

DECEMBER 2017

CHORAL JOURNAL

More than a Madrigalist
The Sacred Choral Music
of **Crazio Vecchi**



Announcing DCINY's 10th Anniversary Season in 2018

New York: Carnegie Hall & Lincoln Center - Email Concerts@DCINY.org

Jan 15



K. Jenkins

The Music of Karl Jenkins: Sing! The Music was Given (World Premiere)
The Armed Man: A Mass for Peace (with Film)

Jonathan Griffith, Conductor
Sir Karl Jenkins, Composer-in-Residence

Feb 19



J. Vallée

Durufli: Requiem
Jean-Sebastien Vallée, Conductor
Mozart: Requiem
James M. Meaders, Conductor

Mar 17



H. Apfelstadt

Cherubini: Requiem
Hilary Apfelstadt, Conductor
Constantinides: Homage – A Folk Concerto for Flute (World Premiere)

Jonathan Griffith, Conductor
Iris Derke, Flute
Music for Women's Voices
Martha Shaw, Conductor

Mar 25



D. Sharon

Total Vocal (Music from Pitch Perfect and The Sing-Off!)

Deke Sharon,
Conductor and Creative Director

Apr 8 & 15



E. Whitacre

The Music of Eric Whitacre (World Premiere)

Eric Whitacre, Composer/Conductor
Watch the 4/15 show on Facebook Live!

Apr 15



O. Gjello

Gjello: Dreamweaver
Gjello: Song of the Universal
James M. Meaders, Conductor
Ola Gjello, Composer-in-Residence
Forrest: Jubilate Deo
James M. Meaders, Conductor

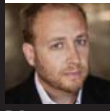
Apr 22



The King's Singers

The King's Singers 50th Anniversary Concert
Bob Chilcott, Conductor
Simon Carrington, Conductor
The King's Singers, Special Guests

May 25



E. Barnum

Barnum: A Thousand Red Birds
Eric Barnum, Composer/Conductor
Featuring Middle School Voices
Reese Norris, Conductor

May 28



W. Powell

Powell: Gospel Trinity
William Powell, Conductor
Rosephanye Powell,
Composer-in-Residence
Orff: Carmina Burana
Jonathan Griffith, Conductor

Jun 17



P. Choplin

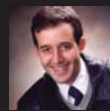
Chopin: Our Father: A Journey through the Lord's Prayer
Pepper Choplin, Composer/Conductor
Hayes: Spirit Suite 1, 2, & 3
Kevin McBeth, Conductor
Andy Waggoner, Conductor

Jun 24



F. Núñez

Music for Young Voices (World Premiere Work)
Francisco J. Núñez,
Composer/Conductor



C. Grases

Music for Treble Voices (World Premiere Work)
Cristian Grases, Composer/Conductor

The Complete Conductor

Conducting Workshop
NYC January 12-15, 2018



John Alexander
Artistic Director of
Pacific Chorale



Jonathan Griffith
DCO Founder and
Music Director



James M. Meaders
Artistic and Educational
Consultant



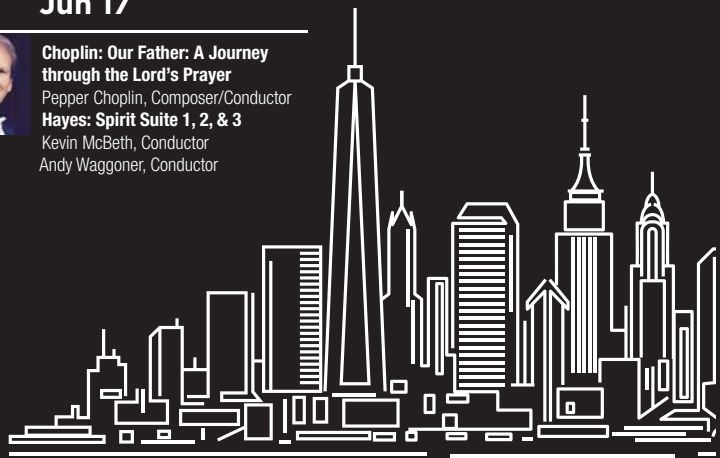
Jorge Avila
DCO
Concertmaster

Including Members of the Distinguished Concerts Orchestra

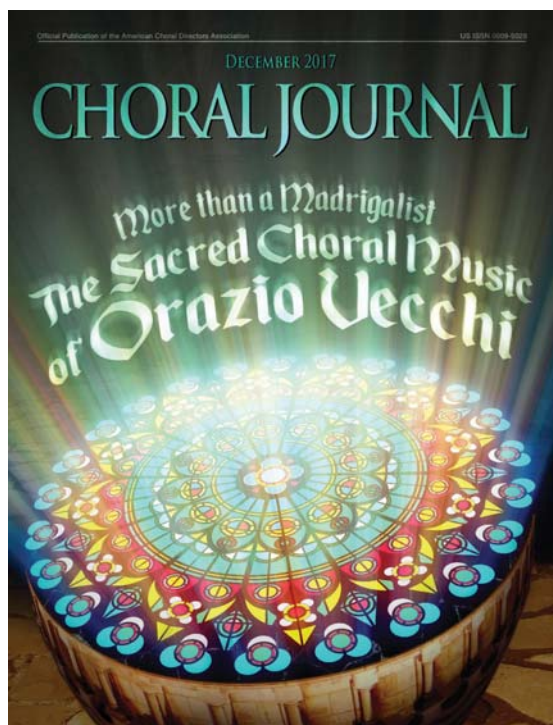
Tickets \$20-\$100

To Purchase tickets please visit
www.DCINY.org

Group Discounts and Offers Available!



CALL US NOW FOR FUTURE PROGRAMMING AND PERFORMANCE DATES!



On the Cover The stained glass image on the cover of this month's issue connects the works of Italian composer Orazio Vecchi, famous for his madrigal comedies, with his sacred choral music.

Annual dues (includes subscription to the *Choral Journal*): Active \$125, Industry \$150, Institutional \$125, Retired \$45, and Student \$35. Library annual subscription rates: U.S. \$45; Canada \$50; Foreign \$170. Single Copy \$3; Back Issues \$4. Circulation: 18,000. Main office: 405-232-8161

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

POSTMASTER: Send address changes to Choral Journal, 545 Couch Drive, Oklahoma City, Oklahoma 73102.

Since 1959, the *Choral Journal* has been the refereed, international journal of the American Choral Directors Association. Each issue features: scholarly articles, anonymously peer-reviewed by the editorial board; refereed articles on pedagogical or scientific issues for the choral conductor; refereed articles with practical advice and ideas for the choral conductor; reviews of books, recorded sound, and choral works by choral experts; and editorials from association leadership. The January issue previews each year's regional or national conference offerings. Articles from the *Choral Journal* can be found in the following online databases: JSTOR (Arts & Sciences XI Collection); ProQuest (International Index to Music Periodicals); University Microfilms International; NaPublishing; RILM (Répertoire International de Littérature Musicale); EBSCO music index; and WorldCat. Advertising options are available for members and nonmembers. Cover art by Efrain Guerrero. Interior art by Tammy Brummell. Musical examples by Tunesmith Music <www.Tunesmithmusic.com>. Copyright 2017

FEATURES

- 8 More than a Madrigalist:
The Sacred Choral Music of Orazio Vecchi**
by Stanley Romanstein
- 24 Elaine Brown: Breaking Down Barriers through Song**
by Janet Yamron and Sonya Garfinkle with Amanda Bumgarner

ARTICLES

- 51 On the Voice**
Changing Voice, Changing Landscape
by Theresa Pritchard
- 61 Repertoire & Resources - Men's Choir**
An Interview with Randy Stenson (Part 2)
by Christopher Kiver

HALLELUJAH, AMEN!

A section focused on Music in Worship

- 72 Soli Deo Gloria:
A Survey of Musical Observances of the
500th Anniversary of the Protestant Reformation**
by Terre Johnson
- 79 Sacred Music Choral Reviews**

NEWS

- 10 Call for Submissions: New ACDA Book and Music Series**
- 34 Proposed Constitution and Bylaws Changes**
- 66 Audition Guidelines for 2019 National Conference**
- 69 Call for Interest Sessions for 2019 National Conference**

REVIEWS

- 85 Recorded Sound**
- 93 Choral**

EDITORIAL

- 2 From the Executive Director**
- 4 From the President**
- 5 From the Guest Editor**
- 6 Letters to the Editor**

STANDING COMMITTEES

ADVOCACY & COLLABORATION

CHAIR
ROBYN LANA
RRLANA@CINCI.RR.COM

COMPOSITION INITIATIVES

CHAIR
DOMINICK DIORIO
DDIORIO@INDIANA.EDU

DIVERSITY INITIATIVES

CHAIR
EUGENE ROGERS
ECROGERS@UMICH.EDU

EDUCATION & COMMUNICATION

CHAIR
LISA BILLINGHAM
DR.LABILLINGHAM@GMAIL.COM

INTERNATIONAL ACTIVITIES

CHAIR
T.J. HARPER
HARPER.TJ@GMAIL.COM

REPERTOIRE & RESOURCES

CHAIR
AMY BLOSSER
AMY.BLOSSER@BEXLEYSCHOOLS.ORG

RESEARCH & PUBLICATIONS

CHAIR
JOHN SILANTIEN
JSILAN@SATX.RR.COM

ADVOCACY STATEMENT

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

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

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

From the EXECUTIVE DIRECTOR



Tim Sharp

Inspiration in an Age of Disruption

As ACDA continues to strive to do our work of “inspiring excellence in choral music,” we share a universal challenge of working at this mission in an age of national disruption. As a professional association, we have set the highest bar possible for ourselves by embracing excellence as our standard. As we work toward that goal, we do so in a larger civic environment where we depend on people, resources, attitudes, and social realities that in turn depend on conditions that sometimes feel very much outside of any one individual’s control. Where do we go for inspiration during an age of disruption such as the one we have encountered in 2017?

As this year comes to a close, I would like to share with you where I go to find inspiration for my own work with ACDA.

First, I turn to people for inspiration, but not in a way you might think. While coping strategies come in all sorts of methods from people that we trust and turn to for advice, my coping strategy in an age of disruption is to give to people rather than ask from them. I look to people to say “thank you” for what I have been given. I look to people for ways to “pay it forward” for those who have done the same for me. And I look for people whom I can mentor, in the same way I was mentored toward the values and standards that have made my career meaningful. As an Association, we have programs for saying “thank you,” for giving forward, and for mentoring. I hope we will all resolve to do even more in this area of need, both for others and for ourselves.

Second, I turn to an attitude of optimism as I approach my core tasks. Many contemporary thinkers cite the theory of “desirable difficulties” as an optimistic way to work toward advancing our goals. Desirable difficulties are challenges to our thinking or to our work that would normally appear as obstacles to forward progress. These disadvantages force an individual to adapt and be better prepared for future difficulties. Viewing such challenges as “desirable” is an optimistic view, knowing challenges only help to sharpen ideas and bolster resolve to move forward. In the face of an age of disruption, I choose to see the current environment as a refiner’s fire test

A New Day for ACDA

Our vibrant, diverse membership is now being supported by a new and sophisticated association management system. As we add in the new features that the system offers, you will begin seeing the ways that technology moves us into another era of member services.

Look on page 7 for examples of the new profile page you will find on our website, and our suggestions for taking the first steps toward helping us make ACDA personal to you.

for our resolve as an Association to be intentional about our outbound work in the areas of diversity, advocacy, international initiatives, and collaboration. I view ACDA's new Standing Committee structure and the leadership provided by our membership as the right idea at the right time in our history.

Third, I look at the tension that has been created in this age of disruption as opportunity rather than obstacle. Tension has become my first signal that an opportunity for innovation may be knocking at the door. As is true for a mind-set of optimism, the "opportunity" mind-set is a choice I make as opposed to the "obstacle mind-set," even when naysayers label such an approach as blind or naïve. Remaining informed and circumspect while choosing optimism and opportunity is my approach to meaningful work even in an age of daily disruption. I continue to turn to innovation as the answer to any challenge we may face in the coming days. And finally, the serenity prayer helps me center myself and my activity daily, but also in a prolonged season of uncertainty:

*Grant me the Serenity to accept the things I cannot change,
 Courage to change the things I can, and
 Wisdom to know the difference.*

Thank you, ACDA, for inspiring excellence in choral music.

Be optimistic, ACDA: we inspire excellence and positively influence our communities.

Be opportunistic and innovative, ACDA: challenges encourage sustainable creativity.



sharp@acda.org

THE 12 PURPOSES OF ACDA

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

—ACDA Constitution and Bylaws

EXECUTIVE DIRECTOR'S LOG

WHAT'S ON TIM'S DAYTIMER?



- Dec 2-3 "Home for the Holidays" Tulsa, OK
- Dec 14 Executive Committee Meeting Oklahoma City, OK
- Dec 15 Epworth Villa Seasonal Program Edmond, OK
- Dec 19 Staff Holiday Dinner Oklahoma City, OK
- Dec 26-31 *Messiah* in Dublin Dublin, Ireland

WHAT'S ON TIM'S IPAD?



Five Minds for the Future
 Howard Gardner

Immunity to Change
 Kagen and Lahey

WHAT'S TIM'S LATEST APP?



Dancing Line

WHAT'S TIM LISTENING TO?



Sing Lullaby
 Herbert Howells
 King's Singers

Sweeter Still: A Holiday Carol
 Eric William Barnum

Singknaben of the Cathedral of St. Ursus
 Andreas Reize

Hear more at <www.acda.org>.

Log in and click on the First Listen icon

NATIONAL OFFICERS

PRESIDENT

TOM SHELTON
609-921-7100
TSHELTON@RIDER.EDU

PAST PRESIDENT

MARY HOPPER
630-752-5828
MARY.HOPPER@WHEATON.EDU

PRESIDENT-ELECT

LYNNE GACKLE
254-710-3654
LYNNE_GACKLE@BAYLOR.EDU

SECRETARY/TREASURER

TOM MERRILL
MERRILLT@XAVIER.EDU

PAST PRESIDENT

KAREN FULMER
253-927-6814
KPFULMER1@COMCAST.NET

EXECUTIVE DIRECTOR

TIM SHARP
SHARP@ACDA.ORG

CENTRAL REGION PRESIDENT

MARK MUNSON
MUNSON@BGSU.EDU

EASTERN REGION PRESIDENT

PAUL HEAD
302-831-2578
PDHEAD@UDEL.EDU

NORTH CENTRAL REGION PRESIDENT

MARY KAY GESTON
763-443-2177
MKGESTON@GMAIL.COM

NORTHWESTERN REGION PRESIDENT

NICOLE LAMARTINE
307-766-5242
NLAMARTI@UWYO.EDU

SOUTHERN REGION PRESIDENT

GARY PACKWOOD
GPACKWOOD@COLLED.MSSTATE.EDU

SOUTHWESTERN REGION PRESIDENT

TONY GONZALEZ
405-570-6980
TONYTONI92@GMAIL.COM

WESTERN REGION PRESIDENT

TRAVIS ROGERS
TROGERS777@ICLOUD.COM

INDUSTRY ASSOCIATE REPRESENTATIVE

KATHY FERNANDEZ
J.W. PEPPER
KFERNAND@JWPEPPER.COM

From the PRESIDENT



Tom Shelton

Happy Holidays!

We are entering an incredibly busy season for musicians. Once Thanksgiving arrives, time becomes a blur as we race through the holiday season. As we head into January, we may finally have a chance to breathe.

I love the “hustle and bustle,” the holiday music, the concerts, services, parties, and opportunities to spend time with family. All of this can be overwhelming (... particularly coupled with the end of the semester and final grading).

It is in these moments that I have to remind myself to stop, breathe, and enjoy. I try to think back to Thanksgiving and remind myself of the blessings in my life.

“I’ve found that worry and irritation vanish into thin air the moment I open my mind to the many blessings I possess.”

—Dale Carnegie (1888-1955)

I also have to cut myself some “slack”—knowing that I’m only human—and there are only so many hours in one day. I promise myself that I will never be in this position again, where I’ve taken on too many things and have too many commitments. (It turns out, this is a vicious cycle!) The beauty of the New Year is that we have the opportunity to start fresh. Take a moment to reflect on the past year—successes and obstacles—and then set new goals for our journey.

Speaking of ACDA’s journey, in this issue of the *Choral Journal*, you will find information about an opportunity to vote on changes to our constitution. You can find information regarding the constitutional changes on pages 34-48. The election will take place in January.

As we prepare for the holidays, I’m reminded of the importance of kindness. It’s a time for giving back and appreciating others.

“No act of kindness, no matter how small, is ever wasted.”

—Aesop

“Three things in human life are important. The first is to be kind. The second is to be kind. The third is to be kind.”

—Henry James

May you be blessed during this beautiful season that represents love and peace. May you experience the kindness of others and be a blessing to all those around you.

From the EDITOR



Amanda Bumgarner

The second half of 2017 seems to have gone by in a flash, and here we are facing the start of a brand-new year. This year will always be special for me personally, because my husband and I welcomed our second child to the world in June. These last six months have flown by as we have been adjusting to our newest family member.

Just last month I celebrated my fourth anniversary in my role as ACDA's publications editor. It truly is a joy to work with authors to share articles and columns to provide you, our membership, with tools you can use in your classrooms and with your choirs. In addition, do not forget about our quarterly online publication, *ChorTeach*, which is edited by Terry Barham. This publication is intended for those who work with amateur singers at all levels. A full annotated index of all the articles published in *ChorTeach* since 2008 is available online at acda.org on the *ChorTeach* page.

The 2017 calendar year of *Choral Journal* has featured two focus issues: Multigenerational Choral Singing (February 2017) and Diversity Initiatives (November 2017). Our March issue featured our first-ever double issue of *Choral Journal* as the National Conference Program Book and a spotlight on JAC Redford's ACDA Brock Commission piece, *Homing*. We published interviews with Eric Whitacre (September), Carol Beynon (October), and Randy Stenson (November and December).

The *Choral Journal* editorial board is instrumental in assisting me with article reviews and recommendations for publication. ACDA Constitution changes mandated that board members serve a term of 4 years that can be renewed once. J. Michele Edwards has been serving on the editorial board since 2000, and her term ends this month. I would like to publicly thank Michele for her years of service to ACDA as Editorial Board member. She is someone I can always rely on for her thoughtful article reviews. Former *Choral Journal* Choral Reviews Column Editor Steve Grives will fill this open spot. Next year we will have another Editorial Board opening, so please watch for a call for applications.

My 2018 editorial calendar is filling up with wonderful articles and focus issues. Please consider how you may want to contribute to *Choral Journal* in the coming year. Feel free to email me with questions about article abstracts or submit your article for feedback through the editorial board. And of course, I always appreciate and enjoy hearing from readers with "Letters to the Editor."

Whether 2017 was filled with excitement or whether it was a hard year for you, I hope that you can use the new year as a time for refreshment and a renewed perspective. I look forward to using ACDA's publications to continuing to share resources that will help you grow as a choral conductor and music educator. Thank you for allowing me to join you in this important work.

EDITOR

AMANDA BUMGARNER
ACDA NATIONAL OFFICE
405-232-8161 (EX. 205)
ABUMGARNER@ACDA.ORG

MANAGING EDITOR

RON GRANGER
ACDA NATIONAL OFFICE
405-232-8161
RGRANGER@ACDA.ORG

BOARD MEMBERS

HILARY APFELSTADT
HILARY.APFELSTADT@UTORONTO.CA

KRISTINA BOERGER
KRISTINABRGR48@GMAIL.COM

J. MICHELE EDWARDS
EDWARDS@MACALESTER.EDU

EDWARD LUNDERGAN
LUNDERGE@NEWPALTZ.EDU

WILLIAM WEINERT
WWEINERT@ESM.ROCHESTER.EDU

GISELLE WYERS
WYERSG@UW.EDU

COLUMN EDITORS

PHILIP COPELAND
PHILIP.COPELAND@GMAIL.COM

DUANE COTTRELL
DCO@UDEL.EDU

KEVIN DIBBLE
KEVIN.DIBBLE11@HOUGHTON.EDU

JASON PAULK
JASON.PAULK@ENMU.EDU

DAVID PUDERBAUGH
DAVID-PUDERBAUGH@UIOWA.EDU

GREGORY PYSH
GPYSH@FPCMID.ORG

MAGEN SOLOMON
MAGEN.SOLOMON@GMAIL.COM

RICHARD STANISLAW
RSTANISLAW@COMCAST.NET

CHORTEACH EDITOR

TERRY BARHAM
BARHAMTE@GMAIL.COM

Letters to the EDITOR



I have to thank you for your article on Conrad von Zabern's *De modo bene cantandi* in the May *Choral Journal*. I laughed all the way through it and also learned a lot. I've always suspected some of those ideas (or lack of clarity) about tempo/duration/measure, and I just posted to all my choir direc-

tor friends that they should go read it now! Choirs apparently never change! Haven't we all said most of these things to our choirs? Thanks again.

Virginia S. Moe
Director of Music
The Episcopal Church of Our Saviour
Rock Hill, South Carolina

2017 Commemorative Gifts to ACDA's Fund for Tomorrow

The following commemorative gifts to the Fund for Tomorrow have been received since the first of the year:

In honor of

Marvilla Davis

Barbara Hameister
James E. Major
Douglas Slusher
André Thomas
Dr. Reta R. Phifer

Bonnie Furr

Jeannie Hamilton

The musical mentors in my life

Joanne Nelson

In memory of

Cleland T. Reed

Joel Reed

Elaine Brown

Janet M. Yamron

John Cooksey

Leon Thurman

William Dehning

Alabama ACDA

Steven Ampe

Rebecca Bailey

The Caviani Family

Gene & Patricia Colwitz

David Dagenais

Karen Fitchett

Jean Gannon

Wayne Hammer

Lynne Istad

Alice Johnson

Heather Kapeller

Jessica Kaufhold

John & Pauline Kiltinen

Loranne Zeno Koskey

Robert Lehmann

Lora M. Loope

Fred & Kathy Maynard

Susan McAllister

Dr. Lawrence &

Pat Meredith

Barbara Michael

Maggie Morgan

Patrick Ryan

Jeanne Trost

Sandra Misera

Francine Corsi

Weston Noble

James Bussell

Peggy Dettweiler

Kevin Hibbard

Douglas Miller

Sharon Pfaff

Robert Page

Jeffrey Cornelius

Dr. Susan Medley

Robert Petker

Cathy Findley

Paul Salamunovich

Rick Bjella

Gregg Smith

Jim Hejduk

To make a gift to ACDA's Fund for Tomorrow, including one to honor or remember someone, you are invited to visit www.fundfortomorrow.org.

Sample Profile Pages on ACDA's New Website

Personal Membership Profile Page

Look under **About Me**: Update your contact information so that we are able to reach you with the information you want. Link your social profiles to your Facebook, Twitter, and LinkedIn accounts. Can you spot the kind of membership you hold (Member type)?

Look under **My Participation**: Is your state chapter correct? You will eventually be able to see national and regional committees and communities you are a part of, as we develop the bells and whistles of iMIS.

The screenshot shows a user profile for 'ACDA Member'. The left sidebar contains membership details: ID 1056837, Join date 5/4/2017, Type Exchange membership, Status Active, and Paid through 12/31/2036. A 'Renew Now' button is visible. The main content area has tabs for 'About Me', 'My Participation', and 'Preferences'. The 'About Me' tab is active, showing 'My profile' with fields for Primary Activity Type, Primary Choir Type, Chapter (Oklahoma), and Division (Southwestern). Below this is 'My addresses' with a 'Work Address' section containing 545 Couch Drive, Oklahoma City, OK 73102, UNITED STATES, phone 405-232-8161, and email griswold@acda.org. Further down are 'My details' (Home Phone, WorkPhone, Email) and 'Social profiles' (None defined).

Callout boxes provide additional context:

- About Me**: Update your contact information so that we are able to reach you with the information you want. Link your social profiles to your Facebook, Twitter, and LinkedIn accounts. Can you spot the kind of membership you hold (Member type)?
- My Participation**: Is your state chapter correct? You will eventually be able to see national and regional committees and communities you are a part of, as we develop the bells and whistles of iMIS.
- Preferences**: Here you can tell us the ways that you would like for us to communicate with you, and unsubscribe from ways you don't want to hear from us. Here as well is where you can change your password.
- Membership Info**: Find your membership number (ID) and the date you must renew by (Paid though).

Public Member Profile Page

The screenshot shows a public profile for Timothy Sharp. It includes a photo, a biography section, and details about his chapter (Oklahoma - Member) and committees. The biography section is expanded to show:

- About**: Tim is Executive Director of the American Choral Directors Association. He represents choral activity in the United States to the International Federation for Choral Music, and appears regularly as guest conductor and clinician throughout the world.
- Past Experience**: Before coming to ACDA, Sharp was Dean of Fine Arts at Rhodes College, Memphis, TN, where he conducted the Rhodes Singers and MasterSingers Chorale. Prior to his position in Memphis, he conducted the Belmont University Chorale and Oratorio Chorus, Nashville, TN.
- Education**: Tim received his education at Belmont University (BM), The School of Church Music, Louisville, KY (MCM; DMA) and studied further at the Aspen Music School, the NEH Medieval Studies program at Harvard University, throughout Belgium on a Rotary Scholarship and at Cambridge University, where he is a Clare Hall Life Fellow.
- Website**: www.acda.org and www.tulsachorus.com

A callout box states: You will see a host of other options that you can explore, including uploading a photograph, adding a biography (click on view my public profile, then the little pencil), and so on.

MORE THAN A MADRIGALIST

THE SACRED
CHORAL MUSIC OF
ORAZIO VECCHI

STANLEY ROMANSTEIN



Stanley Romanstein
Creative Media Industries Institute
Georgia State University
sromanstein@icloud.com

Orazio Vecchi (1550-1605) was one of the most talented and celebrated northern Italian musicians of his age. He was active at both church and court and composed in the most popular forms of his day: madrigals, *canzonette*, motets, and Masses. Music historians tend to emphasize Vecchi's unique contributions—primarily, the invention and popularization of the so-called madrigal comedy—and glide over the greater significance of his life and works, especially in the field of sacred choral music. Vecchi's story merits telling in order to paint a fuller, richer picture of the musical landscape in northern Italy

during the late-sixteenth and early-seventeenth centuries.

Vecchi and his contemporaries—Palestrina, Monteverdi, Giovanni Gabrieli, Claudio Merulo, Tiburtio Massaino, and Philippe de Monte, among others—were the first generation of composers to confront the dictates of the Church's Council of Trent concerning the creation and performance of music for worship. Late-sixteenth-century Italian composers focused on beauty of sound and the richness of imitative polyphony; the Council of Trent emphasized simplicity, clarity, and intelligibility of text. How could both be accommodated? Vecchi shows us a way.



MORE THAN A MADRIGALIST

This article will examine Vecchi's four published volumes of sacred choral music—*Lamentationes cum quattuor paribus vocibus* (1587), *Sacrarium Motectorum* (1590), *Sacrarium Cantionum* (1597), and *Hymni qui per totum annum in Ecclesia Romana Concinuntur* (1604)—each of which forms a wonderful window through which to view the world of the late Italian Renaissance. To understand that music, its forms and idioms, is to understand much about the Renaissance itself and the work-a-day world inhabited by hundreds of musicians living and working in northern Italy in the later decades of the sixteenth century.

Orazio Vecchi was born in December 1550 in Modena, the northern Italian city that also gave the world the late Luciano Pavarotti, Ferrari and Maserati sports cars, and delicious balsamic vinegar. At that time, Modena boasted a population of over 20,000, many of whom worked in the silk industry, banking, and currency exchange. Vecchi studied with the Benedictine monks at Modena's Church of St. Peter, received musical instruction from Salvatore Essenga, a Servite monk,¹ and aspired to life as a composer of music for the Church.

*Lamentationes cum quattuor paribus vocibus*²

Orazio Vecchi began his six-year tenure as *maestro di cappella* at Correggio's Church of San Quirino in October 1586. The thirty-six-year-old composer had already proven his abilities as a *maestro*—first at the Cathedral of Salo, then in Modena, and, for a brief time, in Reggio—and now set about more firmly establishing his reputation as a composer.

Vecchi's setting of the Lamentations of the prophet Jeremiah, issued by the premiere Venetian publisher Angelo Gardano in March 1587, represents a significant departure from accepted Italian Renaissance polyphonic tradition and reflects instead the spirit of the Counter-Reformation and the Council of Trent. The Council's final ruling on music, issued on September 10, 1562, decreed that:

All things should indeed be ordered so that the Masses, whether they be celebrated with or without singing, may reach tranquilly into the ears and hearts of those who hear them, when

Call for Submissions: New ACDA Book and Music Series

The **Studies in Choral Music Series** helps serve ACDA purposes in fostering and promoting research and pedagogy of choral music. We invite books from musicological, philosophical, pedagogical, and other disciplinary perspectives related to choral music. We especially encourage proposals that may be supplemented by octavo editions in the companion Historical Works Series.

The **Historical Works Series** helps serve ACDA purposes in fostering and promoting high quality choral music informed by significant research. We invite submissions of edited choral works previously unavailable in modern editions or new editions of works already in print.

Submissions are peer-reviewed by a committee of choral scholars. Accepted proposals will be published through a partnership with Hinshaw Music. Questions and submissions may be directed to Alan Gumm (gumm1aj@cmich.edu), the Research and Publications Standing Committee liaison to the series.

