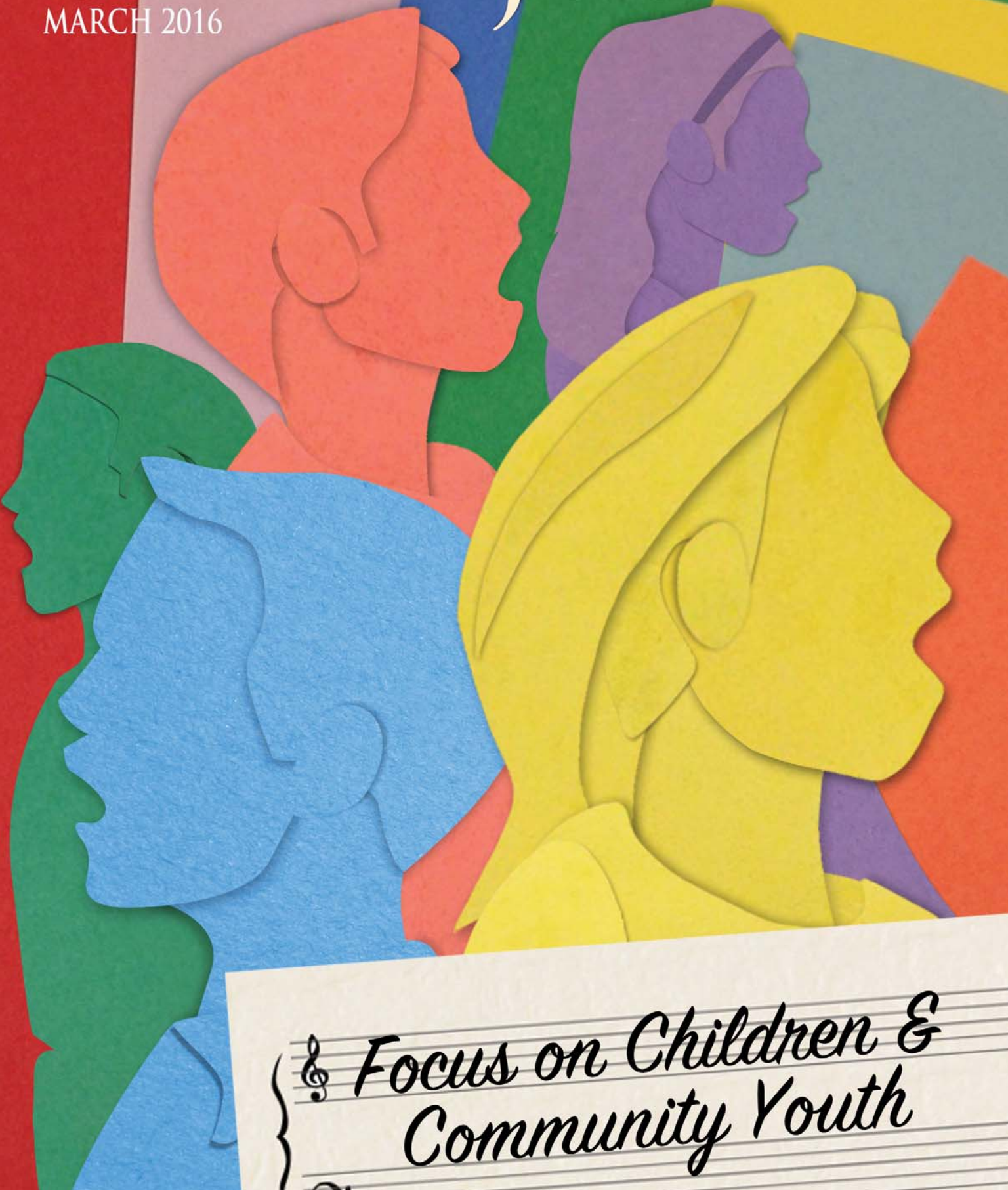


# CHORAL JOURNAL

MARCH 2016



*Focus on Children & Community Youth*

*Perform* with choirs from around the world!

# Krakow

## POLAND

June 7-12, 2017

*Concerts* at Karłowicz Music School,  
St. Mary's Church, Wielicka Salt Mine Chapel.

Festive *Closing Ceremony* at Krakow Philharmonic Hall.

**Festival Judges:**



Rihards Dubra  
Composer & Cantor  
St. Magdalene Church,  
Riga, Latvia



Romuald Twardowski  
Professor, Warsaw  
Academy of Music



Javier Busto  
Composer & Conductor  
Kanta Cantemus  
Korua, Spain



Vytautas Miškinis  
Professor, Lithuanian  
Academy of Music



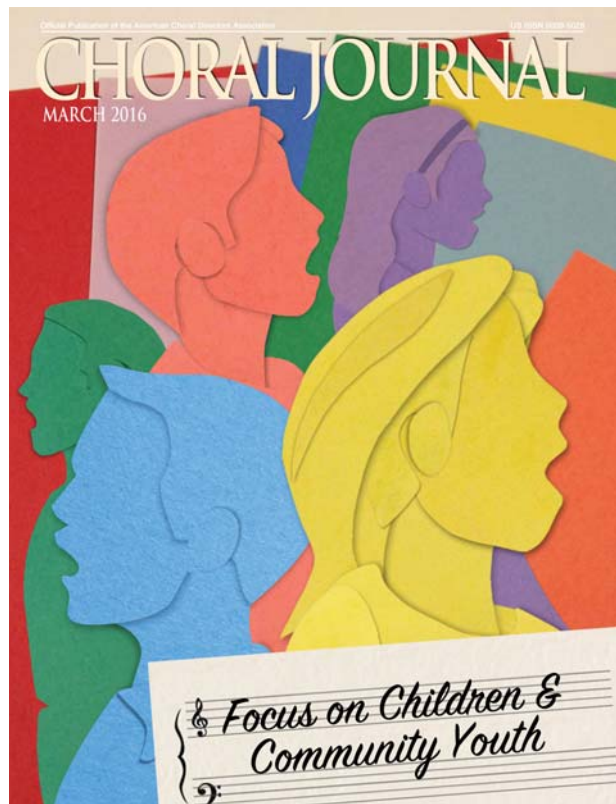
Damijan Močnik  
Choral Composer  
Slovenia



contact us for details: [travel@music-contact.com](mailto:travel@music-contact.com)

1-800-624-0166 [music-contact.com](http://music-contact.com)





**On the Cover** The colorful construction paper profiles of choral singers are an ode to children and youth, who are the focus of this special issue.

Annual dues (includes subscription to the *Choral Journal*): Active \$95, Industry \$135, Institutional \$110, Retired \$45, and Student \$35. Library annual subscription rates: U.S. \$45; Canada \$50; Foreign \$85. Single Copy \$3; Back Issues \$4. Circulation: 19,000. Main office: 405-232-8161

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

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

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

## FEATURES

### 10 **On Our Way: Programming a Martin Luther King Jr. Concert for Youth Choir**

by Anthony Trecek-King

### 22 **From Kindergarten to College: Understanding Young Voices and Keeping Them Healthy**

by Wendy D. LeBorgne

### 34 **Creativity and Artistry in the Children's Choir Rehearsal**

by Karen L. Bruno

### 44 **The Better C: Building Community through Collaboration**

by Roberta Q. Jackson and Debra D. Burgess

## ARTICLES

### 59 **Children's Choir**

Children Will Listen: The Passionate Pursuit of Excellence  
by Gretchen Harrison

### 63 **Rehearsal Break**

Look Mom, No Hands:  
Leaving the Scores in the Rehearsal Room by Robyn Lana

### 67 **Repertoire & Standards**

Three Steps Toward Stellar Rehearsals: Frontload Your Planning!  
by Emily Williams Burch

What Will Your Choral Legacy Be among Your Singers, Colleagues, and Community? by Donna Thomasson

## REVIEWS

### 73 **Book**

### 81 **Recorded Sound**

## NEWS

### 33 **Sing Up! Membership Drive Results**

### 54 **Audition Guidelines for a National Conference**

### 57 **Call for Interest Session Proposals**

## EDITORIAL

### 2 **From the Executive Director**

### 8 **From the Guest Editor**

### 9 **From the National R&S Chair**

PRESIDENT

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

VICE PRESIDENT

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

PRESIDENT-ELECT

**TOM SHELTON**  
WESTMINSTER CHOIR COLLEGE  
609-921-7100  
TSHELTON@RIDER.EDU

NATIONAL TREASURER

**JO ANN MILLER**  
NORTH DAKOTA STATE UNIVERSITY  
JO.MILLER@NDSU.EDU

EXECUTIVE DIRECTOR

**TIM SHARP**  
405-232-8161  
SHARP@ACDA.ORG

CENTRAL DIVISION PRESIDENT

**GAYLE WALKER**  
OTTERBEIN UNIVERSITY  
614-823-1508  
GWALKER@OTTERBEIN.EDU

EASTERN DIVISION PRESIDENT

**DAVID FRYLING**  
HOFSTRA UNIVERSITY  
516-463-5497  
DAVID.N.FRYLING@HOFSTRA.EDU

NORTH CENTRAL DIVISION PRESIDENT

**BOB DEMAREE**  
UNIVERSITY OF WISCONSIN-PLATTEVILLE  
608-342-1446  
DEMAREE@UWPLATT.EDU

NORTHWESTERN DIVISION PRESIDENT

**PATRICK RYAN**  
GREAT FALLS HIGH SCHOOL  
406-268-6370  
PATRICKMATTHEWRYAN@GMAIL.COM

SOUTHERN DIVISION PRESIDENT

**ALICIA WALKER**  
UNIVERSITY OF SOUTH CAROLINA  
706-542-4752  
ALICIAWALKER1104@GMAIL.COM

SOUTHWESTERN DIVISION PRESIDENT

**MARK LAWLEY**  
MISSOURI BAPTIST UNIVERSITY  
LAWLEYM@MOBAP.EDU

WESTERN DIVISION PRESIDENT

**ANNA HAMRE**  
CALIFORNIA STATE UNIVERSITY-FRESNO  
559-278-2539  
AHAMRE@CSUFRESNO.EDU

INDUSTRY ASSOCIATE REPRESENTATIVE

**BRAD MATHESON**  
HARMONY INTERNATIONAL  
BRAD@HARMONYINTERNATIONAL.COM

CHAIR, PAST PRESIDENTS' COUNCIL

**JO-MICHAEL SCHEIBE**  
UNIVERSITY OF SOUTHERN CALIFORNIA  
SCHEIBE@THORNTON.USC.EDU

NATIONAL PAST PRESIDENTS

† ARCHIE JONES	† HUGH SANDERS
† ELWOOD KEISTER	DAVID O. THORSEN
† WARNER IMIG	DIANA J. LELAND
† J. CLARK RHODES	WILLIAM B. HATCHER
† HAROLD A. DECKER	JOHN B. HABERLEN
† THERON KIRK	† LYNN WHITTEN
† CHARLES C. HIRT	JAMES A. MOORE
† MORRIS D. HAYES	MILBURN PRICE
† RUSSELL MATHIS	DAVID STUTZENBERGER
† WALTER S. COLLINS	MITZI GROOM
H. ROYCE SALTZMAN	MICHELE HOLT
† COLLEEN KIRK	HILARY APPELSTADT
MAURICE T. CASEY	JERRY MCCOY

# From the EXECUTIVE DIRECTOR

## The State of ACDA: A Moment of Personal Reflection and Vision for the Next Four Years



Tim Sharp

When I started my work as Executive Director of the American Choral Directors Association in 2008, I began with a vision for ACDA I have not varied from since the start. In short, I envision an ACDA that establishes the opportunity for every child in the United States to sing in a choir. I envision an ACDA that is fully engaged in world choral initiatives. I envision an ACDA that utilizes the full extent of technological communication and other technologies for the benefit

of our membership. And I envision an ACDA that sets the research and publication agenda for the best thinking, past and present, in choral music.

In 2012, I entered my second phase of work, beginning a period of strategic planning with our Association in order to discern the kind of ACDA our membership wanted to be in the twenty-first century. That process touched on planning that started with our national leadership, continued with a national survey of our membership, was followed by a period of reflection and refinement of the survey results, was distilled into ACDA's first-ever Mission Statement, and finally culminated in reforms that were ratified in January of this year by our entire membership that will reshape the way ACDA does its work to fulfill its mission.

I now enter what I consider my third phase as ACDA's Executive Director, looking to the next four years and the work that lies ahead for us. In this extended column, I would like to reflect on what I know now that I may not have known as clearly earlier in my work, where I think we are as an Association at this point in time, and where I see my work headed in the years to come.

The American Choral Directors Association is a not-for-profit association of choral music educators, conductors, performers, students, composers, music industry members, and others involved in choral music performance, education, composition, and advocacy. The mission of ACDA is to inspire excellence in choral music education, performance, composition, and advocacy, and our twelve purposes are always printed in the sidebar of my monthly column.

ACDA is the world's largest professional choral music association. Through its membership of more than 21,000 active, retired, student, international, and industry members, and hundreds of thousands of choral music performers, ACDA serves millions of singers of all ages and of all levels of performance. There are ACDA state associations in all fifty United States, which we organize into seven geographical divisions. ACDA provides a wide array of services to support choral music education and performance, including print and web-based media, professional development conferences and workshops, collaborative partnerships with similar associations, and a growing number of benefits to its members (see my editorial in the January 2016 edition of *Choral Journal*). ACDA is recognized as the national voice for choral music

education and performance, and as such represents the field in national initiatives and advocacy. ACDA has an office staff of fourteen, with additional contract labor staffing.

My organizational leadership is characterized by innovation, collaboration, discipline, and mentorship. In order to meet the challenges of a twenty-first-century not-for-profit voluntary membership organization, today's leader must be innovative. Strategic planning takes place in every area of an organization's work to assist in charting a course of action pursued to address a mission and vision. Collaboration unifies stakeholders in the ownership of that vision and the pursuit of the mission. Discipline is required in order to provide stewardship in the directed use of the Association's resources. Mentorship throughout this process creates a sustainable environment for the plans implemented and for the never-ending task of strategic planning.

My professional experience over the last eight years in leading the world's largest non-profit professional organization for conductors, combined with my earlier work as associate dean in higher education, teaching and research experience, and experience running my own successful corporation, has allowed me to work and lead in environments motivated by different action perspectives and motivations. Non-profit associational work, higher education, denominational church life, and my own for-profit corporation have each offered insights into the motivation for different aspects of our mission.

All of these experiences have taught me a great deal about leadership, budgeting, management, human resources, business analysis, legal procedures, strategic planning, operational finance, technological systems, data systems,

## THE 12 PURPOSES OF ACDA

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

—ACDA Constitution and Bylaws

## EXECUTIVE DIRECTOR'S LOG

### WHAT'S ON TIM'S DAYTIMER?



- Mar 1-2 Choral Performance  
Victoria, BC
- Mar 3-5 Northwestern  
ACDA Conference  
Seattle, WA
- Mar 7-8 Southwestern  
ACDA Conference  
Kansas City, MO
- Mar 9-10 Southern ACDA Conference  
Chattanooga, TN
- Mar 11-12 WV MENC All State  
Charleston, WV
- Mar 14-18 Azusa Pacific University  
Los Angeles, CA
- Mar 22-23 Strategic Planning  
Oklahoma City, OK
- Mar 31 Choral Performance  
Augusta, GA

### WHAT'S ON TIM'S IPAD?



- The Composer's Craft*  
Blake Henson & Gerald Custer
- The Beginner's Guide to Arranging*  
Blake Henson & Gerald Custer

### WHAT'S TIM'S LATEST APP?



Waze

### WHAT'S TIM LISTENING TO?



- Laetatus sum* RV 607  
Antonio Vivaldi
  - Voices of Earth: Canticle of the Sun*  
Ruth Watson Henderson
- Hear more at <[www.acda.org](http://www.acda.org)>.  
Log in and click on the First Listen icon

---

# From the EXECUTIVE DIRECTOR *continued*

social media, and a number of other practical aspects of business and academic work, work within a faith community, and work motivated by profit. It is my desire to continue to channel this knowledge and experience for the benefit of ACDA and our mission.

The greatest opportunity of all in the coming years for the work of ACDA will be to cultivate the resources necessary to accomplish our Association's mission and vision. Strategic planning will be called upon again to develop the resource and financial architecture needed by ACDA. I am pleased that my interest, expertise, experience, and energy collide with this moment in the life of our Association.

The guiding principles necessary for a successful development plan will again be in the areas of innovation, collaboration, discipline, and mentorship. A widening circle of stakeholders is involved in the development of the resources that will advance ACDA in this area, including partners representing both individual philanthropy and institutional philanthropy. These partners include current members, retired members, friends and donors, regional and national institutions, and others desiring to share in the mission and vision of ACDA.

I am pleased we have had success in the areas of strategic planning, enrollment management, philanthropy and fundraising, conference planning, talent recruitment, and other areas. I am also pleased that I approach this work with a trajectory that offers confidence within my own scholarship and pedagogy but excited about directing my efforts toward a worthy pursuit such as our Association's mission. The further development of the financial architecture of ACDA will be one of the greatest intrinsic rewards of my work with our membership and leadership in the years ahead.

As Executive Director of the American Choral Directors Association, my official contractual duties are as follows:

1. Coordinate and communicate with the National Executive Committee to supervise all operations of the ACDA organization.

2. Supervise the programs, projects, and activities of the ACDA staff.

3. Direct and coordinate development activities of the ACDA organization, all endowments and all entities, and the programs and events related thereto.

Practically speaking, these duties are worked out in the daily and ongoing responsibilities described by the following tasks I have identified over the last eight years. This list is developed to inform and guide the work of my position now and in the future:

- Fiscal management of the ACDA budget and staff.
- Communicating clearly and listening to members, including the ability to clearly articulate ACDA's message and to command the respect of the ACDA audience.
- Building relationships within a diverse membership organization and with other organizations, business groups, and coalitions.
- Negotiating and building consensus.
- Building teams, including the recruitment, development, and supervision of staff.
- Developing sources of non-dues revenue.
- Understanding business issues as they affect ACDA, knowledge of how associations can work most effectively, and a familiarity with the legal issues related to association management.
- Developing a global vision and an ability to understand and anticipate emerging needs as they might affect ACDA.

In addition to the effective performance of the above responsibilities, I have concluded that the Executive Director of ACDA should demonstrate the following personal attributes in the accomplishment of the duties of this position:

- 
- Strong personal character, a keen sense of protocol, and respect in the discipline.
  - Proven leadership ability and demonstrated business management skills.
  - Strong strategic-thinking and listening skills.
  - An entrepreneurial spirit.
  - Sufficient self-confidence to place service over ego.
  - Diplomatic skills necessary to reach common ground and build alliances without compromising ACDA's interests, and the ability to command the respect of colleagues and political communities.
  - The ability to build and maintain key relationships through networking.
  - An understanding of the role of Executive Director that supports the policy-making role and responsibilities of elected leaders.
  - An understanding that the Association belongs to the members and a willingness to put members and mission first.
  - An ability to work in a decisive manner in a results-oriented, decision-making environment.
  - A reputation for being energetic, intelligent, hard working, enthusiastic, and willing to offer opinions and judgments.
  - Providing advice and counsel to the appointed and elected officers and members to ensure the achievement of the Association's mission and goals.
  - Managing the strategic planning process in conjunction with the Executive Committee.
  - Overseeing and managing the development of the budget of the Association while identifying new sources of revenue.
  - Developing and implementing a robust membership retention and attraction program, and ensuring that the Association's offerings are aligned with the needs of the membership.
  - Building and enhancing relationships with the Executive Committee, the National Board, and with state and division leadership.
  - Demonstrating responsiveness to the needs of the division and state ACDA chapter leadership and membership.
  - Ensuring compliance with all legal and regulatory requirements applicable to the operation of the Association.
  - Leading a results-oriented, responsive, and well-integrated senior management team focused on goals and objectives designed to meet the needs of ACDA's growing membership.
  - Articulating clearly the issues of concern to ACDA and the choral music profession and serving as an effective advocate for the interests of choral music education in interactions with other associations, business groups, the music industry, government policymakers, and other organizations.

Further, the Executive Director of ACDA will be responsible for the following as we look to the future:

- Implementing the vision of the Association.
- Managing the operations of the Association.
- Providing leadership to the staff, including responsibility for hiring, training, supervising, and evaluating staff.
- Advocating for the visibility of the organization with all of its publics.
- Overseeing and participating in the implementation of ACDA's governance structure.

# From the EXECUTIVE DIRECTOR *continued*

## Goals for the Next Four Years

Utilizing my ongoing study and evaluation of the work of ACDA, along with the evaluation data collected over the last four years, I have developed the following goals for my work in leading the Association in the years ahead in three key areas:

### 1) Association Strategy and Planning

To lead the Association in its first-ever study of the financial architecture at work throughout the Association and, after a thorough study of the findings, develop a plan for addressing the interrelated financial needs of the Association as we move into the future.

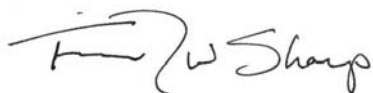
### 2) Program Management

To lead the Association in staffing and engaging our new program structure, a process that began with the final constitutional vote of the membership in January 2016. The initial program and committee staffing aspect of this goal will take place in the spring of 2016, and engagement will begin with the gathering of the leadership at the National Leadership Conference in June 2016. Further engagement will take place as agendas are carefully built by the Standing Committees, and Committee Chairs are motivated to lead the work and achieve the outcomes defined.

### 3) Personnel Management

To continue the development of a professional staff in the National Office, aligning current and future staff with new structure (as of February 1, 2016), program, and financial requirements identified in the ongoing process of strategic planning.

It is with a sense of excitement and humility that I anticipate the coming years of serving the American Choral Directors Association as Executive Director.



ACDA recognizes and thanks the following generous Fund for Tomorrow donors for their 2015 gifts of \$500 and above:

Sally Albrecht

Dr. Michael J. & Linda L. Anderson

Hilary Apfelstadt

Drs. David & Joan Ashcraft

Karyl Carlson

Dede Duson

Leslie Guelker-Cone

Dr. Robert A. Harris

William Hatcher & Darlene Lawrence

Tom Merrill

Marilyn J. Miller

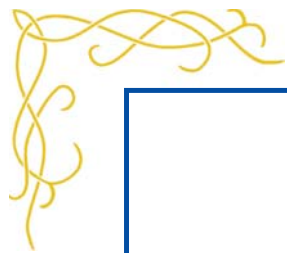
Marsha Owens

R. John Specht

Sandra M. Willetts

Judith Willoughby

Donn Wisdom



**Help grow new choral singers and develop  
new choral conductors with a gift to the  
American Choral Directors Association's  
Fund for Tomorrow**

Your donation to this new fund will help to encourage new children's choirs,  
support ACDA student members and chapters,  
provide national conference scholarships to Honor Choir students,  
and mentor talented youth into new choral conductors and teachers.

**With a gift of \$1,000 or more, you become a member of the Podium Society,**  
*a very special group of people who invest significantly in our  
programming for children and youth.*

**More information at:  
[www.acda.org/fund4tomorrow](http://www.acda.org/fund4tomorrow)**



*Give online or mail your contribution to ACDA, 545 Couch Dr., Oklahoma City, OK 73102-2207.  
The American Choral Directors Association is a 501(c)3 tax-exempt organization. Your gift to this fund is tax deductible to the extent allowed by law.*



## EDITORIAL BOARD

### EDITOR

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

### MANAGING EDITOR

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

### BOARD MEMBERS

**HILARY APFELSTADT**  
UNIVERSITY OF TORONTO  
416-978-0827  
HILARY.APFELSTADT@UTORONTO.CA

**TERRY BARHAM**  
UNIVERSITY OF MISSOURI - KANSAS CITY  
BARHAMTE@GMAIL.COM

**KRISTINA BOERGER**  
UNIVERSITY OF ILLINOIS  
KBOERGER@ILLINOIS.EDU

**PHILIP COPELAND**  
SAMFORD UNIVERSITY  
205-588-4794  
PHILIP.COPELAND@GMAIL.COM

**J. MICHELE EDWARDS**  
651-699-1077  
EDWARDS@MACALESTER.EDU

**STEVEN GRIVES**  
LORAS COLLEGE  
605-695-9812  
SMGRIVES@GMAIL.COM

**SHARON A. HANSEN**  
UNIVERSITY OF WISCONSIN-MILWAUKEE  
PROFESSOR EMERITUS  
414-651-4009  
SAHANSEN@UWM.EDU

**EDWARD LUNDERGAN**  
SUNY-NEW PALTZ  
845-257-2715  
LUNDERGE@NEWPALTZ.EDU

**DAVID PUDERBAUGH**  
UNIVERSITY OF IOWA  
319-335-1627  
DAVID-PUDERBAUGH@UIOWA.EDU

**JASON PAULK**  
EASTERN NEW MEXICO UNIVERSITY  
575-562-2798  
JASON.PAULK@ENMU.EDU

**MAGEN SOLOMON**  
SAN FRANCISCO CHORAL ARTISTS  
415-494-8149  
MAGEN.SOLOMON@GMAIL.COM

**RICHARD STANISLAW**  
RSTANISLAW@COMCAST.NET

**STEPHEN TOWN**  
NORTHWEST MISSOURI STATE UNIVERSITY  
660-562-1795  
STOWN@NWMISSOURI.EDU

## From the EDITOR



Amanda Bumgarner

This March issue of *Choral Journal* is the first focus issue of 2016. Although the cover turns the spotlight on children and youth, many of the topics contained within are relevant to readers who teach and conduct choral singers at every level. Guest editor Robyn Lana offers more insight on the importance of this topic and this month's articles below; and Cheryl Dupont, current National R&S Chair, shares current and upcoming opportunities for collaboration in the children's area, specifically through the biennial Children's Choir Conductor's Retreat and the 2017 ACDA National Conference.



Robyn Lana

This March issue of *Choral Journal* is the first focus issue of 2016. Although the cover turns the spotlight on children and youth, many of the topics contained within are relevant to readers who teach and conduct choral singers at every level. Guest editor Robyn Lana offers more insight on the importance of this topic and this month's articles below; and Cheryl Dupont, current National R&S Chair, shares current and upcoming opportunities for collaboration in the children's area, specifically through the biennial Children's Choir Conductor's Retreat and the 2017 ACDA National Conference.

### From the Guest Editor

During the many years I served ACDA, it was a personal priority to bring many philosophies of the choral education of children and youth together to celebrate our common goals and learn from each other's philosophies. Looking toward areas of commonalities among all philosophies, it has been an invigorating eighteen-month process collaborating with colleagues from across the United States who have expertise and insight to offer. It has been ten years since the last children's choir focus issue (April 2006, Angela Broeker, guest editor). Before that, were only two others (March 1993, Barbara Tagg and Linda Ferreira; and March 1989, Doreen Rao and the Repertoire & Standards chairs who served with her). Each of those issues continues to serve as outstanding resources. The 1989 and 1993 issues were important learning materials for this then-young conductor. The 2006 *Choral Journal* built upon that history and became an excellent resource focusing on the elementary school. Since then, the R&S committee has further clarified its purpose through a national vote and renaming the "children's choir" to "children's and community youth."

In this issue, you will find that focus on a wide range of ages providing information to those working with children through young adult. Wendy LaBorgne, a nationally respected vocal pathologist, offers "From Kindergarten to College: Understanding Young Voices and Keeping them Healthy." Anthony Trecek-King, artistic director of the award-winning Boston Children's Chorus, has contributed a focused article on programming for a Martin Luther King celebration and shares inspirational and valuable resources for conductors interested in programming a concert on the message of social justice. Karen Bruno has provided outstanding perspective in her article, "Creativity and Artistry in the Children's Choir Rehearsal," and indeed this article is applicable to conductors at all levels. "The Better C," contributed by Roberta Jackson and Debra Burgess, shares

advice on collaboration in every aspect of the choral rehearsal, structure, and philosophy.

For young conductors who were not yet choral professionals when past focus issues were offered, please go to [ACDA.org](http://ACDA.org), *Choral Journal* archives, and download these important contributions to the work we do with youth. It my hope that this focus issue, too, will become a journal referenced regularly. To all those working with children and youth, thank you for your investment into the future of choral music and uniting our world through teaching youth to sing together.

## From the NATIONAL R&S CHAIR FOR CHILDREN AND COMMUNITY YOUTH



Cheryl Dupont

As the National Chair for Children and Community Youth, it is my great pleasure to introduce you to this special issue, which focuses on the work many of us do with young people in the school, church, and community settings. In this issue you will find multiple articles, which have been commissioned from well-known experts in our field, on subjects that are of interest to those of us who work with children and youth. It is my hope that these articles

will be informative and inspiring to the members of our community. The Children & Youth R&S area is one of the largest in ACDA, and the work we do is significant.

By the time you read this column, the Children's Choir Conductors' Retreat in Morristown, New Jersey, will have already taken place. This great event was brought to you through the efforts of your national chair and dedicated local retreat co-chairs, with the assistance of the division chairs. The purpose of this biennial event is to promote networking, friendship, and sharing among colleagues who work in this R&S area. Please join us for the next retreat in January 2018 in Houston, Texas!

