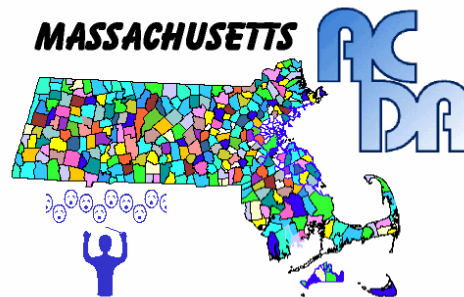


MASS SINGS

A publication of the Massachusetts Chapter
of the American Choral Directors Association

www.massacda.org

Spring 2004



FEATURED IN THIS ISSUE

<i>From the President</i>	1
<i>Children's Choir Festival</i>	2
<i>Recruiting Male Students in the HS Choral Program</i>	3
<i>Women's Choir Workshop</i>	4
<i>It's Not Too Late!</i>	4
<i>The Road Less Traveled</i>	4
<i>Jazz Notes</i>	5
<i>Comm. Chorus Resource</i>	6
<i>Multicultural Feast</i>	6
<i>Multicultural Repertoire</i>	7
<i>ACDA Contact List & Privacy Policy</i>	8
<i>ACDA Summer Conference 2004 – Clinicians, Topics, & Registration</i>	9
<i>ACDA Calendar</i>	12

We invite you to explore our website for conference and workshop information, calendar, job listings, Executive Board contacts, our online newsletter, and much more.

Email your suggestions for features you'd like to see on our site to web@massacda.org.

FROM THE PRESIDENT

WHO ARE YOU?

Mass ACDA is fortunate to have such a dedicated and active group of R & S Chairs. Our board meetings are packed with event planning, discussions, lots of ideas and high energy. The biggest challenge the R & S Chairs face is getting to know who their constituents are. We need to know who directs Children's Choirs, Middle School Choirs, Community Choirs, etc.

Mass ACDA wants to serve you but we need to know your areas of interest and concern. Please contact the R & S Chair for the fields which have interest for you.

There is more information about many of these events elsewhere in this newsletter but let me list a few of them:

- Senior High Honors Choir Festival for Women's Chorus and Men's Chorus
- An exciting Children's Choir Festival with over 240 youngsters singing a newly commissioned work by Clifton J. Noble.
- A superlative Women's Choir session on repertoire.
- A Vocal Health Workshop for adult singers and conductors.
- Collegiate and Community Choir festivals
- A Middle School festival with professionals whose specialty is working with the young and changing voice.

Next year ACDA plans to continue and

to expand upon these activities. In addition we are considering an ensemble festival for the young training choirs of grades 7-9. Plans are underway for a Church music workshop on Gospel Music. The ACDA Board also wants to establish an Outstanding Choral Director Award to be given annually. We also plan to begin a Mentor/ Clinician program where Mass. ACDA will sponsor a mentor for young and beginning Choral Directors and/or clinicians to work with any of our choral ensembles or programs, their students and directors. There are plans for a collegiate conference for our college choral directors AND their students who are studying to be choral directors!

If any of these ideas spark interest in you please contact your R&S Chair or me. We need your ideas and even your help to bring these plans to fruition. We do need to hear from you!

Remember, it is all about the music and the music in you!

Bob Eaton
President, Mass ACDA

Be sure to visit our web site
<http://www.massacda.org>
for an online version of our newsletter,
for a calendar of events and much more
information about all our activities.

CHILDREN'S CHOIR FESTIVAL

*K.C. Conlan, R & S Chair for Children's Choirs
kccconlan@comcast.net*

It was standing room only at Sweeney Hall, Smith College, for the ACDA Children's Choir Festival on Sunday, March 21st. Seven choirs participated in the event: Paradise City Treble Choir, Pamela Getnick, director; Young Singers of Greater Westfield, Janet St. Jean, director; Cambridge All-City Choir, Gretchen Preneta, director; Hilltown Cooperative Charter School Children's Chorus, Penny Schultz, director; Springfield Children's Choruses, Andrea Weltey-Peachey and Laura Williams, directors; and Hampshire Choral Society Young People's Chorus, KC Conlan, director.



The afternoon began with warm-ups, followed by the combined choirs rehearsing a commissioned new work by Clifton J. Noble, Jr., a very exciting arrangement of "Ev'ry Time I Feel the Spirit," with the composer at the piano. The children were then treated to a performance by the Smith College "Groove" a cappella group. Next,

each choir had a brief rehearsal period on stage while the other choirs wrote them "telegrams" with comments about their performance. The day ended with a pizza supper in the gym, followed by an early evening concert. The house was packed, the choirs all performed beautifully, and the premiere was thrilling, with approximately 230 children on stage! Many, many thanks to Pamela Getnick of Smith College, who did all the organizing to make sure that the day ran smoothly.



Festivals provide such a wonderful opportunity for our children to hear what other choirs are doing and gain exposure to diverse repertoire. We would like to possibly expand to two festivals next year and are eager to host an event in the eastern part of the state. Please contact me if you would like to be involved.