Book submission guidelines are available at <https://acda.org/StudiesInChoralMusicSeries>

Music submission guidelines are available at <https://acda.org/HistoricalWorksSeries>

THE SACRED CHORAL MUSIC OF ORAZIO VECCHI

everything is executed clearly and at the right speed. In the case of those Masses which are celebrated with singing and with organ, let nothing profane be intermingled, but only hymns and divine praises. If anything is to be sung with the organ from the sacred services while they are in progress, let it be recited in a simple, clear voice beforehand so that no one will miss any part of the eternal reading of the sacred writings. The whole plan of singing in musical modes should be constituted not to give empty pleasure to the ear, but in such a way that the words may be clearly understood by all, and thus the hearts of the listeners be drawn to the desire of the heavenly harmonies, in the contemplation of the joys of the blessed. They shall also banish from the church all music that contains, whether in singing or in the organ playing, things that are lascivious or impure.³

The prophet Jeremiah's Lamentations are recited annually during Matins, the first Hour of the Divine Office, during the last three days of Holy Week—Maundy Thursday, Good Friday, and Holy Saturday. The text is drawn from the biblical book of Lamentations, chapter one. In the Vulgate, the official Latin translation of the Bible from

its original Greek, the beginning of each of the verses of Lamentations is set off by a successive letter of the Hebrew alphabet: *aleph, bet, gimel*, etc. When creating a musical setting of the Lamentations text, Renaissance composers including Thomas Tallis, Palestrina, and Lasso customarily used a Hebrew letter as a kind of introduction to each new verse of text. Vecchi maintains that tradition (Figure 1).

Vecchi maintains two other accepted traditions as well; the first is that of opening with the text. *Incipit lamentatio Hieremiae prophetae* (the beginning of the lamentations of the prophet Jeremiah), which is not part of the biblical text (Figure 2).

Figure 1. Orazio Vecchi, *Lamentationes*, “Aleph,” mm. 9–13.

© Copyright 2016 by Stanley Romanstein. Extract reproduced by permission. All rights reserved.

Figure 2. Orazio Vecchi, *Lamentationes*, “Aleph,” mm. 1–8.

© Copyright 2016 by Stanley Romanstein. Extract reproduced by permission. All rights reserved.

MORE THAN A MADRIGALIST

The second tradition is that of creating a musical and textual refrain out of the phrase *Hierusalem convertere ad Dominum Deum tuum* (Jerusalem, turn again to the Lord your God). Given the importance of the command *convertere ad Dominum Deum tuum* within the context of the

Holy Week liturgy, Vecchi sets this musical and textual refrain somewhat more elaborately (Figure 3).

Vecchi departs from musical tradition, however, and honors the spirit of the Counter-Reformation by setting the preponderance of the Lamentations text not in imitative polyphony but in a kind of “choral chant” on a static chord, with melodic and harmonic motion leading to a cadence at the end of each line of text (Figure 4).

Figure 3 shows a musical score for four voices (Soprano, Alto, Tenor, Bass) in a choral setting. The score is divided into two systems. The first system starts at measure 54 and ends at measure 60. The lyrics are: "Hie - - - ru - sa - lem" and "Con - ver - te - re ad Do - mi - num De - um tu - um." The second system starts at measure 60 and ends at measure 65. The lyrics are: "Con - ver - te - re ad Do - mi - num De - um tu - um." The music is in a simple, homophonic style with a static chord and melodic motion leading to a cadence at the end of each line of text.

Figure 3. Orazio Vecchi, *Lamentationes*, “Aleph,” mm. 54–65.

© Copyright 2016 by Stanley Romanstein. Extract reproduced by permission. All rights reserved.

Figure 4 shows a musical score for four voices (Soprano, Alto, Tenor, Bass) in a choral setting. The score starts at measure 14. The lyrics are: "Quomodo sedet sola civitatis ple - na po - pu - lo." The music is in a simple, homophonic style with a static chord and melodic motion leading to a cadence at the end of each line of text.

Figure 4. Orazio Vecchi, *Lamentationes*, “Aleph,” mm. 14–17.

© Copyright 2016 by Stanley Romanstein. Extract reproduced by permission. All rights reserved.

*Sacrarum Motectorum*⁴

Following closely behind his *Lamentationes*, Vecchi released more and more varied music at a fairly rapid pace: in October 1587 a book of *canzonette* for six voices; in December of that same year his extended madrigal dialogue, *Battaglia di amore e dispetto*; in October 1589 *Selva di varie ricreazione* (madrigals, dances, arias, dialogues, etc., for three to ten voices); in November his first book of madrigals for five voices; and in 1590, *Sacrarum Motectorum*, Vecchi’s first published collection of motets, which comprised thirty-three works scored for four to ten voices. *Velociter exaudi me* (á4) and *Benedicite omnia opera Domini Domino* (á6) are examples of the rich compositional vocabulary Vecchi uses throughout this collection.

Benedicite omnia opera Domini Domino

Benedicite omnia opera Domini Domino

Laudate et super exultate eum in saecula

Benedicite angeli Domini Domino

Benedicite coeli Domini Domino

Benedicite aquae omnes quae super coelos sunt Domino

Benedicite omnes virtutis Domini Domino

THE SACRED CHORAL MUSIC OF ORAZIO VECCHI

Benedicite sol et luna Domino
Benedicite stellae coeli Domino
Benedicite imber et ros Domino
Benedicite omnes spiritus Dei Domino
Benedicite ignis et estas Domino
Benedicite frigus et estas Domino
Benedicite rores et pruina Domino
Benedicite gelu et friges Domino
Benedicite glacies et niues Domino
Benedicite noctes et dies Domino
Benedicite omnia opera Domini Domino
Laudate et super exultate eum in saecula.

All the works of the Lord bless the Lord, the Lord
of heaven
Praise Him above all forever
Angels of the Lord bless the Lord, the Lord of heaven
Heavens above bless the Lord, the Lord of heaven
All waters that are above the heavens bless the Lord
All powers of the Lord bless the Lord, the Lord of
heaven
Sun and moon bless the Lord
Stars of heaven bless the Lord
Shower and dew bless the Lord

All that is living bless the Lord
Fire and summer bless the Lord
Cold and summer bless the Lord
Dews and frost bless the Lord
Frost and cold bless the Lord
Ice and snow bless the Lord
Nights and days bless the Lord
All the works of the Lord bless the Lord, the Lord
of heaven
Praise Him above all forever.

Benedicite is a celebratory motet scored for six voices (*cantus, altus, sextus, tenor, quintus, bassus*). Vecchi uses the opening lines of the text—*Benedicite omnia opera Domini Domino, Laudate et super exultate eum in saecula*/All works of the Lord bless the Lord, the Lord of heaven, Praise Him above all forever—as architectural bookends to both open and close the work (Figure 5). Here Vecchi writes primarily in chordal style, making the text clear and easily intelligible. His rhythmic choices are lively and engaging, reflecting the spirit of the text and driving the music forward.

Following the *tutti* opening, Vecchi alternates between upper and lower voices, with each group de-

The image shows a musical score for six voices: Soprano 1 (S1), Soprano 2 (S2), Alto (A), Tenor 1 (T1), Tenor 2 (T2), and Bass (B). Each voice part has a staff with a treble clef (except for the Bass part which has a bass clef) and a key signature of one flat (B-flat). The lyrics are written below the staves. The lyrics are: "Be - ne-di-ci-te om - ni-a o - pe-ra Do - mi-ni Do - mi - no, Lau - da - te et su - per ex - al - ta - te e - um in sae - cu - la,". The score is an extract from the beginning of the motet.

Figure 5. Orazio Vecchi, *Sacrarum Motectorum*, “Benedicite omnia opera Domini Domino,” mm. 1–9.

© Copyright 2016 by Stanley Romanstein. Extract reproduced by permission. All rights reserved.

MORE THAN A MADRIGALIST

claiming one new line of text. He continues in this fashion, alternating between upper and lower voices (three voices contrasted against three voices) throughout the fourteen internal lines of text. He closes with a reprise of both the text and the driving rhythms with which he began (Figure 6).

Velociter exaudi me

Velociter exaudi me is scored for four voices: *cantus, altus, tenor, bassus*. The two-line text is taken from Psalm 143:7: *Velociter exaudi me Domine*/Come quickly to my aid, Lord/*defecit spiritus meus*/my spirit is failing. Vecchi sets the text in two distinct sections and displays his madrigalist's skill at "word-painting" to have the music reflect the spirit and the meaning of the Psalm text. The opening words are set to a lively rhythmic figure that suggests motion and movement. He uses this figure in each of the four voices to build the motet's opening section (Figure 7).

The second part of the Psalm text—*defecit spiritus meus*/my spirit is failing—is set to music that is gasping and dolorous. Vecchi makes dramatic use of changing

voice pairs, of rests, and of slowly descending melodic lines for maximum clarity and effect (Figure 8).

As he did in *Benedicite*, Vecchi concludes this piece with a restatement of the music and text with which the motet opened (Figure 9).

*Sacrarium Cantionum*⁵

Al molto reverendo Messer Horatio Vecchi per havere servitor per maestro di cappella dal di Palme per tutto l'anno: sono mesi 8 et giorni 20 in ragione di lire 120 l'anno, che sono lire 10 il mese – lire 86.13.4⁶

To the very reverend Orazio Vecchi for having served as maestro di cappella from Palm Sunday throughout the year: 8 months and 20 days at the rate of 120 lire per year, there are 10 lire per month – 86.13.4 lire

The above pay record confirms that Vecchi left Correggio following his productive, six-year tenure and returned to his hometown of Modena to assume duties

41

S1
Be - ne - di - ci - te om - ni - a o - pe - ra Do - mi - ni Do - mi - no, Lau - da - te et su - per ex - al - ta - te e - um in sae - cu - la.

S2
Be - ne - di - ci - te om - ni - a o - pe - ra Do - mi - ni Do - mi - no, Lau - da - te et su - per ex - al - ta - te e - um in sae - cu - la.

A
Be - ne - di - ci - te om - ni - a o - pe - ra Do - mi - ni Do - mi - no, Lau - da - te et su - per ex - al - ta - te e - um in sae - cu - la.

T1
- ne - di - ci - te om - ni - a o - pe - ra Do - mi - ni Do - mi - no, Lau - da - te et su - per ex - al - ta - te e - um in sae - cu - la.

T2
Be - ne - di - ci - te om - ni - a o - pe - ra Do - mi - ni Do - mi - no, Lau - da - te et su - per ex - al - ta - te e - um in sae - cu - la.

B
Be - ne - di - ci - te om - ni - a o - pe - ra Do - mi - ni Do - mi - no, Lau - da - te et su - per ex - al - ta - te e - um in sae - cu - la

Figure 6. Orazio Vecchi, *Sacrarium Motectorum*, "Benedicite omnia opera Domini Domini," mm. 41–47.

© Copyright 2016 by Stanley Romanstein. Extract reproduced by permission. All rights reserved.

S Ve - lo - ci - ter ex - au - di me ve - lo - ci - ter ex - au - di me Do - mi -
 A Ve - lo - ci - ter ex - au - di me ve - lo - ci - ter ex - au - di me ve - lo - ci -
 T Ve - lo - ci - ter ex - au - di me ve - lo - ci - ter ex - au - di me ve -
 B Ve - lo - ci - ter ex - au - di me ve - lo - ci - ter ex - au - di

5

S ne, ve - lo - ci - ter ex - au - di me Do - mi - ne:
 A ter ex - au - di, ex - au - di me Do - mi - ne:
 T lo - ci - ter ve - lo - ci - ter ex - au - di me Do - mi - ne: de -
 B me ex - au - di - me Do - mi - ne: de -

Figure 7. Orazio Vecchi, *Sacrarum Motectorum*, “Velociter exaudi me,” mm. 1–7.

© Copyright 2016 by Stanley Romanstein. Extract reproduced by permission. All rights reserved.

S (8) de - fe - cit spi - ri - tus, spi - ri - tus me - us,
 A de - fe - cit spi - ri - tus me - us, de - fe - cit spi - ri - tus me - us, de -
 T de - fe - cit spi - ri - tus me - us de - fe - cit spi - ri - tus me - us,
 B de - fi - cit spi - ri - tus me - us, de -

Figure 8. Orazio Vecchi, *Sacrarum Motectorum*, “Velociter exaudi me,” mm. 8–17.

© Copyright 2016 by Stanley Romanstein. Extract reproduced by permission. All rights reserved.

S 32 Do - mi - ne, ve - lo - ci - ter ex - au - di, ve - lo - ci - ter, ve - lo - ci - ter ex - au - di me Do - mi - ne.
 A ne ve - lo - ci - ter, ve - lo - ci - ter ex - au - di, ve - lo - ci - ter ex - au - di me Do - mi - ne.
 T Do - mi - ne.
 B mi - ne, ve - lo - ci - ter ex - au - di, ve - lo - ci - ter ex - au - di me Do - mi - ne.

Figure 9. Orazio Vecchi, *Sacrarum Motectorum*, “Velociter exaudi me,” mm. 32–36.

© Copyright 2016 by Stanley Romanstein. Extract reproduced by permission. All rights reserved.

MORE THAN A MADRIGALIST

as the Duomo's *maestro* on Palm Sunday, April 11, 1593.

Vecchi's second book of sacred choral music, *Sacrarum Cantionum*, was published in Venice in 1597 by Angelo Gardano. This volume contains twenty-four motets scored for five to eight voices. Many of the sacred texts Vecchi sets to music in this collection are in praise of the Virgin Mary. *O Maria super faemina benedicta* is one of this volume's exemplary five-voice motets.

O Maria super faemina benedicta

O Maria super faemina benedicta
O faelix obedientia
O insignis gratia
Quaedum fidem dedit humiliter
Coeli opificem in se corporavit

Oh Mary, blessed woman
 Oh happy obedience
 Oh remarkable grace
 A faith humbly given
 The maker of heaven itself in your person

Vecchi creates five distinct sections of music, each corresponding to one line of text. In the opening section the composer employs staggered, imitative entrances using two primary melodic figures: one for the text *O Maria*, the other for the words *super faemina benedicta* (Figure 10).

In the motet's second section, Vecchi employs layered vocal entrances, descending from *cantus* to *bassus*, using as a unifying motif the natural rhythm of the words *O faelix* (short-long-short) (Figure 11). In the central section, the composer sets the words *O insignis gratia* (Oh remarkable grace) in an open, declamatory style (Figure 12).

Figure 10. Orazio Vecchi, *Sacrarum Motectorum*, "O Maria super faemina benedicta," mm. 1–9.

© Copyright 2016 by Stanley Romanstein. Extract reproduced by permission. All rights reserved.

THE SACRED CHORAL MUSIC OF ORAZIO VECCHI

17

S O fae - lix o - be - di - en - ti - a,

A ta O fae - lix o - be - di - en - ti - a, O fae -

T1 ta O fae - lix o - be - di - en - ti -

T2 ta O fae - lix o -

B ta o - be - di - en - ti - a,

22

S O fae - lix o - be - di - en - ti -

A - - - lix o - be - di - en - ti - a, o - be - di - en - ti -

T1 a, o - be - di - en - ti - a,

T2 be - di - en - ti - a, O fae - lix o - be - di - en - ti - a,

B O fae - lix o - be - di - en - ti - a,

Figure 11. Orazio Vecchi, *Sacrarum Motectorum*, “O Maria super faemina benedicta,” mm. 17–26.

© Copyright 2016 by Stanley Romanstein. Extract reproduced by permission. All rights reserved.

27

S a, O, O in - sig - nis gra - ti - a O in - sig - nis gra - ti - a

A a, O in - sig - nis gra - ti - a O in - sig - nis gra - ti - a

T1 O in - sig - nis gra - ti - a O in - sig - nis gra - ti - a

T2 O, O in - sig - nis gra - ti - a O, O in - sig - nis gra - ti - a

B O, O in - sig - nis gra - ti - a O in - sig - nis gra - ti - a

Figure 12. Orazio Vecchi, *Sacrarum Motectorum*, “O Maria super faemina benedicta,” mm. 27–36.

© Copyright 2016 by Stanley Romanstein. Extract reproduced by permission. All rights reserved.

MORE THAN A MADRIGALIST

Spanning only four measures, the motet's fourth section is its briefest. Here Vecchi features the three lower voices—*quintus*, tenor and *bassus*—with the text *Quaedem fidem dedit humiliter*/a faith humbly given (Figure 13).

The motet's closing section is eighteen measures, its most extended, and features both layered entrances and a rhythmic motif that imitates the natural rhythm of the words *coeli opificem*/Maker of heaven (Figure 14).

O Maria is a skillfully written motet in which the composer balances musical artistry with clarity and intelligibility of text. Vecchi creates an appropriately devotional musical landscape into which he sets his five lines of text

with utmost care. The words are clearly and easily understood throughout, and Vecchi's reverential tone of adoration for the Virgin Mary is unmistakable.

In addition to *Sacrarum Cantionum*, the year 1597 also saw the publication of Vecchi's *commedia harmonica* (madrigal comedy) *L'Amfiparnaso*,⁷ the work that would forever seal his reputation as an innovative composer of the first rank.

*Hymni qui per totum annum in Ecclesia Romana Concinuntur*⁸

In October 1600, Vecchi traveled with Count Alfonso Fontanelli to Florence for the first performance of Jacopo Peri's *Euridice*. While Peri and his collaborator, Giulio Caccini, opened the door to what would become early Baroque opera, Orazio Vecchi and his late-sixteenth-century Italian contemporaries embraced the challenge of writing music for the Church that met their self-imposed standards of artistic excellence and, at the same time, adhered to the imperatives of the Counter-Reformation as expressed by the Council of Trent. In its music, the Church placed a premium on simplicity and clarity of

Figure 13 shows a musical score for three voices: Tenor 1 (T1), Tenor 2 (T2), and Bass (B). The music is in a single system, starting at measure 36. The lyrics are: "Quae dum fidem dedit humiliter". The notation includes treble clefs for T1 and T2, and a bass clef for B. The key signature has one flat (B-flat). The rhythm is primarily quarter and eighth notes.

Figure 13. Orazio Vecchi, *Sacrarum Motectorum*, "O Maria super faemina benedicta," mm. 36–40.

© Copyright 2016 by Stanley Romanstein.
Extract reproduced by permission.
All rights reserved.

Figure 14 shows a musical score for five voices: Soprano (S), Alto (A), Tenor 1 (T1), Tenor 2 (T2), and Bass (B). The music is in a single system, starting at measure 51. The lyrics are: "coeli opificem in se corpore vit." The notation includes various clefs (treble for S, A, T1; bass for T2, B). The key signature has one flat (B-flat). The rhythm is more complex, featuring many eighth and sixteenth notes, with some melisma lines.

Figure 14. Orazio Vecchi, *Sacrarum Motectorum*, "O Maria super faemina benedicta," mm. 51–58.

© Copyright 2016 by Stanley Romanstein. Extract reproduced by permission. All rights reserved.

THE SACRED CHORAL MUSIC OF ORAZIO VECCHI

text. Vecchi's 1604 collection of thirty-three hymns for use throughout the liturgical year was an ideal response to the Church's desire. In his dedication to this volume Vecchi writes:

I composed these Hymns so that it would be easy for the listeners to understand the words themselves. I also composed the Hymns so that each of the verses within the same Hymn could be sung using the same rhythm; in fact, the delight of the moment is increased by the same short lyrics and the labor of the singers is considerably reduced. Still, no one should believe that I composed the Hymns in this way to reduce my labor in the act of composing. I did it this way to caress the ear of the listener in a more pleasant and subtle way, according to the saying:

What you like once, you will enjoy repeated ten times.

Vecchi clearly fulfills that stated intention with his hymn *Amore currit saucia*. This hymn, whose text is based upon the Evangelist Luke's account of Mary Magdalene washing Jesus's feet, would have been sung on the feast day of Mary Magdalene, which is now celebrated on July 22.

Amore currit saucia

*Amore currit saucia
Pedes beatos ungere,
Lavare fletu tergere
Comis et ore lambere.*

*O vere Christi charitas,
Tu nostra purge crimina,
Tu corda reple gratia,
Tu redde coeli praemia.*

She hastens with love to anoint
The blessed wounded feet,
To wash with her tears
To dry with her hair and to lick with her mouth.

O true love of Christ,
You purge our crimes,
You fill our hearts with grace,
You restore the rewards of heaven.

Vecchi's setting is simple and straightforward: he uses two stanzas of text—one descriptive, the other devotional, each sung to the same music—set in chordal style (i.e., all four voices moving together) throughout the first of the hymn's two sections (Figure 15).



CHOR TEACH

**Practical Teaching Ideas for
Today's Music Educator**

**Designed for those who work
with amateur singers at all levels.**

www.acda.org

MORE THAN A MADRIGALIST

In the hymn's second section, Vecchi pairs upper and lower voices and writes in a more florid, imitative style to generate energy and drive into the work's final cadence. From beginning to end, the music serves the text, making it imminently clear and intelligible (Figure 16).

Tu lumen, Tu splendor

Tu lumen, Tu splendor shows a decidedly different facet of Vecchi's approach to hymn writing. *Tu lumen* is both longer and far more musically sophisticated than *Amore currit saucia*. This hymn would have been sung on January 1 in celebration of (as it was called from 1568 until 1960), "the feast of the circumcision of the Lord and the Octave [the eighth day] of the Nativity."

Tu lumen, Tu splendor

*Tu lumen, Tu splendor Patris,
Tu spes per annis omnium,
Intende quas fundunt preces,
Tui per orbem famuli.*

*Sic praesens testator dies,
Currens per anni circulum,
Quod solus a sede Patris,
Mundi salus ad veneris.*

*Non quoque qui sancto tuo,
Redempti sanguine sumus,
Ob diem natalis tui,
Hymnum novum concinimus.*

54

S A - mo - re cur - rit sau - ci - a, Pe - des be - a - tos un - ge - re,

A A - mo - re cur - rit sau - ci - a, Pe - des be - a - tos un - ge - re,

T A - mo - re cur - rit sau - ci - a, Pe - des be - a - tos un - ge - re,

B A - mo - re cur - rit sau - ci - a, Pe - des be - a - tos un - ge - re,

Figure 15. Orazio Vecchi, *Hymni*, "Amore currit saucia," mm. 54–65.

© Copyright 2016 by Stanley Romanstein. Extract reproduced by permission. All rights reserved.

13

S Co - mis et o - re lam - be - re, et o - re lam - be - re.

A Co - mis et o - re, Co - mis et o - re lam - be - re.

T Co - mis et o - re, Co - mis et o - re lam - be - re.

B Co - mis et o - re, Co - mis et o - re lam - be - re.

Figure 16. Orazio Vecchi, *Hymni*, "Amore currit saucia," mm. 13–20.

© Copyright 2016 by Stanley Romanstein. Extract reproduced by permission. All rights reserved.

THE SACRED CHORAL MUSIC OF ORAZIO VECCHI

You light, you splendor of the Father,
You hope of all the ages,
Direct your servants whose prayers
Are poured out to you through the earth.

Thus the present day attests,
Running through the circle of the years,
Who is alone at the seat of the Father,
The salvation of the world through love.

We who are
redeemed by your holy blood
Sing in chorus a new hymn
to the day of your birth.

The hymn's three stanzas of text, each of which is sung to the same music, are inspired by the Evangelist Luke's account of Jesus's circumcision and naming. Vecchi creates four distinct, overlapping musical sections. In mm. 1-7, he pairs *cantus* and tenor in a slow-moving, imitative entry featuring a simple, four-note melodic motif. Vecchi does likewise with *altus* and *bassus*, creating a greater sense of forward motion (Figure 17).

Over the next five measures, the composer employs loosely imitative writing and shifting voice pairings. In the hymn's third section (mm. 12-20), Vecchi allows each of the voices to move independently. The closing section recalls the opening, slow-moving, four-note melodic motif that was heard in the *cantus* and tenor voices



MORE THAN A MADRIGALIST

in mm.1-5 and incorporates more florid writing as the composer approaches the hymn's final cadence (Figure 18).

While Vecchi sets the text of *Tu lumen, Tu splendor* so that the listener would have little or no difficulty hearing

the words clearly, his motet-like writing, which uses more pronounced imitation and relies on more florid passages, especially when approaching cadences, distinguishes this hymn from the simpler *Amore currit saucia*. Both styles, each effective in fulfilling his stated intention to make

Figure 17 shows the first seven measures of the hymn. The vocal parts are Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are: Tu le - men, tu splen - - - dor Pa - - - tris. The music is in a minor key with a common time signature. The Soprano part has a melodic line with some grace notes. The Alto part has a more active line with many sixteenth notes. The Tenor and Bass parts provide harmonic support with longer note values.

Figure 17. Orazio Vecchi, *Hymni*, “Tu lumen, Tu splendor,” mm. 1–7.

© Copyright 2016 by Stanley Romanstein. Extract reproduced by permission. All rights reserved.

Figure 18 shows measures 19-26 of the hymn. The vocal parts are Soprano (S), Alto (A), Tenor (T), and Bass (B). The lyrics are: ces, Tu - i per or - - - mu - li. The music continues with similar textures. The Soprano part has a melodic line with some grace notes. The Alto part has a more active line with many sixteenth notes. The Tenor and Bass parts provide harmonic support with longer note values.

Figure 18. Orazio Vecchi, *Hymni*, “Tu lumen, Tu splendor,” mm. 19–26.

© Copyright 2016 by Stanley Romanstein. Extract reproduced by permission. All rights reserved.

THE SACRED CHORAL MUSIC OF ORAZIO VECCHI

it “easy for the listeners to understand the words themselves,” can be found in abundance in Vecchi’s *Hymni qui per totum annum*.

Summary


In his book *From Dawn to Decadence: 500 Years of Western Cultural Life, 1500 to the Present*, author Jacques Barzun writes:

Like the spread of revolutionary temper, the feverish interest, the opposition, and the rivalry among artists working, comparing and arguing, generate the heat that raises performance beyond the norm. It takes hundreds of the gifted to make a half-dozen of the great.⁹

We can easily count Orazio Vecchi among the number of truly gifted composers living, writing, and making music at church and court in northern Italy during the later decades of the sixteenth century. While Vecchi was well regarded during his lifetime, he never attained the stature of his contemporaries Palestrina or Monteverdi but worked with great distinction alongside a host of talented but little-remembered composers such as Alfonso Fontanelli, Arcangelo Borsano, Vincenzo bell’Haver, Baldassare Donato, and Tiburtio Massaino, to name but a few. Orazio Vecchi’s sacred choral music attests to the creative approaches championed by late-sixteenth-century Italian composers as they balanced their own artistic instincts and interests against the liturgical demands of the Catholic Church as it worked to counter Luther’s Reformation.

Performing Vecchi’s Music

Vecchi’s choral music is very approachable both for singers and for audiences. A complete scholarly edition of *Sacrarum Motectorum* (1590), edited by William Martin and Eric Harbeson, is available from AR Editions. More than forty editions of Vecchi’s sacred works can be found in the Choral Public Domain Library.¹⁰ In addition, the author’s unpublished performing editions of each of the works discussed in this article are available for free download from the ACDA website.¹¹

Editor’s Note: All musical examples referenced in this article were transcribed and edited by the author using original part books. 

NOTES

- ¹ *Enciclopedia della musica* (G. Ricordi), IV, s.v. “Essenga, Salvatore,” tells us that Essenga, while serving as *maestro* at Modena’s Duomo, taught Vecchi, Francesco Farina, Arcangelo Borsaro, and Arcangelo Gherardini. From 1570 until his death in 1575, Essenga was *maestro di cappella* at the Cathedral in Siena.
- ² Orazio Vecchi, *Lamentationes cum quattuor paribus vocibus* (Venice: Angelo Gardano, 1587).
- ³ Trans. in Gustave Reese, *Music in the Renaissance* (New York: W.W. Norton, 1952), 448.
- ⁴ Orazio Vecchi, *Sacrarum Motectorum* (Venice: Angelo Gardano, 1590).
- ⁵ Orazio Vecchi, *Sacrarum Cantionum* (Venice: Angelo Gardano, 1597).
- ⁶ *Libro della Fabbrica di San Geminiano 1593-1594* [70, c. 23, v]
- ⁷ _____. *L’Amfiparnaso*. Venice: Angelo Gardano, 1597.
- ⁸ _____. *Hymni qui per totum annum in Ecclesia Romana Concinuntur*. Venice: Angelo Gardano, 1604.
- ⁹ Jacques Barzun, *From Dawn to Decadence: 500 Years of Western Cultural History, from 500 to the Present* (New York: Harper Collins, 2000), 67-8.
- ¹⁰ www2.cpdl.org/wiki/index.php/Orazio_Vecchi#Sacred_works
- ¹¹ https://acda.org/files/choral_journals/OrazioVecchi.pdf

The ACDA CAREER CENTER

acda.careerwebsite.com

Your next choral career opportunity
could be closer than you think.



Elaine Brown

Breaking Down Barriers through Song

Janet Yamron and Sonya Garfinkle
with Amanda Bumgarner

Janet Yamron
Professor Emerita of Music and Music Education
Temple University's Boyer College of the Performing Arts

Sonya Garfinkle
Associate Conductor and Executive Director
Singing City

Amanda Bumgarner
Publications Editor
American Choral Directors Association

“Music is a great glue: it holds us all together.” Elaine Brown

Elaine Brown (1910-1997) is recognized as one of the outstanding choral directors of the twentieth century in the United States. She dedicated her musical gifts to the solution of humanity’s persistent dilemma: How can various racial and cultural backgrounds and religious persuasions achieve a measure of peace and harmony in their daily relationships with one another? Believing that music is a force for democracy and community, Elaine Brown devoted all of her time and energy to search for ways to help people understand one another.

