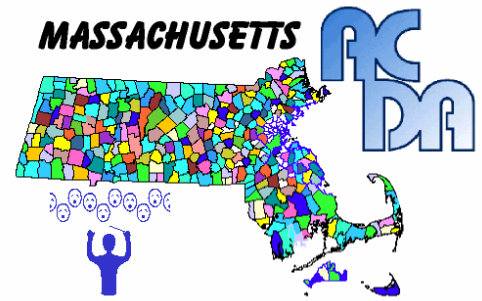


MASS SINGS

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

www.massacda.org

April 2005



Dr. Robert Eaton
President, MassACDA

FROM THE PRESIDENT

Greetings Colleagues,

I am so proud to tell you that ACDA really does work and does respond to our needs and concerns. On the state level our R & S Chairs continue to sponsor events and serve as resource contacts for all levels and ages of interest. Our latest new venture is a Mass ACDA sponsored State Jazz Choir that is being organized by Sandy Morgan, Choral Director at Belmont High School .

One event, however, that really has impressed me has been the response to my article about the high cost of participation in ACDA Division and National Honor's Choirs. Elsewhere in this newsletter is the official Eastern Division response but I am excited to tell you that a scholarship has been established to help encourage students to apply and participate who otherwise might have been dissuaded due to financial concerns. The Eastern Division leadership immediately agreed with the concern and began to explore ways to help address it. As Division Honor Choir Coordinator I have worked with the really outstanding Honor Choir Chairs who have been totally committed to not only an outstanding musical experience, but a cultural one, and one with reduced costs. Our New York City Honor Choir fees actually may be lower than the 2004 Boston Convention!

I also am pleased to say that the National Convention Committee did review my "Honors or Dollars" letter and President Elect Michele Holt responded for them. The National Committee shares some of the same concerns but had reasons for the process they used. I have asked that the next step be a discussion of how to address our mutual concerns and to look for a better and more cost effective way of sponsoring Honor Choirs. I believe Eastern Division is setting an outstanding example.

ACDA is a vibrant organization, filled with talented and dedicated choral directors. As Kayla Werlin becomes President in July 2005 I have great optimism that Massachusetts will continue to grow and flourish under her leadership.

As choral directors we all believe in the power of communal music, just imagine how powerful could be the work of communal choral directors! Please do get involved, do step forward to help and support Kayla, and above all, keep everyone singing!

Thanks to the many of you who have offered and provided me support in my tenure as your state President.

Respectfully,

Bob Eaton

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

Email your suggestions for features you'd like to see on our site to

web@massacda.org.

VOCAL HEALTH WORKSHOP REVIEW

Michelle Graveline, Community Chorus R & S Chair
mgraveli@assumption.edu

On Saturday, Jan. 15, our annual workshop took place, albeit a week late, due to bad weather on the original date of Jan. 8. Forty-four participants turned out for what was a workshop full of helpful techniques relating to the mature singer.

Our clinicians were Maria Weiss, certified in Alexander Technique, and Lin Wallin Schuller, founding President of the McClosky Institute of Voices, Inc., a noted teacher and former Supervisor of the Voice Therapy Clinic at Mass. Eye and Ear Infirmary in Boston. Each workshop participant got to hear a two-hour session from each clinician, followed by a question/answer session at the end.

One of the things that Maria Weiss demonstrated was that a teacher of the Alexander Technique does not rub, push, pull, manipulate or treat muscles. Alexander students do not lie passively on a table. Though some of the work is done with the student lying on a table, they are fully awake and conscious, participating and engaged throughout the lesson. The teacher of the Alexander Technique gently guides the student with words and touch through everyday movements, while teaching them to inhibit habitual tension patterns. Other benefits she brought out were the following:

- One can enhance musical expression by releasing tension and blockages in the body and the mind.
- One can reduce strain and enhance performance by understanding the relationship of the fingers, wrists, elbows, shoulders/ vocal apparatus to the body as a whole.
- One can increase one's breathing technique and capacity through a healthy alignment of head, neck, and back.



Maria Weiss putting workshop participant in alignment



Clinician Lin Schuller

Lin Schuller gave an enlightening session on keeping one's voice healthy, with a wealth of information about physical health, breathing technique, and tone production. She also gave advice to individuals who bravely volunteered to sing solo in front of the whole group, and her skill as a master teacher was evident to all who heard instant improvement in the voices.

