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2010 CONFERENCE RECEIVES GRANT FROM PENNSYLVANIA COUNCIL ON THE ARTS.

The Eastern Division is the recipient of a $10,000 grant from the Pennsylvania Council on the Arts (PCA) to support activities associated with the division conference in Philadelphia, February 9-13, 2010. The Council, a state agency in the Governor’s Office, was formed to foster the excellence, diversity and vitality of the arts in Pennsylvania and to broaden the availability and appreciation of those arts throughout the state. Funding comes from the citizens of Pennsylvania through an annual state appropriation by the General Assembly. The PCA also receives funding from the National Endowment for the Arts, a federal agency.

Eastern Division president Lynn Drafall said, “It’s gratifying to know that, in these difficult days of decreasing funding for the arts and unsettling economic news, the mission of ACDA can still be supported in this manner, and can be appreciated by the public at large.”

The Eastern Division previously received funding from the Pennsylvania Council on the Arts for its 2002 division conference in Pittsburgh. The grant application was written by O. David Deitz, the 2010 conference chair, who then shepherded the process for next 16 months. Congratulations, Dave, on a job well done!

The Eastern Division Conference of the American Choral Directors Association is supported in part by the Pennsylvania Council on the Arts, a state agency funded by the Commonwealth of Pennsylvania and the National Endowment for the Arts, a federal agency.

www.acdaeast.org

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Good afternoon, friends. Thanks to David and the organizers of this wonderful conference. I’m delighted to be with you and to see and hear all of the great choral music occurring in Connecticut!

I’ve been asked to speak on the subject of Choral Music: A Lifelong Journey. My own lifelong journey with choral music began in 1927, twenty-eight years before I was born. My father, Rodney James Peterson, grew up in Minneapolis...the youngest of four boys in a poor family. No music in the home - no piano - no rich familial musical heritage - but my Dad could sing! As a boy, he participated in his elementary school choir and also in the children’s choir at the local Lutheran church. He continued singing in choirs after his voice changed, and one of my most prized family heirlooms is my father’s piano-vocal score of Elijah...which he sang with his high school choir in 1938.

He continued to sing when he joined the Navy at the start of World War II - not in any formal way - but he used to tell me about the informal sings in which he participated at the naval base in Dartmouth as D-Day was being planned. He also sang at St. Paul’s Cathedral in London, in an ad hoc massed choir of servicemen at the memorial service for Franklin Delano Roosevelt. And, when he returned home from the war, moved to Chicago and married my mother, he sang in the church choir. That was in 1946.

Now, my father was the stereotypic church choir bass - the guy in the back row full of good humor and bonhomie, wise-cracking his way through rehearsals and probably causing the organist/choirmaster absolute fits! He made fun of the sopranos when they wobbled and tried to help the tenors out when they were struggling - which was often.

My Dad became the “featured bass soloist” of this very typical choir. Those were the glory days of the “church cantata,” and he started voice lessons at age 45 so that he could do the solo work in John Stainer’s The Crucifixion, Alfred Gaul’s The Holy City, and Theodore Dubois’s The Seven Last words of Christ. His solo repertoire included I Walked Today Where Jesus Walked, The Penitent, How Great Thou Art, and my personal favorite, My Task.¹

To love someone
More dearly every day.
To help a wandering child
To find his way.
To ponder o’er a noble thought and pray...
And smile when evening falls...
This is my task!

¹Continued
My Dad also listened to music all the time when he was home. We owned highlights from *La Bohème* with Victoria de los Ángeles, and *Carmen* with Maria Callas; LPs of the Beethoven and Mendelssohn violin concertos, the Tchaikovsky 6th Symphony with the Schubert *Unfinished Symphony* on the other side of the record. His favorite record was of a solo recital by a fellow Swede - the tenor Jussi Björling. One of the big treats at Christmas was going to the local Firestone Tire franchise to get the new free Christmas record they gave out as a premium. Those records included all the crooners of the late 50s and early 60s, choral music by Mitch Miller and the Gang, and a VERY sprightly “Hallelujah” Chorus sung by a new choir called the Collegiate Chorale conducted by a guy named Robert Shaw. And, every year without fail, we put up the Christmas tree together while listening to a recording of *Messiah*; Leonard Bernstein conducting the New York Philharmonic and the Westminster Choir conducted by John Finley Williamson.

My father’s lifelong involvement in choral music started in 1927 and ended 1987, the year of his death - a full 60 years of choral singing. But, his journey didn’t end then, of course. Because I’m still here - remembering him, valuing him, hearing the sound of his voice singing along to the bass part of “Glory to God” from *Messiah* as we put up the Christmas tree. And of course, because of his lifelong journey with choral music, I started my own.

I often wonder whether my father’s first choir directors back in 1927 understood their influence on him. He never really talked about his music teachers, and I regret that I didn’t ask him to talk about his early musical experiences more. Certainly, as a grown man he was not someone to share his deepest feelings, and I’m sure that he never contacted them to thank them for opening his mind and soul to the glories of choral singing. I don’t believe he was a “star” choir member either - I’m sure his teachers perceived him as just another Swedish immigrant’s son with a “nice enough” voice but no talent or hope of pursuing music as a career - forgotten soon after graduation.

Did his elementary school music teachers know that they taught this average boy something that he would truly value and participate in for the rest of his life? Did his high school choir director, undoubtedly sweating blood throughout his rehearsals of *Elijah*, understand that future generations would benefit and thrive musically because of the experiences that he was providing to the skinny teenager in the bass section named Rodney? Probably not.

Now, I readily admit that, while my father’s influence started me on my life’s journey with a predisposition for choral music, I also had many wonderful teachers, conductors, mentors, and friends who shaped my pathway, sometimes causing my road to veer in unexpected directions and challenging me with obstacles that I had difficulty overcoming. But throughout my life, I sang with others in kindergarten, in church, in girl scouts, in elementary school choir, junior high choir, and high school, and I loved it all. In college, I sang in every possible choir I could...and I continued to sing with community and professional choirs as I began my own career as a choral conductor.

That was 33 years ago - teaching elementary and junior high choral music in central Illinois. In my first year of teaching, I received a small plaque from a student that said: “Teachers affects eternity - they never know where their influence stops.” I recall thinking that it was a lovely sentiment but, being 21 years old at
the time, I was more concerned (and rightly so) about my influence on the “here-and-now” than with how my work could affect the future. As I continued through my career, however, I began to see in a very real way how my personal interactions with my choir members, my repertoire choices, and the programmatic decisions that I made had a very real and direct impact on how my singers valued their choral music experience. And, of course as the years progressed, I also happily heard from former singers who reported that they had continued to sing in community, church, temple, or professional choirs after they left my program, that they had become choral conductors themselves, that they had listened fondly to their old CDs of our performances together and, perhaps most poignantly for me, that they were singing songs to their own children that they learned from me.

What is it that is so powerful about the choral experience? Why do people do it for their entire lives? What values do we as conductors teach - what music do we share - that causes our singers to embrace choral singing as something akin to a drug addiction - something that they cannot live without?

I ask these questions knowing that we all have different personal answers. Indeed, aesthetic philosophers have been trying to answer these questions for hundreds of years. Now, I know better than to delve into philosophy with an after-lunch crowd on a Saturday afternoon in October, so I’ll keep my personal answers to these questions simple. Knowing, experiencing, and understanding musical meaning heightens, deepens, and broadens us. In music, we resonate with the ancient voice of primal humanity while being intrigued by newly forged rhythms. Being musical opens us up to thinking thoughts that are thousands of years old and also to exploring completely new emotional and cognitive dimensions. Making choral music allows us to interact in a sublimely intimate way with two high arts - music and poetry - entities that are larger and far better than ourselves. And, because of that interaction, we become larger and better people.

One of my favorite quotes about this unique power of music is from William Wordsworth - the first lusciously alliterative line was engraved around the recital hall of my alma mater:

There is in souls a sympathy with sounds;
And, as the mind is pitch’d, the ear is pleas’d with melting airs
or martial - brisk - or grave:
Some chord in unison with what we hear is touch’d within us
-and the heart replies.²

And all of these wonderful things that music does? It’s even more powerful, more awesome, more meaningful when doing it with others! I’m sure that most of you have heard about Chorus America’s How Children, Adults, and Communities Benefit from Choruses: The Chorus Impact Study.³ This is the subject of a now famous clip on the television show CBS Sunday Morning, and Ann Meier Baker, the president of Chorus America, will be presenting the findings in depth at the conference in Philadelphia. The first paragraph of the press release about the study reads as follows:

“If you enjoy singing with your neighbors, congregations, or classmates, you’re taking an increasingly popular path to a successful life. According to a new study by Chorus America, an estimated 32.5 million adults regularly sing in choruses today, up from 23.5 million estimated in 2003. And when children are included, there are 42.6 million Americans singing in choruses in 2009. More than 1 in 5 households have at least one singing family member, making choral singing the most popular form of participation in the performing arts for both adults and children.”

Continued
42.6 million choral singers. That’s a lot of lifelong journeys, eh? And, you - me - the people in this room - WE are responsible for the roads that those 42.6 million singers travel. Responsible, that is, one singer at a time.

Ladies and gentlemen, it’s an important thing we do - this business of choral music. We know in the end that we do indeed influence the journeys of some of our singers - the few who move on and continue toward professional musical careers - the few who remember to thank us. But then, there are those students like Rodney James Peterson - the singer who probably never said thank you, the one that didn’t keep in touch, the student that we never really figured out, the one that we forgot about - the one that is sitting in ALL of our rehearsal rooms EVERY day - the man who sang and loved singing for the rest of his life. Isn’t he and the singers like him really the best reward at our journey’s end?