She had an impact on a local and international level to break down social barriers, fighting for equality and integration through the medium of choral music. A search of the *Choral Journal* index shows only a few mentions of her name, none a main feature article and no articles or references later than her “In Memoriam,” which appeared in 1997. In this article, published in the twentieth anniversary year since her passing, the wider ACDA audience will learn about a conductor whose legacy lives on today, extending beyond the choral profession.



Photographs and letters in this article are courtesy of the Elaine Brown archives, housed at the ACDA National Office in Oklahoma.

Elaine Brown Breaking Down Barriers through Song

Biography

Elaine (Isaacson) Brown was born in Ridgway, Pennsylvania, on March 10, 1910. Her mother was a choral director and organist who taught Elaine piano at a young age. “I was brought up with musical parents,” she wrote. “My mother, had she been trained beyond what she was, would have been a very fine musician. My father was a singer.”¹ At the age of sixteen, she left to pursue a music education degree at the Bush Conservatory in Chicago. She started her first teaching job in 1929 in Jamestown, New York. After attending a performance from Westminster Choir College under the direction of John Finley Williamson, she left teaching to pursue a bachelor’s degree at Westminster (1934), going on to receive a master’s from Temple University (1945). It was at that time she joined the faculty at Temple, where she stayed until 1956. Elaine left Temple to devote herself full time to Singing City, and Robert Page became the new director of choral activities.

Singing City

During her tenure at Temple, Elaine Brown was asked to lead a volunteer community choir at Fellowship House, an agency in Philadelphia bringing people of all backgrounds together in sixty-seven programs. In the chapter on Elaine in the book *Wisdom, Wit, and Will: Women Choral Conductors on Their Art* (2009), Joan Whittlemore writes, “Fellowship House agreed to sponsor the choir, providing rehearsal space and a budget of fifty dollars. The first year, the choir gave six public performances. By Elaine Brown’s own account the choir was not very good, but she was committed to it because everyone felt there was a need for it in the community. The new choir had two basses, four tenors, and thirty-four women.”² Under Elaine’s leadership, The Fellowship House Choir was soon presenting over forty performances each year.³

In 1948, Elaine transformed the Fellowship House Choir into Singing City—today one of the most respected cultural institutions in Philadelphia. She reorganized the program, hired two voice teachers, and by 1957, the choir boasted one hundred members and an annual budget of six thousand dollars.

Temple University’s connection to Singing City was established with encouragement and cooperation from



Elaine Brown with Julius Herford

Temple administrators and staff. Elaine had designed and directed Temple’s first baccalaureate degree with a major in choral conducting. As part of the undergraduate program, conducting students were expected to participate in Singing City, exposing them to an interracial, interfaith choir whose excellence was at the highest level. The choir comprised singers who represented professionals, teachers, domestics, lawyers, housewives, and even graduate students. They were people of color, people of various faiths, people of varying economic means, people who shared their differences with each other. Music sung represented various faiths and countries, and of course Negro spirituals, as they were then called.

Singing City soon became a premier group in Philadelphia, singing regularly with the Philadelphia Orchestra, the New York Philharmonic, and community orchestras. There were summer and winter workshops; the summer events were held at Crozier Seminary in Chester, Pennsylvania, and featured Julius Herford, who presented in-depth studies of composers such as J. S. Bach, Josquin des Prez, Orlande di Lasso, and Claudio Monteverdi. As part of these workshops, attendees were introduced to Jane Hardester, Joseph Flummerfelt, Graeme Cowen, Richard Bloesch, Robert Molison, and others who became interns in Singing City.

In 1955—just one year after Brown vs. Board of Education, the Supreme Court’s 1954 decision to desegregate the public schools—Elaine planned a choir tour to the South. She arranged for the singers to go through training sessions to help them better understand the at-

mosphere they would encounter. When they arrived, it was clear that the people there were unaccustomed to seeing a racially mixed group of singers. The group faced difficulties such as rest rooms and water fountains designated for "colored" and "white." To address this discrimination, the singers all chose the "colored" facilities, hoping that others would witness their strong dedication to the mission of integration and social awareness.

Singing City's program featured a concert-drama titled "Hello World," a story weaving narration and choral music into a tale about an unborn child about to be born into a world of war, disease, hatred, and hunger. She asks what the world will be like and, after hearing the hard facts of the times, announces that she does not want to be born. As the story develops, she is told of the hope for the future as people learn to understand each other and learn to sing and dance together the music of the people. Hope becomes a reality for the child, and she says loudly, "I shall be born!" The choir ended with the last two movements of Randall Thompson's: "Peaceable Kingdom: Have Ye Not Known, Have Ye Not Heard" and "Ye Shall Have a Song."

Singing City's concert-drama taught that from their differences people could learn and respect each other, and they could grow together by joining voices in singing

texts that had meaning for all. It was a bold statement to make, especially in 1955. Elaine Brown and her singers believed that the power of music could bring people together and change minds and hearts. As in Philadelphia, the choir demonstrated something beyond the perfor-

Open Letter to Choir Members

In the following "open letter" to Choir members, Elaine Brown examines the significance of the recent Southern tour, noting what it means to Singing City at the moment, and suggesting what its impact on individuals can mean in shaping the future.

Dear Choir Member:

The purpose of Singing City is often said to be "human relations through music." The words "man" and "music" are often linked in attempts to describe the work of Singing City.

Because words, written or spoken, can be empty without the accompanying experience of their true meaning, the users of words are constantly charged with the responsibility of weighing and evaluating their choice of them.

Good human relations is the product of a process, not a jargon. Good music well sung or played is likewise a process, creative and communicative. In neither case is there room for empty lip service. Music is not talk, nor is it a compilation of techniques which become ends in themselves. It lives, breathes, and pulsates with ideas that reflect human experience, involvement, identification.

It behooves us to again ask ourselves questions we have asked before, remembering that the search for their answers is our "raison d'être."

Education, religion, and politics, are more than information or sets of rules or the institutions and systems which espouse them. And love is love, not pretense; peace is peace and war is war; community is "where community happens", not merely natural or unnatural geographical or economic boundary lines.

As conductors and singers we need to ask: Does the music we make reflect integrity? Does it still relate to life, and where and how life is lived? Does it still possess the spontaneity and wonder of a child? Is it so permeated with sober awareness that it affects a musician who cares and relates to life around him so much that he can never again be invulnerable, immune, or oblivious?

Motivation is important. Man either wants, more than anything else in the world, to find meaning in life, or he doesn't. If we decide that life has no meaning, we must live with our decision. Does it not seem likely then, that the music we experience together would accordingly reflect our purpose, or our lack of it?

The Choir's presentation of the "Story of the Unborn Child" numerous times in recent weeks, both in the South and in the North, has revitalized our own sense of urgency to "make the truth come true." You, and many of our listeners, have tried to say this in your accounts of the trip. The proof of its impact will be evident in the ways we plan for doing things that matter. We know, to quote Norman Cousins, that "... sudden spurts in the condition of a society come about as the result of small achievements with high symbolic content." We must plan for such achievements.

One of you called my attention to the following excerpt from *Awakened* by Margaret Abrams as you tried to describe that wonderfully pregnant silence that was felt by audience and singers alike at the conclusion of "Hello, World!" in Atlanta. "There are times when it does not seem to be the voice that sings, or the ears that listen, and what is beautiful leaves one's heart and enters the hearts of others, and before applause there is the breathless silence of knowing this was so. -- But it does not happen often, and it is never forgotten -- or ever quite remembered as it was."

That was true communication and identification, and we all knew it. It seemed to say, "They are a part of us, and we, of them." I'm for it! How about you?

It all sounds like serious business, and it is. But this relatedness, this direction and its discovery, is the source of a kind of joy that knows no limit. Let's look for it with new eagerness; let's provide for it in planning immediate and future steps in Singing City's program. The suggestion box is always open to you to make your ideas known.

Love,

Elaine Brown

Elaine Brown Breaking Down Barriers through Song

mance that created a mutual feeling of understanding, respect, and acceptance.

Nearly a decade later, fifty singers from the Singing City Choir and Chorale would tour the American South once more. One choir member who participated in both tours said:

“The first tour in 1955 was a rough tour. We rode in a bus half the day, or all day, and as you might suspect conditions were bad, but you learned how to cope with them. In 1964 we would fly into a town, like Louisville, Kentucky, and all of the officials and dignitaries would meet us at the airport. There was a different feeling entirely.”⁴

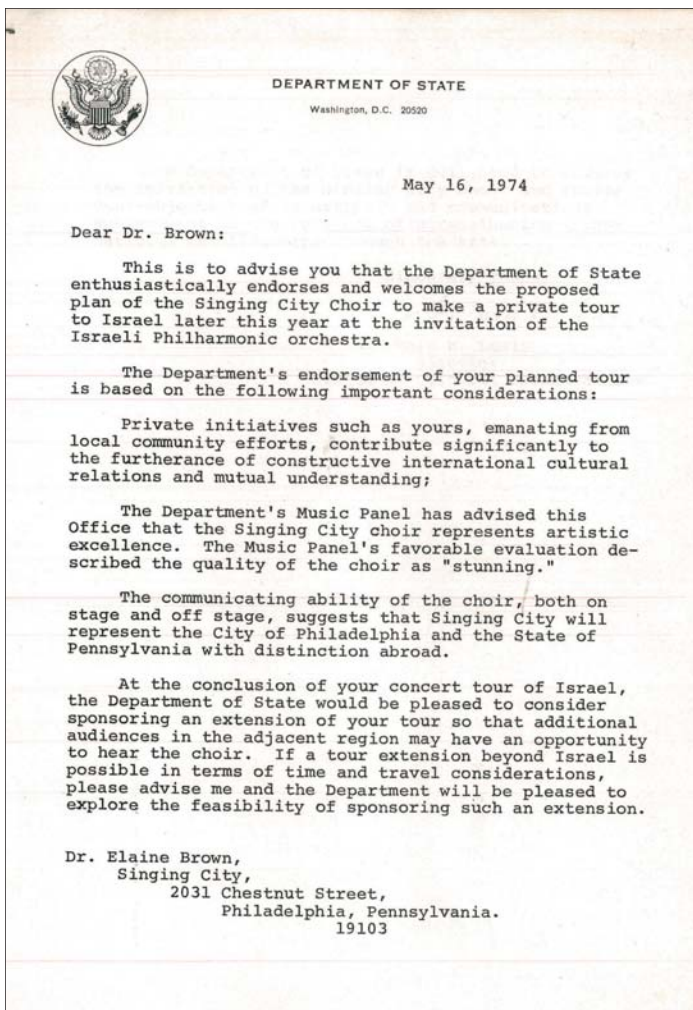
The Elaine Brown collection in the ACDA archives contains an “Open Letter to Choir Members,” which is dated June 1964 and contains some thoughts from Elaine Brown that she shared with her choir regarding the Southern tour. A copy of this letter is printed on page 27.

The Singing City program continued to expand, and Singing City’s budget increased to twenty-five thousand dollars. In 1956, Elaine established the Singing City Chorale, a selective auditioned choir of forty voices. The following year, she hired Sonya Garfinkle as her assistant and Janet Yamron as bookkeeper and librarian. Both women became Elaine’s close friends and later champions of her legacy. Together they collaborated with James Jordan on a book about the life and music making of Elaine Brown, titled “Lighting a

Candle” and published by GIA in 2015.⁵ In 1962, a Singing City Youth Choir was born, with forty to fifty high school students. The Singing City Children’s Choir came to life in June 2010, open to singers in grades 4-8.

In 1974, at the invitation of Zubin Mehta and the Israeli Philharmonic Orchestra, Singing City was invited to sing the first performance of *Messiah* in Israel. The United States Department of State wrote Elaine a letter stating their endorsement of the trip (see an excerpt of the letter to the left). Choir members raised money through bake sales, flea markets, and other fundraising projects to ensure that everyone would be able to afford the trip. After the Six-Day War, Israel had no relations with any of the Arab countries, and since Elaine wanted to be sure that the choir also visited an Arab country, the United States Department of State made arrangements for the choir to sing in Jordan. The singers were well prepared with knowledge of the Mideast conflict and, with a required second passport, crossed the Allenby Bridge into Jordan for concerts in Amman, bringing songs from America and singing in Arabic with members of the audience. The *Messiah* performances were received so enthusiastically that the audience refused to stop their applause.

In 1977, the choir was invited to sing at the American Choral Directors Association’s Nation-





Elaine Brown walking to a barge where Singing City was presenting a concert on the Delaware River.

al Conference in Dallas, Texas. Having just performed the *B Minor Mass* with Helmuth Rilling in Philadelphia, the choir was able to have Rilling conduct four choruses at the convention with Elaine Kligerman, a superb pianist, as accompanist. The program in Dallas exemplified what Singing City called a “community concert.” It included a sight-sound show taken in the Middle East, with repertoire representing various faiths and folk music of the people. Ten years later, Singing City was again asked to perform with the Israeli Philharmonic and Zubin Mehta. This time the tour included Cairo, Egypt, just three weeks after the assassination of Anwar Sadat. An evening concert was held at the well-lit Sphinx for twenty-five hundred people.

Consistent professional performances and repeated critical acclaim gave Singing City the opportunity to

perform with leading orchestras including the Philadelphia Orchestra, Israel Philharmonic, New York Philharmonic, and Leningrad (now St. Petersburg) Philharmonic. Conductors included Leonard Bernstein, Erich Leinsdorf, James Levine, Zubin Mehta, Riccardo Muti, Eugene Ormandy, Helmuth Rilling, Leopold Stokowski, and Igor Stravinsky.

Creating Community

“Community is where community happens,” a well-known quote of philosopher Martin Buber, was a statement Singing City singers and students often heard in the many seminars that Elaine Brown conducted. She held the belief that when people come together in thought and spirit, choral music transcends, reaching out across the footlights. Community concerts occurred not only in concert halls but crisscrossed the community into schools, homes for the elderly, prisons, neighborhood centers, and even street corners. As part of these programs, audiences always joined the choir in songs. Community concerts were often requested from city agencies that might be trying to integrate a segregated community, a condition prevalent in the 1950s and ‘60s.

When asked about planning her performances, Elaine said, “[Singing City] will sometimes give a concert in a culturally deprived neighborhood where there are people who would not always be able to go downtown for such a concert. We did a concert [where] the choir moved down off the stage into the audience. In a dignified but carefully planned way we involved the audience in singing with us. Then we came back and resumed the concert on the stage.”⁶ Repertoire included folk music, often representing various countries, spirituals, Broadway tunes, and rounds and canons.

Rehearsals themselves were often spiritual experiences, always striving to tap the relationships of text and music, always reaching for those “plus” elements, as she would say. She imparted the importance of communication to her singers, emphasizing that excellence equaled the caring of each individual. “As conductor of the university chorus, [Elaine] Brown placed as much emphasis on where students sat as on how they sang. By being placed next to different people at each

Elaine Brown Breaking Down Barriers through Song

rehearsal, they were able to make strong connections with each other.”⁷

“Elaine created a kind of blueprint for a rehearsal that’s both musical and human,” says James Jordan. He uses her approach in the rehearsals he conducts at Westminster Choir College.⁸ She was always concerned with the balance of leading such a large-scale program while maintaining a small, family-like connection between singers. She said in an interview for Carole Glenn’s series “In Quest of Answers”:

With as many as 180 people, it is impossible for them to know everyone, and the ingredient of being at home with each other is such a big part of the choral experience. It has so much to do with the end result—the spontaneity and joy with which they sing... We break the large

groups into smaller groups so that the singers can learn to know each other... It’s a wonderful thing that a program can involve many people. But then it takes stamina and careful planning and help so that it doesn’t become dehumanized. If a singer feels autonomous, he’s not making music no matter how well he sings.⁹

Her own lecture notes, housed at the National ACDA Archives in Oklahoma City as part of the Elaine Brown Collection, also show her passion for the bond between a choral singer and the conductor. She wrote: “Choral singers and their conductors, if they have a consistently honest experience together, become the very fabric of one another’s lives. This also happens in turn to the community they serve” (See note below).

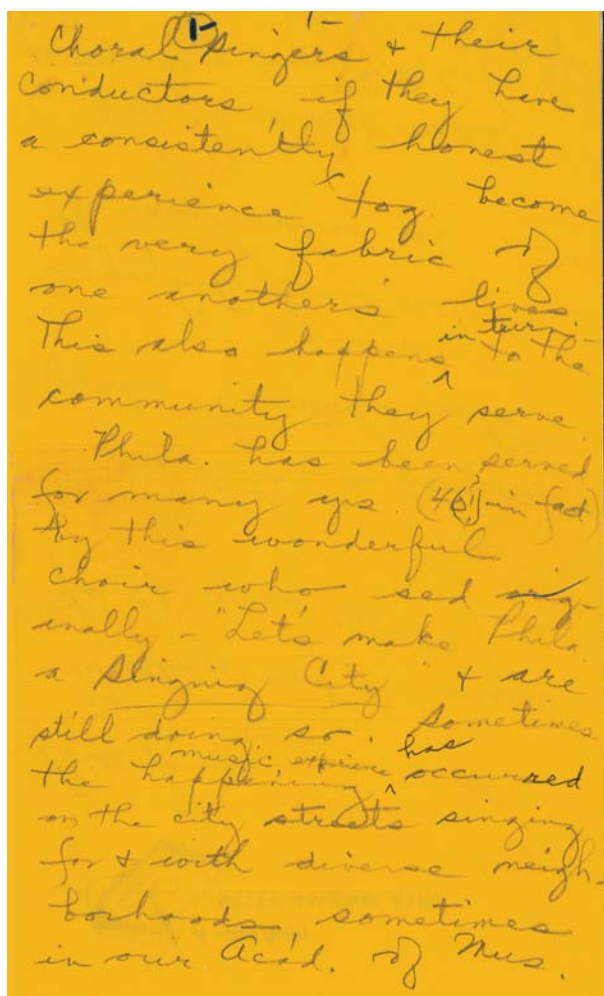
Leaving a Legacy

As a freshman at Temple, Janet Yamron met Elaine Brown for the first time. After entering the newly adopted choral conducting curriculum, Elaine said: “You are a part of Singing City.” Janet replied, “What’s that?” Her answer: “You’ll find out.”

So, what is Singing City? In Elaine’s own words:

The Singing City program grew out of the needs of the community. The very first choir was a witness to an interracial group of people working together. This was years ago when it was just not done. Part of our evening was rehearsing, and the other part was going out for coffee afterwards. More than once we were turned out of a restaurant... It’s a big job because it’s where the people are. It’s not a physical building or set program. The program changes from year to year depending on the direction we ought to go or the emphasis that’s needed.¹⁰

Singing City represents people of many racial, religious, and nationality backgrounds and is a concept that is evidenced through the art of choral music. Boyce Budd, a choir member and former president of the Singing City Board, stated:





Elaine Brown conducting a choir rehearsal.

Each of us, if we are fortunate, meets someone during our lives who seems a little larger than life, who has a touch of greatness and who has a major impact on our lives. For me, and for many, Elaine Brown was such a person. Her choirs were living proof of her message. Our uncommon thread was that Singing City was made up of poor, rich, all colors and ethnic mixes, and all occupations. Our common thread was that we all loved music. When we were at our best, the power of this bond showed through the music.

Elaine Brown remained director and guiding spirit of Singing City until her retirement in 1987. She passed away on September 6, 1997, at the age of eighty-seven. She was an active member of ACDA from its beginnings, and in 1998, the Pennsylvania chapter instituted the Elaine Brown Award for Choral Excellence to honor “an individual for outstanding lifelong work in the choral art.” In 2015, as a result of a several-year fund-raising effort, graduates and friends established the Elaine Brown Chair in Choral Music at Temple, the university’s first endowed chair in the arts. Janet Yamron and Sonya Garfinkle, both Temple alums themselves, led this effort.

Elaine Brown received many awards and honors, from both musical and humanitarian organizations.

She was also the first American woman to conduct The Philadelphia Orchestra. The ACDA archives holds donated records, photographs, and other memorabilia. When asked if she ever encountered difficulties as a female conductor in a male-dominated profession, she replied, “I’ve never stopped to think about it, but I know that many times it’s been very subtle. And too many times I’ve had to be better than the men around me in order to keep going. Of course the strength, the energy, the tenacity, and the emotional balance require a great deal of anyone.”¹¹

Elaine’s legacy continues to live on well beyond her immediate circle and even beyond choral music. In an era when society insisted on building barriers, Elaine Brown’s passion for justice and equality led her to create a racially integrated choir for the community. Her passion took the choir around the world, sharing their mission and inspiring others to break down barriers of their own. The impact she made on the choral world will long be remembered because she dared to use choral music as a driving force to bring people together. Her wisdom and strength, superior musical judgement, energy, and love of people have changed the lives of many across the country and around the world.

The exciting part about being a musician is that we are artists of all of life. Music can be a force, not a specialty. The world has now become too dangerous for anything but the truth—too small for anything but love. Involvement, not tokenism, is the key, but it goes without saying that creative involvement will require much energy and not a little risk. There will be many times when we will have to whistle up our spirit. This is where action and the heart go together. Don’t be afraid of commitment. Music describes the contours of an inward landscape that is accessible and enriching for work in the world.¹²

—Elaine Brown, 1991

For more insight from Elaine Brown and the history of Singing City

Brown, Elaine, "How My Mind Has Changed (or not) In the Last Fifteen Years," *Choral Journal* 14 no. 1 (September 1973), 9.

Garfinkle, Sonya, "A City Sings," *Choral Journal* 13 no 5 (January 1973), 12-14.

Glenn, Carole, "In Quest of Answers." This is a series of interviews to established choral conductors on various questions of concern to choral musicians, including the voice of Elaine Brown, et al. There are 14 total installments from November 1974 to May 1976, each dealing with one specific question to the same interviewees.

NEXTDIRECTION

A NEW PROGRAM TO INSPIRE AND DEVELOP
FUTURE CHORAL CONDUCTORS

COLLEGIATE SYMPOSIUM
JOE MILLER, HEADLINE CONDUCTOR
JUNE 25-27, 2018


HIGH SCHOOL CONFERENCE
EDITH COPLEY, HEADLINE CONDUCTOR
JUNE 27-30, 2018

DEVELOPED BY THE WISCONSIN CHORAL
DIRECTORS ASSOCIATION AS A STATE PROGRAM,
THE WISCONSIN DEVELOPERS AND
ACDA ARE OPENING THE EVENT UP TO
A NATIONAL AUDIENCE IN 2018.

IT IS BEING PLANNED AS A COLLABORATIVE
SPONSORSHIP BETWEEN ACDA NATIONAL,
REGIONAL, AND STATE LEVELS.
STAY TUNED FOR MORE!

TO BE NOTIFIED AS THE EVENT DEVELOPS,
CONTACT THE ACDA NATIONAL OFFICE
(SFLANSBURG@ACDA.ORG).

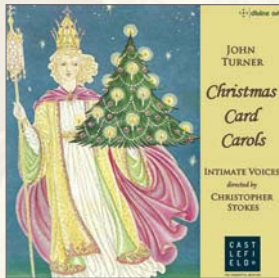
Skinner, Jane, "Singing City: Its Choirs and Its Concept," *Choral Journal* 2 no. 2 (November 1961), 3.

Lighting a Candle: The Writings and Wisdom of Elaine Brown, ed. Sonya Garfinkle, Janet Yamron, and James Jordan (GIA Publications, 2015). Also included is a DVD of Elaine speaking at Westminster Choir College about her philosophy of music making and its positive effect on communities. 

NOTES

- ¹ Carole Glenn, ed., "In Quest of Answers," *Choral Journal* 16, no 8 (April 1976), 27.
- ² Joan Whittemore, *Wisdom, Wit, and Will: Women Choral Conductors on Their Art*, ed. Joan Catoni Conlon (GIA Publications, 2009), 352.
- ³ Singing City, "History, Mission, and Vision," <http://www.singingcity.org/history-and-mission.html>.
- ⁴ Sonya Garfinkle and Janet Yamron, letter spring 2007, as cited in James Ewing, Elaine Brown and Singing City: *The Choral Art as a Communicative Force*, unpublished Ph.D. dissertation (University of Miami, Coral Gables, Florida, 1976), 53, 131.
- ⁵ *Lighting a Candle: The Writings and Wisdom of Elaine Brown*, ed. Sonya Garfinkle, Janet Yamron, and James Jordan (GIA Publications, 2015).
- ⁶ Carole Glenn, ed., "In Quest of Answers," *Choral Journal* 15 no. 4 (December 1974), 22
- ⁷ Erica B. Fajge, "In Pursuit of Harmony," *Temple University Magazine* (Fall 2015), 13.
- ⁸ Ibid.
- ⁹ Carole Glenn, ed., "In Quest of Answers," *Choral Journal* 16, no. 9 (May 1976), 15.
- ¹⁰ Carole Glenn, ed., "In Quest of Answers," *Choral Journal* 15, no. 5 (January 1975), 7.
- ¹¹ Carole Glenn, ed., "In Quest of Answers," *Choral Journal* 16, no. 4 (December 1975), 24.
- ¹² Elaine Brown, speech for the American Choral Directors Association, "Music in Worship: A Language for Our Time," Phoenix, Arizona, 1991. Full transcript available as part of the Elaine Brown collection, stored in the ACDA archives at the National Office in Oklahoma City.

Music for the Holidays



TURNER

Christmas
Card Carols

Intimate Voices
Christopher Stokes

DDA25161 • 809730516122



KING'S SINGERS

Christmas
Presence

SIGCD497 • 635212049723



IN DULCI JUBILO

Theatre of Voices
Paul Hillier

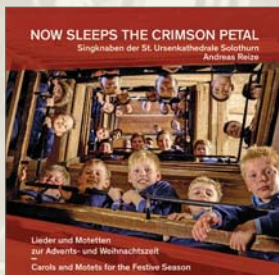
6220661 • 747313166169



HORT! DIE ENGELSBOTEN SINGEN

Chor des Bayerischen
Rundfunks

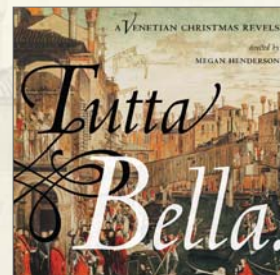
BRK900506 • 4035719005066



NOW SLEEPS THE CRIMSON PETAL

Singknaben of the
Cathedral of St. Ursula
Andreas Reize

ROP6134 • 4037408061346



TUTTA BELLA! A VENETIAN CHRISTMAS

The Revels Chorus
Megan Henderson

REVC2017 • 738871201720

AVAILABLE AT:

DISTRIBUTED BY:

Proposed ACDA Constitution and Bylaws Changes

1. Change “Division” to “Region”

This is in keeping with other professional organizations and also gives us a feeling of unity rather than division. We are essentially regions of the same organization.

2. Change “Board of Directors” to “National Board”

The term is used to describe the function of this board. The Executive Committee acts as a Board of Directors.

3. International Membership and Chapters

In light of ongoing work to bring Puerto Rico into ACDA as a Chapter, these changes have been made. “International” is added as a membership classification (Article II, Section 1) and “International Chapters” can be formed (Article IV, Section 6).

4. Executive Committee National Officers: Duties and Change of Election Cycle

The changes will define the duties of the National Officers, allow the President-Elect a two year term before taking the position of Conference Chair, and shorten the term of service from 9.5 years to 8 years.

• President-Elect

- The election of the President-Elect will happen in odd-numbered years and the person elected will assume office in July of that year.
- Assist the Vice President and prepare for his/her role as Conference Chair

• Vice President

- Acts as the National Conference Chair and appoints the National Conference Steering Committee

• President

- Presides at National Business Meetings and Conferences

- Calls and presides at Executive Committee and National Board Meetings
- Makes appointments as necessary
- Ex-officio of all committees
- Organizes and presides at the National Leadership Conference
- Chief liaison to Regions, States, and the Industry Representative

• Past-President

- Advisor to the President
- Assumes office if the President resigns or dies
- Oversees all National, Region, and State elections
- Chairs the Nominating Committee for National President-Elect
- Chairs the Nominating Committee for National R&R Chair
- Chairs the Nominating Committee for National Secretary-Treasurer
- Liaison to Past-Presidents Advisory Council
- Oversees historical and permanent records
- Robert Shaw Award and Wall of Honor

• Secretary-Treasurer

- Oversees all financial affairs
- Presents financial reports and budgets
- Keeps records of Executive Committee and National Board meetings

5. Section 6. The Education and Communication Committee shall ~~oversee the ACDA online content and contribute resource materials.~~ **recruit and manage authors for online and print publications and foster and support educational initiatives that provide resources for our diverse membership.**

**Constitution and Bylaws of the
American Choral Directors Association**

2017 Proposed Revisions

To be voted on January 2018

CONSTITUTION

Article I

Name

This organization shall be known as the American Choral Directors Association, Incorporated.

Article II

Purposes

1. To foster and promote choral singing, which will provide artistic, cultural, and spiritual experiences for the participants.
2. To foster and promote the finest types of choral music to make these experiences possible.
3. To foster and encourage rehearsal procedures conducive to attaining the highest possible level of musicianship and artistic performance.
4. To foster and promote the organization and development of choral groups of all types in schools and colleges.
5. To foster and promote the development of choral music in the church and synagogue.
6. To foster and promote the organization and development of choral societies in cities and communities.
7. To foster and promote understanding of choral music as an important medium of contemporary artistic expression.
8. To foster and promote significant research in the field of choral music.