Recruiting and Retaining Male Students in the High School Choral Program

Joseph Stillitano – Mass ACDA High School R & S Chair – stillitj@mec.edu

One of the greatest things I learned as an undergraduate was “don’t reinvent the wheel.” So I’ve decided to not try and come up with a wonderful solution to this timeless question, but to pass along information from a great discussion on this topic. At the Division Convention in Boston this past February, the Senior High School Choir Repertoire and Standards Committee Roundtable was dedicated to this topic. I took some notes and this is what was discussed:

Musical Suggestions

- Build it and they will come – if your choral program is built around quality music and good music making the boys will see that and then join your program
- Start a men’s choir – there’s a great article in the February 2004 Choral Journal, “Just Start One... Male Chorus” – the men’s choir could be just high school or it could be a high school and middle school men’s choir
- Take your high school choir across town and perform for your middle school choir
- If you have multiple choirs in your high school have the men from the upper level choir come and sing at some rehearsals of the lower level choirs
- Have a concert that features both your middle school and high school choirs
- Ask your high school choral students to write letters to the middle school choral students about their experiences in choir at the high school
- Create a mentor program with your high school choral students being mentors for middle school choral students
- Have your students perform at sporting events in your town or community
- Bring your students to sing for special events around

or out of your community

- Encourage student run ensembles and small chamber groups
- Do quality contemporary literature (CASA, Warner Bros, and college a cappella groups are places where you can find this type of literature) – also check the web for free arrangements
- Bring guest performers into your schools – such as New York Voices or Rockapella
- Plan trips – they can be as small as day trips to New York City

Outside the Classroom Suggestions

- Take an interest in the students—make connections with them, talk to them, and don’t get upset at them for being involved in many different activities—this could only drive them away from your program if they are looking for ways to make their schedule lighter
- Make everyone in your athletic department your friend
- Go to school events such as sporting events, talent shows, pasta suppers, etc.
- Meet/ greet students as they enter school (if there is a place all students convene or enter through)
- Go into the weight room and work out, run on the treadmill, etc.
- Talk to the boys who are in other music elective classes

These aren’t the correct answers, and they aren’t the only answers. Hopefully there’s something here you haven’t thought of before. There were about 40 people at the roundtable, and this is what has worked for them in the past—good luck!



**The Mass ACDA Summer Conference
will be held July 11-14, 2004
at Gordon College.
Don't miss it!
See details beginning on page 9.
Also see our web site at
www.massacda.org
for the latest news.**

NOT 'HALF A CHOIR!' Mass ACDA/ Mount Holyoke Workshop Promotes Great Repertory for Women's Choirs

Catharine Melhorn, Mass ACDA R&S Chair, Women's Choirs

It wasn't enough that I brought my Mount Holyoke College women's choir all the way to Champaign-Urbana for my doctoral conducting recital at the University of Illinois. Despite the variety of historical periods and styles represented in that concert—including Dufay, Brahms, Bartok, and Appalachian tradition—I was told that to fulfill my degree requirement, I would need to do a second recital with a mixed choir, because "After all a women's choir is only half a choir!" How very un-PC, and also (in my opinion) untrue. I have spent much of my career at a women's college, leading performances which testify to the integrity, artistry, and expressive power of a women's chorus—a whole choir indeed! But finding great repertory is the key.

That's why, soon after joining the Board of Mass ACDA, I was eager to organize a workshop for directors of women's choirs, one day (Saturday, April 17 at Mount Holyoke College in South Hadley) dedicated entirely to searching out worthy, exciting repertory. To focus our discussions and reading sessions, we've invited Dr. Cathy Roma, founder/director of Cincinnati's MUSE, an adult women's choir with tremendous community outreach and an exciting, eclectic repertory. She'll acquaint

us with the process of commissioning new works, especially from female composers. We'll check out some of the old chestnuts in the Mount Holyoke choral library, and each participant will share multiple copies of at least one favorite work. Complimentary music packets will include new publications from companies noted for producing quality repertory for female choirs: EC Schirmer, Treble Clef, Press, Oxford, Earthsongs and Ysaye Barnwell. We'll talk about building interesting, varied programs around a single textual theme, using a short *a cappella* program by the Mount Holyoke Chamber Singers on "Relationships" (including Vadim Prokhorov's "On the Eve of the Wedding," Musica Russica FS018; Robert Schumann's "Der Wassermann" Peters Ed.; Clifton J. Noble, Jr.'s arrangement "The Water is Wide," Treble Clef-218; and Libby Larsen's "Jack's Valentine," Oxford) to stimulate discussion.

Representing all parts of the commonwealth, and also neighboring states, the workshop participants will exchange addresses and promise to stay in touch, knowing that word-of-mouth is often the best resource for that next great piece for our women's choirs!

IT'S NOT TOO LATE!

ACDA Junior High / Middle School Festival

An outstanding choral festival with a choral professional familiar with the adolescent and changing voice is planned for **Friday, May 28, 2004**, and will be held at East Middle School in Braintree.