Lin's pointers for keeping your voice healthy included paying attention to your body posture and breathing, singing every day, moderate exercise, proper diet and nutrition, lots of water, avoiding excessive throat clearing, avoiding certain types of throat lozenges and nasal sprays, and getting lots of rest. She worked on techniques for relaxation, posture and breathing, and discussed changes in the aging voice with regard to the body in general and the larynx in particular.

Everyone agreed it was a most valuable workshop. If you are interested in these topics, particularly with regard to the aging voice, please let me know, and we will try to set up an online discussion group to give help to all those who work with mature singers. Also, any good experiences you have had with regard to tips and techniques would be great to share with others.

A TOUCH OF SHAKESPEARE IN THE FALL

Kayla Werlin
Longmeadow High School

When choosing repertoire for my high school choirs, I work hard to find worthy texts, particularly secular texts. My students and I have benefited greatly from the enrichment a truly literary text can provide. They are excited to make connections to other academic disciplines through music. In the fall of 2004 I chose to focus on settings of Shakespeare with my two high school women's choirs. Here is an annotated list of the repertoire we performed:

LHS Women's Chorus (38 non-auditioned singers in grade 9)

- "Six songs for two voices from Shakespeare" by Mary Carmichael (1851-1935)

I chose three of these settings: "When That I Was a Tiny Little Boy" (*Twelfth Night*), "Who is Sylvia?" (*Two Gentlemen of Verona*), and "Tell Me Where is Fancy Bred?" (*The Merchant of Venice*). Treble Clef Press publishes these pieces. Carmichael studied at the Royal Academy of Music in London. The settings are Victorian parlor songs, almost corny but not quite. They range in difficulty from a VERY easy two part canon to more independent two-part contrapuntal and homophonic writing. The ranges are general, not extreme. The piano accompaniments are lovely.

- "Music to hear"

A setting of Sonnet 8 by Paul Ayres. I found this piece online. Paul had written to Choralist about his compositions, and this one suited my purposes well. Longer than the usual octavo (nearly seven minutes), the piece has several contrasting sections. Much of it is in unison, with a lively four-part canon and one short, but

lush two- and three-part homophonic section. The piano accompaniment is dramatic and challenging. This text proved to be the most complex for us, and we invited a member of our English faculty to class to discuss it.

LHS La Cappella (84 non-auditioned women in grades 10-12)

- "Witches' Chorus" from *Macbeth* by Giuseppe Verdi
My students LOVED singing this. It's big and dramatic and operatic and Italian. Scored for orchestra, the piano reduction is a challenge. It alternates between two and three parts.

- "Lullaby for Titania" from *Midsummer Night's Dream* by Robert W. Jones

This is a little-known gem. SSA a capella, it is in two sections. The first is lively and magical, the second sweet and lyrical.

- "How Sweet the Moonlight Sleeps" from *The Merchant of Venice* by Robert H. Young

Probably the most challenging piece we studied. SSAA a capella, in ABA form. The mood is lyrical and dreamy. Lush harmonies with plenty of suspensions and other dissonance.

- "Sigh No More, Ladies" from *As You Like It* by Clifton Noble, Jr.

This was the World Premiere of a piece we commissioned from Clifton "Jerry" Noble. Jerry is staff accompanist at Smith College, and he's written and arranged many wonderful pieces for the choirs there. We were thrilled with this piece he wrote for us. The style varies from gospel to be-bop, and there is humor throughout. A pizzicato bass part adds to the jazz flavor. Treble Clef Press has now published the piece, so it's available to everyone! Enjoy!

HAVE YOU DISCOVERED CHORALNET?

ChoralNet (www.choralnet.org or www.choralnet.com) is billed as "The Internet Center for Choral Music," and this is not an idle claim. On this site you'll find a wealth of information, pointers to resources, and opportunities for interaction with other choral professionals. In case you're not familiar with ChoralNet's offerings, a few of them are listed here in the hope that they will prove useful to you. Following are selected excerpts from ChoralNet's site, reprinted with permission.

What is ChoralNet? ChoralNet provides a central portal to online resources and communications for the global choral music community.