I have already been working with Tom Shelton on the 2017 National Conference in Minneapolis. This conference will have a major focus on children and youth. The Children's Honor Choir will be conducted by Joan Gregoryk, and Britten's *Ceremony of Carols* will be performed on a headlining concert, highlighting a mass children's choir. There will be much more! I am confident it will be a great conference for those who work with children and youth.

Please know that we are constantly working with the interests of our constituents in mind. Feel free to contact me at any time at [cheryl\\_dupont@hotmail.com](mailto:cheryl_dupont@hotmail.com). I am honored to serve ACDA in this position. Happy reading!

### NATIONAL CHAIR

**AMY JOHNSTON BLOSSER**  
BEXLEY HIGH SCHOOL  
[AMY.BLOSSER@BEXLEYSCHOOLS.ORG](mailto:AMY.BLOSSER@BEXLEYSCHOOLS.ORG)

### BOYCHOIRS

**CRAIG DENISON**  
FLORIDA SINGING SONS  
[DENISONS4@ME.COM](mailto:DENISONS4@ME.COM)

### CHILDREN AND COMMUNITY YOUTH CHOIRS

**CHERYL DUPONT**  
NEW ORLEANS CHILDREN'S CHORUS  
[NOCC787@BELLSOUTH.NET](mailto:NOCC787@BELLSOUTH.NET)

### COLLEGE AND UNIVERSITY CHOIRS

**JOEY MARTIN**  
TEXAS STATE UNIVERSITY—SAN MARCOS  
[JOEY.MARTIN@TXSTATE.EDU](mailto:JOEY.MARTIN@TXSTATE.EDU)

### COMMUNITY CHOIRS

**KEVIN MCBETH**  
ST. LOUIS SYMPHONY IN UNISON CHORUS  
[MCBETH.K@SBCGLOBAL.NET](mailto:MCBETH.K@SBCGLOBAL.NET)

### ETHNIC AND MULTICULTURAL PERSPECTIVES

**JOSÉ RIVERA**  
UNIVERSITY OF NORTH CAROLINA—PEMBROKE  
[JOSE.RIVERA@UNCP.EDU](mailto:JOSE.RIVERA@UNCP.EDU)

### JUNIOR HIGH/MIDDLE SCHOOL CHOIRS

**JENNIFER ALARCON**  
BLALACK MIDDLE SCHOOL  
[ALARCONJ@CFBISD.EDU](mailto:ALARCONJ@CFBISD.EDU)

### MALE CHOIRS

**CHRISTOPHER KIVER**  
PENN STATE UNIVERSITY  
[CAK27@PSU.EDU](mailto:CAK27@PSU.EDU)

### MUSIC IN WORSHIP

**THOMAS VOZZELLA**  
ST. ANDREW'S EPISCOPAL CHURCH  
[VOZZELLA.MUSIC@GMAIL.COM](mailto:VOZZELLA.MUSIC@GMAIL.COM)

### SENIOR HIGH SCHOOL CHOIRS

**DANIEL BISHOP**  
CLOVIS EAST HIGH SCHOOL  
[DBISHOP007@COMCAST.NET](mailto:DBISHOP007@COMCAST.NET)

### SHOW CHOIRS

**RANDI CARP**  
PHOENIXVILLE AREA HIGH SCHOOL  
[CARP@PASD.COM](mailto:CARP@PASD.COM)

### TWO-YEAR COLLEGE CHOIRS

**DIANNA CAMPBELL**  
SEMINOLE STATE COLLEGE OF FLORIDA  
[CAMPBELLD@SEMINOLESTATE.EDU](mailto:CAMPBELLD@SEMINOLESTATE.EDU)

### VOCAL JAZZ

**GREGORY AMERIND**  
MESA COMMUNITY COLLEGE  
[GWA@GREGORYAMERIND.COM](mailto:GWA@GREGORYAMERIND.COM)

### WOMEN'S CHOIRS

**IRIS LEVINE**  
VOX FEMINA LOS ANGELES  
[ILEVINE@CSUPOMONA.EDU](mailto:ILEVINE@CSUPOMONA.EDU)

### YOUTH AND STUDENT ACTIVITIES

**AMANDA QUIST**  
WESTMINSTER CHOIR COLLEGE, RIDER UNIV.  
[AQUIST@RIDER.EDU](mailto:AQUIST@RIDER.EDU)

*On Our Way*

Programming a  
Martin Luther King Jr  
Concert for Youth Choir

Anthony Trecek-King



In the early evening on April 4, 1968, civil rights icon Dr. Martin Luther King Jr. was struck down by an assassin's bullet. In the months following, the first piece of legislation seeking the creation of a federal holiday to commemorate the life and legacy of Dr. King was introduced. In less than a year following his death, the King Memorial Center in Atlanta was founded, and there they sponsored the first observance of King's birthday in January of 1969.<sup>1</sup>

Between 1970 and the early '80s, individual states passed their own legislation acknowledging the King holiday; in 1984, President Ronald Reagan signed the bill into law, and the first federal anniversary was observed on the third Monday in January of 1986. Much like other national holidays, organizations began planning events and celebrations on or around the King anniversary. Professional orchestras, choral organizations, churches, colleges, universities, and public and private schools began to commemorate King in musical tributes. Today you will find many concerts and events celebrating King and the continued march toward equality.

Anthony Trecek-King  
Artistic Director, Boston Children's Chorus

# Programming a Martin Luther King Jr Concert for

While the campaign for civil rights came to a head in the 1950s and 1960s, many still search for equity and opportunity. Concerts with the focus on King's message of social justice, highlighting the struggles of the past and present, provide an opportunity to begin a conversation. As conductors, music educators, and leaders, we have to be willing to have the conversation. Music can serve as a vital ingredient in compelling our communities to not only accept diversity but to value its unique contribution to society.

A substantial amount of music from many eras, genres, and sources has been written relating to civil rights and social justice, much of which would make an excellent choice to include in a concert celebration for Martin Luther King Jr. However, youth and children choral conductors face considerable complications with respect to researching and selecting music. While the Civil Rights Movement and the struggle for freedom is bursting with music, discovering literature that has been composed or arranged for chorus and, more specifically, for the requirements of a youth choir, remains elusive. Youth choirs are distinct ensembles, and programming for their specific needs should always be considered. For the purpose of this document, a youth choir is defined as an ensemble of singers ages 12-18 and can be one of three types of voicing: Mixed (SATB), Treble (SSA), or Changed Voiced Men (TTBB).<sup>2</sup> In this author's experience of working with a youth mixed ensemble, the women are often vocally and musically more advanced than the men. The range and tessitura have to be carefully considered (particularly with respect to the tenors and basses, whose voices might have recently changed), as they will have an impact on the overall success of the performance. Researchers, conductors, and musicians have created multiple resources that serve as starting points for planning and are readily available online or in print. The variety of resources are quite broad and fit into several categories. Following is a description of some of those resources and an overview of the music contained within.

## Anthologies

Orchestras and universities are always seeking resources to assist with programming an MLK celebration. One such source is *A Catalog of Music Written in*

*Honor of Martin Luther King, Jr.* by Anthony McDonald.<sup>3</sup> Now in its third edition, this catalog includes a chapter on songs and contains a range of choral music. The focus of McDonald's book is orchestral programming, yet it also serves as a place to begin researching choral music. Although it contains a wealth of information, it is not an exhaustive source, and McDonald omits important works worth considering, for example, Duke Ellington's *My People*.

## Songs of the Civil Rights

"The Civil Rights Movement without its music would have been like a bird without its wings."

- Congressman John Lewis<sup>4</sup>

Music held significant importance during the Civil Rights Movement. These songs helped to lift the spirit and told stories of the struggle for social justice. Freedom songs (also known as civil rights anthems or protest songs) were sung in many different situations from mass meetings, demonstrations, sit-ins, workshops, and even in jail. Guy and Candie Carawan's *Sing for Freedom: The Story of the Civil Rights Movement Through Its Songs* is a comprehensive publication composed of two separate collections ("We Shall Overcome" 1963, and "Freedom Is a Constant Struggle" 1968). It contains over 110 protest songs with accompanying historical information and firsthand accounts. Many of the selections are in lead sheet format (single vocal line with chords), while a few are modestly arranged for chorus. The music in this anthology could be performed as is or arranged to suit the specific needs of an ensemble.

Another work detailing the Civil Rights Movement through its music is *Freedom Songs: Young Voices and the Struggle for Civil Rights* by Mary C. Turck.<sup>5</sup> This book is written for a younger audience and chronicles history leading up to and through the Civil Rights Movement and includes music from the African American experience. In addition, it includes song lyrics and a CD with performances by the Chicago Children's Choir, conducted by Josephine Lee. The musical selections con-

tained within work wonderfully for a youth choir.

## Historical Resources

Beyond the music of the Civil Rights Movement, a number of historical resources are available. Music that exemplifies the plight of African Americans or anyone who fought for freedom and equality from around the world could be included in an MLK celebration. The Library of Congress holds an assemblage of songs relating to Abraham Lincoln in the *Alfred Whital Stern Collection of Lincolniana*. This compilation contains scores of approximately 250 songs written about Lincoln and the Civil War as recorded in popular music. Stern donated the material to the Library of Congress in 1953, and his stockpile of material spans from Lincoln's presidential campaign in 1859 through the one hundredth anniversary of his birth.

The African American Sheet Music collection found at Brown University contains approximately 6,000 selections of music by or relating to African Americans. It provides a window into the concerns of African American life beginning around 1820 through the present day.<sup>6</sup> Additionally, contained within are many visual images and depictions of African Americans that provide insight into the racial attitudes of the nineteenth and twentieth centuries.

Numerous books and publications of Spirituals have been written, and many arrangements for chorus are available for purchase. One of the first such collections is "Jubilee Songs as Sung by the Jubilee Singers of Fisk University,"<sup>7</sup> which provides a starting point for historical research into arranged spirituals for choir. Other collections followed such as William Francis Allen, Charles Pickard Ware, and Lucy McKim Garrison's "Slave Songs of the United States" and John W. Work's "American Ne-

## Summer Choral Composers Forum

June 19 - 26, 2016

Steven Sametz, director

co-sponsored by *Lehigh University Choral Arts*  
and the *American Choral Directors Association*  
*The Princeton Singers, choir-in-residence*

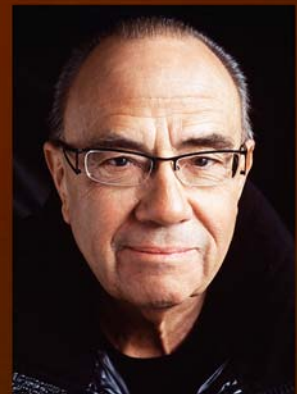
*Lehigh University • Zoellner Arts Center • Bethlehem, PA 18015*



ACDA Brock Commission Composer  
Steven Sametz

*Composers are encouraged to apply to this week-long practicum, workshopping new pieces with mentor-composers Sven-David Sandström and Steven Sametz in a supportive atmosphere.*

*For more information go to  
[www.lehighchoralarts.com/composersforum](http://www.lehighchoralarts.com/composersforum)  
Discount applies for early registration*



Internationally acclaimed composer  
Sven-David Sandström

# Programming a Martin Luther King Jr Concert for

gro Songs.” All of these collections can provide a starting point to derive new arrangements.

Spirituals settings for chorus by Harry Thacker Burleigh (1866-1949), Hall Johnson (1888-1970), William Levi Dawson (1898-1990), and others are often utilized for inclusion in an MLK Program. The two volumes of Spirituals arranged by Moses Hogan<sup>8</sup> contain sixty-three arrangements for mixed chorus, some of which are accessible for younger voices. The book titled *Way Over in Beulah Lan’* by Andre J. Thomas is a perfect modern guide to understanding and performing Negro Spirituals.<sup>9</sup> Thomas’s work also includes lists of choral editions and arrangements and is a valuable resource for both singers and conductors.

As you can see, there is an abundance of resources available; however, quality music arranged and appropriate for performance by youth and children’s choir can be limited in scope. Additionally, no single anthology exists to which one could turn for guidance in programming an MLK celebration. Going beyond the obvious choice for what one might select—that is, the expected selection of Spirituals and Freedom songs—can be overwhelming.

Standard selections work well, but selections can also come from sources outside the choral tradition. Jazz standards and music that comes from lesser recognized traditions, musicians, or even unknown Spirituals can

have deep historical significance. Not only does this expose the chorus to an array of literature that is often overlooked, but the end result creates a new set of choral literature that is in many ways unique and speaks deeply to the philosophy upon which some choruses are founded. This builds a program that is especially unique, as it is as much a reflection of the theme of the concert as it is the values of the organization. Following are a few examples.

## Gospel Music

Gospel music is a broad, predominately American, genre of Christian songs and hymns where the creation, performance, and style varies according to cultural and social context. It is frequently associated with the African American experience and is a prolific art form. Mahalia Jackson (1912-1972) was one of the best-known gospel singers of her generation. Early in her career, she collaborated with Thomas A. Dorsey (1899-1993), who helped to shape her talents and performance technique. She was one of the first gospel singers to receive invitations to perform outside of the church, making appearances at Carnegie Hall (1950) and the Newport Jazz Festival (1958).<sup>10</sup>

**the ACDA CAREER CENTER**  
**at [careers.acda.org](http://careers.acda.org)**



**Title:** I’m On My Way  
**Composer:** Traditional  
**Arranger:** Tracek-King  
**Date of Composition:** unknown  
**Date of Arrangement:** 2009  
**Instrumentation:** SSA, piano  
**Key:** E minor  
**Timing:** 2:39  
**Publisher:** Manuscript

Jackson played an important role in the Civil Rights Movement. She began her relationship with King in 1956 when she met him at the National Baptist Convention. At King’s request, she made many appearances singing at marches and rallies, including the March on Washington in 1963. When King wandered from his prepared speech, Jackson urged him on saying, “Tell ‘em about the Dream, Martin.”<sup>11</sup>

## Folk Music

“**I’m On My Way**” (“On My Way to Canaan’s Land”), is a traditional spiritual, also known as “If You Don’t Go Don’t Hinder Me,”<sup>12</sup> a phrase that was prevalent in the African American community. It tells of the journey to Canaan (or Canada), where escaped slaves would travel for their freedom in the nineteenth century. It was particularly important to make it to Canada after the 1850 Fugitive Slave Act when local, state, and federal governments, along with citizens, were obligated to return escaped slaves no matter where they were found. During the Civil Rights Movement, the song’s lyrics, as they often did, changed to match the current need of the time (“I’m on my Way to Freedom Land”). The word freedom would not have been used prior to emancipation, but during the Civil Rights Movement, African Americans used language that was far more direct.

This arrangement is based on Mahalia Jackson’s version created in the 1950s. Jackson, who was interested in finding new styles to incorporate into gospel music, included an Afro-Cuban beat.<sup>13</sup> It is scored for SSA and piano with the piano closely matched to the Jackson recording. The vocal writing is homophonic and builds in complexity with each new verse. It is written to showcase the vocal aptitude in the young female voice and should be aggressively performed. Analysis of the closing measures demonstrates the vocal lines expanding to six-part chords set against the piano’s cadence and final ascending flourish (Figure 1).

Before the Civil Rights Movement, economic hardships such as the Great Depression in the 1930s, poor work conditions, and social justice all became fodder for the pens of songwriters and musicians. Singer/songwriter Woody Guthrie (1912-1967) radicalized folk music with his firsthand experiences and extreme political views. He was not the first protest singer, but he became the leader in the movement and modernized the concept of protest in song.

While riding a freight train to New York, Guthrie became agitated by the ubiquitous Irving Berlin hit “God Bless America.” In the 1930s, Guthrie witnessed prejudice, hatred, violence, and hunger during the dust bowl era. He felt that the last thing this country needed was Berlin’s heavenly endorsement. Guthrie sought to pen an alternative that told the real story. In a hotel near Times Square, he drafted six verses set to a tune loosely modeled on the Carter Family’s “Little Darling, Pal of Mine,” which itself had been based on the hymn “Oh, My Loving Brother.”<sup>14</sup> Guthrie titled this new work “God Blessed America” (1940). He left the song dormant for four years before modifying and retitling it “**This Land is Your Land.**”

Guthrie’s words captures the physical beauty of this country (endless skyways, diamond deserts, waving wheat fields), but they are also full of radical ideas. They gain political punch by questioning the concept of private property and by including images of hungry people lined up at a relief office. The ambiguous, questioning,

142 *molto rit.*

S1 — Glo - ry Hal - le - lu - ia, On my way! —

S2 — Glo - ry Hal - le - lu - ia, On my way! —

A — Glo - ry Hal - le - lu - ia, On my way! —

**Figure 1.** Traditional, Anthony Trecek-King arr., *I’m On My Way*

© Copyright 2009 by Anthony Trecek-King. Used by permission.

# Programming a Martin Luther King Jr Concert for

nuanced, angry, but ultimately hopeful version is not the one most known. The tougher verses have disappeared, the arrangements are bland, and what remains is a song that is performed often but not truly heard anymore. The later verses push the listener into politically challenging territory before bringing them back in the chorus.

**Title:** This Land is Your Land  
**Composer:** Woody Guthrie  
**Arranger:** Stephen Feigenbaum  
**Date of Composition:** 1940  
**Date of Arrangement:** 2014  
**Instrumentation:** SATB  
**Key:** E minor  
**Timing:** 3:37  
**Publisher:** Manuscript

The arrangement in Figure 2 was made for chorus with the goal of modernizing the work and restoring Guthrie's original sentiment. The song is set in E minor, modulating later to C minor. It calls for heavy *marcato* singing throughout and includes seven total verses. The tempo is *moderate* and forceful, held back from the more upbeat, patriotic version. It is scored for SATB with an optional solo *ad lib.*, acoustic guitar, tambourine, and percussion. The texture is largely homophonic and the range is limited, allowing for the listener to focus on the text. The first two examples above require the singers to

tap into an emotion not often accessed in choral singing. To execute the selections, the members must sing with urgency bordering on anger. For any social movement to take hold and progress toward actual change, these two emotions must play an essential role. Deep discussions with your singers will be vital to understanding both the historical relevance of this music and its potential social relevance to their own lives. Having young singers select a topic that is close to their hearts for examination and then connecting it to past struggles yields a much richer understanding. Additionally, students often do not have a positive outlet for an emotion like anger, and they find it liberating to have an artistic outlet to do so.

## Jazz Music

Jazz was born in the era of Jim Crow segregation. That is, the Jim Crow rules functioned as the structural condition that was in place during the genesis of the art form. Themes of politics, race, and culture permeate jazz and have a long history within both the black and white communities. It is viewed as a progressive art where through its improvisation, democracy, and equity the racial status quo was challenged. Jazz has been championed for its African American aesthetic and embodiment of black culture.

The civil rights struggle had a profound impact on the world of jazz. Political activism came in many different forms, and many artists focused their creative energy into

Figure 2. Woody Guthrie, Stephen Feigenbaum arr., *This Land is Your Land*

© Copyright 2014 by Stephen Feigenbaum. Used by permission.

innovation. Some wrote works highlighting black life and culture, providing a positive self-image. Others were more outspoken and referred directly to the themes of civil rights and freedom within their titles and lyrics. Artists such as Art Blakey, John Coltrane, Charles Mingus, and Max Roach became more politically aggressive during the 1960s. Duke Ellington and Dizzy Gillespie (who ran for president in 1964)<sup>15</sup> played benefit concerts for civil rights organizations. Even soft-spoken Louis Armstrong publicly condemned the racial injustices in the South.<sup>16</sup>

Jazz was a symbol of social progress. Following is an example of a socially aware composition. During the summer of 1963, Duke Ellington (1899-1974) wrote,

designed, and performed *My People* in Chicago for the Century of Negro Progress exhibition. This was the only national celebration for the one hundredth anniversary of the Emancipation Proclamation.<sup>17</sup> The subject of *My People* was based on the cultural contribution of African Americans, a topic that previously held Ellington's interest (i.e., *Black, Brown and Beige*). In addition to adults, the installation was meant to appeal to children who had not been educated about Negro history.<sup>18</sup> Ellington, however, downplayed the political statement in the work, declaring that it only had social significance with an emphasis on entertainment.

## MS/JH National Conference for Choral Music

May 6 | 5:00pm - 8:00pm

May 7 | 8:00am - 4:30pm



University of North Texas  
Cambiata.music.unt.edu  
email: ms.jh.conference@unt.edu

Keynote: *Why Johnny Can't Sing, Dance, or Play* with Jack Berckemeyer

### 6th Grade Music Classroom Choirs

Rogers MS with Megan Hogarth  
Killian MS with Elizabeth Moreno  
Wilson MS with Chris Wolff

### Performance Choirs

Midway MS Varsity Girls with Tammy Benton  
Briarhill MS Mixed with Donna McGinnis  
Gene Pike MS Varsity Select Women with Suzanne Hughes  
Canyon Ridge MS Varsity Treble with Courtney Kelly  
Willow Springs MS T/B Varsity with Christina Chapman

### Demonstration Choirs with Dr. Lynne Gackle and Dr. Patrick Freer

Hillwood MS Varsity Treble with Jodi Coke  
Warren MS Concert Treble with Leah Corcoran  
Blalack MS Tenor/Bass Boys with Jenifer Alarcon  
Warren MS Tenor/Bass Boys with Leah Corcoran  
Zionsville MS Boys with Marie Palmer

### Clinic Sessions

- Composing and the Creative Spirit • The Changing Voice
- MS Barbershop and MS Sweet Adelines • MS Vocal Jazz
- Sight-Singing Strategies • Classroom Management
- Selecting Appropriate Repertoire • Tone Building

JW PEPPER

AMERICAN  
CHORAL  
DIRECTORS  
ASSOCIATION

COLLEGE OF  
MUSIC | UNT

# Programming a Martin Luther King Jr Concert for

**Title:** King Fit the Battle of Alabam'

**Composer:** Duke Ellington

**Arranger:** Stephen Feigenbaum

**Date of Composition:** 1963

**Date of Arrangement:** 2013

**Instrumentation:** SATB, pn, b, bm, gtr, sax

**Key:** F minor

**Timing:** 4:10

**Publisher:** Manuscript

The most politically forward piece in *My People* was the selection “**King Fit the Battle of Alabam,**” where Ellington gave his personal interpretation of the April 1963 confrontation between police forces and black demonstrators, led by King, attempting to desegregate department stores in Birmingham, Alabama. Ellington was outraged by the actions of Eugene “Bull” Conner who had the police turn their hoses and dogs on the protesters, many of whom were black young people and children. The images were captured and broadcasted nationally, turning many American minds about the need for civil rights.<sup>19</sup> Ellington and Dr. King’s first encounter came during the Chicago exposition, and a few days later Ellington’s company performed the song he had written. King was impressed by the performance, which brought him to tears.<sup>20</sup>

“King Fit the Battle of Alabam’” is based on the spiritual “Joshua Fit the Battle of Jericho.” A facsimile

of the manuscripts (part and score) can be found at the National Museum of American History, and comparison of this material against Ellington’s recording reveals many discrepancies. This edition/arrangement is closely tied to the recording but altered to accommodate the range and voicing of a youth choir. Like the original, it opens with a flourish from the band (small jazz combo of piano, guitar, bass, drums, and sax) followed by the chorus speaking the text in unison. Throughout, Ellington includes several passages calling for the choir to rhythmically speak the words, lending emphasis to these lines. Lastly, from the perspective of performance practice, the eighth-notes should be swung (Figure 3).

**Title:** Dreams, from the *Trilogy of Dreams*

**Composer:** Rollo Dilworth

**Date of Composition:** 2006

**Date of Arrangement:** 2014

**Instrumentation:** SSA, pn, b, dm, gtr

**Key:** E minor

**Timing:** 3:59

**Publisher:** Hal Leonard

Commissioning new music to fit the specific theme of social justice further advances the ideals of the Civil

**Figure 3.** Duke Ellington, Stephen Feigenbaum arr., *King Fit the Battle of Alabam'*, mm. 22–26.

© Copyright 2013 by Stephen Feigenbaum. Used by permission.

# Youth Choir

Rights Movement. In 2006, the Boston Children's Chorus engaged Rollo Dilworth to write a work for their annual Martin Luther King Jr. concert. What emerged was a three-movement piece titled *Trilogy of Dreams*. This work is a choral setting for treble voices of three of Langston Hughes's poems: "The Dream Keeper," "Dreams," and "I Dream A World." Langston Hughes is one of the most prominent African American writers of the twentieth century. His words capture the essence of American life and often speak of societal concerns and the African American experience. The texts selected by Dilworth express a collective hope in the power of dreams.

"Dreams," the second movement of the *Trilogy*, is in the key of E Minor and originally voiced for SSA treble chorus and piano. It is written in a quasi-blues style with extended harmonies that are associated with jazz. The strophic structure of the text dictates the form of the composition. Dilworth includes an ostinato theme ("hold fast")

that is found at the beginning and the end of the work. This repetitive "hold fast" motif is a constant reminder of hope for the performer and the audience. Dilworth's expanded instrumentation (bass, drums, and guitar) accentuates the blues style. The composer chooses to close the piece major, giving a final musical salute to hope.

## Four Considerations for Further Study

The pursuit for social justice and equality did not end with the passing of the Civil Rights act in 1964. Even though we have had significant progress, we are reminded far too often of the legacy of inequality. Dr. Martin Luther King Jr. was an icon for social justice, integrity, and peace, and a celebration of his legacy keeps this message alive.

For youth and children's choir conductors, programming an MLK celebration is a demanding endeavor, as no single anthology or resource exists to which one could turn

## DCINY MARCH 2016 PERFORMANCES



MONDAY, MARCH 7  
7:00 PM

*Between Heaven & Earth*  
Stern Auditorium/Perelman Stage  
Carnegie Hall

**Conductors:**

James M. Meaders,  
Tom Shelton,  
and Richard Sparks



SUNDAY, MARCH 20  
2:00 PM

*Total Vocal*  
Stern Auditorium/Perelman Stage  
Carnegie Hall

**With Deke Sharon**

*Contemporary a cappella featuring music from The Sing Off! and Pitch Perfect, conducted and hosted by a cappella pioneer Deke Sharon.*



MONDAY, MARCH 21  
7:00 PM

*Sounds of a New Generation*  
Stern Auditorium/Perelman Stage  
Carnegie Hall

*An Evening with James Martin HS (Texas)*

Kay Owens, Choral Director  
Brad MacCann, Director of Bands  
Michael Stringer,  
Director of Orchestras



TUESDAY, MARCH 22  
7:00 PM

*The Music of Ivo Antognini*  
Alice Tully Hall  
Lincoln Center

Jerry McCoy, Director  
Ivo Antognini, Visiting Composer  
*Vocal Colors: The Music of Ivo Antognini*

**DCINY**

DISTINGUISHED  
CONCERTS  
INTERNATIONAL  
NEW YORK

250 West 57th St., New York, NY 10107

TICKETS AVAILABLE NOW AT [WWW.DCINY.ORG](http://WWW.DCINY.ORG)

*Changing Lives through the Power of Performance*

Tel: (212) 707-8566 Email: [Concerts@DCINY.org](mailto:Concerts@DCINY.org) [www.DCINY.org](http://www.DCINY.org)

# Programming a Martin Luther King Jr Concert for

for guidance. With the abundance of materials available, quality music arranged and appropriate for performance by a youth choir is limited in scope and often does not go beyond the conventional choice for what one might select for an MLK-themed concert. This article demonstrates how one can uncover important songs from a broad variety of musical genres, styles, and traditions all pertaining to social justice. The greatest challenge for a program centered on social justice is to educate the singers beyond the music and to encourage interest in these themes by creating a concert that they find relevant. By commissioning new works and arrangements that fit their specific needs, and having rich and meaningful discussions in a safe space, the singers will fully engage with this message.

Four areas should be considered for further study. The first is to continue to examine and compile a list of resources that would aid the conductor. The endnotes in this article can stand as a starting point. The second is to explore the various archives for existing scores, arrangements, and recordings. For example, uncovering a few recordings and documents on the music of Leonard de Paur was invaluable, and undoubtedly more remain. Third would be to further expand the search and consult musical traditions that we would not normally consider for an MLK concert; for example, the genres of bluegrass, folk music, and non-blues secular black music. Researching these topics has led to selections that would normally not be considered, including a work by Stephen

**ARE YOU AN EMPLOYER?  
MAKE SURE YOU ARE SEARCHING IN THE CORRECT PLACE**

**Find the top talent at [careers.acda.org](http://careers.acda.org)**

[careers.acda.org](http://careers.acda.org)

Search 

We make it easy for you to manage your recruitment efforts and improve your ROI by specifically targeting choral professionals seeking to build a better career in the choral music world.

Post your job listings where the top talent resides.

<http://careers.acda.org>



Foster (“Hard Time Come Again No More” - arr. Craig Hella Johnson), and the creation of new arrangements, including Paul Simon’s “American Tune.” Additionally, not included in this study is a section of arrangements of popular music. Groups like U2, with their lead singer Bono, have written several works in dedication to King (e.g., “MLK” and “Pride/In the Name of Love”).