9. To foster and encourage choral composition of superior quality.

10. To cooperate with all organizations dedicated to the development of musical culture in America.

11. To foster and promote international exchange programs involving performing groups, conductors, and composers.

12. To disseminate professional news and information about choral music.

Article III

Membership

Section 1. There shall be nine membership classifications: (1) Active, (2) Associate, (3) Industry Associate, (4) Institutional, (5) Contributing, (6) Paid Life, (7) Honorary Life, (8) Student, 9) Retired, and **10) International.**

Section 2. Membership eligibility, methods of admission, privileges, tenure, and dues shall be as prescribed in the Bylaws of the Association.

Article IV

Autonomy and Organization

Section 1. This organization shall be constituted as a non-profit, educational association.

Section 2. The fundamental authority and responsibility of the Association shall reside in the corporate active membership and shall be exercised by the free expression and vote of each individual member, by representative legislative powers vested in the ~~Board of Directors~~ **National Board**, and by the executive powers delegated to officers.

Section 3. Neither any member of the ~~Board of Directors~~ **National Board** nor any appointed officer or representative of the Association, nor any member shall be required to accept financial responsibility for duly authorized activities of the Association carried on in good faith and in pursuit of the purposes and activities prescribed or authorized by the Constitution and Bylaws.

Article V

National Officers

Section 4. No official action involving ACDA membership may be taken without a regularly constituted or specially invoked meeting of the Executive Committee and/or the ~~Board of Directors~~ **National Board**.

Section 5. The membership shall be organized, as a convenience in planning and executing some of the activities and programs of the Association, according to geographic ~~divisions~~ **Regions** of the United States. The ~~divisions~~ **Regions**, as defined in the Bylaws, shall be named: Central, Eastern, North Central, North-western, Southern, Southwestern, and Western.

Section 6. International Chapters may be formed outside the Regional structure. International Chapters operate autonomously without Regional membership or representation.

Section ~~6~~ **7**. Any State with three hundred or more ACDA members may be organized as an Affiliate State Association of the ACDA if this is the desire of the membership in the State. Any independent and previously established State Choral Directors association may become an Affiliate State Association.

Section ~~7~~ **8**. The ACDA membership in each State not organized as an Affiliate State Association shall be designated only as the State membership of the Association and shall be governed according to the provisions of the ACDA Constitution and Bylaws.

Section ~~8~~ **9**. Each Affiliate State Association shall exercise autonomy over State association government and programs and activities as provided in the ACDA Constitution and Bylaws. Each Affiliate State Association shall have a Constitution and Bylaws to determine the organization and government of that association and for the direction of State activities.

Section ~~9~~ **10**. All publications of Affiliate State Associations shall include the following under or immediately following the name of the Association: Affiliate Association of the American Choral Directors Association.

Section ~~10~~ **11**. Affiliation of associations as described above shall require the approval of the Executive Committee and ~~Board of Directors~~ **National Board** of the ACDA.

Section 1. The National Officers of the Association shall be as follows: President-Elect, Vice President, President, **Past-President**, ~~President-Elect Designate~~, Treasurer **Secretary-Treasurer**, ~~Chair of the Past Presidents Advisory Council~~, and National Chair for the Committee on Choral Repertoire and Resources.

Section 2. The President-Elect ~~Designate~~ shall be elected, as provided in the Bylaws. ~~He/she shall serve a term of one year beginning on July 1 of even-numbered years as an ex-officio non-voting member of the Board of Directors. At the end of his/her term, the President-Elect Designate automatically assumes the office of President-Elect. In the event of a vacancy of the office of President-Elect Designate, a special election will be held to fill the vacancy for the remaining length of the term.~~ **He/she shall be elected by February 1 in odd-numbered years and will immediately serve on the Executive Committee, assuming the office of President-Elect on July 1.**

Section 3. The ~~President-Elect~~ **Vice President** shall serve a term of two years beginning on July 1 of odd-numbered years. At the end of his/her term, the ~~President-Elect~~ **Vice President** shall automatically succeed to the office of President. ~~In the event of a vacancy of the office of President-Elect, the President-Elect Designate shall assume the remaining length of the term. A special election will be held to fill the President-Elect Designate vacancy.~~ **In the event of a vacancy of the office of Vice President, the Executive Committee will decide how to fill the position.**

~~Section 5~~ **Section 4**. The President shall serve a term of two years beginning on July 1 of odd-numbered years. At the end of his/her term, the President shall automatically succeed to the office of ~~Vice-President~~ **Past-President**. In the event of a vacancy in the office of President, the ~~Vice-President~~ **Past-President** shall serve the balance of the unexpired term. ~~The retiring Vice-President shall chair the Past Presidents Advisory Council for a term of two years.~~ **At the end of his/her term, the President shall succeed to the office of Past-President for a term of two years.**

~~Section 4~~ **Section 5.** The **Secretary**-Treasurer shall be elected, as provided in the Bylaws. He/she shall serve a term of four years beginning on July 1 of **odd**-numbered years. The **Secretary**-Treasurer may be re-elected for one additional term of four years, but may not serve more than a total of two terms. In the event of a vacancy in the office of **Secretary**-Treasurer, a special election shall be held to fill the vacancy for the remaining length of the term.

Section 6. The National Chair for the Committee on Choral Repertoire and Resources shall be elected, as provided in the Bylaws. He/she shall serve a term of four years beginning on July 1 of ~~odd~~ **even**-numbered years. The National Chair may be reelected for one additional term of four years, but may not serve more than a total of two terms. In the event of a vacancy in the office of the National Chair for the Committee on Choral Repertoire and Resources, a special election will be held to fill the vacancy for the remaining length of the term.

Section 7. Elections shall be conducted as provided in the Bylaws.

Article VI

Appointed Officials

Section 1. The Executive Director shall be appointed by the Executive Committee, with the approval of the ~~Board of Directors~~ **National Board**. The Executive Director is an employee of the Association who may be remunerated for services and who shall serve at the discretion of the Executive Committee and ~~Board of Directors~~ **National Board**.

~~Section 2. The National Conference Assistant Chair and Program Chair shall be appointed by the President-Elect, with the approval of the Board of Directors.~~ **The National Conference Steering Committee shall be appointed by the President-Elect with approval of the National Board.**

Section 2. The Industry Associate Representative shall be appointed by the National President with the approval of the Executive Committee for a two year term. The Representative may be re-appointed for one additional term.

Article VII

Executive Committee

Section 1. The Executive Committee shall consist of the President, the Vice President, **Past-President**, the President-Elect, and the **Secretary**-Treasurer. ~~and the Chair of the Past Presidents Advisory Council.~~ The ~~President-Elect Designate~~ and the Executive Director shall serve as an ex officio, non-voting member of the Executive Committee and the ~~Board of Directors~~ **National Board**.

Article VIII

~~Board of Directors~~ **National Board**

Section 1. The ~~Board of Directors~~ **National Board**, shall consist of the Executive Committee, the ~~Division~~ **Region** Presidents, and the National Chair for the Committee on Choral Repertoire and Resources. The President-Elect Designate, Industry Associate Representative, and Executive Director shall be ex-officio, non-voting members of the ~~Board of Directors~~ **National Board**.

Section 2. In the event that a ~~Division~~ **Region** President cannot attend a ~~Board of Directors~~ **National Board**, meeting, he/she can give written authorization for the ~~division's~~ **Region's** President-Elect to vote as proxy.

Article IX

Past-Presidents Advisory Council

Section 1. There shall be a Past-Presidents Advisory Council consisting of the Past-Presidents of the Association. **The National Past-President will serve as the Chair of the Council.**

Section 2. In the event that the immediate ~~past Vice-President~~ **Past-President** is unable to serve as Chair, the President, with the approval of the ~~Board of Directors~~ **National Board**, shall appoint a person to chair the Council.

Article X

Division **Region** Officers

Section 1. The officers for each **Division Region** shall consist of at least a President, a President-Elect, and a Vice-President **Past-President**.

Section 2. The **Division Region** President-Elect shall be elected by ballot, as provided in the Bylaws. The Presidents-Elect of the Central, Southern, and Western **divisions Regions** shall serve terms of two years beginning on July of odd-numbered years. The Presidents-Elect of the Eastern, North Central, Northwestern, and Southwestern **divisions Regions** shall serve terms of two years beginning on July 1 of even-numbered years. At the end of his/her term, the President-Elect shall automatically succeed to the office of President.

Section 3. The President shall serve a term of two years. At the end of his/her term, the President shall automatically succeed to the office of ~~Vice-President~~ **Past-President**. In the event of a vacancy in the office of President, the ~~Vice-President~~ **Past-President** shall serve the balance of the unexpired term. **Division Region** Presidents shall serve as voting members of the ~~Board of Directors~~ **National Board**, during their term of office. The retiring ~~Vice-President~~ **Past-President** shall chair the **Division Region** Past-Presidents Advisory Council for a term of two years.

Section 4. Should circumstances warrant, a **Division Region** President may be removed from office upon recommendation of the National President with the approval of the ~~Board of Directors~~ **National Board**. Any vacancy thus occurring shall be filled by recommendation of the Executive Committee with approval of the ~~Board of Directors~~ **National Board**.

Article XI

Division **Region** Past-Presidents Advisory Council

Section 1. There shall be a **Division Region** Past-Presidents Advisory Council in each **Division Region** consisting of the Past Presidents of the **Division Region**.

Section 2. In the event that the immediate past Vice-President **Past-President** is unable to serve as Chair, the **Division Region** President shall appoint a person

to chair the Council.

Article XII

State Officers

Section 1. The officers for each State association shall consist of at least a President, a President-Elect, and a Vice-President **Past-President**.

Section 2. The President-Elect of State associations with more than twenty (20) active members shall be elected by ballot ~~during a state business meeting or by mail~~ as provided in the Bylaws. He/she shall serve a term of two years beginning on July 1 of odd-numbered years. At the end of his/her term, the President-Elect shall automatically succeed to the office of President.

Section 3. The President-Elect of State associations with fewer than twenty (20) active members shall be appointed by the ~~national President-Elect~~ **National President** with the ~~advice~~ **recommendation** of the State and **Division Region** Presidents. He/she shall serve a term of two years beginning on July 1 of odd-numbered years. At the end of his/her term, the President-Elect shall automatically succeed to the office of President.

Section 4. The President shall serve a term of two years beginning on July 1 of odd-numbered years. At the end of his/her term, the President shall automatically succeed to the office of ~~Vice-President~~ **Past-President**. In the event of a vacancy in the office of President, the ~~Vice-President~~ **Past-President** or President-Elect shall serve the balance of the unexpired term at the discretion of the National President-Elect with the ~~advice~~ **recommendation** of the **Division Region** President.

Section 5. State Presidents may serve no more than two consecutive terms but may be reelected or re-appointed after a lapse of one or more terms.

Section 6. ~~Upon recommendation of the national President-Elect and with the advice of the Division Region President, the Board of Directors National Board, shall have the authority to remove a state President or President-Elect from office and to fill the vacancy thus created by appointment until the next regular election.~~

Should circumstances warrant, a State or Region Officer may be removed from office upon recommendation of the Region President and the National President with approval of the Executive Committee. The vacancy will be filled with an appointment by the Region President with approval of the Executive Committee.

Article XIII

Meetings

Section 1. Business meetings of the Association may be held as needed at a time and place to be determined by the ~~Board of Directors~~ **National Board**.

Section 2. An annual meeting of the Executive Committee and ~~Board of Directors~~ **National Board** shall be called by the President to conduct the business of the Association.

Section 3. Other meetings of the Executive Committee may be called by the President.

Section 4. Special meetings of the ~~Board of Directors~~ **National Board** may be called by the President or upon the signed petition of three ~~Division Region~~ Presidents and four other members of the National Board.

Section 5. The call for special meetings must state the business to be transacted, and no business shall be transacted except that specified in the call.

Section 6. Business meetings of a ~~Division Region~~ may be held as needed at a time and place to be determined by the ~~Division Region~~ and State Presidents within that ~~Division Region~~.

Section 7. The Past-Presidents Advisory Council may meet in conjunction with the Executive Committee and/or the ~~Board of Directors~~ **National Board**, or separately as authorized by the President.

Section 8. An assembly of ~~Division Region~~ and State Presidents shall meet ~~biennially~~ at the National Leadership Conference. The meeting shall be called and chaired by the National President.

Section 9. An assembly of State Presidents in each ~~Division Region~~ shall meet at the ~~Division Region~~ Conferences. The meeting shall be called and chaired by the ~~Division Region~~ President.

Article XIV

Quorum

Section 1. The quorum of the Executive Committee shall be three of the five voting members of that Committee.

Section 2. The quorum of the ~~Board of Directors~~ **National Board** shall be seven members of the Board, including two voting members of the Executive Committee, three ~~Division Region~~ Presidents, and any two of the remaining voting members of the **National Board**.

Section 3. The quorum of the Association for the transaction of business shall consist of a quorum of the ~~Board of Directors~~ **National Board**, as stated above, plus the active membership voting.

Article XV

Amendments

Section 1. Amendments and/or revisions to this Constitution may be initiated by the Executive Committee, the ~~Board of Directors~~ **National Board**, the Past Presidents Advisory Council, or by a petition signed by ten percent of the National membership from no fewer than three of the ~~divisions Regions~~ of the Association.

Section 2. This Constitution may be amended or revised by an approving vote of two-thirds of the active members who cast ballots in accordance with stipulations of the Bylaws, provided, however, that in any case, sixty days notice of such contemplated amendment or revision shall be given to active members.

BYLAWS

Article I Membership

Section 1. **ACTIVE.** Any person who is engaged as part-time or full-time choral director, or who is responsible for the administration of a choral program, is eligible for active membership. An active member is entitled to all privileges of the Association, including the right to vote, to hold office, and, upon compliance with registration requirements, admission to all meetings and ~~conventions~~ **Conferences**. In addition, active members shall receive appropriate publications from the Association. Upon receipt of a completed ACDA Application Form and payment of the annual membership dues, the candidate for active membership shall be accepted for a term of one year from the date of acceptance. Membership shall be continued each succeeding year on receipt of membership dues prior to or during the month designated for membership renewal. Failure to remit annual payment during the membership renewal period shall result in discontinuation of membership. Active membership shall be renewed on receipt of the current annual dues.

Section 2. **ASSOCIATE.** Any person who is interested in the objectives of the Association is eligible for associate membership. Privileges accorded the associate member shall be the same as those for the active member, except for voting and the right to hold office in the Association. Transfer of an associate member to active may be made upon compliance with requirements and procedures for active membership. The candidate for associate membership shall be accepted on receipt of completed ACDA Application Form and payment of the annual membership dues for a term of one year from the date of acceptance. Procedures for continuing membership are the same as those stated for active membership.

Section 3. **INDUSTRY ASSOCIATE.** Any business firm associated with music and related to the choral field may become an industry associate member. Privileges accorded the representatives of each industry associate firm shall be the same as those for the associate member. Application for membership shall include an application form provided by the Association and filled out by a representative of the firm, or

a letter of application from such representative, and a dues payment for one year sent to the Membership Coordinator of the Association. Procedures for continuing membership are the same as those stated for active members.

Section 4. **INSTITUTIONAL.** The following institutions, or music departments thereof, may be institutional members: schools, colleges, universities, conservatories, churches, synagogues, lodges, other professional associations, professional choruses, and choral groups from industry, business, or community. Privileges accorded to representatives of each institutional member shall be the same as those for the associate member. Application procedures shall be the same as those prescribed for industry associate members. Procedures for continuing membership are the same as those stated for active members.

Section 5. **CONTRIBUTING.** Any individual, firm, foundation, institution, or other organization that has contributed \$1,000.00 or more for a given year to the Association shall be classified as a contributing member. Privileges of associate membership shall be accorded the individual contributing member or a representative of the contributing firm, foundation, institution, or other organization.

Section 6. **PAID LIFE.** Life membership shall be open to persons who are eligible for active membership and who have been active members of ACDA for a minimum of ten years. Life members shall have the same privileges as active members. Paid-up life members shall not be assessed additional dues.

Section 7. **HONORARY LIFE.** Persons who have made unique meritorious contributions to choral music and to the profession of choral directing shall be eligible for honorary life membership, designated and bestowed by the ~~Board of Directors~~ **National Board**. Privileges of honorary life membership shall be the same as those of active membership, but an honorary life member may not vote or hold office unless he/she chooses to maintain active membership. Otherwise there shall be no dues for honorary life membership.

Section 8. **STUDENT.** Any high school or college student may become a student member of ACDA with the submission of an ACDA Application Form

marked “student” and the payment of dues. Student members may attend ACDA conferences by payment of the prescribed conference fee. Student memberships may be submitted by individual students or by the ACDA sponsor-teacher for a student group. The student shall be a nonvoting member, ineligible for office except in a student capacity or in a local student chapter. Students actively engaged as choral directors are eligible for active membership in ACDA.

Section 9. **RETIRED.** ACDA members attaining retirement status may maintain membership in ACDA by payment of reduced annual dues. Privileges accorded retired members will be the same as those for active members.

Section 10. INTERNATIONAL Any person living outside the United States who is engaged as a part-time or full-time choral director, or who is responsible for the administration of a choral program, is eligible for International membership and may associate with an International Chapter if one exists for their country in Central or South America. An International member is entitled to all privileges of the Association, including the right to vote, to hold office, and, upon compliance with registration requirements, admission to all meetings and conferences. In addition, International members shall receive appropriate publications from the Association. Upon receipt of a completed ACDA Application Form and payment of the annual membership dues, the candidate for International membership shall be accepted for a term of one year from the date of acceptance. Membership shall be continued each succeeding year on receipt of membership dues prior to or during the month designated for membership renewal. Failure to remit annual payment during the membership renewal period shall result in discontinuation of membership. International membership shall be renewed on receipt of the current annual dues.

Section ~~10~~ **11.** Membership classification, requirements, and procedures of Affiliate Associations shall not differ from those of ACDA which are specified under Section 1 through Section 9 of this Article, except

that the Executive Committee may make adjustments as desirable and necessary for previously established choral directors associations.

Article II

Dues

Section 1. The Executive Committee shall set the amount of dues to be paid for all categories of membership and the amount of all other fees. Changes in the amount of membership dues must be approved by a two-thirds majority vote of the ~~National Board of Directors~~ **National Board**.

Section 2. ACDA membership dues in each Affiliate Association shall be the same as those specified for the National Association and shall be payable to the American Choral Directors Association. Each Affiliate Association may charge dues for its purposes in addition to those of ACDA with the following qualifications: approval of the ACDA ~~Board of Directors~~ **National Board** must be obtained for the adoption of dues, for the amount to be charged, and for the fiscal procedures to be used in billing and collecting.

Article III

Administrative and Fiscal Year

Section 1. The administrative and fiscal year shall be from July 1 through June 30, or such other period as may be determined by the ~~Board of Directors~~ **National Board**.

Article IV

Membership Year

Section 1. Membership dues shall be for one year from the date of acceptance of said dues.

Article V

Fiscal Policies and Procedures

Section 1. A verified financial statement shall be (~~prepared~~) **presented** by the **Secretary**-Treasurer and/or other officers of the Association who have been

empowered by the Constitution and Bylaws and the ~~Board of Directors~~ **National Board** to ~~handle~~ **oversee** Association funds. Such statements shall be published within the fiscal year following the audit approval by the ~~Board of Directors~~ **National Board**.

Section 2. The certification of the financial statement shall consist of an audit of the financial records of the Association by a Certified Public Account or by a Public Accountant with accompanying affidavit by a Notary Public.

Section 3. The complete financial records of the Association shall be examined and approved by the ~~Board of Directors~~ **National Board** at the annual meeting. A budget for the following year shall be presented to the ~~Board of Directors~~ **National Board** by the ~~Secretary-Treasurer~~ at the annual meeting.

Section 4. Any fiscal policies and procedures needed in the administration and operation of the Association and not specified in these Bylaws shall be formulated by the Executive Committee and approved by the ~~Board of Directors~~ **National Board**.

Article VI

Duties of National Officers and Appointed Officials

Section 1. The President shall preside at all National business meetings and conferences of the Association, call and preside at meetings of the Executive Committee and ~~Board of Directors~~ **National Board**, make appointments as provided in this Constitution and Bylaws, serve as ex-officio member of all committees, be responsible for implementing the overall program of the Association, and perform other duties pertaining to the office. The President shall also serve as Chair of the assembly of ~~Division~~ **Region** and State Presidents at the biennial Leadership Conference and shall report all recommendations to the ~~Board of Directors~~ **National Board** for consideration and action. **He/she shall also serve as the chief liaison officer to the Region, State, and International Presidents and Industry Representative. In the capacity, it shall be his/her responsibility to communicate and implement any policies or decisions of the Executive Committee or the National Board that directly affect the admin-**

istrative procedures of Region, State, and Affiliate Associations.

Section 2. The ~~Vice-President~~ **Past-President** shall serve as an advisor to the President, Executive Committee, and the ~~Board of Directors~~ **National Board**. He/she shall assume all duties of the President in the case of resignation, disability, or death until the ~~President-Elect~~ **Vice President** assumes the office of President at the beginning of the next regular biennium. The ~~Vice-President~~ shall coordinate all international activities of the Association and shall undertake other duties as may be assigned by the President. **It shall be his/her responsibility to see that all National, Region, and State elections are carried out in accordance with the provisions as directed in the Constitution and Bylaws.**

Section 3. The ~~President-Elect~~ **Vice President** shall assist the president as requested. He/she shall serve as the National Conference Chair for the biennial National Conference that will take place during his/her term of office. He/she shall appoint the ~~National Conference Assistant chair and Program Chair~~, with the approval of the Board of Directors. **He/she shall appoint the National Conference Steering Committee with the approval of the Executive Committee.** He/She shall also serve as the chief liaison officer to the Division and State Presidents and Industry Representative. ~~In this capacity, it shall be his/her responsibility to communicate and implement any policies or decisions of the Executive Committee or the Board of Directors that directly affect the administrative procedures of division, state and affiliate associations. It shall be his/her responsibility to see that all Division and state elections are carried out in accordance with the provisions set down in the Constitution and Bylaws. He/she shall appoint State Presidents when necessary.~~

Section 4. The President-Elect ~~Designate~~ shall assist the ~~President-Elect~~ **Vice President** as requested and shall use his/her ~~one-year~~ **two-year** term of office to prepare for his/her role as Conference Chair for the biennial National Conference that will take place during his/her term of office as ~~President-Elect~~ **Vice-President**.

Section 5. The **Secretary-Treasurer** shall be responsible for **oversee** all financial affairs of the Association as governed by policies set forth by the **Board of Directors National Board**. With the assistance of the Executive Director **and the National Accountant**, the **Secretary-Treasurer** shall prepare **present** financial reports and budgets for submission to the Board. **The Secretary-Treasurer will keep records of all Executive Committee and National Board meetings.**

Section 6. The National Chair for the Committee on Choral Repertoire and Resources (R&R) **serves in an advisory role for the National Conference and assists in providing resources for the membership at large.** He/she shall, in collaboration with the Executive Committee, appoint the twelve National Chairs for each of the following choral areas:

1) Children and Youth Community Choirs, 2) College and University Choirs, 3) Community Choirs, 4) Contemporary Commercial, 5) Ethnic Music, 6) Junior High/Middle School Choirs, 7) Men's Choirs, 8) Music in Worship, 9) Senior High School Choirs 10) Student Activities 11) Vocal Jazz, 12) Women's Choirs.

The National Chair coordinates the work of these National Choral Repertoire and Resources Chairs on behalf of the Association.

This is moved to Article XIII

Section 7. National Chairs of Choral Repertoire and Resources Committees, as enumerated in Section 6, are appointed for a two-year term. A National Committee Chair may be reappointed twice, for a maximum of six years. The National President or National Chair for the Committee on Choral Repertoire and Resources may recommend removal of a National Committee Chair from office to the Executive Committee for action.

Section 8. The National Chair for the committee on Choral Repertoire and Resources shall, in collaboration with the Executive Committee, appoint three National R&R Coordinators to oversee Youth Choirs (Children and Community Youth, Middle School/Junior High, and High School), Collegiate Choirs (College/University, Student Activities) and Lifelong Choirs (Community Choirs, Music in Worship). The

National R&R Chair will oversee the Repertoire Specific areas (Men's Choirs, Women's Choirs, Jazz Choirs, Contemporary/Commercial and Ethnic Music).

Section 9. Each Division and state president shall appoint R&R coordinators for not fewer than the four categories of Youth, Collegiate, Lifelong, and Repertoire Specific. It is further understood that Division and state presidents are encouraged to add specific R&R chairs in any or all areas at their discretion.

Section 8 **7.** The Executive Director shall work with the Executive Committee in keeping a complete and accurate record of all business meetings of the Association and all meetings of the Executive Committee and the **Board of Directors National Board**. The Executive Director shall assist **Division Region** Presidents in implementing **Division Region** meetings and conferences. **He/she shall conduct the business of the Association in accordance with the Constitution and Bylaws under the direction of the Executive Committee. This officer shall also make available the proper records at all official meetings and shall submit an annual report to the Executive Committee. He/she shall conduct the business of the Association in accordance with the Constitution and Bylaws under the direction of the Executive Committee, shall make available the proper records at all official meetings, and shall submit an annual report to the Executive Committee.**

Section 9 **8.** The Publications Editor shall serve as Chair of the Editorial Board. This person shall be responsible for the non-revenue-related content of all publications, in consultation with the Editorial Board, and for the timely publication of such. The Editor shall present an annual report to the **Board of Directors National Board**.

Section 12. The National Conference Program Chair is responsible for the program of the National Conference and shall, with the approval of the National Conference Chair (the President-Elect), appoint all committees and clinicians necessary to implement the National Conference.

Article VII

Duties of the Executive Committee

Section 1. The Executive Committee, as the administrative branch of the Association, shall have the power to transact the general business of the Association, shall be responsible for the management and control of its funds, and shall be empowered to appoint assistants to any of the officers of the Association. It shall serve in the government of the Association as detailed in the Constitution and Bylaws. It shall annually review the performance of Association employees and determine all salaries.

Article VIII

Duties of the Board of Directors National Board

Section 1. The Board of Directors National Board shall serve as the legislative and policy-making body of the Association and shall serve in the government of the Association as specified in the Constitution and Bylaws.

Article IX

Duties of the Past Presidents Advisory Council

Section 1. The Past Presidents Advisory Council shall serve primarily in an advisory capacity to the Executive Committee and the Board of Directors National Board. Unless otherwise directed by the Board of Directors National Board, the following services shall **may** be performed by individuals or committees from this Council appointed by the National Past-President: (1) a continuing review and improvement of the Constitution and Bylaws, (2) preparation and preservation of historical and permanent records of the Association, (3) necrology and memorials, (4) nominating candidates for honors and awards.

Article X

Duties of Division Region Officers

Section 1. The Division Region President shall serve as the chief executive of the Division Region and shall be responsible for the implementation of ACDA activities in the Division Region. He/she shall serve as Division Region Conference Chair and presiding

officer for the Division Region Conference, as determined by the Division Region election cycle. He/she shall be responsible to the National President-Elect for matters pertaining to the Division Conference and other programs sponsored by the Association at the Division level. This person shall also serve as representative for his/her Division Region to the Board of Directors National Board and as Chair for the assembly of State Presidents at Division Region meetings. He/she shall appoint R&R Coordinators and Chairs for the Division Region. He/she shall endeavor to work cooperatively with other previously established choral and music education organizations within the Division Region.

Section 2. The Division Region President shall be responsible for the integrity and soundness of Division Region fiscal operations. He/she will appoint a Division Region Treasurer, whose term of office will coincide with that of the Division Region President. A Division Region Treasurer may be appointed or reappointed, upon review each time by the incoming Division Region President and the National Executive Committee.

Section 3. The Division Region President-Elect shall may serve as co-Chair of the Division Region Conference, may appoint appropriate committees as needed for planning and executing Division Region activities, and shall perform other duties as assigned by the Division Region President.

Section 4. The Division Region Vice-President Past-President shall serve as an advisor to other Division Region officers. He/she shall assume all duties of the President in the case of resignation, disability, or death until the President-Elect assumes the office of President at the beginning of the next regular biennium.

Section 5. The Division Region Treasurer shall manage funds for Division Region operations, including disbursements to State Presidents and R&R Chairs within the Division Region, in accordance with established fiscal policies. Accounting of such disbursements shall be submitted annually to the National Secretary-Treasurer.

Article XI

Duties of State Presidents

Section 1. The State President shall serve as the chief executive officer for the State and shall be responsible for the implementation of the ACDA activities in the State. He/she shall appoint R&R Coordinators and Chairs for the State.

Section 2. Each State President shall participate in meetings of the assembly of State Presidents at the ~~Division~~ **Region** and National levels.

Section 3. The State President-Elect shall assist the President in the administration of the State Association and assume other duties as assigned by the State President.

Section 4. The State ~~Vice-President~~ **Past-President** shall serve as advisor to other State officers. ~~He/she, or the President-Elect at the discretion of the National President-Elect with the advice of the Division President, shall assume all duties of the President in case of resignation, disability, or death until the President-Elect assumes the office of President at the beginning of the next regular biennium.~~

Article XII

Multiple Offices

Section 1. No State, ~~Division~~ **Region**, or National officer or chair or member of a National standing committee shall hold more than one of these positions at the same time.

Article XIII

Committees

Section 1. There shall be seven standing committees

1. International Activities
2. Research and Publications
3. Choral Repertoire and Resources
4. Composition Initiatives
5. Education and Communication
6. Advocacy and Collaboration
7. Diversity Initiatives

Section 2. The International Activities Committee shall oversee all international projects of the association.

