

CHORAL JOURNAL

JUNE & JULY 2011



THE CHORAL CHANSONS OF VINCENT d'INDY



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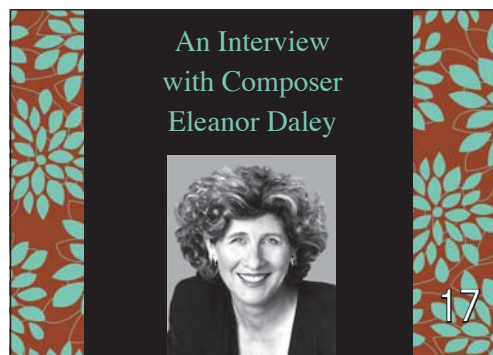
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CONTENTS

June/July 2011
Vol. 51 • no 11



ARTICLES

- 7 **The Choral Chansons of Vincent d'Indy**
by Paul Neal
- 17 **An Interview with Composer Eleanor Daley**
by Hilary Apfelstadt
- 35 **¡Cantaré! Explores Music of Mexican Choral Composers in Minnesota Classrooms**
by Bruce W. Becker
- 41 **On the Voice: Making the Connection Between Healthy Voice and Successful Teaching and Learning in the Music Classroom**
by Mary Lynn Doherty

COLUMNS

- 53 **Repertoire & Standards** edited by Nancy Cox
Looking to the Past for Answers to the Present
by Ron Sayer
- Model Repertoire
Repertoire as a Model
by Shelbie L. Wahl
- 59 **Choral Reviews** edited by Paul Laprade
- 62 **Index of Articles for Volume Fifty-One** by Scott Dorsey

Cover art by Efrain Guerrero, graphic artist, Austin, Texas.

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INSIDE

- 2 From the Executive Director
- 4 From the President
- 5 From the Editor
- 32 Career Moves
- 58 In Memoriam
- 72 Advertisers' Index

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FROM THE EXECUTIVE DIRECTOR



Tim Sharp

In every organization, important matters of ongoing concern and strategic routine are always in danger of becoming the victims of benign neglect, and discussions about what some would call “administrivia” can become the object of clichés or relegated to the cyni-

cal domain of “buzzwords.” In my academic life, corporate-speak that spilled over into academic-speak, created innovation, but also skeptics, as committees were forced to deal with new management models such as “total quality management,” a “pursuit of excellence,” and a flurry of activity over the last few years that takes place under the rubric of “assessment.”

Therefore, it is with a mixture of excitement and caution that the American Choral Directors Association moves forward over the next two years in a very important process of Strategic Planning. This is of utmost important to me, and it is my hope that it will be of utmost importance to all of our leaders, and to our membership at large.

Strategic planning is a systematic process that brings consensus regarding priorities among the organization's leaders. Our ACDA Executive Committee is of one mind regarding this need and course of action, and has chosen a strong Strategic Planning Committee to lead us in this important effort. These individuals are former ACDA Presidents Diana Leland, Mitzi Groom, and Michele Holt; former Technology Committee Chair and new ACDA Editorial Board member Philip Copeland; and ACDA President-Elect Karen Fulmer, who will chair the SPC.

The preparatory research for the Strategic Planning process is being done now, including a review of ACDA's history, an assessment and administrative audit of the working of the National Office, and a self-study of administrative topics such as ACDA's purpose, governance, staffing, communications, development, facilities, planning processes, decision making structure, and financial management.

We have recently finalized a complete financial audit of ACDA, conducted by the CPA firm Arledge & Associates, which is available on the ACDA website for review at <http://acda.org/financial>. You are invited to review this twenty-nine page document for your own understanding of this important area of our Association's activity and management.

As the Strategic Planning Committee continues its work, those important buzzwords such as “mission statement,” “purposes,” “values,” “assessment,” and then “strategic plan” and “operational plan” will emerge from their review and analysis, and will take on vibrant meaning and vibrant implications. During this process, many efforts will be made to solicit views from our extensive ACDA leadership base, and our membership at large, regarding the present and future work of ACDA. I personally ask you to touch this effort at some place along the process. From all of this work, priorities and goals will be developed, which will guide our future program activities, our resources, and ultimately our achievements.

To help us in this process, I would like every ACDA member to begin your own preparation for questions you will be asked:

- What is the essence of ACDA? What makes ACDA unique?
- What are ACDA's core values and beliefs?

- What is ACDA's mission in the twenty-first century?
- Who should ACDA serve?
- What does ACDA do best, and how does that relate to what is needed?
- What are ACDA's strengths? What are ACDA's weaknesses?
- What are the keys to ACDA's successes?
- Of those factors making a difference in our choral world, what is changing in the environment and what can we learn from best-practices taking place in other organizations?
- How can ACDA make a positive difference in the lives of American choral directors?
- What activities are worth ACDA's energy and commitment over the next three to five years?

These questions, along with others, will be presented to you in one form or other over the next 18 months, and the result of your contribution to this process will be a realistic plan of action for ACDA's future. You will create the tool for ACDA to use to promote a better performance of a finer level of choral music.

When you see or hear of a Strategic Planning survey, questionnaire, forum, roundtable, video conference, conference call, board meeting, committee meeting, or in whatever form or forum information gathering requests come your way over the next year, please respond, and please respond expectantly, as we work together to create a stronger choral environment, and stronger choral education and performance leadership in the United States.

Jim Sharp

 TimothySharp

 American Choral Directors Association

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 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 foster and promote International exchange programs involving performing groups, conductors, and composers.
- To foster and encourage rehearsal procedures conducive to attaining the highest possible level of musicianship and artistic performance.
- To cooperate with all organizations dedicated to the development of musical culture in America.
- To disseminate professional news and information about choral music.

—ACDA Constitution and Bylaws

EXECUTIVE DIRECTOR'S LOG

WHAT'S ON TIM'S DAY PLANNER?



- Jun 11 Quartz Mountain Arts Institute
Lone Wolf, OK
- Jun 12 - 14 American Guild of Organists
Oklahoma City, OK
- Jun 28 - 29 2013 Conference
Steering Committee,
Dallas, TX
- Jul 2 - 10 Festival of the Aegean
Syros, Greece

WHAT'S ON TIM'S IPAD?



- The Complete Guide to Nonprofit Management*
by Smith, Bucklin, & Associates
- Tennessee Music: It's People and Places*
by Peter Coats Zimmerman

WHAT'S ON TIM'S IPOD?



- Showtime! Music of Broadway and Hollywood*
Mormon Tabernacle Choir, Craig Jessop
- Traditions and Modernity*
Sofia Chamber Choir, Theodora Pavlovitch

World Choir Initiatives

Conductors Without Borders is a growing project of IFCM (International Federation for Choral Music) and will be of interest to ACDA members with world music ideals. The project involves choral conducting and education in underserved parts of the choral world—notably Africa and Latin America.

Under the leadership of Thierry Thiebaud, the project has focused thus far on African French countries (Congo RDC, Togo, Ivory Coast) with hopes to include African English countries (Tanzania and Kenya). The goal is to find experienced conductors willing to offer their time working with folks who wish to learn basic choral conducting skills.

As the program grows and additional funding is found it is hoped that requests received for conducting projects in Latin America can be granted.

If you have an interest in reaching out beyond the borders of the USA, I urge you to contact Thierry Thiebaud for more information: tthiebaud@choralies.org.

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FROM THE PRESIDENT



Jerry McCoy

This is my last column as national president of ACDA. Next month, Mike Scheibe will become national president; Karen Fulmer, currently president-elect-designate, will become president-elect; Hillary Apfelstadt will become chair of the past president's council; and I will become vice-president. Michele Holt, having served in all these positions over the course of the past nine years, will rotate off the board. When one considers that several of the members of the current executive committee also served ACDA as division presidents or national chairs/members of standing committees, the total years of service can easily number seventeen or more—half of one's professional career!

Over the past twenty-four months, I have shared with you some of my visions and concerns, a few exasperations, several calls to service, and a few guest columns from people with information or ideas I thought you would find valuable. I hope these columns have, in some way, given you a reason to pause and think about what we do as artist/teachers and how we might continue to advance the art of singing.

Over the past several years, ACDA has made a profound transformation in the way we do business. This transformation has been made with an eager eye to the future and a humble respect for our history. Harken back to my first president's column, and you will discover that ACDA has left the world of the Big Chief tablet and landed squarely in the age of the iPad, Webinars, and MP3 files. I sincerely hope you are finding this new ACDA to be a welcoming, encouraging, and service-oriented organization.

The prospect of serving a professional organization that is dedicated to the prosperity of one of the richest of life's art forms is a superb reason to make a seventeen-year commitment. I am honored to have been your president. Thank you for the opportunity to make a small difference in our world.

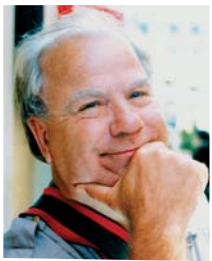
Jerry McCoy

September
"National Board" Meeting
September 16 - 17, 2011



FROM THE EDITOR

In This Issue



Carroll Gonzo

The choral Chansons of French composer Vincent D'Indy are analyzed and discussed by Paul Neal. Neal asserts that, after World War I, many European composers shared a renewed interest in preserving their musical heritage. As an expression of these national ideals, D'Indy wrote twenty chansons signifying his interest in preserving his French heritage by incorporating French folk songs in his chansons while also preserving his grasp of harmonic ideals. Frequently, these folks songs are either modal, or do not establish a tonal center. D'Indy, writes Neal, makes every effort to stay true to the original melody by retaining these folk-song characteristics and he offers *La Séparation* from Opus 90 as an example. As

one might expect, for D'Indy, tempi and meter are, in these chansons, influenced by their texts and are two more considerations the composer draws from in creating his chansons. The remaining part of this article is given over to brief descriptions and analyses of six selections from Opus 90: *Six chants populaires français*. The article concludes with a listing of D'Indy's chansons and a bibliography.

Hilary Apfelstadt, past-president of ACDA, interviewed Canadian composer Eleanor Daley for this issue of the *Choral Journal*. The results of the interview provide wonderful insights into Daley's life, her extraordinary and ongoing life's journey in music, the musicians along the way who influenced her way of thinking about and composing music, Daley's views about composition, and Apfelstadt's description of the compositional essence of Daley's choral music. Apfelstadt reports that Daley writes music that is melodically appealing, harmonically rich, and expresses text meaning in a sensitive manner. In particular, her compositions for treble voices just "sing well." In her compositions, the voice ranges are reasonable, the phrases are shaped expressively, the texts are appealing, and her music teaches vocal skills and music concepts because they are so well crafted. Daley describes her method of composing and emphatically states the "first and foremost, it is text, text, text"! The interview concludes with a list of the composer's works and publishers, and available recordings of her choral music.

The article "Cantaré" [Let's Sing] is intended to show how composers from another land (Mexico) could, through conducting their commissioned compositions, enter into a cross-cultural experiment that was educationally and artistically beneficial. It is hoped, therefore, that this article will inspire other public schools, colleges, churches, and community choirs to implement similar cultural experiments. Bruce Becker reviews how the experiment evolved from the incipient planning stages, contacting and commissioning composers, identifying and including public school choirs, Sagrado Corazón de Jesús Church Choir, VocalEssence Chorus and Ensemble Singers, and the St. Olaf's Viking Choir; to performing the final concert in the Minneapolis Orchestra Hall.

The final section of this issue of the *Choral Journal* contains the index of the contents for volume 51 edited and organized by Scott Dorsey. By way of reminder, the complete indices of the *Choral Journal* can be accessed on our ACDA Web site. In the not too distant future, the *Choral Journal (CJ)* indices also will be published in RILM as will future *CJ* Indices. Once the exact date of RILM's participation is known, it will be announced in the *CJ* and appear on the ACDA Web site.

Carroll Gonzo

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*The Choral Chansons
of
Vincent d'Indy*

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The French musician Vincent d'Indy built a reputation as a composer of instrumental music and a pioneer in music education. Recently, several of his instrumental works have gained international recognition, including *Symphonie sur un chant montagnard français* [Symphony on a French mountain air] and

The Choral Chansons of Vincent d'Indy

Trio for Clarinet, Cello and Piano, Opus 29. While his instrumental works are enjoying a renaissance, most of his choral works are still unknown. This article presents several of d'Indy's more promising choral compositions, focusing on his chansons from the early twentieth century.

Introduction

Vincent d'Indy studied with César Franck at the Conservatoire de Paris. Other musical influences include Wagner and Berlioz. After the death of Franck in 1890, d'Indy and fellow students formed the Schola Cantorum, a leading music conservatory during the early twentieth century. The Schola became an outlet for d'Indy to further the teachings of Franck, establishing d'Indy as a noted scholar and pedagogue. Late in life, he also taught at the Conservatoire de Paris. His teaching career connected him with such notable students as Erik Satie, Arthur Honegger, and Darius Milhaud.

Vincent d'Indy based most of his choral output on secular topics. One of the first choral compositions to secure his prominence among late-Romantic composers was his grand Wagnerian oratorio, *Le Chant de la Cloche*. It won the Grand Prix de la Ville de Paris, cementing d'Indy's place in Parisian musical circles in the late 1800s. D'Indy composed forty choral works in all; the largest percentage of these were chansons.

The Chansons of Vincent d'Indy

After World War I, many European musicians shared a renewed interest in preserving their musical heritage. As an expression of these nationalistic ideals, several composers including Béla Bartók in Hungary, and Ralph Vaughan Williams in England created new arrangements of folk songs.¹ Likewise, Vincent d'Indy wrote twenty chansons, signifying his interest in preserving his French heritage while also presenting his grasp of harmonic ideals. Opus 82, Opus 90, and

Opus 100 include fifteen pieces for unaccompanied choir. All use popular French folk tunes adapted by the composer, and several are titled "chants populaires."

General Observations

In his chanson arrangements, d'Indy makes every effort to stay true to the original melodies by retaining folk-song characteristics. *Printemps nouveau* and *La séparation* from Opus 90 provide examples of this.

In *La séparation*, the key signature and tonal center suggest the key of E minor. When the composition clearly steers away from the leading tone of D[♯], one can assume d'Indy is writing in the pure natural minor. However, C[♯] appears in the melody and occasionally in the harmony, suggesting the Dorian mode. This unsettled tonality reveals d'Indy's sensitivity to the original tune and his decision to preserve its modal characteristics (Figure 1).

In *Printemps nouveau*, d'Indy provides a key signature of five sharps (see example

Chansons of Vincent d'Indy

Title	Voicing	Key	Tempo	Length
Op. 82, # 1 <i>La querelle d'amour</i>	SATB	D minor	Lentement	2.5 min.
Op. 82, # 2 <i>Lisette</i>	SAATBB	C major	Modéré	1.5 min.
Op. 82, # 3 <i>L'histoire de jeune soldat</i>	SATB	B ^b major	Assez animé	3 min.
Op. 90, # 1 <i>Le Roys Loys</i>	SATB	G minor	Modéré	3 min.
Op. 90, # 2 <i>Printemps nouveau</i>	SSA	F [♯] major (modal)	Un peu animé	1.5 min.
Op. 90, # 3 <i>La séparation</i>	SAATTBB	E minor (modal)	Très modéré	3 min.
Op. 90, # 4 <i>L'apothicaire facétieux</i>	SATB	B ^b major	Animé	3 min.
Op. 90, # 5 <i>Les trois habillements</i>	SATB	B ^b major	Modéré	2 min.
Op. 90, # 6 <i>L'histoire de Malbrouk</i>	SATB	G major	Mouv't de Marche modéré	5 min.
Op. 100, # 1 <i>Le vingt-cinq d'Août</i>	SATB	B ^b major	Bien décidé	3 min.
Op. 100, # 2 <i>En passant par la Lorraine</i>	SATB	G major	Vif et joyeux	3 min.
Op. 100, # 3 <i>À la pêche des moules</i>	SATB	A major	Modéré	2 min.
Op. 100, # 4 <i>Gentil coqu'licot</i>	SATB	F major	Joyusement	3 min.
Op. 100, # 5 <i>Cadet Rouselle</i>	SATB	A major	Bien décidé	3 min.
Op. 100, # 6 <i>Compère Guillery</i>	SATB	G major	Joyusement	3 min.

Très modéré
a pleine voix

La bel-le, si tu me de-lais-ses Je m'en i-rai ser-vir le Roi, Je m'en i-rai ser-vir Phi-lip-pe J'en trou-ve-rai d'aus-si bel-les que toi.

Figure 1. Vincent d'Indy, *La Separation*, mm. 1 – 8.

below), presumably for B major or G[♯] minor, but the tonal center of the melody is F[♯]. However, the chanson is not in the key of F[♯] major because E[♯] is used throughout. D'Indy apparently chose the key signature so he could write in F[♯] Mixolydian mode without needing to add E[♯] in the piece. Essentially, the given key signature was the easiest way to remain true to the desired mode without overly complicating the vocal lines (Figure 2).

The tempo markings for many of the chansons are ambiguous, and d'Indy does not provide metronome markings. This ambiguity can lead to uncertainty for the conductor. For example, in *Les trois habillements* (Opus 90, No. 5), the tempo marking is *modéré*, which translates *moderate*. He later changes it to "un peu plus lent," meaning "a little slower." Although these tempo markings give general ideas for the presentation of the chanson, there is still ample room for personal interpretation. Some personal

interpretation may also be appropriate for contrasting stanzas within the chansons. For example, in *L'apothicaire facétieux*, (Opus 90, No. 4), the only tempo given, *animé*, begins the chanson. Yet, some stanzas could be sung slower or faster to convey the text and give the work more excitement. In general, a tempo markings given by d'Indy seems to express the overall musical feeling, but the conductor will need to determine the exact tempo and any variation within the composition.

Because of the style and origin of these folk arrangements, the meter changes frequently. This characteristic is important because it allows the text and melody to retain more of their original identities; d'Indy pays close attention to the rhyme scheme, so the changes of meter help with the scansion of each verse. As a result, the melody remains free in form, giving d'Indy freedom in his harmonic writing as well. However,

Un peu animé

S1 Ros-si-gno-let du bois, ros-si-gno-let du ros.

S2 Ros-si-gno-let du

A O ros

Figure 2. Vincent d'Indy, *Printemps Nouveau*, mm. 1 – 4.

the conductor must be aware of these many changes of meter to guide the singers effectively through each stanza. The conductor must also be sensitive to the potential for melodic interruption so that the music will not suffer, but instead easily flow through the changes.

Examples

The following section describes several of d'Indy's chansons that would merit performance in today's recital halls. Scores are available through IMSLP, but they do not contain English translations or assistance in pronunciation.

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The Choral Chansons of Vincent d'Indy

Selections from Opus 90

Six chants populaires français

Opus 90 best exemplifies d'Indy's interest in the folk tradition of French song. The chansons use pre-existing melodies from the Cévennes and Vivarais districts in southeast France, near the Rhone River and the town of Valence.² This area inspired d'Indy when he was a child, and he continued to spend time in this region at his family's summer chateau called *Les Faugs*. The chansons of Opus 90 contain more variety of styles than the earlier Opus 82.

Un peu animé



Ros - si - gno - let du bois, ros - si - gno - let jo - li, O vous qui chan -
6 tez le jour et la nuit, Et que vo - tre chant Il est si char - mant, Voi - ci
11 le prin - temps; Et vous jeu - nes filles il faut chan - ger d'a - mants.