Finally, continue to expand the search for music beyond the borders of the United States. Social justice and equality have been topics that still resonate around the world today. Investigating other cultures would provide ample musical and educational value. For example, “Tshotsholozza,” a popular folk song in South Africa, was widely sung during Apartheid.

It is this author’s hope that conductors and educators will be inspired to expand their offerings to include musical selections that speak to the significance of civil rights, social justice, and equity. The logical choice is to program these selections for an MLK celebration or perhaps in February during Black History month; however, exposing young students to these topics throughout a concert season will have greater and lasting impact. A conductor might try to include at least one piece on each concert that is socially provocative. Through this music we have the opportunity to gain vivid understanding of each other and the increasingly diverse communities we live in today. The goal is not to live in a colorblind society, one that sees everyone as the same, but rather a society that sees and values color and our differences. ■

## NOTES

<sup>1</sup> Frances Romero, “A Brief History of Martin Luther King Jr. Day,” *Time* (Jan 18, 2010), <http://content.time.com/time/nation/article/0,8599,1872501,00.html>

<sup>2</sup> This differs from other definitions of a youth choir found throughout the world. In Europe, for example, the age range varies from 14 to 16 years old up to and including age 24. By comparison to the United States, many of the specific concerns around range and tessitura become less of an issue when the age range is expanded.

<sup>3</sup> Anthony McDonald, *A Catalog of Music Written in Honor of Martin Luther King, Jr.* (Lanham, Md: Scarecrow Press, 2012), <http://site.ebrary.com/id/10519500>.

<sup>4</sup> Guy Carawan et al., *Sing for Freedom: The Story of the Civil Rights Movement Through Its Songs* (Montgomery, AL: NewSouth Books, 2007), xiii.

<sup>5</sup> Published by the Chicago Review Press in 2009.

<sup>6</sup> Brown University Library Center for Digital Scholarship “African American Sheet Music: About this Collection,” Brown University Library, <http://library.brown.edu/cds/sheetmusic/afam/about.html> (Accessed December 5, 2014).

<sup>7</sup> Jubilee Singers, *Jubilee Songs: As Sung by the Jubilee Singers, of Fisk University* (Nashville, Tenn). Under the Auspices of the American Missionary Association (New York: Biglow & Main, 1972).

<sup>8</sup> Moses Hogan, *Feel the Spirit, vol 1* (Milwaukee, WI: Hal Leonard Corp, 2003); Moses Hogan, *Feel the Spirit 2, vol 2* (Milwaukee, WI: Hal Leonard Corp, 2005).

<sup>9</sup> André J. Thomas, *Way Over in Beulah Lan?: Understanding and Performing the Negro Spiritual* (Dayton, OH: Heritage Music Press, 2007).

<sup>10</sup> Henry Pleasants et al., “Jackson, Mahalia,” *Grove Music Online, Oxford Music Online*, Oxford University Press (<http://www.oxfordmusiconline.com.ezproxy.bu.edu/subscriber/article/grove/music/A2249902>), (accessed November 24, 2014).

<sup>11</sup> Taylor Branch, *Parting the Waters: America in the King Years 1954–1963* (New York: Simon and Schuster 1988), 882.

<sup>12</sup> Bernice Johnson Reagon, *If You Don’t Go, Don’t Hinder Me: The African American Sacred Song Tradition* (Lincoln: University of Nebraska Press, 2001), 2.

<sup>13</sup> Laurraine Goreau, *Just Mahalia, Baby: The Mahalia Jackson Story* (Waco, TX: Word Books 1975), 194.

<sup>14</sup> Dorian Lynskey, *33 Revolutions Per Minute: A History of Protest Songs, from Billie Holiday to Green Day* (New York: Ecco, 2011), 26.

<sup>15</sup> Harvey G. Cohen, *Duke Ellington’s America* (Chicago: University of Chicago Press, 2010), 400.

<sup>16</sup> Ingrid T. Monson, *Freedom Sounds: Civil Rights Call Out to Jazz and Africa* (New York: Oxford University Press, 2007), 3.

<sup>17</sup> Cohen, *Duke Ellington’s America*, 392.

<sup>18</sup> Ibid.

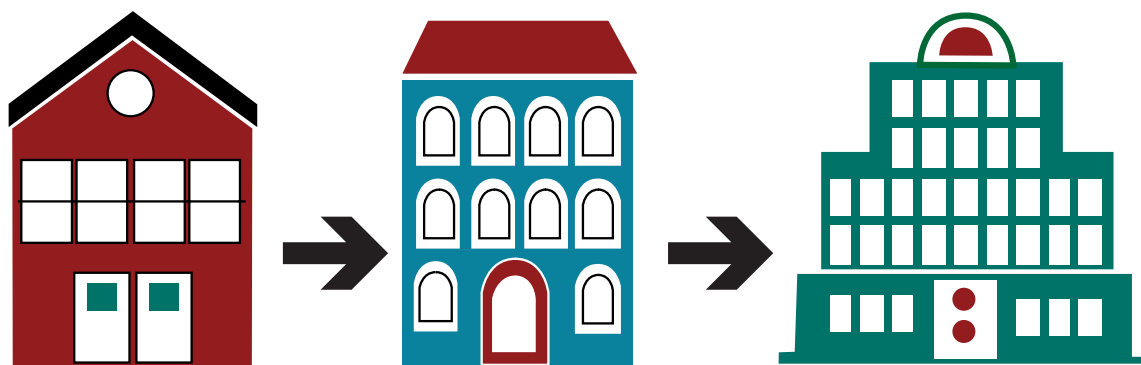
<sup>19</sup> Ibid., 394.

<sup>20</sup> Ibid., 395.


# FROM KINDERGARTEN TO COLLEGE

## UNDERSTANDING YOUNG VOICES AND KEEPING THEM HEALTHY

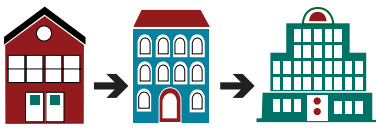
WENDY D. LEBORGNE



Wendy D. LeBorgne, Ph.D. CCC-SLP  
Voice Pathologist & Singing Voice Specialist  
Coauthor of *The Vocal Athlete*



In 2009, Chorus America conducted a study that estimated that as many as 10 million children in America participate in a choral ensemble on a weekly basis. Children and adolescents who sing not only perform better in academic environments but exhibit increased self-confidence, self-discipline, and memory skills in comparison to their peers.<sup>1</sup> The physical and mental health benefits of choral singing have been well documented in the literature, including group camaraderie, mental acuity, endorphin release, and decreased psychological stress that arise from creating and enjoying music. As choral directors, voice pedagogues, and conductors, it becomes imperative to understand the key physiological developmental markers associated with the vocal instrument and its impact on vocal output at various stages of life. Providing accurate preventative vocal health and wellness information (in this world of seemingly limitless unsubstantiated internet information) to impressionable singers will help these singers maintain healthy vocal habits throughout their lifetime.



## Overview of Early Vocal and Laryngeal Development

Within the current pop culture, children and parents are inundated with unrealistic expectations of what young girls/boys and women/men should sound like without a full understanding of the demands placed on this type of performing and the potential injury risk associated with it. Child and adolescent singers cannot be treated as “mini-adults” since the physical structure and function of the laryngeal mechanism is anatomically and physiologically different from the adult larynx.

Laryngeal development from infancy through adulthood is a complex series of small physiological events resulting in extensive changes in the voice over time. Male and female voices during and post-puberty will result in physiological differences related to structure, function, and vocal output due to a variety of factors, including the introduction of specific hormones. Within the scope of

this article, it will not be possible to detail the full physiological changes that the larynx undergoes during early childhood and adolescence, but an overview highlighting several key developmental milestones follows.

In the most general terms, imagine your larynx like your knee. It is made up of cartilages, ligaments, muscles, and a single bone (the hyoid bone). There are thirteen intrinsic laryngeal muscles (both the origin and insertion of the muscles are inside the larynx) that are responsible for opening, closing, lengthening, and contracting the vocal folds, allowing humans to uniquely and volitionally control speech and song. Extrinsic laryngeal muscles are generally responsible for elevating and lowering the larynx during activities such as swallowing and have at least one of their attachments outside of the laryngeal cartilages. Tension in the extrinsic muscles can impact laryngeal tension and vocal output because the larynx essentially sits in a sling. Therefore, muscular tensions that occur in the

**Sing For Joy**  
EXPLORING BIBLICAL THEMES  
WITH THE BEST IN CHORAL  
MUSIC AND COMMENTARY  
[singforjoy.org](http://singforjoy.org)

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

Visit [singforjoy.org](http://singforjoy.org) to listen online or find your local radio station.

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

tongue, neck, or shoulder may cause changes in laryngeal movement and tension.

## **Laryngeal Development in Young Children**

The average length of a newborn's vocal fold is approximately 2.5 to 3mm (as a comparison, the headphone jack on your cell phone is 2.5mm). Boys and girls maintain commensurately sized vocal folds until approximately the age of ten, when hormone levels begin to vary and significant changes in structure and function occur. Despite their small size, these tiny vocal folds are capable of producing a lot of noise, primarily enhanced by the resonance track above the vibrating vocal folds. Although infants and young children can produce high volume levels, they do not always develop laryngeal pathology (such as nodules). This may be due in part to the lack of fully developed vocal ligament.

The typical three-layer lamina propria division found in adult vocal folds does not begin to emerge until approximately the age of seven years.<sup>2</sup> However, the fully differentiated histological fiber structure (as seen in the adult vocal folds) does not completely develop until the age of twelve or thirteen. The larynx sits higher in the neck (approximately cervical vertebrae 2-3 [C2-C3]) in infants to help protect the airway during swallowing, and it will descend in the neck to correspond to cervical vertebrae C3-C6 by adulthood. Laryngeal cartilages are soft and pliable through the late teens and early twenties before they begin to ossify. Both the pliability of the cartilages and the lack of defined vocal ligament are of interest to those who train young voices because techniques and habits developed during this timeframe may have a long-standing impact on vocal performance later in life.

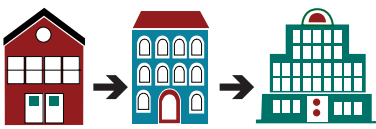
## **Adolescent Laryngeal Changes**

There are several distinct physiological changes that are triggered during puberty, resulting from hormonal changes and causing physical growth spurts ultimately differentiating the pre- and post-pubescent child. Some of these changes are directly related to the voice, including the impact of hormone receptors on the vocal folds; rib cage/lung volume increase; substantial changes in

vocal tract length; changes in the angle of the thyroid cartilage; development of laryngeal muscles; lengthening of the vocal folds; and growth of the laryngeal cartilages. During puberty, the larynx descends and the pharynx widens, which results in changes in the resonances of the vocal tract. Students must learn to use the resonators as their amplifier and also learn that it is changing as they grow. This sometimes means that vocal technique needs to be rediscovered daily during this tumultuous time. It is vitally important for the choral director to provide constant encouragement and positive reinforcement during puberty for singers. Frustration can easily result from the instability and inconsistency of voice during this time. The adult male vocal folds will ultimately mature to a length of 17 to 21mm, while the adult female vocal fold length will range between 11 and 15mm.

Androgens are the hormones responsible for the masculinization of the voice. Abitbol<sup>3</sup> also suggests that androgens increase muscle performance by increasing blood flow to the laryngeal mechanism, resulting in power and strength of the adult male voice (which is present in many species beyond humans). Beginning with the tradition of boy choirs in Leipzig, the average age of voice break between 1727 and 1749 was assessed to occur around 18 years.<sup>4</sup> The age of voice change in males has lowered throughout the centuries, and during the 1960s and 1970s in Europe was estimated to occur between 14.2 and 15.5 years. The downward trend has continued with the most recent reporting (1994–2003) estimating the average age of puberty at 14 years.<sup>5</sup> One particular study retrospectively examined the average age of voice break in 463 boys within the Copenhagen Royal Boychoir using a BMI comparison. Their findings indicate that a higher BMI pre-puberty correlated to an earlier age of voice break. It is suspected that the onset of puberty for males in the United States occurs between 9 to 12 years.

Although teenage girls sometimes get a bad rap for being moody and unpredictable, there are definite cyclical physiological changes to the female vocal folds that can result in fluid retention on the vocal folds and vessel engorgement as the menstrual cycle emerges and regulates. The adolescent female voice is seemingly more complex due to the impact that three hormones (androgens, estrogen, and progesterone) may have on the female voice. The balance of these three hormones throughout the adult



## FROM KINDERGARTEN TO COLLEGE

lifespan is diverse. In his book *The Odyssey of Voice*, Abitbol<sup>6</sup> discusses many of the hormonal changes that affect the voice throughout a lifespan. In general terms, Abitbol suggests that estrogen results in a slight thickening of the mucosal membrane, resulting in increased amplitude of vibration (voice is more flexible). The effect of estrogen may also impact the ossification of laryngeal cartilages as it alters the metabolism of calcium. Estrogen also counterbalances androgens, and estrogen must be present for progesterone to do its job. Progesterone is unique to females and is only present pre-menopausally. The job of progesterone is to allow the mucus membranes of the

---

**If the vocal demands on young singers are reasonable and appropriate singing technique is employed, they may maintain a healthy laryngeal mechanism.**

---

uterus to have an egg attach to it. Somewhat parallel, the effects of progesterone on the female vocal folds results in a sloughing off of the mucus membranes of the vocal folds (desquamation). In order for this to happen, Abitbol reports a thickening of laryngeal mucus secretions, resulting in laryngeal dryness, throat clearing, decreased vocal agility, and loss of frequency range (typically four days before menstruation). It may also create a change in the way the small blood vessels (capillaries) maintain fluid during this time frame. If there is an imbalance of progesterone, there is potential risk for increased vocal fold edema and possible vocal fold hemorrhage in the female voice. Androgen secretion in women is generally reported to be very small (150µg/dl). Too much androgen will result in permanent change in the female voice. Female singers should be alert to medications or foods that contain androgens.

### **Pedagogical Considerations**

The “appropriate age” for a child to begin vocal training remains controversial in the singing community. Historically, voice teachers have debated the minimum age to begin private vocal training. Some teachers believe that no child is too young to begin training, while others believe

that training should not begin until after puberty. Armed with the above information on laryngeal development, there can be argument for both. With respect to training pre-pubescent voices, the habits and motor memories that these young voices develop can potentially carry through into adulthood. In 2002, the American Academy of Teachers of Singing endorsed training young voices by qualified voice teachers.<sup>7</sup> Boychoir singing (within the church) may be some of the earliest professional youth vocal performances dating back to the late middle ages in the Viennese Court. Vocal prodigies have been present throughout the centuries, just as with athletics, but today’s popular media culture encourages very young child performers who are often exploited for their talents. Parents may often seek out vocal teachers to train young voices without knowledge or understanding of technical voice training. A choral environment is often the most accessible and appropriate place for young, developing singers. Choral directors then become a vital component to the development, education, and enhancement of these vocal athletes.

### **The Young Singer**

There are multiple possibilities for exposing a young child to vocal music without enrollment in an intensive vocal training program. Musical stimulation in children should be encouraged but never forced. Parents of preschool-aged children can encourage their child to sing along with music from shows such as *Sesame Street*, *Veggie Tales*, and *Blue’s Clues*. Organized music programs that specifically target children are excellent resources for introducing music appreciation and ear training to infants and toddlers. In addition, many churches begin children’s choirs as early as age three. Choral singing in a group environment provides the young child an outlet to sing with other children their age.<sup>8</sup> These types of venues provide age-appropriate music and are typically limited in vocal range and musical complexity. School-aged children are exposed to vocal music as part of the school’s curriculum. Music education in the schools typically involves both vocal and instrumental training. A child’s participation in choirs and musical presentations is often a young singer’s first exposure to public performance. If a child of elementary school age demonstrates an aptitude

and eagerness to further involve his or herself in singing, one may consider private or group lessons. Professional children's choirs can provide children the opportunity to learn appropriate vocal technique in a group situation.

## **Adolescent Singers**

Singing through adolescence without vocal difficulty is possible if appropriate considerations regarding the mutational voice change are followed. Specifically, considerations for reducing vocal load and engaging in an appropriate amount of voice training. A study that lends support to private vocal study for high school students who are active performers examined eight high school leads in a musical theater production, pre-rehearsal and post-performance.<sup>9</sup> No vocal disorders were found among this group of singers. All of the leads in this study had at least one year of private vocal instruction, and they were double cast, requiring a decreased (and manageable) amount of performance time. These findings suggest that if the vocal demands on young singers are reasonable and appropriate singing technique is employed, they may maintain a healthy laryngeal mechanism.

In addition to the above-mentioned considerations for the adolescent voice, a special mention regarding the young, breathy female voice is in order. A breathy vocal quality is often considered a vocal flaw in a professional singer. However, breathy voices, especially in young females, are typical and have been shown to increase in the degree of breathiness following the onset of menstruation.<sup>10</sup> The breathy vocal quality exhibited by young female singers is typically the result of a large posterior glottic gap in conjunction with discoordination of the muscles of respiration, phonation, and resonance. If a voice teacher or choral director attempts to eliminate all of the normal breathiness by increasing vocal fold adduction in a forced manner, it may have long-term detrimental effects on the voice by creating laryngeal hyperfunction. The ability to distinguish the difference in breathiness and hoarseness, especially at high-frequency phonation, is necessary. Excessive breathiness and the absence of improvement over several months may indicate a pathologic condition, which warrants a referral for evaluation.

Pedagogical debates regarding training of the adoles-

cent voice will continue to persist in the voice community until empirical studies are able to document the efficacy of specific training modalities. Vocal training must include adequate comprehension about the nature and function of the laryngeal mechanism. Specifically, physical, cognitive, emotional, and musical abilities must be realistically assessed in each child. This assessment should provide the basis for early vocal training with the understanding that each child must be trained on an individual basis with techniques appropriate for the young and changing voice. Empirical studies documenting the efficacy of vocal training continue to be needed.

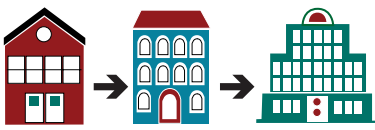
## **Preventative Vocal Health and Wellness**

As a choral director, music educator, conductor, or voice pedagogue, you have been charged with not only training fragile young voices but also providing these young performers with accurate information on how to preserve and maintain their vocal health throughout their lives. Today's plethora of instantly accessible information is both a blessing and a curse. Much of the information singers rely on may be both inaccurate and at times harmful. Anyone who dispenses information related to vocal health and wellness is encouraged to validate their findings from a scientific/research-based source. General guidelines such as not yelling, shouting, and screaming (because they cause phonotrauma and excessive collision forces to the laryngeal mucosa) are considered common knowledge. However, when considering training of vocal athletes, the duration and intensity of practice sessions, psychological/emotional well-being, and injury prevention are often overlooked. Below are some of the most common considerations beyond typical phonotrauma with relation to evidence-based findings.

## **Hydration and Vocal Hygiene**

### **Hydration**

The concept that singers need to be well hydrated for optimal voice functioning is not only part of traditional conventional wisdom passed down from generations of voice pedagogues, but it has also now been scientifically studied and validated.<sup>11</sup> The exact amount of water



## FROM KINDERGARTEN TO COLLEGE

needed to achieve adequate hydration needs will vary based on humidity, level of activity, sweat, and elevation. As a general guideline, singers can monitor their urine color (aiming for a pale yellow to indicate adequate oral hydration), keeping in mind that certain medications and even vitamins may alter the color of urine. Hydration calculators are easily accessible online tools that take into account the amount and level of activity of a given individual. Here is a link to one version of a hydration calculator: <http://nutrition.about.com/library/blwatercalculator.htm>. These calculators are intended to provide a general guideline for intake based on activity level but are not intended to take the place of medical advice.

The effects of systemic hydration are well documented. There is evidence to suggest that adequate hydration will provide some protection of the laryngeal mucus membranes when they are placed under increased collision forces while also reducing the amount of effort (phonation threshold pressure) to produce voice.<sup>12</sup> These mechanisms are not fully understood, but there is enough evidence to support that adequate oral hydration should be a component of every singer's vocal health regime to maintain appropriate mucosal viscosity.

### Steam and Humidifiers

Besides systemic hydration, some singers continue to report laryngeal dryness. Rehearsal spaces, stages, and practice rooms can result in very dry air. Personal steam inhalers and room humidification to supplement oral hydration and aid in combating laryngeal dryness are used by many singers and have become quite popular. In addition to personal steamers, other options of humidifiers come in varying sizes from room size to whole house humidifiers. Both the warm mist and cool air humidifiers act similarly in adding moisture to the environmental air. One of the primary reasons warm mist humidifiers are not recommended for young children is due to the risk of burns from the heating element/hot water. External air humidification may be beneficial and provide a level of comfort for many singers. Regular cleaning of the humidifier is vital to prevent bacteria and mold buildup. Also, depending on the hardness of the water, it is important to avoid mineral buildup on the device.

### Gargling

The use of salt water as a gargle has long been used as a remedy for a sore throat. Traced back to China thousands of years ago, salt water solution was used for treating gum disease because it was thought to have both analgesic (pain reduction) and antibacterial properties. Oversaturation of the water solution with excess salt may act to draw water out of the oral mucosa, thus reducing inflammation. It is vital to inform your singers that nothing they eat, drink, swallow, or gargle gets on or near their vocal folds. So, if the intended purpose of gargling is to "improve hoarseness," that is a misnomer because the gargle solution will not touch the vocal folds.

Studies have shown gargling to reduce upper respiratory infection (URI) symptoms compared to controls who didn't gargle. In a randomized controlled trial on almost 400 volunteer subjects, the subjects who were instructed to gargle only water at least three times per day demonstrated 36 percent fewer episodes of URI compared with the group of subjects who did not engage in a gargling regimen. The authors attributed this to the fact that rhinovirus has an eight- to twelve-hour incubation period. Therefore, frequent gargling of water rinses pathogens from oral and pharyngeal mucosa, reducing proliferation of these pathogens.<sup>13</sup> This is certainly something to consider during cold and flu season in packed choral rehearsals with everyone singing and breathing one another.

### Honey

As with any self-prescribed, over-the-counter remedy, there are both benefits and risks associated with the use of honey. Again, it serves as a reminder that nothing swallowed goes over the vocal folds directly, and all benefits come from the systemic response of the ingested substance. Honey has long been established as a demulcent. There have been clinical studies demonstrating both antibacterial and anti-inflammatory effects of honey for cutaneous wounds such as burns. The chemical make-up of honey (low pH and high sugar content) reduces growth of microbes and can stimulate wound-healing response. There are medical grade, therapeutic honeys that appear to have higher levels of antibacterial function.<sup>14</sup> While these anti-inflammatory and antibacterial benefits have not been specifically rigorously studied on impact of oral and pharyngeal mucosa, there is potential for some ben-

# UNDERSTANDING YOUNG VOICES AND KEEPING THEM HEALTHY

efit. Honey has also shown to be promising as an effective cough suppressant in the pediatric population.<sup>15</sup> The dose of honey given to the children with cough that was found to be efficacious was two teaspoons. Efficacy of honey for reduction of an adult cough has not yet been examined.

## Teas and Lozenges

Slippery elm is found in Throat Coat tea and in loz-

enges. It contains mucilage that becomes a thick, gel-like coating when mixed with moisture. This then creates a coating on oral and pharyngeal mucosa, creating a feeling of lubrication. Additionally, antioxidant components in slippery elm are thought to create an anti-inflammatory response in addition to an increase in mucus production. However, this only holds true for the places that the slippery elm reaches (again, it does not touch the vocal folds).





**Z. Randall Stroope**

© CHRIS LEE | CHOIRS OF AMERICA

### COA NATIONALS FOR TOP CHOIRS

**March 23-25, 2017**  
NYC + Carnegie Hall

Adjudication  
Clinics  
Workshops  
Performance



**2017 SIGNATURE EVENTS**

### ROYAL HAWAII MUSIC FESTIVAL

**March 23-28, 2017 | O'ahu**

Your entire choral program is invited to join vocal and instrumental programs from all over North America and the Pacific Rim for this incredible inaugural event celebrating the culture, music, and Aloha of Hawai'i. Participating Choirs will enjoy...

- Deluxe Hotel Accommodations in Waikiki; All Group Transportation (Round-trip Air, Motor Coach in Hawai'i); Most Meals
- Opening Ceremonies Luau featuring participation in a Massed Choir "A Capella Kanikapila" Performance led by Deke Sharon
- Mass Hula Experience
- Sightseeing (Pearl Harbor, Waikiki Beach, Polynesian Cultural Center, and more)

**Z. Randall Stroope**  
Master Conductor + Composer-in-Residence  
**Educational Faculty**  
Pearl Shangkuan, Tim Sharp, Karen Kennedy  
Tesfa Wondemagegnehu  
Massed Choir Concert in Carnegie Hall

---

### CHORAL CONVERGENCE FESTIVAL

**June 15-16, 2017**  
NYC + Carnegie Hall

Doreen Rao, Master Conductor  
Massed Choir Concert in Carnegie Hall

---

For information and an online application  
**VocalMusic.org | info@vocalmusic.org | 1.800.284.2177**



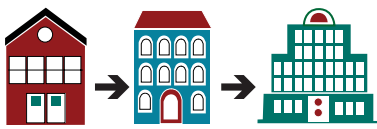
**2017 ROYAL HAWAII MUSIC FESTIVAL**

- Cultural Service and Vocal Workshop Opportunities
- Festival Honor Choir Concert Performance (scheduled conductor, Joshua Habermann) for Directors' Select Voices
- Educational Faculty for the week also includes Nola Nahulu and Miguel Felipe



**MORE INFO**  
**Perform-America.com**  
Michale Ellerman  
**mellerman@perform-america.com**

# WELCOME TO THE NEXT LEVEL



## Herbs, Vitamins, and Supplements

The use of supplements, vitamins, and herbs are not without risk but are widely and commonly employed without full knowledge of the possible side effects of the drugs. The concept that herbs are a “natural” substance whereas chemical compounds are not has resulted in a huge increase in both the purchase and use of herbal remedies in the last decade, resulting in a \$22 billion industry. It is highly recommended that anyone working with and training young singers instill the importance of drug use and interaction with herbs, supplements, and vitamins. The National Institute of Health provides a free online database of many of the commonly used herbs and vitamins, and singers are encouraged to know the associated risks of the medications and supplements they ingest ([https://www.nlm.nih.gov/medlineplus/druginfo/herb\\_All.html](https://www.nlm.nih.gov/medlineplus/druginfo/herb_All.html)).

Surrow and LoVetri<sup>16</sup> surveyed 142 singers on the kinds of alternative medical therapies (AMT) they used and under what circumstances. Of the singers surveyed, slightly over 70 percent endorsed the use of AMT. The

most commonly reported AMT vitamin supplements included vitamins C, E, and Zinc. About 45 percent of the singers reported using high-dose vitamins. Echinacea, Goldenseal, and Ginkgo were the more commonly reported herbal supplements used. Singers were most likely to resort to using AMT in the presence of a cold or URI; however, they were less likely to do so if hoarseness or voice change presented as a symptom of their illness.

## Drying Medications

Drugs used to treat depression, performance anxiety, and other mental health issues typically fall into one of the following categories of drugs: antidepressants; anti-psychotic, selective serotonin reuptake inhibitors; beta-blockers; psychostimulants (often used to treat ADD/ADHD and narcolepsy); and selective norepinephrine reuptake inhibitors (nonstimulant used to treat ADHD). Depending on the drug and use, oral, pharyngeal, and laryngeal dryness may result. The importance of effective treatment for any psychological or mental health condition trumps the side effects of the prescribed medication.

---

For further reading on this topic, refer to the following articles in the On the Voice column series, edited by Sharon Hanson. All are available for download from [acda.org](http://acda.org).

Dindzans, Linda J., et. al., “A “Doctor’s Dozen”: Some Observations on Voice Care of the Young Performer,” *Choral Journal*, vol. 47, no.6, December, 2006.

Freer, Patrick K., “Foundations of the Boy’s Expanding Voice: A Response to Henry Leck,” *Choral Journal*, vol. 50, no.7, February 2010.

Leck, Henry, “The Boys Expanding Voice: Take the High Road,” *Choral Journal*, vol. 49, no.10, April, 2009.

Napoles, Jessica, et. al., “Beautiful Singing with Developmental Choirs,” *Choral Journal*, vol. 53, no. 3, October 2012.

Sataloff, Robert T., “Vocal Aging and its Medical Implications—What Choral Conductors Should Know. Part One: Anatomy and Vocal Aging, Childhood thru Adulthood,” *Choral Journal*, vol. 40, no. 3, October 1999.

Sweet, Bridget Mary, “The *Choral Journal* and the Adolescent Female Changing Voice,” *Choral Journal*, vol. 56, no. 9, April 2016.

However, it is recommended that the singer have an open conversation with the prescribing physician to help find effective dosing, and counterbalancing potential side effects with increased hydration, room humidification, and elimination of other drying agents.