Section 3. The Research and Publications Committee shall oversee all publications and research projects of the association. The Choral Journal Editorial Board shall serve as a sub-committee responsible to solicit and review submissions to the Choral Journal.

Section 4. The Choral Repertoire and Resources Committee shall foster and promote the performance of quality historical and contemporary repertoire. Committee members also serve as a resource for choral pedagogy and instructional strategies.

This is moved from Article VI

4a. National Chairs of Choral Repertoire and Resources Committees, as enumerated in Section 6, are appointed for a two-year term. A National Committee Chair may be reappointed twice, for a maximum of six years. The National President or National Chair for the Committee on Choral Repertoire and Resources may recommend removal of a National Committee Chair from office to the Executive Committee for action.

4b. The National Chair for the committee on Choral Repertoire and Resources shall, in collaboration with the Executive Committee, appoint three National R&R Coordinators to oversee Youth Choirs (Children and Community Youth, Middle School/Junior High, and High School), Collegiate Choirs (College/University, Student Activities) and Lifelong Choirs (Community Choirs, Music in Worship). The National R&R Chair will oversee the Repertoire Specific areas (Men's Choirs, Women's Choirs, Jazz Choirs, Contemporary/Commercial and Ethnic Music).

4c. Each ~~Division~~ **Region** and State President shall appoint R&R coordinators for not fewer than the four categories of Youth, Collegiate, Lifelong, and Repertoire Specific. It is further understood that ~~Division~~ **Region** and State presidents are encouraged to add specific R&R chairs in any or all areas at their discretion.

Section 5. The Composition Initiatives Committee shall foster and encourage the creation of quality repertoire through commissions, awards and other projects.

Section 6. The Education and Communication Committee shall ~~oversee the ACDA online content and contribute resource materials.~~ **recruit and manage authors for online and print publications and foster and support educational initiatives that provide resources for our diverse membership.**

Section 7. The Advocacy and Collaboration Committee shall seek opportunities to promote the choral art and develop collaborations with other arts organizations as beneficial to the association.

Section 8. The Diversity Initiatives Committee shall foster and promote projects that serve a broad representation of choral singers and conductors.

Section 9. The Executive Committee will appoint National Chairs of Standing Committees for a four-year term. National Chairs may be reappointed once for a maximum of eight consecutive years. The National President or National Standing Committee Chair may recommend removal of a National Standing Committee member from office to the Executive Committee for action.

Section 10. Each National Standing Committee shall consist of three to five members, including the Chair. The Executive Committee will appoint a staff liaison and Executive Committee representative to each committee. Committee members shall be recommended to the Executive Committee and Executive Director by the National Chair to serve as project managers in each focus area. Standing Committee Chairs may appoint sub-committees to execute more complex projects. Committee members serve four-year appointed terms and may be reappointed once for a total of eight consecutive years or until the project is completed.

National Standing Committee members shall communicate on a regular basis and will meet at the National Conference (odd years) and at the Leadership Conference (even years). The committees will report to the appointed Executive Committee liaison.

Section 11. The President, with the approval of the Executive Committee, may appoint other committees for which there are special needs.

Article XIV Divisions **Regions**

Section 1. The ~~divisions~~ **Regions** of the Association shall be as follows: CENTRAL – Illinois, Indiana, Michigan, Ohio; EASTERN – Connecticut, Delaware, District of Columbia, Maine, Maryland, Massachusetts, New Hampshire, New Jersey, New York, Pennsylvania, Rhode Island, Vermont; NORTH CENTRAL – Iowa, Minnesota, Nebraska, North Dakota, South Dakota, Wisconsin; NORTHWESTERN – Alaska, Idaho, Montana, Oregon, Washington, Wyoming; SOUTHERN – Alabama, Florida, Georgia, Kentucky, Louisiana, Mississippi, North Carolina, South Carolina, Tennessee, Virginia, West Virginia; SOUTHWESTERN – Arkansas, Colorado, Kansas, Missouri, New Mexico, Oklahoma, Texas; WESTERN – Arizona, California, Hawaii, Nevada, Utah.

Article XV Election Procedures

~~Section 1. A Nominating Committee of five members shall be appointed by the President and approved by the Board of Directors before January 1 of odd-numbered years. The President-Elect shall serve as chair of this committee and shall present a slate of nominees for the office of President-Elect Designate to the Board of Directors at the National Board of Directors Meeting in odd-numbered years.~~

~~Section 2. Election of the National President-Elect Designate shall be completed before February 1 of even-numbered years. The President-Elect Designate shall assume office on July 1 of the same year.~~

Section 1. Election of the National President-Elect: A Nominating Committee of five members shall be appointed by the President and approved by the Executive Committee before July 1 of even-numbered years. The Past-President shall serve as chair of this committee and shall present a slate of nominees for the

office of President-Elect to the National Board for approval. Election of the National President-Elect shall be completed before February 1 of odd-numbered years. He/She will assume the duties of President-Elect on July 1 of the same year.

~~Section 3. A Nominating Committee of five members shall be appointed by the President and approved by the Board of Directors before January 1 of even-numbered years. The Chair of the Past Presidents Council shall present a slate of officers for the office of Treasurer to the Board of Directors at their annual meeting in even-numbered years.~~

~~Section 4. Election of the National Treasurer shall be completed before February 1 of odd-numbered years. The National Treasurer shall assume office on July 1 of the same year.~~

Section 2. Election of the National Secretary-Treasurer: A Nominating Committee of five members shall be appointed by the President and approved by the Executive Committee by July 1 of odd-numbered years. The Past-President will chair the Nominating Committee and present a slate of officers for the office of Secretary-Treasurer to the National Board for approval. Election of the National Secretary-Treasurer shall be completed before February 1 of even-numbered years. The National Secretary-Treasurer shall assume office on July 1 of the same year.

~~Section 5. A Nominating Committee of five members shall be appointed by the President and approved by the Board of Directors at the annual meeting in odd-numbered years. The Vice-President shall present a slate of candidates for the office of National Chair for the Committee on Choral Repertoire and Resources to the Board of Directors at the annual meeting in even-numbered years.~~

~~Section 6. Election of the National Chair for the Committee on Choral Repertoire and Resources shall be completed before February 1 of odd-numbered years, with the National Chair assuming office on July 1 of the same year.~~

Section 3. Election of the National Chair for the Committee on Choral Repertoire and Resources: A Nominating Committee of five members shall be appointed by the President and approved by the Executive Committee by July 1 of odd numbered years. The Past-President shall chair the Nominating Committee and present a slate of candidates to the National Board for approval. Election of the National Chair for the Committee on Choral Repertoire and Resources shall be completed before February 1 of even-numbered years, with the National Chair assuming office on July 1 of the same year.

~~Section 7. Nominees for Division Presidents-Elect shall be proposed by a committee that includes not fewer than three of that Division's Past Presidents.~~

~~Section 8. Election of Division Presidents-Elect shall be completed before February 1 of the year in which they assume office on July 1.~~

Section 4. Election of Region Presidents: Election of Region Presidents-Elect shall be completed before February 1 of the year in which they assume office on July 1. Nominees for Region Presidents-Elect shall be proposed by a committee that includes not fewer than three of the Region's Past Presidents.

~~Section 9. Section 5.~~ For each of the above National and Division **Region** officers, a slate of nominees shall be presented to the membership through Association publications at least 60 days prior to the election.

~~Section 10. Section 6.~~ Division **Region** Presidents, in cooperation with the National President-Elect **Past-President**, shall be responsible for the elections in their Division **Region** and all States and Affiliate State Associations within their Division **Region**. Election of the President-Elect in States with 20 or more members shall be completed as stated in the Constitution before ~~January~~ **February 1** of odd-numbered years with that officer assuming his/her post on July 1 of the odd-numbered year. Should no election take place in a State, or effort be made to elect a President-Elect by ~~January~~ **February 1**, the Division **Region** President shall be responsible for appointing a nominating committee and conducting the election from

his/her office. Such action shall not include Affiliate State Associations.

~~Section 11.~~ **Section 7.** Nominees for State Presidents-Elect shall be proposed by a committee that includes not fewer than two of that State's Past Presidents.

~~Section 12.~~ **Section 8.** Ballots of ACDA State, ~~Division~~ **Region**, and National elections shall include two nominees for each office.

~~Section 13.~~ **Section 9.** Election procedures for Affiliate State Associations and International Chapters shall be determined by their Constitutions and Bylaws.

~~Section 14.~~ **Section 10.** Special elections as prescribed in the Constitution shall be conducted in the following manner:

1. A Nominating Committee of five members shall be appointed by the President and approved by the ~~Board of Directors~~ **National Board**. ~~The Past-President~~ shall serve as chair of this committee and shall present a slate of nominees to the ~~Board of Directors~~ **National Board** at the earliest possible date.

2. The nominees for special elections shall be presented to the membership through Association publications.

3. Special elections shall be completed 30 days after the ballots are made available to the membership.

Article XVI

Relationships with Other Organizations

Section 1. Cooperative relationships, including conferences and other activities, may be exercised by the Association with other National and International educational institutions and/ or musical organizations as authorized by the ~~Board of Directors~~ **National Board**.

Article XVII

Official Organ

Section 1. The official publication of the Association shall be Choral Journal.

Article XVIII

Disposition of Assets in Case of Disbandment

Section 1. In the event of disbandment, properties and funds of the American Choral Directors Association remaining after all financial obligations have been met shall be utilized only for the purpose of furtherance of choral music in the United States and shall be dispensed by the Executive Committee.

Article XIX

Rules of Order

Section 1. Robert's Rules of Order Revised shall be the authority for all questions of procedure in business meetings not covered by these Bylaws.

Article XX

Amendments

Section 1. Amendments and/or revisions to these Bylaws may be initiated by the Executive Committee, the ~~Board of Directors~~ **National Board**, the Past Presidents Advisory Council, or by a petition signed by ten percent of the National membership from no fewer than three of the ~~divisions~~ **Regions** of the Association.

Section 2. These Bylaws may be amended by an approving vote of two-thirds of the active members who cast ballots in accordance with stipulations of the Bylaws, provided, however, that in any case sixty days notice of such contemplated amendment or revision shall be given to active members.

The 2017 proposed revisions will be voted on in January of 2018.



Here's to you for **loving what you do.**

Nationwide® salutes your commitment and passion for being a member of ACDA.

At Nationwide, we're passionate about making a difference, too. It's just one way we prove that we're more than a business. Another way is helping our members save money on their car insurance.

Learn more about our partnership
and special discounts.

nationwide.com/acda | Local Agent | 1-866-688-9144

Nationwide Insurance has made a financial contribution to this organization in return for the opportunity to market products and services to its members or customers.

Products underwritten by Nationwide Mutual Insurance Company and Affiliated Companies. Home Office: Columbus, OH 43215. Subject to underwriting guidelines, review, and approval. Products and discounts not available to all persons in all states. Nationwide and the Nationwide N and Eagle are service marks of Nationwide Mutual Insurance Company. © 2016 Nationwide AFR-0227AO (10/16)





A Virtual Conference

~ Empowering Everyone ~

4th

MS/JH

National

Conference

for

Choral

Music

May/June
2018



Innovative Conference Format

Presentation Chairs arrange home-state venues for interest sessions and concerts. HD recordings are compiled by the Cambiata Institute to create a powerful online resource for teachers, students, parents, administrators, and the music business community.

Conference Video Documentary

- Invited Performing Choirs
- Invited Interest Session Presentations
- Interviews with Directors of Past Conference Choirs
- Interviews with Administrators of Thriving Choral Programs
- Vendor Booths Featuring Classroom Resources

Details: cambiata.music.unt.edu

AMERICAN
CHORAL
DIRECTORS
ASSOCIATION 

 COLLEGE OF
MUSIC

UNT®



ON THE VOICE

Duane Cottrell, editor

Changing Voice, Changing Landscape

by Theresa Pritchard

The body of research on the boy's changing voice is extensive and thorough, yet it seems to focus on boys who are singing *through* the voice change rather than boys who return to singing *after* the voice change. Experience and research supports the fact that students who do not participate in a choral ensemble while their voice is changing experience much more difficulty matching pitch if they return to a choral music setting after the voice change.¹ The struggle with the fundamentally important skill of matching pitch leads to low musical self-esteem. This development can lead to dropping out of choir, overall misbehavior, low performance or effort, or all of the above.

The population of males with less experience who are struggling with post-voice maturation are met with less data, less expertise, and less practical skill to give their teachers the tools necessary to help them become successful in a choral ensemble. As a teacher of boys who are returning to singing after the voice change, I wanted to find a way to help them

regain the ability to match pitch, improve their intonation and tone, increase their musical literacy, have successful performance experiences, and increase their overall musical self-esteem.

What Does the Research Say?

In his article "The Boy's Changing Expanding Voice: Take the High Road," Henry Leck asserts that "although it was once questioned whether boys should continue singing through the adjustment period, it is now generally concluded that not only should boys sing, but this is the time they need to sing the most."² He goes on to state that his experience "has shown that boys who stop singing when their voices begin to change may actually lose the ability to manage their voice in later years."³ If these assertions are true, they could have grave implications for the future of choral music education in the average public school.

Patrick Freer wrote a respectful, informed response to Leck's article in which he addresses the fact that

Leck's experience-based findings are important in the context in which they took place: a chorus full of students who primarily had musically rich backgrounds and much parental support to enrich their musical experiences.⁴ For some students, Freer says: "there remain, however, the disproportionate majority of young adolescents in our schools who do not have this experiential background."⁵

What is Our Reality?

It can generally be assumed that in any given program there is a sizeable population of boys who simply do not line up with Leck's research and represent the population with which Freer was concerned—those who do not have a strong musical background. Furthermore, in most programs there would be a number of boys who did not sing through the voice change. Perhaps they chose another elective in the sixth grade, or perhaps mandatory remediation took the place of the elective, as de-

manded by standardized testing requirements. They then sign up for choir in the late seventh- or eighth-grade year in various stages of voice maturation.

If Leck's assertions are correct, these boys are already at a great disadvantage vocally for not having sung through the voice change. It has been my experience teaching in an urban school that many students also suffer from other disadvantages that include, but are not limited to, a lack of musical background, lack of parental support, overall behavior or learning difficulties, socio-economic setbacks, and language barriers. If contemporary choir directors agree with Leck that boys should sing

through the voice change, what remains is a disconnect between what *should* happen and what *is* happening in the average choral music program in middle and junior high schools, where not every boy is singing through the voice change.

Many middle school directors I know would agree that boys who sing through the voice change often struggle less with the fundamental skill of pitch matching than those who join later in the maturation process. This missing skill is often believed to be caused by lack of pitch perception or a lack of experience with the newly changed or changing vocal mechanism.

What Does Research Say about Our Reality?

Perhaps the most important body of research concerning pitch perception among adolescents is found in the work of Stephen Demorest and Ann Clements, published in their article "Factors Influencing the Pitch Matching of Junior High Boys."⁶ The research measures the relationship between the ability to perceive pitch, match a single pitch when given, and match a series of pitches given within a context. The research found significant differences between certain, inconsistent, and uncertain singers in their ability to perceive pitch—meaning, there were varied level of abilities of these adolescent boys to perceive pitches. The research also found that it was easier for the boys to match pitch within a context rather than a single pitch at a time. The study suggests that perceiving a pitch precedes being able to match the pitch vocally. Demorest and Clements also found that the register shift brought on by vocal maturation does not significantly impact the ability to perceive or match a pitch.⁷ If this is the case, then singers joining choir after maturation, though they may have varying levels of pitch perception ability when they come into choir, struggle primarily with training the vocal mechanism to perform the pitches they can perceive and are trying to match.

One issue faced during this struggle to train the vocal mechanism is the "voice crack." This is really the boy experiencing "a sudden shift in the musculature instead of the moothly controlled muscular coordination he experienced previously. These sudden adjustments



**GO BEYOND
GO WITTE**

witte
Performance Tours

A Leader
In Concert Tours
**SINCE
1975!**

800 GO WITTE
www.wittept.com

are related to the developing musculature around the larynx and are part of normal vocal maturation.”⁸ The muscles surrounding the larynx change so much during maturation that a singer not using these muscles during the change is not much different than someone who undergoes surgery on an elbow or a knee and then does not go to therapy to retrain the muscles how to move smoothly and operate together. The task of helping post-maturation singers discover these muscles and learn to control them can be overwhelming for both the singer and the teacher.

What Are the Implications for Choral Programs?

In speaking of boys with less musical experience, Patrick Freer rightly stated: “For many of these boys, the changing voice is accompanied by a negative musical self-esteem and/or embarrassment about singing. Beginning ‘where they are’ necessitates differentiated experiences and approaches for these boys.”⁹ Clements devoted much of her research to the factors affecting the students’ choice to enroll in choir and the percentage that chose to stay enrolled over a designated period of the study. In terms of enrollment, she concluded:

“that self-concept was more important than students’ actual musical and singing ability. Although actual ability was a significant predictor, students’ musical self-concept took precedence. If we intend to increase music enrollment

at the middle or secondary level we cannot under-emphasize the importance of how students feel about their ability. This finding suggests that teachers should continue to encourage all students in their music making to increase self-perception of ability. Building musical self-esteem is imperative for continued music participation.”¹⁰

It is not difficult to conclude that students who struggle to match pitch will have low musical self-esteem and would not want to stay in a subject where they feel they are not successful. If Demorest’s research is correct, these boys can usually hear when they are not matching pitch or they can tell by the reactions of their peers. This becomes a point of embarrassment and frustration for the young male singer.

Now What?

With all of these challenges facing them, teachers often struggle with how to respond. There are deadlines inherent to any choral music program that can rob the teacher of the time it would take to bring boys who are struggling to match pitch to the skill level they need. In my personal experience, fear of embarrassing the boys struggling to match was a significant concern, though their pitch perception had probably already led them to understand they were struggling to match pitch, or worse, their peers had notified them. It is hard for teachers to know what to do when this skill seems to escape them entirely. Teachers, like myself early

in my teaching career, often lack the tricks and tools to get these boys to match, or may have even mistakenly labeled them as a “drone” or a “non-pitch matcher.” Some lack the philosophy that every boy can be taught to sing and become a successful, valuable choir member. For these reasons, some teachers simply ignore the singers who are struggling with the rudimentary skill of matching pitch.

My primary goal when dealing with adolescent males struggling to match pitch was to raise their musical self-esteem. I believed that rais-

Products that Enhance Music Performance



— **Discounted Prices** —



— **Highest Quality** —



Friendly, Knowledgeable Service
Satisfaction Guaranteed

Valiant
MUSIC SUPPLY

www.valiantmusic.com
1-800-280-4070

ing their musical self-esteem may not completely fix the behavioral and motivational struggles I was observing, but I suspected it would change it dramatically. I also sensed that the main way to elevate their musical self-esteem and intrinsic motivation was to start with making sure every singer could be classified as an “on pitch” singer and not a “drone” or “non-pitch matcher.”

When setting out to get the boys to accurately replicate a pitch, I recalled that most educators, including Leck, advocated a method of downward vocalization. But, I quickly realized that it would be much simpler if I could get all boys in the class to match one single pitch. This conundrum led me to search for a way to translate the extensive and informative research of Freer, Leck, and others to something that would be meaningful in a class full of boys who often struggle to match even one pitch.

A class full of primarily eighth-grade boys with little pitch matching skill enters my classroom each fall. I realized that when I played anything that seemed in a reasonable range of E3 to B3, they had very little success matching pitch. But if I would make siren noises for them, much like a police car siren, they could replicate them with precise pitch. This led me to experiment with seeing if it was easier for them to reproduce higher pitches accurately, and this eventually led me to a very successful process for getting singers on pitch quickly. This counterintuitive process begins by teaching the boys to match pitches in the higher register first before moving to the lower register. It has proved faster and more effective than beginning in the lower register, and rewarding for the boys struggling with singing post-maturation. This method will be referred to as the A4 method hereafter.

The A4 Method

- Establish Relationships
- Siren noises
- Locate A4
- Work down from A4 in half steps
- Work up from A3 in half steps
- Work down from A4 in a five-note descending scale pattern

Each fall I work hard to establish a relationship and environment in my Men’s Choir in which all singers feel comfortable working with me toward pitch matching goals. After coercing them into making high siren sounds and other sounds that cause them to use the head voice, I give the pitch A4 and ask them to sing it. The most common response is to sing A2 or A3 or some random pitch in between. When they sing the wrong pitch, a variety of methods are employed to get them to A4. They are asked to start at the lowest pitch they can produce and slide up very slowly all the way to A4. At times they are asked to siren as high as they can and slide in a slow fall to A4. Often they are asked to make three police siren noises and on the third one land on A4. After a few days or a week, every boy can match A4 relatively quickly, with less and less need for sirens or slides to get to the pitch. I work to ensure that the boys are heavily praised for each attempt at reaching

CULTURAL TOUR CONSULTANTS
Specialists in International Concert Tours

CHORAL INSTRUMENTAL SPECIAL INTERESTS
INSPIRATIONAL JOURNEY
YOUR IDEA DISCOVER HERITAGE
GROUPS
CENTER STAGE
HERITAGE
CROSSROADS
WORLD MUSIC

PASSION CUSTOMIZED MEMORABLE
WORLD
CASTLES BREWERY CLIPS
PERSONALIZED WITH CELTIC CHARM
DIVERSITY
PEOPLE
SPIRITUAL ANCIENT CULT MARKETS
RELIGION TRADITION
VISION

IT STARTS WITH AN IDEA
LITERATURE ART ARCHITECTURAL
JAZZ GLOBAL MUSEUMS RUINS
CHORAL CAPE TOWN THEATER SING
DESTINATION PERFORMANCE
CULTURE
ADVENTURE NATURE SAFARI TRIBAL WINE
MEDITERRANEAN FLAVORS
LEARN PLAY EAT TRAVEL
CONNECT

EUROPE and Beyond

FESTIVAL RELIGION SING
FOOD
PILGRIMAGE ARCHITECTURE PARTY

259 E. Michigan Ave., Suite 206A | Kalamazoo MI 49007 USA | (866) 499-3799 toll-free
info@CulturalTourConsultants.com | www.CulturalTourConsultants.com

A4, and there is a class celebration every time another boy locates and reproduces A4.


Once every boy is able to get to A4 without scooping or sliding to get there, they are vocalized down by half steps. Typically, they can only maintain control to about F4 or E4 before their voice cracks and or leaps to the octave below. If too many boys fall to the lower octave or stop to take a breath and cannot reenter at the pitch the other boys are on, we start over. The voice is referred to as a muscle group they are trying to strengthen. This increases their patience and desire to keep trying, because they understand that the concept of strengthening these muscles and controlling the voice as they are coming down in half steps can be likened to lifting a very heavy box from a high shelf and using your muscles and support to very gently lower it to the ground. Again, throughout this stage, all attempts at singing down in half steps are heavily praised. It takes about a week, sometimes more, for all members of the class to be able to make it to A3 without falling down the octave.


It should be noted that the time restraints that often keep teachers from focusing on learning to match pitch are a legitimate concern. At this point in the process, the school year is three weeks in or so, and a concert would only be three to four weeks away. It is important that these singers perform in the fall concert, so a piece with limited vocal range and in unison (usually from solo repertoire) is selected. This allows the emphasis to be on training their voices, improving their intonation, and enhancing basic musicality, not

on learning literature for a concert. About forty percent of the class time each day is spent on learning the A4 skill set, about thirty percent on music literacy or ear training, and about thirty percent on literature. However, the A4 procedures do seem to

directly translate into more accurate pitch matching and skills in the E3-D4 range or so that the concert literature would be in.

The next skill they are taught is to sing A3 first. It generally takes the majority of one class period to be


CALIFORNIA STATE UNIVERSITY, LOS ANGELES
COLLEGE OF PROFESSIONAL AND GLOBAL EDUCATION




THREE-SUMMER MASTER OF MUSIC

CHORAL CONDUCTING


Conducting technique	Rehearsal technique	Musicianship	Choral Literature	Vocal Pedagogy
----------------------	---------------------	--------------	-------------------	----------------

Earn your Master of Music in Choral Conducting over three summer sessions in **Los Angeles**
 — the perfect solution for teachers and professionals.


This degree is fully accredited by the National Association of Schools of Music.
 For more information, call (323) 343-4068 or email cgravis@calstatela.edu



Dr. William Belan
 Program Co-Director
 Professor of Music (Emeritus)
 Cal State LA



Dr. Christopher Gravis
 Program Co-Director
 Director of Choral Activities
 Cal State LA



Prof. Donald Brinegar
 Program Associate Director
 Professor of Music (Emeritus)
 Pasadena City College

CALSTATELA.EDU/CHORAL

able to distinguish A3 from A4 and A2, depending on what their current vocal range is. After a few sirens, scoops, or sighs everyone is usually able to find A3. The boys then work their way up to A4 in half steps. This is a completely different skill than beginning in their head voice on A4 and is often frustrating and difficult. After a week or so this step should be expanded to beginning on F3 or F#3 and working upward. The goal is to experience singing across the break enough to learn how to transition as smoothly as possible. This also gives the boys a chance to make choices concerning which voice they need to place the note in when they are near

or on the “break” in order for it to be most comfortable and most in tune.

The next skill is perhaps the most challenging. Students are given A4, and it becomes the fifth-scale degree of a downward *vocalise* (S-F-M-R-D). They are then vocalized downward in a five-note descending scale pattern in half-step increments. This takes the most strength and dexterity of all, because when they cross the “break” they have to go back to the head voice to begin the next descending pattern. For the purpose of this article, “break” refers to the point at which the voice switches from *falsetto* to full voice. This *vocalise* ends when singers have reached the lowest pitch

they are capable of producing. Until students master this skill of understanding and using both the falsetto and full voice, and changing back and forth between the two, I do not let them use the lowest parts of their register.

Though these steps are in no way meant to be all encompassing, they do provide a less traditional means of achieving a good foundation for pitch matching. Recall that Demorest and Clements’ research indicated that there was a difference in pitch perception among certain, inconsistent, and uncertain singers.¹¹

The A4 method will begin the pitch matching process but may be incon-



Sing For Joy

EXPLORING BIBLICAL THEMES
WITH THE BEST IN CHORAL
MUSIC AND COMMENTARY

singforjoy.org

Sing For Joy® brings you the best in sacred choral music with performances that eloquently “do the talking,” while the concise and thoughtful commentary from host Pastor Bruce Benson illuminates the meaning of the texts.

Visit singforjoy.org to listen online or find your local radio station.

Sing For Joy® is produced by St. Olaf College and proudly sponsored by the American Choral Directors Association.

sistent or less successful with some singers because of an overall deficit in pitch perception.

One can still wonder, though, if Leck's findings of a seamless and expanded register could still apply to boys once they have settled into their lower register and are then asked to discover their high register again.¹² The purpose of beginning each day on A4 and working downward had its impetus in discovering how quickly the boys could hear the A4 pitch and match it. By vocalizing downward from the one pitch they could all match, students were able to investigate the musculature around the larynx and strengthen their control over the muscle so as to keep it from dropping the octave.

In the fall of 2014, seven boys were selected to participate in an informal study of new singers using the A4 method throughout the course of six months to see whether their register expanded or any other discernable differences occurred. For

the purposes of this study there were two ranges denoted. The first will be referred to as their warm-up range. This is the range that students can reach if vocalized downward or upward slowly by half steps. My experience has shown that this is different than the latter, to be referred to as their singing range, or comfortable tessitura. It should be noted, too, that in the fall the process of finding a pitch the students could match was very time consuming. After finding a common pitch to begin on, though, students could then go down or up in half steps with only relative difficulty. The data in the fall was collected three weeks after school had begun, and the spring data was collected in February and March. In addition, none of these students had been in middle school choir previously.

In the fall, their warm-up range is reflected in Figure 1, where whole notes reflect the warm-up range, and the quarter notes reflect their transition from chest to head.

In the spring, their warm-up range is reflected in Figure 2, with whole notes still representing the range and quarter notes representing the break or transition (not all students recorded a break because it was almost impossible to discern).

In tracking these boys' voices, we see that Student 6's and Student 7's range expanded by approximately a fifth. We see two other voices expanding by an octave and three expanded by a seventh. It should be noted that this warm-up range does include every pitch they can sing accurately, so it does include their head voice. The transition from chest to head was usually less noticeable but was still discernable in most singers. Almost every singer was recorded to have a higher transition point in the spring than in the fall. Student 6, whose voice would be considered of very low range for an eighth-grade boy, raised the transition pitch by a fifth, as did Student 7. The breaks of Students 2 and 4 were a third higher,

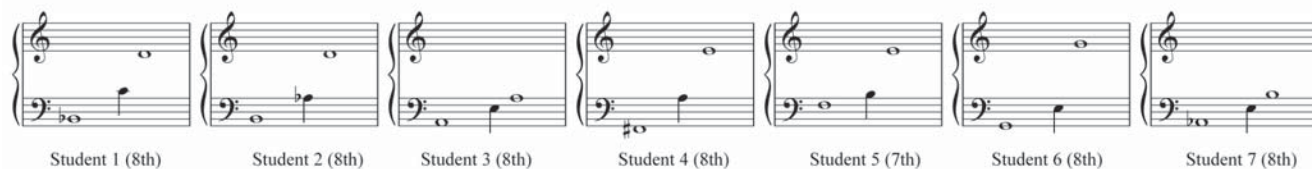


Figure 1. Fall: Warm-up range and transition from Chest to Head Voice

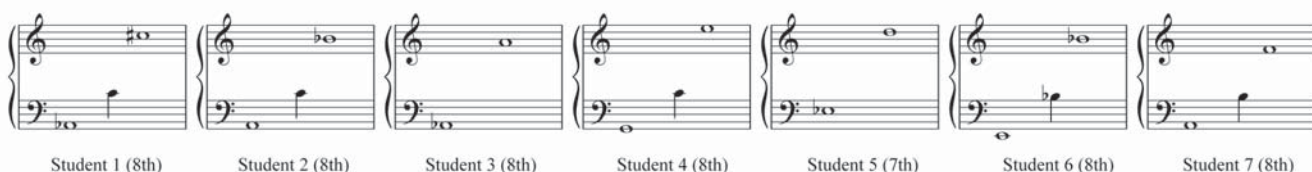


Figure 2. Spring: Warm-up range and transition from Chest to Head Voice

and Student 1's remained the same. But for Student 3 and 5, no discernable break could be located.