Features:

- The festival is open to all choruses;
- Perform a fifteen-minute program
- No rating system
- Receive written adjudication by qualified judges
- One judge will work with your group for fifteen minutes
- Receive a plaque of participation
- Presents an excellent opportunity to provide your group with another performance experience
- Offers an opportunity to hear other groups
- Opportunity to help achieve group commitment
- Fee per group: \$100.00 for ACDA member \$110.00 for nonmember

To register, visit our web site (www.massacda.org), click on "ACDA Calendar," and download the Registration Form. Fill out the form and mail to Chet Laskosky no later than **May 1, 2004**. For more information contact Chet Laskosky, cl3rd@yahoo.com

The Road Less Traveled

Brad Wells, College and University Choirs R&S Chair, Bradley.C.Wells@williams.edu

I returned last week from a brief trip to Estonia, the tiny Baltic country known (within the choral world, at least) as one of the singingest countries on the planet. The most remarkable manifestation of this is their *Laulupidu*, or National Song Festival which occurs once every five years and gathers over 20,000 choral singers from around the country to perform *en masse* for an outdoor audience of well over 100,000 people. The event is televised live nation-wide and constitutes the equivalent of our Super Bowl or World Series in terms of cultural popularity. For any country this would be remarkable; for a country of little more 1 million inhabitants it's – as Duke Ellington would say – beyond category.

But for all the choral singing in Estonia, many of my conversations with choral directors there revealed a serious concern for the future of Estonian choral performance. At the heart of this concern is the fact that fewer and fewer qualified young musicians are choosing to become professional choral directors. Choral singing is as popular as ever, but directing is a career path chosen by fewer and fewer. This trend seems to go hand in hand with the "westernization" of their country, e.g. freer mar-

(Continued on page 5)

Jazz Notes

Sandy Morgan, Mass ACDA R&S Chair for Jazz and Show Choirs, cmorganO2@aol.com

As R&S chairperson for jazz choirs in Massachusetts, I am searching for venues that might support our programs and begin to strengthen the knowledge and understanding about our art.

To my knowledge there has never been an All-State Jazz Choir either sponsored through MMEA or ACDA for the state of Massachusetts. We seem to be slightly behind our other New England colleagues as these events exist in Maine, New Hampshire, Vermont, Rhode, New York, and New Jersey. Therefore, we are beginning a process in the fall of 2004 of selecting an All-state jazz choir and rhythm section that may be able to perform in conjunction with the MMEA Jazz program on Thursday evening of The MMEA Conference. Since we are only in preliminary stages on this program, it would be nice to have your input as to whether you have a rhythm section and whether you would be interested in having your students audition for this group. This would not take the place of All-state ensembles and would be worked out so that rehearsals would be before the all-state program utilizing a guest conductor. My thoughts would also be to rotate the rehearsals at various locations and have guest conductors work with the students throughout the designated rehearsal times. Many of us have instrumental students involved in our groups that also play in jazz band. This would be a great opportunity for these students to enjoy improv with choral music. I would appreciate an e-mail from any of you who might

be interested, as this will take some time to organize. Please e-mail me at cmorganO2@aol.com. Look for audition times, dates, and other pertinent information in the next newsletter.

Here are some repertoire notes and suggestions for your choirs. Bob Stoloff has just written a book for vocal improvisations on the Blues called "Blues Scatitudes," and published by Gerard and Sarzin Publishing Company. This is an excellent rehearsal tool and comes with an mp3 CD with which students can rehearse and experiment with improvisation.

UNC Jazz is an excellent source of a cappella and accompanied jazz charts. Their score on "Birdland" by Manhattan Transfer is the original score. Their website is www.arts.unco.edu/uncjazz. Try it, it is a great chart. Also, a little easier is "Cheek To Cheek" by Irving Berlin arr. Kirby Shaw and "Mas Que Nada" by Jorge Ben arr. Steve Zegree.

The following charts were part of the Eastern division ACDA conference in Boston:

- **Brazil**, Arr. Paris Rutherford; Hal Leonard
- **September Song**, arr. Phil Mattson; Hal Leonard
- **This is All I Ask**, arr. Paris Rutherford; Hal Leonard
- **The Fool on the Hill**, arr. Mac Huff; Hal Leonard
- **Honeysuckle Rose**, arr. Kirby Shaw; Hal Leonard
- **Doctor Blues**, Peter Blair; Heritage Choral Series
- **Take Five**, arr. Kirby Shaw; Belwin Pub.

(Continued from page 4)

kets, higher paying jobs in certain fields, and greater presence of commercial media in the forms of cable or satellite television, movies and popular music.

This all sounded somehow familiar to me. Whether or not there exists a trend in our country of progressively fewer qualified young musicians selecting choral directing as their career of choice, it certainly *feels* that way. We are all far too aware of the lure higher salaries or greater prestige can have for young people in choosing one line of work over another. And even among undergraduate music majors, I observe students choosing to be composers because of the appeal of being "artists" or choosing to be singers because of the intoxicating notion of being an opera "star." Choral directors in the U.S. are seen as neither celebrated artists nor as fashionable stars. It is not a field one chooses for reasons associated with external rewards such as image or wealth.