Acne becomes a common problem for many teenagers. Treatment of acne ranges from topical medications to antibiotic therapy to oral contraceptives to a drug called isotretinoin. Isotretinoin (an oral acne medication) can have significant mucosal drying effects for the singer. United States brand names associated with isotretinoin are: Absorica, Accutane, Amnesteem, Claravis, Myorisan, and Sotret.

## **Practice and Performance Guidelines for Young Voices**

Typical choral rehearsals for young singers may last forty-five minutes (in a classroom setting) or an all-day event (such as choral festival situations). There is little research available on the optimal time a young singing voice can sustain vocal performance before vocal fatigue and physiological changes begin to occur. Preliminary research on college-aged choral singers indicated that suboptimal vocal techniques resulted in vocal fatigue in this group of individuals.<sup>17</sup> Since young children and adolescents cannot be considered “mini” adults from a voice standpoint, it stands to reason that voice building, stamina building, and duration of practice using age-appropriate exercise physiology literature may be an appropriate starting point.

When acquiring any new motor task or muscle building activity, the patterns of exercise are often short and frequent to allow for adequate recovery and information acquisition. Applying this model to young singers of elementary age, choral directors could consider changing task focus every 5-7 minutes. Task focus change may include: breathing exercises, melodic line exercises, text/rhythm exercises, and “putting it all together” exercises. In changing tasks at short time intervals, the risk of repetitive strain and repeated muscle activity may be decreased. If you consider the concept of increasing your own physical stamina, you would not begin by running a marathon without training. The training for a marathon does not consist of running 26.2 miles over and over either. Similarly, as you train for a stamina event (such as a choral


concert), you train for short periods of time, gradually increasing load. To parallel the analogy to singing, you would increase duration, dynamic range, pitch range, agility, and flexibility over the course of your rehearsal process. The majority of physical injuries occur due to 1) overtraining, 2) lack of crosstraining, or 3) improper use.

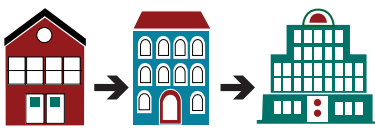
To avoid vocal injury in choral singers, consider applying the above knowledge to your choral rehearsals: training for shorter segments of duration (or at least change tasks more frequently); crosstraining the voice by stretching both high frequencies and low frequencies, sing loudly and softly; and ensuring that as voices change and mature the singer is placed in the correct voice part (which for the men may vary on a daily basis through puberty).

Do not have singers placed in a voice part simply because they can sing harmony and the choir needs better balance; encourage good singing technique in a choral setting. When in a situation where “the best” singers have been selected to sing together (such as an all-state choral festival), it often becomes a problem of soloists trying to blend. Your “best” individual singers are not always your best choral singers and tend to over-sing in these types of situations. If you find yourself directing one of these ensembles, allow your singers to know that you do not want them to “over-sing” and that voice conservation and preservation is essential for long-term vocal development.

## **Concluding Considerations**

Any person who plays a role in the vocal development of young voices has a unique position to impact the future of a given singer. Through understanding the physical and vocal changes that occur in the laryngeal mechanism, vocal training of young singers can be tailored to meet the needs of this population while maintaining and preserving the integrity of your choir.

Although there is still much research needed in order to ensure that vocal demands placed on young voices are consistent with our perceived physiologic understanding, current understanding of vocal wellness and muscle training can be applied. The ultimate goal is to create a lifelong, healthy singer. 



## NOTES

- <sup>1</sup> Chorus America, *The Chorus Impact Study: How Children, Adults, and Communities Benefit from Chorus*, Washington DC: Chorus America, 2009.
- <sup>2</sup> Christopher Hartnick, Reza Rehbar, and Vinay Prasad, "Development and Maturation of the Pediatric Human Vocal Fold Lamina Propria," *Laryngoscope* (2005): 4-15.
- <sup>3</sup> Jean Abitbol, *Odyssey of the Voice* (San Diego: Plural Publishing, 2006).
- <sup>4</sup> S. Daw, "Age of Boys' Puberty in Leipzig 1727-1749, as indicated by voice breaking in J.S. Bach's choir members," *Human Biology* (1970): 87-89.
- <sup>5</sup> See: Anders Juul et al., "Age at Voice Break in Danish Boys: Effects of Pre-Pubertal Body Mass Index and Secular Trend," *International Journal of Andrology* (2007): 537-542; and Jean Abitbol, *Odyssey*, 2006.
- <sup>6</sup> Abitbol, *Odyssey*.
- <sup>7</sup> American Academy of Teachers of Singing, "American Academy of Teachers of Singing," *American Academy of Teachers of Singing* (2002), <http://www.americanacademyofteachersofsingingsing.org/assets/articles/TeachingChildren.pdf> (accessed December 12, 2015).
- <sup>8</sup> See: Debra S. Adkinson, "The Effects of Choral Formation on the Singing Voice," *Choral Journal* 50, no. 8 (2010): 24-33; Sally Hook, "Changing Voice and Middle School Music: An Interview with John Cooksey and Nancy Cox," *Choral Journal* 39, no. 1 (1998): 21-26; Kenneth Phillips, *Teaching Kids to Sing* (Los Angeles: Schirmer, 1992); Joanne Rutkowski and Martha Miller, "A Longitudinal Study of Elementary Children's Acquisition of Their Singing Voices," *Applications of Research in Music Education* (2002): 5-14; Nora Siupsinskiene and Hugo Lycke, "Effects of vocal training on singing and speaking voice characteristics in vocally healthy adults and children based on choral and nonchoral data," *Journal of Voice* (2011): 177-189; and Graham Welch, "Beginning Singing with Young Children," *Journal of Singing* (1988): 12-15.
- <sup>9</sup> Linda Lee, Erin Pennington, and Joseph Stemple, "Leading Roles in a High School Musical: Effects on Objective and Subjective Measures of Vocal Production," *Medical Problems of Performing Artists* (1998): 167-171.
- <sup>10</sup> Richard Miller, "Breathy Young Female Voices," *Journal of Singing* (1995): 37-39; and Bonnie Blu Williams, George W. Larson, and David W. Price, "An Investigation of Selected Female Singing and Speaking Voice Characteristics through a Comparison of Premenarcheal Girls to a Group of Post-menarcheal Girls," *Journal of Singing* (1996): 33-40.
- <sup>11</sup> Katherine Verdolini-Marston, Ingo Titze, and David Druker, "Changes in Phonation Threshold Pressure with Induced Conditions of Hydration," *Journal of Voice* (1990): 142-151; and Katherine Verdolini-Marston, Mary Sandage, and Ingo Titze, "Effect of Hydration Treatments on Laryngeal Nodules and Polyps and Related Voice Measures," *Journal of Voice* (1994): 30-47.
- <sup>12</sup> Ciara Leydon et al., "A meta-analysis of outcomes of hydration intervention on phonation threshold pressure," *Journal of Voice* (2010): 637-643.
- <sup>13</sup> Satomura Kazunari et al., "Prevention of Upper Respiratory Tract Infections by Gargling: A Randomized Trial," *American Journal of Preventative Medicine* (2005): 302-307.
- <sup>14</sup> P. Lusby, A. Coombes, and J. Wilkinson, "Honey: A Potent Agent for Wound Healing," *Journal of Wound Ostomy Continence Nursing* (2002): 295-300; and Manisha Deb Mandal and Shyamapada Mandal, "Honey: Its Medicinal Property and Antibacterial Activity," *Asian Pacific Journal of Tropical Biomedicine* (2011): 154-160.
- <sup>15</sup> Mahmood Noori-shadkam, Hassan Mozaffari-khosravi, and Mohammad Reza Mozayan, "A Comparison of the Effect of Honey, Dextromethorphan, and Diphenhydramine on Nightly Cough and Sleep Quality in Children and Their Parents," *Journal of Alternative and Complementary Medicine* (2010): 787-793.
- <sup>16</sup> Jason Surrow and Jeanette LoVetri, "Alternative Medicine Therapy Use Among Singers: Prevalence and Implications for the Medical Care of the Singer," *Journal of Voice* (2000): 398-409.
- <sup>17</sup> Elliana R. Kirsh et al., "Factors Associated with Singers' Perceptions of Choral Singing Well-being," *Journal of Voice* (2013). DOI: <http://dx.doi.org/10.1016/j.jvoice.2013.06.004>

# Sing UP

## Congratulations on a Third Successful Membership Drive!

*The following state ACDA chapters achieved 15 percent or higher net growth in Active membership over the course of our 2015 Sing Up Membership Drive (highest to lowest):*

**Rhode Island**

**Hawaii**

**Montana**

**Idaho**

**New Hampshire**

Achieving at least 10 percent net growth in their membership overall: Hawaii – Maine – North Dakota – Arkansas – Montana – Rhode Island – Delaware – Kentucky – New Hampshire – Minnesota – Idaho – New Jersey – Michigan – California – Ohio.

**For more information, visit [www.acda.org/singup](http://www.acda.org/singup).**

AMERICAN CHORAL  
DIRECTORS ASSOCIATION



# Creativity and Artistry in the Children's Choir Rehearsal

Karen L. Bruno



Colorado Children's Chorale performing at Wright Opera House in Ouray Colorado in April 2012

Karen L. Bruno  
Teacher-Conductor and Artistic Director,  
Lawrence Academy of Music Girl Choir Program  
Lawrence University  
Appleton, Wisconsin  
brunok@lawrence.edu

**C**reativity and artistry are goals many children's choir programs hold dear, as these concepts transfer from choral experiences to other areas of life. Teacher-conductors have access to a wide range of resources that discuss conducting gesture, imagery, and rehearsal language as ways to develop a high level of skill in young singers. Children's choirs who are considered successful sing with beautiful tone, intonation, diction, dynamics, phrasing, and balance. The singers are musically literate and use their faces and bodies to convey expression; performances are polished and professional. Is this what we mean by artistry?

Generally speaking, choral artistry implies that the ensemble demonstrates both a high level of skill and the ability to convey or evoke emotion. There is a human quality to artistry—an engagement that takes place between the singer and the work of art—that is difficult to define. There is a creative component as

the work of art (choral composition) is the aesthetic experience,<sup>2</sup> which varies with the addition of new perceptions.

Within the choral realm, aesthetic education refers to the way in which a rehearsal is designed to foster interaction between singer and music. Unfortunately, tools of aesthetic education are often overlooked in resources for children's choir teacher-conductors. To evoke creativity and artistry, some suggest telling singers to think about an image that will elicit a particular choral sound. Does this strategy develop creativity within the teacher-conductor or the singer? The bottom line is that it is efficient to ask singers to sing a passage “as if they were just given a puppy”; it produces a quick result. Imagining a puppy is a fun exercise, but it doesn't allow a singer to engage with the music. It's the sort of rehearsal technique that builds obedience or compliance in the name of creativity.

If we don't ask singers for *their* responses, ideas, and

*The Possible's slow fuse is lit*

*By the Imagination. – Emily Dickenson<sup>1</sup>*

new ideas feed the artistic process.

Anyone who has ever taught (or sung) a composition more than once can attest to the fact that subsequent experiences with the same repertoire are not the same. Everyone in the room is new—the choristers and teacher-conductor might be completely different people, or they might be the same people with new life experiences. Although the composition itself has not changed, those interacting with the composition have. The interaction between the subject (singer, teacher-conductor, audience member) and

reflections as we rehearse, we are not fostering artistry or creativity. This process is messy. As children's choirs generally rehearse only once or twice per week, it feels more efficient to tell singers what to do rather than ask them what they observe. Creativity, however, is dependent upon exploration. It is impossible to teach creativity, but rehearsals can be structured so that singers are encouraged to notice and discover. This aesthetic process is how creative and artistic capacities are developed.

## Engaged Singers

The beginning of most choral rehearsals features warm-up activities. Teacher-conductors know that modulating patterns occasionally by whole step rather than half step, changing syllable or vowel shape, or trying a new rhythm are ways to prepare both body and mind for the rehearsal. The rehearsal process itself should also require more than just skilled engagement of breath, voice, and body; choristers must be engaged cognitively and emotionally to develop artistry and creativity. Bloom's Taxonomy of cognitive learning objectives can give teacher-conductors another way to think about the potential learning opportunity in any rehearsal plan.<sup>3</sup>

The recently revised Bloom's Taxonomy of cognitive learning objectives<sup>4</sup> identifies "remembering" as the lowest cognitive function. Higher cognitive functions are (in order): understanding, applying, analyzing, evaluating, and creating (Figure 1). Higher-level cognitive objectives enable more meaningful learning.

When a teacher-conductor tells singers to write a dynamic marking into a score, he or she listens to subsequent performances of the passage to assess whether or not singers remembered the dynamic. The act of labeling and, later, remembering, is a low-order form of cognition. While efficient, it does not engage the singer in the learning process.

If, instead, singers are asked open-ended questions that guide dynamic exploration of a phrase, they can engage

in higher-level thinking. They can examine the melodic shape or harmonic structure of the music to which the text is set. They can explore the direction of the phrase or the ways in which it is similar to, or different from, the music that precedes and follows it. They can sing their ideas and analyze how "right" each feels. These activities, propelled by curiosity, observation, and imagination, help students analyze the music and evaluate the best dynamic marking for the passage (and is likely exactly what the teacher-conductor would have suggested in the first place).

The facilitated and guided process, although it takes more rehearsal time at first, engages singers' imagination as they speculate and experiment. It engages singers in a variety of higher-level cognitive processes and gives them the opportunity to have frequent aesthetic experiences. Once this type of inquiry becomes part of the regular rehearsal culture, singers begin to think this way, noticing, imagining, and wondering as they sing. The process is no longer time-intensive.

Moreover, the tools of aesthetic education empower singers to bring their full, human selves to rehearsal, thereby building a stronger community of singers. They develop true connections to one another as they wrestle with a musical challenge. Singers learn to voice their ideas with confidence and consider those of their peers with respect.

Although teacher-conductors must strike a balance between facilitating (asking open-ended questions, creating opportunities to experiment), guiding (providing feedback, asking clarifying questions), and instructing (modeling, telling),<sup>6</sup> none of these pedagogical techniques will lead to creativity or artistry if the material with which we are asking students to engage is superficial. Therefore, one of the most important tasks of a teacher-conductor is to select music that is of depth and quality. The repertoire must engage the curiosity and inspire the imagination.

## Identifying Quality Repertoire<sup>7</sup>

It is fairly easy to identify bad repertoire, but it is not always easy to differentiate between good and great repertoire. Teacher-conductors are skilled at identifying repertoire that is great for their students (fits their range, is the right level of difficulty, addresses a particular cur-

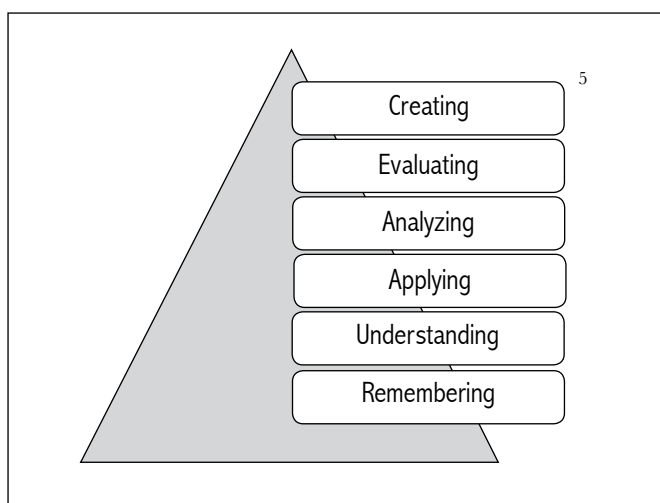


Figure 1.

Bloom's Taxonomy of Cognitive Learning Objectives

ricular concept), but that is not the same as identifying repertoire that is great art. Disentangling the practical from the aesthetic is an important exercise; it is possible to find children's choir repertoire that is great, both practically and artistically.

Personal preference naturally enters the process of repertoire selection. As a human being, teacher-conductors can easily get caught up in emotional attachment ("This piece was written by my friend," "This song is really fun—kids will love it," "I remember hearing this when..."). Our singers, however, do not necessarily share or understand our emotional connection to the piece. We must learn to identify both "what I like" and "what is great," objectively considering each when selecting music to share with children. Unlike instrumental music, choral music usually contains text. Choral teacher-conductors can become blinded by a poem they love and not consider the artistry of the music. The text may be potent, but the repertoire

is not great art if the musical setting does not augment or illuminate it in a new way. (If it doesn't, find a reason to explore the poem with your singers instead.) Great choral music is an alchemy—it becomes more than the sum of its parts—and allows for rich experiences of musical and textual discovery.

Some choral music is written for a specific utilitarian purpose, like a holiday or to teach a particular skill. Does the composition fulfill its duty while also being great art? Is there something in the score that is clever or creative without being cliché? Will singers find new things to discover after spending a week or two with the music, or will it feel stale? What features allow us to wonder why the composer made certain decisions and come up with a variety of answers?

Consider the work of accomplished bakers, who must demonstrate technique and imagination. Even when creating a simple recipe, they must understand how flavors

## OREGON BACH FESTIVAL STANGELAND FAMILY YOUTH CHORAL ACADEMY

**Anton Armstrong**, SFYCA Director  
**Matthew Halls**, OBF Artistic Director & SFYCA Guest Conductor

### June 27 - July 10, 2016

Now accepting auditions!

Application deadline: March 25, 2016

- Sing with other exceptional young choral singers
- Grow as a singer and musician
- Take classes in vocal technique, musicianship, and *BodySinging*
- Perform distinguished choral repertoire including Johannes Brahms's *Ein Deutches Requiem* with the OBF Chorus and Orchestra under the direction of Matthew Halls

Complete program and audition details:  
[www.oregonbachfestival.com/sfyca](http://www.oregonbachfestival.com/sfyca)



OREGON BACH FESTIVAL



UNIVERSITY  
OF OREGON



# Creativity and Artistry in the Children's Choir Rehearsal

and ingredients work and have a vision for combining them in a new and unique way. Mediocre bakers follow recipes. They assemble ingredients, follow directions, and get a fine, predictable outcome, but there is no creativity involved.

So it is with music. Did a composer combine notes, rhythms, and text in a way that is predictable or inspired? Do you discover new things every time you study the score? Can you justify spending limited budget dollars on it, as it will stand the test of time, or are you programming the piece because it (or the composer or the subject matter) is currently popular? How do you feel about spending hours and hours of rehearsal time on it? Is there enough to teach, guide, and facilitate within the music? Was the score *built* or was it *created*?

In 1977, a group of Wisconsin music teachers, in conjunction with leaders from the state's school music associations, founded the Wisconsin Comprehensive

Musicianship through Performance (CMP) project.<sup>8</sup> Over the years, project members created a reference sheet for Music Selection as part of its model for instruction.<sup>9</sup> The latest version, written in 2015 by recent CMP committee chair Randal Swiggum, appears below and on the following page. It serves as a useful guide to identify great repertoire for choirs of any age or level.

## Characteristics of Quality Music

**Something Different:** A good composition has something ingenious that holds our attention, makes us remember it vividly, and want to "re-live" that special moment in the piece that makes it memorable. There may be something novel in the piece that is innovative or strange and sets it apart, or it may be that the composer is doing

## SUMMER 2016 MUSIC EDUCATION WORKSHOPS

AT GORDON COLLEGE

## JULY 12-15, 2016

A HOLISTIC APPROACH  
TO CHORAL MUSIC EDUCATION:  
REHEARSAL AND CONDUCTING  
TECHNIQUES THAT DEVELOP  
THE WHOLE MUSICIAN



**Dr. Anton Armstrong**

*Conductor of the St. Olaf Choir,  
and Harry R. and Thora H. Tosdal  
Professor of Music  
St. Olaf College, Northfield, MN*

Graduate credit and air-conditioned  
campus housing are available

For more information visit  
[www.gordon.edu/workshops](http://www.gordon.edu/workshops)



GORDON COLLEGE DEPARTMENT OF MUSIC  
255 Grapevine Road Wenham MA 01984-1899  
978 867 4429 | [www.gordon.edu/gradmusic](http://www.gordon.edu/gradmusic)

the same old thing but doing it in an especially beautiful or meaningful way. What does this piece say better (or at least differently) than any other piece similar to it? Does it stand alone as a unique artistic expression? What is inventive or new about the piece? Does it avoid clichés?

**Unpredictability:** Does the piece have “designed uncertainties”? Enough surprises? Does it contain enough harmonic twists, melodic variation, or rhythmic development to keep the listener sufficiently off-guard enough to stay interested? If a musical idea is repeated twice, does the third time delight the ear with the unexpected? A good composition reveals a striving toward a musical goal—the best pieces have unusual musical goals that are reached in often indirect, unpredictable ways. A very predictable musical goal reached by the quickest, most obvious, or most direct route will be less effective. Likewise, too many or too elaborate diversions along the way also weaken the musical effect.

**Form:** Good form usually means the balance between two key principles: *repetition* and *contrast*. Too much repetition of the same ideas creates monotony, whereas too much contrast gives the ear nothing to latch on to, recall, and identify. Both are needed, but either in extreme create a kind of formlessness.

**Design:** (Related to FORM) On a larger level than musical details, good compositions reflect the conscious design of their composer. All good pieces are a series of musical “events.” Has the composer paced these events in an effective way? Do the climaxes happen at the most strategic points? Is the transitional material logical, and does it help the flow between “events”?

**Depth:** Like a significant work of great literature, does the piece have layers to be explored? Does it bear repeated hearings? In fact, if the ear can grasp most everything on first hearing, or if every phrase of its music or text can be predicted accurately on first hearing, the value of the piece is probably minimized. If it is sufficiently unpredictable to preclude an immediate grasp of its meaning, it will sustain its intrigue through repeated hearings. Truly great music usually demands repeated hearings to probe its layers of meaning. This is one of the differences between art

music and entertainment music. One is meant to make a quick, immediate impression; the other offers new riches even after the hundredth listening. This does not necessarily mean the music need be complex or technically difficult. A simple melody can be exquisitely crafted and sophisticated. *It has been said that a great work of art should provoke us to ask at least six questions about it. If it doesn't, it's probably not deep enough to merit study.*

**Consistent Quality & Style:** Are all the sections of the piece consistent in quality? Profound moments should not be followed by trivial ones. Does the piece sound like everything belongs together? Anything that seems “out of place” in the piece should have a good reason for being there. A combination of styles in a single piece should only exist if this is part of the composer’s artistic vision, not because of carelessness, incompetence, accident, attempted “cleverness,” or poor taste.

**Good Orchestration/Voicing:** Does the piece use various colors and textures effectively? Does the composer show knowledge of voices or instruments? Is there good craftsmanship in the way the parts are handled? Again, strange choices of voicing or texture should be based on an artistic vision, not incompetence or accident.

**Good Text:** Does the piece use a worthy text? Is this a text that will provoke discussion or insight on its own, apart from its musical setting? Typically, the best pieces do not use texts by the composer themselves.

**Good Use of Text:** Does the composer show an understanding of the text? Is it a “happy marriage” of text and music? Is the composer sensitive to the structure and poetic devices of the text? Does the music add anything to the text or further amplify its meaning or expressive power?

---

In short, teacher-conductors bear the responsibility of selecting the best quality repertoire for their choirs; repertoire drives the rehearsal process. Great art opens a window that makes aesthetic experiences possible. Mediocre art, on the other hand, stunts the development of singers’ artistry and creativity with its superficiality.

## Engaging Rehearsals

Because the aesthetic experience is based on noticing, imagining, and speculating, teacher-conductors should analyze a score thoroughly to understand its components. Taking something apart and putting it back together always helps one understand an item's inner workings; compositions are no exception. This exercise provides the knowledge to design open-ended questions and experiential activities that give singers the opportunity to develop both technical skill and creative imaginings.

Imagination, of course, is the foundation of critical thinking. Forming new mental images helps children think outside the confines of their own experiences. Exploring—not just identifying—a composer's use of the elements of music helps young singers uncover new possibilities. The exploration process requires them to remain open-minded, consider a wide range of possibilities and perspectives, compare ideas using evidence, synthesize information, analyze outcomes, and draw conclusions...each of which builds critical-thinking capacity while developing creativity and artistry.

In *The Arts and the Creation of the Mind*, the late Stanford professor Elliot Eisner shared a list of lessons the arts can teach.<sup>10</sup> The list has become a popular advocacy tool for arts education, as it outlines the ways in which the arts have intrinsic value. Rehearsing great repertoire with this list in mind can help teacher-conductors design experiences that give singers the opportunity to wrestle with ambiguity, assign words to feelings, and recognize similarities and differences.

This type of attention to musical repertoire is vastly different than simply fixing notes and rhythms. It encourages singers to broaden their horizons, both musically and personally. It inspires them to consider new possibilities in themselves and in the music. It says "yes" to their ideas and experiences and encourages them to make connections to other people, past and present. It fosters exactly the sort of creative thinking they will need, as adults, to solve the challenge of diminishing natural resources or of racism in America or of peace in the Middle East. It creates pathways for compassion and communication, which are also at the heart of artistry. Eisner's list appears on the next

page.<sup>11</sup> Beneath each of his ten lessons are examples (italicized) of how each may manifest in a children's choir rehearsal.

## Our Responsibility

Stretching the world a little wider is an important facet of the teacher-conductor's job, and it is a privilege to be able to do so through choral music. Finding high-quality repertoire and creating paths through a score that spark the imagination or create scaffolds to new experiences help us do just that. Humans seek connection to one another, and although we achieve it through shared experience, we achieve it at a deeper level through shared process. Singers who explore repertoire together build stronger bonds to one another than those who simply perform music together.

As teacher-conductors, we bring the sum total of our selves into every rehearsal. Our personal ideas, preferences, and experiences color all aspects of our choir's music-making process. So it is with our singers; we owe it to them to design rehearsals to honor and celebrate this fact. We must insist that they engage—with the music, with one another, and with the aesthetic process—in order to truly develop creative and artistic capacities, leadership and confidence, critical-thinking skills, and strong communities. If we accept this responsibility, we can confidently say that choral singing really can change the world, one singer at a time. **□**

*For those interested in reading more about aesthetic education, consider the following resources in addition to those specifically referenced in the article:*

Booth, Eric. *The Music Teaching Artist's Bible: Becoming a Virtuoso Educator* (Oxford University Press, 2009).

Greene, Maxine. *Variations on a Blue Guitar: The Lincoln Center Institute Lectures on Aesthetic Education* (New York/London: Teachers College Press, 2001).

---

## Ten Lessons the Arts Teach

1. The arts teach children to make good judgments about qualitative relationships. Unlike much of the curriculum in which correct answers and rules prevail, in the arts, it is judgment rather than rules that prevail.

- *Are dynamics fixed or relative? How will we know when the “piano” section is quiet enough?*

2. The arts teach children that problems can have more than one solution and that questions can have more than one answer.

- *How does the meaning of this passage change if we emphasize this word instead of that word? Which do you prefer and why?*

3. The arts celebrate multiple perspectives. One of their large lessons is that there are many ways to see and interpret the world.

- *Have you ever looked up into a starry night? What did you feel? Before we see the text, we will explore the musical portrayals of a starry night in Poulenc’s “La Petite Fille Sage” and Parker’s “Escape at Bedtime.”*

4. The arts teach children that in complex forms of problem-solving purposes are seldom fixed but change with circumstance and opportunity. Learning in the arts requires the ability and a willingness to surrender to the unanticipated possibilities of the work as it unfolds.

- *As we sing Vivaldi’s “Esurientes,” notice how each sequence ends differently. What compositional strategies does he use to avoid getting stuck in the pattern?*

5. The arts make vivid the fact that neither words in their literal form nor numbers exhaust what we can know. The limits of our language do not define the limits of our cognition.

- *When we sing this chord with a unified vowel and perfect intonation, how does it feel in your body? Consider your posture, breath,*

*lips, tongue, soft palate, ears, sinuses, or anything else related to your physical senses.*

6. The arts teach students that small differences can have large effects. The arts traffic in subtleties.

- *How does it feel to return to the A section after singing the B section? Does sleeping in your own bed feel different after you have been away on vacation?*

7. The arts teach students to think through and within a material. All art forms employ some means through which images become real.

- *Why did the composer choose to write this piece without accompaniment? How would it change if we added instrumentation? Would the type or family of instrument matter? Why or why not?*

8. The arts help children learn to say what cannot be said. When children are invited to disclose what a work of art helps them feel, they must reach into their poetic capacities to find the words that will do the job.

- *Describe how you felt when, in our concert, the final chord rang in the hall and the audience waited to applaud.*

9. The arts enable us to have experiences we can have from no other source and through such experience to discover the range and variety of what we are capable of feeling.