The same increases are found in the singing range, or the notes that students can produce when they are randomly played out of context, or without them being led to the pitch in half-step increments.

In the fall, their singing range is reflected in Figure 3. In the spring, their singing range is reflected in Figure 4.

The students whose range grew the least were Students 3, 4, and 7, who all grew by a minimum of a fourth, which is an incredible amount of increase to an adolescent boy's singing range. The remaining men's ranges grew by at least one octave, with Students 5 and 6 experiencing the most growth. Recall that the singing range was defined as any pitch students could randomly produce out of context with excellent intonation and good quality. Meaning, the students used their head reg-

ister so frequently that when given any pitch to sing they were constantly choosing which voice to place it in. This ability has innumerable implications for their ability to sing in tune and balance their voice with the rest of the ensemble.

It would appear, then, that many of the same principles that guided Leck and McKenzie in their studies of boys during vocal maturation apply to boys whose voices have already matured or begun maturing. While the context of their research may be vastly different than my experience, and my students' challenges were too many to count, the ideas they set forth guided my approach to finding a method that worked for my post-maturation males struggling to match pitch in a tough urban environment. Using the high register is effective when helping inexperienced singers to match pitch, and over time can also produce a less discernible break and a much wider usable range. In addition, this level of

control and mastery over their own voice increases their musical self-esteem and intrinsic motivation. It appears that the A4 method helped boost their level of ability and range, which in turn boosted their musical self-esteem, which in turn affected their level of intrinsic motivation.

Summary

In closing, the body of research of the boy's changing voice can be frustrating at times because it often appears to be disconnected from boys entering choir post-maturation and struggling to match pitch. These boys often present an incredible challenge to their directors. The challenge to help them match pitch, raise their musical self-esteem, and raise their intrinsic motivation is often overwhelming, to say nothing of the behavioral challenges or keeping them interested and enrolled in choir. By using the A4 method, students can successfully

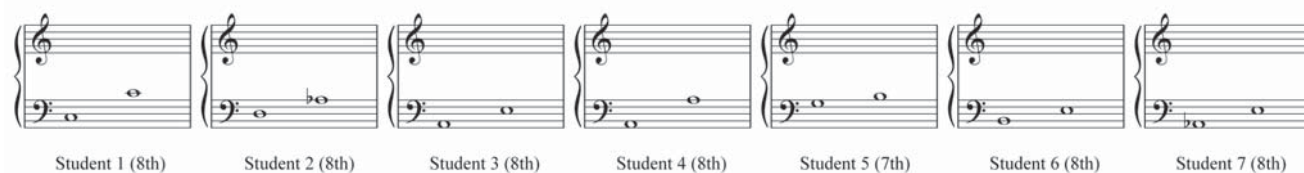


Figure 3. Fall: Singing Range

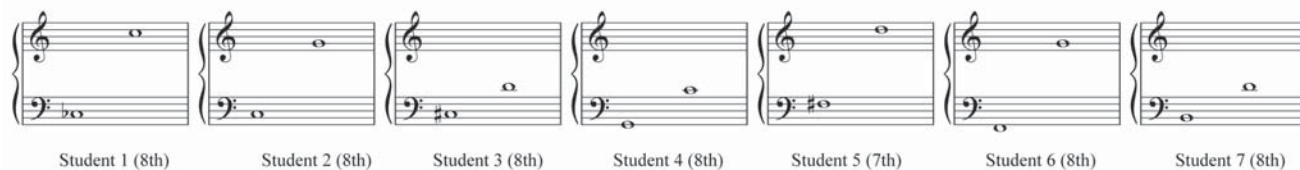



Figure 4. Spring: Singing Range

match pitch sooner.

The sequence of skills associated with the A4 method also strengthens their control and eventually extends their range. When combined with ear training skills, increased literacy, improved tone, improved intonation, and pleasing performances, the students begin to experience a higher level of musical self-esteem. This translates to more effort on the students' part, and an effective, rewarding cycle begins. 

Theresa (Whatley) Pritchard is the choir director at Vista Ridge Middle School in Keller ISD.
theresa.pritchard@kellerisd.net

NOTES

¹ Patrick Freer, "Foundation of the Boy's Expanding Voice; A Response to Henry Leck," *Choral Journal* 50, no. 7 (February 2010): 33-34.

² Henry Leck, "The Boy's Changing Expanding Voice: Take the High Road," *Choral Journal* 49, no. 11 (May 2009): 52.

³ *Ibid.*, 53.

⁴ Freer, "Foundation of the Boy's Expanding Voice," 29.

⁵ *Ibid.*, 34.

⁶ Steven M. Demorest and Ann Clements, "Factors Influencing the Pitch Matching of Junior High Boys." *The Journal of Research in Music Education* 55, no. 3 (February 2010), 190.

⁷ *Ibid.*, 200.

⁸ Patrick Freer, *Getting Started with Middle School Chorus*, Second Edition (Rowman and Littlefield Education, 2009), 56.

⁹ Freer, "Foundation of the Boy's Expanding Voice," 34.

¹⁰ Ann Calistro Clements, "The Importance of Selected Variables in Predicting Student Participation in Junior High Choir," order no. 3062930 University of Washington, 2002 Ann Arbor ProQuest, accessed 10 March 10, 2015.

¹¹ Demorest and Clements, "Factors Influencing the Pitch Matching of Junior High Boys," 199.

¹² Leck, "The Boy's Changing Expanding Voice," 49.

ACDA Children's Choir Conductors' Retreat January 13 – 14, 2018 Houston, TX

Join us for a two-day ACDA Event tailored exclusively for those who conduct children's choirs in the community, in schools and in places of worship.

Contemporary accommodations at the Hilton Post Oak, Houston, Texas.

Information and registration at acda.org.

Contact Cheryl Dupont, National Chair for Children & Community Youth:

cheryl_dupont@hotmail.com



ANNOUNCING
NORTH DAKOTA STATE UNIVERSITY'S
3rd CHORAL SYMPOSIUM



RELEVANCE

INCLUSION • SOCIAL JUSTICE
TRANSFORMATION • DIVERSITY
INSPIRATION • COMMUNITY

CONCERTS • INTEREST SESSIONS
CALL FOR PAPERS APRIL 1, 2018
SEND PROPOSALS TO DR. JO ANN MILLER, jo.miller@ndsu.edu

OCTOBER 11-13, 2018
FARGO, ND

ndsu.edu/music

Repertoire & Resources

Men's Choirs



Christopher Kiver
National R&R Chair
cak27@psu.edu

An Interview with Randy Stenson (Part 2)

by Christopher Kiver

Randy Stenson has garnered an international reputation for his work with young male singers. He serves as director of choral music and fine arts coordinator at St. Mary's International School in Tokyo, Japan. *The Randy Stenson Male Choral Series* and *Randy Stenson International Choral Series* are published by Pavane Publishing, and he co-edits the *Randy and Rachel Stenson Choral Series* published by Santa Barbara Music Publishing. In 2012, Hal Leonard published *Creating Artistry Through Movement and the Maturing Male Voice*, a DVD and booklet co-authored by Randy and Henry Leck, featuring the Varsity Ensemble of St. Mary's International School. Randy has appeared as conductor, clinician, lecturer, and adjudicator in more than thirty countries.

The St. Mary's International School Varsity Ensemble has a repu-

tation for artistry, beauty of tone, and a unique approach to the use of movement during performance and rehearsal. The ensemble has appeared at three national conferences (most recently at Salt Lake City in 2015) and four divisional conferences of the American Choral Directors Association and has been highly acclaimed at more than a dozen international competitions.

The following interview occurred on March 9, 2017, in Minneapolis, Minnesota, at the ACDA National Conference. This is the second of two parts. The first appeared in the November issue of *Choral Journal*.

Kiver: Knowing we seek a variety of timbers from our choirs, how would you describe your ideal sound quality or tone for young men?

Stenson: We talk about it as sort of a St. Mary's velvet sound. I know what I'm after, I know what we have, but I can't always describe it. I want a richer sound but not a forced sound. I want a homogenous sound that sounds a little bit full, more adult, but not forced or pushed. In middle school especially, or with younger high school singers, I talk a lot about taking the edge off the voice. That's a really important thing that gets in the way of so much—that edgi-

ness in their voice or voices around them causes a problem for them to hear the pitch because a lot of times, the boys who have trouble matching pitches are not tone deaf at all, they're just hearing the overtones, so if you take away that thing that is really strident in there and you kind of polish that off a little bit and take away the edge from the voice, suddenly kids can hear and their intonation gets better.

Kiver: Do you always rehearse in a circle?

Stenson: With the Varsity Ensemble we always rehearse in a circle until we are getting close to a performance, then I will put them in the voicing that I think will best suit each piece. We change voices a lot, singing different parts. Most of the boys will learn all of the parts at one point or another through the entire process because all of a sudden the balance might be a little bit different, or say we go to give a concert some place and you realize in the short rehearsal beforehand that the room is not getting the higher tones. At least I have somebody to whom I can say, "Can you sing the first tenor part today?" or "Can you do the baritone?" With the larger men's choir, we are so compact in the rehearsal room

Repertoire & Resources - Men's Choirs

we can't move as much, and I've noticed it is having a detrimental effect. You need to have some space for the sound to circulate.

Kiver: How do you deal with changing voice? Do you have a particular pedagogical approach?

Stenson: Yes, in middle school especially. Your *cambiata*s or altos, I call them tenors, just because once they get into the middle school, I don't want to give them a name that is odd for them. They won't know what it means, and for me it's all right. I explain to them: you're a tenor in this, and when you get to high school you

might still be a soprano or alto. I have to tell them that the word they use is *cambiata*, but for our purposes we will call them a tenor. The baritones are really my tenors, and the basses are really baritones. Sometimes I have a low bass. As the year is going on I'm listening for vocal changes.

We do a lot of sectionals with the kids, so my wife, Rachel, and I will divide up the kids quite often, and I have the chance to hear them in smaller groups. If we hear a voice that is lowering, we will kind of ease them down the chain. At the beginning of the year, the biggest section in the seventh- and eighth-

grade group is always the tenors or high voice, next is the middle voice, and the low voice is tiny. By the end of the year it's the complete opposite, so we just gradually have to shift. I don't retest everybody's voice throughout the year; I just keep listening for it in sectionals and pretty soon even if I don't need more baritones or basses, I just say I do because it makes a singer feel like they are something special and they are contributing something special. So it's a non-confrontational way of moving them down.

Kiver: How about accessing head voice?

Summer Choral Composers Forum

June 17 – 24, 2018

Steven Sametz, director

co-sponsored by Lehigh University Choral Arts
and the American Choral Directors Association

The Princeton Singers, choir-in-residence

Lehigh University • Zoellner Arts Center • Bethlehem, PA 18015



Steven Sametz
Founding Director
ACDA Brock Commission Composer

Composers are encouraged to apply to this week-long practicum, workshoping new pieces with mentor-composers Aaron Jay Kernis and Steven Sametz in a supportive atmosphere.

For more information go to
www.lehighchoralarts.com/composersforum
Discount applies for early registration



Aaron Jay Kernis
Guest Composer-mentor
Pulitzer Prize Winner

Stenson: That's really important because I think head voice is your voice. I think we don't do enough of it, though in some ways I think my kids might do too much of it. It's the easier way out because they will build this really strong head voice, so I don't worry about the tenors, but sometimes I want that chest voice sound up there. Head voice is really, really important. I have some boys who don't or won't have a very strong head voice; they have a low voice with a very big gap, but head voice is so important. By taking the head voice sound and bringing it down into the chest voice, you get this really beautiful color in the chest voice. It's very free.

Kiver: Do you sing pitches and they respond, or do you use non-musical sounds such as sirens?

Stenson: We do some sirens. Usually I give pitches and change the tonal colors to give them different textures. I don't do things like lip trills. Since I can't do them without creating stress, I don't want to model that, because it will cause them trouble. One of the big, important things is taking the siren, kind of a *glissando* down, and teaching them how to use their head voice through their transition without having any noticeable shift.

Kiver: How do you select repertoire? What are the key elements you are looking for when considering a new composition?

Stenson: At the beginning of the year I try to have at least one piece that is going to be my homogenous

piece, the piece that will build the sound of the students, usually a lyrical piece, something a little easier so we can form a color and I can hear what junk I'm hearing and then clean the lint out. That becomes sort of a warm-up piece as well—an easy vocalize for them. Then I will have some ideas of pieces. Every year there are some things that are not going to work out, and others where I thought, *Wow, I undervalued my kids and they could have done something better than that.* A lot of the kids will find pieces for us. They'll come in and say, "Mr. Stenson, can we do this one?" If they are really excited about it, I think, sure, why not? We'll take it and look at it, but we talk about movement and everything with the gesture, and the whole program has to have some movement. The first piece to the last piece in the programming has to have a sense of momentum. Where is the movement leading to? We change positions a lot; that was something

I was not used to because my choral experience was that you were second chair baritone and that's where you stayed. But now it completely changes things. The kids don't get tensed up. I think they can sing a lot longer and don't get tired. Boys like to move.

Kiver: You and your wife have several music series with Santa Barbara and Pavane. How do you choose music to be published?

Stenson: A lot of time composers will send us things or I am working with a composer. Sometimes we will arrange something we like. I am often looking for new people—there are just so many creative people out there who do not have a publishing venue. A lot of times if we are performing for something, I will commission a piece, but often I hear something. I do a lot of adjudicating in the Pacific Rim, and somebody will sing a piece from the Philip-

Dr. Richard Robbins
 Director of Choral Activities
 Director of University Singers
 Director of Chamber Singers

Dr. Elizabeth Fisher
 Associate Director of Choral Activities
 Director of Vocal Jazz Program
 Director of Concert Chorale

Housed within the vibrant School of Fine Arts, the University of Minnesota Duluth's Department of Music offers undergraduate degrees in music, music education, performance, and composition, and graduate degrees in numerous fields including music education and choral conducting. Graduate assistantships with out-of-state tuition waivers are available to music education and choral conducting students.

d.umn.edu/music

Repertoire & Resources - Men's Choirs

piners and I know I want my boys to do that one. It's not for TTBB, but you can talk to the arranger or get in touch with somebody and bring it in that way.

Kiver: For conductors who are looking to begin a high school men's ensemble, what are the ingredients for success? What is your magic recipe?

Stenson: Patience! You've got to have a lot of it! But I think first you have to do something at their level, give them something they are going to succeed at. Give them something fun that they might want to add to. You don't have to push them so

much to try something out of their experience or out of their space but lead them to it. I think that's important—to lead them to a step higher. When I had that group of eight kids, we did *Five Foot Two, Eyes of Blue* in a spring concert, and for them that was a big, big step, but it's a piece I would probably do now with the middle school singers. A lot of times you had better be prepared to rearrange things. If you like a particular piece of music, buy it, then ask if you can re-voice it a little bit so it will be successful for your ensemble.

Kiver: Do you have any recommended resources particularly for

dealing with young male voices?

Stenson: Of course there are many. Terry Barham's book, *Strategies for Teaching Junior and Middle School Male Singers* (Santa Barbara Music Publishing); *Perspectives on Males and Singing*, edited by Scott Harrison, Graham Welch, and Adam Adler (Springer); Rodney Eichenberger's DVDs, *Enhancing Musicality Through Movement* (Santa Barbara), and *What They See is What You Get* (Hinshaw Music). A more general text on dealing with young men is Stephen Biddulph's *Raising Boys: Why Boys Are Different and How to Help Them Become Happy and Well Balanced Men* (Celestial Arts).

CHORAL CONDUCTING INSTITUTE AT INTERLOCHEN

Jerry Blackstone, Director



June 3-9, 2018

The Choral Conducting Institute includes master classes, daily podium time with feedback and private lessons. We will be focusing on choral/orchestral and a cappella works and be joined by NMC Canticum Novum, our resident choir. Application deadline is February 15, 2018.


INTERLOCHEN
College of Creative Arts

For information or to register online:
college.interlochen.org/conduct

Kiver: Do you have any favorite composers perhaps less familiar to ACDA members?

Stenson: There are so many composers and arrangers of male music. I think Japan, Korea, and especially the Philippines have fabulous com-

posers and arrangers that really are promoting great and challenging male choral music. Some composers and arrangers from the Asia Pacific region include Randall Johnson (Guam), Ko Matsushita (Japan), Osamu Shimizu (Japan), Cool-Jae Huh (Korea), Joel Navarro (Philip-

pines), Jonaf del Fierro (Philippines) and David Childs (New Zealand). As well as my own choral series, Capitol University Choral Series published by Beckenhorst Press has a lot of great, approachable music for male choirs. 🇺🇸



CONCERT TOURS AS UNIQUE AS YOU ARE

In front of the Winter Palace at twilight in St. Petersburg, Russia

acfea
Tour Consultants

Performing Arts Tours Since 1955

CST 2063085-40

WST 600.470.812

www.acfea.com   (800) 627-2141

The Colorado Children's Chorale Baltics tour included performing in the 15th-century Town Hall in Tallinn, in the visually stunning Rock Church in Helsinki, and for the Finnish President and his wife in their private home. For over 60 years, we have combined your individual needs and goals with our tour expertise and passion for the performing arts, creating opportunities for unique and inspiring experiences all over the world.



Audition Guidelines For Performance at National Conferences

Kansas City, Missouri

Feb. 27 – March 2, 2019

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

I. Preparation of Mp3s

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

1. proposed repertoire for the 2019 conference;
2. a brief description of the group which may include context for the ensemble (school/community, auditioned, non-auditioned, etc., mission statement (if applicable) and demographics).
3. scanned copies of three representative programs sung by the auditioning group, one each from 2017-2018; 2016-2017; and 2015-2016. (For further information, see Section V. below.)

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

II. Audition Procedures

All mp3, pdf, and choir/conductor information will be submitted and uploaded through the link provided at www.acda.org no later than 11:59 pm CDT, April 18, 2018. Upon receipt, a National Office staff member will assign each submission a number to assure confidentiality until after the National Audition Committee has completed its consideration. At no time will the choir/conductor identity be known to any of the audition committee.

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

- Children's and Community Youth

1. Children's choirs are defined as unchanged voices and may include school choirs, auditioned community choirs, boychoirs, and church choirs.

2. Youth choirs are defined as community groups including singers ages 12-18, pre-college level, and may include (a) treble voicing, (b) mixed voicing (including changed voices); (c) male or tenor/bass voices (including changing and changed voices). Note: School ensembles need to submit in the Junior High/Middle School or High School categories.

- Junior High/Middle School
- Senior High School
- Male Choirs or Tenor/Bass Choirs
- Women's Choirs/Treble Choirs
- Two-year College: Community College (2 year schools)
- College and University (4 or 4+ year schools)
- Vocal Jazz
- Show Choir (Show Choirs will need to submit both audio and video uploads.)

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

III. Screening Process

All auditions will be handled via the ACDA online audition program (Auditions and Sessions) to ensure a fair and unbiased review of all submissions.

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

For Level 1

In consultation with the National R&R Chair, national chairs for each R&R area will appoint two additional people, representing different divisions, to screen submissions in each category. Auditors will be chosen from outstanding conductors of groups who have previously performed at divisional or national conferences. The online submissions process automatically tabulates responses from listeners in the respective committees and generates a list of up to 20 top submissions for the National Audition Committee. In areas where there are fewer than 20 auditions, the National Committee (Level 2) will hear all submissions.

For Level 2

National Audition Committee members will hear up to 20 choirs in each category, unless fewer than ten are submitted in that area, as mentioned above. The review process is online, and all scoring is tabulated and ranked electronically. Score results are submitted to the National Audition Committee Chair and the National Conference Program Chair, who together with the Conference Steering Committee, will decide which eligible groups to invite, in consideration of planning the most effective conference. Every effort will be made to represent a broad range of excellent performing groups, and there is no quota in any area. Audition committee members will not know the identity of groups until AFTER final decisions are made so as to maintain the integrity of the blind audition process.

National Audition Committee members will be selected from the following:

- Division Presidents, past-presidents and/or past divisional and national officers
- National and/or division Repertoire & Resource Chairs in the area of audition
- Outstanding choral directors of groups in the Repertoire and Resource areas being auditioned that performed at previous national conferences
- The National Repertoire & Resource Chair, the National Conference Program Chair, and a designated member of the Diversity Committee.

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

All choirs who submitted performance auditions will be notified by the Performing Choir Chair of their audition results no later than June 18, 2018.

IV. Eligibility

Conductors must be current members of ACDA and must have been employed in the same position with the same organization since the fall of 2015. No choral ensemble or conductor may appear on successive national conferences. It is understood that ACDA will not assume financial responsibility for travel, food, or lodging for performance groups. This application implies that the submitted ensemble is prepared to travel and perform at the conference if accepted.

V. Items Required for Application Submission:

1. Director's name, home address, phone, e-mail address, ACDA member number and expiration date.
2. Name of institution, address, name of choir, number of singers, voicing, and age level (See Section II above for clarification regarding Repertoire & Resources area clarification of choir categories).
3. PDF #1 – Proposed Program for Performance at the national conference. Please include title, composer, and approximate performance time in minutes and seconds. The total program time may not exceed 25 minutes including entrance, exit, and applause. The use of photocopies or duplicated music at ACDA conferences is strictly prohibited. Accompaniment in the forms of mp3/tape/CD may not be used on the audition recordings or on ACDA conference programs. Programmed selections will be a consideration in the adjudication process. Programs which include diverse repertoire (i.e., music from various style periods, music by minority composers, women composers, world music, etc.) are encouraged, unless proposing a concert by a single composer or genre. One manuscript (unpublished) piece may be included.
4. PDF #2 a brief description of the group which may include context for the ensemble (school/community, auditioned, non-auditioned, etc., mission statement (if applicable) and demographics).
5. PDF #3, #4, #5 – Programs – Applicants must upload one scanned program page as proof of conducting and programming for each year represented on the recordings, i.e. from 2017-2018; 2016-2017; and 2015-2016.
6. PDF #6 Title, Composer, Recording location (live, studio, rehearsal), Production (unedited only) for each of the submitted uploads.
7. Non-refundable application fee of \$50 submitted by credit card only.
8. Recordings in mp3 format based on the following specifications:

The total length of the three audition uploads should be 10 to 15 minutes, one selection each from 2017-2018; 2016-2017; and 2015-2016. The first uploaded mp3 must be from the current year, 2017-2018; the second uploaded mp3 from 2016-2017, and the third uploaded mp3 from 2015-2016.

All materials must be submitted in full no later than 11:59 p.m. CDT, April 18, 2018 via www.acda.org. An incomplete upload of all audition materials will not be considered.

VI. Schedule of Dates

Audition portal opens January 1, 2018. Application available online at www.acda.org.

By April 18, 2018 Audition application, uploads, and payment completed by 11:59 p.m. CDT

By June 15, 2018 National auditions completed

By June 18, 2018 Applicants notified of audition results



Call for Interest Session Proposals

2019 ACDA National Conference

Kansas City, Missouri

Feb. 27 – March 2, 2019

We're looking for your best interest session ideas for ACDA's 2019 National Conference to help America's conductors reach their full potential, be challenged and inspired, and advance their art. We encourage sessions of all shapes and sizes that address the diversity of our membership and that actively engage participations.

In 2017, approximately 1450 of the Minneapolis attendees were student members of ACDA, with choral professionals representing all areas of education and performance making up the remainder. Meeting attendees are looking for high-level content that opens their minds to new possibilities for how they grow in their profession and how they connect back to the field.

All topics will receive consideration and will be evaluated for scholarly content, variety, innovation, value, pedagogical strength, and relativity to current trends in the choral profession. We encourage submissions from members with a wide variety of experience. The conference themes are Legacy and Community. These themes seek 1) to celebrate our past ACDA choral legacy; 2) to ensure the lasting legacy that we collectively leave as artist-musicians, conductors, and teachers on our present and the future and 3) to foster community, which is central to the choral art and to our culture as citizens of this nation and of the world. Topics relating to these themes are especially welcomed.

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

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

Selection Process Submit your session ideas along with headshots and bios by March 31, 2018 through the online application at acda.org. At the end, you will receive an automatic confirmation number of your submission. Keep this confirmation in your files. Each submission will be reviewed by ACDA national Repertoire and Resource chairs and by the conference committee. You will be notified in July 2018 of the status of your submission.

Important! We suggest that you first develop your submission proposal in Word to save your work and then copy and paste the information into the appropriate sections in the online form. The online form does not have spell check so editing your information in advance and then copying and pasting will ensure greater accuracy. Please submit no more than two proposals. *If you are requesting to use a specific demonstration choir, that group must submit a performance audition application to the National Office for consideration (see Audition Guidelines for Performance at National Conferences for details).

Equipment: Presenters will bring their own computer, an adapter and a cord to connect to a projector, if using projection. No Wi-Fi will be available. With the exception of one microphone, LED projector, screen, and sound/playback, any requests/costs for additional audio-visual equipment will be the responsibility of the presenter.

Eligibility: Presenters must be current members of ACDA.

Application may be submitted online at acda.org beginning January 1, 2018.

Deadline: March 31, 2018 11:59 pm CDT



Hallelujah, Amen!

A Focus on
Music in Worship



Terre Johnson

Thank you for reading our quarterly installments of “Hallelujah, Amen.” For two years we have attempted to provide an extra level of resources and information for ACDA members who have an interest in the sacred

choral music being performed in houses of worship.

“Hallelujah” has been the long-standing name of a column in the *Choral Journal*, and the title has been adopted for this larger effort. Each quarter several pages of material are provided, including columns, informational articles, research articles, reviews of recordings, and reviews of new music. A large portion of ACDA’s membership is involved in religious music, the majority of whom are directing choirs in other places but direct choirs in houses of worship bi-vocationally or voluntarily. Consequently, an effort is made to balance the material being included in “Hallelujah, Amen” in such a way as to always provide resourceful and relevant information. All ACDA members with an interest in religious music are encouraged to submit articles for consideration so that these goals of resourcefulness and relevance can be met.

This quarterly section of the *Choral Journal* is curated by a committee of people who lead choirs, teach courses, and provide scholarship in this important field. The current roster includes:

Eric Mathis - Assistant Professor and Director of Anima, the Center for Worship and the Arts, Samford University

Meg Granum - Minister of Music, Cannon Church, UMC

Eileen Guenther - Professor of Church Music, Wesley Seminary

Bryan Black - ACDA National R&R Chair for Music in Worship

Jonathan Rodgers - Assistant Professor of Choral Music, Lee University

Anthony Leach - Professor of Music and Director of “Essence of Joy,” Penn State University

I serve as Chair of the Department of Music and Director of Choral Activities at Houston Baptist University and serve ACDA as National Chair for Lifelong Singing.

In this issue of “Hallelujah, Amen” we explore the practical applications of the near-universal commemoration of the 500th anniversary of the Protestant Reformation, as discussed historically in the last issue’s article by Zebulon Highben. I asked several ACDA members from outside the immediate Lutheran world to respond to several questions regarding their church’s or school’s commemorative concert or service. In asking directors from the “mainline,” “evangelical,” and “Pentecostal” worlds to describe their efforts, I hoped to gather resourceful information that might inform all ACDA’s membership as they considered more diverse expressions of their own musical plans.

Please read this issue of “Hallelujah, Amen” with a desire for resources and relevant information but also with an eye toward what you might contribute in a future article submission.

Terre Johnson
tjohnson@hbu.edu

Hallelujah, Amen!

October 31, 2017, marks the 500th anniversary of the public airing of Martin Luther's postulates that led to the Protestant Reformation. The life and musical inclinations of Luther were discussed in the "Hallelujah, Amen!" section of the August 2017 *Choral Journal*, in a thorough article by Zebulon M. Highben. This singular event in church history is being commemorated throughout the Protestant Christian world, and although prominent denominational components of Christianity are named for Luther, this commemoration transcends denomination and includes proponents of religious points of view that might be quite different in practice generally.

For this article, several churches and colleges were surveyed and asked to complete the same questions regarding events they have planned for the commemoration of the Reformation anniversary. Those who responded fall into the denominational categories Presbyterian, Baptist, and Church of God. No two of the events are completely alike, and not all of them lent themselves to answers for every question. It is interesting, however, to see how the answers to these survey questions reveal the creativity of the planners and conductors of these events when faced with the challenge of preparing musical selections for the same purpose.