Of course, we know why we chose this field over others. But do our students know why someone might choose this path over another? It seems to me that the more we can do to inform our charges of the professional

life of the choral director and its immense appeal to us, the more we will help nurture the next generation in our field.

In this spirit, I am in the early stages of planning a one-day retreat for college and university choral directors and their students for the fall of 2004. At a college campus located in central Massachusetts (no more than two hours for any of us to get to), we will gather for a full day of discussion, repertoire sharing, Q & A from students to directors *and* from directors to students, and socializing around food and drink. To some degree, this happens at our regional and national events, though we all seem to move at such a breathless pace at the conventions that relaxed discussion among colleagues is rare. And many students are unable to attend conventions for either financial reasons or because they cannot miss several days of classwork. This event would be both brief and inexpensive. And it would build community among professionals and those considering joining the profession.

Keep an eye on future editions of this publication for more information regarding this event.

A GREAT RESOURCE

Michelle Graveline, Mass ACDA R&S Chair for Community Choruses

There is an organization that has sprung up over the last few years which is a great source of information for community chorus directors. It is the Boston Singers Resource, and is located at www.bostonsingersresource.com. Under the superbly organized direction of local singer and teacher Lynn Shane, the Boston Singers Resource (BSR) provides a site where all types of people involved with singing can network and promote their programs. Its current members include music directors, artistic directors, classical solo singers, accompanists, coaches, composers, and student musicians from all over New England.

For community chorus directors, the BSR annual auditions can be an invaluable tool. How many times have you programmed a season and started to scrounge around for just the right soloist? Or perhaps you are tired of using the same ones that you know. The BSR auditions are a godsend in that case. As a director, you can register as an auditor for a small fee. The auditions are general audition calls for singers and accompanists. Performers are given 4 minutes to present themselves. Singers can choose repertoire from opera, oratorio, and art song literature. The auditors get a folder with each singer's resume and headshot. Then you sit there and listen to these singers one after another. Snacks and lunch are provided. At the last select audition on March 20, we listened to over 75 performers, most of which were professional and all of whom had been prescreened. In one day you can hear these singers and find all your soloists for your next season.

There is another open audition coming up on May 15 at the Cathedral Church of St. Paul in Boston. For more

information you can go to the website. For those of you who do not live in the Boston metro area, it is well worth the trip in for a day, since many of these singers are from central Mass. and even the western part of the state, as well as from neighboring states. All of these singers want to perform, and will travel to jobs.

Another valuable feature of the BSR site is the section with the message boards. Do you need a replacement soloist fast, or perhaps a new accompanist? Post something on the message boards and you'll get a quick response. This happened to me when I had to postpone a concert because of that enormous December snowstorm. Several of my soloists could not make the new date, so I put out a call and got a number of responses. If you are having your own auditions for soloists, you can post that as well.

Other features of the site include a calendar of events on which you can publish your concert dates, articles on singing and vocal health, links to names of laryngologists and voice therapists, and many other features. Membership is only \$25 a year, which is a bargain considering all the time it can save a busy director. Check it out, and see if you agree!

PS: Community Chorus directors, I would like to get a committee together to plan and promote a few educational and performing activities for us next year. Please contact me if you are interested in contributing or if there is something you would like to see happen. We can probably do most of our "meeting" via e-mail in order to include directors from around the state. My address is mgraveli@assumption.edu.

All-State Chorus 2004: A Multicultural Feast

*André de Quadros, Multicultural and Ethnic R & S
Chair for Mass ACDA*

“**M**agnificat was... magnificent, *Hvalite* tore my heart out, *Simona* was passionate and *Hope for Resolution* almost made me cry.” With these words, one of the singers in the Massachusetts All-State Chorus described eloquently the experience of engaging deeply with a broad selection of music for the 2004 Chorus. The repertoire chosen spanned four centuries, five languages, and four distinct musical cultures, a cappella, orchestral accompaniment and accompaniment of piano and percussion. Did the students get musical indigestion? Clearly not, from the comments of the students and their teachers; in fact they gained greatly from the experience and were able to move effortlessly between these works.

The art tradition of Western choral music has occu-

ried a central position in the Western canon, but there are many other traditions and streams of activity in choral music, not just in the rest of the world but also in the western hemisphere. These streams need to be identified, recognized, nurtured, and brought into the canon. We should enlarge our understanding of other cultures and ensure that this is so for the musicians under our direction. Many choral musicians feel strongly that there is an important place for “non-western” choral music in the standard repertoire for a variety of reasons.