I do hope that my father’s choral directors would be happy with their rather unexpected legacy. I imagine them smiling, pleasantly surprised beyond the grave as they think about that skinny forgotten boy in the high school bass section, and the fact that he continued to love choral singing until his death. I hope they are happy that he influenced his daughter to choose choral music as a career and that she is speaking with you today. And, I hope they acknowledge, as I do willingly, a little bit of ownership in my own past, current, and future choir members who continue their own intimate and marvelous relationships with choral music, whether I know about them or not. To those nameless and faceless choral directors of my father’s youth, I say: `You have indeed affected eternity. Your influence lives on!

In this time of giving thanks and gathering with family and friends, take a moment to pay tribute to those whose lifelong musical journeys influenced your own. Their gifts to you are many, and your good work is their legacy. Listen to their stories - remember them with joy - and hear their voices singing in your choirs. Wishing you all blessings of the season....

Cordially,

Lynn Drofalt

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JULIUS HERFORD PRIZE AWARDED TO KEVIN LEONG

Each year the Julius Herford Prize Subcommittee of the Research and Publications Committee accepts nominations for the outstanding doctoral terminal research project in choral music. Projects are eligible if they comprise the principal research component of the degree requirements, whether the institution defines the project as a “dissertation,” “document,” “thesis,” or “treatise,” etc. Eligibility is limited to doctoral recipients whose degrees were confirmed during the calendar year prior to the year of nomination. The winner will receive $1000.00 in cash and a plaque.

We are proud to announce that this year’s recipient is **Kevin Leong**, currently in his sixth season as Associate Conductor of the Harvard-Radcliffe choruses. Along with directing the 180-voice Harvard-Radcliffe Chorus, he assists in conducting the Harvard Glee Club, the Radcliffe Choral Society, and the Harvard-Radcliffe Collegium Musicum. Dr. Leong has worked with Jameson Marvin and the Harvard choruses over the past thirteen years.

Kevin, who also has a Ph.D in biophysics from Harvard, earned his doctorate in choral conducting at Boston University where he studied with Ann Howard Jones, David Hoose, Craig Smith and Jeremy Yudkin. His dissertation is entitled *The Hymn Settings of Ludwig Senfl’s Liber vespervarum festorum solennium, D-Mbs Mus. Ms. 52*.

Dr. Leong will be honored in person at the Philadelphia Conference, where he will be awarded the prize by Herford Subcommittee Chair Dr. Grant W. Cook, III of Heidelberg University. Directly afterward, he will conduct Palestrina’s “Sicut Cervus” as the opening sing for the 10:00 am Saturday concert session at First Baptist Church.

Deadline for articles and advertisements for the April issue of TROUBADOUR
March 1, 2010

For ad reservation form and rates, go to http://acda.org/publications/division_newsletter
OR
http://www.acdaeast.org/newsletter.html

Please contact the editor at civitano@rci.rutgers.edu with questions or concerns.
ACDA ADVOCACY RESOLUTION

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

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

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

SEARCHING FOR INFORMATION ON THE 2010 PHILADELPHIA CONFERENCE?

HERE’S WHERE TO FIND IT (and much more):

Online Hotel Registration:
http://www.acdaeast.org/2010_phila/hotels.html

Online Conference Registration Form:

Reading Sessions:
http://www.acdaeast.org/2010_phila/reading_sessions.html

Interest and Research Sessions:
http://www.acdaeast.org/2010_phila/interest_sessions_detail.html

Participating Choirs:

ChorTeach Fall 2009 Issue

Hello colleagues and friends,

The fall issue of ChorTeach, the American Choral Director’s Association e-magazine, is now ready for your perusal online. Go to www.acda.org/publications/chor teach and sign in. ChorTeach is designed for choral music educators looking for solutions and new ideas for working with singers of all ages. These articles are for you if you are facing tough problems, big or little issues in your work with singers.

You’ll enjoy the breadth and variety of the following articles:

Volume 2, Issue 1
Fall 2009

1. A Cognitive Crescendo: How Music Affects the Brain - Angela Hampton

2. Keeping the Main Thing, the Main Thing - Jeff Anderson

3. Where Have All the Altos Gone? Amy Allibon

4. Programming for Choirs is an Art - Ken Abrams

5. A Choral Director’s First Task - Charles Chapman

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Fax: (620) 341-5601
SPONSORSHIP OPPORTUNITIES AVAILABLE FOR 2010 PHILADELPHIA CONFERENCE

Sponsors and donors are cordially invited to join with the Eastern Division in the effort to bring outstanding experiences and events to the membership of ACDA. With your help, we can make a positive and lasting difference in the lives of over 1,500 conductors, teachers, and choral singers!

Participating individuals, institutions, businesses, and associations are guaranteed prominent mention in the conference program book, and overt display of names and logos where appropriate. Partial and joint sponsorships are available for all items and, in these cases, compensation will be determined according to the monetary level provided.

A complete description of all conference events can be found at www.acda.org

We're looking forward to forming a great partnership with you!

Please direct inquiries to: Lynn Drafall le5@psuedu

The following list is tentative - changes are occurring rapidly. More coming soon!

WASHINGTON LEVEL - $5,000

Sponsors and donors at this level will receive a complimentary full-page black & white ad in the conference program book, TWO complimentary booth spaces (if exhibiting), and significant recognition in the program book and on the website. Logos and business/institution names will appear on signage and may also be printed on items as appropriate.

President's Reception at the Kimmel Center (for participating conductors and presenters)
Helmut Rilling lodging/travel
Craig Hella Johnson and Conspirare lodging/travel
Philadelphia Bach Institute orchestra honoraria (players from the Chamber Orchestra of Philadelphia)
Registration souvenirs (keychains, USB drives, music bags etc.)
Audio-visual needs in interest sessions and research sessions
Feast of the East lighting, staging, and decorating
Pianos
JEFFERSON LEVEL - $2,500

A complimentary half-page ad in the conference program book, ONE complimentary booth space (if exhibiting), and significant recognition in the program book and website are offered to sponsors and donors at this level. Logos and business/institution names will appear on signage and may also be printed on items as appropriate.

- Oregon Bach Festival scholarships (2 available)
- Honor Choir Ice Cream Social
- Exhibit coffee and pastries (3 available)
- Honor Choir and Workshop Choir souvenirs and t-shirts (6 available)
- Cash bar for exhibitor reception
- Choral risers
- Division/State Leadership Reception
- Shuttle to and from concert venues (3 available)
- Honor Choir Meals (9 available)
- Student ACDA member work crew lodging/meals
- Sharon Paul lodging/travel
- Elaine Quilichini lodging/travel

FRANKLIN LEVEL - $1,500

Sponsors and donors at this level receive ONE complimentary booth space and significant recognition in the program book and on the website. Logos and business/institution names will appear on signage and may also be printed on items as appropriate.

- Published music for opening audience sings at concert sessions (8 available)
- Plaques and awards for performing choirs
- Undergraduate student master class conductor expenses (3 available)
- Bach Institute Master class conductor expenses (6 available)
- Feast of the East instrumentalists (jazz combo)
- United in Praise instrumentalists (brass players and organist)
- Constitution Center video wall (Feast of the East)
- Terry Barham lodging/travel
- Ysaye Barnwell lodging/travel
- Jerry Blackstone lodging/travel
- Craig Courtney lodging/travel
- Vijay Singh lodging/travel

HAMILTON LEVEL - $750

A complimentary half-page ad in the conference program book, and recognition in the program book and on the website are offered to sponsors and donors at this level.

- Media wall at entrance to Exhibit Hall
- Honor Choir Constitution Center admission (4 available)
- Internet Access in Exhibit Hall (3 available)
- Kimberly Steinhauer lodging/travel
- Nick Page lodging/travel

Continued
**Penn Level - $500**

This level includes a complimentary quarter-page ad in the conference program book, and recognition in the conference program book and on the website. In addition, names and logos will appear in the honor choir concert program and/or conducting master class printed materials. Logos and business/institution names may also be printed on items as appropriate.

- Honor Choir and Workshop Choir water bottles (6 available)
- Honor Choir Instrumentalists (2 available)
- Honor Choir and Workshop Choir Pencils (6 available)
- Conducting master class choir water bottles (3 available)
- Past Presidents' Breakfast

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*Honor Choir and Workshop Choir Concert Music folders (Penn)*

**Mansfield University**

*Peter Eldridge Transportation and Honorarium*

**Beckenhorst Press**

*United in Praise Brass Players (Partial)*
ACDA UPGRADES TECHNOLOGY

Much has happened in the way of technological advances since new ACDA Executive Director Tim Sharp took office. Over the last 18 months, the organization has made changes and improvements that affect the lives of ACDA members and of which we should all be aware. No matter what category of ACDA membership you are, your professional dues money is working for you every day in the following ways:

1. There’s a new ACDA website. If you haven’t visited recently, the organization’s website was dramatically overhauled in appearance, content, and potential for the future.

2. And there’s a new website address: the primary website address was changed from acdaonline.org to acda.org.

3. ACDA has recently doubled the bandwidth available for the new website.

4. ACDA servers have been enhanced with safety features that guard data and resources.

5. Members now have the ability to renew their membership online.

6. New members can join ACDA through the website.

7. Technological innovations have produced efficiencies that result in lowering operational costs so that there

TWO NEW CONFERENCE OFFERINGS

The Philadelphia Conference will be the first to feature a dedicated Resource Room for Repertoire & Standards, where those attending can meet Division R&S Chairs and browse through repertoire, DVDs, workbooks, and other materials that the chairs have brought for perusal. Be sure to drop by Marriott Franklin Hall 6 Thursday - Saturday while you’re in Philadelphia, for new ideas.

Also new is Saturday night’s FEAST OF THE EAST which will take place in the National Constitution Center. Join us for delicious food representing, and co-sponsored by, the states within our division, while you listen to live jazz. Enjoy a private tour of the exhibits and even take in the live show entitled Freedom Rising!