Figure 2a. Vincent d'Indy, *Printemps Nouveau*, mm. 1 – 14.

II. *Printemps nouveau*

Written: April 1930

Voices: SSA

Length: 1.5 minutes

Key: F[♯] mixolydian

(Figure 2a)

As mentioned earlier, *Printemps nouveau* uses the Mixolydian mode to alter normal tonic-dominant relationships. Using much

more counterpoint than in earlier chansons, the texture is dense, even for three voices. The song presents only three stanzas, but each allows for a different expression of color and texture. Each stanza begins with an F[♯], held briefly by a single voice part before the others enter. This effect connects the stanzas and allows for smooth flow between them.

III. *La séparation*

Written: 1930

Voices: SSAATTBB

Length: 3 min.

Key: E minor/Dorian

(Figure 1)

D'Indy continues to experiment with modal melodies in *La séparation*. This lovely and haunting arrangement fluctuates between E minor and the Dorian mode. The stanzas often present dialogues between the men and the women, who tell the story of two lovers separated because of war. D'Indy writes in an eight-part texture, giving each vocal line an important role within the harmonic structure. The final stanza is the most advanced, incorporating some slight imitation within the inner voices. One of the most expressive of the chansons, this piece is an effective and beautiful addition to any program.

IV. *L'apothicaire facétieux*

Written: 1924

Voices: SATB

Length: 3 min.

Key: B[♭] major

(Figure 3)

L'apothicaire facétieux tells of a young



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De - dans Pa - ris, y'a - t'un - e da - me, Que est plus bel - le que le
 jour, Mais elle a u - ne ser - van - te, Qu'elle au - rait, Qu'elle au - rait, Qu'elle au - rait,
 bien voul - u Etre aus - si - bell' - que sa mai - tress' Mais'y-en a plus!

Figure 3. Vincent d'Indy, *L'apothicaire facétieux*, mm. 1 – 12.

Qu'elle au - rait, Qu'elle au - rait, Qu'elle au - rait, bien voul - u
 Ho! Ha! Ho! qu'au - rait voul - u Etre
 Ho! Ha! Ho! qu'au - rait voul - u Etre
 Ho! Ha! Ho! qu'au - rait voul - u Etre

Figure 3a. Vincent d'Indy, *L'apothicaire facétieux*, mm. 8 – 9.

Mouv't de marche modéré

Mal - brouk s'en va - t'en guer - re, Mi - ron - ton, ton ton, mi - ron - tain - ne, Mal -
 brouk s'en va - t'en guer - re, Ne sait quand re - vien - dra.

Figure 4. Vincent d'Indy, *L'histoire de Malbrouk*, mm. 1 – 8.

servant girl who wants to be as beautiful as her mistress. The local apothecary resorts to trickery to teach her a lesson. Much like the use of dialogue in *La séparation*, here the men and women of the chorus express the action within the text. For example, in

measure 13, the women speak as the young servant girl, and the men reply in measure 15 as the apothecary. D'Indy also uses harmony to tell the story. In measure 36, as the young maiden runs back to the apothecary, minor chords and chromatic lines express her sad-

ness and anger. Even the vocal accompaniment contributes to the mood of the text. In several phrases, the choir sings short accompaniment notes, often on neutral syllables marked with a *marcato*, creating a light and jovial atmosphere (Figure 3a).

Folk songs are often light-hearted and convivial, but they can also have a deeper meaning. *L'apothicaire facétieux* is a delightful narrative; but

as the choir exclaims that no servant should try to look better than her master, the text may reveal a deeper social meaning, reflecting the time of its creation.

IV. *L'histoire de Malbrouk*

Written: April 26, 1927

Voices: SATB

Solo: Soprano

Length: 5 min.

Key: G major

(Figure 4)

L'histoire de Malbrouk is the longest and one of the more exciting and lively chansons from this opus. D'Indy explores more with texture and choral writing in this, the longest piece, than in his earlier works. He uses an impressive fourteen stanzas to tell the story of Malbrouk. As the young man goes off to war, the music begins in an energetic compound meter. In the first stanza, d'Indy expounds upon this lively nature with homophonic writing in the upper voices while the basses sing a repeating pattern on the word "ratapan." Given the war theme of the text, this compositional technique is very effective. Elsewhere, d'Indy repeats the harmony and texture from the first stanza to unify the piece, but he presents altogether new material in several other stanzas. Tempo markings are extensive in this chanson, giving the piece more specific character and excitement.

The Choral Chansons of Vincent d'Indy

Vocally, *L'histoire de Malbrouk* is challenging for the singer. For example, in stanza four, while the altos have the melody, the other voices sing intricate vocal lines on a neutral syllable. The fifth and sixth stanzas continue with the neutral syllable in the accompanying voices, but d'Indy uses shorter chromatic lines to accompany the melody. Several of the voice parts divide in these stanzas as well, creating a fuller texture. *L'histoire* is unique among the other works in this opus because he uses fermati differently. Instead of separating the stanzas, d'Indy intends for the music to flow from stanza to stanza.

Figure 5. Vincent d'Indy, *Cadet Rousselle*, mm. 1 – 20.

Selections from Op. 100 Six chants populaires français

Written near the end of d'Indy's life, these six pieces are some of his best writing for unaccompanied choir. In January of 1931, d'Indy's musical career was noted with a concert celebrating his eightieth birthday.

The program featured several of his works, including the premiere of four of these chansons by the choirs of the Schola Cantorum.³

V. *Cadet Rousselle*

Written: April 1930
Voices: SATB
Solo: SAT
Length: 3 min.
Key: A major
(Figure 5)

Cadet Rousselle describes a foolish young soldier and his many possessions. Told in a humorous way, this is almost a nonsense song meant to distract the troops from the depravity of war.⁴ The music begins with an antiphonal call-and-response between the soloists and choir, allowing the listener to enjoy the folk-song quality of the composition. Changes in dynamics, tempo, and harmony for each stanza aid the presentation of the text, but d'Indy reprises the same melody and harmony for the choruses. In the final chorus, d'Indy augments the harmonic texture for a strong, final closing. This chanson is particularly enjoyable to sing because each voice part, set within its ideal range, has an

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Joyusement

Figure 6. Vincent d'Indy, *Compère Guillery*, mm. 1 – 20.

are sometimes extreme, but by revoicing certain portions, the choir can present the chanson more effectively. *Compère Guillery* is one of the more popular French folk tunes, and this arrangement works well for any concert celebrating folk music or choral music from France.⁷

Conclusion

Vincent d'Indy left an important contribution to the French chansons of the early twentieth century. By reviewing these works, choral conductors will discover new repertoire suited for a variety of performances. Choirs will gain insight into the tradition of the early twentieth-century chanson, and audiences will enjoy discovering the choral music of Vincent d'Indy.

NOTES

- ¹ Bernadette Lespinard, "Vincent d'Indy et la naissance d'un genre nouveau: les chansons populaires française arrangées pour chœur mixte a capella," in *Vincent d'Indy et son temps* (Sprimont, Belgium: Mardaga, 2006), 290.
- ² Rollo Myers, *Modern French Music* (New York: Praeger Publishers, 1971), 39.
- ³ Bernadette Lespinard, "Vincent d'Indy et la naissance d'un genre nouveau: les chansons populaires française arrangées pour chœur mixte a capella," in *Vincent d'Indy et son temps* (Sprimont, Belgium: Mardaga, 2006), 283.
- ⁴ Duneton, *Histoire de la chanson française*, Paris: Éditions du Seuil, 1998 119.
- ⁵ Alan Mills, *Favorite French Folk Songs*, (New York: Oak Publications, 1963), 12.
- ⁶ Mills, *Favorite French Folk Songs*, 12.
- ⁷ The folksong *Compère Guillery*, although not d'Indy's arrangement, appears on the soundtrack to the French film *Les Choristes*.

opportunity to present the melody.

VI. *Compère Guillery*

Written: April 1930

Voices: SATB

Solo: Soprano

Length: 3 min.

Key: G major

(Figure 6)

Compère Guillery is a French folk song that is especially popular with children.⁵ Dating from the eighteenth century, the text describes a silly man and his hunting adventure. D'Indy's arrangement entertains

with wonderful internal musical lines, while nonsense syllables create a playful and light-hearted mood. Although he uses the same harmony for the final eight bars of each stanza, d'Indy's musical language expresses the text extremely well. For example, in the second stanza, as *Guillery* falls out of a tree, the music falls chromatically. In the same stanza, however, d'Indy slightly alters the second measure of the melody, as seen in Figure 6a.

D'Indy marks the tempo only as *Joyusement*, but a well-known interpreter of Canadian and French folk songs explains that the work "should be sung quite rapidly, despite its tongue-twisting refrain."⁶ The vocal ranges



The Choral Chansons of Vincent d'Indy

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Call For Papers

ACDA's Research and Publications Committee is inviting research papers to be presented at the National Symposium on American Choral Music, June 29–30, 2012, Washington, DC. This event is intended to showcase the American Choral Music website hosted by the Library of Congress. Building the site involved a five-year collaboration between the Library and ACDA, which will culminate in the 2012 symposium. The choral music on the site focuses on the period 1870–1923, when American composers were searching for a national identity.

The 2012 symposium will also focus on the current search for an American musical style by choral composers. The symposium theme will be “Searching for an American Musical Style, Then and Now,” exploring works at the turn of the 20th and 21st centuries.

The centerpiece concert of the symposium will take place at the historic Coolidge Auditorium in the Library of Congress, June 30, 2012, 2 p.m., with other concerts to be presented on the evenings of June 29 and 30. In addition to inviting choirs to perform, ACDA is inviting paper presentations, composer panels, and scholarly panels during the weekend symposium.

ACDA invites interested scholars to present proposals for paper presentations at the symposium. Those proposals (2–3 pages) should address American choral music at the turn of the twentieth century (the subject of the LOC website) or the choral works of American composers writing at the turn of the twenty-first century. The papers will be included in the published proceedings of the symposium.

Send paper proposals to Dr. John Silantien, Department of Music, University of Texas at San Antonio, One UTSA Circle, San Antonio, TX 78249. Electronic submissions can be e-mailed to John.Silantien@utsa.edu. The proposal evaluation committee will consist of Dr. Silantien, Dr. David DeVenney, and Dr. N. Lee Orr. The deadline for submissions is August 15, 2011.

An Interview with Composer Eleanor Daley

Hilary Apfelstadt



Hilary Apfelstadt is director of choral activities at the University of Toronto
hilary.apfelstadt@utoronto.ca.

Canadian composer and keyboardist Eleanor Daley holds a prominent place among North American composers. Well regarded for her accessible works, she writes music that is melodically appealing, harmonically rich, and expresses text meaning in a sensitive manner. Now that a variety of publishers carry many of her works, she is becoming well known in the United States and her compositions frequently appear on honors chorus programs, especially for women's ensembles.

Because she accompanies a children's chorus (The Bach Children's Chorus) and is music director at a church with a thriving choral program (Fairlawn Avenue United Church in Toronto), she has ready access to groups that can perform her works.

She composed much of her sacred mixed-voice work for her church choir, a group she has led since 1982. In addition, she conducts a junior choir (ages 6–12) and an intermediate treble choir, comprising female singers from grades 7–12. The latter group serves as an inspiration for some fine writing; and, Ms. Daley has also composed music for the Toronto Children's Chorus and a number of other ensembles.

As a Canadian citizen working in the United

States for much of my career, I (Hilary Apfelstadt) always sought to promote Canadian music, programming it frequently. I was particularly drawn to Eleanor Daley's music, especially for treble choirs. Simply put, it sings well. The voice ranges are reasonable; the phrases are shaped expressively; the texts are appealing; the music teaches both vocal skills and music concepts because it is so well crafted. With an excellent balance of contrast and repetition to sustain interest of the singers and

audiences, the music is appealing to both.

Now living in Toronto again, I decided to take advantage of my proximity to Eleanor to delve into her work and to investigate some of the influences on her writing. Via e-mail (between November 2010 and February

2011), Daley answered a series of questions, the responses to which appear below. In addition, I have attended various musical events at her church, hearing for myself how the groups she conducts sing so well, not only her own music but also that of other composers. The adult choir comprises 40 singers, including some section leaders, and the intermediate choir includes a dozen young women in junior and senior high school.



The first topic we discussed was Eleanor Daley's background, specifically her childhood, music education, and early influences.

Background – Childhood, Music Education, Early Influences

Describe the most memorable aspects of your early musical experiences and education. Was your family musical?

My mom and my aunt (who lived with us) were amateur singers and piano players. My aunt also played the organ for Sunday school at the church I attended. Three brothers all played piano. My oldest brother continued to grade 10 Conservatory,* but the other two dropped out thanks to hockey, etc.! Two brothers also played sax throughout high

school and the youngest brother played percussion. My dad is not a musician, but he loves classical music, particularly choral music. **Was your family supportive?** Extremely! And that includes my entire family—cousins, aunts, and uncles included.

The composer's music education began at the age of four in Parry Sound, Ontario, with participation in a rhythm band, followed by piano lessons starting at age five. From grades 7–13, she played flute. During high school, Daley began playing the organ; although she did not study formally at the time, she played for Sunday school and in grade 13 at a Baptist church. (Ed. note: For many years, the province of Ontario concluded secondary school education with one year after grade 12, called grade 13. It was a

preparatory year for university, with students taking fewer courses than previously, but studying in depth.)

**(Ed. note: For many years, secondary school education in the province of Ontario went to grade 13, as opposed to the current grade 12.*

When did you first begin composing music?

When I went to university, I was introduced, for the first time, to the writings of the choral masters—in particular, I was smitten with the works of Healey Willan, but I had no intention of becoming a composer. It happened out of necessity, a number of years later, when I became Director of Music at Fairlawn. We had one set of introit books (from which we had to sing one every Sunday, and these were frequently recycled, because

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An Interview with Composer Eleanor Daley

there weren't that many introits in the book, and we didn't, at that time, have much of a budget for purchasing music). One day, I decided that I would go out of my mind if we did one of those introits again: so I started to write some for the choir. I realized that I really enjoyed doing this, and just for the heck of it, decided to write one every week. It turned out to be a great exercise for me (I have no idea how many I've written since, but it's a lot!). And from there, I started writing descants, set the three-year lectionary of psalms, and pieces for the full choir (the first one was *In Flanders Fields*, if I'm recalling that correctly). Also, there were four women in the choir who sang beautifully together: so I started writing pieces for them, to be sung in the service (*Rise Up My Love*, *Ave Verum Corpus*, *O My Dear Heart*, *Os Justi*, *This Sanctuary of My Soul*, etc.) I also wrote some solos for them (*Sweet was the Song*, *The Birds*, *And God Shall Wipe Away All Tears*, for example).

Formal Post-Secondary Education and Effects on Your Compositions

As a keyboard major, how much composition were you writing as a college student?

Next to nil: I took one composition course. It was compulsory.

What types of memorable musical influences did you have at this stage of your development?

I accompanied voice and instrumental students throughout the four years I attended Queen's University, and continued to do so after graduating. I also accompanied the Queen's Choral Ensemble and my organ teacher's choir, the Pro Arte Singers. I sang in both of those groups as well (tenor!), and was the accompanist for a number of musical theatre groups throughout those years, and organist/choir director at Edith Rankin Memorial Church and St. Margaret's United in Kingston while a student. In addition, I worked at St. Paul's United in Smith's Falls. So, although I was not composing for the voice at this time, I was exposed to all manner of choral music.

Professional Experience as a Pianist and Conductor

Describe your early professional ventures. How did you settle in Toronto and get established at your church and in the musical community?

I came to Toronto in the fall of 1981. Although I had no job to come to, I had realized that I simply couldn't make enough of a living in Kingston as a freelance accompanist and choir director. I was the choir director/organist at a number of churches over the course of my time in Kingston.

Happily, I was hired almost immediately by the National Tap Dance Company of Canada to play piano, not to dance. They were mounting a show for children called *Oliver Button is a Sissy*. Later, in the fall, my mother, bless her heart, told me that there was an ad in the *Presbyterian Record*, their church magazine, for an opening at Fairlawn United, as it was called then, Church. So I applied, got the job, and started in January 1982, and am still there! Over the years, I accompanied instrumental and vocal students at the Royal Conservatory, played for a number of music theatre groups, played auditions for music theatre actors, grudgingly taught piano because most of the students never practiced—which made me crazy, was an accompanist for the Toronto District School Board (TDSB) for many years, worked with Tapestry Music in its early days doing touring shows in schools around Ontario, and I was accompanist for the Sunshine Company (*La Bohème* in one act, which we performed in old age homes). I played at the Palace Grande for the theatre show and played ragtime at Diamond Tooth Gertie's in Dawson City one summer, moonlighting as a can-can girl on the weekends! That was many years ago! Suffice it to say, I took every musical opportunity that came my way.

It was my great good fortune to meet Lydia Adams around 1990, and, in 1991, I started as the accompanist with the Amadeus Choir. A few years later, I took over Lydia's accompanist role with the Bach Children's Chorus since she was just too busy to do it.*

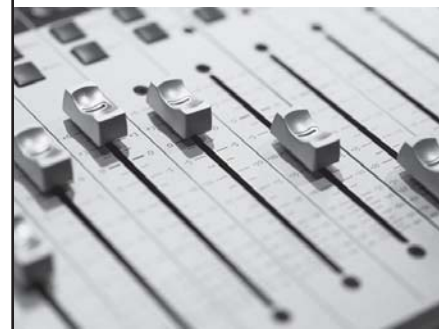
**Ed. note: Lydia Adams is conductor of the Elmer Iseler Singers and the Amadeus Choir, both based in Toronto.*

How have those roles, especially as pianist for the Bach Children's Chorus (BCC) and as Music Director at Fairlawn Avenue United Church, influenced your composing?

I have been blessed to be able to work closely with both of these choirs, and to compose numerous works (many pieces for Fairlawn, and a number for BCC). As far as Fairlawn is concerned, I write for the forces that I have at any given time. For example, for a number of years, I had a couple of basses who had incredible low Cs: so low Cs often appeared in pieces I composed. When a shortage of altos occurred for a while, I always wrote for *divisi* SSA. When I had a goodly number of men, I would write *divisi* TTBB (as is the case now). Because I know the sound of the choir, I am able to write what (hopefully) works best for them. And, if something that I write doesn't work, or it bothers me for some reason, then I just change it! What a luxury!

I try to write for BCC's vocal forces at hand, and, as with Fairlawn, it is so exciting to see a piece come to life right before my eyes. Linda Beaupré is such an incredible musician and conductor, and we have worked so long together, that I like to think we are often "on the same wave length." She is a fine interpreter of anything I have ever

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This reminds me of my *Requiem*, which was written for the Elmer Iseler Singers in 1992–93, and premiered in 1993 by the choir, under Elmer's baton. When I first went to hear a rehearsal, I was astonished to hear him bring that work to life. An incredible experience that was, and what an honour to watch and hear him interpret it. I'll never forget it.

Compositional Process and Characteristics

As someone with mostly keyboard background, what compels you to write almost exclusively for the choral genre? Did you study voice at any point?

I was plunked into the alto section while growing up, because I could read music! Although I sang in Kiwanis Festivals, Junior, Intermediate and Senior Choirs at church in Parry Sound, through to the end of high school, I didn't formally study voice, apart from one obligatory course in university. I am a soprano (kidding—only in my dreams, believe me!) Next life, maybe.