ChoralNet is...

Community ChoralNet operates three primary mailing lists -- Choralist, ChoralAcademe, and ChoralTalk -- and a newsgroup, *rec.music.makers.choral*, for choral musicians to exchange ideas, make professional connections, and learn about choral music. ChoralNet also has fourteen forums (bulletin boards), some with email options, which provide a place to post job notices, auditions, and other announcements, and for interaction among specialized choral communities such as those in Europe, Latin

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KEGERREIS HONOR CHOIR SCHOLARSHIPS

Leaders in the Eastern Division ACDA want the Honor Choir experience to be available to as many students as possible. It can be a life-changing experience. This year could prove even more so, as the conductors are of the same high levels, and the final concert will be held in the incomparable Carnegie Hall.

Because cost seems to have been a factor in the past in discouraging some students from taking part – even in the audition process, these leaders have both trimmed the cost of the event and established need-based scholarships for K-12 Honor Choir students. The goal is to encourage students who might not otherwise be able to participate to both apply and participate in the Honor Choir program. Directors are encouraged to have students submit audition tapes/CD's regardless of their ability to pay. More complete information and details will be available from State Presidents. Check the Eastern Division web site <http://acdaeast.org/> (click on Conventions) and your state web site for application forms.

We are very excited about this new initiative to help make our Honors Choirs more accessible, and hope that all ACDA members will encourage students to take advantage of these changes and take part. Sending in an audition tape is the first step, as students selected on the basis of the usual audition procedures may then apply for the scholarships.

The Kegerreis Scholarship Committee: Douglas Miller, Paul Rardin, Jim Hudson, Mindy Edwards, Bob Eaton, and Wayne Abercrombie, ACDA Eastern Division President

2006 EASTERN DIVISION CHILDREN'S HONOR CHOIR ACDA EASTERN DIVISION CONVENTION

New York, New York, February 15-18, 2006
Jean Ashworth Bartle, Conductor



Eligibility and Expectations:

- Applicants must be between the ages of 10-15 as of June 15, 2005.
- The applicant must be a member in good standing of his/her choral ensemble or voice studio.
- Honor Choir members must be responsible for their own expenses including registration and participation fees, meals, housing and transportation.
- It is the responsibility of the director/teacher of participant to teach the music prior to the child arriving to the first rehearsal.
- Sponsoring directors/teachers must be a member in good standing of ACDA at the time of application and the convention.
- Choir members MUST be accompanied by an adult chaperone to the convention.
- Youth may only submit application materials to one honor choir (i.e. only the Children's Honor Choir OR the Middle School Honor Choir, NOT BOTH).

Deadlines and Schedule:

All applications, recordings, recommendations and fees are due by: **April 15th, 2005**. Feel free to contact either co-chair with any questions and concerns (jhaywood@ithaca.edu, 607-274-1628, lquigley@ypc.org).

Please send all materials to: Jennifer Haywood
ACDA Eastern Division Children's Honor Choir Co-Chair
2313 Whalen Center for Music
Ithaca College
Ithaca, NY 14850

May 27th, 2005: Acceptance letters mailed to selected Honor Choir Members.

2006 EASTERN DIVISION JR. HIGH HONOR CHOIR ACDA EASTERN DIVISION CONVENTION

New York, New York, February 15-18, 2006
Judith Willoughby, Conductor



Eligibility and Expectations:

- The applicant must be in 7th, 8th or 9th grade as of January 2006.
- The applicant must be a member in good standing in the nominating director's choral performing ensemble, with at least 50% attendance record.
- Honor Choir members will be responsible for their own expenses including application fees, registration fees, meals, housing and transportation.
- THERE WILL BE SCHOLARSHIPS AVAILABLE BASED ON NEED.
- The applicant must be capable of responsible rehearsal behavior and sustained focused attention for the duration of all Honor Choir activities.
- The ACDA definition of vocal parts comes from the Harvard Dictionary of Music: Tenor — The highest natural voice of men.
- It is the responsibility of the nominating ACDA choral director to ensure that the music is learned in advance of the Honor Choir's first rehearsal.
- Sponsoring Directors must be members in good standing of ACDA at the time of application and the convention.