Following the FEAST, stay put so you can hear Singing City under the direction of Jeffrey Brillhart, with special guest Nick Page. Food, drinks, a movie and a great concert - what’s not to like!!
has been no need for a dues increase for ACDA membership. Executive Director Tim Sharp has affirmed that ACDA will first turn to technology for savings before increasing membership dues and fees for services. Profits from new revenue streams (online store, downloadable MP3s, etc.) offset increased costs.

8. ACDA has contracted with VoteNet to replace paper and postage-based elections with online voting.

9. Registration for national conferences can now occur online.

10. Conference recordings can be purchased individually (per song) in the form of a downloadable MP3 through the website.

11. Material associated with recent conferences is online: session handouts, programs, participant interviews.

12. For $50, members can purchase the complete recordings of the 2009 National Conference on a 2G flash drive.

13. Each new issue of the Choral Journal is available to members online before it is mailed. You have to be signed in to the website as an ACDA member to get access to the Choral Journal.

14. The Choral Journal is slightly smaller, resulting in a savings equivalent to one issue per year.

15. The entire fifty-year archive of the Choral Journal is available in PDF format on the new ACDA website.

16. ACDA created a National YouTube site that features choral music performances from past conferences, archival interviews, and past Choral Journal interactive material. The videos can be accessed directly from the ACDA website under the “Repertoire” tab or by searching YouTube.

17. There is now an enhanced online store for purchasing ACDA-related products and materials such as monographs, DVDs, books, and ACDA-signature series products such as awards, certificates, and folders.

18. ChorTeach was created - a quarterly online newsletter that features the best of state and division newsletters from around the nation.

19. ACDA has purchased communications software that enables it to communicate electronically with the entire membership.

20. Significant upgrades were made to the computer and network infrastructure at the national office.

21. The ACDA national office staff has moved to online Google applications for the majority of their daily work and communication.

22. The ACDA Technology committee has emerged into a more engaged role within the other six standing committees of the organizational structure.

23. National committees have replaced many face-to-face meetings with online conferencing and communication tools.

24. ACDA has transformed into a data driven organization - decisions are informed by numerical data derived from historical trending, online data analysis, daily membership numbers, and projected financial data. ACDA has created a “digital publishing house” that will produce monographs and house existing journals, essays and newsletters dedicated to the choral art.
When it comes to schools of vocal technique, I’m about as skeptical as they come. I’m especially suspicious of what I call “ideological” teaching – approaches that pretend to have all the answers, and anything that doesn’t use the same precise language is just plain wrong, if not immoral. After about 20 years of giving and taking voice lessons at various times in my singing and conducting life, I’ve become a firm believer in the “Whatever works, so long as it doesn’t hurt” school of singing. But now that most of the singers I encounter are in groups of 30 to 150 at a time, and most have never had formal vocal training of any kind, I struggle mightily to come up with ways to improve their basic vocal technique that really make a difference.

I encountered Estill voice training purely by accident. The community choir I direct has a “Singing for Seniors” program I started up five years ago with the indefatigable children’s choir director Helen Kemp. Helen recently started conducting choirs at the other end of the age spectrum from her usual children’s choirs (though at 91 she’s still usually the oldest [and sharpest] one in the room!). We’ve held two workshops a year, one for individual singers and one for whole choirs, who take turns singing for each other before singing a couple of pieces with us. We’ve also had workshops for choir directors who work with aging voices, and this is where I first encountered Estill.

One of my committee members recommended bringing in a vocal therapist who was a daughter of a neighbor of hers, and was now in a private practice in northeastern PA and teaching at Misericordia University. Dr. Cari Tellis made her presentation with special credit given to some techniques she had recently acquired that were associated with a singer turned voice researcher named Jo Estill. Some of the techniques she illustrated were very helpful in getting a handle on run-away vibrato in the aging woman’s voice. She got my attention. Then in passing she threw in something about “healthy belting,” which certainly didn’t apply directly to the aging voice, but sure did apply to my college students (and my own two high school teenagers at home) who love both singing in choirs and singing in musicals.

I asked her to stick around for a few minutes afterwards to test this idea that it was possible to belt one day and sing in a choir the next. I wasn’t close to being convinced yet, but when I demonstrated a few things about classical singing using my own language and said “when you say this, do you mean this?”, I came away thinking that by using more physically precise language than I do, she was getting at many of the same results I was aiming for – and she claimed my kids could apply these techniques to belt without abusing their voices, too. I had to find out more.

I called a trusted colleague who is a vocal therapist to ask if she knew anything about Estill. Her response was interesting – that Jo Estill herself had a bit of a brash personality when she gave talks and workshops (in her heyday before she retired) and tended to drive the traditional voice teachers crazy, especially with the “healthy belting” stuff. But what my colleague had seen of the actual techniques seemed quite sound to her. The part about ticking-off traditional voice teachers sounded good to me. But in terms of wider acceptance in the medical and academic community, a year later the major mainstream otolaryngology practice this colleague is a part of hired its first Estillian. After being much more familiar in Europe and among musical theater circles (most famously Patty Lupone, as well as Marni Nixon, Jason Stearns, and Klea Blackhurst),
Estill is becoming much better known in the US among traditional voice teachers.

So I looked into the possibility of taking a training course that summer to find out more, only to discover that Dr. Kimberly Steinhauser, President of Vocal Innovations, LLC, the official source of Estill International, is based in Pittsburgh, PA. – (http://www.trainmyvoice.com/instructor_bio.php?id=1). So I went directly to the source and took the basic Level 1 and Level 2 courses from Kim that summer.

The organization of the Estill approach is both straight-forward and open-ended. Level One deals with mastering the different parts of the complete vocal mechanism in exercises called “Figures for Voice” (like in skating). Some deal with common parts we’re used to talking about – like the tongue, the jaw, the lips, the soft palate (which they like to call by its more common medical term – velum). Others, though, had to do with (horrors!) talking explicitly about what goes on in the larynx – both the “true” and “false” vocal folds (the “vocal ligaments” and the “ventricular ligaments”), the thyroid and cricoid cartilages, and, my favorite, the aryepiglottic sphincter (or, commonly known as the AES). For someone like me raised as a pre-Vatican II Catholic and taught by traditional voice teachers, speaking directly of anything going on in the larynx was like eating fish on Fridays or walking on the church lawn. Most blasphemous of all was the suggestion that the healthy larynx floats up and down with the range, to a greater or lesser degree depending upon the style of singing. (“Keep that larynx down, young lad!”)

After learning how to isolate these components through the exercises, the “Figures” in Level Two are combined into “voice qualities” – different recipes for creating sounds appropriate for classical singing, opera, musical theater, speaking, etc. (While the “Figures” are fairly non-controversial, the “recipes,” as you can imagine, are the subject of much debate even among Estill followers.) The AES actually plays an important role in operatic “squillo” as the Estill-trained Italians (such as world renowned tenor Giuseppe Filianoti) will tell you. And the “thyroid tilt” by which the vocal folds are lengthened (such as when you whimper like a puppy dog) creates the sweet sound associated with choral or recital singing. The “cricoid tilt” plays a key role in “healthy belting” (and I’ve come to believe it also plays a role in healthy choral or early-music straight-tone singing as well, though I haven’t gotten official confirmation on this!).

Underlying these “Figures” and “voice qualities” is an approach to the breath that back in Cari Tellis’s demonstration first got my attention as something in sync with what I’ve always believed. Estill folks talk about “effort levels” and “anchoring” as the key to understanding the efficient use of breath and applying the right amount of effort needed for the vocal task at hand, using the right muscles to provide the necessary amount of control.

What’s refreshing about the Estill approach is that its teachers promote it as offering tools to aid in whatever approach to teaching you already employ, not to replace it. And after sitting in on a few sessions
at an international Estill symposium last summer, I can verify that these tools continue to evolve according to both laboratory research and experience in the teaching studio.

In my own work, I’ve seen and heard results related to sound, dynamic range, consistency of support, and vocal color with my choirs, especially with my untrained singers. In my own singing, I’ve found a freedom in my upper register I wish I’d figured out a long time ago. And as for “healthy belting,” after trying it out with a number of my college students and high school friends of my kids, I’ve become a true believer (it’s got a lot to do with how you use the air, where less is distinctly more). I don’t know if I’ll make the effort to become an Estill Certified Master Teacher myself some day, but I know I already have a lot more freedom to talk about vocal technique in practical, useful ways with my singers – and some very handy tools of the trade.

Come find out for yourself at Kim Steinhauer’s workshop at the ACDA Eastern Division Community Choir Festival, part of our “We the People” Conference, Saturday, February 13, 2010 at 3:30 at Arch Street Presbyterian Church in Philadelphia.

Thomas Lloyd is an Associate Professor of Music at Haverford College and Artistic Director of the Bucks County Choral Society. He serves as Eastern Division R&S Chair for Community Choirs, and is the founding chair of the upcoming Community Choir Festival.
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INTERGENERATIONAL CHORAL WORK IN WORSHIP:  
Using Youth and Children with Your Adult Mixed Voice Choir  
by Malcolm Halliday, Massachusetts R&S Chair, Music in Worship

Many churches and synagogues have an adult choir, and certainly some youth or children who also sing, at least occasionally, in their worship services or during their religious education classes. If your religious institution is fortunate enough to have a children’s choir (treble voices) or even a well-developed youth choir (mixed choir, including some changed voices) then so much the better! It is hoped that wherever your music program is located across this broad spectrum, this article will inspire you to see what can be done to increase the participation of your congregation’s young people in choral music.

One way to get more involvement of your youth and children is to consider ways to use them with your resident adult choir. You will notice below that I am pushing for weekly involvement of youth and children, though I know that isn’t always practical. Depending on the size of your congregation and the numbers of young people present, (as well as the wealth of competing activities vying for youth and children in your community), you may have to content yourself with scheduling something much more modest in scale, but many of the following thoughts can apply to all situations.