- *Which section of the Rachmaninoff “Vocalese” do you find the most satisfying to sing? Why? What emotion does it call forward?*

10. The arts’ position in the school curriculum symbolizes to the young what adults believe is important.

- *Although the music we sing for your parents may not be familiar to them, how can we create a meaningful experience for them in the concert? How does our own aesthetic experience change when we share our art with an audience?*

# Creativity and Artistry in the Children's Choir Rehearsal

## NOTES

- <sup>1</sup> This quotation is sprinkled through many of the writings and lectures of Maxine Greene.
- <sup>2</sup> This definition of aesthetic experience is based upon the writings of John Dewey, Leonard Meyer, and Maxine Greene, among others.
- <sup>3</sup> Patricia O'Toole, *Shaping Sound Musicians* (Chicago: GIA, 2003), 32-35.
- <sup>4</sup> L.W. Anderson and D.R. Krathwohl, eds., *A Taxonomy for Learning, Teaching, and Assessing: A Revision of Bloom's Taxonomy of Educational Objectives* (New York: Longman, 2001).
- <sup>5</sup> Donald Clark, "Bloom's Taxonomy of Learning Domains," updated January 12, 2015. Accessed November 18, 2015. [www.nwlink.com/~donclark/hrd/bloom.html](http://www.nwlink.com/~donclark/hrd/bloom.html)
- <sup>6</sup> Grant Wiggins and Jay McTighe, *Understanding by Design* (Alexandria, VA: Association for Supervision and Curriculum Development, 2005).
- <sup>7</sup> Much of "Identifying Quality Repertoire" was inspired by conversations that took place at meetings, in workshops, and in personal conversations between Wisconsin CMP Project committee members. The author has been a member of this committee since 2002.
- <sup>8</sup> O'Toole, *Shaping Sound Musicians*, xi.
- <sup>9</sup> *Ibid.*, 208-210.
- <sup>10</sup> Elliot W. Eisner, *The Arts and the Creation of Mind* (Yale University Press, 2002), 70-92. Accessed from NAEA Publications on November 10, 2015. <http://www.arteducators.org/advocacy/10-lessons-the-arts-teach#sthash.mwiANXPP.dpuf>
- <sup>11</sup> *Ibid.*

Learn and grow professionally through ACDA's mentoring program.



Open to all undergraduate and graduate students and beginning to established choral directors.  
More information is available at: <http://mentoring.acda.org>



# Classical Movements

**"Classical Movements... delivers musicians and singers all over the world with the precision of a Steinway piano tuner."**

*The Washington Post*

*Introducing*  
**ANTARCTICA**

Experience this once-in-a-lifetime destination!  
January 2018

Now Touring to 144 Countries on 7 Continents

*The leading concert touring company to*  
**CUBA**

"This was by far my most memorable tour with my choir. Classical Movements saw to it that our tour wildly exceeded all of our expectations."

*University of Michigan Men's Glee Club*



**ASIA - AUSTRALIA - AFRICA**

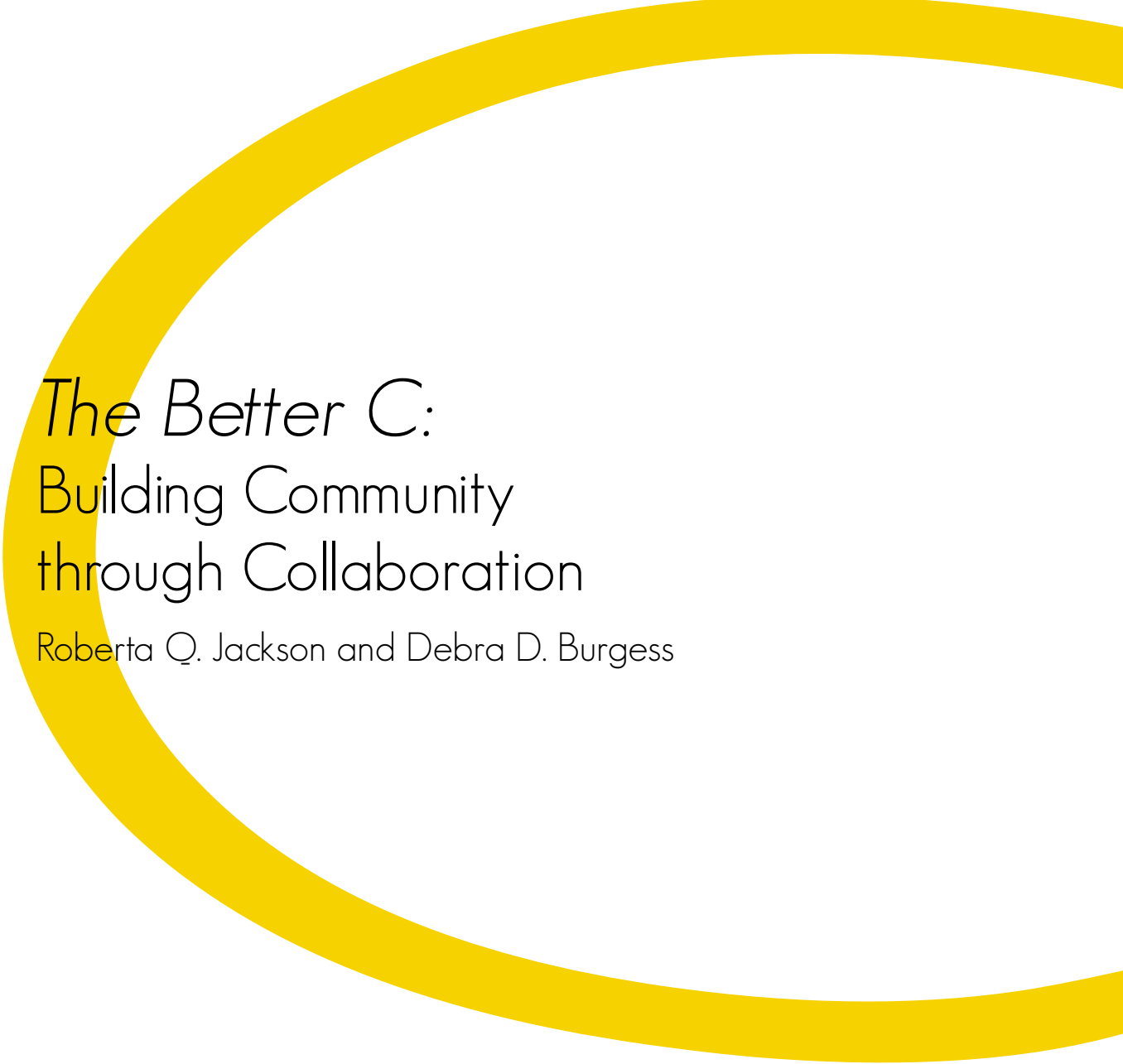
"Our tour to Japan, Singapore, and Myanmar was a revelation. Our students performed to sold-out concerts at some of the top concert halls."

*Masaaki Suzuki, Yale Institute of Sacred Music*

**EUROPE - N. & S. AMERICA**

"Great venues, professional collaborations, overall an excellent tour - thank you for a wonderful experience!"

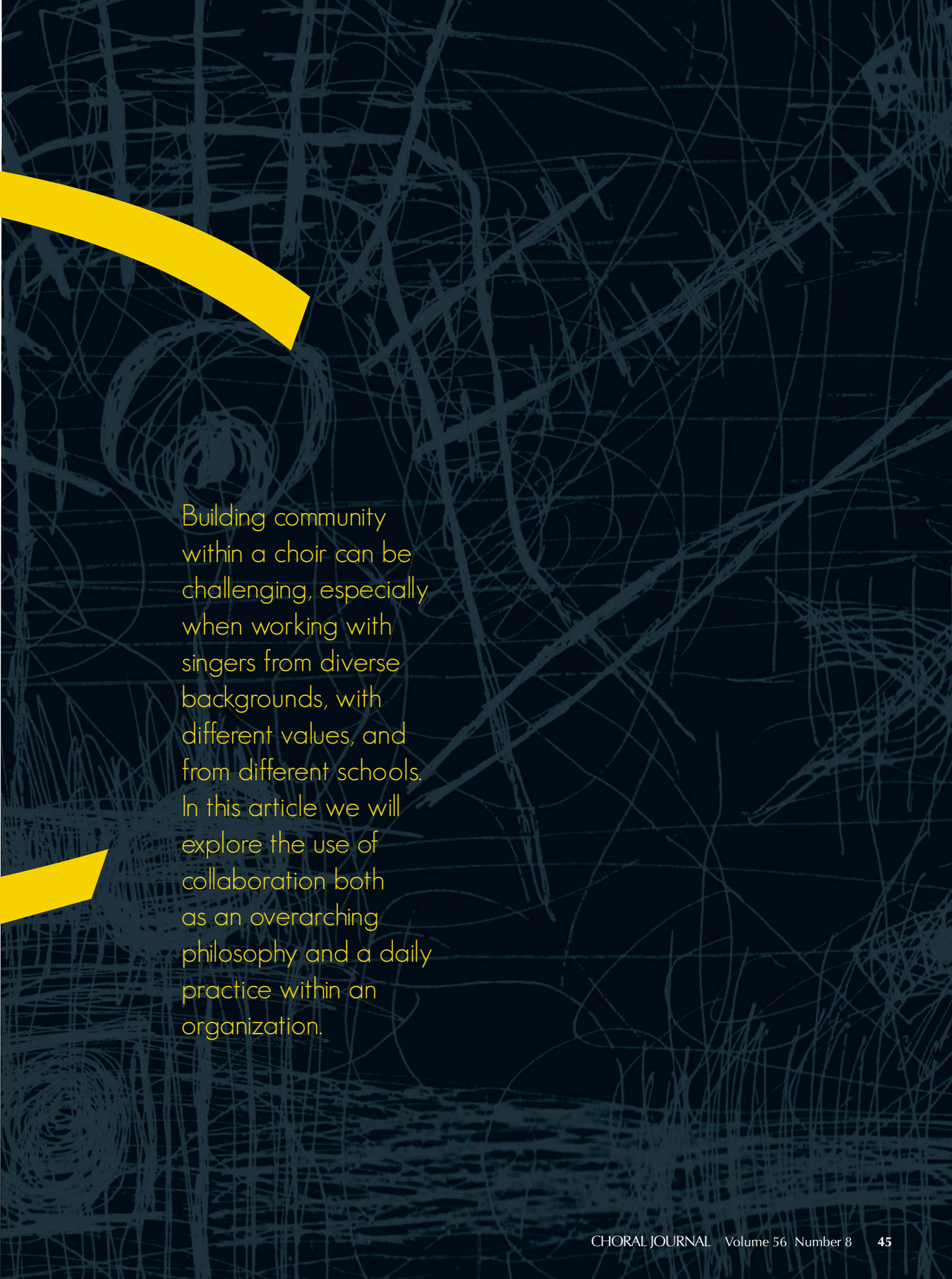
*Joshua Habermann, Dallas Symphony Chorus*



*The Better C:*  
Building Community  
through Collaboration

Roberta Q. Jackson and Debra D. Burgess

Roberta Q. Jackson and Debra D. Burgess  
Co-conductors, Portland Symphonic Girlchoir  
2015 Recipient ASCAP/Chorus America Award for Adventurous Programming



Building community within a choir can be challenging, especially when working with singers from diverse backgrounds, with different values, and from different schools. In this article we will explore the use of collaboration both as an overarching philosophy and a daily practice within an organization.

---

# The Better C: Building Community through Collaboration

---

To better understand this challenge and how to deal with it, we must begin with the definitions for community and collaboration. Community is defined as a group of people, a neighborhood, or kinship. Collaboration is defined as teamwork, partnership, group effort, association, alliance, relationship, and cooperation. Community in musical organizations can also be defined as a means to excellence and a more effective way to share the power of music, transforming singers into one entity, able to delight, inspire, and challenge the world of people who share the experience of their music making. Whether conducting a youth choir, college ensemble, or adult church or community choir, building community among a diverse group of singers can be one of the major challenges facing directors. Collaboration is one of the most effective ways to build community.

## **Benefits of Collaboration**

Working together toward musical excellence and the joy of performance benefits not only the singers and conductors in the ensemble but all associated with the journey, whether it be other musicians associated with the music making, volunteers, families, audiences, and those listening to the music in a recorded format. Music enhances all who encounter it and can change how we live our lives.

Empowering singers to make decisions regarding the selection, learning, and performing of the music and sharing the responsibilities and risks involved enhances their growth as musicians and allows for the shared ownership of the product of music making. From the first read of a piece of music through many performances, when singers are able to contribute their excellence and ideas, the product is enriched by the wealth of contributions. The whole is greater than the parts. The more parts you have, the more the whole is enhanced. A collaborative philosophy thrives on a sense of partnership yet increases individual ownership. Collaboration enhances the worldview of an individual and of a community. When you contribute a part of yourself to create something beautiful, you become a part of something greater than yourself. Collaboration promotes valuing and accepting the ideas and contributions of others.

## **Competition Undermines Collaboration**

Choral singing is the ultimate collaborative activity. Singers breathe together, unite their voices, collectively express ideas, and produce a product that can only be created together. While there is a place for healthy competition based on the desire to build and improve the choir's musical abilities, a strict focus solely on competition produces winners versus losers and promotes an "us versus them" mentality among the singers and, sometimes, directors. Competition as a contest does not reflect the artistic spirit of creativity and the love and passion for what we do but rather can reduce a beautiful performance to a race that must be won. Valuing competition over collaboration diminishes the collective spirit of artistic engagement and negatively affects each member and, ultimately, the final performance by the choir.

Competition often dismantles self-confidence and undermines the ensemble's collective sense of self. It is not a truly viable evaluation of the choir's artistic ability but rather the opinion, despite it being knowledgeable or expert, of several judges. The "in the moment" glow of winning is overshadowed by the inherent suggestion that all other choirs are somehow less valuable. Sadly, singers are the true losers when competition is the "end all, be all" focus for the entire season or the year. Collaboration is always "win-win." When choirs work together, the results are greater for all involved, and this type of collaboration promotes mutual respect and appreciation for all. Most importantly, it produces more joyous rehearsals and performances with the mutual goal of experiencing the lifelong value of musical excellence.

## **Creating Community**

Community is created when each singer is empowered as a young artist, when singers are allowed and encouraged to contribute to the artistic process, when singer mentorship within and between ensembles is promoted, and when mutual singer encouragement in rehearsal and performance is expected. Artistic leadership utilizing collaboration between directors also models and demonstrates collaboration, which builds community. Collaboration within an organization may include authorizing and encouraging volunteer leadership to utilize their individual skills, promoting use of co-coordinators

for each choir, and utilizing every volunteer who signs up to help, strengthening the sense of ownership and responsibility among the adults involved. In many organizations, parents are expected to volunteer. Tools such as VolunteerSpot for concert support make volunteering more accessible to a broader spectrum, is more easily tracked and implemented, and results in a greater sense of connection with the organization, which promotes the collaborative philosophy throughout the specific community and beyond.

### Attributes of Collaborators

To build a choir community with collaboration as a strong element of your mission, the leadership must be willing to share power, share responsibility, share the credit, and take risks. Collaborators are self-assured in their beliefs, confident in their skills, comfortable with “give and take,” life-long learners, open to new ideas,

willing to listen, and capable of trusting and exhibiting mutual respect.

### Collaboration as a Part of Core Values and Organizational DNA

When a choir’s mission statement includes collaboration as a philosophy to build community, it insures that the governing body of the choir values and protects that concept in all aspects of the organization. In this philosophical vein, when a singer joins the choir, whether as a kindergartener beginning this exciting journey in the youngest choir or as a high school singer in the oldest choir, each begins and continues the journey as a member of the choir as a whole. When membership in an ensemble is based on age and grade, the journey through the organization is a natural one each singer makes, surrounded by the singers they have sung with throughout their tenure. In this model, each singer’s gifts and skills

# Taking your choir to new places!



[www.encoretours.com](http://www.encoretours.com)

# The Better C: Building Community through Collaboration

are appreciated and each ensemble is valued equally, demonstrated by having all ensembles featured as their own entity and also as the combined choirs in concert.

It is not enough for the artistic staff to model and espouse a collaborative philosophy. It is critical that all staff members are team players who support the organization's mission and values without a personal agenda, and, when interacting with parents, supporters, and audience members, demonstrate their support by being respectful, welcoming, and encouraging of other staff and board members. Negative attitudes undermine and can even derail the growth of the organization. Conversely, collaboration nurtures all organizational aspects.

## Collaborative Artistic Leadership

One leadership style demonstrating teamwork is the co-conductor model: directors who share the same phi-

losophy of music education and whose approaches are complementary but not identical. While not for everyone, this model also opens up the concept of collaboratively leading in conjunction with other conductors in the organization. Rather than a pyramid style of leadership, this model involves leading in a co-fashion, which can be very successful. It promotes and demonstrates collaboration, models problem solving when dealing with differing views, demonstrates that two or more views can be better than one, and teaches how to listen musically and also to each other. The active listening skills involved in this process also improve the overall listening skills needed to become an excellent musician. When differences of opinion about how to proceed, how to solve a musical problem, or what to rehearse next are negotiated and worked out in rehearsal, singers learn that by listening to the other person and being willing to compromise, a better result or outcome occurs. It also demonstrates that the needs of the



## Eine Feste Burg | A Choral Celebration with Helmuth Rilling & Anton Armstrong

June 17-23, 2017 | St. Thomas Church in Leipzig



### FIND OUT MORE



(770) 220-2242 :: [www.reformation-music.com](http://www.reformation-music.com) :: [www.perform-international.com](http://www.perform-international.com)  
[info@perform-international.com](mailto:info@perform-international.com)



group and the music itself are paramount and that leaders must always keep that as their ultimate focus. One might also use this collaborative approach with accompanists, student leaders within the choir, and parent volunteers in the rehearsal.

### **Collaborative Procedures: Solo Clinics and Solo Auditions, Mentoring, and Interactive Choir Rehearsals**

#### **Interactive Choir Rehearsals**

By sharing the responsibility for music to be learned and performed, singers are empowered as young artists, regardless of age. Regularly soliciting singer input in all ensembles as to what places in the music need attention, appropriate dynamics and tempo fixes, and insight into the text engages each singer as a partner in the exploration and discovery of the music and music making. It may also strengthen a singer's ownership in the choir process and his or her desire to continue with the organization from year to year. When a singer's identity involves being part of a group of people dedicated to making excellent music every week, in every rehearsal, and with "performance" defined as every time you sing together, each singer's musical prowess grows individually and contributes significantly to the ongoing process and the strength of the music being made.

#### **Mentoring**

Organizations with multiple-leveled ensembles can utilize older singers to volunteer to help with the younger choirs in their rehearsals with such activities as the beginning organization of their music binders and the initial learning involved with reading an octavo. This concept can be developed into a mentoring program with regular hours and can benefit not only the younger students in many ways but also the mentors, who are able to accrue needed volunteer hours for their schools and organizations. The benefits to the choir organization include more time spent on rehearsal rather than the logistics of using music, assistance in leading part singing, modeling solfège and rhythm reading, and modeling other music reading readiness tools and the season's repertoire. This activity

promotes a deeper connection between choirs and the vision of choir as an ongoing, lifelong endeavor.

#### **Solo Clinics and Solo Auditions**

Offering seasonal solo clinics that focus on the process of preparing for an audition for concert solos is another method to focus the choir on solo performance in a collaborative manner. By explaining the procedures of auditioning from the perspective of both the singer and the directors and allowing singers to have the experience of auditioning in a "mock audition" setting, these clinics demystify the auditioning process. They also prepare the singers for the audition and provide a supportive environment in auditions. Encouraging singers to applaud each other at the end of each song's solo audition reinforces the "us" rather than the "me" view and alleviates much of the anxiety always present in auditions. Creative "soloing" opportunities such as announcing or reading in concerts and playing accompanying instruments is another way to give more singers a more active role in the choir, encouraging ownership in rehearsal and performance.

#### **Types of Collaborations**

1) Hosting a workshop and culminating concert focusing on the works of a renowned guest composer gives area school choirs, music and choral teachers, and singers from the sponsoring choir the opportunity to work with a recognized living composer, perform several of that composer's works under her or his leadership, and make music with other choirs. Working with a composer is a unique experience that gives young singers firsthand knowledge and insight into the composer's technique, personality, and compositions. Sponsoring this opportunity for area schools and their choral directors who might otherwise not have the resources to provide a similar experience makes it an ideal form of community outreach easily grantable for the sponsoring organization. It is a positive experience, making a unique opportunity available when unachievable by an individual choir.

2) Joint commissions or consortium commissions offer greater opportunities than would be possible individually. Whether it is a Chorus America consortium commission

# The Better C: Building Community through Collaboration

or a joint commission of a major work such as a children's choral opera, each choir shares the creation of a new work and all that it involves. By sharing resources, it is possible to commission a larger work, yet each choir conceives its own production. Ideally, all key players, including the musical and stage directors, will embody the collaborative spirit.

3) Collaborating with distinctive local choirs, such as an intergenerational choir or other adult choirs, provides the opportunity to hear their members, who ages span the generations, celebrating the joy of singing. Hearing choirs such as these inspires younger singers to keep singing. In shared concerts, the guest choir can perform a "solo" set and then the choirs combine to sing the finale together, creating a unique experience for singers and the audience. Other formats also are viable, including collaborating to perform a major work, and is a memorable experience

from the first vision to the final concert.

4) Performing with a professional orchestra can be an amazing experience for choristers. Seeing young choristers sharing the stage with the orchestra for children's concerts gives the younger audience members a sense of connection with the performers and inspires them to also want to perform. One unique example of this type of collaboration is a Halloween concert featuring entertaining repertoire sung by choristers performing in costume and singers leading members of the audience on a "safari" through the orchestra as it plays appropriately "scary" classical works.

5) Consider collaborating with a youth ballet company whose dancers parallel your singers' ages. Performing with other young artists who are equally passionate about their art will inspire your choristers. The ballet company's artis-

## Building a Culture of Singing

*Innovative ~ Transformational ~ Inspiring*

**Graduate programs in Choral Conducting (M.M.) both regular term and summer programs.**

*For more information visit [www.music.txstate.edu](http://www.music.txstate.edu)*

Application due date: Regular term application deadline, January 31, 2016

Summer term application deadline, May 1, 2016



**Craig Hella Johnson,**  
*Artist-in-Residence*



**Joey M. Martin,**  
*Director of Choral Activities*



**Jonathan Babcock,**  
*Associate Director of Choral Activities*



**Lynn Brinckmeyer,**  
*Director of Choral Music Education*



**Craig Aamot,**  
*Senior Lecturer*

**TEXAS STATE**  
**UNIVERSITY**  
*The rising STAR of Texas*  
MEMBER THE TEXAS STATE UNIVERSITY SYSTEM

**For more information:** Contact Dr. Joey Martin at 512.245.3380

tic director can choreograph choral works for your choir to perform jointly with the dance company. Audiences find this type of collaboration fascinating and engaging.

### **Adjudication, Touring, and Commissioning as Collaboration**

Experiencing the work and performances of other choirs and directors should be a critical part of any choir's vision and practice; it results in the artistic bar being raised, both from hearing and experiencing the work of other choirs, and enjoying the privilege of working with other gifted conductors or composers.

Participating in adjudicated festivals and receiving feedback can be useful, invigorating, and inspiring. Attending festivals often requires a choir to tour to different areas of a region, country, or the world, and this opens a global perspective for individual singers and the choir community. Traveling as a choir adds a new dimension to collaboration because singers are challenged to be flexible and creative on and off the stage, uniting the choir organization in a unique way. The artistic experience enhances the choir's musical skill and individual connections are strengthened into lasting friendships. As touring expands the choir's vision to a global one, it also creates a sense of community with other choir organizations throughout the country and the world.

In similar fashion, commissioning—authorizing the composing of a new work for a choir—can often involve not only the composer but also collaboration with the choir's singers, who may provide text ideas, poems, stories, or artwork that may inspire the composer as he or she conceives and composes the piece. Meeting with the composer before the work is begun or completed can also enhance the composer's knowledge and understanding of the choir's personality and give he or she a clearer picture of the music they are writing. Bringing the commissioned composer for the premiere of the new work can be exciting for the singers and the entire organization as well, giving the composer a chance to hear the work brought to life. Including a time for questions and answers for the singers also gives them access to hearing from a living composer regarding the process and details pertaining to their choir's own piece, and this interaction enriches the singers' understanding of the work and the compos-

ing process in general. It also plants seeds for choristers to become composers themselves. For example, Amy C. Burgess has written original music and lyrics for stage productions such as "Show Me Real" for the Clare Cook Dance Theater; choral works for various schools, and commissioned works for the girlchoir in which she sang for six years, where her love of composing music was encouraged.

If commissioning is beyond the scope of your choir's budget, participating in a consortium commission, such as those offered by Chorus America, gives an affordable alternative so that your singers can experience a new work written just for them. Often, composers express that it is important to ask them what the financial commitment will be, because it might be surprising to learn that it is more affordable than you originally thought. Commissioning new music can be an important element of enhancing singers' creativity in bringing a new work to life and is equally important to perpetuating the life and importance of choral music in our world today. The process is enhanced by having the composer come and experience the choral community, listening to the ideas and desires of the singers in relation to the commissioned composition and the directors' own parameters.

Allowing each choir to be part of annual commissions, either individually or and as a combined choir, gives each singer a feeling of ownership and pride in the final product. Each composer can become a part of your choral community as their music lives through the choir and into the greater community of artists and audiences. Participating in continuing education opportunities, such as the Choral Music Experience Institute with its founder, Doreen Rao, who annually features one or more guest composers, can inspire directors to commission and gives them the opportunity and privilege to work with many excellent composers. In recognition of frequent commissioning and excellent performance of works written in the past twenty-five years, ASCAP/Chorus America annually presents the Award for Adventurous Programming.

### **A Collaborative Philosophy Fosters Increased Volunteer Participation**

Choral organizations with few paid staff positions generally utilize parents or volunteers in a myriad of leader-

# The Better C: Building Community through Collaboration

ship positions, such as choir coordinator(s) for each choir, house manager, volunteer coordinator, store manager, uniform coordinator, grant team, PR committee, music library team, and riser facilitator. Being closely involved in the operations of the choir unites volunteers with paid staff to do the work of the choir.

The board of directors is the other key volunteer group. An involved, inspired group of board members with a strong connection to the choir's mission expands the organization's community growth. Being personally connected to the choir, whether as an alumni, current singer parent, alumni parent, or community member, gives board members the impetus to go out into the community and find the resources to allow the choir to be sustainable today and beyond. Having a congenial meeting atmosphere is also conducive to creating a friendly and welcoming environment for volunteers and staff working together.

Using creative aspects of collaboration reaps rewarding benefits for all involved.

## Increasing Your Donor Base through Collaboration

The more connected parents, audience members, and community partners are to the choir, the greater the potential for their financial support. Encouraging those who have the means to contribute the gap between what tuition provides and the actual costs of educating each singer is achieved in direct proportion to a donor's level of connectedness to the choir, its mission, and its artistic product. Participation in fundraisers is also greatly enhanced and repeated when potential donors feel a part of the choir. Engaging community partners by including personal invitations and complimentary tickets to concerts and events



The UNIVERSITY of OKLAHOMA SCHOOL OF MUSIC

# GRADUATE CHORAL STUDIES



### DEGREES

DMA in Choral Conducting  
MM in Choral Conducting

### CHORAL FACULTY

Dr. Richard Zielinski    Dr. David Howard  
Dr. Eugene Enrico        Mr. Tony Gonzalez

National and international performance opportunities available.

### ENSEMBLES

Chorale

Men's Glee Club            Women's Chorus  
Collegium Musicum        Chamber Singers  
Singing Sooners            Opera Chorus

### AUDITION AND ADDITIONAL INFORMATION

[choirs.ou.edu](http://choirs.ou.edu) | [sing@ou.edu](mailto:sing@ou.edu) | (405) 325-3993



The University of Oklahoma is an equal opportunity institution. [www.ou.edu/eoo](http://www.ou.edu/eoo)

increases their sense of connectedness to the organization and demonstrates the value of their donor participation. While not the primary motivation for utilizing a collaborative philosophy, this is a welcome by-product.

### **Challenges of Collaboration**

The challenges of collaboration include giving up power and sharing ownership of ideas, products, and outcomes. Collaboration takes more time, which needs to be built into the schedule for planning rehearsals and concerts. It is sometimes difficult to meld differing points of view into a constructive outcome. Sometimes it is necessary to give up an idea and concede to your collaborator's idea for the common good. It can also be difficult to maintain a balance of stage time between the performing groups or choirs. There may be a difference of opinion between directors as to how the performance should sound or look. However, the challenges of collaboration can be met and surmounted if each party believes in and values its mutual benefits.

Collaboration begins with each person in the community knowing that their personal contribution will be honored and that their opinions and suggestions will be welcomed and considered. Mutual respect and a sincere desire to make things work for the good of the choir and the organization are two cornerstones of successful collaboration.

### **Conclusion**

Focusing on the collective strengths and appreciating the unique contributions of each choir's individual singers, while valuing teamwork at all levels and within all aspects of the organization provides the foundation for a collaborative spirit. Being willing to take risks and try procedures and activities that foster cooperation are also part of the underpinning of this philosophy.