Soli Deo Gloria

A SURVEY OF MUSICAL OBSERVANCES OF THE 500TH ANNIVERSARY OF THE PROTESTANT REFORMATION

Terre Johnson



Terre Johnson
Associate Professor of Music
Chair, Department of Music and Director of Choral Activities
Houston Baptist University
tjohnson@hbu.edu

The choral directors who responded to the survey:

Tom Granum,
First Presbyterian Church of Ann Arbor Michigan

Gene Peterson,
Bethel University (Baptist Affiliated),
St. Paul, Minnesota

Jonathan Rodgers,
Lee University (Church of God Affiliated),
Cleveland, Tennessee

Emily Floyd,
Shallowford Presbyterian Church,
Atlanta, Georgia (representing a group of eight
directors who are collaborating on an event)

Terre Johnson,
Houston Baptist University,
Houston, Texas

Questions asked:

1. What is the context? Is this a regular concert, a stand-alone event? Why is it happening? From what perspective is the Reformation being viewed (e.g., faith-based institution from Presbyterian perspective, etc)?
2. Does the event include collaborations? Is this purely a choral event, or are other entities collaborating?
3. What are the event's performing forces?
4. Who is the audience? Who will attend and to what degree will they participate?
5. What is the content of the program?
6. What are the event's expectations? How does this event fit into long-range goals?

Context and Collaborations

The First Presbyterian Church of Ann Arbor, Michigan: plans a Hymn Festival that will be led by organist, composer, and conductor Michael Burkhardt. The festival will launch a five-week series of services related to the Reformation. Their festival is open to the public, and is planned around a theme reflected in the hymn text "O God, Our Help in Ages Past, Our Hope for Years to Come."

Bethel University in St. Paul, Minnesota: is affiliated with the denomination called Converge (formerly Baptist General Conference.) Converge is one of the American protestant denominations historically grounded in the Swedish Pietist movement, with is heavily inspired by Lutheran Pietism. Hence, the core doctrines of the Reformation's "sola" statements resonate meaningfully in the spirit of the university's denominational affiliation. The choral department will be presenting the first of many fall concerts that incorporate choral literature, scripture, testimony, and hymnody that focus on a theme entitled "Songs of Faithfulness," and reflect upon the third "sola" statement, Grace Alone in Christ.

Lee University: a private liberal arts institution affiliated with the Church of God denomination, maintains a strong tradition of religious education and believes in the importance of cultivating an awareness of various faith traditions among their student body. To celebrate the Reformation anniversary they have scheduled a "Reformation Sunday Evensong." The service is open to the communities of Cleveland, Tennessee, and Chattanooga, Tennessee, with the purposes of reflecting upon the significance and impact of the Reformation and assembling a wide, diverse population for the purpose of corporate worship.

Shallowford Presbyterian Church in Atlanta, Georgia: a consortium of eight churches is planning a Reformation Concert to be held at the Peachtree Presbyterian Church. The participating churches and directors are:

Central Presbyterian Church – Dave VanderMeer

500TH ANNIVERSARY OF THE PROTESTANT REFORMATION

Decatur Presbyterian Church – Matt McMahan

First Presbyterian Church of Atlanta – Dan Bara and Jens Korndorfer

Morningside Presbyterian Church – Jonathan Crutchfield

Peachtree Presbyterian Church – Mary Hoffman

Peachtree Road United Methodist Church – Scott Atchison

St. Luke's Presbyterian Church – Clair Maxwell

Shallowford Presbyterian Church – Emily Floyd

The collaborative concert has been conceived by a planning committee, who invited area church choirs to participate. The Reformation theme provided the impetus for a combined performance, which had been a goal for many of the directors for some time.

Houston Baptist University: begins each school year with a public event called “History and Hymns.” As part of that tradition, the theme of the Reformation anniversary was chosen for this year’s concert. The choirs, university organist and organ students, pianists, and soloists will lead the audience in settings of music whose roots trace to the Reformation.

Performing Forces and Audiences

The First Presbyterian Church of Ann Arbor, Michigan: The Hymn Festival at the First Presbyterian Church of Ann Arbor will be led by organist Michael Burkhardt and will feature the varied ensembles and performers of the church’s Music Ministry. They will include the Chancel Choir, the Youth Ensemble, the Sanctus Ringers Handbell Choir, the Brass Quartet and Percussionists, and the church’s Schoenstein organ under the artistry of Michael Burkhardt.

The church’s frequent hymn festivals have developed strong participation from the community, and the audience is expected to be one third guests and two thirds church members. In addition to the musical performers listed, the congregation is expected to play a primary role in the festival.

Bethel University: The “Songs of Faithfulness” concert at Bethel University will include the Bethel Choir, the Women’s Choir, the Men’s Choir, the Festival Choir, the Brass Ensemble, the Handbell Choir, and performers on the piano and pipe organ.

The concert will take place on the Saturday evening of the university’s Family Weekend, and the audience is expected to include many parents, grandparents, and siblings of the performers, in addition to community members and the university’s faculty and students. The concert will include hymn singing in which the audience will have the opportunity to join.



ChoralNet
American Choral Directors Association

www.choralnet.org

Lee University: The Reformation Sunday Evensong at Lee University will be led by a choir of faculty and local church singers. Congregational singing will be emphasized throughout the program, with no pieces performed by the choir or soloists apart from the congregation. The audience will be drawn from the university community and congregations throughout the Cleveland, Tennessee, and greater Chattanooga area.

Shallowford Presbyterian Church: In the collaborative concert presented by the churches in Atlanta, it is expected that 200 singers will participate. Auditions will be held for singers from the participating choirs in order to fill the solo roles, and the conductors of the various choirs will each receive the opportunity to conduct in the program. The audience will also be drawn from the cooperating churches, with hopes of drawing on Atlanta's choral music loving public. The audience will be given the opportunity to participate in hymn singing as part of the program.

Houston Baptist University: At Houston Baptist University the "History and Hymns" concert will be led by the University's two choirs, the University Organist, Rhonda Furr, and piano professor Daniel Kramlich. Student organists and soloists will also be featured. In addition, the Dunham Bible Museum, housed on the Houston Baptist University campus in the same building as Belin Chapel, is collaborating in the event by opening to the public before and after the event, hosting a pre-concert lecture, and providing a historic Luther Bible to be used in the procession at the beginning of the concert.

The tradition of "History and Hymns" has provided a wide audience from throughout the Houston community over recent years. The audience for the Reformation-themed concert will consist of the university students and faculty as well as the community members, who look forward to the annual hymn-singing emphasis.

Content and Expectations

The First Presbyterian Church of Ann Arbor, Michigan: The Hymn Festival at First Presbyterian Church of Ann Arbor will include a mixture of published music and congregational singing led by guest organist Michael Burkhardt. Among the published music are the following titles, all by Michael Burkhardt and published by Morningstar Music Publishers:

- "A Mighty Fortress Is Our God"
- "Dream On, Dream On"
- "Psalm 90"
- "Our Father, Who in Heaven Art" (William Billings, Arr. Michael Burkhardt)

According to the church's Music Director, Tom Granum, the hymn festival fits the long-range goals and philosophy of the church in a variety of ways, among them:

- Emphasizing the continuing hymn education of the congregation;
- Emphasizing congregational participation in music for worship;
- Multi-generational programming;
- Utilizing instrumental music in worship;
- Focusing on the use of the organ;
- Giving a strong beginning to the church's emphasis on the Reformation; and
- Continuing a long and fruitful relationship with guest organist Michael Burkhardt.

Bethel University: The concert at Bethel University will include various musical selections that emphasize the third of the "sola" statements familiar to the reformed church, *Sola Gratia*, or *By Grace Alone*. Direc-

500TH ANNIVERSARY OF THE PROTESTANT REFORMATION

tor of Choral Activities Gene Peterson reflects that, “In addition to encouraging the families of the singers to remember important biblical themes, we hope that community members and local churches will find this and future fall choral concert and hymn sings encouraging, and will make them a part of their annual traditions.”

Lee University: the repertoire for the congregational singing event will be chosen to match thematically with the five “sola” statements, translated Scripture Alone, Faith Alone, Grace Alone, Christ Alone, and Glory to God Alone. The hymns being chosen include both Reformation hymns and more recent hymns that match those themes. Among them are:

- “Spread, O Spread Thy Mighty Word”

- “Guide Me, O Thou Great Jehovah”
- “Grace Greater than our Sin”
- “Christ Is Made the Sure Foundation”
- “Praise to the Lord, the Almighty”

The hymns and themes will be introduced by the Dean of the School of Religion, Dr. Terry Cross. According to conductor Jonathan Rodgers, “One byproduct of the Reformation was an increase in the important of the congregation’s participatory role in worship, specifically through singing. Our plan is to encourage a similar result, and we believe that the careful selection of appropriate hymnody is the method.”



THE EXPERIENCE OF A LIFETIME

- We are experts in the travel business and understand your unique needs as musicians
- Call us for all of your travel needs, we have expertise with groups of 1-1,000+
- With a combined experience in group travel of 75+ years. Our clients love us and so will you!

Contact us for your personalized group travel proposal.

“We Know Travel Matters”

www.ArtistTravels.com

(212) 707-8170

Info@ArtistTravels.com



Soli Deo Gloria

Shallowford Presbyterian Church: In the collaborative concert in Atlanta, the program will include several pieces of related choral repertoire and congregational hymns, with Bach's Cantata No. 80, "Ein' Feste Burg Ist Unser Gott," as the concert's centerpiece.

Speaking for the collaborating conductors, Emily Floyd shared the hope that the collaboration might lead to more opportunities for the choirs and directors to work together. Further, she stated that the primary goals they were fulfilling included:

- Celebrating the Reformation in a way that combined resources; and
- Providing an opportunity for church choirs and volunteer instrumentalists to have a rich, meaningful, musical, collaborative experience.

Houston Baptist University: The "History and Hymns" concert at Houston Baptist University will include choral, congregational, instrumental and vocal settings of music that is in some way related to the Reformation anniversary theme. The program will be preceded by a brief lecture, but once the musical program begins there will be no speaking. Choral music will include:

- "Arise, Your Light Has Come" – David Danner (using the hymn "Wake, Awake, for Night is Flying")
- "Praise to the Lord, the Almighty" – Arr. Mack Wilberg
- "Ah, Holy Jesus" – John Ferguson
- "Now Thank We All Our God" – J. S. Bach, from Cantata No. 79

Congregational singing will include:


- "All People That On Earth Do Dwell" – OLD HUNDREDTH
- "Jubilate Deo" – canon by Michael Praetorius

- "The Lord's My Shepherd" – CRIMOND, Scottish Psalter
- "Unto God's Word We Turn Again" – MIT FREUDEN ZART, original text written for this program, based on the five "sola" statements
- "A Mighty Fortress Is Our God" – EIN' FESTE BURG

Solo music will include:

- On organ, "Es ist ein Ros' entsprungen" – Johannes Brahms
- On piano, "Improvisation on Hark! The Herald Angels Sing" – tune by Felix Mendelssohn
- Soprano, "Mein Gläubiges Herze," from Cantata 68 – J. S. Bach

The expectations for "History and Hymns" include a growing awareness of the connection the modern church has to the ideals, songs, and leaders of the Reformation, and a satisfying inaugural concert event for the current school year. In light of the hurricane and flooding experienced by Houston, it has become an important goal for this concert to allow members of the community to gather in thanksgiving and prayer.

These survey respondents reflect a small sampling of many events taking place around the country. They offer a glimpse into the creativity and thoughtfulness of conductors and planners who approach the unifying theme of the Reformation anniversary with different perspectives but similar goals. They also represent an example of thematic unity among religious groups typically characterized by disunity. 

Sacred Music

Choral Reviews

Rorate Caeli Desuper (*Drop Down Dew*)

Plainsong, arr. Paul Caldwell and Sean Ivory (2012)
Unison, piano (5:00)
Caldwell and Ivory
CI-124
e-address:
www.caldwellandivory.com



Paul Caldwell and Sean Ivory have crafted an *aleatoric* gem in “Rorate Caeli Desuper,” and conductors familiar with their music will find it a significant, delightful departure from other familiar works. The piece originated as an improvised piano part accompanying an existing Gregorian chant, which functions like a jeweler’s setting for the vocal line. The composers provide both the original Latin text, from Isaiah 45, as well as an English translation. Most performances of the work, however, use the English.

The accompaniment requires a skilled pianist, who will use the quick, repeated, pedaled sixteenth notes to comment musically on the vocal line, evoking at times the sound of a flowing river, rain, and thunder. Though extensive instruc-

tions are provided in the vocal score, the composers deliberately attempt to capture a feeling of spontaneity.

The vocal line includes few specific rhythmic indications, though bringing out the inherent syllabic stresses, either the Latin or the English, may dictate the rhythmic subdivisions and provide a wealth of teachable moments.

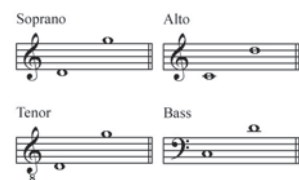
In performance, the extended introduction lends itself to processional entrances with candles, or theatrical or liturgical movement and staging. Past performances, with the blessing of the composers, have also featured choir and audience interaction towards the end of the piece using snaps and clapping to simulate raindrops. The unison vocal line is appropriate for all ages, and could provide choirs with multi-generational opportunities.

Performance demonstration:

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

How Can I Keep from Singing (*My Life Flows on in Endless Song*)

Music: Robert Lowry
(1826-1899; 1860)
Text: Robert Lowry
Arr. by Taylor Scott Davis
(1980; 2010)
SATB, oboe, violin, Piano (3:52)
MorningStar Music Publishing
MSM -50-2545
Instrumental parts available separately
MSM-50-2545A
e-address:
www.canticedistributing.com



Taylor Scott Davis’s arrangement of Robert Lowry’s *How Can I Keep from Singing* begins with a finely-crafted oboe and violin duet—a pairing that lends an orchestral timbre to the piano setting. The accompaniment is initially simplistic, but begins gently to undulate with syncopation under the third phrase of the text, lending urgency and forward direction to the music. The simplicity of the opening and closing of the piece

Sacred Music Choral Reviews

bookends the middle of the piece, which features a lush choral texture appropriate for accomplished choirs. Davis's setting artfully captures the fortitude, as well as the hope in the midst of darkness, of Lowry's original tune and text.

The oboe and violin provide an interlude between the first two verses, ornamenting verse two with counter themes and instrumental commentary. Davis begins to show glimpses of expansion in the second verse, which come to full fruition during a glorious transition into verse three. The music blossoms up a minor third, culminating in an emphatic, accented a cappella texture on the text "in prison cells and dungeon vile." Davis highlights the text with rubato and an unresolved dissonance under a fermata before bringing the piece to a quiet and contemplative end.

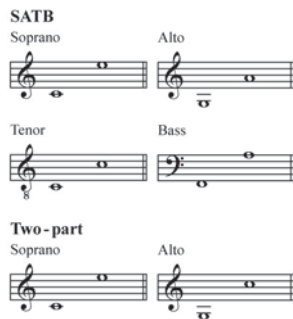
Performance demonstration:
<http://www.canticleistributing.com/how-can-i-keep-from-singing-br-my-life-flows-on-in-endless-song-br-choral-score-36293.html>

Love Never Fails

J. A. C. Redford (1953:1998)
 Text: 1 Cor. 13:1-8, adpt. by the composer

SATB or Two-part, piano, cello (3:00)

Fred Bock Music Company
 BG2479 and BG2359
 e-address: www.fredbock.com/



This review column usually features music published recently, and certainly within this century, but in this issue it would be appropriate to highlight J. A. C. Redford's *Love Never Fails*, which more than deserves a lasting place in the sacred choral repertoire. Known for his music for film and television, Redford's choral work has recently grown in popularity, evidenced by the recent Raymond W. Brock Memorial Commission and premiere of his piece *Homing* at the 2017 National ACDA Conference in Minneapolis, MN.

There are two lovely settings of *Love Never Fails*, SATB and 2-part, both with a cello solo that alternates between a solid harmonic foundation and duet melody with the piano.

The piece opens with a low, chanted solo alto line in a *recitativo* style, accompanied by a bell-like piano and *pizzicato* cello on the text "If I speak in the tongues of men and of angels..." The piece then transforms and grows into a gentle, lullaby-like chorus before growing in intensity over an ascending chordal structure. It explodes in joyful song at the climax in a triple repetition of the titular text "Love never fails."

Redford's cello soars into the intervening space, requiring an accomplished musician, and launches the next choral entrance, which repeats the second half and climax of the chorus using new, deftly adapted text from the Epistle, before joining the piano in a concluding duet.

MusicQuotables.com
 for Choir Directors & Musicians
Enjoy fun, clever choral apparel & gift items!

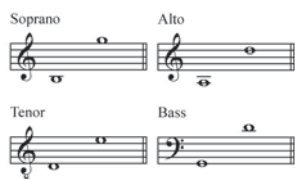


Multiple Colors, All Sizes and Many Fun Messages for CHOIR!
 See them all online at: MusicQuotables.com

Performance demonstration:
[http://www.jacredford.com/
 ConcertWorks/LoveNeverFails.
 html](http://www.jacredford.com/ConcertWorks/LoveNeverFails.html)

O Love

Music: Elaine Hagenberg
 (b. 1979; 2016)
 Text: George Matheson
 (1842-1906; 1882)
 SATB, Choir (4:30)
 Beckenhorst Press, Inc.
 BP2097-2
 e-address:
www.beckenhorstpress.com



Elaine Hagenberg's poignant setting of *O Love That Will Not Let Me Go* is a personally timely, and powerful addition to the sacred choral repertoire, replacing the tired and rather maudlin St. Margaret tune with a gorgeous melody so much more appropriate to this important text. Hagenberg chooses to set verses one and three of George Matheson's hymn, exploring the intimacy and mutual attraction of God's love within the context of both joy and sorrow.

The setting includes some echoing *divisi* throughout, particularly during haunting descants in the soprano. However, the piece is accessible to an amateur choir, and will be useful at any point during the year because of its general text.

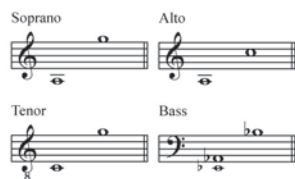
Using a tripartite repetition of the initial words of the two stanzas, "O Love" and "O Joy," Hagenberg infuses the text with symbolic and emotional meaning. Hagenberg successfully alludes to St. Peter's post-resurrection encounter with Jesus on the sea shore, during which Peter professes his love for his Savior three times, by focusing the listener's attention on the oceanic metaphors throughout the text.

Her setting climaxes on a colorful subdominant dissonance in six-parts, highlighting the rainbow and sunlight imagery found within all the verses, before returning to a peaceful, cathartic ending.

Performance demonstration:
[http://www.elainehagenberg.com/
 listen.html](http://www.elainehagenberg.com/listen.html)

No Time

Traditional Camp Meeting Song
 Arr. By Susan Brumfield
 (1957; 2011)
 SATB, piano (5:54)
 Colla Voce Music
 21-20114 (also available SSAA,
 TTBB)
 e-address: www.collavoce.com/



Susan Brumfield's "No Time" is an earthy, deeply meaningful setting of this traditional, though little-known camp meeting song.

The piece is available in multiple settings, though the fuller SATB setting provides a textual consistency to the historical call and response proclamations of "fathers," "mothers," "brothers," and "sisters," common in so many camp meeting choruses.

The initial syncopated piano introduction underpins humming, open harmonies in the choir. The sopranos and altos introduce the theme over this texture, which increases in intensity with each repetition. Brumfield employs a thick vocal texture throughout, using significant *divisi* to highlight satisfying echoes and to build momentum. The piece is appropriate for accomplished choirs, and will need plenty of basses and tenors to balance six-part *divisi* in the soprano and alto.

The composer reaches an interior climax, modulating up a minor third, highlighted by a gorgeous octave leap in the alto, symbolic perhaps of a transition to another spiritual realm. Rock-like rhythms precede a deceptive *decrescendo*, which provides room for the piece to grow once again, leading to a stratospheric final climax. From there, Brumfield fades out the voices in a rainbow-esque cluster chord, as the alto symbolically ushers the listener into heaven.

Performance demonstration:
[https://www.youtube.com/
 watch?v=Iw99wfpwjFY](https://www.youtube.com/watch?v=Iw99wfpwjFY)

Timothy Michael Powell
 Atlanta, GA



PROJECT : ENCORE™ NEWS

A Catalog of Contemporary Choral Music

ProjectEncore.org

QUARTERLY ENDORSEMENTS



CAROLINE MALLONÉE (NEW to PROJECT : ENCORE)

O Lux

- SSAATTBB; option for soloists in the middle; a cappella; Latin liturgical text, adapted.
- 2' 45". Imitative motet, in celebration of light. Useable in sacred or secular context. Filled with cascading lines, layered canonically, suggestive of transcendent light. Reasonable for fine HS groups and above.

(ProjectEncore.org/caroline-mallonee)



J. DAVID MOORE (NEW to PROJECT : ENCORE)

Fern Hill

- SATTBB with SATB soli, speech, whistle; a cappella; English (Dylan Thomas).
- 9' 30". Some non-standard notation; some spoken non-metered text; independent bar lines. Quasi-dramatic, originally written with dancers as part of performance. Challenging. Worth it for skilled, possibly one-on-a-part ensemble.

(ProjectEncore.org/j-david-moore)



JOHN MUEHLEISEN

Prairie Waters by Night

- SATB with substantial divisi; alto solo; a cappella; English (Carl Sandburg).
- 5' 15". River theme. Pastoral imagery throughout ("cha-cha-chatter . . ." of birds, etc); long, winding lines; nocturnal quality. Requires clarity of tone for cascading lines; enough singer independence for significant divisi. Rare HS group, and above.

(ProjectEncore.org/john-muehleisen)



JESSICA RUDMAN

A Curious Incident with the Queen

- SATB, some divisi. Clarinet, trumpet, cello, piano. English (Edith Nesbit)
- 10' 00". Drama around a story of the Queen's misunderstanding of working class people for slaves, due to conditions (1906 London). Social justice piece, addressing the impact (or lack) of citizens' votes on social issues. Manageable for solid HS or church choir.

(ProjectEncore.org/jessica-rudman)

Did you know . . . that the more than 200 scores in the PROJECT : ENCORE Catalog can be searched by . . .

- Score format • Language • Season • Instrumentation • Text source
- Descriptive Terms • Even length!

ProjectEncore.org/search-catalog

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

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

DONALD M. SKIRVIN

Clear Evening

- SATB, divisi. A cappella. English (Sara Teasdale)
- 4' 22". From a nine-movement work of some of Teasdale's poetry of autumnal hue. Exploration of the hidden mysteries of the heart and of life. Lovely legato lines with atmospheric accompanying voices. Moderate challenge for skilled groups. (ProjectEncore.org/donald-m-skirvin)



DAVID EVAN THOMAS

Confirmatum est cor eius

- SSATTB. A cappella. Latin (Psalm 112)
- 3' 00". Texturally rich antiphonal motet structure reminiscent of Stanford. Middle section chromatic and modulatory ("dispersit"). Rewarding for groups able to hold intonation through harmonic shifts; good church program or HS program, and beyond. (ProjectEncore.org/david-evan-thomas)



Looking for that one more perfect selection to complete your holiday concert or Advent/Christmas service planning? Consider the following PROJECT : ENCORE scores:

***Adam lay ybounden* by Michael Djupstrom**

- ProjectEncore.org/michael-djupstrom-adam-lay-ybounden
- SATB, organ; 2 minutes.
- Effective, and manageable by good church choir, high school or community group.

***Adeste Fideles* by Chris Hutchings**

- ProjectEncore.org/chris-hutchings-adeste-fideles
- SSAATTBB, organ; just over 4 minutes.
- Fresh and impressive treatment of this traditional text.

***A Christmas Carol* by Ben Jisoo Kim**

- ProjectEncore.org/ben-jisoo-kim-a-christmas-carol
- SATB with SATB semi-chorus, a cappella; 2-1/2 minutes.
- Lush double choir antiphonal effects; tells the nativity story.

***Al Mishkavi BaLeylot* by Gilad Cohen**

- ProjectEncore.org/gilad-cohen-al-mishkavi-baleylot
- SATB, a cappella; 3 minutes.
- Filled with beauty and vigor. Needs flexible ensemble.





*ACDA announces
A new service learning program opportunity for student chapters*

ChorTransform takes students into settings with underserved populations – such as urban or rural schools, under-resourced programs, or programs that lack administrative or community support – to help pre-service choral directors gain insights into the challenges of early career teaching.

- Developed & pilot-tested by Alicia W. Walker, University of South Carolina
- Created as a service-learning project especially for ACDA Student Chapters
- Could be a Fall 2017 or Spring 2018 program

Interested? Want to learn how to start a program on your campus?

Contact the ACDA National Office (Sundra Flansburg - sflansburg@acda.org) and ask for the ChorTransform Toolkit, which describes program requirements and provides template agreements and other documents.

Recorded Sound Reviews

David Puderbaugh, Editor david-puderbaugh@uiowa.edu

O Come, Emmanuel: Music by Alan Bullard

Selwyn College Chapel Choir,
Cambridge

Sarah Macdonald, conductor
Regent CD456 (2016; 70:39)

Let Our Gladness Have No End: Carols by Stephen Mager

Arcangeli Chamber Chorus
and Orchestra

Stephen Mager, conductor
Arcangeli Records (2016; 72 min.)

For most people Christmas music is a pleasure they only contemplate and enjoy in December, but for the choral director, no sooner has the final chorus of *O Come, All Ye Faithful* died away, planning for the next year begins in earnest. So for readers there can never be an inopportune time to consider fresh additions to the voluminous repository of 'holiday music'. In that spirit, here are two relatively new releases from either side of the Atlantic that merit our notice.

The British label has developed a fruitful relationship with the mixed-voice choir of Selwyn College, Cambridge, and their pioneering director, Sarah Macdonald. This ensemble has, in turn, enjoyed a productive partnership with Alan Bullard, a 'house composer' with Oxford University Press. Bullard has long writ-

ten affecting and approachable and affecting choral pieces for a variety of forces, and this disc shows him at his most inspired. The main work is an Advent "celebration based on the Great 'O' Antiphons" that gathers familiar texts and hymns with wholly original in the spirit of Vaughan Williams' *Fantasia on Christmas Carols* and *A Feast of Carols* by Randall Alan Bass but much lengthier (nearly 40 minutes). The Selwyn choir proves a powerful advocate for this new cantata, and director looking for a fresh but inviting treatment of familiar carols would do well to consider Bullard. Complementing the *Celebration*

are ten disparate, original carols, all composed this century that are charming and occasionally rapturous (as in *The Gracious Gift*). Their demands also reveal the Selwyn choir as a very fine ensemble, one that can hold its head high amid the company of more famous choral institutions at Cambridge University.

A wholly unknown choir based on this side of the Atlantic proves every bit a match for the Cambridge choir. The Arcangeli Chamber Chorus is actually a 'pick up' ensemble recruited to produce recordings, rather like John Rutter's Cambridge Singers. And the comparison need not stop there, for the repertoire the Arcangeli sings is every bit as inspired and brilliantly scored as the



Sound Music Publications

Rosana Eckert
Fly Me To The Moon
Coffee Man
Where Is Love
Haven't We Met
In The Early Morning Stillness
Sometimes I'm happy
Lovely Ride
A Woman's Voice
A Time For Love
Let's Live Again
Moonray

Rosana teaches at University of North Texas and is internationally recognized as a vocalist, composer and arranger. Sound Music Publications is proud to have Rosana on staff.

smpjazz.com 425-771-0824

Recorded Sound Reviews

best of Rutter. This new disc is the second anthology of the arrangements and original music of Stephen Mager, who directs the singers and accompanying instrumentalist in the warm acoustic of Christ Church Cathedral, located in the composer's hometown of St. Louis. Superlatives abound here, not only for the quality of singing and recording itself, but for the brilliance of the arrangements. Mager clearly paid close attention in his orchestration classes! With nods to Richard Strauss, Carl Orff and even Erich Korngold, these selections move beyond parody and are delightful in their own right. They would grace performances by

even the finest choral societies; think the Mormon Tabernacle Choir, Boston's Haydn & Handel Society, or the Los Angeles Master Chorale. In a field where clever arrangements abound, here are carols worth your time and investment. Like Bullard, Mager's work is published by Oxford University Press (as well as Morning-Star Music); however, those in search of these new arrangements and indeed the recording itself should contact the composer directly; instructions are provided on the disc. The engineering for this new release is of the highest quality, provided by a team led by Paul Hennerich, whose work with the St. Louis Symphony

Orchestra led to a Grammy in 2014.

Philip Barnes
St. Louis, Missouri

Gloria in Excelsis Deo (Blu-Ray)
Bach Collegium Japan
Masaaki Suzuki, conductor
BIS BIS-2201 (2017; 93 min.)

In 1995, Masaaki Suzuki and the Bach Collegium Japan (BCJ) recorded their first CD of Bach's cantatas. While there were no cameras on hand in 1995 to commemorate the event, they were there in 2013 when, after eighteen years, the BCJ cantata cycle reached its conclusion. This Blu-ray disc celebrates their magnificent accomplishment, including a performance of three Bach cantatas, as well as interviews and other special features that will delight Bach enthusiasts and followers of BCJ.

The three cantatas included are *Lobe den Herrn, meine Seele*, BWV 69; *Freue dich, erlöste Schar*, BWV 30; and *Gloria in excelsis Deo*, BWV 191. Also included is a performance of "Dona nobis pacem" from the *B-minor Mass*, a fitting inclusion from Bach's final completed masterwork at the end of BCJ's project. The performances are what we have come to expect from this ensemble—exceptional musicianship combined with astounding precision in articulation and style. One of the more striking aspects of the performances is the clarity of dynamic contrast that Suzuki achieves with BCJ: never contrived, and one can hear the care and attention that



Teach the World to Sing! (425) 357-0245
info@sechristtravel.com

Celebrate *Memorial Day Weekend in Song*

Nation's Capital SINGS!