**BENEFITS OF INTERGENERATIONAL PROGRAMMING**

Here are some of the benefits to your music ministry if you can successfully implement intergenerational involvement in your choral presentations at worship:

1. **The youth and children can learn repertoire they wouldn’t be able to learn themselves,** and their musical awareness of different styles can be expanded through encountering the wide variety of music written for adult choirs. This is also an investment in the future of our adult choirs, because we are training and inculcating the next generation of adult choir members, something in which our faith communities need to play a more active role.

2. **The adult choir gives youth with changed voices a chance to sing with the men** and gain stronger confidence then if they only sang music in their youth choir. Most youth choirs do not have always enough tenors or basses to hold their part well if they attempt to sing a two part mixed, SAB or SATB work by themselves.

3. **If your more experienced youth and children are able to hold a weekly rehearsal outside of the worship day** (strongly recommended if you can ever make that happen), then they are able to sing far more frequently at worship services. If this can also include performing works with the adult choir, then it is even possible to have your children or youth sing every week. This becomes practical because the adult choir can help carry the youth and children through repertoire that they might not be able to do by themselves. While your young singers should certainly know their music well, they won’t have to

*Special thanks to Cantor Marina Shemesh [Congregation Beth Israel in Worcester, MA], Kim Singer [Temple Sinai, Worcester, MA] and Mark Trautman [Director of Music at Christ Church, New Brunswick, NJ] for valuable comments and suggestions.*
practice it as much as they would music that they are going to sing by themselves, especially if this is music they would learn from memory. By going through a larger body of music and singing more frequently at services, your younger singers will also become much more fluent choral musicians, developing their musical literacy and increasingly able to work effectively from the printed score.

4. Most members of a congregation appreciate seeing young people performing with your adults. It makes a powerful statement about the life of the faith community whenever intergenerational activities are successfully put into practice, and this can be especially effective in the music ministry, because it is so visible to the congregation at worship services.

**A FEW CAVEATS!**

1. The age, reading skills and level of singing experience need to be carefully evaluated in planning intergenerational choral performance. Very young children (5-8 years of age) who have not yet learned to read in school should be learning their music by memory, and their (very) occasional involvement with an adult choir needs to be planned quite carefully. Children a few years older, who read well in school and have more choral experience, are ready to sing more frequently with the adults. Older youth, especially those who have grown up in the choral program, are ready to take on almost any kind of challenge on a regular basis.

2. Singing with the adults should never preclude having the youth and children perform some music by themselves, though in music programs where there are not enough young singers to form a separate choir this may not be possible. Here, of course, is also an advantage to the intergenerational approach, which creates an opportunity for young people to sing in choir in churches which are not able to support an independent choral program for children or youth.

3. It is possible to become too production oriented, especially if your young people aren’t yet used to singing every week on Sunday mornings. Their “heads will be spinning” if you give them too much all at once. Introduce your youth and children to the more intensive performing schedule incrementally. A certain portion of the repertoire with adults can be repeated in following seasons. Over a period of a few years, the collective repertoire of your young singers will expand to the point where they can more easily handle weekly performance.

4. The range of a piece for adults doesn’t always work as well for younger singers; sometimes the adult choral lines are a bit heavy in certain parts and can be taxing for younger singers. This can be especially true in some tenor or soprano lines. Bass parts can also go a bit low for younger men who haven’t yet developed their lower range. Make certain you check the adult choral piece to ensure it will transfer well to younger singers. (Some of these same problems also apply to older singers in the adult choir, so it doesn’t hurt to think about these issues anyway!)

5. There are many advantages to learning some music by memory, including refining and honing a work to perfection and getting a very committed performance from your young singers. In a stepped-up performing schedule where new repertoire is sung each week by your more advanced children and youth, it won’t be practical to memorize the music, though this approach can be more easily applied to community choruses for children and youth, who do not need to perform weekly and can prepare more carefully for a longer term goal. This is one of the trade-offs every director needs to decide in scheduling for his or her music program. It is highly beneficial if you can occasionally have your youth learn some
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music by memory. For example, this past year my most advanced group of young singers sang several numbers by memory in a community Boar’s Head Festival, as well as several numbers for a church production of scenes from *Godspell*.

**WHERE TO START?**

The best place to begin with something simple for an intergenerational choral piece is right out of your hymnal or other service books. Indeed, singing the hymns and service music every week in worship as intergenerational as we can get without even trying – assuming your children in the congregation are encouraged to open the hymnal and give singing a try! But on a more serious note, it is rewarding to find a simple hymn with a refrain which even the youngest children can learn by memory. The older choir(s) can sing the verses, and the children join in on the refrain. This strategy can provide an instant introit or anthem when needed, especially helpful if the children are back right after the December holidays and haven’t had much rehearsal time, or you have a low attendance Sunday coinciding with a long holiday weekend, a snow storm or other extenuating circumstance – something most of us have experienced on occasion.

**SOME SUGGESTIONS FOR REPERTOIRE**

Below are some thoughts for repertoire given along several different lines, but always focusing on using youth and/or children with an adult mixed choir, either SAB or SATB. Since this is already a broad topic, I have purposely avoided repertoire for children’s voices with a trebles-only chorus, preferring in this article to focus on repertoire that includes a mixed voice choir. For churches and temples with well-articulated music structures in place, I have included several works for adult choir with a separate treble chorus and/or youth chorus. I have also included a longer list of pieces which work well with young people and adults singing together. Some works are more challenging than others, though some are quite easy, something I have tried to indicate in each instance. Not all of these pieces are new; in fact, some have been around for quite a while. However, if you haven’t used them with youth and children, you might want to reconsider these tried and true works for an intergenerational approach. If these aren’t pieces you own or know about already, you will enjoy considering them with your own faith community. Many of these compositions will work in any church, and some numbers would also be appropriate for use in reform synagogues as well. No doubt you will also be able to find plenty of other pieces in your own adult choir library which can be made to function in an intergenerational context.

**Treble Chorus with SATB Choir**

*Chords of Love* by Gwyneth Walker, published by ECS Publishing #6238, traditional text adapted by the composer. The treble chorus part is easily learned and a youth choir can easily sing the SATB choir parts with your adults, if desired. This is an a cappella, largely strophic work with a very beautiful and effective ending.

*O Lord Most Holy* [Panis Angelicus] by Cesar Franck, arr. Edward Breck, published by Carl Fischer CM6629 (probably many other arrangements from other publishers as well ). Have the treble chorus sing the solo line – works great and is a favorite chestnut of many. Multiple texts included in this edition for general (English), communion (English) and liturgical (Latin) use.

**SA(T)B Youth Choir and/or Treble Chorus with SATB Choir**

*Come, Teach Us, Spirit of Our God* by Anna Laura Page, text by Shirley Murray, published by

Continued
Choristers Guild #CGA944. For an adult choir, youth choir and children’s choir; uses a 3-5 octave bell choir & flute; moderate difficulty.

*O Blessed Church* by Helen Kemp, published by Choristers Guild #CGA1032. For intergenerational choirs with a text by Edward Moyer – moderate difficulty.

**ADDING YOUNGER VOICES TO SATB, SAB REPERTOIRE**

*Ain’t No Rock Gonna Shout For Me* by Lloyd Larson, published by Lorenz Publishing Company in both SAB (10/3240L) and SATB (10/2961L) versions. The text is by J. Paul Williams, based on Luke 19:38-40, and is suitable for Palm Sunday – jazzy and in a gospel style; a bit challenging, but works well with a youth choir.

*Alleluia* by William Boyce, arr. Theron Kirk, published by Pro Art Publications #2031 (SAB). Most of the work is a canon and can be sung by a youth choir with a children’s choir or combined with adults. There are newer versions of this round in print, so check for more recent arrangements of this old tune which many have in their library already.

*Bow Down Low* [Shaker Song], arr. David Bridges, published by Hope Publishing Company, A603. An SATB selection that is easy to learn and great to combine with a youth choir; modest range.

*Brethren We Have Met To Worship* [Holy Manna], arr. Randolph Currie, published by Choristers Guild, A-130. This is primarily two parts, easy and works well with a youth choir; also has a small optional part for handbells.

*Come Ye Faithful* by R. S. Thatcher, published by Oxford University Press, Cat. No. 42.809. This is a traditional but easily learned SA(T)B work for Easter which younger singers can pick up easily.

*Hallelujah Round of Praise*, a canon by Mozart, arr. Lovelace, published by Choristers Guild, CGA-423. This is another SAB round, with a text from Psalm 148:1-3; easy to learn with a comfortable range.

*Hineih Mah Tov* (Behold How Good It Is When We Dwell Together) by Erik L.F Contzius, arr. Joseph Myerov and Sharon MacCabe, published by Transcontinental Music Publications, #993227. Sung in both Hebrew and English with the text of Psalm 133:1, this work features a lovely melody with an easy refrain and beautiful choral writing; works well with children’s voices; an excellent fit for ecumenical events.

*How Can I Keep from Singing* by Gwyneth Walker, published by ECS Publishing, Cat. No. 5100. SA(T)B. Based on the traditional Quaker hymn, but with an energetic and attractive piano part; good text for the liberal free-church tradition.

*I Will Arise* [early American tune], arr. Parker/Shaw, published by Lawson Gould/G. Schirmer, L. G. Co. #905. An SATB setting of the traditional early American hymn, but easily learned by a youth choir or a treble chorus; not difficult.

*Jubilate Deo* (Psalm 100) by Dale Wood, published by Augsburg Publishing House, #11-1603. SATB with a variety of percussion to throw in ad libitum; much of the writing employs S/T and A/B doublings; great for a youth choir to pick up quickly.
**Lo V’chayil** (Not By Might) by Elliot Z. Levine, published by Transcontinental Music Publications, #993304. The text is from Zechariah 4:6, to be chanted as the haftarah on the Shabbat of Chanukah; SATB with descants. This is a lovely meditative a cappella work in which the melody is repeated for several verses in the soprano, making it easy for young trebles to learn. The other parts are not difficult for a youth chorus.

