregon

A professional development workshop exploring gesture, posture, pacing, and practical skills led by conducting teacher Jason Max Ferdinand with faculty Edith Copley and Coty Raven Morris.

Contact: Amber Schroeder & Suvi Mirka  
ccw-info@tilikumchoir.org

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**July 19-24, 2026**

## **Kansas City Conducting Institute**

Kansas City, Missouri

The inaugural Kansas City Conducting Institute, featuring Grammy Award-winning The Kansas City Chorale. Filled with conducting master classes and generous podium time each day, with additional interest sessions and guests.

Contact: Charles Bruffy  
info@kcconductinginstitute.com

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**July 15-18, 2026**

## **Choral Conducting Symposium**

West Chester University  
West Chester, Pennsylvania

Designed for conductors who wish to improve their podium skills, gestural communication, and score analysis techniques. Featuring guest artist Edward Maclary along with WCU faculty Kimberly Dunn Adams and Ryan Kelly.

Contact: Kimberly Dunn Adams  
610-436-2952  
kadams2@wcupa.edu

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**July 19-24, 2026**

## **Syracuse University Choral Institute**

Syracuse University  
Syracuse, New York

A five-day intensive program for students entering ninth through completed twelfth grade, featuring daily rehearsals, masterclasses, and vocal training with Setnor School of Music faculty, Wendy Moy, and Kyra Stahr.

Contact: Wendy Moy  
315-443-6233  
wmoy01@syr.edu  
<https://precollege.syr.edu/programs-courses>

---

**July 19-22, 2026**

## **California Choral Directors Association's Annual Summer Conference**

Episcopal Conference Center  
Oakhurst, California

Since 1986, California's choral directors have gathered at Episcopal Conference Center Oakhurst for professional development, fellowship, and fun. We hope you will join us this year!

Contact: Jeffe Huls  
jeffe.huls@gmail.com

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**July 22, 2026**

## **Beginning to Boundless: Practical Tools for Transformative Teaching**

Tucson, Arizona

The Tucson Girls Chorus summer professional development offerings are a perfect way to jumpstart the year with accessible, practical rep ideas and resources while connecting with fellow music educators. This is a free Reading & Resource Session, 4:30–6:30pm.

Contact: Alanah Dickinson  
520-577-6064  
adickinson@tucsongirlschorus.org

---

**July 22-24, 2026**

**Fostering Music Literacy in Rehearsals  
and the Music Classroom**

New Bern High School  
New Bern, North Carolina

This workshop will focus on the acquisition of music literacy skills via a sound-before-symbol approach and explore techniques for developing audiation, dictation, and improvisation. Carol Krueger, clinician.

Contact: Luke Hancock  
luke.hancock@cravenk12.org  
<https://bit.ly/44X1Mt6>

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**July 25, 2026**

**Beginning to Boundless:  
Practical Tools for Transformative Teaching**

Tucson, Arizona

Get accessible, practical repertoire ideas and resources and connect with fellow music educators. Our full-day PD intensive (9:00am–3:30pm) includes workshops by Sharon Hansen, Frank Watkins, and the Tucson Girls Chorus staff.

Contact: Alanah Dickinson  
520-577-6064  
adickinson@tucsongirlschorus.org

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**July 26–August 2**

**Baltic Adventures**

Tallinn, Estonia

Patrick Dupre Quigley, artistic director of Seraphic Fire, leads a revolutionary interpretation of the Brahms *Requiem*, paired with *Lakes Awake at Dawn*, a cinematic depiction of nature by Ēriks Ešņvalds.

Contact: Stephen Hager  
413-229-8526  
info@berkshirechoral.org  
www.berkshirechoral.org

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**July 29–August 1, 2026**

**Blue Lake Fine Arts Camp Festival Choir**

Twin Lake, Michigan

Join Blue Lake's Festival Chorus for a special performance of Randall Thompson's *Testament of Freedom*, conducted by Steven Hankle. The Festival Chorus is open to musicians with choral experience.

Contact: Brianne Tyler  
231-894-1966 x206  
btyler@bluelake.org

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**July 29–August 1, 2026**

**Green Lake Festival of Music Choral Institute**

Ripon, Wisconsin

The Choral Institute welcomes anyone who loves to sing. This year's program features music by composers who have previously headlined our composer residency: Shawn Kirchner, Morten Lauridsen, and Elaine Hagenberg.