The world is becoming smaller and our cultural and demographic landscapes are not what they used to be. When one sings the music of another culture, one starts to understand something about that culture; one is able to learn the musical materials used in the construction of that particular piece. Just as one programs music of different eras in the hope that historical understanding will grant us some perspective on our own times and society, learning music from diverse cultures fosters a greater un-

(Continued on page 7)

Multicultural Repertoire Suggestions

*André de Quadros, Mass ACDA R&S Chair for Ethnic and Multicultural Choirs,
and Allan Friedman*

Svaagat— Victor Paranjoti (India) — SATB A cappella — Earthsongs

This is an Indian song of greeting and peace, wishing all the people of the world endless goodwill and love. The melody and harmony of the piece are based upon the *parasu ragam* of the Carnatic system common in South India and codified in the 17th century. The melodic foundation of the Carnatic system is based upon the system of *ragam* or *ragas*. The building blocks of each *raga* are the seven notes of the scale. However in addition to the pitches of each *raga*, there are certain restrictions and obligations that separate one *raga* from another - much like medieval church modes, the different *raga* of classical Indian music are thought to inspire different emotions within the listener. Each *raga* is appropriate for specific performers and times of performance. The *parasu ragam* chosen by Paranjoti for *Svaagat* is traditionally performed right before dawn and is said to invoke the love and devotion. The use of this *raga* in *Svaagat* creates harmonies and melodic intervals that may sound dissonant to western ears, yet its strict use allows the singer a chance to perform a music written in a traditional Indian *raga* within a Western choral context. For choirs that have not previously performed an Indian piece, this serves as an excellent introduction to the genre.

Adonai Roi — Gerald Cohen (United States) — SATB, with soprano solo and piano — Transcontinental Music Publishers. Originally written as a piece for soprano solo and piano, it was arranged for choir and piano as a result of a commission from Joshua Jacobson of the Zamir Chorale of Boston. This is a setting in Hebrew of Psalm 23 “The Lord is my Shepherd.” Cohen’s plaintive melody and the sighing motives found at various times in the upper voices highlights the traditional role of this psalm in Jewish liturgy, that of consolation during a time of loss. The piano accompaniment and the graceful curves of the melody create a mood of quiet comfort while the important a-cappella cadences within the piece imply the loss felt with the end of a life and the need for those left behind to continue onwards. The piece functions equally well in a concert program and in a Jewish or Christian religious setting. The rhythmic simplicity makes the singing of the Hebrew text unproblematic.

I’m Gonna Let It Shine — arr. Rosephanye Powell — SATB divisi a cappella — Gentry Publications (Hal Leonard distributors) Due to an inspiring round of commissions by the Essence of Joy Choir at Penn State conducted by Anthony T. Leech, there are host of new choral arrangements based on the traditional Spiritual tune “This Little Light of Mine.” Particularly notable is this work, in which the melody travels to different voice parts with brief motives derived from the tune used as echoes or bridge passages. Powell harmonizes the tune with a succession of chords employing 9ths, 6ths, 11ths and other intervals to produce a kaleidoscopic effect. One can almost hear a succession of colors produced by the shining of the light. Multiple rhythms in the different voices and a soprano obbligato infuse the piece with an inspired momentum that carries all the way to the final bars. Although this is not a spiritual in the truest sense, it is nevertheless African-American by virtue of its use of call and response and the additive nature of the piece, building from a rather reserved presentation of the melody to a brilliant climax.

A Multicultural Feast *(Continued from page 6)*

Understanding of other cultures as well as our own. A few years ago I worked with the National Youth Choir of Great Britain on a range of repertoire that included Tchaikovsky and some Indian music. I was surprised at the apparent ease and enthusiasm with which they approached music that must have been unfamiliar to them. I believe this is partly explained by the immensely varied sound environment that today’s youth inhabit.

Non-Western choral music frequently uses new scales, rhythmic groupings, timbres, and languages, which encourage musical discipline and growth. Non-western textures, tunings, and aesthetics offer aural experiences that cannot be provided by the music within the traditional canon. In the end, performances that include this music can only serve to increase dialogue between musical cultures as singers and audiences make connections that would not be apparent without this juxtaposition.

If the sense of achievement of the students is anything to go by, I can only encourage all conductors to extend their repertoire choices outside the conventional canon. Open your doors to the repertoire of the world and you and your choir will never have to look back.

Repertoire: Massachusetts All-State Chorus 2004

SCHUTZ: *Magnificat*, Barenreiter

TCHAIKOVSKY: *Hvalite Ghospoda s nebes* (no. 14 from Liturgy, Op 41), Musica Russica

SHELOMO WEISSFISH: *Simona MiDimona*, Earthsongs.

CALDWELL & IVORY: *Hope for Resolution*, Earthsongs.

André de Quadros is Professor of Music, Director of the School of Music, and Artistic Director of the Tanglewood Institute at Boston University’s School of Music. He is the Multicultural and Ethnic R & S Chair for the Massachusetts ACDA and is board member of the International Federation for Choral Music and Chair of the IFCM Multicultural and Ethnic Commission. He edits choral series for Earthsongs and Hinshaw Music.