Choral Showcase and Festival
May 23-27, 2018
The National Cathedral,
Washington, D.C.



Washington, D.C.

Gotham SINGS!

Ensemble Showcase
May 25-28, 2018
Carnegie Hall
New York City, NY



New York, NY

We specialize in **Custom** Tours and Festivals for ensembles looking for rewarding performance and educational opportunities locally and abroad!



was put into the project, and encapsulated in this performance. The choir excels throughout, whether it is dispatching the melismas of the opening chorus of BWV 69 with grace and ease, or singing with robust vigor and joy in BWV 30 (“Rejoice, redeemed host”). The four soloists are all accomplished veterans with the BCJ, and each sings remarkably well. Gerd Türk sings with crystalline clarity, especially in his recitatives, and Peter Kooij’s aria in BWV 30, “Now I will hate and leave behind all which, my God, is incompatible with you,” burns on the word “hate,” with an emotive quality that exemplifies the care Suzuki and BCJ put into the musical shape of these cantatas, and the entire project. Blažiková’s duet with Türk in BWV 191, “Gloria Patri,” which would later become “Domine Deus” in the *B-minor Mass*, is sung with exquisite balance and lovely phrasing.

The cameras move seamlessly among the musicians to guide the viewer. For video recordings of performances, the visual element is critical. Too many camera angles and quick shifts, and it can be difficult to follow along; too few, and the viewer can get bored quickly. The producers found the correct balance. The special features include numerous interviews with members of the BCJ, Maasaki Suzuki, and even the recording engineers for BIS, all who seem to indicate a reverence and appreciation for Bach’s cantatas. There’s even a short presentation by noted Bach musicologist Robin A. Leaver about the three cantatas, so the disc has plenty of terrific features besides the performances. Be sure to turn on the subtitles, though,

as many of the interviews are in Japanese. In one of the camera shots during the performance of BWV 30, Suzuki conducts the Collegium with a humble smile on his face, which seems to sum up the joy shared by the entire group during the cantata

project. For the viewer, it is surely a wonderful experience to watch.

Nathan Windt
Davenport, Iowa

UNIVERSITY OF
NORTHERN COLORADO

School of Music

THE DONALD AND KAREN BAILEY CHORAL FESTIVAL

Franz Joseph Haydn Celebration

FEBRUARY 18-24, 2018

Open Rehearsals, Master Classes & Performances

FEATURING PERFORMANCES OF:

Mass in Time of War: UNC Alumni Choir, Howard Skinner, conductor
SUNDAY, FEBRUARY 18

Lord Nelson Mass: Men’s & Women’s Glee Clubs, Galen Darrough, conductor
Te Deum: Chamber Choir, Jill Burgett, conductor
TUESDAY, FEBRUARY 20

The Creation: Concert Choir, Simon Carrington, guest conductor
SATURDAY, FEBRUARY 24

HIGHLIGHTING SIMON CARRINGTON
Former Member of the World Renowned
King’s Singers and International Guest Conductor

Professional Soloists, Orchestra, and the
University of Northern Colorado Concert Choir



Mary Sandell
Soprano
Salida, CO



Diana Salesky
Alto
Knoxville, TN



Logan Contreras
Mezzo-soprano
Kansas City, MO



Derek Chester
Tenor
Greeley, CO



David Grogan
Bass,
Arlington, TX

MORE INFORMATION: Contact Dr. Galen Darrough
970-351-2290 • galen.darrough@unco.edu
arts.unco.edu/music/festivals-workshops/bailey-choral-festival

FOR TICKETS CALL 970-351-2200

*This performance is funded by Donald and Karen Bailey,
the Skinner Endowment for the Choral Arts and the University of Northern Colorado School of Music*

Queen Mary's Big Belly! *Hope for an Heir in* *Catholic England*

Gallicantus

Gabriel Crouch, director

Signum Records SIGCD464 (2017;
77:42)

This excellent CD's merits are threefold: historical, scholarly and musical. First, a bit of history: Mary I, Queen of England, unpleasantly remembered as "Bloody Mary" on account of the religious persecutions which prevailed during her reign, was the daughter of Henry VIII and Catherine of Aragon. Her brief reign (1553–1558) commenced upon the death of her brother, Edward VI. Edward had maintained the Protestantism of his father, but Mary longed to bring her people back to the church of Rome. To achieve this end, she married Philip II of Spain and the hope for a Catholic heir to the throne was pal-

pable. The topic of Mary's phantom pregnancy might seem to be an odd theme for a recording, but Maestro Crouch has created a compelling narrative by bringing together a selection of relevant sacred and secular music. Among the many delights of the recording is the scholarly architecture of the programming, presented in six chronological segments.

"Expectation: Summer 1554" includes four polyphonic Latin motets in an obvious reference to the turn from Protestantism to Catholicism under Queen Mary. These pieces may have been familiar to her or, certainly, would have accorded nicely with her religious priorities. *Pater noster*, by Philip van Wilder (d.1553), is sung here by one woman and four men with sublime blend and exemplary clarity of the lines. *Exurge Christe* by William Mundy (c.1528–

91) is a three-part canon. A snappy tempo and major tonality impart a triumphal tone to the piece. *Peccavimus cum patribus* by Christopher Tye (c.1505–1573) is the longest piece on the CD. The texture of *Peccavimus* varies from two to seven voices. *Té spectant, Reginalde, Poli* ["The heavens observe you, Reginald"] by Orlande de Lassus features a clever wordplay between poli (heavens) and Pole (vocative of the Cardinal's Latinized surname, Polus).

"Mary at Court" features two solo songs with lute accompaniment and one piece for solo lute. Lutenist Elizabeth Kenny's playing is sublimely elegant. Thomas Tallis's *Like as the doleful dove*, for countertenor and lute, was likely originally conceived as a consort song. The anonymous *New Ballad of the Marigold* for countertenor and lute is sung to the tune "I smile to see how you devise," found in the *Mulliner Book*.

"Prayers for the Quickening: November 1554" features Sarum Litany, reconstructed from fragments found in two service books belonging to singers at Westminster Cathedral. The setting pays homage to Tallis's five-part English Litany of 1544. The litany is immediately followed by the Eucharistic motet *O sacrum convivium* by Tallis.

The remaining pieces on the CD trace the arc of Mary's pregnancy from the optimism of New Year 1555 towards eventual disappointment. In the section "Feast Days: Spring 1555," Tallis's *Quod chorus vatum* is a setting of the Compline hymn for the Feast of Purification of the Blessed Virgin Mary. *Christi virgo dilectissima*, by John Sheppard (c.1515–1558), is for the Feast of the Annunciation.



Javier Busto

Now Available

from Carl Fischer Music

Missa Minima - SSAA
Tres Nanas Cantabras - SATB
Salve - SATB
Poema a un olmo seco - SATB
Missa Minima - SATB

carlfischer.com

Deus misereatur, also by Sheppard, is interspersed here with the antiphon *Maria unxit ergo pedes*.

“Lying in at Hampton Court: April 1555” is the theme of the next tracks, which are for solo voice with lute accompaniment. The text and music of Tallis’s *When shall my sorrowful sighing slack* certainly would have expressed Mary’s emotions during her confinement. Sheppard’s *Vain, all our life* (version I; baritone and lute; 1:43) highlights the likely performance practice of the time. His *Martyr Dei qui unicum* was sung at the Garter Procession on St. George’s

Day, April 23, 1555, presided over by King Philip. Sheppard’s writing here is a marvel of imitative polyphony and the performance is stunningly beautiful.

Hopes for a child were still high in the early summer of 1555 as the royal festal calendar approached its culmination. In the next section, “A bitter cup: Summer 1555,” *Loquebantur variis linguis* by Tallis is a sparkling respond for Whitsun. Maestro Crouch interprets this celebratory anthem with a speedy tempo and a light, bright touch. *Libera nos* by Sheppard is appointed for Trinity

Sunday. All hope had vanished as of August 3, 1555, when Mary and Philip decamped to Oatlands Palace and word quickly spread that the queen’s pregnancy had been spectral. The recording concludes with Version II of Sheppard’s *Vain, all our life is vain*, this time sung in four parts (AATB), an altogether fitting close to the CD and Mary’s phantom pregnancy.

Vance Wolverton
Union, Kentucky



CHORAL MUSIC AT NORTH CENTRAL COLLEGE

Ensembles at North Central College

- » Instrumental Ensembles: Concert Winds, Symphony Band, Chamber Players, Chamber String; Brass, Wind and Percussion
- » Athletic Bands: Cardinal Marching Band, Basketball Pep Band
- » Choral Ensembles: Chamber Singers, Concert Choir, Women’s Chorale, Cardinal Chorus, Opera Workshop, Naperville Chorus
- » Jazz Ensembles: Big Band, Jazz Combos, Vocal Jazz

Majors available:

- » Music Education (Choral or Instrumental)
- » Music Performance (Vocal, Piano, Instrumental, String)
- » Music Composition
- » Jazz Studies

Freshman Visit Days:

Monday, January 15
Monday, February 19
Friday, March 2
Monday, April 2

Audition Days:

Monday, January 15
Saturday, February 10
Saturday, March 3

Transfer Visit Days:

Friday, December 1
Saturday, January 6
Friday, February 16
Saturday, March 10
Saturday, March 24
Friday, April 6

To schedule an individual campus visit call **630-637-5800** or visit northcentralcollege.edu/visit
northcentralcollege.edu | 30 N. Brainard Street | Naperville, IL | **630-637-5800**



Sing we of that Mother blest

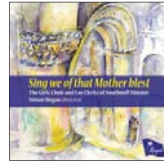
The Girls' Choir and Lay Clerks of Southwell Minster

Simon Hogan, director

Regent REGCD487 (2016; 71:02)

Featuring a wide variety of repertoire that celebrates the life of the Virgin Mary, this recording demonstrates the flexibility and musicality of The Girls' Choir and Lay Clerks of Southwell Minster. While the two choirs sing together to form a mixed voice ensemble, The Girls' Choir is featured by itself on several pieces, including Haydn's Benedictus from *Missa Sancti Joannis de Deo*. This soprano aria showcases the color and

balance of the group. They sing freely without sacrificing appropriate style. In addition to songs of praise from the singers, the listener is treated to an organ suite, *Mariales*. Interspersed between the choral selections are five miniatures built on Gregorian chant themes, written by Naji Hakim, a renowned French organist and composer.



Simon Hogan has put together a thoughtful and eclectic program, choosing music from across the centuries. The pieces are a mix of the familiar and unfamiliar, from Grieg's *Ave maris stella* to *I sing of a maiden*, a

lesser known 15th-century carol from the Sloane Manuscript. While some songs have meditative features, such as the *fauxbourdon* in Simon Johnson's *Magnificat on Plainsong Tones*, others are filled with drama and fanfare, such as James MacMillan's *Tota pulchra es* and Sir George Dyson's *Magnificat in D*. To listen to the recording in its entirety is to experience a diverse concert of inspired writers.

Sarah Zietlow Henrich
Milwaukee, Wisconsin



Music Contact International

Your Guides To Performing Around The World

Join the International Advent Sing in Vienna

November 22-26, 2018

November 29 - December 3, 2018

December 6-10, 2018

December 13-17, 2018

December 20-24, 2018

- Breathtaking Venues
- Choirs from around the World
- Christmas Markets on every square
- Discover the city of Music!

Complimentary Directors Orientation Trip | July 18-23, 2018

For choirs planning to attend the Vienna Advent Sing, the Director's Orientation Trip is complimentary, including air travel from New York to Munich and from Vienna to New York, double occupancy accommodations for one night in Salzburg, Austria and three nights in Vienna, Austria, as well as most meals.

contact us today for details

1-800-624-0166 music-contact.com



Twelve Days of Christmas

The King's Men

(King's College, Cambridge)

Philip Barrett and Patrick Dunachie,
musical directors

King's College, Cambridge

KGS0017 (2016; 46:30)

The King's Men, formerly known as Collegium Regale, is a sixteen-member a cappella ensemble of Choral Scholars from the Choir of King's College, Cambridge.

The group received critical acclaim for their 2014 recording *After Hours*, which reached No. 1 on the iTunes Classical Charts. Energized by this success, the group's intent for *Twelve Days of Christmas* was twofold: to update Christmas arrangements last recorded by the group in the 1980s, and to incorporate newer, more contemporary Christmas arrangements.

The variety of music included on this recording—and the ensemble's commitment to stylistically appropriate singing—makes for an engaging listen. On their annual tours throughout England, The King's Men performs a mix of sixteenth- and seventeenth-century music, folk songs, spirituals, jazz, and popular tunes. *Twelve Days of Christmas* reflects these preferences, with an agreeable mix of Christmas songs in diverse styles. While most of the album's fourteen tracks are pop, jazz, and rock arrangements, some traditional carols also appear (“Gabriel's Message”; “Dormi, dormi”; “Away in a Manger”; “Quelle est cette odeur agréable?”; “The Twelve Days of Christmas”).

The recording includes appealing arrangements of several famil-

iar Christmas tunes, such as “The Christmas Song”; “White Christmas”; “Have Yourself a Merry Christmas”; “Santa Baby”; and “Rudolph the Red-nosed Reindeer.” Contemporary pop music also finds a place on this album, as in an arrangement of Mariah Carey's “All I Want for Christmas is You.” Several other unexpected choices give the recording a unique flavor: arrangements of Paul McCartney's “Wonderful Christmastime” and British glam rock band Wizzard's “I Wish It Could Be Christmas Every Day.”

Outside of The King's Men, the ensemble members primarily sing traditional choral repertoire. To hone their skills in singing in popular styles for this recording, they enlisted the help of Ben Parry, a former member of the Swingle Singers. Director Patrick Dunachie remarks that Parry “helped the group to leave behind some of the habits of being a Choral Scholar in the chapel, and instead inhabit a more ‘pop’ style of singing.” On the whole, the group achieves a fairly consistent and believable pop style on *Twelve Days of Christmas*, with occasional moments of awkwardness. One such instance is Dunachie's high alto solo on “All I Want for Christmas is You.” While technically impressive, the solo's pure vocal color and classically-informed phrasing feels incongruous with the driving pop style achieved by the rest of the ensemble.

Some of the most decadent moments on this recording occur in the understated arrangements of traditional carols. It is here that the ex-

pressive capabilities of The King's Men are showcased most boldly, with their full potential for resonance and sensitivity to phrase on full display. The ensemble's performances of “Gabriel's Message” and “Dormi, dormi”—arranged by Jim Clements and Guy Turner, respectively—are particularly exquisite in these regards. On these tracks, as well as on “Away in a Manger” and “Quelle est cette odeur agréable,” the ensemble powerfully channels the spirit of a fine choral performance in King's College Chapel, including their expertly handled modulations in the latter work.

Listeners who come to this recording expecting a typical “Oxbridge” choral sound may find *Twelve Days of Christmas* to be both delightful and confusing. Its musical weaknesses are few; the arrangements are generally exceptional, and the performances are exemplary in terms of diction and articulation. Still, while the King's Men displays a marked musical sophistication throughout the recording, at times the pop arrangements could use less refinement and a bit more relaxation on the level of rhythm. The quality of performance is nonetheless consistently high, and there is much to emulate in text inflection and overall musicality. For directors of a cappella ensembles and lovers of Christmas music, this is an indispensable Christmas recording.

Laura Wiebe

Columbia, Missouri



Chorus America presents the



2018 CONDUCTING ACADEMY

JULY 9–15, 2018

Hosted by California State University, Fullerton

Build choral-orchestral skills and advance your career in a supportive learning environment with master teachers.

Chorus America's Conducting Academy

gives choral conductors a unique opportunity to develop choral-orchestral skills and enhance their university training.

Participating conductors will work on choral-orchestral repertoire including the **Mozart Requiem** and **Bernstein's Chichester Psalms** in celebration of the Bernstein Centennial. The program concludes with a culminating performance in Meng Concert Hall.

Faculty



Robert Istad
Conducting Academy
Dean

*Artistic Director, Pacific Chorale;
Director of Choral Studies, California State
University, Fullerton*



John Alexander
Artistic Director Emeritus,
Pacific Chorale; Professor
Emeritus, California State
University Fullerton



Lucinda Carver
Vice Dean, University of
Southern California
Thornton School of Music



David Hayes
Director of Orchestral and
Conducting Studies, Mannes
School of Music; Staff Conductor,
Curtis Symphony Orchestra



Duain Wolfe
Director and Conductor, Chicago
Symphony Chorus; Conductor,
Colorado Symphony Chorus

The 2018 Conducting Academy is sponsored by California State University, Fullerton and the Pacific Chorale. Funding support provided by Chorus America's John Alexander Conducting Faculty Chair endowment and the National Endowment for the Arts.

**DETAILS
AVAILABLE
NOW AT**
[chorusamerica.org/
ca2018](http://chorusamerica.org/ca2018)

**Applications for Conducting Fellows and Scholars
open November 7.**

THREE DIFFERENT WAYS TO PARTICIPATE

- **CONDUCTING FELLOWS** | \$1,100
(limited to 12 participants)
- **CONDUCTING SCHOLARS** | \$650
(limited to 16 participants)
- **DAILY OBSERVERS** | \$50

Choral Reviews

Kevin Dibble, editor kevin.dibble11@houghton.edu

She Walks in Beauty

Connor J. Koppin (b. 1991);

(© 2016)

TTBB, piano and oboe (4' 50")

Walton Music Corporation (A Division of GIA Publications, Inc.)

[Jo-Michael Scheibe Choral Series]

www.waltonmusic.com

Piano and oboe

Score: <https://www.jwpepper.com/>

Performance link: Sound Cloud recording at www.connorjkoppin.com

Text: secular, English; Lord Byron (1788-1824)



Connor Koppin's *She Walks in Beauty* is a stylish and welcome addition to the growing repertoire of distinguished literature written specifically for men's voices. Scored in the darkly dramatic key of G^b and featuring an obbligato oboe solo, the work creates a sincere and reverential mood that well suits the nobility of its well-known text. Belonging to Walton Music's Jo-Michael Scheibe Choral Series, this evocative piece has rapidly become a favorite for di-

rectors of all-state and honor choirs around the country.

Instead of basing each verse on an unvarying melody, the composer has instead organically unified his vocal lines through the recurring use of rising fifths and falling scalar motives, and by employing the opening textual phrase as an organizing refrain and concluding coda. Koppin has deliberately called for a high tessitura when setting particular phrases of the sensitive text, inviting the male performers of the work to explore what he calls "the most vulnerable area of the voice." The vocal writing is beautifully expressive, and creates a lush musical fabric suitable for advanced high school or collegiate-level groups.

The two most distinctive ele-

ments of the work are its elevated text and the attractive oboe solo. The poem, *She Walks in Beauty*, was written by Lord (George Gordon) Byron in 1813. Anecdotaly written in response to the poet's first meeting with Anne Beatrix Wilmot, the verse is a meditation on both the inner and outward charms of its subject. The lyrical oboe line is initially used to frame the choral sections, and later joins the rest of the ensemble for the final, impassioned verse. Though not overly difficult, the part nonetheless has several high and exposed passages that require an experienced player.

Michael Rosewall

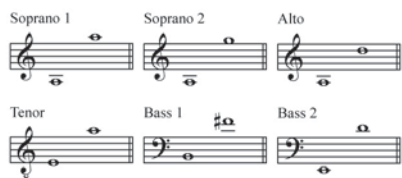
De Pere, WI

The poster features a teal header with the text "Choral Composition Competition". Below this, it says "sponsored by" followed by the "Women's Voices CHORUS" logo, which includes a teal ribbon and a blue sphere. The location "Chapell Hill, NC" is listed below the logo. The main text of the poster reads: "Women's Voices Chorus seeks to commission a new work on the theme of Women's Suffrage for our 2019 season. Proposals must be submitted by January 15, 2018. Details at: www.womensvoiceschorus.org/2019-commission-competition".

Choral Reviews

The New Colossus

Kevin A. Memley
SATB divisi, piano
Text: Emma Lazarus
Pavane Publications P1565, \$2.45



The year 2017 marks the publication of Kevin Memley's *The New Colossus*, a truly outstanding composition that has previously been available in the treble setting (Pavane P1560). Based upon the classic text of Emma Lazarus (inscribed at the base of the Statue of Liberty), this piece is surely destined to become an American classic. Most are familiar with the Irving Berlin setting "Give Me Your Tired, Your Poor," but Memley's version sets the entire Lazarus text and brilliantly reflects its varied emotions.

Memley treats the opening of the first strophe as a dramatic introduction and then segues into a lyrical portrayal of the Statue of Liberty, "Mother of Exiles." A sense of motion and urgency (led by keyboard figuration) opens the next section, which focuses upon Lady Liberty's welcoming of all the world's citizens. Momentum builds as the next section contrasts the pompous desires of the world with Lady Liberty's focus upon the world's downtrodden. This section, "Give me your tired, your poor", begins the dynamic and textural build to the final section ("I lift my lamp") which portrays Lady Liberty in all of her majesty. It is im-

portant to note that the colorful piano accompaniment equally reflects the text's emotion and will require a competent pianist.

Although not overly taxing, the piece requires vocal maturity, appropriate for college or advanced high school ensembles. Ranges are comfortable with higher-tessitura brilliance often demanded of the sopranos. Memley's musical construction is exceptional and intelligent (for example, every high G required of the tenors is doubled by the same pitch in the alto part or at least elsewhere in the chord). The writing is fluid and does not shy away from many expressive details (especially unique are the rise and fall dynamic contrasts on sustained pitches, a musical incorporation of *mesa di voce* into the musical texture). Melodic structure is varied as it matches the text with support from strikingly effective harmonic language, all of which is couched in the varied musical textures which assist in bringing the story to life.

Suffice to say, Memley's emotional setting of this classic text expresses a fundamental American belief system and should soon appear on All-State and Honors Choir programs nation-wide. Memley's music is expertly wedded to the powerful text and will provide a highly satisfying experience for conductor, chorister, and audience member alike.

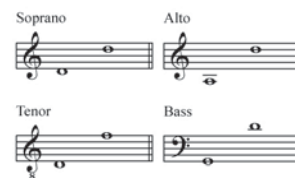
Dale Rieth
Ft. Pierce, FL

His Voice as the Sound of the Dulcimer Sweet

American Folk Hymn (Samanthra),
in *Supplement to the Kentucky Harmony*,
1825

Text by Joseph Swain, based
on Song of Solomon
Arranged by David W. Music, 2016
SATB and piano
Augsburg Fortress Publishing
978-1-5064-1389-1
www.augsburgfortress.org

Performance demonstration:
<https://www.augsburgfortress.org/store/product/22039/His-Voice-As-the-Sound-of-the-Dulcimer-Sweet>



David W. Music has arranged an old American hymn tune, "Samanthra," for SATB voices with a relatively simple yet engaging piano accompaniment. It is appropriate especially for church choir, though other choirs that sing sacred music may choose to perform it. Due to the light accompaniment and no *divisi*, it can be sung effectively by a small group.

The song is strophic, with three verses each in AABA form. The first verse starts with just sopranos on the first phrase, altos joining in harmony for the second; tenors add a third harmony part for the third phrase, and basses join in for the fourth phrase. The second verse is characterized by a less active piano



left hand. It is mostly in four-voice texture but for a phrase drops to two parts, sopranos in unison with altos harmonizing to the tenors and basses in unison on the melody. The third verse is more subdued, with tenors and basses carrying the melody or two-part harmony alone while sopranos and altos insert brief answering responses. It finishes with a bit of canon followed by a rhythmically augmented unison, stretching out the peaceful ending.

The arranger has kept the rustic feel of the piece primarily by leaving the melody in a natural minor. Some of the harmonies stray, using legitimate dominant chords, and the ending utilizes a redemptive major chord to finish. The part writing displays skillful voice leading, and the resulting harmonies are comfortable and intuitive sounding.

The accompaniment is what adds to the original early American tune in interest and variety. The first two verses are characterized by running eighth notes in the right hand, mostly arpeggio-based, over longer note values in the left hand. The repose of the final verse is mostly due to less busy rhythms in the accompaniment, underscoring the softer dynamics and the lyrical allusion to the “dulcimer sweet” as a description of Christ’s voice. This is a well-crafted arrangement that retains some of the early nineteenth-century flavor of the original with a creative accompaniment and easily learned vocal harmonies.

Russell Thorngate
Ashland, WI

Dream Land

Kevin A. Memley (b. 1971: 2016)

Text: Christina Rossetti (1830-1894) based on the poem

Dream Land

SATB, piano accompaniment

(4:00)

Pavane Publishing, P1535

\$2.15

e-address:

www.PavanePublishing.com

Connections:

<https://www.jwpepper.com/>

Performance Demonstration:

<https://tinyurl.com/y8lvj5cf>

The text of this choral composition comes from the poem *Dream Land* by nineteenth-century English writer Christina Rossetti. Composer Kevin A. Memley effectively portrays the sad, reflective mood of this poem in this four-part choral piece. The piano accompaniment sets the mood with a contemplative melodic introduction. The sopranos and altos begin the lyrical melody in unison, with harmony provided by the unison male voices joining in shortly thereafter. The verse then eases into a four-part harmony section before coming to a close. A short piano interlude occurs, followed by the second verse. The men have the melody this time with the women providing

a countermelody. At the end of the second verse, the word “rest” is sung several times. Another piano interlude takes place, this time changing to a new key, with more energy and emotion with a slight change in tempo and increased dynamics. Once again, at the close of the verse, the choir repeatedly sings the word “rest”, with different harmony than before. There is an emotional build-up with a crescendo, followed by a dramatic pause. The piano once again brings us back to a softer, gentler mood. The piece ends with the words “forever more”, sung with three beautiful chords, leaving the listener with a sense of closure, both harmonically and emotionally.

Dream Land is an accessible piece for an intermediate level choir, appropriate for high school, college, or community ensemble. The voice parts are all in a comfortable range, although there is one low A in the bass line in the final chord. The melody is memorable and is prominent in all three verses. This ballad is particularly suitable as a memorial piece.

Emily Gaskill
Columbia, TN

COLUMN CONTACT INFORMATION

ACDA members wishing to submit a review or column article should contact the following column editor:

Book Reviews	Gregory Pysh	gpysh@fpcmid.org
Choral Reviews	Kevin Dibble	kevin.dibble11@houghton.edu
ChorTeach (online)	Terry Barham	barhamte@gmail.com
Hallelujah!	Richard Stanislaw	rstanislaw@comcast.net
On the Voice	Duane Cottrell	dco@udel.edu
Recorded Sound Reviews	David Puderbaugh	david-puderbaugh@uiowa.edu
New Voices in Research	Magen Solomon	magen.solomon@gmail.com
Student Times	Jason Paulk	jason.paulk@enmu.edu
Technology and the Choral Director	Philip Copeland	philip.copeland@gmail.com

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

View full submission guidelines at <<http://acda.org/page.asp?page=writersguidelinescj>>

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

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

For advertising rates and exhibit information, contact Chris Lawrence,

National Advertising & Exhibits Manager, at <lawrence@acda.org>

ADVERTISERS' INDEX

ACFEA TOUR CONSULTANTS	65	NAXOS OF AMERICA	33
ARTIST TRAVEL CONSULTANTS	77	NORTH CENTRAL COLLEGE	89
CALIFORNIA STATE UNIVERSITY-LA	55	SAINT OLAF COLLEGE	IBC
CARL FISCHER INC.	88	SECHRIST TRAVEL	86
CHORUS AMERICA	92	SING FOR JOY RADIO PROGRAM	56
CULTURAL TOUR CONSULTANTS	54	SOUND MUSIC PUBLICATIONS	85
DISTINGUISHED CONCERTS INT'L - NY	IFC	UNIVERSITY OF MINNESOTA-DULUTH	63
INTERLOCHEN CENTER FOR THE ARTS	64	UNIVERSITY OF NORTHERN COLORADO	87
KICONCERTS	BC	VALIANT MUSIC SUPPLY, INC.	53
MUSIC CONTACT INTERNATIONAL	90	WITTE PERFORMANCE TOURS	52
MUSICQUOTEABLES.COM	80	WOMEN'S VOICES CHORUS	93

Celebrate the Advent Season with Music from the

2016 St. Olaf Christmas Festival

Featuring five choirs and the St. Olaf Orchestra

*Light
Dawns,
Hope
Blooms*

Buy the CD: stolafrecords.com

Buy a video or audio download of the live stream: christmas.stolaf.edu



ST. OLAF CHOIR

- 2018 Tour -

Anton Armstrong, conductor

January 31 - February 11, 2017

Washington: Seattle

Oregon: Portland, Eugene, Medford

California: Arcata, Davis, San Francisco,

Santa Barbara, Pasadena, Rancho Santa Fe

Arizona: Paradise Valley

Complete tour information at

stolaf.edu/stolaf-choir

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

KI's HOME

BREATHTAKING PERFORMANCES • GRAND & INTIMATE VENUES • APPRECIATIVE AUDIENCES



All the world's a **KI** stage

EUROPE Italy Austria France Spain Greece Hungary Czech Republic Croatia Finland/Estonia	THE AMERICAS Costa Rica Argentina Peru Mexico Cuba
UK/IRELAND England Scotland Ireland	ASIA/OCEANIA Australia New Zealand China India Vietnam
	AFRICA South Africa