The ultimate reason for embracing collaboration is found in the words of singers who have experienced this philosophy and embrace it. Alumni who have been involved in a collaborative choir program say it best:

“Above all, our choir is music, and not just the notes on the page; it is the music born from each

life made a little brighter, each friendship made that much stronger, and every singer here falling in love with singing over and over again, an infinity...born from perfect harmonies.”

“I'm writing because I've been thinking a lot recently about how my choir experience influenced the things I'm now pursuing as an adult, primarily my slam poetry and social justice activism. In many ways, I learned more about community power, and art as an agent of social change, from the choir than I did anywhere else ... After being away for a few years, I feel I am now able to articulate why exactly choir was so important to me, and I want to help spread the word.”

“A small crystal box is presented to graduating seniors of the choir at their final concert. I have yet to receive it; but it has been in my mind's eye since joining as a shy eight-year-old. The box stands for perseverance and countless hours of rehearsal. Appearing empty, it is overflowing. It is the resting place of memories...The box is a testament to collaboration among my directors from whom I received guidance and support. It is not about the physical beauty of the object. It is about everything it represents and those who enabled me to become who I am. It will be among the most meaningful gifts of my life.”

In conclusion, we believe that the most meaningful moments of our singers' lives are those embracing collaboration to build community through the excellence of choral singing. We believe we are creating peacemakers and world changers by allowing the artistry of each member of the choral community to grow and blossom individually in a choir's safe space while they challenge us to change and grow with them. We believe all choir organizations that embrace collaboration enable and encourage singers to inspire change by the power of their collective voice. 



## **Audition Guidelines For Performance At National Conferences**

Minneapolis, Minnesota

March 8-11, 2017

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

### **I. Preparation Of Mp3s**

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

1. proposed repertoire for the 2017 conference;
2. scanned copies of three representative programs sung by the auditioning group, one each from 2015-2016; 2014-2015; and 2013-2014. (For further information, see Section V. below.)

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

### **II. Audition Procedures**

All mp3, pdf, and choir/conductor information will be submitted and uploaded through the link provided at [www.acda.org](http://www.acda.org) no later than April 30, 2016. Upon receipt, a National Office staff member will assign each submission a number to assure confidentiality until after the National Audition Committee has completed its consideration. At no time will the choir/conductor identity be known to any of the audition committee. Submissions must fit into the following Repertoire & Resource committee areas as clarified below:

- Children's and Community Youth

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

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

- Junior High/Middle School

- Senior High School

- Male Choirs

- Women's Choirs

- Two-year College: community college (2 year schools)

- College and University (4 or 4+ year schools)

- Vocal Jazz

- Show Choir (Show Choirs will need to submit both audio and video uploads.)

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

### III. Screening Process

There are two levels of screening: 1. an initial or first screening level at which finalists will be selected; and 2. a final screening level at which only those recommended from the first screening will be considered. All auditions are "blind," that is without no knowledge of the identity of the choir or conductor.

For level 1,

In consultation with the National R&R Chair, national chairs for each R&R area will appoint two additional people, representing different divisions, to screen the category. We recommend that auditors be chosen from among conductors who have performed at divisional or national conferences. Each national area chair will be responsible for correlating responses from the listeners in their respective committees and will prepare a list showing the collective top ten submissions, plus five alternates, for the National Audition Committee. In areas where there are fewer than 10 auditions, the National Committee will hear all submissions.

For level 2,

National Audition Committee members will hear only the top 10 in each category, unless fewer than ten are submitted in that area, as mentioned above. After scoring is complete, the results will be tabulated, and submissions ranked by area in order of excellence. At the end of the auditions, the National Audition Committee Chair will submit audition results to the National Conference Chair, who, together with the Steering Committee, will decide which eligible groups to invite, in consideration of planning the most effective conference. Every effort will be made to represent a broad range of excellent performing groups, and there is no quota in any area. Audition committee members will not know identity of groups until after final decisions are made so as to maintain the integrity of the blind audition process.

National Audition Committee members will be selected from the following:

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

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

The ACDA National Conference Chair will notify all choirs of their audition results no later than June 30, 2016.

#### **IV. Eligibility**

Conductors must be current members of ACDA and must have been employed in the same position with the same organization since the fall of 2013. No choral ensemble or conductor may appear on successive national conferences. It is understood that ACDA will not assume financial responsibility for travel, food, or lodging for performance groups. This application implies that the submitted ensemble is prepared to travel and perform at the conference if accepted.

#### **V. Items Required for Application Submission:**

1. Director's name, home address, phone, e-mail address, ACDA member number and expiration date.
2. Name of institution, address, name of choir, number of singers, voicing, and age level (See Section II above for clarification regarding Repertoire & Standards area clarification of choir categories.)
3. PDF #1 – Proposed Program for Performance at the national conference. Please include title, composer, and approximate performance time in minutes and seconds. The total program time may not exceed 25 minutes including entrance, exit, and applause. The use of photocopies or duplicated music at ACDA conferences is strictly prohibited. Accompaniment in the forms of mp3/tape/CD may not be used on the audition recordings or on ACDA conference programs. ACDA encourages conductors to program a variety of styles from various eras unless proposing a concert by a single composer or genre. Only one manuscript (unpublished) piece may be included.
4. PDF #2, #3, #4 – Programs – Applicants must upload one scanned program page as proof of conducting and programming for each year represented on the recordings, i.e. from 2015-2016; 2014-2015; and 2013-2014.
5. PDF #5 Title, Composer, Recording location (live, studio, rehearsal), Production (edited, unedited) for each of the submitted uploads.
6. Non-refundable application fee of \$50 submitted by credit card only.
7. Recordings in mp3 format based on the following specifications:

The total length of the three audition uploads should be 10 to 15 minutes, one selection each from 2015-2016; 2014-2015; and 2013-2014. The first upload mp3 must be from the current year, 2015-2016; the second upload mp3 from 2014-2015, and the third upload mp3 from 2013-2014.

All materials must be submitted in full no later than April 30, 2016 via [www.acda.org](http://www.acda.org). An incomplete upload of all audition materials will not be considered.

#### **VI. Schedule of Dates**

Auditions open January 1, 2016. Application available online at [www.acda.org](http://www.acda.org).

By April 30, 2016 Audition application, uploads, and payment completed by 11:59 pm CST

By June 20, 2016 National auditions completed

By June 30, 2016 Applicants notified of audition results



## Call For Interest Session Proposals

2017 ACDA National Conference

Minneapolis, Minnesota

March 8-11, 2017

We're looking for your best interest session ideas for ACDA's 2017 National conference to help America's conductors reach their full potential, be challenged and inspired, and advance their art. We encourage sessions of all shapes and sizes that address the diversity of our membership and that actively engage participations.

Approximately 30% of the 2015 Salt Lake City attendees were student members of ACDA, with choral professionals representing all areas of education and performance making up the remainder. Meeting attendees are looking for high-level content that opens their minds to new possibilities for how they grow in their profession and how they connect back to the field.

All topics will receive consideration and will be evaluated for scholarly content, variety, innovation, value, pedagogical strength, and relativity to current trends in the choral profession. We encourage submissions from members with a wide variety of experience. The conference theme will be A Life of Song to promote singing throughout an entire life span. Topics relating to this theme or focusing on issues of a particular age group, such as children or seniors, are especially welcome.

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

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

**Selection Process** Submit your session ideas along with headshots and bios by March 30, 2016 through the online application at [acda.org](http://acda.org). At the end you will receive an automatic confirmation number of your submission. Keep this confirmation in your files. Each submission will be reviewed by ACDA national Repertoire and Resource chairs and by the conference committee. You will be notified in July 2016 on the status of your submission.

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

**Equipment:** With the exception of one microphone, all requests for additional audio visual equipment will be evaluated by the conference steering committee on an as requested basis. AV equipment is limited. ACDA cannot assume costs for AV equipment for all proposals.

**Eligibility:** Presenters must be current members of ACDA. It is understood that ACDA will not assume financial responsibility for travel, food, lodging for presenters or interest sessions participants. This application implies that the above-mentioned presenter is prepared to travel and perform at the accepted conference if accepted.

Application may be submitted online at [acda.org](http://acda.org) beginning January 1, 2016 Deadline: March 30, 2016 11:59 pm CST



# OnStage

Bringing the best performances to light



**Two premier festivals. Your golden opportunity to shine.**

Your choral ensemble has become extraordinary. They've put in the hours, refined their voice, earned themselves a new challenge. And here it is: Our **Festival at Carnegie Hall** and our **Festival of Gold** are one-of-a-kind performance festivals that take place on famous national stages, and under the batons of world-renowned conductors. When they're ready to celebrate excellence, they're ready for our elite festivals. Join us OnStage!

[worldstrides.com/elite](http://worldstrides.com/elite) | 800-223-4367



**WorldStrides**<sup>®</sup>  
Explore. Discover. Become.

# Children's Choir

## Children Will Listen: The Passionate Pursuit of Excellence

By Gretchen Harrison

*“Careful the things you say  
Children will listen  
Careful the things you do  
Children will see  
And learn”*

Old enough to know better but young enough to care: the pursuit of excellence is a “grown-up” thing. Really? Not according to about 200 student musicians who were surveyed in 2014. The survey was born out of the desire to bring relevant information to young university music education students. Who would be better at bringing truth than the children themselves? And we, too, can learn.

*“Children may not obey  
But children will listen  
Children will look to you  
For which way to turn  
To learn what to be”*

Lesson plans. Literature selection. Riser placement. It's beside the point unless the singers are motivated to give their best. Management ideas abound. What if student input is considered in the “big picture” of choral

performance. In the singers' words, they value our mutual pursuit of excellence when you do the following:

- Connect with your students.
- Give discipline with patience.
- We reflect what you do. We watch you closely. Watch what you do.
- Know what you are doing. Have skills.
- You are our manager. Manage us.

Children value connection with their out-of-choir lives. Make the

investment to know outside-of-choir lives. Understand, too, that the singer is pulled in many different directions. Excellence is not the exclusive right of the choir room. Give your students the gift of broad perspective as rehearsals occur. Connect your rehearsals to community and school events. As you work for excellence in rehearsal, know that you are “on stage” in every moment of the rehearsal. The moment on stage reflects the endless rehearsal hours. Magic in performance is a dim reflection of rehearsal magic. Be prepared to be your best every day. Every minute. With every child. In every activity and transition.

Save the Date

## Robert Shaw – Man of Many Voices

A film on the music, life and legacy of Robert Shaw

April 24, 2016 | Atlanta Symphony Hall



robertshawthefilm.com

# Children's Choir

*“Careful before you say  
‘Listen to me’  
Children will listen  
Careful the wish you make  
Wishes are children  
Careful the path they take  
Wishes come true  
Not free”*

Excellence costs. Wishes truly are not free. Calculate the willingness of all involved to answer the call to excellence. It is, however, in the heat of the pursuit that we run the most challenging gauntlet: the power of the word.

As the work is accomplished, con-

sider the words used to inspire the pursuit of excellence:

- Student questioning can expose areas of teacher insecurity.
- Insecurity on either side can lead to angry responses.
- Angry words change few minds because neither party is listening.
- Respond to comments, not the person.
- Ask questions that allow for success and discovery.

- Praise authentically and specifically.
- Consider the “seven-word challenge” in which the director uses seven words or less to make changes.
- Use images and objects in place of words.

The impact of a word on a child cannot be underestimated or undervalued.

*“Guide them but step away  
Children will glisten  
Temper with what is true  
And children will turn  
If just to be free  
Careful before you say  
‘Listen to me’  
Children will listen  
Children will listen  
Children, children will listen”*

At the heart of every child—and adult—is the desire to be excellent and to be involved in something magnificent. Mistakes will be made. Embrace the change, awkwardness, and inconsistency of the child musician. Be real with the singer as you insist on acquisition and growth of new skills and challenges. Plan for success: limit opportunities for less-than-excellent behaviors, teach in short attention span-based segments and insist upon artistry.

“I think change needs to be egoless. It’s not about my leaving my fingerprints or a legacy. It’s more important to be part of a process by rolling up your

**ACDA National Youth Honor Choir**  
**July 2016 Tour to the Birthplace of Classical Music!**

Open to past & present ACDA National or Divisional Honor Choir singers

*A once in a lifetime choral experience*  
Begin your tour in **Washington, D.C.** before performing in the best halls of **Vienna, Salzburg, & Prague**

**Sandra Snow, Conductor**  
Michigan State University

For more information, contact Margie Camp at [margiecamp@comcast.net](mailto:margiecamp@comcast.net)  
Concert & tour arrangements by Classical Movements, Inc.

Classical Movements | AMERICAN CHORAL DIRECTORS ASSOCIATION

sleeves, being on the ground, initiating projects, starting campaigns—you know, building stuff.”

—Queen Rania of Jordan

We have the chance to redefine

and build the culture of excellence and artistry with the very youngest musicians. Roll up your sleeves. Start fresh. Build the excellent people and excellent choir will happen.

“Children Will Listen” from “Into the Woods” by Stephen Sondheim, 1986.

**Gretchen Harrison** works at Frontier Trail Middle School and is a Past National R&S Chair for ACDA Junior High/Middle School Choirs. [gharrison.jhms@gmail.com](mailto:gharrison.jhms@gmail.com)

## *The International Institute for Conductors*

### CONDUCTING CHORAL/ORCHESTRAL MASTERPIECES

*June 25 – July 8, 2016 in Bacau, Romania*

Join lead instructor Dr. Will Kesling and the Institute faculty for two weeks of conducting study and performance with the Iasi Philharmonic Choir and Bacau Philharmonic.

- Superb repertoire: Verdi Requiem, Beethoven Mass in C major, Haydn Lord Nelson Mass
- Over 215 minutes of podium time
- Exceptional teaching faculty
- Daily video review with faculty
- Conduct on 2 public concerts
- Vocal techniques & score study classes
- Learn to connect with chorus *and* orchestra

For complete program details visit [www.rconductors.com](http://www.rconductors.com)  
[info@rconductors.com](mailto:info@rconductors.com) / 336.317.3921



**Dr. Will Kesling**  
Director of Choral Activities  
University of Florida

HARMONY UNIVERSITY FOR MUSIC EDUCATORS • NASHVILLE • JULY 24-31, 2016

# IT'S YOUR TURN TO HAVE FUN SINGING & LEARNING.

**Shouldn't continuing education be fun and uplifting?** Sure, your professional development advances your career. But most choral directors simply **love to sing**. At Harmony University, you can reignite that joy of vocal harmony in a **fun, immersive environment**. Don't sit through lectures; **get on your feet and make music**. **Feel the joy you want your students to feel.**



## **DON'T READ ABOUT IT – SING IT!**

This **highly experiential school** builds practical skills in vocal production, ensemble sound management, and expressive performance. Spend a week grinning between takes!

## **A NEW SOURCE OF CONCERT MUSIC**

Add **repertoire diversity** with an under-represented folk form with roots in African-American quartets of the late 1800s. Barbershop harmony spans **Stephen Foster to Jason Mraz** and is high-energy entertainment that **singers and audiences love**.

## **TOUR & PERFORM IN MUSIC CITY**

**Take it to the streets** in our Saturday A Cappella Festival. See the historic entertainment sights and share the music you've studied.

## **AN ACTIVE CURRICULUM**

Start each day with quality warmups led by **master-level vocal teachers**. Experience Barbershop For Music Educators, taught by music educators – **award-winning high school and college choral instructors** who know what you face in the trenches and how to help.



## **SCHOLARSHIPS AVAILABLE!**

Save on your summer education and have the time of your life!

[www.barbershop.org/harmonyuniversity](http://www.barbershop.org/harmonyuniversity)





# Rehearsal Break

## Look Mom, No Hands: Leaving the Scores in the Rehearsal Room

By Robyn Lana

Memorizing music enables a choir to more easily interact with their conductor and audience. Choristers will perform with confidence and, if introduced effectively, with greater ownership in the artistic product and understanding of the score. Yet so many choruses, especially older youth through adult, perform with folders in hand. While large works can be very difficult and are rarely memorized, most choirs are able to memorize a more typical choral concert with a variety of octavos.

The key to memorizing lies in how the music is introduced and the teaching process employed. Introducing the score on solfège, singers are immediately thinking, analyzing tonal relationships in the melody. This is also true as they learn and hear the harmonic and chordal relationships. If the music is tonal but chromatic, which makes solfège more difficult (though still encouraged when possible), identify tonal anchors. The choir will be able to tune in to diatonic pitches, eventually memorizing the placement of that pitch in their

voices and how it relates to the other voice parts.

Attention to detail will enhance the memorization process. Learning to sing each passage—the full octavo musically from the start—engages the singers at a very high level, as does listening for intonation, singing phrases, giving attention to the dynamic markings, and using every opportunity to ask questions of the choir so they are engaged in the learning and artistic process. Having the choristers consider blend of vowels, dynamics, and balance of parts contributes to memorization.

As parts of the octavo become comfortable and specific aspects of singing with artistry have been addressed, ask the choir to watch and interpret the conducting gesture.

Singers will begin to recognize what has been discussed and taught and will respond more reliably and artistically. Moments such as these are establishing an expectation of memorization and mental focus while singing. Once the choir experiences the difference between singing mechanically with eyes focused on the score (or even shared between the score and the conductor) and performing with hands free, eliminating the weight and tension that comes with holding a folder, they will sing more confidently, trusting each other and the teacher. When combined with sensitive and engaging rehearsal pacing, involving the choristers in the artistic process results in memorization and a significantly higher level of musicianship in performance. The choir will recog-

*Imagine ...*  
singing in the venues  
of the great  
composers, in awe  
inspiring cathedrals and  
charming village churches,  
for appreciative audiences  
around the world.  
*Let us take you there.*

*Sing Where Inspiration Was Born.*

*It Starts With An Idea...*

CULTURAL TOUR CONSULTANTS

(866) 499-3799 | [www.CulturalTourConsultants.com](http://www.CulturalTourConsultants.com) | [info@CulturalTourConsultants.com](mailto:info@CulturalTourConsultants.com) | 259 E. Michigan Ave., Kalamazoo MI 49007



# Rehearsal Break

nize the difference and will commit themselves to the process.

## Text Consideration

Thoughtful consideration of the text is also essential in memorization. When text is analyzed and discussed from the start, singers will become exceptionally familiar with the entire score, resulting in memorization, though choir members may not realize this as they share their opinions of the poetry and text painting. The choir and conductor can identify text painting in the score, and discover

and share relational aspects of text between the voice parts. However, text exploration and understanding will have little effect on memorization or performance if introduced toward the end of the rehearsal process. So often conductors are focused on pitches, intonation, rhythm, score markings, style, and interpretation of the score that discussion of the words being sung becomes secondary, yet so much that is communicated by the director can be tied to the poetry. Chances are, if the octavo was selected for its beauty and integrity, there are strong connections the composer

has made with the poem that is used. All ages of singers can find the sound of a river in motion in a voice part or the accompanying piano as it rolls along supporting the voices. Singers can hear and identify emotional and dramatic tension in the music. They hear playfulness, yearning, love, sighing, crying, and much more. Highlighting those special moments not only brings the music to life for the listener but effects ownership from the singer in the performance and greatly effects the memorization process.



*We Know Travel Matters*



Paula Zackeru



Ed McCall



Barbara Van Pelt



# EXCEPTIONAL EXPERIENCE & EXPERTISE.

*Performing at a conference? Give us a call and we'll help you get there!*

- We are experts in the travel business and understand your unique needs as musicians
- Call us for all of your travel needs, we have experience with groups of 1-1,000+
- With a combined experience in group travel of 50+ years
- Our clients love us and you will, too! But don't take our word for it...

*"Thank you for working around crazy requests, cancellations, and all that was a part of getting us to New York! I will definitely keep you guys in mind for our next trip!"*

*Charles C. Nolen, M.M.  
Our Lady of Loreto Catholic Parish*

*"Hello Ed, Thank you again for your amazing help in getting our trip to flow so smoothly. We marvel at how well everything went on the travel side! You are a gem and I hope we can collaborate on future trips!"*

*Mary Margaret Sadler  
Navo Middle School*

[www.ArtistTravels.com](http://www.ArtistTravels.com) (212) 707-8170 [Info@ArtistTravels.com](mailto:Info@ArtistTravels.com)

The Preferred travel company of 



### Kinesthetic Learning

Kinesthetic learning is an important tool in the choral classroom and has the added benefit of aiding in memorization. Feeling the phrase, mixed meters, buoyancy in the melodic line, tension and release, cut-off with strength verses, a cut-off that gently lifts the silence from the sound—the more singers are able to physically connect to the music, the more the artistic and interpretive elements will be internalized and become a permanent part of singing that score.

When a kinesthetic experience can be related to what the choir will see in the conducting gesture, it will remind them in performance of what was accomplished in the classroom. If a teacher brings in racket balls to explore energy and buoyancy in the vocal line, that experience can be transferred into the conducting gesture to connect memory to the experience. If tension and release is explored with stretchy bands, that can be transferred into the gesture. To be successful, allow the choir to see the experience transferred into the hands of the conductor. That final step solidifies the process working to secure the memorization process and the connection between conductor and choir.

### Memorization in Practice

A college women's choir explored an African American spiritual using their hands and faces to express emotion and phrasing. The sound of the choir became enlivened and dramati-

cally improved. In the ensemble was a visually impaired female who was unable to engage and experience the joy radiating from her colleagues. After explaining that they were painting the sound with their hands, she joined in. Her face glowed and her voice clearly displayed the style needed for the work. The entire ensemble, singing in a large circle as they influenced each other through the activity, was deeply moved seeing their colleague transform as she participated in the movement. The entire experience affected the memorization process for the choir. They clearly felt the music through their bodies, and the women will likely have that piece memorized for a lifetime.

Working toward memorization should not be the primary goal. When a choir is told to memorize with a deadline, it becomes a task.

Rather, make memorization a result of the teaching process, of engaging the choristers in active learning, of complete understanding of poetry and text painting, and relating the piece to kinesthetic memory. Make rehearsing and performing a more rewarding process that results in a higher level of teamwork between conductor and choir, resulting in a higher level of artistry and vocal freedom. ☐

**Robyn Lana** is the founder/managing artistic director of the Cincinnati Children's Choir, ensemble-in-residence at the University of Cincinnati College-Conservatory of Music. She conducts Xavier University Women's Chorus and is past national chair for Children's and Community Youth Choirs. [rlana@cincinnati choir.org](mailto:rlana@cincinnati choir.org)

**Chamber Choir & Choral Conducting Workshop**  
*led by* **Simon Carrington • August 14 – 21, 2016**

**Deadline:** March 24, 2016  
**Questions:** [norfolk@yale.edu](mailto:norfolk@yale.edu) • 860.542.3000  
**Apply:** [norfolkmusic.org](http://norfolkmusic.org)

For advanced singers and choral directors  
 Sessions and final concert video and audio recorded  
 Conductors will have the opportunity to conduct choral and instrumental ensembles  
 Repertoire from the Renaissance to the 21st century

**NORFOLK**  
 YALE SCHOOL OF MUSIC • NORFOLK CHAMBER MUSIC FESTIVAL Robert Blocker, Dean • Paul Hawshaw, Director  
 YALE INSTITUTE OF SACRED MUSIC • Martin D. Jean, Director

# Choral Conductors

*Your singers will return refreshed, inspired and grateful to you for telling them about:*

## Durufié in Paris Choral Festival March 30-April 5, 2017



Artistic Director Mitchell Covington will lead 75 talented singers from around the United States in performing Durufié's Requiem, op. 9 and Quatre Motets, op. 10, in Paris with professional orchestra and soloists.

Rehearse and perform in the setting where Durufié lived and worked. Performance venues include St-Étienne-du-Mont (Durufié's church) and, subject to confirmation, Chartres Cathedral and Notre Dame Cathedral. Also included are sightseeing and lots of free time to explore Paris.



Many more exciting details at: [durufleinparis.com](http://durufleinparis.com)

Application Deadline: **March 15, 2016**

The Durufié in Paris Choral Festival is being organized in association with ACFEA Tour Consultants



# REPERTOIRE & STANDARDS

## Children & Community Youth Choirs



Cheryl Dupont  
National R&S Chair  
nocc787@bellsouth.net

### Three Steps Toward Stellar Rehearsals: Frontload Your Planning!

By Emily Williams Burch

Looking around a choral conductor's office, you're sure to see stacks and piles of all the single copy octavos collected. Many choral educators spend countless hours singing and playing through this music to develop the perfect concert or choir season.

But then what?

By preparing the conductor, singers, and rehearsal in advance, productive musical experiences can be educational and fun while eliminating the stress of "did we cover this?" before the concerts arrive. Important teachable moments happen throughout the process when the choral educator is organized and methodical. Concerts simply share the educational moments you and your singers experience during rehearsals.

Let's explore three simple steps to bring the music off the page and alive for the singers, creating a smooth path from repertoire selection to a

successful concert in no time!

#### Step One: Prepare the Conductor

Analyzing the music. Also known as score study, many conductors remember pulling all-nighters to complete hundreds of these in college. Examining the process and understanding the elemental steps will make score study less intimidating. Think of it more as coloring instead of studying. Using erasable colored pencils makes it a breeze!

Here is a suggested palette:

- Brown
  - Who wrote it? When? Why? Any purpose behind the title? Other history of the song?
- Black
  - What is the form? Label A/B, round, descant, etc.
- Yellow
  - Label unison/harmony or polyphony/homophony/monophony. Consider using straight brackets for unison and curly ones for

harmony parts.

- Red
  - Louder dynamics. Where is it forte? Where are the crescendos?
- Purple
  - Medium dynamics. Where is mezzo forte or mezzo piano?
- Blue
  - Softest dynamics. Where are the pianos and decrescendos?
- Orange
  - Releases. Where to put those pesky consonants? When should the singers elide or carry a phrase? When should they stagger breath?
- Green
  - Entrances or tricky passages. Note: this is an excellent way to identify places to be used in warmups or places to anticipate a singer error.

#### Step Two: Prepare the Singers

Once the easy and fun task of coloring your music is complete, consider other information your students might need to know. Create



# REPERTOIRE & STANDARDS

a separate page for each song called “Kids Pages.” Copy them on different colored cardstock and use them as a way to help singers navigate through their folders, making rehearsal time more efficient. Possible content for Kids Pages:

- Who? What? When? Where? Why?
- Lyrics or translations
- Music Education fact (include a “Fun Fact” or “Words to Wow Your Parents”)
- Tricky parts of the song
- Goals why the music was chosen for them
- Include a parent and student sign off line for when the students feel the song is memorized and ready to be assessed or performed
- If the goal is to have students to do work on their own, it’s easy to turn this into a guided research tool. For example, leave the pages blank with just the title and all the categories with lines for the students to fill in their own answers. Then assign specific tasks such as research the

composer, write out the lyrics and translations, or discuss the era and style.

### Step Three:

#### Prepare the Rehearsal

Create a “Rehearsal Prep Sheet” for every song, which then may be used to prepare the rehearsal plan. On this Rehearsal Prep Sheet, make a list of things to address. For example, include notes such as “sing section on neutral chord to emphasize rhythm and text” or “invite a specialist in to help with the diction” (i.e., inviting a native speaker to help with lyrics in specific languages) or “assign homework for singers to write in translation.”

The Rehearsal Plan is the structure or a template for each rehearsal. It’s something that outlines focus of the rehearsal and specific time management goals. Be sure to leave space for quick and effective notes for future rehearsal planning.

Suggested Rehearsal Plan Outline:

- Warm-Up
- New Challenge (select a new passage from the repertoire that will need focused attention)
- Review from previous rehearsal
- New Challenge
- Less Challenge (opportunity to focus less on challenging music and more on artistry)
- New Challenge

## Choral

### Conductors Workshop

with Rod Eichenberger

Master Teacher, Conductor, Innovator

Professor Emeritus, Florida State University

#### Workshop Locations

Alexandria, Virginia  
July 11-15, 2016

Seaside, Oregon  
July 25-29, 2016

#### For more information, contact:

George Fox University's  
Department of Music  
503-554-2620  
dhawblit@georgefox.edu

Information is also available at  
[choralconductorsworkshop.com](http://choralconductorsworkshop.com)

A five-day professional development  
workshop for choral conductors at all levels



GEORGE FOX  
UNIVERSITY

2496.11.15

- Closing activity (something to unite the ensemble with a fun and rewarding challenge)

Be sure your educational and artistic staff is on the same page. In advance of each rehearsal, communicate the plan with the accompanist, volunteers, or other directors. Google Drive and emails may prove to be accessible communication tools to share the Rehearsal Plan and student's weekly homework. Use of social media, such as Facebook and email, which can link to a Google Drive document, may prove to be ef-

ficient ways of communicating with students.

It is also important to integrate assessment and be available to answer student questions between rehearsals. Snapchat, video and audio messages, Facebook, Edmodo, email, Google chat, and Skype enable students to submit specific assignments or to ask for help or clarification.

QuaverMusic.com resources enable the teacher to create their own customized lesson plans that align with goals and objectives for that rehearsal. The interactive whiteboard activities, assessments, songs, and

other elements in Quaver family of programs allows the opportunity to teach concepts, reinforce or reteach, assess, refocus, and have students actively learning.