Chaperone Statement of Obligation: If this applicant is selected for the 2006 ACDA Eastern Division Junior High Honor Choir, in New York City, February 15-18, 2006, I understand that I will be staying in the official Honor Choir hotel with the participant. I further understand that I will be responsible for ensuring that the applicant attends all Honor Choir rehearsals and the convention performance. I understand that ACDA is not responsible for the costs of my transportation, lodging, show, or meals. I certify that I am at least 21 years old as of October 1, 2005.

2006 EASTERN DIVISION HIGH SCHOOL HONOR CHOIR ACDA EASTERN DIVISION CONVENTION

New York, New York, February 15-18, 2006
Dr. Anton Armstrong, Conductor



ACDA member conductors of high school choruses are invited to select their finest singers to apply and audition for the 2006 Eastern Division High School Honor Choir in New York City.

Eligibility and Expectations:

- Students must be in grades 9, 10 or 11 at the time they apply to audition.
- Singers must be a member in good standing of the sponsoring member's choir or voice studio.
- Honor Choir members will be responsible for all expenses including registration, meals and housing. Cost is not expected to exceed \$450.00. Scholarships are available.
- It is the responsibility of the sponsoring ACDA member to teach the music to participating students before their arrival in New York City. Re-auditions will take place prior to the first rehearsal. **Students who do not know their music will not be allowed to participate in the honor choir.**
- Choir members must have an adult chaperone in attendance at the convention. It is expected that the sponsoring choral director will be in attendance at the convention, whether or not they are the official adult chaperone.
- Any student who cannot make a definite commitment or who, if accepted, will not prepare thoroughly should not apply.
- Sponsoring directors must be an ACDA member in good standing.
- Tenors – The highest natural voice of men.

Deadlines:

April 22, 2005: All applications, recordings and fees due to:

Stephen M. Smith
320 E Roosevelt Ave.
Middletown, PA 17057

May 27, 2005: Acceptance letters mailed to selected Honor Choir Members

June 30, 2005: Registration materials to be returned to Honor Choir Chair

To be considered ,all applications and recordings MUST be postmarked by Friday, April 22, 2005.

WHAT? AN ALL-STATE JAZZ CHOIR??

Cassandra Morgan
R & S Jazz Chairperson

Yes, it is true. ACDA is presently working on beginning an all-state jazz choir for the school year 2005/2006. This choir will hopefully perform at the MMEA All-State Conference on a Thursday night concert hour and will not affect any student participating in any of the ensembles of MMEA. We are in the process of setting up the required piece and other requirements. Auditions will be at Belmont High School on Saturday June 18th. Any choral director that is interested should contact me for audition materials. The following will apply:

1. Any choral director in Massachusetts may send 8 students, two on all parts, to audition
2. Students will be asked to sing two scales for range check, a required piece for auditions, and scat to an F blues scale.
3. Students will audition in quartets. If all parts are not provided at the school, fill-ins will be used..
4. All students will sign a release form for ACDA recognizing that they are responsible for rehearsals once a month on Sunday 3:00-6:00. Transportation and expenses to participate will be the student's responsibility. Each student will be charged \$50.00 to participate.
5. Depending on locations of the students that are selected, a host school will be defined as the necessary rehearsal area. Any choral director who can help with this should contact me
6. Students will begin rehearsals in September and will be obliged to hold the rehearsal on the designated Sundays as notated on the audition date. Choral directors will be rehearsing students until the Wednesday before All-State. Then a guest conductor who has chosen the music will finish the program. Anyone interested in conducting or judging should contact me immediately.
7. There may be a chance that we also begin the jazz choir at the summer conference.
8. Rehearsals will also include microphone techniques. If you use microphones with your group and can help in this procedure we would greatly appreciate it.
9. We are looking for a professional band to accompany the students. Please volunteer if you are a jazz pianist, bass player, guitarist, or drummer. This group would not be added until the Wednesday rehearsal at All-State in 2006.
10. This will be a very mobile group. It would be great to perform at the state house during the holidays.
11. A total of 24 students will be chosen with 4 alternates.

If you have any questions, concerns, or ideas, please don't hesitate to contact me at cmorganO2@aol.com. I look forward from hearing from many of you. If this is to be a positive venture we will all need to work together to make it happen.