**Modim Anachu Lach** by Rachelle Nelson, published by Transcontinental Music Publications, #191323. Text by Terry Bookman (based on the Hodaot prayer of the Amidah). Works well with children singing the melody, and the adults singing the SATB.

**My Dancing Day** by Gerald Near, published by Aureole Editions, AE4. This is the traditional Christmas SATB carol; excellent for a treble chorus to learn with the adults because the soprano part is mostly the same from verse to verse, with more challenging parts for the other sections.

**O How Amiable** by Ralph Vaughan Williams, published by Oxford University Press, Cat. A.94. This is a very traditional festival anthem, but it is quite easy for youth and children to learn; works on the head tone of the trebles, ending with the first verse of “O God, Our Help in Ages Past” sung in unison to the hymn tune *St. Anne*.

**Praise His Holy Name** by Keith Hampton, published by Earthsongs. An energetic work in a gospel style, which has become quite popular and is easily learned by heart. The SAB arrangement works well with youth or children joining adults.


**Take My Life, and Let It Be** by Ruth Watson Henderson, published by Gordon V. Thompson Music, VTS-4064. A lovely setting of the Frances Ridley Havergal text, at first glance this work seems a bit more difficult for a youth choir to learn, but has musical material repeated in several verses; very singable!

**What Cheer? Good Cheer!** by Peter Warlock, published by Boosey & Hawkes, OCTB5314. A setting of a 16th century English text, this is an excellent and easy unison anthem to use if you have a smaller choir at the start of the New Year!

**LOOKING FOR A CHALLENGE?** Then why not consider having your children’s choir learn Bach’s Cantata 140 *Wachet auf, ruft uns die Stimme* [“Sleepers Awake!”] for a major music event at your church, perhaps during Advent? The other sections of the adult choir have their work cut out for them but in two movements of the cantata the soprano line is devoted only to the straightforward presentation of the cantus firmus. It’s easily learned in the original language with some diligent practice by younger singers. The cantata is reasonably affordable to do with a small orchestra and produces splendid results. Have the kids learn the work in German and people will be talking about it for months afterwards!

In the Jewish tradition, a fine larger scale work is *The Crown of Torah* by Ben Steinberg, a cantata for Cantor, Narrator, SATB Choir, Children’s Choir and instrumental ensemble.

Malcolm Halliday is Minister of Music at the First Congregational Church in Shrewsbury, MA, Artistic Director of the community chorus Master Singers of Worcester in Worcester, MA, and Co-director of the Worcester Children’s Chorus. An accomplished concert pianist and organist, he has recorded several CDs, including “Impressions,” featuring piano works by the early 20th-century American composer Leo Sowerby. Halliday serves on the music faculty of Clark University.
2009-2010 Season

- Monteverdi & Schütz, concerted works
- Haydn, Missa Cellensis in C, No. 5
- Brahms, Fest- und Gedenksprüche
- Fauré, Requiem
- Robert Kyr, Song of Awakening
  Composed for the Holden Choruses in honor of Jameson Marvin

2007-2009 Seasons

- Bach, Mass in B minor
- Handel, Chandos Anthems
- Mozart, Requiem
- Beethoven, Missa Solemnis
- Mahler, Symphony No. 2
- Frank Martin, Messe
- Paul Moravec, Songs of Love and War
- Dominick Argento, Apollo in Cambridge (premiere)
- Tarik O’Regan, Se lamentar augelli (premiere)

For more information, contact:
SARAH WHITTEN
Choral Administrator
617.495.0692
whitten@fas.harvard.edu

Musical Opportunities at Harvard

- Eight faculty-directed choirs, six orchestras, five bands
- Symphonic choral performances each year
- Annual spring tours; international tours 3 out of 4 years
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- Over 2000 students participating in 450 concert performances each year
- A place for every student, from the beginning singer to the advanced musician

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- 2009 Ireland
- 2008 Costa Rica
- 2007 Australia
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Collegium Musicum CDs

- The Splendor of Schütz and Monteverdi
- Motets of the Millennium

For more information, and to purchase CDs, please visit:
www.hrcm.net  www.harvardgleeclub.org  www.hcs.harvard.edu/~rcs
You might say it all began when Sophia missed her class.

There were fourteen bright and motivated women enrolled in “Women in Music” during fall semester 2004. Under the guidance of their instructor, Sylvie Beaudette, these students had opportunities to discuss composition, conducting, performance, scholarship, and administration with some of the most notable women in the music field. One day, when the students were brainstorming about what they could do to promote women composers, they came up with the idea for a week-long festival devoted to music written by women. But when Beaudette asked the students, “Who will help me organize this festival?” no one raised a hand to volunteer.

About a week later, one of those bright and motivated women missed class, which was completely uncharacteristic for her. When Sophia realized what she had done she was horrified; she hurried to find her instructor and apologize. Beaudette told Sophia, “I’ll forgive you, if you help me start the Women in Music Festival.”

Always optimistic and constantly on the go, co-founders Sylvie Beaudette and Sophia Ahmad organized the inaugural festival to take place in March 2005, during Women’s History Month. The music publisher, Universal Edition, provided the initial funding for the Women in Music Festival, and Roxanna Panufnik (http://www.roxannapanufnik.com) was the featured composer. In 2006, the festival coincided with a commemoration of the centennial of Susan B. Anthony’s death. Failure was truly impossible as the audience watched the Eastman Women’s Chorus descend the grand staircase, singing suffragette songs, and wearing “Votes for Women” sashes on loan from the Susan B. Anthony House.

The Howard Hanson Institute for American Music and Syracuse University together commissioned Tania León to write Atwood Songs, based on the poetry of Margaret Atwood, for the 2007 festival. León became the Women in Music Festival’s first composer in residence. The standing room only premiere also featured a discussion by León and Margaret Atwood of their creative processes, which, to this day, remains one of the most memorable events of the festival. (http://www.esm.rochester.edu/wmf_2008/2007_video_highlights.php)

More recently, Nancy Van de Vate, (http://www.classical-composers.org/comp/vate), Judith Lang Zaimont (http://www.jzaimont.com) and Emma Lou Diemer (http://www.emmaloudiemermusic.com/page/page/6385943.htm) have been invited as composers-in-residence for the festival. Beaudette comments, “The composers are wonderful and enthusiastic women. All I had to do was email or phone and invite them! Their time in Rochester not only gives local students and faculty opportunity to meet them and work with them, it gives audiences a chance to thank these women for their contributions to the world of music.”

Beaudette’s background and training as a collaborative pianist has frequently led to her performances with singers. It is no surprise, then, that solo and ensemble literature for voices has constituted a core portion of the Women in Music Festival. Beaudette observes, “Contemporary composers are constantly inspired to reinterpret traditional themes such as Love, Nature, and Happiness. They also search for texts in unusual places.” She offers the example of Libby Larsen’s song cycle “Sifting through the Ruins” (http://www.musicweb-international.com/SandH/2005/Jul-Dec05/aspen2107_7.htm) which employs texts collected
immediately following the September 11, 2001 terrorist attacks. Beaudette believes, “singers are more willing to perform contemporary music because they respond to these texts; the texts are close to their own experiences.”

After the inaugural festival, texts began to be featured in a different way: local poets were invited to contribute their works for readings that were interspersed throughout thematically organized concerts. From local poets, collaborations were expanded to include visual artists, dancers, and filmmakers. With each collaboration, the Women in Music Festival has grown in size and scope, and audiences have responded enthusiastically.

Advance publicity is already out for the 2010 Women in Music Festival, and plans are in the works for the next five years as well. What advice does Beaudette offer to others who might want to begin a similar event? “First, collaborate. If your school or community has a strong dance program, for example, interesting pieces can be included in the festival program because of the people working there. Festivals grow because of collaboration.”

Beaudette also advises, “Be prepared. If you intend to commission a composer or invite a guest artist, you need to ‘get in the queue’ as soon as possible because these people have their calendars set one to two years in advance.” Being prepared also means having a clear vision of the event in mind: How long will the festival be? What time of day will the performances occur? Who is the target audience? Will the performances be free or ticketed events? “Most grant applications require this kind of information,” Beaudette suggests, “so you should be thinking about and compiling these ideas right away.”

When you are deciding to commission a work for yourself or your ensemble, “you need to do a lot of listening,” counsels Beaudette. “Keep a running list of living composers whose work speaks to you, and then track them down.” For the Women in Music Festival, Beaudette has relied on the International Alliance for Women in Music www.iawm.org, which has many useful links to composers. And if you’ve listened and prepared, according to Beaudette, “then you can be confident and jump in with both feet.”

Susan Wharton Conkling is the Eastern Division Repertoire and Standards Chair for Women’s Choirs. She is also an enthusiastic participant in and fan of the Women in Music Festival. Advance publicity for the sixth annual festival, taking place from March 22-26, 2010, can be found at: http://www.esm.rochester.edu/wmf

MARK YOUR CALENDAR AND SAVE THE DATE

MARCH 9-12, 2011

ACDA NATIONAL CONFERENCE IN
CHICAGO, ILLINOIS
REVIEW OF SELECTED PUBLISHERS’ WEBSITES
by Michael Sanflippo, R&S Chair, Boychoirs

Repertoire searching can be a daunting task. Reading sessions offer a great opportunity to check out new pieces, or sometimes old chestnuts, but these sessions are held infrequently and are sometimes costly.