**MASSACHUSETTS ACDA
OFFICERS AND R&S
CHAIRPERSONS
2003-2005**

OFFICERS

President

Dr. Robert Eaton
Algonquin Regional High School
Bartlett Street
Northborough, MA 01532
508-351-7010, x610
rpesing@charter.net

President-Elect

Kayla Werlin
Longmeadow High School
95 Grassy Gutter Rd
Longmeadow, MA 01106
413-565-4220, x354
kaylawerlin@yahoo.com

Secretary

Bill Pappazisis
Belmont Public Schools
221 Concord Ave
Belmont MA 02478
617-484-6099
WPappazisis@belmont.k12.ma.us

Treasurer

Faith Lueth
Needham High School
609 Webster St
Needham, MA 02494-1111
781-455-0800, x1218
Faith_Lueth@needham.k12.ma.us

Past President

C Thomas Brooks
Gordon College
255 Grapevine Rd
Wenham, MA 01984
978-927-2306
brooks@faith.gordon.edu

Newsletter

Rachel Carroll
Wayland Public Schools
264 Old Com. Path
Wayland, MA 01778
helotmv@rcn.com

R&S CHAIRS

Children's / Boys Choirs

K.C. Conlan
16 Sherry Circle
Amherst, MA 01002
413-253-7346
kccconlan@comcast.net

Middle School Choirs

Chet Laskosky
East Middle School
Braintree MA 02184
781-380-0170
cl3rd@yahoo.com

High School Choirs

Joseph Stillitano
Westborough High School
90 West Main Street
Westborough, MA 01581
W: 508-836-7720, x.5192
stillitj@mec.edu

**College and University /
Two-Year College Choirs**

Brad Wells
Williams College
Williamstown, MA
802-442-9428
Bradley.C.Wells@williams.edu

Community Choirs

Michelle Graveline
Assumption College
500 Salisbury St.
Worcester, MA 01609
508-767-7386
mgraveli@eve.assumption.edu

Ethnic and Multicultural Choirs

André de Quadros
Director, School of Music
College of Fine Arts, Boston Uni-
versity
855 Commonwealth Ave
Boston, MA 02215
617 353 6888
adq@bu.edu

Men's Choirs

John Delorey
Director of Choral Activities
Worcester Polytechnic Institute
Worcester, MA
508-831-5051
jfd@wpi.edu

Women's Choirs

Catharine R. Melhorn
Professor of Music
Mount Holyoke College
South Hadley, MA 01075
413-538-2018
cmelhorn@MtHolyoke.edu

Music and Worship

Jim Hejduk
Belmont Hill School
350 Prospect St
Belmont, MA 02478
781-935-9013
hejduk@belmont-hill.org

Jazz and Show Choirs

Sandy Morgan
Belmont High School
221 Concord Ave
Belmont, MA. 02478
617-484-6099
CMorgan@belmont.k12.ma.us

Web Services

Rick Lueth
web@massacda.org

Mass ACDA Contact List and Privacy Policy — Your privacy is important to us.

Mass ACDA maintains a contact list of postal and email addresses, voluntarily supplied by our members, for the purposes of newsletter distribution and event notification. Because of the privileged nature of this information, the Mass ACDA Board by unanimous consent has established the policy that we will not share this information with other organizations or individuals. We value your privacy.

Moving? Changing your email address? Update your profile and contact preferences on our web site at www.massacda.org.

Massachusetts ACDA Summer Conference 2004

July 11-14, 2004

Gordon College, Wenham, MA
Clinicians:

Dr. John Dickson and Dr. Janet Galván



DR. JOHN H. DICKSON

John H. Dickson is director of choral studies and chair of the Conducting Division at Texas Tech University, where he serves as conductor of the University Choir, Madrigal Singers and the Lubbock Chorale, and supervises the D.M.A., Ph.D., and M.M. programs in choral conducting. Most recently the Texas Tech University Choir sang for the 2002 ACDA Southwest Regional Convention and later represented the United States as the only American choir selected to perform for the Association of British Choral Directors National Convention in York, England. Invitational performances for the 2004 Texas Music Educators Association and the ACDA Southwest Convention in Little Rock are forthcoming. Formerly at Southern Seminary's School of Church Music in Louisville, Kentucky, Dr. Dickson's Seminary Choir and professional chamber choir, *Coro Favoriti*, sang for several national and regional ACDA conventions.

Dr. Dickson has served as conductor and clinician for numerous ACDA conventions, all-state choruses, and choral festivals around the world. Internationally known as a conducting pedagogue through his writings and workshops, he has presented masterclasses before the ABCD, the State Music Conservatories of St. Petersburg and Moscow as well as workshops throughout England, Wales, Scotland, Finland, France and Canada. His articles on a holistic approach to conducting have been published by *The Choral Journal* and the ABCD journal, *The Mastersinger*.

Appointed as a visiting fellow of Wolfson College, Cambridge University, in 1992, Dr. Dickson sang with Sir David Willcocks and the Bach Choir in London. A second postdoctoral fellowship allowed him to serve as principal rehearsal conductor for the Bach Choir in Musical Director David Hill's absence as well as to conduct a series of choral workshops for conductors and their community or university choruses throughout England and Scotland. His work as chorusmaster with the Bach Choir in preparation for a concert and recording of Handel's *L'Allegro, il Penseroso ed il Moderato* with John Nelson and his Ensemble Orchestral de Paris was wellreceived by Parisian audiences and critics. The recording, released on Virgin Classics, received outstanding reviews from *Le Monde de la Musique* and *Diapason*. Dr. Dickson has prepared choirs for other world-class conductors including Sir David Willcocks, Michael Tilson Thomas, Lawrence Leighton Smith, Max Bragado-Darman and David Hill.