(ChoralNet—Continued from page 3)

America, and students. Finally, ChoralNet provides links to other choral communities and organizations worldwide, both electronic and live, and over 4,000 choir websites.

Resources ChoralNet's extensive resources and links include repertoire lists, reference materials, rehearsal tips, choral accessories and technology, and specialized sections for Church Music and choirs in educational institutions. Some of these are links to other websites; some are compilations of responses to requests for information on Choralist.

Partnership ChoralNet has joined forces with the most significant choral organizations in the world -- ACDA, IFCM, and Chorus America -- to coordinate our efforts to provide the best choral information possible. In addition to our Partner organizations, we encourage users to visit MUSICA, an extensive and well-coordinated repertoire data-

base based in France.

ChoralNet Lists

Choral announcements

Choralist is for the exchange of information and ideas (but not conversations) among practicing choral conductors. Choralist is open to anyone but is specifically oriented towards information for the choral conducting professional.

Discussions relating to choral music

ChoralTalk is intended to be a forum for more informal and extended discussion of choral music topics than that which is permitted/allowed on Choralist. Discussion topics might originate on any of the related lists, and be moved to ChoralTalk for a more complete treatment. It is open to conductors, singers, administrators, and students, but the primary rule is that the top-

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MassACDA Spring & Summer 2005 Calendar of Events

Please check our website (www.massacda.org) for up-to-the-minute information.

ACDA Children's Choir Festival – Sunday, April 3

St. Mark's School, Southborough, MA

Announcing a wonderful opportunity for children's choirs across the Commonwealth! Join **K.C. Conlan**, State R&S Chair for Children's Choirs, and **Matthew Garrett**, Conductor of the Handel and Haydn Society Children's Choirs in Boston, for this year's festival! This one-day event will include rehearsal sharing and performances from each participating choir as well as preparation of a combined work for the evening concert. To keep things simple, we meet for just one afternoon and evening on Sunday, April 3rd with breaks for activities and dinner. That's it, no stress, no formal adjudication, just a unique opportunity to meet and hear other children's choirs from around the state! Space is limited, so check your calendars and make plans now to join us!

Contact: K.C. 413-253-7346/(KCConlan@comcast.net) or Matthew (mlgarrett@beld.net).

ACDA Junior High / Middle School Festival – Friday, May 27

An outstanding choral festival with Choral Professionals familiar with the adolescent and changing voice. Held at East Middle School, Braintree. Registration form available at www.massacda.org

Contact: Chet Laskosky H: 508-788-1239, S: 781-380-0170, Fax: 781-848-4522/ cl3rd@yahoo.com.

ACDA SUMMER CONFERENCE at Gordon College – July 17–20, 2005

Performances, exhibits and interest sessions featuring leading clinicians, **J. Donald Dumpson**, member of the sacred music faculty and conductor of the Westminster Jubilee Singers at Westminster Choir College, **Vance George**, Director of the San Francisco Symphony Chorus, and **Deborah A. Mello**, Director of the Children's Chorus Sussex County, NJ.

We hope you didn't miss these recent events!

March 17-19, 2005

MMEA Conference – Boston Park Plaza and Towers Hotel, Boston, MA

ACDA-sponsored Sessions:

- ◆ Assessment in the High School Choral Rehearsal -- *Joseph Stillitano*
- ◆ Celebrate World Music -- *Judith Cook Tucker*
- ◆ Motivating All Children Towards Music -- *Francisco Nunez*
- ◆ Elementary Choral Reading Session -- *Sandra Doneski*
- ◆ Middle School Choral Reading Session -- *Chet Laskowsky*
- ◆ High School Choral Reading Session -- *Bill Pappazisis*
- ◆ Group Vocal Techniques for the Young Singer -- *Darren Dailey*

Thursday, March 17, 2005, 5:00 PM - 10:00 PM

Tech Fest: Towards the Virtual Choral Experience

Sponsored by the Massachusetts Chapter of the American Choral Director's Association and Music Division of the Humanities and Arts Department of WPI, Patrick Quinn, Chair.