I write almost exclusively for the choral genre, because I am compelled to do so. Although I have written a few pieces for the organ, some for brass (with choir), and a

few piano pieces, but my heart just isn't in it in the same way.

Describe your process of composing—how do you approach it? Do you reflect on a text first and then set it melodically, for example?

Text (comes) first. Sorry, you will be sick of hearing me say that by the end of this interview, but once the text is decided upon, the first thing would be a structural plan and hopefully, the germ of a melody, by which the rest of the work will evolve.

Do you work on a schedule, setting aside specific times of the day, or specific hours in the week?

No. Sadly, I am neither that disciplined, nor organized! I write when I can find a chunk of time in which I am fairly certain that I will not be distracted by other tasks at hand.

How do you select texts?

It's an arduous task, because I feel very strongly about setting a text that speaks to me; it is sometimes the hardest part of writing the piece. In "the olden days," I would go through various books of poetry. These days, the Internet has proved to be quite an amazing source, and I have certainly taken advantage of it, but I still prefer turning the pages of a real book!

What is the relationship of text to music (or music to text)? Does the music serve the text, for example?

To my mind, the text is the beginning point, and from there, the music must serve the text. A colleague of mine was telling me that he almost always writes the music first, and then adds the words. This to me is inconceivable, but it works for him!

Please talk about differences in writing for treble vs. mixed voices.

I have written a number of pieces for treble (i.e., children or youth) voices. In adult ensembles, the altos don't always thank me, as they can't soar quite the same way (in higher unison passages, for example.) In that case, I leave those lines to the sopranos alone. I approach works by other composers the same way; that is, however the music can best be performed, then so be it. I sometimes re-voice parts; this I learned from Elmer Iseler (e.g., for maximum volume of final cadence, move altos to SII, tenors to alto, etc.

I am (I think) equally at ease in writing for treble or mixed voices. If I had to choose, I suppose that I would have to pick mixed voices, because of the larger vocal sound-scape that it affords.

What do you regard as the distinctive characteristics of your writing? (For example, I find it very accessible to sing and full of effective text painting.)

For me, the music comes from the text: therefore, it makes sense to me to try to enhance the text as fully as possible, by using as much text painting as possible.

Who are your compositional mentors or models?

There are many of them, but my top two would be the writings of Healey Willan and Herbert Howells.

What role does the commissioning process play in your writing now?

I am most grateful for the opportunities I am given with regards to writing commissions. My one regret is that I no longer have as much time to write for Fairlawn Avenue United Church.



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An Interview with Composer Eleanor Daley

Describe some of your current projects.

A number of commission deadlines loom, and I must get to them soon! I am particularly excited about being commissioned to write a piece for the 2012 AGO National Conference.

What do you see on the horizon—what pieces are yet unwritten?

The commissions mentioned above! Apart from that, I'm not sure and will have to wait and see what texts I discover that inspire me.

How does your passion for composition inform your conducting/rehearsing of works other than your own?

Text, text, and text is first and foremost for

me. If the text is well wedded to the music, the piece always comes together more easily.

What advice would you give to aspiring choral composers?

Study the scores of composers you admire, and listen to as much choral music as you can. Choose poems/texts/lyrics that are meaningful to you. Take a pass on the "oom-chuck" accompaniments. Write music that people want to sing/perform more than once. Write vocal lines that are gratifying and interesting for *all* the voices. I can't tell you how many times an alto has come up to me and said "thank you" for writing such-and-such a line of music. Really, who wants to sing middle C for "umpteenth" bars? It is the singers who bring the music to life, and we as composers should always bear that in mind.

Summary

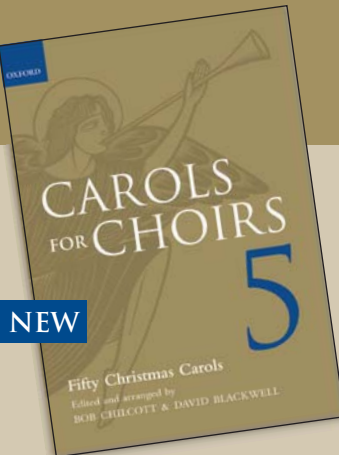
Perhaps this last sentence pays most eloquent tribute to what is especially notable about Eleanor Daley's choral writing: it is composed with the singers in mind, hence, its good vocal ranges, its accessibility of pitch and rhythm, and most of all, its expressive import. The following appendices, provided by Ms. Daley, list works and publishers, and available recordings of her choral music. Spanning a range of difficulty, and including both sacred and secular texts, these works are a rich resource for choral musicians.



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www.editionpeters.com

Elanor Daley Discography

Choir	Conductor	Location
Amadeus Choir	Lydia Adams	Toronto, ON
Amadeus Choir	Lydia Adams	Toronto, ON
Alliance World Festival of Women's Singing	Eleanor Daley	Salt Lake City, Utah
Amabile Chamber Choir	John Barron, Carol Beynon, Ken Fleet, Brenda Zadorsky	London, ON
Junior Amabile Singers	Jennifer Moir, Jacquelyn Norman	London, ON
Atlanta Boy Choir	David White	Atlanta, GA
Atlanta Sacred Chorale	(unknown)	Atlanta, GA
Bach Children's Chorus	Linda Beaupre	Scarborough, ON
Bach Children's Chorus	Linda Beaupre	Scarborough, ON
Bach Children's Chorus	Linda Beaupre	Scarborough, ON
Bach Children's Chorus	Linda Beaupre	Scarborough, ON
Baltimore Choral Arts	Tom Hall	Baltimore, MD
Bell'Arte Singers	Lee Willingham	Toronto, ON
Brigham Young University Women's Chorus	Jean Applonie	Utah
Calgary Girls Choir	Elaine Quilichini	Calgary, AB
Calgary Girls Choir	Elaine Quilichini	Calgary, AB
Canadian Mennonite University Ensembles	Janet Brenneman	Winnipeg, Manitoba
Cantabile Chorale	Robert Richardson	York Region, ON
Cantabile Singers of Kingston	Mark Sirett	Kingston, ON
The Cellar Singers	Albert Greer	Orillia, ON
Central Bucks H.S.-West Choirs	Joseph Ohrt	Doylestown, PA

An Interview with Composer Eleanor Daley

Works	Album	Date
<i>Requiem</i>	Songs of the Spirit	2002
<i>O My Dear Heart; I Sing of a Maiden</i>	Ring-a the News	1994
<i>The Gate of the Year</i>	Grand Festival Concert	2004
<i>My Master from a Garden Rose</i>	Wrapped in Song	2002
<i>The Birds; And God Shall Wipe Away All Tears; The Blooming Bright Star Of Belle Isle</i>	Canadian Portraits	1998
<i>My Master From a Garden Rose</i>	Garden of Beauty	2005
<i>In Remembrance</i>	How Can I Keep From Singing?	Date Unknown
<i>The Cloths of Heaven; O Be Joyful in the Lord; My Master from a Garden Rose; The Angels Will Guide You Home</i>	Go Where You Will	2004
<i>And God Shall Wipe Away All Tears; Kneel Always; She's Like the Swallow; The Angels Will Guide You Home</i>	Look to This Day	2006
<i>What Sweeter Music</i>	Outside the Snow is Falling	2001
<i>And God Shall Wipe Away All Tears; Each Child</i>	Here's to Song	1995
<i>Gabriel's Message</i>	Christmas at America's First Cathedral	2010
<i>Requiem</i>	Awake, My Heart!	1997
<i>The Cloths of Heaven</i>	Wondrous Love	Date Unknown
<i>O My Dear Heart</i>	Christmas Creche	Date Unknown
<i>Os Justi, Rise Up; My Love; And God Shall Wipe Away All Tears; The Blooming Bright Star of Belle Isle, She's Like the Swallow</i>	Collection	Date Unknown
<i>If Ye Love Me</i>	On Earth as in Heaven	2004
<i>Rejoice and Sing This Christmas Morn</i>	Songs from the Heart	Date Unknown
<i>The Blooming Bright Star of Belle Isle</i>	in the distant sky	1998
<i>Jesus Christ the Apple Tree</i>	Candlelight Carols	2004
<i>The Lake Isle of Innisfree; grandmother moon</i>	West Choirs Spring Concert	2006

Elanor Daley Discography continued

Choir	Conductor	Location
Choir of St. John's, Elora	Noel Edison	Elora, ON
Cantata Singers of Ottawa	Laurence Ewashko	Ottawa, ON
Chicago a cappella	(unknown)	Chicago, IL
Choral Arts Ensemble	Rick Kvam	Rochester, MN
Clerestory	(unknown)	San Francisco, CA
Cois Cladaigh	Brendan O'Connor	Galway, Ireland
Conrad Grebel Chapel Choir	Leonard Enns	Waterloo, ON
Da Camera Singers	John Brough	Edmonton, AB
Deer Park United Church Choir	William Wright	Toronto, ON
Durham Philharmonic Choir	Robert Phillips	Oshawa, ON
Eastern Washington University Choir	Randel Wagner	Seattle, Washington
Elektra Women's Choir	Diane Loomer, Morna Edmundson	Vancouver, BC
Elektra Women's Choir	Diane Loomer, Morna Edmundson	Vancouver, BC
Elektra Women's Choir	Diane Loomer, Morna Edmundson	Vancouver, BC
Elmer Iseler Singers	Lydia Adams	Toronto, ON
Fairlawn Avenue United Church Choir	Eleanor Daley	Toronto, ON
Fairlawn Avenue United Church Choir	Eleanor Daley	Toronto, ON

An Interview with Composer Eleanor Daley

Works	Album	Date
<i>In Remembrance</i>	Hear My Prayer	Date Unknown
<i>Veni, Creator Spiritus</i>	Songs of Inspiration	2004
<i>The Huron Carol</i>	Christmas a cappella	Date Unknown
<i>The Huron Carol</i>	Joy to the World	2009
<i>In Flanders Fields</i>	Night Draws Near	Date Unknown
<i>Rejoice and Sing This Christmas Morn; Gabriel's Message</i>	Puer Natus	Date Unknown
<i>Psalm 100; O My Dear Heart; Requiem Aeternam I; In Remembrance</i>	Touched by Grace	2000
<i>Requiem</i>	Eulogies	2009
<i>Gabriel's Message</i>	Shout the Glad Tidings	1997
<i>Rejoice and Sing This Christmas Morn</i>	Glad Tidings	2001
<i>O My Dear Heart; What Sweeter Music; I Sing of a Maiden</i>	Child of Grace	Date Unknown
<i>Os Justi</i>	Sacred Places	Date Unknown
<i>The Lake Isle of Innisfree</i>	Elektra's Garden	Date Unknown
<i>Ave Maris Stella; The Huron Carol</i>	Puer Natus in Bethlehem, Alleluia	2003
<i>Rise Up, My Love; The Crown of Roses; Canticle to the Spirit; Hosanna, Loud Hosanna; My Soul is Exceeding Sorrowful; All My Friends Have Forsaken Me; Drop, Drop, Slow; Surely He Hath Borne Our Griefs; My Master from a Garden Rose; While Christ Lay Dead; Love Bade Me Welcome; Os Justi; The Birds; In Flanders Fields; For the Fallen; Missa Brevis No. 4; And God Shall Wipe Away All Tears; Hymn to God; Here O My Lord; In Remembrance; O Lord, Support Us; Birds are Singing; O Be Joyful in the Lord</i>	Canticle to the Spirit	2000
<i>Jesus Christ the Apple Tree; Once, as I Remember; Angelus ad Virginem; Gloria in Excelsis Deo (II); I Sing of a Maiden; Sweet</i>	What Sweeter Music	2003

Elanor Daley Discography continued

Choir	Conductor	Location
First Baptist Girls' Choir	Jeff Joudrey	Truro, NS
Fort Wayne Children's Choir	Fred Meads	Fort Wayne, Indiana
Gerald Fagan Singers	Gerald Fagan	London, ON
Guelph Youth Singers	Linda Beaupre	Guelph, ON
Guelph Youth Singers	Linda Beaupre	Guelph, ON
Halifax Camerata Singers	Jeff Joudrey	Halifax, NS
Halifax Camerata Singers	Jeff Joudrey	Halifax, NS
Hillsborough Girls' Choir	Ruth Boswell Schiller	Sackville, NB
Inter-Mennonite Children's Choir	J. Bean and C. Neumann	Kitchener, ON
Kokopelli	Scott Leithead	Edmonton, AB
Lakeside Singers	Robert Bowker	Evanston, Illinois
Lawrence Park Community Church Choir	Mark Toews	Toronto, ON
Les Choristes	Jennifer Moir	London, ON
London Oriana Choir	D. Drummond	Essex, England
Master Chorale of Tampa Bay	Richard Zielinski	Tampa Bay, Florida
Metropolitan United Church Choir	Patricia Philips	Toronto, ON
Metropolitan United Church Choir	Patricia Philips	Toronto, ON
Minnesota Boy Choir	Mark Johnson	St. Paul, MN
Mount Royal Children's Choir	Elaine Quilichini	Calgary, AB
Nova Singers	Laura Lane	Galesburg, IL
Oakville Children's Choir	Glenda Crawford	Oakville, ON
Ohio State University Women's Glee Club	Hilary Apfelstadt	Columbus, Ohio
Ohio State University Women's Glee Club	Hilary Apfelstadt	Columbus, Ohio

An Interview with Composer Eleanor Daley

Works	Album	Date
<i>was the Song; O My Dear Heart; Bethlehem's Star; Ave Maris Stella; What Sweeter Music; The Huron Carol; Gloria in Excelsis Deo; There is No Rose; Gabriel's Message; Each Child; Balulalow; This Blessed Christmas Night; Dormi, Jesu!; Strange Places; The Size of Your Heart; Rejoice and Sing This Christmas Morn</i>		
<i>I Sing of a Maiden</i>	Feelin' Good	1997
<i>The Lake Isle of Innisfree; Canticle to the Spirit; What Sweeter Music</i>	(In process)	
<i>Rejoice and Sing This Christmas Morn</i>	A Trillium Christmas	2000
<i>The Blooming Bright Star of Belle Isle</i>	Bird in the Nest	1998
<i>The False Young Man; Rise Up; My Love Canticle to the Spirit</i>	The Wind in our Sails	2002
<i>The World's Desire; Dormi, Jesu!</i>	Songs of the Stable	2006
<i>For the Fallen</i>	Solace	2010
<i>The Blooming Bright Star of Belle Isle</i>	Children of the Tides	2002
<i>An Irish Blessing</i>	Joyful Celebration	2007
<i>In Remembrance</i>	Freedom	1998
<i>In Remembrance</i>	Kaleidoscope	2004
<i>In Remembrance</i>	Awake, my soul, & sing	2004
<i>Echo</i>	Echo	2004
<i>In Remembrance</i>	(unknown)	Date Unknown
<i>Requiem; Listen to the Sunrise</i>	Cathedral Classics	2003
<i>Rejoice and Sing This Christmas Morn</i>	On Christmas Night	1996
<i>In Remembrance</i>	Touch the Hem of His Garment	1999
<i>The Lake Isle of Innisfree</i>	Look to This Day	2006
<i>Blooming Bright Star of Belle Isle; The False Young Man</i>	Debut	Date Unknown
<i>Angelus ad Virginem</i>	There is no Rose	Date Unknown
<i>She's Like the Swallow; Canticle to the Spirit</i>	Celebrating 10 years	2004
<i>Rise Up, My Love</i>	Here's to Song	2000
<i>O Nata Lux; What Sweeter Music</i>	(Chicago Central Division ACDA Conference)	2006

Elanor Daley Discography continued

Choir	Conductor	Location
ORIANA Women's Choir	William Brown	Toronto, ON
ORIANA Women's Choir	William Brown	Toronto, ON
Pacific Lutheran University	Richard Nance Richard Sparks	Tacoma, Washington
Palmer Memorial Episcopal Church Choir	Brady Knapp	Houston, Texas
Pembina Trails Voices	(unknown)	Winnipeg
Quinessential	Susan Quinn	St. John's NFLD
Richmond Hill United Church Choir	Barry Peters	Richmond Hill, ON
Richard Zielinski Singers	Richard Zielinski	Florida
Rosthern Junior College Choir	Richard Janzen	Rosthern, SK
Saint Mary's College Women's Choir	Nancy Menk	Notre Dame, Indiana
St. Marys Children's Choir	Eileen Baldwin	St. Marys, ON
St. Marys Children's Choir	Eileen Baldwin	St. Marys, ON
St. Marys Children's Choir	Eileen Baldwin	St. Marys, ON
St. Marys Children's Choir	Eileen Baldwin	St. Marys, ON
San Francisco Girls Chorus	Susan McMane	San Francisco, CA
Seattle Children's Choir	Kris Mason	Seattle, WA
Seattle Children's Choir	Kris Mason	Seattle, WA
South Bend Singers	Nancy Menk	Notre Dame, IN
Spivey Hall Children's Choir	Martha Hall	Morrow, GA
Toronto Children's Chorus	Jean Ashworth Bartle	Toronto, ON
Toronto Children's Chorus	Jean Ashworth Bartle	Toronto, ON
Toronto Children's Chorus	Jean Ashworth Bartle	Toronto, ON
Toronto Mendelssohn Choir	Elmer Iseler	Toronto, ON
Turtle Creek Chorale	Timothy Seelig	Dallas, TX
University of Alberta Madrigal Singers	Leonard Ratzlaff	Edmonton, Alberta
University of Southern Maine	Robert Russell	Gorham, Maine
Vancouver Men's Chorus	Willi Zwozdesky	Vancouver, BC
Victoria Scholars	Jerzy Cichocki	Toronto, ON
Wellesley College Choir	Lisa Graham	Wellesley, MA
Western New York Children's Chorus	John Fleischman	Buffalo, NY

An Interview with Composer Eleanor Daley

Works	Album	Date
<i>Child with the Starry Crayon</i> <i>Rose Trilogy</i>	Child with the Starry Crayon	2004
<i>What Sweeter Music</i>	Comfort and Joy	2005
<i>Rejoice and Sing This Christmas Morn</i>	Rejoice and Sing	1999
<i>Here, O My Lord, Canticle to the Spirit</i>	Nearer my God to Thee	2001
<i>The Sugar-Plum Tree</i>	Twilight Live	Date Unknown
<i>In Remembrance</i>	Ave Maria Stella	Date Unknown
<i>O How Amiable</i>	Music from the Heart	2001
<i>In Remembrance</i>	American Voices 2	Date Unknown
<i>In Remembrance, O Lord Support Us</i>	Cantate Domino	2003
<i>The Lake Isle of Innisfree</i>	Amazing Day!	2002
<i>Rejoice and Sing This Christmas Morn</i>	Winter Walk	2005
<i>Rise Up My Love; Canticle to the Spirit;</i> <i>Lake Isle of Innisfree</i>	The Music in Us	2003
<i>The Birds</i>	Heart of Courage	1998
<i>And God Shall Wipe Away All Tears</i>	Sing for Joy!	1995
<i>What Sweeter Music</i>	Christmas	Date Unknown
<i>Sunny Bank</i>	Seasons of Song	2006/7
<i>Rise Up, My Love</i>	A Young Poet Sings	2002
<i>The World's Desire</i>	The World's Desire	2010
<i>The Angels Will Guide You Home</i>	(unknown)	2008
<i>A Psalm of Praise</i>	How Sweet the Sound	2006
<i>The Birds</i>	A Song for all Seasons	Date Unknown
<i>The Blooming Bright Star of Belle Isle</i>	My Heart Soars	1996
<i>Rejoice and Sing This Christmas Morn</i>	Christmas in Roy Thomson Hall	1992
<i>The Stars are with the Voyager</i>	Celestial	2003
<i>Gabriel's Message</i>	Balulalow	1999
<i>In Remembrance</i>	(unknown)	2007
<i>The Stars are with the Voyager</i>	Elements	2002
<i>O My Dear Heart</i>	Christmas with the Victoria Scholars	1996
<i>Ubi Caritas</i>	Myth and Memory	2006
<i>The Birds</i>	If Angels Could Sing	2003

The Published Works Of Eleanor Daley

Alliance Music Publications Inc.