These three steps are neither difficult nor particularly time consuming. By frontloading this planning before the season even starts, the choral educator will be able to adequately prepare for rehearsal in no time, as opposed to doing all this work each week.

By preparing as the conductor through analyzing music, equipping singers with necessary information,



# REPERTOIRE & STANDARDS



and finding a time-efficient way to organize and prepare for each rehearsal, the choir is sure to have the best concert season yet!

**Emily Williams Burch** is the director of education and music for the Savannah Children's Choir. She also serves as Southern Division R&S Chair for Children's and Community Youth Choirs.

## What Will Your Choral Legacy Be among Your Singers, Colleagues, and Community?

By Donna Thomasson

One's choral conducting legacy is a reflection of personal and professional accomplishments and achievements. There is a cumulative outcome with lives impacted along the way, especially the younger singers we serve. A prime example is the Children and Youth R&S group, which has established its legacy in a variety of ways. As this legacy has evolved, think about the interesting characteristics that have been developed. Compared to thirty years ago, there are excellent conductors serving the Children and Youth choral organizations, collegiate students today often list their Children and Youth Choir experiences on resumes, conductors are listed as mentors, commissioned works among our group are no longer a novelty, excellent repertoire is readily available for the youngest and most inexperienced singers, and finally, traveling nationally and internationally is commonplace. When we look at the choral industry on a larger scale, there tend to be three distinct groups who cross paths with the choral conductor: singers, colleagues, and the community. The interactions between the conductor and each of these groups have the potential to affect many individuals for the short and long term.

As a choral conductor, one's legacy often differs among the singers, the colleagues, and the community. The singers often have the most personal relationship with the conductor. The



## The Best Way to Experience NYC? FROM A BROADWAY STAGE.

Voices on Broadway is a unique event that connects your choir with New York City's top performance artists. They'll partake in incredible opportunities:

- Mass curtain call performance in a real Broadway show
- Clinics with Broadway professionals
- Mock auditions on a Broadway stage



Want to learn more? Watch our video at [info.brightsparktravel.com/voices-on-broadway-video](http://info.brightsparktravel.com/voices-on-broadway-video)

2016 Event Dates  
**4/20-23/2016**

2017 Event Dates  
**3/22-25/2017**  
**4/26-29/2017**

"The outpouring of love and support [the students] have for the Voices on Broadway program is immense."  
- Gianni S., Director of Choirs

For More Information: Call 800.342.9230 or Email [perform@brightsparkevents.com](mailto:perform@brightsparkevents.com)



methods used by the conductor can be inspirational, condescending, or anywhere in between. Do the singers leave rehearsals with renewed energy? Are they anxious about the next rehearsal? Does the conductor help develop a greater sense of musicianship and artistry, or do the singers feel emotionally defeated? Conductors bear a responsibility to the singers as the relationships are developed. The relationships experienced, positive or negative, have a direct influence on the conductor's legacy.

The conductor has a variety of experiences with his or her colleagues as well. Regardless if the conductor is in a leadership or a staff role with the second group, the conductor's legacy is being shaped. The conductor has choices with the interactions shared with other colleagues. Do others see the conductor as a team member who contributes and acknowledges those on the team? Or is the conductor seen as someone who is self-serving and shares little concern for others? Developing meaningful relationships among one's colleagues will often take place in an organic way or may need more intentionality. The conductor's direct contributions to the team, or lack thereof, have a lasting impression that fuels the conductor's legacy.

The community is the third group to interact with the conductor. The standard of choral music performed helps raise the level of culture in a community with a consequential effect on the conductor's legacy. Does the community see the conductor as a respected and valued community leader? Do other arts organizations in the community enjoy collaborations with the conductor? The commu-


nity's support of the conductor and choral groups heightens awareness of the value of music. The heightened awareness contributes to community advocacy for the arts with a connection back to the conductor's legacy.

Building positive relationships by treating those with whom we interact with respect, and offering excellent choral experiences, all lead to a positive and lasting legacy. Singers, colleagues, and the community will be inspired by conductors who think more about serving those groups than those conductors concerned with self-promotion. One way to insure you are building a legacy is to challenge yourself with the following question: Who in the field of choral music

has a legacy you admire, and what are the qualities that are admirable? Through self-reflection and honest feedback, conductors can redirect, reshape, and refocus to be on the path toward a positive legacy. What will be your choral legacy? The "trickle up" movement in ACDA for Children and Youth Choirs is remarkable, and those who have led the way are building strong legacies. May we all strive toward excellence as choral conductors and help propel the choral singing legacy for generations.

---

**Donna Thomasson** is music specialist and choral director at Sope Creek Elementary, Cobb County School District, Marietta, GA.



**Publishers, Composers, Churches, Colleges**  
You should advertise in the June/July issue of  
*Choral Journal*, which will be a focus issue  
on **SACRED MUSIC**.

Contact Chris Lawrence at  
<[lawrence@acda.org](mailto:lawrence@acda.org)>



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



Three-Summer Master of Music

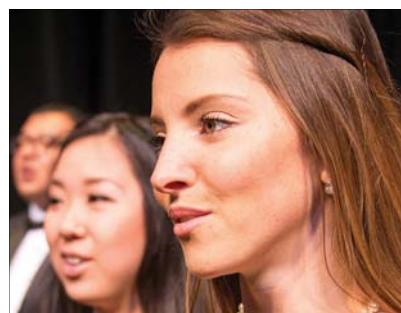
# CHORAL CONDUCTING

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

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

**This degree is fully accredited by the National Association of Schools of Music.**

For more information, call (323) 343-4067 or email [wbelan@calstatela.edu](mailto:wbelan@calstatela.edu)



**Cal State LA's Summer 2016 Choral Festival**

Monday, July 18 - Saturday, July 23, 2016



Dr. William Belan

**DR. WILLIAM BELAN**  
 Professor of Music (Emeritus)  
 Program Director, Three-Summer M.M. in Choral Conducting  
 California State University, Los Angeles

**PROF. DONALD BRINEGAR**  
 Program Associate Director  
 Professor of Music (Emeritus)  
 Pasadena City College



Prof. Donald Brinegar

[www.calstatela.edu/choral](http://www.calstatela.edu/choral)

# Book Reviews

Stephen Town, Editor  
stown@nwmissouri.edu

## ***Choral Singing and Healthy Voice Production***

David M. Howard  
Tunbridge Wells  
Kent UK  
Willow Leaf Publishing, 2015

As the author of this excellent resource states: “Our voices matter, which is why everyone should know more about voice matters!” With this text, David M. Howard—organist, accompanist, acoustician, choral singer, and director—has created a colorful, engaging text that should be of interest to every singer, choral conductor, music educator, and voice scientist. This provocative textbook fills the gap between books about sound production and vocal/choral pedagogy.

The author advocates for warm-up and cool-down procedures to increase productivity in solo and choral singing rehearsals. The book gives a thorough explanation of anatomy and physiology and expands our knowledge of the acoustical results of good singing habits. Useful charts reinforce the reader’s understanding of the principles. As an active practitioner in the field of choral conducting, the author shares his strategies for the effective leadership of amateur and professional singers. He advocates for the identification of

vocal problems and provides practical suggestions for resolving them. He clearly understands the tendencies of choral singers as musicians and human beings. The author openly shares rehearsal plans and practices that will enhance the choral experience for conductors and singers alike.

Howard’s knowledge of acoustics is applied specifically to evaluation of performing spaces and individual singing voices. Interesting graphics demonstrate the singer’s voice and the listener’s experience of it, what singers perceive of their own voices and what the choral conductor hears, and how sound moves through an auditorium. The author is always aware of the “human factor,” speaking often of the importance of careful communication. He speaks of delivering timely words with kindness, words that will build the choral singer’s confidence and knowledge.

The chapters on pitch and choral tuning explain the proper use of keyboard instruments in choral rehearsals. The author’s extensive work in acoustics as applied to singing opens new vistas for the exploration of exquisite choral blend. The author reports on research in “pitch drift” and suggests ways that individual choral parts can be anchored in a construct of tonal references.

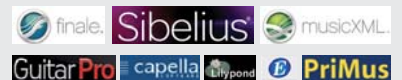
The last chapter addresses ques-

tions frequently asked by singers of all ages. The author explains his position on diverse topics. The questions are answered thoroughly, drawing upon Howard’s own experience and research. It is clear that the author believes that participation in choral singing should be a life-giving, sustainable activity.

## Share your sheet music!

- Transcriptions of free sheet music
- Own compositions

Submit in all standard formats:



Further information: [www.musicalion.com/share](http://www.musicalion.com/share)

Contributors receive for free:

- Online access to over 30,000 compositions
- Run your own musician’s website

Music Library  
**MUSICALION.COM**

Of special note are the appendices, which range from practical advice about founding a choir to holding auditions. Also included are tips for analyzing conducting gestures

and principles of hearing and tuning. The format makes the book particularly user friendly as a handbook or textbook. Each chapter opens with a list of questions that are addressed

systematically, and the book is filled with beautiful photography of choral singing “in action.” From the end note, we learn that the photos were chosen to exemplify the multicultural nature of choral singing. *Choral Singing and Healthy Voice Production* is a testimony to the value of singing with others. It is filled with interesting, surprising, and fortifying information for all who would wish to better understand how to sing for a lifetime.

Brenda Smith  
Associate Professor of Music  
University of Florida

*Leonard Bernstein and His Young People's Concerts*  
Alicia Kopfstein-Penk  
Lanham: Rowman & Littlefield Publishers, 2015  
New York:  
Oxford University Press, 2010  
299 pp. \$45.00 (Hardback);  
\$44.99 (eBook)

Leonard Bernstein may be thought of as a noted composer, conductor, and performer, but it is as a music educator and television personality that he is probably most remembered. Now, in a comprehensive and extensively researched work, Alicia Kopfstein-Penk has provided a volume that outlines the various aspects of the *Young People's Concerts*, which date from the late 1950s to the early 1970s. It is also fitting that this work should appear, as some are now available through video on YouTube.

The book consists of eight chapters, which include (1) Background:



## FOR THE CHILDREN WHO DIED IN RACIAL VIOLENCE ON SEPTEMBER 15, 1963, IN BIRMINGHAM, ALABAMA

This choral work is in a traditional African-American worship style and is appropriate for such events as Martin Luther King Jr. Day, programs during Black History Month, or any event promoting racial healing and reconciliation.

For SATB, Soprano, Mezzo Soprano, Tenor and Bass Soloists, and Piano  
(Optional Congregation or Audience)

*MorningStar*  
MUSIC PUBLISHERS

Contact MorningStar Music Publishers ([www.morningstarmusic.com](http://www.morningstarmusic.com))  
to view pages of the score and to hear excerpts.

Who, When, and How; (2) Decisions: Topics, Pieces, and Performers; (3) The Postmodernist: Highbrow, Lowbrow, and Middlebrow Joined; (4) The Television Pioneer: Origins, Competition, Success; (5) The Pacifist: The Cold War Intrudes; (6) The Liberal: Civil Rights, Feminism, and the Counterculture; (7) The Musical Reactionary: Atonality versus Tonality or Composer versus Audience; and (8) The Advocate for American Music: Search for an American Identity. There are also eight appendices, from Nielsen ratings to young performers on the concerts; program numbers and dates to broadcast and production information; and alphabetical listings to twentieth-century works on the concerts. Over thirty illustrations from the 1940s to the 1970s supplement the already rich writing; also included are ten carefully compiled tables of Bernstein's outlines, lists of sponsors, Emmy nominations, classification by season and subject, and the like. Copious notes and a comprehensive bibliography round out the volume.

The ease with which Bernstein speaks with his young audiences belies his struggle to find the right words that would be appropriate for children, often staying up late into the night and writing using his favorite medium, the yellow legal pad. From there, scripts would be typed, laid out, and carefully timed. Making things work for television was an arduous technical process. He also sought out successful young (in their teens) performers, many of whom have become concert artists, composers, or conductors in their own right, in-

cluding André Watts, Paula Robison, Lynn Harrell, Shulamit Ran, and Seiji Ozawa, carefully noted by the author. Bernstein also double-dipped, planning some of his programs from what the New York Philharmonic was performing or from their upcoming recording sessions, ever thinking as the practical musician.

Throughout the concerts, Bernstein's tone, language, and demeanor reflect a genius with which he was able to communicate music to a wide audience:

Bernstein lived in a world with clear cultural stratifica-

tions. As the son of a Russian immigrant Jew and a lover of movies, sports, and popular music, he knew the lowbrow world. As a graduate of Harvard and the conductor of a major symphony orchestra, he was part of the highbrow world. As both an aficionado and composer of musicals, he knew the middlebrow world, and as a sensitive human being and a born teacher who was hired, in part, to increase audiences by reaching out to middlebrows, he became more familiar with it (p. 64).



## Performance Tours



### Let your music be heard... in Brazil!

Brazil's rich musical history and culture make it a natural fit for choral groups in search of unforgettable experiences.

Enrich your visit with a tour of the Amazon Rainforest or Iguacu Falls.

Embrace the rhythms, energy and culture on a performance tour of Brazil in 2017.

*Witte has been arranging exceptional concert tours through Brazil and the rest of the world since 1975.*

**800 GO WITTE**  
wittept.com

# Book Reviews

While Bernstein worked with his friend Roger Englander to craft the programs, he was assisted by Mary Rodgers (daughter of Richard) and John Corigliano with multiple programming.

This volume is well researched, comprehensive, and a fascinating insight into one of the many aspects of the creativity of an American genius. That he could speak so easily about music to children is truly amazing, yet many adults also watched with anticipation to see what Bernstein would say on his chosen topic!

Some of the gifted among us are twice blessed: they yoke arresting talents to historic coincidences that enable them to make the most of their gifts, Leonard Bernstein is one of these: it was his—and our—good fortune that he and

American television grew to maturity together.

—Robert S. Clark,  
“Congruent Odysseys:  
Bernstein and the Art  
of Television”  
(Kopfstein-Penk, p. xxv)

A world of music, of counter-culture, of modernism, of world and American music, and the music of traditional composers—these are all evident in the *Young People’s Concerts*. Alicia Kopfstein-Penk has reminded us again what a significant body of work they are.

Donald Callen Freed  
Sul Ross State University  
Alpine, Texas

## ***Sir George Dyson: His Life and Music***

Paul Spicer  
Woodbridge, Suffolk:  
The Boydell Press, 2014  
32 b/w illus. 450 pp. \$80.00  
ISBN: 978-1-84383-903-3  
(Hardback)

The Boydell Press is an imprint of  
Boydell & Brewer Ltd  
boydell@boydellusa.net;  
www.boydellandbrewer.com

This superlative volume is another title in the impressive inventory of The Boydell Press, one of the most important publishers of books on classical music, with a specific emphasis on British composers and works of the twentieth century, whose deeply researched and thought-provoking texts are intended for the academic community or the general reader. The author is well known in the musical world as a conductor—his métier is British choral music—and as a biographer of Herbert Howells (see the review in the *Choral Journal*, 39/8 [March 1999]: 93-95). The subject is George Dyson (1883-1964), an English composer who flourished during the early-to-middle decades of the last century.

The volume consists of seventeen chapters, a general bibliography, five appendices, an index of Dyson’s works, and a general index. Chapters one through three contextualize the early years of Dyson’s life; chapters four, six, seven, and nine are an exposition of Dyson’s early teaching career, interpolated by chapter five, which centers on his war-time service and activities; and chapters eight and



Get Your FREE "Life Should Be All Things Musical" Poster!  
Email: [allthingsmusical@aol.com](mailto:allthingsmusical@aol.com)  
Search Our Music Directory! Visit: [www.allthingsmusical.com](http://www.allthingsmusical.com)

ten, about his major compositions to 1943. Chapters eleven through fourteen discuss Dyson's administrative employment at the RCM, while chapter fifteen considers his subsequent major compositions to 1952. The final two chapters focus on Dyson's retirement and his work for the Carnegie Trust UK, final compositions, and death. The description of other relevant activities engaged in by Dyson, a multifaceted and complex man, are interspersed throughout the volume.

Musical education was the primary arena of Dyson's professional life for over thirty years (1908–14/1921–52), interrupted only by the years of upheaval caused by the Great War. It was Hubert Parry, second Head of the RCM (1895-1918), who started him on his way, recommending him for the position of Director of Music at the Royal Naval College, Osborne (1908–11). In 1911 he went to Marlborough and, then, to Rugby. After serving in the armed forces, marrying, and taking the Oxford D.Mus, Dyson became a staff member at the RCM in 1921. During the same year, Dyson was also appointed as director of music at Wellington College. From there, he moved to Winchester (1924–37), where the diversity of his capabilities and pursuits merged in efficacious and felicitous occupation. Indeed, it was at Winchester that Dyson established an enduring profile—in the great tradition of Parry and Stanford—as an administrator, pedagogue, lecturer, author, and composer. The apogee of Dyson's career was his appointment (in 1938) as the fourth Director of Music (after

Grove, Parry, and Allen) of the RCM, a position that he held until his retirement in 1952.

The bulk of Dyson's output consisted of vocal works, the most important of which were written as festival commissions during the years of his association with Winchester and London. He is remembered principally as the composer of *The Canterbury Pilgrims* (Winchester 1930), an illustration of Chaucer's characters on a libretto prepared by Dyson and his wife (and dedicated to her), for soprano, tenor and bass soloists, chorus, and orchestra. It was preceded by *In Honour of the City* (Winchester 1928), a fantasia on a poem by William Dunbar for chorus and orchestra and followed by *St. Paul's Voyage to Melita* (Hereford 1933), a symphonic poem with obbligato chorus to Acts 27 for tenor solo, chorus, and orchestra; *The Blacksmiths* (Leeds 1934), a dramatic cantata on a medieval alliterative poem in Middle English, modernized by Dyson's wife, for chorus, piano, and orchestra; and *Nebuchadnezzar* (Worcester 1935), an oratorio in the older style of Parry's *Job* (though Stanford's 1885 *The Three Holy Children* was a source also) on words from Daniel 3 and the Song of the Three Holy Children from the Apocrypha, for tenor and bass soloists, chorus, organ, and orchestra.

During his leadership of the RCM, the choral object of his attention was his magnum opus, *Quo Vadis* (1937–48), the longest of his works: Part I was intended for the Three Choirs Festival at Hereford (1939) but, because of the Second World War, received a later presentation at



## TRINITY LUTHERAN SEMINARY

Columbus, Ohio

### 2016 Summer Music Courses

#### WEEK ONE: June 6-10

**Building Parish Music Ministries,**  
1:00-4:30 p.m., *May Schwarz & Guest Presenters*

**Introduction to Drumming in Worship,** 4:45-7:00 p.m., *Eric Paton*

**Sacred Vocal Repertoire,** 4:45-7:00 p.m., *C. Andrew Blosser*

#### WEEK TWO: June 13-17

**African-American Music & Worship,**  
1:00-4:30 p.m., *Raymond Wise*

**Perspectives in Choral Conducting,**  
4:45-7:00 p.m., *Amy Blosser*

#### WEEK THREE: June 20-24

**Guitar Class,** 1:00-3:15 p.m.,  
*Brett Bureson*

**Organ Master Class: Short and Serviceable Scores,** 1:00-3:15 p.m.,  
*Robert Wisniewski*

**Engaging Children and Families in Worship,** 3:45-6:00 p.m., *Sally Beske*

**Music Technology for Church Musicians,** 6:15-8:30 p.m.,  
*Justin Riley*

#### THREE-WEEK COURSES

**Liturgical Choir,** 10:20 a.m.-12:00 p.m., *May Schwarz*

**Themes in Church History,** 8:00-10:15 a.m., *John Karanja*

**Course fee is \$530 per semester hour. Audit fee is \$265 per semester hour.**

#### For additional information:

Professor May Schwarz  
Director, M.A. in Church Music  
2199 East Main Street  
Columbus, Ohio 43209-2334  
614-384-4122 or 614-499-1047  
mschwarz@TlSohio.edu  
www.TlSohio.edu



London (1945), then Hereford (1946) and Gloucester (1947), whereas the work *in toto* (Parts I and II) was heard at Hereford in 1949. Dyson's retirement to Winchester ushered in a final period of compositional efflorescence during which he produced *Sweet Thames, Run Softly* (Winchester 1955), a song on a text by Spenser, for baritone solo, chorus, and orchestra; *Agincourt* (Petersfield 1956), a dramatic cantata utilizing sequential lines from

*Henry V* for chorus and orchestra; and *Hierusalem* (London 1956), a hymn on a poem of sixteenth-century origin derived from St. Augustine, for soprano solo, chorus, string quartet, strings, harp, and organ.

All of these are admirably analyzed and discussed by Paul Spicer—and will interest greatly the constituency of the *Choral Journal*—as are a number of instrumental compositions issued during the three periods as demarcated above (and performed at Winchester unless otherwise noted): the Prelude, Fantasy and Chaconne (Hereford 1935) for violoncello and small orchestra; Symphony in G (London 1937); Violin Concerto (1942); *At the Tabard Inn* (1943), an overture for orchestra, designed to precede *The Canterbury Pilgrims* and using fragments from it; Concerto da Camera (Chelmsford 1949) for nine-part strings; Concerto da Chiesa (1950) for string quartet and string orchestra; and Fantasia and Ground Bass (1960) and Variations on Old Psalm-Tunes (1960), both for organ, to name a few.

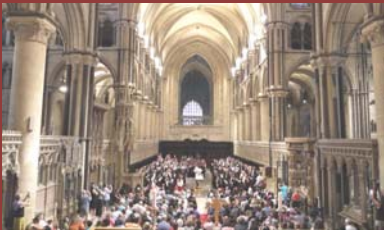
Dyson's music generated a core of devotees, though it never appealed to a wide audience because the majority of his works were produced during an age of experimentation after the Great War when other creative modalities were in force (e.g. the Vaughan Williams revolution or the Franco-Russian and second Viennese schools). That he was cognizant of them and the changing standards under which all artists worked is evident from his book, *The New Music* (1924), a landmark in the evolution of musical criticism thoroughly discussed

by Spicer (pp. 119–29), and from his chapter contribution to *Music* by Henry Hadow (revised 1947). Clearly, Dyson composed not for posterity but only to please himself and his friends: “It is my main recreation, needs no apparatus, and has no end” (p. 335). His retrospective, sensuous tonal language reflected the principal influences on his music—Parry, Rachmaninov, Sibelius, and Richard Strauss—and, today, may profit from the new conditions that govern the marketing of music. As Spicer writes: “An extremely positive recent development is that all music can now be appreciated for its own merits. People are no longer so interested in musical fashions except as historical phenomena. A piece of music can come from any time and any place and be listened to with an open mind. If it wins attention and pleases the listener it has succeeded. It will not be ignored because it belongs to one ‘school’ or another. . . . Thus it is that Dyson can have his chance with a world of music lovers” (p. xii).

Because of Dyson's attitude toward his compositional work, he destroyed almost all of his early manuscripts and, as Spicer records, kept no diaries and few of his letters or personal papers. Yet the narrative of the author does draw on the extant early and late letters, specifically those exchanged with Dyson's son Freeman, who lives in the United States and enjoys a busy life as one of the world's most distinguished scientists, as well as the personal papers, photographs and information of Dyson's daughter, Alice (d. 2013), who until 2009 lived in the house in Winchester that Dyson and

**SINCE 1997 THE FINEST CHILDREN'S  
CHOIR EVENT CONDUCTED BY  
HENRY LECK AND DAVID FLOOD!**

**“THIS IS ONE OF THE FINEST FESTIVALS AVAILABLE  
TO CHILDREN'S CHOIRS. AN INCREDIBLE MUSICAL  
EXPERIENCE! THE AESTHETIC EXPERIENCE IS  
ALMOST BEYOND BELIEF” - HENRY LECK**



## International Children's Choir Festival

July 23 - 30, 2016  
July 22 - 29, 2017  
July 21 - 28, 2018



Henry Leck



David Flood

**Euro Arts Tours Inc.**  
David T. Searles, President  
cj@euroartstours.com  
www.euroartstours.com

his wife purchased for their retirement. Other documents are utilized too in the construction of the biography, e.g. the College Addresses Dyson delivered as the RCM Director of Music, autobiographical sketches and program notes, and *Fiddling while Rome Burns: A Musician's Apology* (1954), "a printed record of at least some autobiographical detail" (p. 347). An invaluable addition to the volume are the 38 plates (mostly photographs of Dyson and his family) grouped together and bisecting the book, the 17 text illustrations, and the more than 165 music examples. The appendices (compiled by Ray Siese) are superb: Appendix 1 presents an annotated list of Dyson's works; Appendix 2 enumerates the literary texts set by Dyson; Appendix 3 outlines the 35 performances of *The Canterbury Pilgrims* conducted by Dyson; Appendix 4 is a select bibliography; and Appendix 5 is an all-important discography, which, together with readily available YouTube recordings, allows the interested reader the opportunity to hear many of Dyson's compositions. My favorites are *Nebuchadnezzar* [Chandos/CHAN 10439/(2007)] and *Quo Vadis* [Chandos/CHAN 10061(2)/(2003)], for I am intrigued by the compositional creations of composers who display spiritual aspirations in an agnostic context. In this respect, Dyson's explorations of the inexplicable are very much akin to other composers of the second renaissance of British music (Vaughan Williams, Herbert Howells, Gerald Finzi, *et alia*).

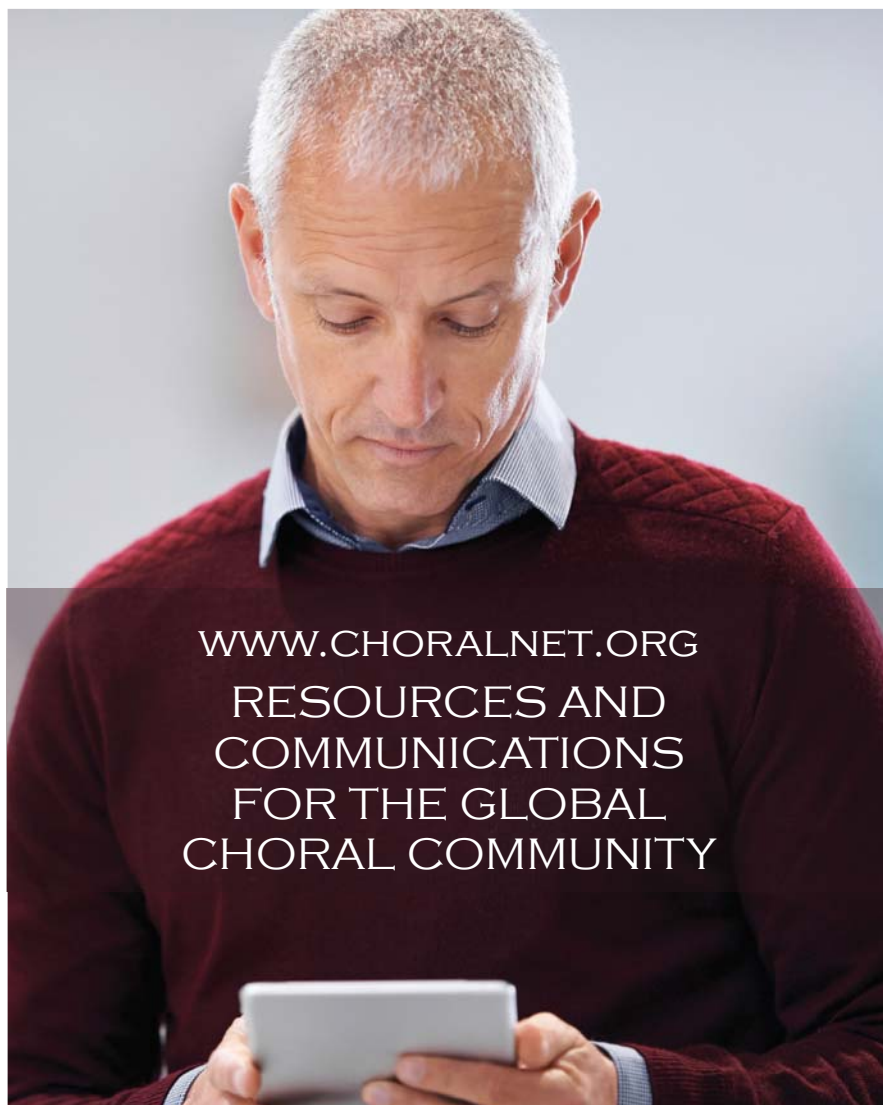
Bibliophiles will appreciate the lovely blue-cloth binding of the book,

the thick paper, and the printed text which, under the fingers, feels engraved rather than photocopied. My single criticism is of the text font, which is small and, hence, difficult on the eyes during prolonged reading and studying.

*Sir George Dyson: His Life and Music* by Paul Spicer is a meticulously researched, elegantly written book that contains an abundance of information about the composer and his milieu. Notwithstanding my desire to

herein write more about the genius of Dyson, the achievement of Spicer in conveying it so superbly, and the merits of The Boydell Press for publishing such an invaluable volume, it will be more enjoyable for the reader to encounter the composer and his work as portrayed by the author. *Sir George Dyson: His Life and Music* is highly recommended.