Contact: <https://greenlakefestival.org/choral-programs/choral-institute-composer-residency/>

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**August 10-12, 2026**

**Music Literacy and More**

New Jersey

This workshop will focus on the acquisition of music literacy skills via a sound-before-symbol approach and explore techniques for developing audiation, dictation, and improvisation. Carol Krueger, clinician.

Contact: [wmhschoir.ludus.com](http://wmhschoir.ludus.com)

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## CHORAL JOURNAL CONTACT INFORMATION

Book Reviews	Dennis Malfatti	dm155@evansville.edu
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	Amanda Bumgarner	abumgarner@acda.org
Rehearsal Breaks	Jennifer Rodgers	rodgersj@iastate.edu
Research Report	Elizabeth Hearn Elizabeth Cassidy Parker	ehearn@olemiss.edu eparker@temple.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](http://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

## OTHER ACDA PUBLICATIONS CONTACT INFORMATION

ChorTeach	Amanda Bumgarner	chorteach@acda.org
International Journal of Research in Choral Singing	Bryan Nichols	bnichols@psu.edu

## ADVERTISERS' INDEX

Academic Choir Apparel	22	Kyle Pederson - Composer	32
ACFEA Tour Consultants	23	MidAmerica Productions	IFC, 56
Angel City Chorale	91	Musicfolder.com	26
Cantible Youth Singers	33	National Concerts	20
Choirs of America	IBC	Oregon Catholic Press	94
Firebird Fine Arts/Daily Choirs	27	Sewanee Summer Music Festival	89
Green Lake Festival of Music	92	Sing Democracy 250	25
KI Concerts	BC	Stage Accents	28

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## COA NATIONALS FOR TOP CHOIRS

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APRIL 4-5, 2027

- **Conductors:** Jason Max Ferdinand, Jessica Nápoles, Coty Raven Morris
- **Composer-in-Residence (World Premiere):** Ēriks Ešenvalds
- **Teaching Artists / Clinicians:** Jason Max Ferdinand, Jessica Nápoles, Coty Raven Morris, Andrew Clark, Ēriks Ešenvalds

APRIL 17-18, 2027

- **Principal Conductor & Composer-in-Residence (World Premiere):** Rollo Dilworth
- **Guest Conductor:** Brandon Boyd
- **Teaching Artists / Clinicians:** Julie Yu-Oppenheim, Jeffrey Benson, Coty Raven Morris, Troy Meeker, Rollo Dilworth, Brandon Boyd

## HARMONY HONORS INVITATIONAL

NYC + CARNEGIE HALL

APRIL 25-27, 2027

- **Principal Conductor:** Jason Max Ferdinand

## MASTERWORK PREMIERES

NYC + CARNEGIE HALL

MAY 26-28, 2027

- **Creation (Composer-in-Residence):** Jocelyn Hagen, Carnegie Hall Premiere)
- **Wellspring! The Way of Water (Composers-in-Residence):** Alexander & Joanna Forbes L'Estrange, North American Premiere)
- **The Heart of Humanity** with Jeffery Redding

## IN HARMONY COLLABORATIVE FESTIVAL

NYC + CARNEGIE HALL

JUNE 9-11, 2027

- **Conductors:** Rollo Dilworth (Youth Choirs), Jason Max Ferdinand (Adult Choirs)
- **Composer-in-Residence:** Pinkzebra

## ALOHA STATE CHORAL FESTIVAL

O'AHU, HAWAII

MARCH 20, 2027

- **Teaching Artists / Clinicians:** Joshua Habermann, Coty Raven Morris, Julie Yu-Oppenheim, Jessica Nápoles

## AMERICAN CHORAL FESTIVAL

ANAHEIM, CA

APRIL 9, 2027

- **Composer-in-Residence:** Pinkzebra



Rollo Dilworth  
Artistic Director



Jason Max Ferdinand  
Artistic Director



Coty Raven  
Morris



Jocelyn Hagen



Ēriks Ešenvalds



Pinkzebra



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