[The] Angels Will Guide You Home - SSA/Piano
Angelus Ad Virginem - SATB unaccompanied
Ave Maria - SSAA unaccompanied
Ave Verum Corpus - SSAA unaccompanied
Balulalow - SATB unaccompanied
Bethlehem's Star - SATB unaccompanied
Birds are Singing - S, optional descant/Piano
[The] Bridge Builder – SATB/Piano
By the Waters of Babylon - SATB unaccompanied
Canticle to the Spirit - SA/Piano
Chantez a Dieu – SSA/Piano
Child with the Starry Crayon - SSA/Piano
Christ Whose Glory Fills the Skies - SATB unaccompanied
Christmas Morn – SSAA/ Organ
Christus Factus Est - SATB unaccompanied
[The] Cloths of Heaven - SSA/Piano
Come and Walk With Me - SATB unaccompanied
[The] Crown of Roses - SATB unaccompanied
[The] Dream-Ship – SSA/Piano
Echo – SSAA / Piano
[The] False Young Man – SSAA/Piano**
For the Fallen - SATB/Trumpet
Gabriel's Message - SATB unaccompanied
Gentle Nature – SSA/Piano
Gloria in Excelsis Deo - SATB/Optional Brass
Here, O My Lord - SATB/Organ
Hosanna, Loud Hosanna - SATB/Percussion
How the Flowers Came – SSA/Piano
[A] Hymn for St Cecilia – SSA/Piano
I Sing of a Maiden - SSAA unaccompanied
I Was Glad - SATB / Organ
I'll Give My Love an Apple – SSA/Piano
If Ye Love Me - SSAA unaccompanied
[An] Irish Blessing - SA/Piano
Kneel Always - SSA/Piano
Leisure - SSA/Piano
Life's Mirror – SATB/Piano/Oboe

Light Looked Down – SATB/Organ
Like as the Hart - Unison/Organ
Listen to the Sunrise – SATB and Children's Choir unaccompanied
Lullaby Carol - SSA/Piano or Harp
Missa Brevis - SSAA – unaccompanied
Missa Brevis No. 4 - SATB unaccompanied
My Master From a Garden Rose - SATB unaccompanied
O How Amiable - SATB/Organ
O Nata Lux - SSAA unaccompanied
O Sons and Daughters - SATB unaccompanied
Os Justi - SSAA unaccompanied
Psalm 100 – SATB/Organ or Brass
[A] Psalm of Praise - SSAA unaccompanied
Rise Up, My Love - SSAA unaccompanied
[The] Rose and the Gardener - SSA/Piano
Salutation of the Dawn – SATB and Children's Choir unaccompanied
Set Me as a Seal - SATB unaccompanied
She's Like the Swallow - SSAA/Piano
[The] Song of the Music Makers – SSA/Piano
[The] Star Spangled Banner - SSAA, SATB, TTBB unaccompanied
Strange Places (Christmas Pageant) - SATB/Treble Voices/Soloists /Narrator/ Piano
[The] Sugar-Plum Tree - Unison/Piano (optional 2 part)
Sunny Bank - SSAA/Piano, Flute and optional Glockenspiel
Surely He Hath Borne Our Grievs - SATB unaccompanied
There is No Rose - SSAA unaccompanied
This Blessed Christmas Night - SATB unaccompanied
This Sanctuary of my Soul - SSAA unaccompanied
Tristis Est Anima mea - SATB unaccompanied
Un Canadien Errant - SSA/Piano
What Sweeter Music - SSA/Piano or Harp
When Jesus Wept - SATB/Organ
While Christ Lay Dead - SATB unaccompanied
[The] World's Desire - SATB unaccompanied

An Interview with Composer Eleanor Daley

Warner Chappell (Alfred)

[The] *Birds* – Unison / Piano
[The] *Blooming Bright Star of Belle Isle* – SSAA / Piano
In Flanders Fields – SATB unaccompanied
In Remembrance – SATB unaccompanied
(from Requiem)
In Remembrance – SSAA unaccompanied
(from Requiem)
O My Dear Heart – SSAA unaccompanied
O Risen Lord – SATB / Brass
Rejoice and Sing This Christmas Morn – SATB
unaccompanied
Requiem – SATB / Sop. and Bar. Solo unaccompanied

Oxford University Press

Ave Maris Stella - SATB unaccompanied
Christ Hath a Garden – SATB unaccompanied
Christ the Lord is Ris'n Today – SATB / Brass quartet and
timpani
Erosion – SAB/ Piano (Published in the Anthology *An
American Journey 2*)
Four Canticles of Praise:
1. Make Our Church One Joyful Choir - SATB
unaccompanied
2. Angels Visit When We Sing – SATB
unaccompanied
3. The Hidden Stream – SATB unaccompanied
4. Direct Us, Lord, Through Darkness SATB/
Organ (Available separately)
Hymn to God – SATB unaccompanied
[The] *Huron Carol* – SATB unaccompanied
(Published in the anthology *World Carols for
Choirs* – SATB version)
[The] *Huron Carol* – SATB unaccompanied (also
published as a separate octavo)
[The] *Huron Carol* – SSAA unaccompanied
(Published in the anthology *World Carols for
Choirs* – SSAA version)
[The] *Lake Isle of Innisfree* – SSA/Piano
Let All the World in Every Corner Sing:
1. King of Glory, King of Peace – SATB/Organ
2. The Call – SATB/Baritone or Mezzo solo –
unaccompanied

3. Antiphon – SATB/Organ

Love Never Ends – SATB / soprano solo unaccompanied
My Soul is Exceeding Sorrowful – SATB unaccompanied
O Come, Let Us Sing Unto the Lord - SATB / Organ
Upon Your Heart – SATB unaccompanied
Veni Creator Spiritus- SATB unaccompanied

Rhythmic Trident Music Publishing

In Remembrance - TTBB unaccompanied (from
Requiem)
Let Me Fish Off Cape St. Mary's - SATB
unaccompanied
Love Came Down at Christmas - TTBB unaccompanied
Paradise – A Song of Georgian Bay - SATB/Piano
The Stars are with the Voyager – SATB, SSAA, TTBB, SA /
Piano
When Christ was Born of Mary Free – SATB, SSAA,
TTBB/Piano

Canadian International Music

Drop, Drop, Slow Tears – SATB unaccompanied
Once, As I Remember – SATB unaccompanied

Hinshaw Music Publications Inc.

And God Shall Wipe Away All Tears – Unison/Piano
Christmastide - SATB unaccompanied **
Dormi, Jesu – SATB and Soprano solo or Treble voices
unaccompanied
It Couldn't Be Done – SATB unaccompanied
Jesus Christ the Apple Tree – SATB unaccompanied **
Open Thou Mine Eyes – SATB unaccompanied
Prayer For Peace – 3 part Treble Choir, 3 part Gallery
Choir and 2 part Male Choir, Optional Baritone
Solo with Organ
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¡Cantaré!

Explores Music of Mexican Choral Composers in Minnesota Classrooms

Bruce W. Becker

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Editor's Note: The following article intends to show how composers from another land could, through conducting their commissioned compositions, enter into a cross-cultural experiment that is educationally and artistically beneficial. Moreover, it is hoped that public schools, colleges, churches, and community choirs might implement similar cultural experiments.

Introduction

All too often we hear negative stories about current affairs in Mexico. Yet a nation of 100 million citizens, with its deep historic traditions and rich cultural heritage, has much that is positive to offer the world. What do we know about Mexico's culture matters, especially its choral music?

Minnesota is home to thousands of Mexicans, the state's largest Latino group. Beginning in 2007, VocalEssence Artistic Director Philip Brunelle encouraged the board and staff of the Minnesota-based choral group to make Mexican choral music a focus of its attention. The result led to a unique initiative known as ¡Cantaré! [Let's Sing!], connecting composers from Mexico directly with elementary school, high school, college, and community choirs in Minnesota.

The Experiment

Philip Brunelle expressed the hope that by sharing a bit of the history of ¡Cantaré! more American choral directors might consider inviting Mexican composers—or composers from other countries—to work with their choirs, or invite composers to be in residence in their schools. The new music created for the

students is wonderful and invites a broader understanding of Mexican culture.

Brunelle observes, "In one high school choir, a Latino boy who was shy about admitting he spoke a language other than English, was asked by our ¡Cantaré! composer how many languages he spoke at home: and the boy said five. The rest of the choir was astounded and it gave this boy new-found pride in his culture. It is this broadening of experiences that helps young people embrace a wider world."

Brunelle and VocalEssence associate conductor Sigrid Johnson laid the groundwork for the ¡Cantaré! experiment in 2007 when they traveled to Mexico City to interview ten prospective composers, both men and women. They explained the uniqueness of the program and that these prospective composers would be pioneers, since no previous experiment had been linked to integrating Mexican choral music with music education in the broadest sense in the United States.

During the 2008–09 academic year, they invited three composers to serve as composers-in-residence: Sabina Covarrubias (elementary), Jorge Cózatl (high school), and Jorge Córdoba (college/community/church). Brunelle and Johnson believed that choosing the right composers was crucial to the project, not only considering their musical qualities, but also an ability to work with the students and teachers, to communicate with the larger choral and public community, and to tell their stories to the media, particularly the Latino press.

¡Cantaré! Explores Music of Mexican Choral Composers

Three Composers, Three Minnesota Residencies, Ten Choirs

Four Twin Cities-area elementary schools, three high schools, the St. Olaf Viking Choir, and the church choir of Sagrado Corazón de Jesús participated in the debut year of the ¡Cantaré! experiment along with the VocalEssence Chorus and Ensemble Singers.

In October 2008, Covarrubias, Cózatl, and Córdoba visited Minnesota for two weeks to meet with their respective teachers and students, hear the choirs rehearse, and generate ideas for what they needed to compose. Following their October residencies, the three composers returned to Mexico and began composing music for each individual classroom and/or choir. They completed the various compositions by January 1, 2009 and sent them to VocalEssence Director of Community Engagement Kimberly Meisten for distribution to the teachers and directors so the choirs could begin learning the music.

VocalEssence developed a ¡Cantaré! Teacher's Guide for the classroom teachers, which was intended to give students and teachers a better understanding of Mexican music and its historical context. The guide focused on a set of traditional songs that provided different stylistic examples of Mexican choral music. In addition to teaching about the music, related activities were developed to reflect current trends in arts education and arts-infused curricula in Minnesota.

In March 2009, the three Mexican composers returned for a second visit. During this one-week residency, they had the opportunity to hear how their music sounded, answer questions, and make necessary notational adjustments to the scores. For the Mexican composers, it was a "reality check" when they discovered that some of the young American singers had less musical training and experience than the advanced youth choirs they typically worked with in Mexico.

¡Cantaré! in Concert

The final visit was for one week in May 2009 when the composers returned to help the choirs prepare for the ¡Cantaré! Community Concert held on May 12, 2009 at Orchestra Hall in Minneapolis. At this event, all of the music was premiered before an enthusiastic audience of 2000 members.

A succession of young singers took the stage for the world premiere of eleven works written expressly for them and for the occasion, conducted by their respective composers. Several works called for indigenous instruments: seed maracas, goat hoof sonaja, and black mud flutes, and whistles. Not all the music was in Spanish; the high school combined choirs performed *Xtoles*, a work by Jorge Cózatl in the Mayan language.

The Sagrado Corazón de Jesús Church Choir, VocalEssence Chorus and Ensemble Singers, and Viking Chorus of St. Olaf College combined forces for *Encontrarás a Dios* by Córdoba, in which the audience was invited to sing along.



Sabina Covarrubias conducts students at Orchestra Hall for the debut ¡Cantaré! concert on May 12, 2009. Photo by Stephen Maturen.

in Minnesota Classrooms

Composer Sabina Covarrubias was deeply affected by working with the Minnesota choirs and conducting in the Orchestra Hall concert. After returning to Paris, where she is in graduate school, she e-mailed, "I arrived home after a long trip. I got here and I really feel that I am not the same person. ¡Cantaré! really changed me in many positive ways. It was an amazing experience."

Ana Luisa Fajer, Consulate of Mexico-St. Paul, expressed herself in a note, saying, "I am still moved; speechless about what happened [last] night. It was so wonderful, that words are really not enough to express my

gratitude and Mexico's gratitude for what you have accomplished."

Repeating the Experiment

One measure of any experiment is whether it can be successfully repeated. In the case of ¡Cantaré! the program has been repeated and even expanded. In 2009–10, VocalEssence invited Diana Syrse (high school) and Jesús Lopez (elementary) to be composers-in-residence, and asked Jorge Córdoba to return for a second year to serve as a mentor for the new composers.

Because the year 2010 in Mexico marked the bicentennial of Mexico's independence, the experiment served as an important and exciting year.

In addition to the choirs from elementary and high schools, ¡Cantaré! assembled a youth choir from five area Latino Catholic parishes. The 2010 season finale concert was presented at the Basilica of St. Mary in Minneapolis to an enthusiastic audience. The proud parents' rushed to the front of the church at the end of the concert to photograph their children with the composers.

In 2010–11, the third year of ¡Cantaré!



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four composers participated: Diana Syrse returned, joined by Jesús Echevarria, Lilia Vazquez, and Horacio Uribe. Again, the focus was on grade school classes and high school choirs. Each year, the program planners contacted schools in the area to determine who might be interested and, in the case of the grade schools, which grades and teachers wanted to be involved.

Coda

Thanks to a new appropriation by the Minnesota State Legislature, designated funding for the arts and environment allowed VocalEssence to place two of the composers (Diana Syrse and Jesús Echevarria) in Worthington, Minnesota. Located in the southwest corner of the state, Worthington has the largest rural Latino population in Minnesota. Two final concerts took place in 2011—one in Worthington on April 28,

and one in Saint Paul, Minnesota, on the twenty-fourth of May.

To make some of the music developed through *¡Cantaré!* more widely available, a new online publication series, <www.venmusicpress.org> was launched. The Web site currently offers five compositions by *¡Cantaré!* composers. Perusal scores, performance notes, translations, and audio recordings are available for each composition. The avowed goal is to make this music available beyond the borders of Minnesota, but more importantly to further the cross-cultural values inherent in learning and performing this music.

The “experiment” was successful intellectually, emotionally, and aesthetically. The layers of cultural and communal interaction between the composers, students, and the community escape measurement. One can say, however, that the experiences garnered from the first contact with the score, the

presence of the composers in the classroom, and the performance of the music will have lifelong meaningful influences yet to be experienced.

Jesse Bethke Gomez, president of Comunidades Latinas Unidas en Servicio, noted,

¡Cantaré! played an extraordinary role in bringing Minnesota and Mexico closer in ways that have helped us to learn about each other; [the experience] has opened the door to greater understanding and, through this magnificent artistic vision, in working together through the expression of choral music, two great peoples were united as one.



Lilia Vázquez visits her students at Ramsey International Fine Arts Center in Minneapolis. (2010). Photo by Stephen Maturen.

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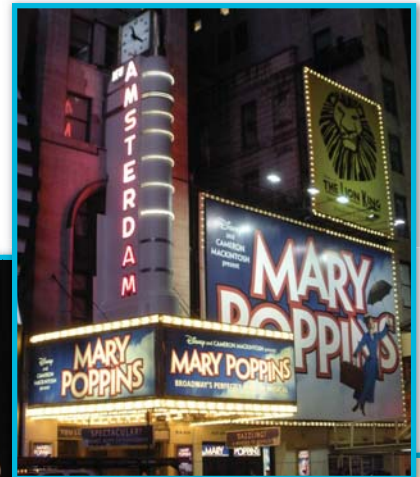
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ON THE VOICE

SHARON HANSEN, EDITOR

Making the Connection Between Healthy Voice and Successful Teaching and Learning in the Music Classroom

by

Mary Lynn Doherty

Author's Note: As a person involved in the training of future music educators, I believe exposure to information on how to use and preserve the voice is a critical component of the preparation of pre-service teachers. In addition, practicing music teachers must be armed with enough knowledge to advocate for acoustically appropriate teaching spaces, schedules that support vocal health, and resources. My goal with this article is to inform and support music teachers who are struggling with vocal problems, have concerns about preserving vocal health over the course of a career, or who need reference material to share with colleagues, administrators, or parents.

Occupational Hazard

Voice disorders are considered to be one of the major occupational hazards of school teaching.¹ A vast number of studies

have shown that teachers have the potential to suffer from voice problems as a result of their professional voice use.² Across several continents, studies consistently point to teaching as a particular occupational risk for experiencing a voice problem; some studies indicate that nearly 50 percent of teachers experience voice problems at any given point in time.³ The societal cost of voice problems in teachers alone may be of the order of about \$2.5 billion annually in the United States. In fact, across several countries, teaching consistently emerges as the occupation most likely to require medical evaluation for a voice anomaly.⁴ In the United States, most estimates indicate that anywhere from 3–9 percent of the general population has some type of voice abnormality at any given time; however, estimates are much larger for some facets of the population, especially those in which voice is critical to a person's professional work. Teachers are significantly more likely than non-teachers to have experienced multiple voice symptoms and signs.⁵ According to the U. S. Department of Education (2009), elementary and secondary school teachers constitute a sizable portion of the U.S. workforce: an estimated 3.7 million workers.⁶ It has been reported that while teachers make

up only 4.2 percent of the workforce in the U. S., over 19 percent of teachers have experienced voice problems. Twenty percent of teachers, compared to 0 percent in a control group of workers, have missed work due to a voice problem.⁷

Research suggests that there are universal, rather than population-specific, vocally abusive behaviors associated with teaching.⁸ Teaching requires vocal endurance, often in stressful conditions, where there is an expectation of optimal voice quality, and in environments that encourage ineffective voice use.⁹ Prolonged voice use using verbal teaching strategies, often in the presence of background noise, has been implicated as a cause of vocal impairment among members of the profession. In addition, speaking at higher volume levels than normally required for conversation is a common behavior of teachers.¹⁰ Diet/nutrition, hydration, stress management, and voice conservation practices also play a role in a teacher's ability to maintain healthy voice. Poor acoustics and ventilation are common in today's school classrooms, and can lead to medical conditions that put the voice mechanism at risk for injury. Intensified teaching schedules and loads prevent teachers from resting the voice throughout the teaching day; besides

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ON THE VOICE

their subject matter; many school music teachers have bus, hall, or lunch duty as well as other "extras" built into their assigned load. Even if a teacher is knowledgeable about the voice and vocal health, the athletic voice use required for teaching can cause vocal fatigue and abuse and potentially, phonotrauma. As professional voice users, teachers rely on a consistent voice quality as a primary tool of the trade. When teachers experience vocal strain, fatigue, dysphonia (abnormal voice), or aphonia (loss of voice), the ability to perform their professional duties is inhibited. There is ample evidence in the literature that teaching can be harmful to the voice. Are music teachers more likely to suffer voice problems due to the unique demands of our work?