Stephen Town  
Maryville, Missouri



WWW.CHORALNET.ORG  
RESOURCES AND  
COMMUNICATIONS  
FOR THE GLOBAL  
CHORAL COMMUNITY



# Snag-free performances every time.

*Patented mechanism makes RingBinder's page turns smoother.*

Your music should be catchy, not your scores. So our premium RingBinder uses a patented, snag-free interlock for the smoothest, quietest page turns possible. With sturdy leatherette construction, double-headed rivets and woven nylon hand straps, it's built to last. And now you can order more configurations, from double expanding pockets to larger, 1.5-inch rings and a strapless version for bands. See all our folders (ring and corded) and accessories at [musicfolder.com](http://musicfolder.com), or have your music store order them in for you. Then get your notes locked in.



*Standard rings can misalign and snag.*



*Our patented rings are snag-free.*



*No-strap Band/Director RingBinder*



*Corded folders including Black Folder (shown with Clear Pocket option)*



*Basic Choir RingBinder for the budget-conscious*



*Handy, easy-folding Smart Easel*



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

Toll-free: 1.877.246.7253 • Tel. & Fax: +1 604.733.3995



## Recorded Sound Reviews

### *A Year at Ely*

The Choir of Ely Cathedral  
Paul Trepte, director  
Edmund Aldhouse and Alex Berry,  
Organ  
Regent REGCD 441 (2014, 75')

*A Year at Ely* is organized by the church year, chronicling the musical life at Ely Cathedral and including three premiere recordings. This review focuses on the premieres (*Away in a Manger*, *Prayer*, and *Death be Not Proud*).

*Away in a Manger*, arranged by Pat Brandon (b.1945), is an arrangement of William James Kirkpatrick's famous setting. The arrangement is a slow jazz ballad in 4/4 time. Additional lyrics by jazz vocalist Val Sinclair fill the space between the traditional stanzas and offer commentary as if from someone outside the stable scene. This entirely different take on the carol is effective; the concept of additional text, different meter, and a slow jazz swing fit together perfectly. This is an arrangement that your choir will absolutely love.

*Prayer*, set to words of George Herbert, was composed by Ben Parry (b. 1965) for Paul Trepte and the Ely Cathedral Choir and is dedicated to the Very Reverend Mark Bonney on the occasion of his installation as dean of the cathedral in September 2012. Parry is active in the British choral scene and is the assistant

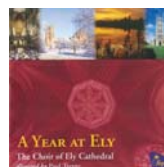
director of music at King's College, Cambridge, where he also sang in the choir. *Prayer* opens with soft organ accompaniment but quickly moves through many musical color palates; sensitive, powerful, and dramatic are the descriptive words that come to mind. The organ accompaniment supports the choir, whose singing is particularly nuanced. The ebb and flow of the musical line is most appreciated and is faithful to the musical score. This is a fine addition to the choral repertoire and one that will challenge many choirs.

*Death be Not Proud* was written for Remembrance Day 2014 to mark the 100th anniversary of the outbreak of World War I. Francis Grier chose the famous sonnet of the same name by John Donne. The piece begins by vividly depicting the tension between death and life. Angular chords based on the interval of the fourth, combined with the primeval emotion from the organ accompaniment, command one's attention immediately. The mood shifts between the unsettled beginning and the tamer middle section, but flashes from the opening statement reappear often. Challenging but rewarding are this reviewer's impressions upon hearing this piece several times. If your

musical schedule requires a piece for Remembrance Day, give Grier's piece serious consideration.

The remainder of the disc includes perennial favorites such as: Samuel Wesley's *Ascribe to the Lord*; Charles Wood's *Nunc dimittis in B-flat*; Thomas Tomkins's *When David heard*, Patrick Halley's *My beloved spake*; Felix Mendelssohn's *Laudate pueri*, Op 39, no 2; C.V. Stanford's *Coelos ascendit hodie*, *Beati quorum via*, and *Iustorum animae*; Cedric Davie's *Come, Holy Ghost, the Maker*; Matthew Martin's *A Hymn to St. Etheldreda*; Herbert Sumson's *Fear not, O land*; and Rutter's *O Clap Your Hands*. Especially enjoyable is the pacing and musical line in *Ascribe to the Lord* and the layers of sound in *O Clap Your Hands*.

Many conductors understand the Cathedral Choir concept—bright vowels, an inverted triangle of voices in which the trebles outnumber the other choir voices, and acoustics





**RISER, FOLIOS, BOARDS &  
MORE @ DISCOUNT PRICES !**

FREE MUSIC PRODUCTS CATALOG

**1-800-280-4070**  
[www.valiantmusic.com](http://www.valiantmusic.com)

to die for—all sung in a historic cathedral where worship has been conducted for hundreds of years. This CD does not disappoint! Spirited singing coupled with agile organ accompaniments and expert choral training, makes this a must-have CD.

Steven R. Gibson  
Franklin, Virginia

**Mario Capuana and  
Bonaventura Rubino: Requiem**

Choeur de Chambre de Namur  
Leonardo García Alarcón, director  
Ricercar RIC 353 (2014; 63'09")

Colleagues considering Italian repertoire will be well served by this excellent recording of the only known Requiem settings composed in Sicily during the Baroque period. While both works incorporate established

conventions of the madrigal and polychoral schools, each composer's highly individual treatment of text and music merits attention.

Details concerning the life of Mario Capuana (?–1646/47) remain scant, though he certainly held credentials as a lawyer and served as *maestro di cappella* for the town of Noto from 1633 until 1646 or 1647. Interestingly, his entire published output remains preserved in various European libraries. Published only a few years after his death, Capuana's *Messa di defonti a quattro voci* embodies the penetrating expressivity of the madrigalists through dramatic dissonances and intentional harmonic progressions.

Bonaventura Rubino (1600–1668) enjoyed a distinguished clerical career, including appointment as *maestro*



*di cappella* at Palermo Cathedral from 1643 to 1668. While the occasion for Rubino's *Messa di morti a 5 concertata* remains unknown, the work was published during his lifetime in 1653. Rubino's setting exploits contrapuntal techniques and textural contrasts of the era, which bring his informed meaning and interpretation of the text to full flower.

This reviewer has zero criticism of the performance by the Choeur de Chambre de Namur and Leonardo García Alarcón. It is simply outstanding. The balance between voices and continuo is particularly well executed. Nicolás Maccavino's CD notes are especially authoritative, considering that he authored the transcriptions of both works on the recording.

Purchase this CD and keep your eye out for more recordings by the Choeur de Chambre de Namur under the direction of Leonardo García Alarcón.

Sean Burton  
Sioux City, Iowa

**The Masses for 1453:**

**Missa *Se la face ay pale*—  
Missa *L'Homme armé***

Cantica Symphonia  
Giuseppe Maletto, conductor  
Glossa Platinum CCD P31907  
(2014; 80'17")

Two of Guillaume Dufay's most well-known Masses, *Missa Se la face ay pale* and *Missa L'Homme armé*, are presented in this 2014 recording. There are many recordings of these lauded Masses, but this disc offers a



## Lehigh University Choral Arts

Steven Sametz, Director

Sun Min Lee, Associate Director

2015-2016 Season

Johannes Brahms *Requiem*

Steven Sametz *A Child's Requiem*

International Tour

Choral Arts Scholarships now available for 2016-2017  
<http://lehighchoralarts.com>

For other music department scholarships  
<http://music.cas2.lehigh.edu/content/merit-scholarships>

fresh take with voices accompanied by period instruments. Both Masses, composed in 1453, exploit the *à la mode* convention of using preexisting melodic material as a source for musical development. In this case, Dufay's own French chanson, *Se la face ay pale* ["If my face is pale"], and the anonymous *L'Homme armé* ["The armed man"] are used as *cantus firmi*.

Conductor Giuseppe Maletto grappled with whether or not to utilize any instruments for the recording, as there is no written indication that instruments were used in Cambrai. He was concerned, however, that the listener be able to capture the *varietas* of Dufay's polyphony, particularly for the textless, inner voices. Thus the CD uses a complement of period instruments, including organ, fiddle, slide-trumpet, and sackbut in addition to the soli and choir.

The Masses were recorded in the Chiesa della Maria del Monte Carmelo al Colletto in Roletto, Italy, with the use of a single pair of microphones. This method of recording in a church captures a "halo effect," which would be sufficient for balance and, in fact, preclude the need for any post-production reworking. The recording is mostly successful in this endeavor; however, the performance is lacking any real *arsis* or *thesis* of the musical line, which is a bit dull. Also, there is some lack of clarity in the singing, particularly when doubled by the organ. However, a particular high point in this CD can be found at the Gloria movement of the *Missa L'Homme armé*, when all forces are at play, including soli voices, choir, and

instruments.

Overall, this is an enjoyable recording. The use of period instruments such as sackbut and slide trumpet is quite good and offers a great example

of how the sacred music of this era may have been performed.

Patrick Zubiate  
Iowa City, Iowa

## Summer @ EASTMAN 2016

### Choral Artistry: Conducting, Vocal Pedagogy, Musicianship

July 18–22, 2016

William Weinert, director

Faculty: Kathryn Cowdrick, Eastman School of Music; Monica Dale, MusiKinesis, Baltimore, MD

Weeklong workshop focused on topics addressed by choral directors and accompanists in the context of choral singing. Daily sessions in conducting, singing, musicianship, class performance, vocal pedagogy, repertory selection and movement-oriented Dalcroze Eurhythmics. Participants conduct Voices, the professional chamber chorus in residence at the Institute. *Limited to 14 conductors.*

"Refined my thoughts about conducting tremendously."

—2015 participant

### Advanced Choral Conducting—Brahms: *Ein deutsches Requiem*

July 11–15, 2016

Ann Howard Jones, Professor Emerita of Music at Boston University;

William Weinert, Eastman School of Music

In-depth analysis and rehearsal of Brahms's *Ein deutsches Requiem*. Exploration of recent research on issues of choral and instrumental performance practice in the Romantic era. Participants conduct Voices, the professional chorus in residence at the Institute. *Limited to 14 conductors.*

"Fantastic instruction. Well-run and organized."

—2015 participant



### NEW! Singing Gregorian Chant and Renaissance Polyphony

July 25–29, 2016

Michael Alan Anderson, director

An exploration of the genres and styles of traditional Western plainchant and the study and execution of Renaissance vocal polyphony, including performance and historical background, notation, and contemporary theory and practice. For church music directors, choral directors, and singers wishing to gain a stronger foundation in early music.

[summer.esm.rochester.edu](http://summer.esm.rochester.edu)

[summer@esm.rochester.edu](mailto:summer@esm.rochester.edu)

(585) 274-1074 or toll-free: 1-844-820-3766



EASTMAN  
SCHOOL OF MUSIC  
UNIVERSITY OF ROCHESTER

YOU  
BELONG

## *Airplane Cantata*

BBC Singers

David Hill and James Morgan,  
conductors

Rex Lawson, pianola

Signum Records SIGCD381

(2014; 60'08")

While serving as the associate composer of the BBC Singers from 2010 to 2014, Gabriel Jackson (b. 1962) wrote all of the compositions in this premiere recording—*Ruchill Linn* (2010), *Airplane Cantata* (2011), *Winter Heavens* (2011), and *Choral Symphony* (2012). The sole exception is *The Voice of the Bard* (2007), which is the result of an earlier commission by the BBC Singers and was previously recorded by the State Choir Latvija (2013). In total, these works represent Gabriel Jackson's compositional voice over five years and demonstrate a complex, rich, and challenging body of works that the BBC Singers take on with confidence and virtuosic vigor. The listener should not expect to hear

contemplative passages in quite the same way as in earlier works such as *Now I have known, O Lord* (2004) and *O sacrum convivium* (1990). However, Jackson's other compositional characteristics are present in abundance: avoidance of modulation and smooth transitions, diatonic writing with little to no use of chromaticism, ecstatic and sustained climaxes, rhythmic complexity, aleatoric "washes" of sound, musical imagery, vowel repetition, and vocal athleticism. Conductors David Hill and James Morgan expertly guide the ensemble through this obstacle course of vocal challenges.

The title composition of the disc, *Airplane Cantata*, stems from Jackson's fascination with powered flight, which he considers to be "the great technological miracle of our time." In addition to several instrumental works pertaining to flight, including his first string quartet (1992), Jackson wrote *A Vision of Aeroplanes* (1997), performed by the BBC Singers. *Airplane*

*Cantata* features the pianola, which is not your grandmother's player piano but a much more sophisticated machine, wedded to a concert grand. The pianola plays with such rapidity that it takes on the guise of a whirring machine flying effortlessly through the air. The texts are drawn from various early diaries of pilots and newsreels, documenting experiences of early flight. Particularly impressive is the BBC Singers' execution of Jackson's musical imagery and the impressive rhythmic accuracy of the second movement, "Take-off."

Jackson's *Choral Symphony* is set in four movements and honors the city of London. Jackson chose texts from a variety of sources, including a text from an anonymous sixteenth-century poet, Oscar Wilde in the nineteenth century, and George the Poet from the twentieth. The last text is set in the third movement ("Quick") and stands out with its scherzo-like setting of the street poet's text as well as a section that could have been lifted right out of *Les Noces* by Stravinsky, a composer Jackson considers to be one of the greatest in the twentieth century.

In *The Voice of the Bard* (text by Romantic poet and artist William Blake), the ensemble, full-throated, intensely calls out, "Hear the voice of the Bard," while *Ruchill Linn* (text by Scottish contemporary poet Robin Bell) begins with the lonely call of the curlew bird breaking a quiet dusk in summer. The dynamic range of the BBC Singers in these contrasting opening passages is stunning and demonstrates the vocal facility of the ensemble. Jackson's treatment of the

## The ST. OLAF CONFERENCE on WORSHIP, THEOLOGY, and the ARTS



### JULY 18-22, 2016

- Participate in choral and handbell ensembles, organ instruction, seminars, workshops, and reading sessions.
- Attend inspiring worship services each day in magnificent Boe Memorial Chapel on the campus of St. Olaf College.
- Enjoy interactions with church musicians, clergy, and lay leaders.
- Be energized by organ and chamber music programs.



[stolaf.edu/cwta](http://stolaf.edu/cwta)



Anton  
Armstrong



James E.  
Bobb



John  
Ferguson



David  
Hagedorn



Therees  
Hibbard



Jill  
Mahr



Mark  
Stover



Catherine  
Rodland



Joanne  
Rodland

text of *Ruchill Linn* (linn = waterfall) features musical images of water falling and swirling. *Winter Heavens* (text by Victorian poet George Meredith) describes the sky of a cold winter night that Jackson illustrates with vivid musical imagery, and the BBC Singers rise to each demanding passage through broad dynamic ranges.

The choral music of Gabriel Jackson has been widely recorded. This recording by the BBC Singers makes a significant contribution by premiering four compositions. Few choral ensembles in the world could undertake such difficult literature. The sopranos often bear the brunt of Jackson's highly exposed vocal lines. The demands Jackson places on the singers in terms of vocal agility and stamina are substantial, but the results in this recording allow the listener to hear Gabriel Jackson pushing the boundaries of musicianship and vocal prowess.

Timothy Stalter  
Iowa City, Iowa

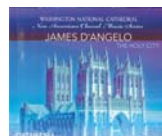
**James D'Angelo: *The Holy City***  
Cathedra Chamber Choir  
Michael McCarthy, director  
Scott Dettra, organ  
Gothic G-49288 (2014; 78'30")

*James D'Angelo: The Holy City* is the third release in the Washington National Cathedral's New American Choral Music recording series. The CD consists exclusively of world-premiere recordings of James D'Angelo's music and encompasses his complete output of sacred music, organized

into two major sections: a Mass and Evensong sequence. Born in the United States, D'Angelo earned degrees from the Manhattan School of Music and New York University. He taught within the CUNY system before immigrating to London, where he was a music lecturer at Goldsmiths College, University of London, from 1989 until 2003.

D'Angelo cites an eclectic mix of composers as his influences: Carlo Gesualdo, Claude Debussy, Maurice Ravel, Gustav Holst, and the twentieth-century French composer Jean Catoire (1923–2005), with whom he worked closely. He completed his Ph.D. dissertation on the music of Paul Hindemith, who also profoundly influenced his compositional style. D'Angelo uses a refreshingly different tonal palate from the all-too-prevalent neo-Romantic tone clusters of many modern composers. His varied textures—polyphony, homophony, solos, duets, thick *divisi*, and parallel perfect intervals—make his music innovative and ever changing. Some abrupt tonal shifts recall the music of Gesualdo and seem to serve the music well.

Cathedra, the Washington National Cathedral's chamber ensemble, consists of twenty-one professional singers. Michael McCarthy has served as director of music at the Washington National Cathedral since 2003. He has a deep background in choral music, having sung in The Sixteen, The Gabrieli Consort, and the Monteverdi Choir. He also founded the London Oratory School



The Boston Conservatory  
Extension Programs



## THE BOSTON CONSERVATORY EXTENSION PROGRAMS

SUMMER 2016



**VOCAL/CHORAL INTENSIVE**  
William Cutter and Patty Thom,  
Program Directors  
July 10–23

**ALEXANDER TECHNIQUE  
SUMMER INTENSIVE**  
Deborah Adams, Program Director  
Week 1: June 13–17  
Week 2: June 20–24

**VOCAL PEDAGOGY  
PROFESSIONAL WORKSHOP**  
Kevin Wilson, Program Director  
July 14–17



**APPLY BY MAY 1**  
[bostonconservatory.edu/extension](http://bostonconservatory.edu/extension)



Schola, which recorded for the *Lord of the Rings* and *Harry Potter* movie franchises.

Cathedra offers a fine, extremely well-executed performance on this CD. The dissonances are clear, and the complex vertical sonorities are intelligible. *Forte* dynamics are sung with incredible energy but never become overblown or brash. Cathedra's tone is characterized by rich bass and alto sounds, and light but supported soprano tones. The pure quality of the upper voices is aided by the voicing of ensemble: five sopranos, five altos (two women, three men), four tenors, and seven basses. McCarthy handles D'Angelo's difficult music well and leads Cathedra with masterful phrasing and interpretation. His close attention to text stress and detached articulations is quite noticeable and are qualities often missing from other superb choirs.

*The Holy City* benefits from the Washington National Cathedral's exquisite acoustic and organ, which is played masterfully by Scott Dettra. The CD's final piece, *Fantasia on a theme of Hindemith*, displays both D'Angelo's admiration of Hindemith (the theme comes from his opera *Die Harmonie der Welt*) and Dettra's deep understanding of color, registration, and technique.

It is interesting that this CD is part of a recording series of new American music, even though an American who immigrated to the UK composed the music and a British-born conductor conducted it. However, to be fair, the first two offerings in this series focus on the works of Americans William Bradley Roberts and

Stephen Caracciolo.

*The Holy City* is an intellectual recording and does not necessarily qualify as "easy listening." Intended for serious choral scholars and conductors, it demands an understanding of music history and reveals more of itself over repeated hearings. Connoisseurs will appreciate D'Angelo's highly technical writing, and one could easily picture a skilled chamber choir performing some of D'Angelo's works at a national ACDA or NCCO conference.

John C. Hughes  
Ripon, Wisconsin

---

### ***Candlelight Carols: Music for Chorus and Harp***

Seraphic Fire  
Patrick Dupré Quigley, conductor  
SFM SFCMD14 (2014; 52' 48")

In line with their excellent reputation, Seraphic Fire has once again produced a stunning album, *Candlelight Carols: Music for Chorus and Harp*, combining the beautiful richness of traditional Christmas choral music with twentieth- and twenty-first-century arrangements and settings of traditional texts.

From the choral music of Benjamin Britten, Francis Poulenc, Gustav Holst, and John Rutter to newer works and arrangements of Jake Runestad, Morten Lauridsen, Susan LaBarr, and Patrick Quigley himself, Seraphic Fire's newest release offers an album reminiscent of the English choral tradition. Pristine intonation, brilliance of tone, and clear attention

to every detail consistently engage and refresh the listener.

Perhaps the most thrilling aspect of this album is the attention to phrase shape. While others might make different, and perfectly reasonable, choices regarding the specific shaping of phrases, the decisions made here are clearly intentional and skillfully performed. Evident from the beginning of Rutter's *What Sweeter Music*, there is an immediate sense of macro- and micro-phrase shaping, painting an expressive picture of the work.

Additionally, this album offers settings of music for chorus and harp. While many of these works are often performed with piano due to availability and ease, the inclusion of the harp adds intimacy to this recording. Throughout this collaboration, the South African harpist Jacqueline Kerrod performs with a deep level of sensitivity and virtuosity. As an ensemble musician and solo performer, Kerrod is extraordinarily suited for collaborative opportunities with vocal and instrumental ensembles.

Through their inexhaustible pursuit of musical excellence and supreme level of artistry, Patrick Dupré Quigley and Seraphic Fire have once again produced an album of superior quality that stands worthy of a place in the choral musician's library. This album is poised to become a staple of the Christmas listening traditions for many.

Kevin Dibble  
Philadelphia, Pennsylvania

# INVISIBLE STARS

## Choral Works of Ireland and Scotland

Choral Scholars of University College Dublin

Desmond Earley



SIGCD436 • 635212043622

More and more, I find myself happily painting the Irish sounds of my homeland onto the choral canvas, continually inspired by the great texts of the Irish literary imagination: by Yeats, Joyce, Kavanagh and others. It is during those moments that I think to myself how wonderful it is to celebrate and complement the great tradition of Irish storytelling, to create and develop a powerful new soundscape, and to create something exciting and relevant for our future. It is something new for the 21st century, but with roots deep in the ancient."

- CONDUCTOR DESMOND EARLEY, GRAMOPHONE.CO.UK

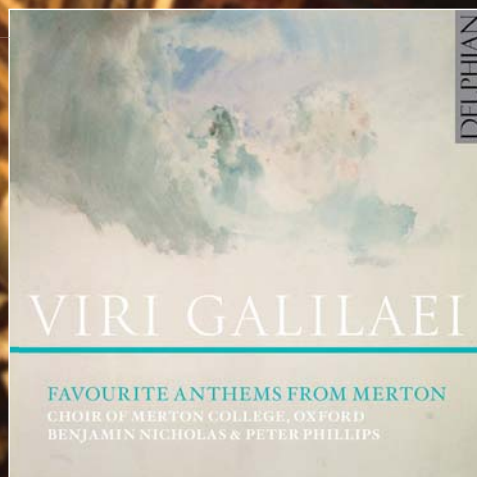
# VIRI GALILAEI

## Favourite Anthems from Merton

CHOIR OF MERTON COLLEGE

WARREN SHEPHERD

Now firmly established amongst Oxbridge's finest choral foundations and at the same time certainly its youngest, the Choir of Merton College can be relied upon to present a selection of favourite anthems which similarly combines fresh inspiration with timeless musical values. The choir's fifth Delphian recording in five years again showcases the talents of its joint directors Benjamin Nicholas and Peter Phillips, with Phillips' love of polyphony complemented by Nicholas' flair and commitment in some of the twentieth century's major choral works. Bookending these 'favourites' are Patrick Gowers' now iconic Ascension Day anthem Viri Galilaei and Jonathan Dove's newly minted Te Deum, commissioned by Merton College as part of the Merton Choirbook – the largest series of commissions of its kind in modern times, created in celebration of the College's 750th anniversary.



DCD34174 • 801918341748

AVAILABLE AT:



DISTRIBUTED BY:



## COLUMN CONTACT INFORMATION

ACDA members wishing to submit a review or column article should contact the following editorial board member:

Book Reviews	Stephen Town	stown@nwmissouri.edu
Choral Reviews	Steven Grives	smgrives@gmail.com
ChorTeach (online)	Terry Barham	barhamte@gmail.com
Hallelujah!	Richard Stanislaw	rstanislaw@comcast.net
On the Voice	Sharon Hansen	sahansen@uwm.edu
Recorded Sound Reviews	David Puderbaugh	david-puderbaugh@uiowa.edu
Research Report	Magen Solomon	magen.solomon@gmail.com
Student Times	Jason Paulk	jason.paulk@enmu.edu
Technology and the Choral Director	Philip Copeland	philip.copeland@gmail.com

For feature article submissions, contact the *Choral Journal* editor, Amanda Bumgarner, at <abumgarner@acda.org>.

View full submission guidelines at <<http://acda.org/page.asp?page=writersguidelinescj>>

Book and music publishers should send books, octavos, and discs for review to:

*Choral Journal*, Attn: Amanda Bumgarner, 545 Couch Drive, Oklahoma City, Oklahoma 73102

For advertising rates and exhibit information, contact Chris Lawrence,

National Advertising & Exhibits Manager, at <lawrence@acda.org>

## ADVERTISERS' INDEX

ACFEA TOUR CONSULTANTS	66	LEHIGH UNIVERSITY	13, 82
ALL THINGS MUSICAL	76	MORNING STAR PUBLISHING	74
ARTIST TRAVEL CONSULTANTS	64	MUSIC CONTACT INTERNATIONAL	IFC
BARBERSHOP HARMONY SOCIETY	62	MUSICALION.COM	73
BOSTON CONSERVATORY	85	MUSICFOLDER.COM	80
BRIGHTSPARK TRAVEL INC.	70	NAXOS OF AMERICA	87
CALIFORNIA STATE UNIVERSITY -LA	72	NORFOLK CHAMBER MUSIC FESTIVAL	65
CHOIRS OF AMERICA	29	OREGON BACH FESTIVAL	37
CLASSICAL MOVEMENTS	43	PERFORM INTERNATIONAL LLC	48
CULTURAL TOUR CONSULTANTS	63	ROBERT SHAW - MAN OF MANY VOICES	59
DISTING. CONCERTS INT'L - NY	19, IBC	SAINT OLAF COLLEGE	84
EASTMAN SCHOOL OF MUSIC	83	SING FOR JOY RADIO PROGRAM	24
ENCORE PERFORMANCE TOURS	47	TEXAS STATE UNIVERSITY	50
EURO ARTS TOUR INC.	78	TRINITY LUTHERAN SEMINARY	77
GEORGE FOX UNIVERSITY	68	UNIVERSITY OF OKLAHOMA	52
GORDON COLLEGE	38	VALIANT MUSIC SUPPLY, INC.	81
INT'L INSTITUTE FOR CONDUCTORS	61	WITTE PERFORMANCE TOURS	75
KICONCERTS	BC	WORLDSTRIDES	58

# PERFORM WITH THE BEST!

Join top-level singers from around the world when you perform with DCINY. Contact us now for concerts at Carnegie Hall & Lincoln Center for 2016 & beyond.



**Just Announced: The Winners of**



Arts Marketing: Iris Derke & DCINY Team  
Professional Orchestra: Jonathan Griffith & Distinguished Concerts Orchestra



DCINY Production: The Music of Christopher Tin  
Photo by Hiroyuki Ito

**DCINY** DISTINGUISHED  
CONCERTS  
INTERNATIONAL  
NEW YORK

*Changing Lives through the Power of Performance*

Iris Derke, Co-Founder and General Director | Jonathan Griffith, Co-Founder and Artistic Director

250 West 57th St., New York, NY 10107

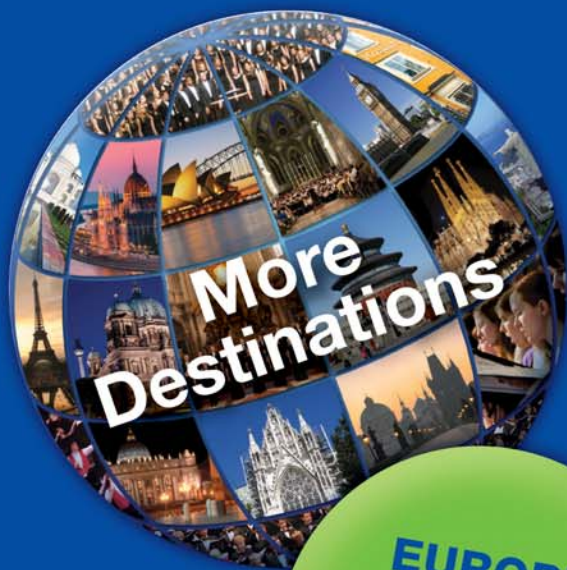
Tel: (212) 707-8566

Email: [Concerts@DCINY.org](mailto:Concerts@DCINY.org)

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

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

Henry Leck, KI's Distinguished Music Advisor



**KI CONCERTS**  
Oliver@KIconcerts.com  
KIconcerts.com  
719 260 0200

**BEYOND EUROPE**  
*including*  
Cuba | Iceland  
Australia | Costa Rica  
Argentina | China  
Peru

**EUROPE**  
*including*  
UK | Italy | Greece  
Austria | Ireland  
Croatia | Spain

**FESTIVAL LEADERS**  
Leck | Buchanan  
Dilworth | Hella Johnson  
Loeppky | Dickson  
Stroope | Peter Sailer



**OTHER FESTIVALS**  
Spain | Ireland | Italy  
Hungary | Austria | Poland  
England | Scotland  
Wales | Latvia  
Portugal