Dr. Dickson holds the D.M.A. degree in choral conducting from The University of Texas at Austin, the M.M. degree in music history and literature from Baylor University, and has done postdoctoral study at Cambridge University, Cambridge, England.



DR. JANET GALVÁN

Dr. Janet Galván, professor of music at Ithaca College, conducts the Ithaca College Women's Chorale and the Ithaca College Chorus, and is artistic director for the Ithaca Children's Choir.

Dr. Galván has prepared choruses for many conductors including Lukas Foss, Carl St. Clair, Eji Oue, Gisele Bendor, Richard Westenberg, Doreen Rao and Grant Llewellyn. Dr. Galván's contribution to choral music was recognized by her New York colleagues in 1995 when she received the New York Outstanding Choral Director Award.

In great demand as a guest conductor, Dr. Galván has conducted all-state and larger regional honor choral festivals throughout the United States. She conducted the .rst college/university Women's Honors Choir at the Eastern Division ACDA Conference in Washington, D.C., in February of 1994, the .rst Western Division Children's Honors Choir in 1996, and the third ACDA National Children's Honors Choir in March of 1995. She was the sixth national honors choir conductor in the over 40-year history of ACDA. Dr. Galván is also the conductor of the North American Children's Chorale, which performs annually in Carnegie Hall. Her own choral groups have been chosen to perform at national, regional and state professional music conferences as well as many invitational choral festivals. The Ithaca College Women's Chorale has performed at Carnegie Hall, New York's Lincoln Center, and regional and national music conferences. They were the artists-in-residence at the .rst International Women In Song Festival in Toronto. Dr. Galván has presented workshops at national and regional conventions of ACDA and the Music Educators National Conference (MENC). She has also been a featured clinician in summer workshops at many colleges and universities in the United States and beyond—throughout Belgium, the United Kingdom, Canada and in Brazil. This summer she will teach at an international choral workshop in Wales. Her expertise in treble repertoire led to an association with Roger Dean Publishing Company in the origin of the Janet Galván *Women's Choir Series* and *Roots and Wings*, a series for young voices. She is the series advisor to *Latin Accents*, a series with Boosey & Hawkes. Dr. Galván was a member of the Grammy Award-winning Robert Shaw Festival Chorus during Mr. Shaw's final years.

© 2004 Gary Hodges/Jon Reis Photo + Design
Use with permission only. www.jonreis.com
(607)272-1966 info@jonreis.com

Mass ACDA Summer Conference Sessions

Dr. John H. Dickson**THREE ESSENTIALS OF CHORAL TONE**

Introduction

It is imperative for the choral conductor to have a philosophy of choral tone. The development of musical expression and musicianship are vital parts of a conductor's job but until one formulates a philosophy of tone, the sound of a choir is virtually unaffected. The danger lies in one's acceptance of a choir's sound and adjustment of the musical shape and expression without ever addressing the quality of the tone. What is your ideal choral tone?

Tonal Vibrancy through a Kinesthetic Approach

SESSION I: STAGE 1—The Conceptualization of Music and its Application in Gesture; Methodology – A Kinesthetic approach to Tonal Development

A Kinesthetic approach to the music requires a physical, bodily response to the music. When this approach is employed in rehearsal, the tone is energized through an actively participating body. However, to develop a body response to the music, one must know the shape, direction, density, and movement of the music.

SESSION II: STAGE 2 – Eurythmics in Rehearsal

For me, the process of rehearsing becomes more and more a way of understanding the music. The kinesthetic process assists in the development of a concept of the music and consequently the gestures are reconstructed from the interpretation of the music. If singers respond to the physical motions of the conductor, how much greater their response will be if they are allowed to participate in the motions. When these concepts of motion are applied to the rehearsal, the singers are energized and the tone takes on fresh vitality.

Tonal Color through Sectional Voicing

SESSION III

This philosophy encourages the development of the individual singer and insures that each voice contributes a unique color to the overall spectrum of sound. I oppose the attempt to subjugate all voices to one particular tonal ideal, rather than using the composite characteristics of the singers' individual qualities to achieve unity of tone. This approach embraces a colorful tone whose blend is achieved by a mixture of vocal timbres.

Methodology -- Sectional Voicing (The placement of singers)

By positioning singers within a section according to vocal timbre, vocal strength, and vibrato, blend can be partially achieved while encouraging a full spectrum of vocal timbres. My caution to the singer: Sing as a soloist, but Listen as an ensemble singer.

Dr. Janet Galván**Musical Rehearsals which Teach Musical Understanding, Musical Literacy, and Musical Context**

In this session, Dr. Galván will address ways to teach the notes and rhythms in a way that teaches more than the notes and the rhythms. The singers will sing the music more beautifully because they understand the music.