K-12 Music Teachers

Research on the existence, prevalence, and cause of voice problems among music teachers has been growing in recent years.¹¹

While specific studies focusing on the sub-population of music teachers are limited, they do show that music teachers are more likely than their non-music colleagues to be at risk for or to suffer from a current or past voice problem. In a study of vocal music teachers, instrumental music teachers, and a control group of teachers, Hendry (2001) found that current and past voice problems were present in all groups but that most of the vocal music teachers and almost half of instrumental music educators reported speaking and singing problems.¹² Solberg and Duax (2000) reported that 63.6 percent of vocal music teachers surveyed indicated current vocal problems and 88.6 percent reported past symptoms.¹³ The same researchers found that vocal music teachers reported using their speaking and singing voices 90 percent of their teaching day. In a study performed in Sweden, music teachers were eight times more likely to seek phoniatric treatment than Swedes in general.¹⁴ Both

nationally and internationally, music teacher's voices are suffering.

Several strong studies have been done that refer to teachers of singing as subjects, but those groups are likely to include private voice instructors, school or church choral directors, as well as general music teachers. One size does not fit all when referring to music teachers in the literature. In 2009, the population of certified, K-12 music teachers working in U. S. schools, was approximately 140,000.¹⁵ That number includes men and women, new and experienced teachers, elementary general music teachers, middle school band directors, and so on. It does not include musicians who are uncertified and teaching in the private sector as church choir directors, private voice teachers, and piano teachers.

Whether a music teacher is teaching in an ensemble or classroom setting, working with young children or adults, or working in an acoustically appropriate space for music activities may have a profound effect on that individual's ability to prioritize and maintain a healthy voice. The music teaching contexts as well as the personal demographics of K-12 music educators—those certified teachers who work in elementary and secondary schools—are heterogeneous and this adds to the complexity of the discussion of vocal health.

The individual profile of any given music educator can have wide variances based on personal characteristics as well as job-specific differences in environment and professional expectations. Related demographics might include background and training; gender or age; voice use patterns; and diet/nutrition. For example, depending on an individual teacher's primary instrument, a music teacher may have had little training in healthy use of the voice for teaching.

Many assume that choral directors, as one example, are primarily singers; however, many fine choral conductors are instrumentalists first and singers second.¹⁶ Music teaching contexts vary depending on the subject matter (type of ensemble or general music setting), the location of the primary teaching space, and the level of teaching,

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among others.

Studies identifying music teachers as especially susceptible to experiencing voice problems need to be understood within the larger context of who music teachers are and what their individual teaching environments might look like. Music teachers of all subjects and levels within our discipline could be at risk, given the special nature of voice use required in music education contexts. Music teachers “rely on the versatility of the voice to accomplish a multitude of teaching and musical tasks.”¹⁷

The increased vocal load associated with teachers who sing and speak in their professional work may be just one of many factors that negatively impacts the music teacher’s voice. Music teachers may also have less chance to rest the voice as classes are often scheduled back to back; additionally, most music teachers rehearse with students before and after school, and even over the lunch break. It is also not uncommon for music educators to sing or speak at the same time as student groups or over varying types of accompaniments including amplified recordings, piano, guitar, and classroom instruments.¹⁸ Music teachers need to have the knowledge and skills to preserve their voices and advocate for conditions that support vocal health, as a healthy voice is critical to being successful as a music teacher.

For music teachers, a healthy voice enables the teacher to speak and sing clearly and be understood and heard by others; to use the voice in whatever capacity is desired (speak, sing, whisper, yell); and to engage listeners with a pleasing sound to the voice. Although these abilities might be desirable to most professional voice users, they are crucial aspects of a music teacher’s daily work. A healthy voice is paramount to a music teacher’s success in the classroom. Consequently, an unhealthy voice means the music teacher may be unable to be understood by others. This may cause teachers to repeat themselves; to lose the interest of the listener; to inhibit the progress or performance of the listener; or may cause a classroom management problem. Additionally, the teacher may be unable to use the

voice as desired in personal and professional settings, meaning that s/he can no longer perform or function in certain environments or manage authoritatively. A teacher may be unable to speak or sing with a pleasing tone: an abnormal voice quality can “turn people off” or distract the listener from the message the teacher is communicating.

Finally, a teacher may be unable to use the voice correctly/most efficiently, so that almost any use of the voice could cause fatigue or abuse over time. Music teachers need to become aware of the signs and symptoms of voice disorders, learning to monitor themselves both for damaging behaviors and impactful environmental factors.

Common Voice Problems in the Professional Voice User and Their Causes

If a teacher is unable to use the voice without pain, forceful vocal production, or fatigue, there is cause for concern. According to Roy et al., 2004, the most common symptoms of vocal distress include:

- hoarseness
- voice tires or changes quality after short use
- trouble speaking or singing softly
- difficulty projecting voice
- loss of singing range
- discomfort while using voice
- effort to talk
- chronic throat dryness
- chronic throat soreness
- frequent throat clearing
- bitter or acidic taste
- swallowing difficulties
- a wobbly or shaky voice
- a monotone voice.¹⁹

In addition, breathiness, aphonia, pitch breaks, and inappropriately high pitch have been identified as additional common symptoms of voice disturbance. Depending on the severity, any one of these symptoms can be

perceived on a range from personally frustrating to professionally debilitating. If symptoms persist, or a teacher is experiencing multiple signs and symptoms, it is important to seek professional help. A full examination by an otolaryngologist (ENT) will involve a stroboscopy, to determine if the edges of the vocal cords are smooth and assess the vocal fold vibration.²⁰ Speech Language Pathologists (SLP) can also perform stroboscopy, but because they do not diagnose medical conditions the best care is usually performed in a multidisciplinary clinic where both ENT and SLP are present. In an initial evaluation, the SLP will evaluate the voice in four main areas: quality, pitch, intensity, and resonance. In addition, the clinician will ask questions related to medical history; diet/nutrition and hydration practices; voice use; working conditions; and reflection questions such as how the client is feeling about his/her voice or how the client might describe the voice and its health. This broad range of questioning allows the SLP to gain an understanding of an individual’s general health as it may relate to the voice; an individual’s vocal load (at work and outside of work); and a person’s voice use patterns as s/he participates in the evaluation process. If a voice problem is suspected by an SLP, and confirmed by an ENT, treatment options are presented. Treatment of voice disorders begins with an understanding of the underlying cause of the problem.

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ON THE VOICE

Voice disorders are often categorized in two ways: Organic and Functional. Organic voice problems can stem from an underlying medical condition or aspect of an individual's physiology or anatomy, and are often one of the first signs of an illness, such as upper respiratory infection, benign lesion (nodule), cancer, neurological disease, heart disease, psychological disorder, or viral infection.²¹ The voice can be a reflection of general health: indeed, voice quality, loudness, pitch, and stamina can all be negatively affected by health issues ranging from the common cold to serious neurological disease.²² Voice problems may begin from a medical issue, but if symptoms persist after the medical problem has resolved, environmental and behavioral factors must be considered.

Conversely, voice problems can also commence related to an individual's behavior or environment then transition into a medical problem such as vocal nodules. Functional voice disorders are associated with improper or inefficient use of the voice. An understanding of vocal hygiene (everything one does to care for the voice)—and voice conservation (the ways in which one uses the voice)—are vitally important to any discussion of vocal health.

The etiologies of voice problems may be complex, making it difficult to pinpoint the source of functional disorders to any one factor. The traditional attitude used to be that "voice disorders are self-induced, i.e. caused by voice abuse by the individual, and not a problem related to occupation."²³ Much of the literature has focused on behavioral changes that should be made, which supports an assumption that if the changes are made successfully, the voice problem will go away. This view fails to account for the damaging aspects of a teacher's working conditions, over many of which the individual has little control. A focus on behavioral modifications, without knowledge of the context in which the behaviors exist, can produce a sense of hopelessness in teachers who are doing everything they can in terms of vocal hygiene and voice conservation, but who do not have control over their teaching environment.

The Teaching Environment— Toxic to the Voice?

The teaching environment can be toxic to the vocal health of music teachers. Poor acoustics, decreased or no humidity, jam-

packed teaching schedules, large class size, and high stress associated with teaching and managing large groups are common working conditions. Any one of these issues can have a deleterious effect on the voice; however, most teachers experience many or all of these as a regular part of their professional work. For example, many music teachers do not often have control over their teaching schedule or load. This can cause many problems, such as when students of disparate age or ability levels are scheduled without concern for level-based sequencing, or when classes are combined simply to facilitate classroom teacher common planning time. If the teaching load includes supervision of lunch or passing periods, vocalization is certainly risky. But even more important, with classes back to back, the ability to rest the voice—even for short periods of time—is inhibited. Without some type of vocal rest, a teacher is at increased risk for vocal injury.

Short term recovery takes place when we stop phonating, even momentarily. This recovery is primarily a benefit to the muscles, whose chemistry gets reset for the next contraction. Meanwhile, traumatized skin cells and extracellular material in the vocal fold cover are not quickly repaired. Epithelial cells - they line the inner and outer surfaces of the body- may have been heavily bombarded by vocal fold collision; consequently, they may die and be shed off. New cells will develop underneath but that takes time... The repair process may take anywhere from a few hours to as much as 72 hours to complete. Thus, minor destruction and repair is continual, even when we do not overuse our vocal folds... The key question is: can the regenerative processes keep up with the destructive process. If not, a recovery time will be needed, because an accumulation of damage will have taken place... For a school teacher, for whom one lecture period follows another; injury may accumulate during the day. A point can be reached where there literally is never enough recovery from day to day.²⁴ Depending on a music teacher's voice use during and outside of his or her workday or week, there may not be a long



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enough recovery period for the voice to thrive.

Beyond the logistical negatives associated with having no time for set-up or tear down between classes, little time to review materials for the next lesson, and no wiggle room if a student needs one-on-one follow up after class, the music teacher also may not be able to adequately hydrate if there is no time for visiting the restroom. Adequate hydration is critical to the maintenance of the voice. Systemic hydration allows for an increased mucosal lining on the vocal folds, which protects them. Eating hydrating foods, such as fruits and vegetables, as well as drinking non-caffeinated drinks like water and juice are important for all professional voice users. Caffeine, alcohol, and some medications can be drying to the voice; additional hydration is needed to combat the negative effects of such items. If music teachers can influence the scheduling of their classes, it may allow them to schedule much-needed breaks and opportunities for hydration throughout the day.

Teaching space acoustics may also impair a teacher's ability to maintain vocal health. The acoustics of a room can either restrict or support the singer or speaker; either improving the sound of the voice and the intelligibility of the speech or worsening it.²⁵ Poor sound insulation from outside sound sources (playground, parking lot, street, airplane, hallway, gym class, other music classes) as well as "empty classroom noise" from blowers, lighting, or other electrical equipment is common in classrooms. When the room's acoustical support is weak, voice performance can be strongly reduced, and more teacher effort is necessary to convey speech to the listeners.²⁶

Classroom acoustics must be measured at different points during a class period as well as multiple times during the school day: conditions within the teaching space fluctuate greatly depending on a host of environmental factors, including the heating, ventilating, and air conditioning (HVAC) system; noise from student performance; simply talking or moving; outside noise from external areas adjacent to the classroom;

and fluctuations in the teacher's voice use throughout a class period or teaching day. The American Speech-Hearing Association (ASHA) gives the following recommendations to teachers and schools who want to improve the acoustical conditions in their classrooms:

- add carpets or rugs to the floor
- use cushions in place of chairs
- put drapes on windows and walls
- use corkboard on walls for bulletin boards to reduce reflective surfaces
- use bookshelves as room dividers to create quiet spaces
- landscape with trees to reduce outside noise
- close doors to hallways
- suspend acoustic tile
- ensure that lighting is adequate.²⁷

Although not all of these recommendations would be appropriate for any one, specific music teaching context, many of them could be implemented. The health of the teacher as well as that of the students must be the priority.

Music teachers also teach large groups of students in both ensemble as well as general music settings, often without additional assistance or support, increasing the teacher's vocal load. In addition, teaching and managing larger than normal groups of students brings with it additional classroom management issues, a greater probability of having disparate achievement levels among students, and additional grading and evaluative measures. This added stress may affect the voice in deleterious ways (laryngeal or other muscular tension associated with stress causes a strain on vocal production).

Music teachers are often fighting against a perception that what they teach is a form of entertainment, devaluing the academic, cultural, social, and musical benefits of music education. Present-day society's marginalization of music often adds to an increased need for advocacy measures, which further exhausts limited time and energy and adds

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to stress levels. When the body is combating stress, the immune system may not be as effective at fighting off germs or disease. Stress can wear the body down, and fatigue, coupled with a weakened immune system, can have a negative effect on alignment and breath. When the chest is collapsed from fatigue, or the teacher does not concentrate on supporting the voice in singing and speaking, the vocal mechanism can be misused or abused.

Care and Maintenance

Teachers need to actively combat stress and stay healthy in order to attain and maintain vocal health. For some, regular exercise is a great stress and tension reliever. The benefits of exercise are well known to most people, among them, weight management, improved self-esteem (endorphins released in the body have a positive impact on well-being and self esteem), and greater strength and flexibility. Specific to professional voice users, exercise provides a boost to the immune system, allowing the body to better fight off the common cold or flu bugs to which teachers are exposed on a regular basis.

Additional suggestions for maintaining vocal health:

- **Be sure to get enough sleep.** General or chronic fatigue can negatively affect a

person's physical and emotional well-being and can cause poor alignment, inefficient breath, and a host of other issues related to vocal production.

- **Warm up the voice.** Warming up the voice before using "the teaching" voice is extremely helpful for most teachers. Humming on the way to work, using the voice in a conversational tone, doing stretching and breathing exercises, and singing light vocalises will greatly enhance the voice and prepare it for the athletic voice use required of teachers. The types of singing that teachers may do with their students as part of the teaching day may not be in a most healthy vocal range, or be musically challenging enough to further develop their own voices. In addition, teachers cannot focus on their own voices when they are in front of the choir leading warm-ups or teaching a new song, especially if they are at the piano.

- **Pay close attention to diet/nutrition.** Eating spicy foods, drinking carbonated beverages, or drinking alcohol before bedtime can lead to gastroesophageal reflux disease or GERD, which can be very damaging to the voice. As has been mentioned, systemic hydration is paramount to the health of the voice.

Voice Conservation

In terms of voice conservation, reduce the vocal mileage. A car can only go so far on one tank of gas, and once it runs out, the car will stop moving. The same idea is true with voice: the instrument does not have an infinite number of notes or words. The voice is vulnerable to a host of stressors, and damage can appear suddenly and without warning. Tips to reduce vocal mileage can include:

- Trying not to repeat yourself
- Using non-verbal communication, such as visual cues, for attention
- Using conducting gestures to express

musical expression

- Beginning and ending class with a non-speaking routine
- Writing things down/using visual aids
- Using recorded music or other technologies to vary instruction
- Making a conscious effort not to sing or talk over students
- Videotaping rehearsals and classes to better understand voice use
- Using amplification methods.

Teachers tend to talk a lot during instruction, but modifications to a teacher's instructional strategies as well as to classroom routines can greatly enhance their ability to preserve the voice. One recommended modification is the use of amplification, which has been shown to be extremely helpful to both teachers and students. Teachers using amplification report improved student attention, fewer distractions, less need to repeat instructions, and better vocal health.²⁸

Evidence for improved teaching and quality of instruction is statistically significant. In terms of vocal health, amplification allows the teacher to speak at a conversational volume level, while having the potential to reach each child in the classroom at the same volume. Projecting the voice to reach students in the back of the room is no longer necessary. In a normal classroom, the teacher's voice drops six decibels for every doubling of distance, meaning that students seated in the middle to back rows may have significantly greater difficulty attending to the teacher's verbal instruction.²⁹ There are a variety of portable and permanent systems available, including wireless and wired sound field infrared, FM, and VHF amplification devices.³⁰ Teachers who wish to use amplification need to consult with their school district's audiologist, other music teachers who use amplification, and their administrator before purchasing any equipment.³¹ Classroom size, voice use, student needs, and funding are just a few of the considerations that need to be made. In terms of vocal health, a teacher must be trained to use the system appropriately, so that s/he does not continue to overuse or



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misuse the voice in teaching.

Impact on Students

Voice problems can have a negative impact on both teaching and learning. For maximum learning to occur in the educational environment, the teacher's voice must be highly intelligible to all children.³² An abnormal voice is distracting to the listener, thus inhibiting both hearing as well as comprehension. Students' listening effort increases, and the energy that is put into trying to hear the teacher reduces the students' ability to focus on what the teacher is saying.³³

As hearing develops on a continuum, young listeners in early grades have not yet achieved the level of sophistication necessary to listen effectively in a noisy classroom environment. They do not have the benefit of rich language learning experiences and sophisticated language systems that adult listeners have available to help "fill in the gaps" under a degraded listening situation. In addition, young students often do not have prior knowledge or exposure to the new vocabulary and musical concepts that music teachers present. Thus, a music teacher with a voice problem hinders students from reaching their learning potential if the teacher's voice is hard to hear and understand. Young children's hearing is not fully developed until around age fifteen. The MARRS government study of the early 1980s showed that as much as 25 percent of children suffer from mild hearing loss and as much as 43 percent of students would fail a hearing screening on any given day.³⁴

In a survey completed in 2006, more than half of high school students reported symptoms of hearing loss.³⁵ According to another recent study, hearing loss is up 30 percent in American adolescents.³⁶ Experts point to the use of portable music players like MP3 players and iPods, with ear buds inserted well into the auditory canal, as a prescription for noise-induced hearing loss that can occur gradually over time. Many users are listening for long periods of time at high volume levels, and high school students are more likely than adults to report having experienced the

following three of four symptoms of hearing loss: 28 percent turn up the volume on their tv or music player (26 percent of adults); 29 percent say "what" or "huh" during normal conversation (21 percent of adults); and 17 percent have tinnitus or ringing in the ears (12 percent of adults).³⁷

Providing students accurate information about noise exposure and protecting their hearing should be a priority for all teachers. Such strategies as upgrading from earbuds to sound isolating earphones; using custom molded ear sleeves; turning the volume down; and listening for smaller amounts of time can all make a difference.

Many children are at risk for learning problems due to poor classroom acoustics. According to The Coalition for Classroom Acoustics (1998), an estimated 8–10 percent of the overall student population, irrespective of age, may have significant learning problems affected by poor acoustical environments.³⁸ Researchers have identified the following groups of students as at risk for learning problems in the classroom:

children with any hearing loss, whether unilateral, bilateral, high frequency, minimal or fluctuating; children younger than age thirteen; children who have articulation disorders; children who have language learning problems; children who have learning disabilities; children who are non-native English speakers; children who have a history of otitis media;³⁹ children who have auditory processing disorders; or, about 20 percent of all school children.⁴⁰

These children are in our choirs, bands, orchestras, and general music classes. The effects of noise in the classroom are profound. These can include masked speech sounds, decreased speech perception, reduced academic achievement, decreased comprehension of information, increased social-emotional problems, and increased voice fatigue for teachers.⁴¹ In a music classroom, students might miss many of the expressive and technical elements of music, such as dynamic contrast, intonation, or vocal timbre. In addition to performance, classroom management can be difficult when the speaking

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voice lacks strength/authority.