As many of you know, several publishers of treble repertoire provide websites that are extremely helpful resources. These sites offer easy access to scores and performances. Performances may be MIDI reads of the score or access to actual recordings of pieces. These websites that offer scores to see and audio files to hear make our job a little easier and more manageable. Unfortunately, very few sites offer complete scores to peruse while listening to recordings. Many require some manipulating, such as opening the score in one window while opening the audio in another.

Below is a brief review of just a few websites of larger publishers that offer a substantial amount of repertoire for treble choirs. This is not an exhaustive list by any means, but simply a sampling to assist in your search for quality repertoire for your choir. The rating criteria are found in the rubric below. An additional consideration is the number of selections that are available on each site; therefore, a site that offers complete scores and audio for only a small portion of their catalog is rated differently.

Another good resource to tap is composers’ websites. To name only a few, you might like to visit www.gwenythwalker.com, www.paulcarey.com, www.zrstroope.com, or www.stephenhatfield.com. These sites vary in the variety and convenience of scores and audio.

More and more publishers are realizing that choral conductors are a busy lot and need websites that help us find quality literature that is best for our choral groups. We need sites that offer the most information with the least investment of time. There is a lot of music out there and the more accessible it is to us, the better for both publisher and buyer alike.

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*Carl Fischer is offering a new feature on many new octavos: Part-learning tools
ACDA is proud to have both Chorus America and The American Guild of Organists co-sponsoring events at the Philadelphia Conference. This is a very important first for the Eastern Division. Both partnerships are largely due to the efforts of Division President Lynn Drafall and her respective colleagues at both organizations. Congratulations to all for the foresight to collaborate on such a great event!!!!

Chorus America is partnering with Eastern Division to present the Community Choir Festival on Saturday, February 13, at Arch Street Presbyterian Church in Philadelphia.

Chorus America President Ann Meier Baker and Director of Membership Services Catherine Davies will present an Interest Session, “Making Your Case: Data on How Children, Adults and Communities Benefit from Choruses” at 10:00 am that day.

Immediately following, Ann Meier Baker will moderate a Talk-Back Session after the 11:30 am concert session. All events are at Arch Street Presbyterian Church.

The American Guild of Organists is partnering with Eastern Division to present the United in Praise Festival on Friday, February 12 at First Baptist Church in Philadelphia.

Special Guest Craig Courtney will lead the Festival Chorus in open rehearsal at 1:00 pm that day. The day will culminate with an interfaith worship service from 5:15 pm - 6:30 pm, featuring the Bright Hope Baptist Church Celestial Choir, Korean United Christians Choir, Nashirah: The Jewish Chorale of Greater Philadelphia, and the Festival Chorus conducted by Mr. Courtney.

All events are at First Baptist Church.
CONFERENCE DEDICATION

The 2010 Conference will be formally dedicated to the late Horace Boyer, who passed away in July of this year.

A tribute to Dr. Boyer is scheduled for Thursday, February 11 at 3:45 pm, in First Baptist Church, Philadelphia.

Performing will be the Heritage Signature Chorale, under the direction of Stanley Thurston, singing Horace Boyer’s arrangement of We Are Climbing Jacob’s Ladder.

PHILADELPHIA BACH INSTITUTE CONDUCTORS CHOSEN

Congratulations to the following people who will have the honor of working with Helmuth Rilling on February 9-10, 2010.

Jeff Buettner (VT)
Stephen Caldwell (PA)
Troy Quinn (RI)
Timothy Reno (MD)
Beverly Shangkuan (CT)
Bryan Zaros (CT)

Alternates
Max Blum (CT)
Matthew Travis (PA)

REPERTOIRE FOR THE MASTER CLASS:

BWV 226 - Der Geist hilft unser Schwachheit auf
BWV 225 - Singet dem Herrn

SPECIAL EVENTS/EYE-OPENERS

For those who want to sample more of the sights and sounds of Philadelphia, we have some new one-of-a-kind activities planned.

Thursday - Patriotic Caroling on Independence Mall. Led by Lorri Cetto and Dorothy Mutkoski
Friday - The “Rocky Run” - 1.5 miles to the top of the Philadelphia Art Museum steps. Led by Gordon Kaslisky
Saturday - “Walking in the Steps of Greatness” - A tour of the Curtis Institute of Music (limit 10 people) Led by Lou Ann Shafer

CHECK YOUR PROGRAM BOOK FOR MORE SPECIFICS!
### Face2Face

One of the new features of the Philadelphia Conference is the opportunity to sit down and chat briefly with folks who might not otherwise be available. Here’s a partial list of people with whom you might have that chance! Sign-up in advance for specific appointment times at the Conference Registration Desk.

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<tr>
<th>Patricia Abbott</th>
<th>Frank Abrahams</th>
<th>Frank Albinder</th>
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<td>Jeffrey Brillhart</td>
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<td>Janet Galván</td>
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<td>Carroll Gonzo</td>
<td>Larry Gordon</td>
<td>Lisa Graham</td>
<td>Michelle Graveline</td>
<td>Joan Gregoryk</td>
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### WANAMAKER ORGAN RECITALS at MACY’S

1300 Market St. at 13th St.

**Thursday, Feb. 11 - 5:30 pm - 6:00 pm**

Performance by Roxbury High School Classic Sounds Honors - Lorraine Lynch, conductor (NJ)

**Friday, Feb. 12 - 11:45 am - 1:00 pm**

Performances by three Eastern Division honor choirs.

- 12:00 - 12:20 Children’s Choir
- 12:20 - 12:40 High School Women’s Choir
- 12:40 - 1:00 High School Men’s Choir

**Friday, Feb. 12 - 7:00 pm - 7:30 pm**

Performance by the Bel Canto Children’s Chorus Concert Choir - Joy Hirokawa, conductor (PA)
HONOR CHOIR REPERTOIRE
FOR THE 2010 PHILADELPHIA CONFERENCE

JAZZ HONOR CHOIR

Loads of Love - arr. Norm Wallen
SATB  Norm Wallen Arrangements publisher

Save Your Love For Me -arr. Vijay Singh
SATB  piano and bass
Sound Music Publications  SMP 07-018

You Are My Sunshine - arr. Dave Cross
SATB  piano and bass
Sound Music Publications  03-004
MP3 sample: http://www.smpjazz.com/?action=viewSampleWindow&tuneID=129

Boplicity - arr. Kirk Marcy
SATB  piano and bass
Sound Music Publications  SMP06-039
MP3 Sample: http://www.smpjazz.com/?action=viewSampleWindow&tuneID=247
Soundsation Jazz Choir, Lynnwood, WA

Open Your Eyes, You Can Fly - arr. Vijay Singh SMP08-036
SATB  a cappella
Sound Music Publications  SMP08-036
MP3 Sample: http://www.smpjazz.com/?action=viewSampleWindow&tuneID=433
Central Washington University Jazz Choir

Curiosity - Dave Barduhn
SATB  piano and bass
Sound Music Publications  SMP 03-001
MP3 Sample: http://www.smpjazz.com/?action=viewSampleWindow&tuneID=10
Genesis Mt. Hood CC, Gresham, OR

Yes Indeed - arr. Norm Wallen  - SMP07-001
SATB  piano and bass
Sound Music Publications  SMP07-001

HIGH SCHOOL WOMEN’S HONOR CHOIR

America the Beautiful - arr. Nancy Grundahl
SSA  piano  Alliance Music  AMP 0492
Recorded live at the Obama Inauguration

SSA  Piano  ECS Publishing #5655
MP3 audio file and RealAudio (G2) Stream: http://www.gwynethwalker.com/howcanik.html

Continued
How Sweet the Moonlight Sleeps - Robert H. Young  
SSAA    a cappella    Gentry Publications JG2198  
Audio and video file:  http://www.youtube.com/watch?v=M4SmEIWMHuo

Noël des enfants qui n’ont plus de maisons - Claude Debussy  
SA    piano    Durand  
Audio and video file:  http://www.youtube.com/watch?v=iCVO7Pv6T5M

Schlof Main Kind - Allan E. Naplan  
SSA    piano, optional cello    Boosey & Hawkes OCTB6933  
Audio and video file:  http://www.youtube.com/watch?v=7pBDokO8woO  
Sequence includes video and stills from Steven Spielberg’s “Schindler’s List.”

Hoj, hura, hoj - Otmar Mácha  
SSAA    a cappella    Alliance Publications  
Audio file:  http://www.jwpepper.com/8057890.item

Chindia - Alexandru Pascanu  
SSA    piano    Musica Romanica  WRCM – 0007  
Audio and video file:  http://www.youtube.com/watch?v=JwECmJwNvEw

In exitu Israel - Giovanni Battista Grazioli (ed. Martin Banner)  
TTB    piano    Santa Barbara Music Publishing 752  
Audio and video file:  http://sbmp.com/OCTAVO%20FINDER%20FOLDER/TitleFinder.html  
Ohio State University Men’s Glee Club

Blow Ye The Trumpet - Kirke Mechem  
TTBB, piano or organ    G. Schirmer 50481989  
Audio and video file:  http://www.youtube.com/watch?v=jYuSiHi2JqI&feature=related  
SATB version, Ball State University Concert Choir

Rondes – Folke Rabe  
SATB    a cappella    Walton Music 8500128  
Audio file and video:  http://www.youtube.com/watch?v=VLKPJY-S87o  
Augustana Choir

If music be the food of love - David Dickau  
TTBB, piano    Colla Voce 36-20301 (formerly PJMS-301)  
Audio file and video:  http://www.youtube.com/watch?v=n9Ch8TDEcC8&feature=related  
SATB version, University of Tennessee Concert Choir

Continued
Not while I’m around – Stephen Sondheim, arr. Robert Page
TTBB, piano    Hinshaw Music HMC 1661
Audio and video file: http://www.youtube.com/watch?v=cRrxf-SOQec
Alabama All State High School Men’s Choir