Preparing the Voice with a Future

In this session, Dr. Galván will address vocal technique ideas for choruses of all ages. No matter what age the singer, there are ideas that are central to good singing. However, by looking at the young singer through the college-age singer, the teachers of the young can teach in a way that avoids future problems, and the teacher of the older voice can understand more about how to work with the voice in a way that leads to a healthy progression of maturity.

Alternative and Imaginative Techniques in the Choral Rehearsal

This session will include ideas that may be different from standard choral procedures. These techniques are intended to add variety, understanding, knowledge of learning styles, and results to choral rehearsals.

Bringing the Music and the Program to Life

This session will address ways to go the extra step in preparing choruses, adding the ideas that take performances and rehearsals from good to extraordinary. Dr. Galván will also cover ways to program for major audience impact and education of the students.

Tonal Integrity through a Textual Approach

SESSION IV

Stage I -- Developing textual comprehension; Stage II -- Constructing a natural flow of phrase through textual pacing; Stage III -- Molding choral tone and overall expression through the shaping of words by adjusting consonant articulation and vowel modification

Methodology -- Textual approach

How much importance do we ascribe to text, and how much of this understanding do we communicate to our singers? To what extent do we "plug" them into the text so that both textual understanding and expression come alive with the music? The interpretive level of good diction moves beyond the basic levels of pronunciation and enunciation to a sensitivity of language in which words possess their own innate shape and expression. This attention to the expressivity of language shapes the choral tone, molds musical phrases, and creates an aesthetic union of words and music.

MassACDA Summer 2004 Conference Registration

Name _____

School/church _____

Home address _____

Daytime phone _____

Evening phone _____

Email _____

Registration Fees

Registration received by May 31, 2004	\$155 _____
Registration received by June 15, 2004	\$175 _____
Registration received after June 15, 2004	\$195 _____
<input type="checkbox"/> I would like to receive graduate credit.* (see footnote)	

Conference Fees

On-campus double (same gender)	\$205 _____
On-campus single	\$235 _____
<i>Includes Sunday dinner through Wednesday lunch</i>	
Commuter	\$112 _____
<i>Includes lunches and dinners only</i>	
Commuter	\$60 _____
<i>No meals included</i>	

Total enclosed: _____

* Gordon College offers MassACDA Summer Conference participants one graduate credit from its Master of Music Education program for a fee of \$330, regardless of registration date. Please make check payable to Gordon College. In order to receive credit, participants must complete a short application for credit at conference registration and submit a summary paper to the director of graduate studies in music education after the conference.

** By special arrangement with Comfort Inn in Danvers, Massachusetts, a discounted rate is available to conference participants. To make reservations, call 978.777.1700 and mention Gordon College.

Please return this form (with check or money order payable to MassACDA) to:
Summer Music Workshops
 Gordon College
 255 Grapevine Road
 Wenham, MA 01984

For more information contact:
Dawn Oulton
 Gordon College
 255 Grapevine Road
 Wenham, MA 01984
 978.867.4429
 workshops@gordon.edu

No refunds will be given after June 30, 2004

MASS ACDA
16 Hickory Lane
Framingham, MA 01701-3036

PRSR STD
U.S. POSTAGE
PAID
BOSTON, MA
PERMIT NO.
51544

Mass ACDA Calendar of Events

Friday, May 7, 2004

COMMUNITY CHORUS FESTIVAL - Mass. ACDA is sponsoring a community chorus festival concert on Friday, May 7, at 8:00pm at Weston High School, 444 Wellesley Street, Weston, MA. Choruses will include Community Chorus (Weston) and In Choro Novo, directed by Dr. Therese Provenzano; Regis College Alumnae Chorus and Chamber Singers, directed by Dr. Sheila Grace Prichard; and the Polymnia Choral Society of Melrose and the Salisbury Singers of Worcester, directed by Dr. Michelle Graveline. Each choir will have a 10-minute individual program, and the massed choruses will be singing the *Welsh Lullaby*, arr. K. Lee Scott, and the *Gloria* from Mozart's *Coronation Mass*. Anyone is welcome to attend, and admission is free. A reception will follow. For more info, contact **Dr. Michelle Graveline**, R & S Chair for Community Choruses, at mgraveli@assumption.edu, or call **508-767-7386**.

Friday, May 28, 2004

ACDA Junior High / Middle School Festival, Friday, May 28, 2004

An outstanding choral festival with Choral Professional familiar with the adolescent and changing voice. Held at East Middle School, Braintree.

Contact: **Chet Laskosky** cl3rd@yahoo.com

For more information, or to download the registration form, visit www.massacda.org. Fill out the Registration Form and mail to Chet no later than May 1, 2004. You'll need Acrobat Reader to view and print these PDF forms.

Sunday—Wednesday, July 11-14, 2004

Mass ACDA Summer Conference 2004! See www.massacda.org for up-to-the-minute details.

Saturday, October 23, 2004

Vocal Health Workshop

Sponsored by Community Chorus R&S. 10am-3pm.. Location and clinicians TBA.

Saturday, October 30, 2004

High School Honor Choir Festival

Second Annual MassACDA High School Honor Choir Festival at UMass Amherst.