Disciplining students can be a significant source of stress and strain on the voice, so music teachers need to avoid abusing their voices in the name of classroom management. Research has shown that a teacher with a dysfunctional voice is far less effective in establishing classroom control.⁴² An authoritative voice can be essential to successfully managing large groups of students, but teachers who lower the pitch of their voices in the name of sounding more commanding, or those who strain the voice at strong volume levels, are sure to suffer fatigue. Alternatives for getting the attention of students, such as non-verbal gestures, are critical to preserving the voice. Establishing classroom routines will cut down on the day-to-day verbal instructions needed for any given classroom. While classroom management is a multifaceted concept—with organizational skills, time management, preparation, and rapport with students being vitally important components—it is fair to say that a strong voice commands attention. Consequently, if students cannot hear or understand their teacher, classroom management, as well as performance, will suffer. Voice problems affect both teachers and their students: if advocating for your own vocal health has not been successful, it may be more effective to provide information about the impact of voice problems on

student learning and management.

Conclusion

Occupationally related voice dysfunction in teachers can have significant adverse effects on job performance, attendance, and future career choices.⁴³ Voice problems are often a great source of stress for teachers and can adversely affect their “psychological well-being.”⁴⁴ When a teacher’s ability to perform his or her job effectively is threatened, it can be personally devastating. Lifestyle changes resulting from a dysfunctional voice are often necessary, which further compounds the stressful impact of a voice problem. For example, if speaking for long periods of time is causing vocal fatigue, an individual may have to limit social interaction on the phone, or in noisy public places like restaurants or bars.

Teacher-parents who want to attend their child’s sporting event would have to be cautious of yelling or cheering for their child. Research has shown that teachers’ interactions, even with family and friends, can be influenced negatively by voice problems.⁴⁵ For teachers, voice problems can have a widespread impact, including serious personal, emotional, and economic consequences.⁴⁶

Studies have quantified many of the repercussions of voice problems, and future

research should employ both quantitative and qualitative methods of inquiry. As there are some things too powerful to measure, descriptive studies are needed to get at the true impact of voice problems in the lives of music teachers. Music teachers must prioritize vocal health for themselves, their students, and the profession.

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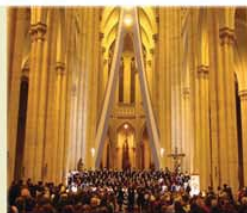
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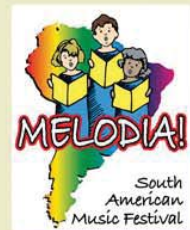
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Looking to the Past for Answers to the Present

What makes me hope for the musical future of any country is not the distinguished names that appear on the front pages of the newspapers, but the music that is going on at home, in the schools and in the local choral societies.¹

—R. Vaughn Williams

The national economic downturn of the last several years has created a number of unwanted consequences, not the least of which is declining local and state revenues. These declining resources have a detrimental affect on educational funding nationwide. Add to this the No Child Left Behind Act of 2001, which set rigid, unfunded, mandates for standards in reading and mathematics that schools must attain in order to receive federal funding, and recent government proposals for across-the-board budget cuts to decrease our national debt, and the problem, only compounds.

Across our nation, school districts, even institutions of higher education, are wielding the axe to eliminate what they deem as expendable programs in their budgets. All too often, that axe descends on music,

resulting in the slow strangulation of music programs at the elementary and secondary levels of education. Citing budget constraints as the primary reason for these cuts, and incorrectly labeling music as a non-core subject, some school districts see the musical education of the young as an expendable part of the overall curriculum even though there is no research to show that removing arts education from the curriculum will help improve test scores. In his book, *The World in Six Songs*, Daniel Levitin states that music is not simply a frill or a distraction, rather it is "a core element of our identity as a species".²

Recently, National Public Radio reported projections of two to four years for tax revenues to return to their pre-recession levels if (and it appears to be a big if) there are no new economic downturns. World economic and political events such as those we have recently seen in the Middle East, Africa, and Asia may delay that return even longer.

A 2009 Chorus America study estimated that over 10 million school-aged youth participate in over 41,000 public school choirs.³ Is the musical education of these 10 million young people truly expendable? What future impacts will this have on our adult community-based choirs? The same Chorus America study estimated that 32 million adult Americans sing in some type of choir. Who will replace these adult singers as they age? This author believes that cutting school music programs could very well result in a national creativity gap of monumental proportions. Our nation may even be committing a form of cultural suicide.

Although such cuts are detestable and should always be fought vigorously, we know that until programs and teachers are restored, we must ask the obvious questions:

What will students who are searching for musical activity do to fill this void, and what can community choir directors and singers do to be of assistance? Why, you might ask, should community choirs even involve themselves? Besides the obvious reason of duty, we must also realize that community-based choirs are strategically positioned to step into this situation and help stop the bleeding away of choral music in America.

In an earlier article this author stated that a community chorus is an excellent vessel for the promotion of lifelong musical education.⁴ Our rich tradition of community singing, dating back to the earliest years of the nation, inspired and nurtured by our European immigrants, has provided choral opportunities and education for generations; and it can and should, do so again today. We look to the ideas of William Billings and Lowell Mason and their contributions to grass-roots choral singing in this nation, along with the contributions of countless European immigrants, as the seeds that germinated into the singing schools, singing societies, music school settlements and eventually community choral programs in America. These activities were not only social organizations that provided their members with an outlet for singing and camaraderie but also they provided the opportunities to acquire a more in-depth musical education, filling a void in the educational structure of that time.

Singing Schools began in eighteenth-century New England and spread into the midwest and south during the nineteenth century. These Singing Schools were not brick and mortar institutions; they were organizations led by singing masters who were often self-taught. These singing masters taught singers how to read music and some



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rudimentary principles of vocal production. Founded in the late 1800s, the music school settlement was to provide free musical instruction of the highest quality for everyone in a community. In 1914, the New York school boasted over one thousand participants and one hundred teachers providing vocal and instrumental instruction. "Such work is a permanent constructive force of great value, and a real power in the process of working out a musical democracy; its effects are far-reaching and incalculable."⁵ These words, written almost one hundred years ago to describe music school settlements, could very well describe the role of the community chorus today.

As stated in the previously cited article, community-based choirs can be used, as they were in the nineteenth century, "as a vehicle for music education; a musical training ground for those with limited experience, as well as an instrument for social change."⁶ Today's community choruses can fill the void created as a result of current financial difficulties and can help ensure that every student who desires to sing in a choir has the opportunity to do so.

Building on this idea, let us look at the possibilities of the community chorus as a method of delivery in the musical education of the young. It is often assumed that

community choirs are the musical outlet for adult singers, but why can they not be an outlet for younger singers as well? Expanding a current ensemble or creating a new intergenerational choir to provide younger singers the opportunity to gain experience from adult singers is well within the ability of any volunteer community choir.

Pairing high school singers with adult singers provides the opportunity to exploit the talent in your choir in order to foster social and educational partnerships, resulting in the development of future adult singers and audience members. It has advantages for all involved and adult singers often learn as much as students do from these musical partnerships. Remember, the adults who will someday sing in your community choir are the students who walk the hallways of your schools today.

Talk to school music teachers and find out what needs can not be met in their current situations. Then use your greatest asset, your choir, to help fill the void. Adult choir members can provide weekly vocal instruction for interested students, they can present master classes, lessons in theory or sight-singing, vocal technique, and ensemble-building. These community outreach activities not only help the young singers, but also they help the school music program and help the

community choir by developing and encouraging future singers and patrons.

Outreach programs can educate the public about the importance of choral singing, provide training for aspiring singers, provide performance opportunities for student groups, foster collaboration between generations, and combat the effects of reduced funding for music in our schools. Sponsoring competitions and commissions for new choral works from aspiring composers will also focus attention on school and community choral programs.

Those who are adventurous and have the requisite time can create a community choir for interested students who have no available singing outlet. This endeavor could be a single choir or a complete choral training model with children's and young adult choirs. You would be providing valuable musical training that might otherwise be missing in your community. Unless they receive musical training now, these young people might be doomed to a future in which they become uncaring, uncreative, and insensitive adults.

These ideas just scratch the surface of opportunity for community choirs to assist in assuring choral vitality in America. Each choir is in a unique position to create unique responses to these crises by providing musical experiences that ensure a rich choral future for our nation.

Almost a century ago, an unknown author penned an entry in an encyclopedia that still rings true today;

The highest spiritual point in community music would appear to have been reached in the extension of a welcome to everybody, trained and untrained, to sing in chorus. In every healthy community there should be opportunity for all people to sing as much as they wish.⁷

NOTES

¹ Vaughn Williams, R. (1934) *National Music* London, Oxford University Press

² Levitin, Daniel J. (2008) *The World in Six Songs* New York, Plume Books, 3.

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³ Chorus America (2009) The Chorus Impact Study <http://www.chorusamerica.org>

⁴ Sayer, R. (2010) "A Place for Everyone in the Choir", *Choral Journal*, ACDA, 47.

⁵ National Municipal Review, volume 7, March 1914, pg 180

⁶ Sayer, R. (2010) "A Place for Everyone in the Choir", *Choral Journal*, ACDA, 47.

⁷ Encyclopedia Americana, 1918, *Community Music*, pg 422-23.

Women's Choirs



Iris Levine,
National R&S Chair

Model Repertoire Repertoire As Model

by
Shelbie L. Wahl

Think of all the ways you model for your choral ensemble. Vowel shapes, tonal placement, musical phrasing, and posture are just a few responses that come to mind. We demonstrate for our choristers how to sing, how to rehearse, and how to make music. They watch how we interact with other performers and how we run our programs. No matter the age or experience level of our ensembles, our actions and behaviors serve as a vocal model and role model for our singers.

Consider this, however: are our repertoire choices equally worthy to be role models? What do our selections say to the chorus?

More often than not, women's choruses perform repertoire primarily by male com-

posers, with texts by male poets or from Judeo-Christian religious tradition. What about women composers? Women poets? We should be encouraging our female singers to be strong, confident women with a passion for music, and yet we tend to provide them with so few female role models in our repertoire choices.

Another consideration is subject matter. Women's choruses are frequently relegated to singing sweet, pretty music with very little substance. If a conductor suggested to a singer that she strive to be ordinary, plain, and uninteresting, or, alternatively, saccharinely sweet, we would cry foul. Yet, too often we make those very choices with our repertoire.

Women Composers and Authors

Music composed by women and employing texts written by women is a part of the

women's choral canon that deserves to be seen and heard. The suggestion here is not for women's ensembles to limit themselves only to works only in this particular specialized category of repertoire. Instead, the rationale would be for works in this category to be programmed alongside works by male contemporaries so that women-identified works receive equal representation.

First, let us discuss the label of "women's music." Not all music by women composers is women-identified music, nor are all texts by women authors, women-identified. Just as it would be incorrect to suggest that all women think, feel, and react in the same way to a specific situation. It is also incorrect to suggest that all women composers are identical in their compositional styles and text choices. However, absent the descriptor of "women's" to elicit further inquiry, many works by women composers would exist only in the shadows, without the full atten-

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Shelbie L. Wahl is the director of choral activities at Hollins University in Roanoke, Virginia.



Repertoire & Standards

tion they are due.

As a conductor, I prefer simply to include repertoire by women composers or authors, which allows these works to be judged on their own merits as contributions to the canon of works for women's voices. It shows my choir members that, yes, women can be composers; yes, women can be writers; and yes, women can be successful at both these things. Moreover, it demonstrates that they can be considered equally alongside their male counterparts.

As with the label of "women's music," there is a similar controversy that surrounds the label of "women authors." Is there a

separate women's literary tradition? If so, is separate considered equal to men, or does separate suggest a hierarchy of men over women? When composers create compositions that involves a poetic text, they are making a conscious choice regarding that specific text. The mindful act of setting a text by a woman author validates the life experiences with which that particular woman author infuses in her writings. Not every poem or phrase by a woman author will echo the sentiments of all women. In fact, the writing may not be women-identified at all. However, it can be posited that works by women authors are more likely to coincide

with the life experiences of the larger female population than works penned by male authors. It is important in the programming of our repertoire that we give light to these texts by women authors and give our singers a chance to become familiar with them.

Do women compose differently than men? Is there something about a woman composer's music that makes it discernable from a man's? The point is not to discern categories of "masculine" and "feminine" music. Rather, the premise is that women may view a given situation or issue through a different lens than their male counterparts—a lens that is colored and filtered by the cultural gender perceptions in which all have evolved. Following this idea, it is not improbable to suggest that the creations of women composers may be different from the creations of men composers, simply because of the diverse life experiences of each. As with including women authors, including the works of women composers in our repertoire selections is a significant step in providing personal, professional, and artistic role models to our singers.

The Matter of Subject

Beyond the "by women, for women" discussion, another key factor when choosing music for women's voices is the subject matter. One point this discussion underscores the needed separation between music designated for treble voices and music intended for women's voices. Treble music is often intended for the unchanged voices of children, and frequently speaks from the perspective of children. Thus, both the actual vocal lines and the subject matter of some children's music are often too immature for older performers to embrace.

Even with music written specifically for women and not children, there is further concern about subject matter. As with choral ensembles of any age or gender, women's choruses need to sing about engaging subjects and topics with which the singers can connect on personal, emotional, and intellectual levels. What works for one women's



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chorus may not work for the next—each ensemble of women’s voices is going to have its own personality, and often, certain issues might have particular importance to the group. Women’s political rights, social activism, gender inequalities, environmental activism, and gay and lesbian rights are just a few highly charged issues that may speak directly to women choristers. Or quite simply, women may not want to sing bland and colorless songs with clichéd representations of subjects such as love, happiness, and roses. This applies to adults in community ensembles and girls in middle school/high school ensembles and young women in collegiate chorales. They all may want to address deeper issues that are important to their own lives.

The subject matter of any choral literature performed by a women’s chorus should be examined in the context of the complex social and political issues that surround today’s women. Read through the piece; look at it from your singers’ point of view. Does it treat them as children? Does it portray them as subservient, needy figures to the men in their lives? Does it assume that marriage and children, or, alternatively, complete spinsterhood, is the only appropriate way to live one’s life? Does it glorify unhealthy behaviors? Does it exclude, reject, demean, and otherwise degrade the position of women? On immediate response, we would likely say that none of our standard women’s chorus repertoire fits into any of those categories. Unfortunately, that is not the case. Be proactive in your search for repertoire. Read it. Re-read it. Better still, have your singers read it. See what they think.

That is not to say that every singer in every ensemble will, or even should, agree with the subject matter, sociopolitical sentiment, or compositional style of every piece. In fact, not every piece specifically has a discernable subject or sentiment. And yes, there is more to consider than only subject matter when it comes to programming concerts. Is it quality literature? Is a work aesthetically pleasing? What concept(s) can be taught? Is it too easy, or too difficult? What will the audience think? Will it fit with the rest of the music

being performed?

Programming repertoire is a complex task with many factors to consider. It is critical, however, that each concert program or season should be as intricate and multifaceted as the members that comprise the ensemble. We should talk to our ensembles in order to discover which ideas speak to the group. Discuss the texts of pieces and determine what is important to the singers. Making music is a personal and emotional experience, thus our performers deserve to sing music that represents what they believe in, and embodies who they are.

In addition to modeling our voices and our actions for our singers, it is crucial that we as conductors model for our singers with our repertoire choices as well: through the inclusion of women composers and women authors, and through subject matters supportive of women.

All authors, composers, and performers

have their own unique perspective that cannot be found in duplicate. That singular, individual view of reality compels the formation of distinctive literary and musical creations as varied as the authors and composers. For as many women as there are in our ensemble, there are just as many compositions to choose from. We owe it to our performers to find works within those varied literary and musical creations that meet the collective musical, social, intellectual, spiritual, and emotional needs of the ensemble. Be they the composers, the authors, or our own performers, the literal and figurative voices of women deserve to be heard. As conductors of women’s choral ensembles, we bear the responsibility to let those voices sing.



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In Memoriam

Sister Sharon Ann Breden, CSJ 1945 – 2011



Sister Sharon Ann Breden was actively involved with ACDA for thirty-two years. She served as a newsletter editor at the state and division levels, was a choral reviewer for the *Choral Journal* and spearheaded work on the September, 1994 R&S issue of *CJ*. She served as Publicity Chair at the national and division levels for nine conventions. Royce Saltzman asked Sister Sharon to establish the R&S Committee for Women's Choruses in 1980, and she continued as chair of that committee until she was elected Western Division President. Breden was appointed the National Chair for the Repertoire and Standards Committees in 1987. Under her leadership, the committees were thoroughly organized to serve ACDA members in their work as choral musicians.

Sr. Sharon received her undergraduate de-

gree in music history from Mount St. Mary's College in Los Angeles and her MM in choral conducting from Temple University. She taught and was an administrator at the elementary and high school levels for thirty-five years. She conducted choirs for children, boys, junior high, high school and women, and has served as director for adult church choirs. Sr. Sharon sang with the Singing City choir in Philadelphia.

Sr. Sharon retired as principal of St. Victor's Elementary School in San Jose, California, in 2005, where she had a 70-voice children's choir and an auditioned honor choir of 34 junior high students. She was involved in the music ministry at Santa Teresa Parish in San Jose and Immaculate Heart of Mary Parish in Belmont. Sister Sharon was a Sister of St. Joseph of Carondelet for forty-four years.

Choral Reviews

Paul Laprade, Editor choralreviews@acda.org

Editor's Note: The *Choral Reviews* column will occasionally include longer, scholarly reviews of significant editions of major choral works and masterpieces. We are honored to publish the first of such reviews, an in-depth consideration of the new Bärenreiter edition of J. S. Bach's *Mass in B Minor*, BWV232. Written by distinguished Bach scholar Robin A. Leaver, this review cites many of the scholarly considerations which should underscore the selection of any modern or revised edition of a masterpiece, and those issues specific to this Mass. It is hoped that these in-depth and extended reviews will encourage conductors, scholars, and performers to seek ever-higher standards in the quality of decisions made in preparing such editions of our standard repertory.

—Paul Laprade,
Choral Reviews Editor

Messe in h-Moll. Mass in B minor, BWV 232

J. S. Bach (1685-1750; 1749)

Herausgegeben von / Edited by Uwe Wolf (2010)

Urtext der Neuen Bach-Ausgabe – Revidierte Edition/

Urtext of the New Bach Edition – Revised Edition.

Kassel, London, New York, Prague: Bärenreiter, 2010.

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source/language: Latin mass

R&S areas: Col/Uni, Comm, Wrshp

This is the fourth new edition of Bach's *B minor Mass* to be published since 1997. That year saw the new edition by Christoph Wolff (Frankfurt/M, New York: Peters, 1997), then Neil Jenkins followed with his version (London: Novello, 2002), after which came Joshua Rifkin's edition (Wiesbaden: Breitkopf & Härtel, 2006), and now Uwe Wolf has edited the work for the Neue Bach Ausgabe to replace its earlier version edited by Friedrich Smend (NBA I/1, 1954; KB [Critical Report], 1956). Smend's edition of 1954 was subjected to a barrage of criticism that took issue with his basic assumptions, editorial decisions, and general understanding of the work.¹ Yet the edition has been widely used for more than half a century.