Finale from The Gondoliers - Sullivan/Davison
TTBB, piano 4-hands   ECS Publishing 82
Audio and video file: http://www.youtube.com/watch?v=qai6Lr6nT9c
Ohio Honors Chorale

Ich Steh’ an Deiner Krippen Hier - J. S. Bach
(from Two Cradle Hymns)
Unison, keyboard    Alliance Music AMP 0787
Audio file: http://www.alliancemusic.com/mp3/TwoCradleHymns_Bach.mp3
The Calgary Girls Choir

Duet from Cantata No. 15
Two part treble    Boosey & Hawkes. OC2B6454

Psalm 150 - David Willcocks
SSAA   Oxford Choral Songs, W 101
Audio and video file: http://www.youtube.com/watch?v=pxEhRIYnP70&feature=related
The American Boychoir

Wayfaring Stranger – arr. Shelly Cooper
2-Part    Hal Leonard (Henry Leck Series) 08747436

Will There Really Be a “Morning”?    Craig Hella Johnson
Two-part treble, piano    Alliance Music AMP 0620
Audio and video file: http://www.youtube.com/watch?v=zwm4jVnETqs
San Jose State University Women’s Choir

Reel a Bouche - Mark G. Sirett
SSA clarinet, piano    Alliance Music Publishing AMP 0714
Audio and video file: http://www.youtube.com/watch?v=Kh-LJ6yHuLg
Clint Small Middle School Concert Choir

SSA    Hal Leonard 08745422
Audio and video file: http://www.youtube.com/watch?v=Vr7PoTYCw04&feature=related
Continued
13 Women’s Choir
America the Beautiful - arr. Nancy Grundahl  
SSA, piano   Alliance Music AMP 0492  

Land of the Silver Birch - Canadian Folk Song, arr. Michael Neaum  
SSA piano, hand drum   Alliance Music AMP 0614  
Audio sample: [http://www.alliancemusic.com/mp3/LandOfTheSilverBirch_excerpt.mp3](http://www.alliancemusic.com/mp3/LandOfTheSilverBirch_excerpt.mp3)

Klee Wyck - Brian Tate  
SA piano, drum, triangle   Cypress Choral Music CP1126

CONSPIRARE  
Program to be selected from the following:

from *Geistliche Gesänge*, Op. 138 - Max Reger  
- Der Mensch lebt und bestehet nur eine kleine Zeit (*Man lives and exists only a short time*)  
- Morgengesang (*Morning Song*)  
- Unser lieben Frauen Traum (*Our blessed lady’s dream*)

Audio and video file: [http://www.youtube.com/watch?v=9ozAETEvFT0](http://www.youtube.com/watch?v=9ozAETEvFT0) - Ferenc Erkel Mixed Choir  
Also available for $.89 here: [http://www.amazon.com/Geistliche-Ges%C3%A4nge-Op-138-Agnus/dp/B001QU558U](http://www.amazon.com/Geistliche-Ges%C3%A4nge-Op-138-Agnus/dp/B001QU558U) - Netherlands Chamber Choir

1st Katisma (from Vigilia) - Einojuhani Rautavaara  
Audio and video file: [http://www.youtube.com/watch?v=gCTILG_9zUg&feature=related](http://www.youtube.com/watch?v=gCTILG_9zUg&feature=related) - Croatian Radio Television Choir  
*(this is an unidentified excerpt from the piece)*

Sure on this Shining Night - Samuel Barber  
Agnus Dei - Samuel Barber  
Audio and video file: [http://www.youtube.com/watch?v=KkObnNQCMtM](http://www.youtube.com/watch?v=KkObnNQCMtM) - The Choir of Trinity College, Cambridge

Threshold of Night - Tarik O’Regan

All Works of Love - Joan Szymko - *2010 ACDA Raymond W. Brock Commission - premiere*  
*(PLEASE SEE NEXT PAGE)*

from *Doppelchorige Gesänge*, Opus 141 - Robert Schumann  
*An die Sterne*  
*Ungewisses Licht*  
*Zuversicht*

The stomping bride (1994) - Vaclovas Augustinas

Continued
Smavinir fagrir (Fair little friends) - Jon Nordal

Plenty Good Room - arr. Kirby Shaw
Audio and video file: [http://www.youtube.com/watch?v=fzI7I9ItEs0](http://www.youtube.com/watch?v=fzI7I9ItEs0) - St. Jacobs Kammerkor

City Called Heaven - arr. Leonard de Paur

Walk Together Children - arr. Moses Hogan
Audio and video file: [http://www.youtube.com/watch?v=hDzVgQRDJJc](http://www.youtube.com/watch?v=hDzVgQRDJJc) - Leesville High School

The Raymond W. Brock Commission is prescribed to be a “sacred work.” I took this directive to heart and took care to select a text that was truly universal. A key tenet to all religions is the practice of compassion. The Dalai Lama has said: “Love and compassion are necessities, not luxuries. Without them humanity cannot survive.”

Mother Teresa (1920-1997), a Catholic nun founded the Missionaries of Charity in Calcutta, India in 1950 to serve “the unwanted, the unloved, the uncared for” — the poorest of the poor. To the world, she is a symbol of compassion.

The text is two quotes by Mother Teresa joined by the word, “remember” (my addition).

**All Works of Love**

If we have no peace it is because we have forgotten that we belong to each other.

Remember.

All works of love are works of peace.

Thank all of you, directors and singers for bringing this new work to life. I also thank Tim Sharp and the Executive Committee of the American Choral Director’s Association for the tremendous opportunity to compose for such brilliant choral ensembles. Best Wishes, Joan Szymko
**Convention Audio Recordings**

**2010 AMERICAN CHORAL DIRECTORS ASSOCIATION**
Eastern Division – Philadelphia, Pennsylvania

**PRICES FOR CD’s**

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<td>3 - 5 DIFFERENT CDs</td>
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THE CHORUS LEADERSHIP GUIDE

Our Guide covers the most frequently asked questions about running a successful chorus—everything you need to know in one convenient resource! PLUS, personal day-in-the-life profiles of chorus leaders AND exclusive access to practical online tools and templates never before available!

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Chorus Management:
The Manager’s Responsibilities, Concert Production, Budgeting and Accounting, Cash-Flow Management, Fundraising, Making the Ask, Proposal Writing Tips, Marketing, Ticket Sales, Education and Community Outreach, In-School Programs, Choosing a Tour Company, Websites, Working with Orchestras

PLUS! Online tools and templates that you can tailor for your chorus—included a sample budget, fundraising plan, contract for hiring instrumentalists and soloists, chorus bylaws, articles of incorporation, commissioning agreement, singer handbook, and more!

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A must for anyone in the business of launching, reorganizing, or revitalizing a chorus—board members, managers, and conductors alike.
More than a year and a half ago, Division President Lynn Drafall and I were brainstorming ideas for Interest Sessions and clinicians for the Eastern Division Conference now known to us as “We the People…” Lynn suggested getting in touch with Helen Kemp. Knowing that Helen had recently celebrated her 90th birthday, I wasn’t sure that she would be up to “working an ACDA Conference.” I researched what Helen was up to only to find that she had conducted a children’s choir festival at Trinity Church in New York City the previous February and had a full schedule of workshops that she was presenting. Wow!

My first experience observing Helen was in my first years as a young music teacher. I attended a workshop that she presented for MENC at their Eastern Division Conference in Washington, DC. Helen was so knowledgeable about the young child voice. She was the first conductor I had observed who used “visual aids” to assist her teaching. I remember seeing one of my favorite childhood toys – a Slinky. I learned so much in that 90 minute session concerning the development of young children’s voices. I couldn’t wait to get back to my choirs and apply what I had learned. A few years later, I had the privilege to observe Helen teaching children in a festival choir. Her manner with the children was so nurturing that the children strove to be the best they could be for themselves and Helen. She was teaching the children not only how to sing but to love singing. It was inspirational for the children as well as for the participating choir directors.

Over the course of my teaching career in school, church and community choirs, I have observed Helen’s work and utilized many of her methods. Several of my young singers in the Junior Choir at Christ Episcopal Church in Newton had the opportunity to be in a festival choir with Helen. How exciting it was for my young singers to work with this woman who had composed several of the anthems they had sung in church. Her energy in rehearsal, her passion for the music and her love for the children were evident throughout the rehearsal.

Helen Kemp was trained as a classical singer. A lyric soprano, she was well known for her singing artistry. She did not set out to work with young voices; they found her. When asked to work with a local children’s choir, Helen found that the children needed to have a better understanding of their ability to sing and a love and knowledge of the music. Thus began her quest to help young singers find their voices through their love of singing. She and her husband, John, are founding members of Choristers Guild. Helen remains active in Choristers Guild to this day. The Kemps were on the faculty of Westminster Choir College and served churches in several states, including a long tenure at First Presbyterian Church, Oklahoma City, where the music program they developed served as a model for many other churches and choir directors.

Recently, I had the privilege to observe Helen once again, at the American Boychoir Choral Conference held on campus in Princeton this September. Her enthusiasm for sharing her love of teaching and singing is...
infectious still. I had forgotten what a great sense of humor Helen has, as we all enjoyed her quips throughout her presentation. She shared some of her beliefs and methods for teaching from her books, *Of Primary Importance I & II* and she shared her mantra “Body, mind, spirit, voice, it takes the whole person to sing and rejoice!” Over the years, Helen continues to add to this – to ignite the spirit, to enrich the mind, to empower the positive.

Helen also made an instructional video. In it she expresses her ideas on how to capture choristers’ attention: focus on children’s eyes, establish a pattern for beginning each session, help children visualize the concept of voices full of beautiful energy, create a feeling of drama and excitement, make a plan for every rehearsal, don’t rush, rehearse kids where they will sing, and finally – love the kids. These are logical suggestions, so why didn’t I think of them? Helen lives what she says. To watch her in action is to watch a master teacher teaching so much more than music and singing. She teaches life lessons.