In some respects, history is repeating itself. The old Bach Gesellschaft (BG) issued two editions of this superlative work by the Thomascantor. The editor, Julius Rietz, produced an edition as BG volume 6 (1856), but had to rely on the Dresden parts of the *Missa* (Kyrie and Gloria) of 1733 together with secondary sources, because the owners of Bach's original score refused access to it. Soon after the volume appeared, Bach's original score did become available and Rietz was able to re-edit the work and bring out a more authoritative, revised edition of BG volume 6 (1857). Like BG, the NBA has now produced two editions of the *B minor Mass*.

All the planned volumes of the Neue Bach Ausgabe have now been published. However, new documents have come to light during the fifty years or so it has taken to complete the project, and some of the early volumes were not as effectively edited

as they might have been. Thus, around fifteen revised volumes are projected, of which the *B minor Mass* is the first to appear (Revision der Neuen Bach-Ausgabe: NBA^{rev} 1). This new NBA revision of the *B minor Mass* is the basis for the full, vocal and study scores, together with orchestral parts, issued by Bärenreiter.

The task of editing this monumental setting of the Ordinary of the Mass is a daunting one. At face value, it would seem to be a simple enough task, since there is an autograph score of the complete work, now in the Berlin Staatsbibliothek (D B Mus. ms. Bach P 180). However, this score is not as straightforward as is, for example, the autograph score of the *St Matthew Passion* (BWV 244) and it raises some intractable and intricate problems. Of these, the following are perhaps the most important. To begin with, Bach's score of the complete Mass differs from the earlier versions of the 1733 *Missa* (Kyrie and Gloria) and the 1724 *Sanctus* that were later incorporated into it. The differences are significant enough for these early versions to be published in a separate volume (NBA I/1a, 2004; KB 2005, edited by Uwe Wolf). Then there are the alterations and emendations to the original score, first by Bach himself which are detailed clarifications of his intentions, and then by C.P.E. Bach who performed the *Symbolum Nicenum* (BWV 232!) several times in Hamburg in the 1780s. Such passages are extremely difficult to decipher since the hands of father and son often cannot be distinguished (see further below). Even when Bach's hand is clearly observable there are anomalies to be resolved, for example, with regard to instrumentation, such as how bassoons are to be employed after the Kyrie and Gloria, whether normal oboes or oboes d'amore are intended, and what *obligato* instrument

Choral Reviews

should be used in the *Benedictus*, flute or violin? Many questions are made more difficult to resolve by the general deterioration of the original score, where the acidity of the ink has eaten into the paper, blurring the text and in places creating holes with a subsequent loss of notation. In 2002, the damage was stabilized and the score will not get worse, but neither will it get any better, which means that photographs and facsimiles made before the most recent and devastating deterioration are now important sources in their own right.

For this new edition, Uwe Wolf has re-

numbered the movements of the Mass. In editing NBA I/I Smend was adamant that the Mass was not an integrated whole but, as is reflected in the physical status of the original score, a collection of four discreet and independent sections. So he assigned Roman numerals to each of the four sections, and sequential Arabic numerals for each movement within respective sections (see Table I, column A). Presumably, because this numbering has been widely used for so long, it is also employed by Neil Jenkins for his Novello edition. However, since taken together the four sections form a complete

setting of the Ordinary of the Mass, it is clear that Bach conceived it as a complete work with an overall unity, a "Missa tota." Therefore both Christoph Wolff and Joshua Rifkin number the twenty-seven movements in a simple numerical sequence (see Table I, column B). Uwe Wolf has decided to introduce a different numbering system, though he also includes the NBA numbering of Smend in parenthesis: "Et in terra pax" is considered to be part of "Gloria in excelsis"; similarly "Qui tollis peccata mundi" is presented as a continuation of "Domine Deus"; "Cum Sancto Spiritu" belongs with "Quoniam tu

Choral

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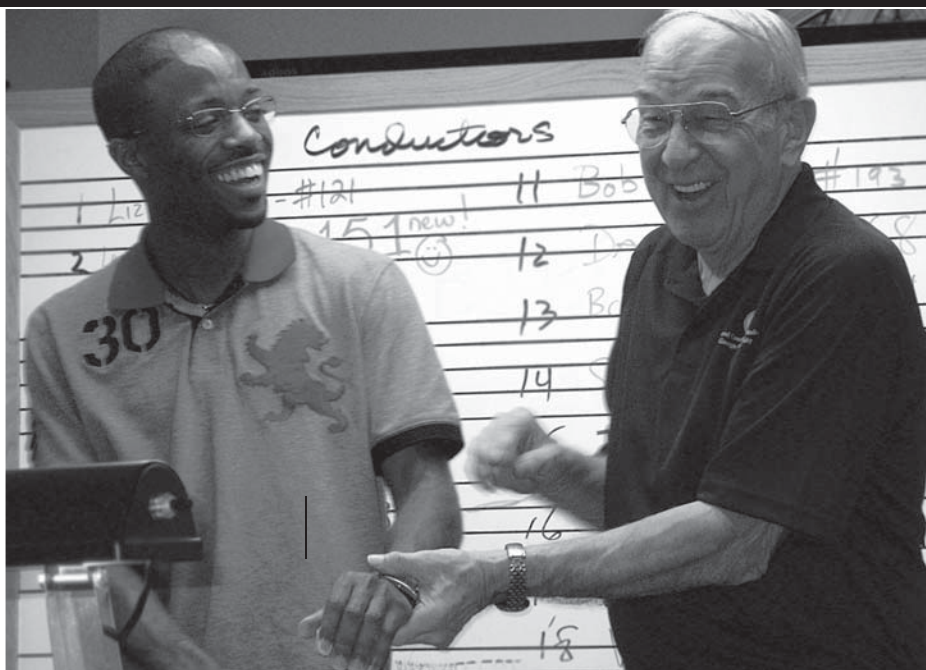
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solus sanctus" etc. Thus, a new structure of twenty-three items has been created (see Table 1, column C). While there is a certain logic to this re-numbering it nevertheless seems unnecessarily pedantic and, in my view, it would have been much more sensible to have followed Wolff and Rifkin and given the movements a simple numerical sequence.

Many of the aspects of this edition are

exemplary, as one has come to expect from the prestigious publisher. They include: the quality of the paper and binding; the density of the staves and notation, together with the layout of each page, make it easy to read; carefully planned page-turns greatly assist both rehearsal and performance; etc. Nevertheless some of the editorial decisions give cause for considerable concern. Modern technology was brought in to assist the

editorial process with regard to the extraordinarily difficult task of identifying the emendations and alterations to the autograph score made by Bach and his son Carl Philipp Emanuel. Between 2007 and 2008 a number of passages were subjected to X-ray fluorescence analysis (XRF), a process that does not damage the original.² According to the editor, Uwe Wolf, this analysis has made it possible to "confidently distinguish" C. P. E. Bach's inscriptions from those of his father (see Wolf's preface, p. xix). There is no doubt that the new technology has been able to resolve some of the disputed passages, but there are severe question marks regarding how this XRF ink analysis has been interpreted in this new edition with regard to some of the more difficult passages. For example, Joshua Rifkin, while welcoming the use of modern technology with regard to resolv-

ing the problem of "who wrote what" in the manuscript score, is nevertheless skeptical of the way in which detailed editorial decisions have been made based on the XRF data.³ One wonders why only XRF analysis was undertaken when other technologies are available, such as the computerized process developed by IBM in connection with medieval palimpsests that has enabled examples of fourteenth-polyphony to be recovered which hitherto had been totally undecipherable. But is it unnecessarily nit-picking to be concerned with such minutiae? I think not, if one understands what "Urtext" means. With this new edition I am not sure whether it is a case of two steps forward and one back, or one step forward and two back.

Robin A. Leaver
Yale University and Queen's University,
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NOTES

¹ See, for example, Georg von Dadelsen, "Friedrich Smend's Ausgabe der h-moll-Messe von J. S. Bach," *Die Musikforschung* 12 (1959): 315–34; English version, "Friedrich Smend's Edition of the B-minor Mass by J. S. Bach," *Bach. The Journal of the Riemenschneider Bach Institute* 20/2 (Summer 1989): 49–74.

² See Uwe Wolf, Oliver Hahn, and Timo Wolff, "Wer schrieb was? Röntgenfluoreszenzanalyse am Autograph von J. S. Bachs Messe in h-Moll BWV 232," *Bach Jahrbuch* 95 (2009): 117–34.

³ See the complete, detailed article: Joshua Rifkin, "Blinding us with Science? Man, Machine and the Mass in B minor," *Eighteenth-Century Music*, 8/1 (March 2011): 77–91, which also appears online: *Understanding Bach* 5 (2010): 49–63 <http://www.bachnetwork.co.uk/ub5/rifkin.pdf>.

Table 1

Comparison of Different Numbering of the B minor Mass movements

A	B	C	
I/1.	1.	1.	Kyrie eleison
I/2.	2.	2.	Christe eleison
I/3.	3.	3.	Kyrie eleison
I/4.	4.	4a.	Gloria in excelsis
I/5.	5.	4b.	Et in terra pax
I/6.	6.	5.	Laudamus te
I/7.	7.	6.	Gratias agimus tibi
I/8.	8.	7a.	Domine Deus
I/9.	9.	7b.	Qui tollis peccata mundi
I/10.	10.	8.	Qui sedes ad dexteram Patris
I/11.	11.	9a.	Quoniam tu solus sanctus
I/12.	12.	9b.	Cum Sancto Spiritu
II/1.	13.	10.	Credo in unum Deum
II/2.	14.	11.	Patrem omnipotentem
II/3.	15.	12.	Et in unum Dominum
II/4.	16.	13.	Et incarnatus est
II/5.	17.	14.	Crucifixus
II/6.	18.	15.	Et resurrexit
II/7.	19.	16.	Et in Spiritum Sanctum
II/8.	20.	17a.	Confiteor
II/9.	21.	17b.	Et expecto
III/1.	22.	18a.	Sanctus
		18b.	Pleni sunt coeli
IV/1.	23.	19.	Osanna
IV/2.	24.	20.	Benedictus
IV/3.	25.	21.	Osanna (repeat)
IV/4.	26.	22.	Agnus Dei
IV/4.	27.	23.	Dona nobis pacem

A = NBA I/1, Smend and Jenkins; B = Wolff and Rifkin;
C = NBA^{rev} 1, Wolf.



Index of Articles



The Choral Journal: An Index to Volume Fifty-one

by

Scott W. Dorsey

Subject Classification

The classification numbers used below correspond to subject headings in all ACDA monographs utilizing bibliographic format, particularly *The Choral Journal: An Index to Volumes 1–18* (Monograph No. 3) by Gordon Paine, and *The Choral Journal: An Index to Volumes 19–32* (Monograph No. 7) by Scott W. Dorsey. Subject classifications with no entries for this volume year have been omitted from the listing. “REP,” “BIB,” and “DISC.” are abbreviations for repertoire, bibliography, and discography. A comprehensive index of all *Choral Journal* articles from 1979, complete with annotations and cross-references, is available to ACDA members online at www.acda.org.

1. Choral Composition, Arranging, Editing and Publishing

“Choir, Composer-in-Residence, and Conductor: Enriching the Lives of Your Singers with a Simple Triangle,” by Christy Elsner and Andrea Ramsey. 4/11:63.

“¡Cantaré! Explores Music of Mexican Choral Composers in Minnesota Classrooms,” by Bruce W. Becker. 6/11:37.

2. Composers and Their Choral Music

“Hidden Allegory in J. S. Bach’s 1724 Trinity Season Chorale Cantatas,” by Linda Gingrich. 8/10:6.

“Johannes Herbst: Colonial America’s Sacred Bridge to Europe,” by Tim Sharp. 8/10:18. REP.

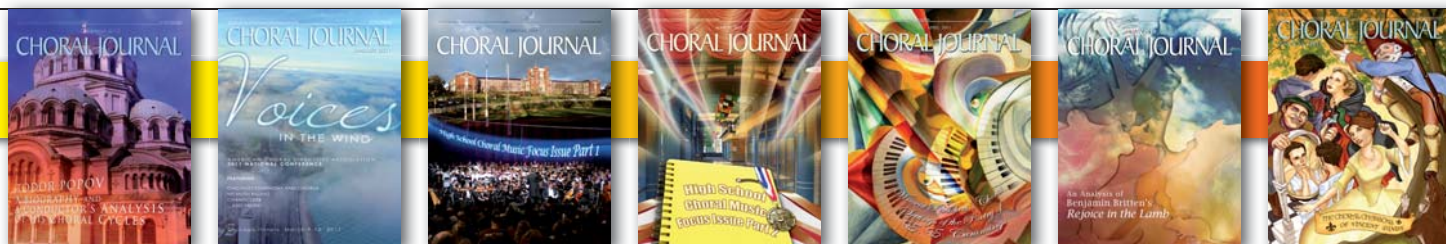
“Schumann’s Orchestration for *Das Paradies und die Peri* and *Szenen aus Goethes Faust*,” by Laura Tunbridge. 9/10:6.

“Whose Mourning? Schumann’s *Die Requiem für Mignon*,” by Eftychia Papanikolaou. 9/10:18.

“Robert Schumann’s Choice of Repertory & Rehearsal Planning in His Career as a Choral Conductor,” by Gregory W. Harwood. 9/10:32.

“Schumann’s Eusebius: His Beethovenian Origins in the Christian Church Year,” by Theodore Albrecht. 9/10:54.

Volume Fifty-One



“Sven-David Sanderström’s *Messiah: A Career of Writing for the Voice. Part 1: An Introduction to the Music of Sven-David Sanderström*,” by James Kallembach. 10/10:20.

“‘I Would Know My Shadow and My Light’: An Examination of Sir Michael Tippett’s *A Child of Our Time*,” by David A. McConnell. 11/10:10. BIB. DISC.

“Sven-David Sanderström’s *Messiah: A Career of Writing for the Voice. Part 2: The 2009 Messiah*,” by James Kallembach. 11/10:28.

“Carl Orff’s *Carmina Burana: An Analysis of the Work’s Performance Practice on Commercial Recordings*,” by Jonathan Babcock. 11/10:48. DISC.

“A Biography and a Conductor’s Analysis of Tudor Popov’s Choral Cycles,” by Matthew Thomas Crane. 12/10:6.

“Politics and Folk-Song Arrangements in the Works of Fernando Lopes-Graça,” by Gregory W. Brown. 12/10:47.

“The Troubled Child Finds Acceptance: Two Conductors Discuss Their Recordings of Leonard Bernstein’s *Mass*,” by David McConnell. 12/10:69.

“Sources of Mystery: An Introduction to Steven Sametz’s *Three Mystical Choruses*,” by Douglas R. Boyer. 2/11:44. DISC. REP.

“Dave Brubeck’s *Four New England Pieces: Ideal Selections for Your Choir! Part 1*,” by Michael Shirtz. 2/11:83.

“Vincent Persichetti’s Choral Settings of the Poetry of e.e. cummings,” by Justin S. Smith. 4/11:6. BIB.

“The ‘Other’ Vivaldi: Discovering a Lesser-known Masterwork – A Comparative Analysis,” by Gregory M. Pysk. 4/11:30. BIB.

“Percy Grainger, Champion of the Folk Song: The Collecting and Composition of Grainger’s Folk-Song Settings,” by Brent Wells. 4/11:46.

“An Analysis of Benjamin Britten’s *Rejoice in the Lamb*,” by Hilary Seraph Donaldson. 5/11:8.

“The Percy Grainger Folk-Song Settings Every Conductor Should Know,” by Brent Wells. 5/11:38. DISC. REP.

“The Choral Chansons of Vincent d’Indy,” by Paul Neal. 6/11:7.

August 2010 - June/July 2011

Index of Articles



7. Choral Conducting and Choral Techniques: Rehearsal

"Creating a Memorable Rehearsal: The Use of Colorful Language and Manipulative Devices," by Gretchen Harrison. 8/10:58.

"The Choral Rehearsal: A Laboratory for Musical Learning and Aesthetic Responsiveness," by Charles Leonhard and Brian Gorelick. 11/10:79.

"Sculpting the Music: Gesture, Movement, and Expression in the Choir Rehearsal," by John Jost. 2/11:18.

"A Picture is Worth a Thousand Words: Promoting Choral Artistry Through Presentation Technology," by Tim Fredstrom. 3/11:20.

8. Choral Conducting and Choral Techniques: Vocal Technique, Vocal Production and Tone

"The Evolving Voice: Profound at Every Age," by Karen Brunssen. 8/10:45.

"How to Teach Overtone Singing to Your Choir," by Stuart Hinds. 10/10:34.

"Choral Improvisation: Tensions and Resolutions," by Patrick K. Freer. 12/10:18.

"Vibrato and Choral Acoustics: Common Voice Science Issues for the Choral Conductor," by Brian Galante. 2/11:67. BIB.

"Making the Connection Between Healthy Voice and Successful Teaching and Learning in the Music Classroom," by Mary Lynn Doherty. 6/11:43.

15. Choral Conducting and Choral Techniques: Repertoire Selection

"Examining Ourselves: Are We Living Up to Our Own Standards?" by William McConnell. 9/10:67.

"Letter to the Editor," by William Dehning. 11/10:8.

"Theme-Based Programs," by Billy Baker. 12/10:33. REP.

"Sing We Now of Christmas," by Richard Stanislaw. 12/10:61.

"Teaching with Standards: Repertoire in the Age of *Glee*," by Robert A. Boyd, Diane Hines and Mary Hopper. 2/11:24.

Volume Fifty-One



34. History of Choral Performance, Histories of Choral Organizations, and Biographies of Conductors

"In Memoriam: Shigeru Hotoke (1926–2010)." 9/10:53.

"In Memoriam: Brazeal Dennard (1929–2010)." 10/10:33.

"New Inductees into Wall of Honor." 2/11:9.

"In Memoriam: Curtis E. Hansen (1921–2011)." 3/11:45.

"In Memoriam: Morris Beachy (1928–2011)." 3/11:59.

"In Memoriam: Robert L. Kidd III (1940–2011)." 4/11:62.

"In Memoriam: Sr. Sharon Breden (1945–2011)." 6/11:58

43. Interviews

"From Father to Daughter: An Interview with Royce Saltzman," by Kathy Saltzman Romey. 8/10:34.

"Reflecting: 25 Years Working with Children's and Youth Choirs. An Interview with Henry Leck," by Robyn Lana. 8/10:55.

"ACDA Past Presidents Interviews," by Marvin Latimer. 11/10:71.

"A Conversation with Rollo Dillworth," by Gretchen Harrison. 3/11:37.

"An Interview with Composer Eleanor Daley," by Hilary Apfelstadt. 6/11:17.

45. Literature on, and Music for Various Types of Choruses: Women's Voices

"Some Suggested Repertoire for Two-Year College Women's Choirs," by Paul Laprade. 12/10:59. REP.

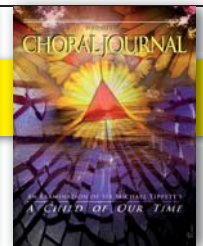
"Giving Women Voice," by Iris S. Levine. 2/11:81.

"Model Repertoire Repertoire Model," by Shelbie L. Wahl. 6/11:51.

47. Literature on, and Music for Various Types of Choruses: Elementary School and Children

August 2010 - June/July 2011

Index of Articles



"Celebrating the 300th Anniversary of Pergolesi's Birth: Appropriate Literature for Children's Choir," by Tom T. Shelton, Jr. 10/10:63.

48. Literature on, and Music for Various Types of Choruses: Middle School, Junior High School, High School and Boychoir

"A Day in the Life of a High School Choral Director," by Cheryl Frazes Hill. 2/11:6.

"Dreaming, Music, Imagining: Preparation for Engaged Teaching and Learning in the High School Choral Classroom," by Sandra Snow. 2/11:10.

50. Literature on, and Music for Various Types of Choruses: Community Choir

"Music in the Community: From Activity to Aspiration," by Terre Johnson. 10/10:59.

"Challenging the Volunteer Chorus to Provide the Best," by Ron Sayer. 11/10:65.

51. Literature on, and Music for Various Types of Choruses: Church

"Church Choirs, A Nineteenth-Century Heritage," by Richard J. Stanislaw. 9/10:73.

"Jubilate, Amen! A Festschrift in Honor of Donald Paul Hustad," by Paul A. Richardson and Tim Sharp. 3/11:43.

"Music in Worship at the 2011 National Conference," by Richard J. Stanislaw. 4/11:67.

"Unlikely Singing," by Terre Johnson. 5/11:63.

54. Literature on, and Music for Various Types of Choruses: Festivals and Festival Choirs

"Tips from the Podium: A Guest Conductor's Perspective of the Honor Choir," by Jeffrey Ward. 10/10:8.

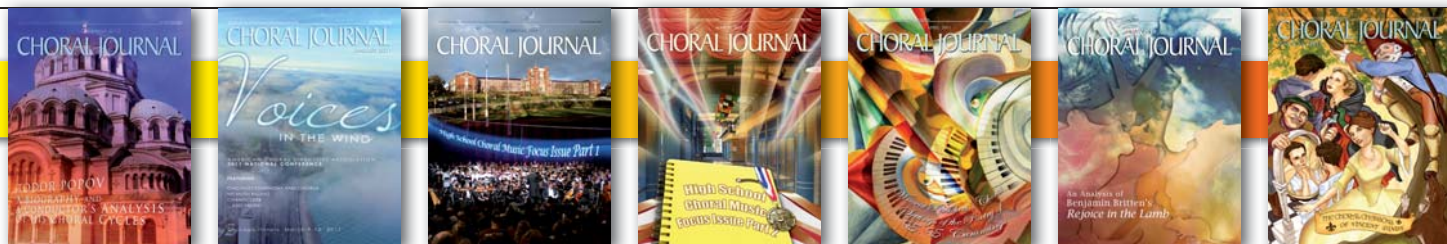
"Choral Festival Benefits," by Julian Ackerley. 10/10:57.

55. Literature on, and Music for Various Types of Choruses: Folk, Pop, Jazz, and Popular

"Beauty and the Beast: The Nature of a Show Choir," by Karen Dollins. 5/11:53.

"What's in Your Folder? Balanced Programming for Vocal Jazz Ensembles," by Kirk Marcy. 5/11:56.

57. Educational Techniques and Philosophy



"Influence Changes Everything: How Conductors Can Shape Motivation, Create Momentum, and Reframe the Musical Experience," by Ramona Wis. 3/11:6.

"Digital Natives and Immigrant Choral Directors: Catching Up and Reaching Out," by Philip Copeland. 3/11:26.

"An Open Letter to the Secretary of Education." 5/11:51.

"Looking to the Past for Answers to the Present," by Ron Sayer. 6/11:51.

58. Performance Practice, Style and Interpretation: General

"More than 'Politically Correct:' Accuracy and Authenticity in World Choral Music Study and Performance," by Sharon Davis Gratto. 9/10:65.

"Letter to the Editor," by Steven M. Demorest. 2/11:8.

"Selected Choral Music Resources to Inform World Music Study and Performance," by Sharon Davis Gratto. 4/11:59

66. ACDA Activities and Other Professional News

"National R&S Chair Candidates." 12/10:58.

"Special Convention Issue." 1/11.

"National Conference Collection: An Overview," by Christina Prucha. 2/11:87.

67. Professional and Artistic Philosophy, Esthetics

"Letter to the Editor," by John Weiss. 2/11:8.

"From Super Bowl to Salty Snacks: Opportunities for Advocacy Presented by the Use of 'Classical' Music on Television," by Theodore Albrecht. 3/11:47.

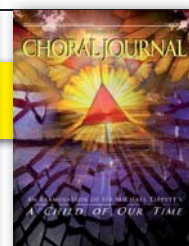
68. Recording and Amplification Techniques and Equipment

"Learning a Sound System is Like Learning a Chart," by Kirk Marcy. 11/10:66.

69. Reference Materials: Bibliographies of Literature on Choral Music

August 2010 - June/July 2011

Index of Articles



"The *Choral Journal*: An Index to Volume Fifty-one," by Scott W. Dorsey. 6/11:62.

71. Book Reviews

Elgar: An Extraordinary Life, by J. P. E. Harper-Scott. Donald Callen Freed, reviewer. 8/10:61.

Mozart, by Julian Rushton. Dennis Malfatti, reviewer. 8/10:61.

The Choir, by Tone Bianca Dahl. Conan Castle, reviewer. 10/10:67.

My Father Helmuth Rilling, by Sara Maria Rilling. Ian Loeppky, reviewer. 10/10:69.

It's All About Hymn: Essays on Reclaiming Sacred and Traditional Music in Worship, by Donn LeVie, Jr. Kathleen Sewright, reviewer. 10/10:71.

New Aldeburgh Anthology, by Ariane Bankes and Jonathan Reekie. Stephen Town, reviewer. 11/10:87.

Samuel Wesley: The Man and His Music, by Philip Olleson. Stephen Town, reviewer. 11/10:87.

William Walton: Music of Fire, by Stephen Lloyd. Stephen Town, reviewer. 11/10:87.

Conversations with Joseph Flummerfelt: Thoughts on Conducting, Music, and Musicians, by Donald Nally. Elliot Jones, reviewer. 11/10:89.

Choral Repertoire, by Dennis Shrock. Ian Loeppky, reviewer. 11/10:91.

"Tell Them We are Singing for Jesus:" *The Original Fisk Jubilee Singers and Christian Reconstruction, 1871–78*, by Toni P. Anderson. Wayne L. Wold, reviewer. 12/10:63.

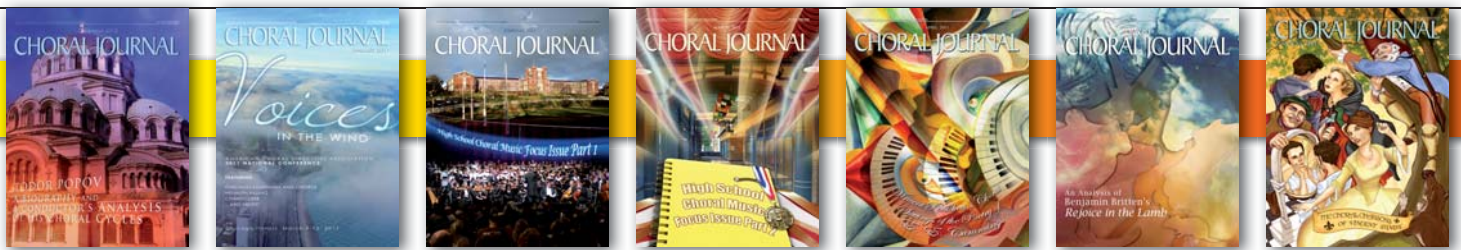
Music and Vital Congregations: A Practical Guide for Clergy, by William Bradley Roberts. Barry L. Bobb, reviewer. 12/10:65.

Sacred Christmas Music: The Stories Behind the Most Beloved Songs of Devotion, by Ronald M. Clancy. Kathleen Sewright, reviewer. 12/10:66.

Toward the Center: The Art of Being for Musicians, Actors, Dancers, and Teachers, by James Jordan and Nova Thomas. Donald Callen Freed, reviewer. 2/11:93.

Sibelius, by Andrew Barnett. Steven Grives, reviewer. 2/11:94.

Volume Fifty-One



Bach's Choral Music: A Listener's Guide, by Gordon Jones. Barry L. Bobb, reviewer. 2/11:95.

The Masses of Joseph Haydn, by Robert Demaree and Don V. Moses. Lawrence Schenbeck, reviewer. 3/11:51.

Fanny Hensel: The Other Mendelssohn by R. Larry Todd. Donald Callen Freed, reviewer. 3/11:52.

Handbook for the Music Mentor by Colleen M. Conway and Michael V. Smith. Vance D. Wolverton, reviewer. 3/11:53.

Progressive Sight Singing (second edition) by Carol Krueger. Daniel Scott Clark, reviewer. 4/11:71.

Voice Works: A "How To" Owners Manual for Vocal Students and Teachers by Henry A. Alviani. Donald Callen Freed, reviewer. 5/11:65.

72. Recording Reviews

Rodion Shchedrin: The Sealed Angel. Choir of Gonville and Caius College; Geoffrey Webber, conductor. David A. McConnell, reviewer. 8/10:67.

Schoenberg: Gurrelieder. Philharmonia Voices, City of Birmingham Symphony Choir; Ese-Pekka Salonen, conductor. Lawrence Schenbeck, reviewer. 8/10:67.

Handel: Ode for the Birthday of Queen Anne, Dixit Dominus. Vocalconsort Berlin, Akademie für Alte Musik Berlin; Marcus Creed, conductor. Richard A.A. Larraga, reviewer. 8/10:68.

American Choral Premieres. The William Ferris Chorale; Paul French, conductor. Louis Welcher, reviewer. 8/10:68.

One More Song. Calmus Ensemble. Jacob Cook, reviewer. 8/10:70.

Audiens. Schola Cantorum & Nordic Voices; Tone Bianca Dahl, conductor. Lawrence Schenbeck, reviewer. 8/10:71.

Turn Darkness Into Light. Kammerchor Consono Cologne; Harald Jers, conductor. Philip Barnes, reviewer. 9/10:77.

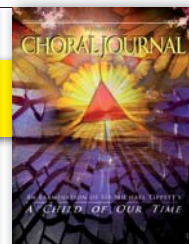
Lux Beatissima. Kammerchor Consono Cologne; Harald Jers, conductor. Philip Barnes, reviewer. 9/10:77.

Sechs Motetten nach Worten von Franz Kafka. RIAS Kammerchor; Hans-Christoph Rademann, conductor. Jeremiah Cawley, reviewer. 9/10:77.

Martin: Golgotha. Capella Amsterdam, Estonian Philharmonic Chamber Choir; Daniel Russ, conductor. Frank K. DeWald, reviewer. 9/10:79.

August 2010 - June/July 2011

Index of Articles



The Sacred Flame. The Cambridge Singers and La Nuova Musica; John Rutter, conductor. David Castleberry, reviewer. 10/10:77.

Sven-David Sanderström's Messiah. Festivalensemble Stuttgart; Helmuth Rilling, conductor. Cameron F. LaBarr, reviewer. 10/10:78.

Valentin Silvestrov: Sacred Works. Kiev Chamber Choir; Mykola Hobdych, conductor. Lawrence Schenbeck, reviewer. 10/10:79.

A Chatman Christmas: Choral Music by Stephen Chatman. University of British Columbia Singers; Brian Pullman, conductor. Tobin Sparfeld, reviewer. 11/10:93.

Mandorla: Choral Masterworks of Frank Martin, Edvard Grieg, Howard Hanson. Gloriæ Dei Cantores; Elizabeth Patterson, conductor. Weyburn Wasson, reviewer. 11/10:93.

Matthias Weckmann: Wie liegt die Stadt so wüste. Cantus Cölin; Kinrad Junghänel, conductor. David Rentz, reviewer. 11/10:94.

Barber: Samuel Barber's Collected Choral Works. The Esoterics; Eric Banks, conductor. David Castleberry, reviewer. 3/11:61.

Requiem, A Thanksgiving for Life: Choral Works by Sir Philip Ledger. The Choir of Christ's College, Cambridge; Sir Philip Ledger, conductor. Dirk Johnson, reviewer. 3/11:62.

John Taverner: Sacred Choral Music. The Choir of St. Mary's Cathedral, Edinburgh; Duncan Ferguson, conductor. David Rentz, reviewer. 3/11:64.

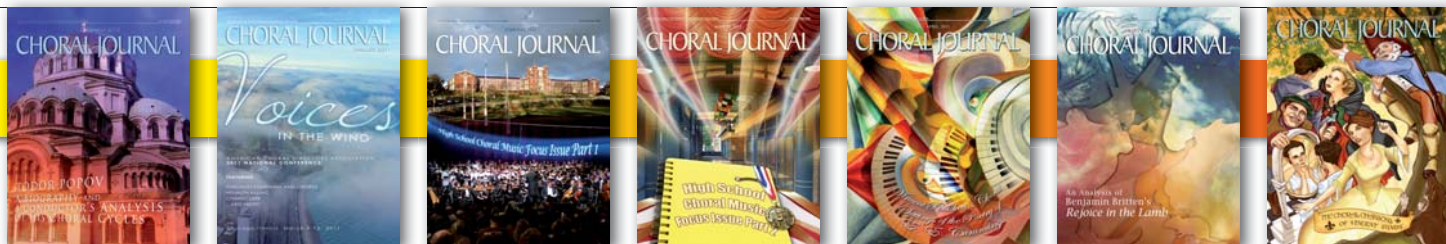
74. Choral Activities in the USA and Abroad

"World Choir Games 2012: Insight into the Philosophy of the Games and Why Cincinnati Was Chosen," by Robyn Lana. 1/11:6.

"The ACDA International Conductor's Exchange Program: Making Our World Smaller Through Global Artistic Dialogue," by David Puderbaugh. 4/11:56, 5/11:60.

"The ACDA Vienna Symposium (1968–1977)," by Marvin E. Latimer, Jr. 5/11:27.

Volume Fifty-One



Author Index

- Ackerley, Julian, 10/10:57
 Albrecht, Theodore, 9/10:54, 3/11:47
 Apfelstadt, Hilary, 6/11:37
 Babcock, Jonathan, 11/10:48
 Baker, Billy, 12/10:33
 Barnes, Philip, 9/10:77
 Becker, Bruce W., 6/11:17
 Bobb, Barry L., 12/10:65, 2/11:95
 Boyd, Robert A., 2/11:24
 Boyer, Douglas R., 2/11:44
 Brown, Gregory W., 12/10:47
 Brunssen, Karen, 8/10:45
 Castle, Conan, 10/10:67
 Castleberry, David, 10/10:77, 3/11:61
 Cawley, Jeremiah, 9/10:77
 Clark, Daniel Scott, 4/11:71
 Cook, Jacob, 8/10:70
 Copeland, Philip, 3/11:26
 Crane, Matthew Thomas, 12/10:6
 DeWald, Frank K., 9/10:79
 Dehning, William, 11/10:8
 Demorest, Steven M., 2/11:8
 Doherty, Mary Lynn, 6/11:43
 Dollins, Karen, 5/11:53
 Donaldson, Hilary Seraph, 5/11:8
 Dorsey, Scott W., 6/11:62
 Elsner, Christy, 4/11:63
 Fredstrom, Tim, 3/11:20
 Freed, Donald Callen, 8/10:61, 2/11:93,
 3/11:52, 5/11:65
 Freer, Patrick K., 12/10:18
 Galante, Brian, 2/11:67
 Gingrich, Linda, 8/10:6
 Gorelick, Brian, 11/10:79
 Gratto, Sharon Davis, 9/10:65, 4/11:59
 Grives, Steven, 2/11:94
 Harrison, Gretchen, 8/10:58, 3/11:37
 Harwood, Gregory W., 9/10:32
 Hill, Cheryl Frazes, 2/11:6
 Hinds, Stuart, 10/10:34
 Hines, Diane, 2/11:24
 Hopper, Mary, 2/11:24
 Johnson, Dirk, 3/11:62
 Johnson, Terre, 10/10:59, 5/11:63
 Jones, Elliot, 11/10:89
 Jost, John, 2/11:18
 Kallembach, James, 10/10:20, 11/10:28
 LaBarr, Cameron F., 10/10:78
 Lana, Robyn, 8/10:55, 1/11:6
 Laprade, Paul, 12/10:59
 Larraga, Richard A.A., 8/10:68
 Latimer, Marvin E. Jr., 11/10:71, 5/11:27
 Leonhard, Charles, 11/10:79
 Levine, Iris S., 2/11:81
 Loeppky, Ian, 10/10:69, 11/10:91
 Malfatti, Dennis, 8/10:61
 Marcy, Kirk, 11/10:66, 5/11:56
 McConnell, David A., 8/10:67, 11/10:10,
 12/10:69
 McConnell, William, 9/10:67
 Neal, Paul, 6/11:7
 Papanikolaou, Eftychia, 9/10:18
 Prucha, Christina, 2/11:87
 Puderbaugh, David, 4/11:56, 5/11:60
 Pysch, Gregory M., 4/11:30
 Ramsey, Andrea, 4/11:63
 Rentz, David, 11/10:94, 3/11:64
 Richardson, Paul A., 3/11:43
 Romey, Kathy Saltzman, 8/10:34
 Sayer, Ron, 11/10:65, 6/11:51
 Schenbeck, Lawrence, 8/10:67, 8/10:71,
 10/10:79, 3/11:51
 Sewright, Kathleen, 10/10:71, 12/10:66
 Sharp, Tim, 8/10:18, 3/11:43
 Shelton, Tom T. Jr., 10/10:63
 Shirtz, Michael, 2/11:83
 Smith, Justin S., 4/11:6
 Snow, Sandra, 2/11:10
 Sparfeld, Tobin, 11/10:93
 Stanislaw, Richard J., 9/10:73, 12/10:61,
 4/11:67
 Town, Stephen, 11/10:87
 Tunbridge, Laura, 9/10:6
 Wahl, Shelbie L., 6/11:51
 Ward, Jeffrey, 10/10:8
 Wasson, Weyburn, 11/10:93
 Weiss, John, 2/11:8
 Welcher, Louis, 8/10:68
 Wells, Brent, 4/11:46, 5/11:38
 Wis, Ramona, 3/11:6
 Wold, Wayne L., 12/10:63
 Wolverton, Vance D., 3/11:53

August 2010 - June/July 2011

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ADVERTISERS' INDEX

ACFEA TOUR CONSULTANTS	52	NAT'L ASSN OF TEACHERS OF SINGING	IBC
ALL THINGS MUSICAL	9	OXFORD UNIVERSITY PRESS	21
BRIGHTSPARK TRAVEL INC.	40	REGENCY CAP & GOWN COMPANY	43
CANADIAN CHAMBER CHOIR	12	SANTA BARBARA MUSIC PUBLISHING	55
CHARMS MUSIC	44	SMALL WORLD MUSICFOLDER.COM	18
CLASSICAL MOVEMENTS	50	SOUND BYTE STUDIOS	19
CONCEPT TOURS	10	UNIVERSITY MUSIC SERVICE	47
CULTURAL TOUR CONSULTANTS	54	U.S. NAVY	56
FORT WAYNE CHILDREN'S CHORUS	20	VALIANT MUSIC	46
GEORGE FOX UNIVERSITY	60	WITTE TRAVEL & TOURS	57
HAWAII MUSIC FESTIVALS	44	YOUNG VOICES OF COLORADO	45

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