Helen, who is often described as “the mother of the children’s church choir movement,” was named Professor Emerita of Voice and Church Music at Westminster Choir College and has been awarded honorary doctorates from Westminster Choir College and Shenandoah University. In 2003, she was awarded The Elaine Brown Award for Choral Excellence from Pennsylvania ACDA and a lifetime membership award from the Presbyterian Association of Musicians.

If you have been a close observer of Helen’s work or are a newcomer, please make time in your schedule to attend her Interest session “Diversity in Children’s Choirs” and the Children’s Choir Roundtable. Listen to Helen share her life’s passion of working with children’s choirs while you are in Philadelphia at the Eastern Division Conference this February.
2010 Eastern Division Conference Registration
Philadelphia, Pennsylvania - February 10-13, 2010

Four Ways to Register! Early Postmark Deadline: January 14, 2010
1. Online www.acda.org/conferences OR www.acdaeast.org
2. Fax 405-232-8162 (no cover sheet please)
3. Mail ACDA, Attention: Registration
   545 Couch Drive, Oklahoma City, OK 73102-2270
4. On-Site Philadelphia Marriott Downtown
   1201 Market Street
   Franklin Hall Lobby, 4th floor

Step 1 - My Badge  Please Print Clearly or Type
First Name: 
Full Name: 
Institution: 
City, State (and Country if not US): 
ACDA Leadership Role: 

Step 2 - Membership (select A,B,C,D below)
   A: I’m an ACDA member 
   Exp. Date: 
   B: Renew my ACDA membership 
   (indicate type below)
   Active $85  Retired $45  Student $35
   International (outside US & Canada) $110  Associate $85
   Institution $110  Industry $135  Paying Life Installment $ 
   C: I’m not a member of ACDA and wish to join. Select the non-member Registration category below. This option includes a one-year ACDA membership & Choral Journal subscription. Go online at www.acda.org for a description of membership types and benefits.
   D: I’m a professional guest. Please name your organization below and provide proof of membership (i.e. membership number or attach copy of member card) 

Step 3 - Registration (choose one)
Philadelphia Bach Institute Only:
Deadline: November 15 - Does NOT include conference Registration 
Member/Professional Guest Active $190.00
Member/Professional Guest Retired $160.00
Member/Professional Guest Student $110.00

Philadelphia Bach Institute AND Conference Registration:
Deadline: November 15 
Member/Professional Guest Active $345.00
Member/Professional Guest Retired $295.00
Member/Professional Guest Student $230.00

Conference Registration: 
Early Full
Member/Professional Guest Active $240.00 $290.00
Member/Professional Guest Retired $210.00 $260.00
Member/Professional Guest Student $180.00 $200.00
Member/Professional Guest One Day $95.00 $120.00
Circle One Day:  Wednesday Thursday Friday Saturday
Non-Member Active $325.00 $375.00
Non-Member Retired $255.00 $305.00
Non-Member Student $215.00 $235.00
Non-Member Single Day $180.00 $205.00
Circle One Day:  Wednesday Thursday Friday Saturday

Step 4 - Confirmation  Please send my confirmation to the following email address: 
Note: If you wish to receive your Registration confirmation by phone or mail, call 405-232-8161.

I agree to pay the appropriate fees according to the credit card issuer agreement and the terms listed on this form. All sales final. By registering for this conference, I acknowledge and will abide by all ACDA conference policies. All memberships and conferences are non-refundable and nontransferable. ACDA membership must be current at the start of the conference. The registrant is responsible for making hotel reservation and proper arrangements to attend the conference. Those who postmark their form on or before Jan. 14, 2010 qualify for the Early Registration discounted price. After consideration, registration cancellations and/or requests for a refund received 30 days before the conference may be entitled to a refund of the total conference fees paid less a $50 administrative charge. After that time and within five days following the conference, cancellations and/or requests or a refund received may only be entitled to a refund of one-half of the total conference fees paid.

Step 5 (optional) - Personal Guest Registration
Personal guests must be registered by an 
ACDA member. Limit 2.
Early Full
Personal Guest Adult, Spouse, Partner $240.00 $290.00
Personal Guest Retired $210.00 $260.00
Personal Guest Student $180.00 $200.00
Personal Guest Single Day $95.00 $120.00
Circle One Day:  Wednesday Thursday Friday Saturday

Guest #1 First Name: 
Full Name: 
Institution: 
City, State (and Country if not US): 

Guest #2 First Name: 
Full Name: 
Institution: 
City, State (and Country if not US): 

Step 6 - Reading Session Music
Indicate the total number of packets you and your personal guests wish to receive. Two packets are included with each Registration. Additional packets may be ordered for $6.00 per packet. Limit: one packet per category (per person).

# ___ Children I (Unison/SA) # ___ Mixed III (SATB) 
# ___ Children II (SSA/SSAA) # ___ Multi-cultural I (Unison/SA) 
# ___ Children III (SA/SATB) # ___ Multi-cultural II (SATB/SATB) 
# ___ Jazz (all) # ___ Music in Worship (all) 
# ___ Men (TB/TBB) # ___ Show (all) 
# ___ Middle/Jr. High I (variable) # ___ Urban (all) 
# ___ Middle/Jr. High II (CTB) # ___ Women I (SA/SSA) 
# ___ Mixed I (SAB/SATB) # ___ Women II (SSA/SSAA) 
# ___ Mixed II (SATB) 

Complete descriptions may be found at acdaeast.org

Step 7 - Conference Shuttle (Available for Early Registration only)  
# ___ Shuttle Ticket(s) at $90.00 per person

Kegerreis Scholarship Fund (optional)
The Richard Kegerreis Scholarship Fund provides two areas of financial assistance. Collegiate scholarships are awarded based on merit to college/university student members attending ACDA conferences. Honor Choir Scholarships are awarded based on financial need to accepted singers in Eastern Division honor choirs.

I wish to donate $10 ____ $25 ____ $50 ____ $other _____

Step 8 - Payment
Registration = $
Guest Registration = $
Additional Reading Session Music = $
Shuttle Ticket = $
Kegerreis Scholarship Fund Donation = $

Total Due: $

All fees must be payable in US Dollars. Select one payment type below. Send this form with your payment.

Signature: Date: 
Check # (enclosed - do not fax if mailing a check)
PO # (PO form & this form must arrive together)
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Expiration Date: / 20 CVV2 Code: 
Billing Address and Zip: 

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Broad Street, also known as the Avenue of the Arts, is the backbone of the Philadelphia arts community. The Kimmel Center for the Performing Arts, home of the Philadelphia Orchestra and seven other companies, is located here. The Philadelphia Alliance’s Walk of Fame, Philadelphia International Records and the Clef Club of the Performing Arts preserve the history of the Arts in Philadelphia and can also be found on Broad Street. Not only a mecca for classical music, Broad Street also was a hub of great jazz music as well. In the 1940s, clubs like Pep’s, the Uptown and Zanzibar nurtured some of the country’s jazz greats. The Heath Brothers, Dizzy Gillespie, John Coltrane, Jimmy Oliver, Clifford Brown, Billie Holliday and Benny Golson were all born, raised or professionally proven in the jazz clubs of Philadelphia.

In the early 20th Century, the Dunbar Theatre (later renamed the Lincoln Theatre) and the Standard Theatre were important venues for jazz. Most major performers stopped in Philadelphia, Baltimore, Washington and New York. Two of Philadelphia’s native sons - Eddie Lang, guitar and Joe Venuti, violin - became international jazz stars on their respective instruments. With Philadelphia as a stop for most major jazz performers, the city played an important role in the development of bebop and produced a number of bop-era saxophonists. The most famous was John Coltrane, known for his active, vigorous, emotionally charged style of playing.

In the 1970s - 90s, jazz greats like Sun Ra, McCoy Tyner, Stanley Clarke, Grover Washington Jr., and Christian McBride made Philadelphia a place where a new generation of jazz performers continued the innovative tradition and listeners discovered the jazz of Philadelphia.

Next February, Philadelphia will host the ACDA Eastern Division Conference which will feature an entire day of vocal jazz. On Friday, February 12, jazz educators and enthusiasts will experience performances, clinics and a jam session devoted to the art of vocal jazz. The schedule includes:

9:15 am – Jazz Rehearsal Techniques: Stylistic Approaches and Thoughts - clinician Vijay Singh
10:45 am – PERFORMANCE: The Mansfieldians, from Mansfield University, PA and Fantasy Show Choir from Shepherd Hill Regional High School, MA
1:00 pm – The Jazz Singer: And We Ain’t Talkin’ Al Jolsen - clinician Peter Eldridge of New York Voices
2:30 pm – Vocal Jazz Reading Session with The Mansfieldians as a demonstration group
4:00 pm – PERFORMANCE: Men of Note from Cherry Hill High School West, NJ, and the High School/Collegiate Jazz Honor Choir, Vijay Singh, director
10:00 pm – JAZZ JAM SESSION with students from UArts, members of the Jazz Honor Choir, conference participants, and jazz enthusiasts at Chris’s Jazz Café, Philadelphia

All jazz events will be held at the University of the Arts, with performances in the Ellen and Ronald Caplan Center for the Performing Arts. UArts, located on Broad Street, and Chris’s Jazz Café are both found in the historical arts center of Philadelphia. We hope you all will take part in the celebration of jazz in a city that helped nurture the art form in its earliest days. Join us for JAZZ IN PHILADELPHIA!

Sheryl Monkelien is currently Associate Professor of Music Education at Mansfield University, PA. She teaches both undergraduate and graduate courses in music education and directs the Mansfieldians-Vocal Jazz. Her vocal jazz ensembles have performed at numerous festivals, state and regional conferences, and in 2008, the Mansfieldians won a gold medal and were named World Champions in the Jazz Vocal A Cappella category during the World Choir Games in Graz, Austria.