Featuring Clinics in:

- ◆ Virtual Choir Technology
- ◆ Digital Music Stands
- ◆ Web-based Choral Library
- ◆ Extended Vocal Performance Techniques
(featuring Vocal Performance Lab and compositions of John Delorey)
- ◆ Choral Recording Techniques in the Studio, a lecture on Presenting Technology to Performing Musicians, and performance of Virtual Orchestra (with live percussion and piano) featuring WPI Festival Chorus.

BRIAN O'CONNELL HONORED

Receives Massachusetts ACDA 2005 Choral Excellence Award

It is with great pleasure that we present the first Massachusetts ACDA Choral Excellence Award to Brian O'Connell, Director of Choral Music at Lexington High School.

Brian has enriched the lives of all his students and singers by innovatively combining outstanding school musical offerings with exceptional outreach to his community. Brian actively promotes new choral music (8 commissions in the last 10 years) and has been a strong supporter of student directed a cappella music. He oversees seven (7) ensembles at Lexington High School, which consistently win national attention.

Brian has been an exemplary volunteer in all aspects of the choral world. He been the Manager and Assistant Manager of All State Choruses twice, and has served ACDA as Treasurer, President-Elect, and President.



Brian O'Connell

Brian has provided the excellence in programming, the leadership in choral education, the vision for growth of choral music, and the advocacy for community outreach that makes it such a pleasure to award him the first Massachusetts ACDA Choral Excellence Award.

Sincerely,
Robert Eaton,
President, Massachusetts ACDA

The Planets Aligned and Time Stood Still

**An interview with Massachusetts ACDA Choral Excellence Award Winner Brian O'Connell
by MassACDA President-Elect Kayla Werlin**

Our ACDA chapter began a new initiative this year: under the guidance of John DeLorey and his committee, we presented our first ACDA Choral Excellence Award at the Massachusetts Music Educators' Association annual All-State Conference. The first recipient of the award was Brian O'Connell, director of choral music at Lexington High School. I spoke with Brian after he received the award.

KW: Where did you receive your training?

BO: My undergraduate degree is from the University of Lowell. I earned a Master of Music in Choral Conducting at Boston Conservatory, and I'm ABD at Boston University.

KW: Tell me about your formative experiences in music.

BO: I grew up in Watertown. My family sang all the time – Irish songs, popular music, songs of the 1890's. My uncles would harmonize with me and we'd sing barbershop quartets. I didn't sing in high school at first. I was a jock. I played football and baseball, and threw shotput. I began singing in my junior year. Things really changed for me when I sang in Senior District Chorus in 1965. The conductor was Robert Brown from Maine. I remember we sang Randall Thompson's "Choose Something Like a Star." The planets aligned and time stood still. It was one of "those" experiences, and I was hooked. I had been accepted into college programs in forestry and biology, but after that district experience I decided to major in music. Now, when I conduct festivals, I remember that experience. I may be affecting someone's life in a profound way. That's so rewarding.

KW: Who were your later influences as colleagues?

BO: I was fortunate to spend four years working as Allen Lannom's assistant conductor with the Masterworks Chorale. I also sang tenor with the Tanglewood Festival Chorus and Handel & Haydn Society. I sang under many wonderful conductors. I was invited to attend a workshop with Larry Doebler from Ithaca College. That

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was a wonderful experience which affirmed my interest in kinesthetic involvement in singing. It has also been valuable to attend conferences. You hear so much great music there.

KW: What have been some significant changes in the field during your career?

BO: ACDA's growth has strengthened choral music. We have so many wonderful opportunities to learn at conventions and workshops. It's like going to Disneyland! I am always looking for ways to improve and to become more well-rounded (no pun intended). I can always learn.

KW: What advice would you give to younger conductors?

BO: Keep open to new experiences and always keep learning. Don't be afraid to try new things. Keep singing, too! Also, keep working on your ears and make sure you know your scores.

KW: Any final thoughts?

BO: I love what I do. I love to bring the joy of choral music to people. At Lexington High School I feel badly for the kids that aren't singing. So I pester them until they come and sing!
I was humbly honored to receive the ACDA Choral Excellence Award. It blew me away.

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

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Children's / Boys Choirs

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kconlan@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
Boston University
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

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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 SUMMER CONFERENCE

July 17-20, 2005 — Gordon College, Wenham, MA

Clinicians



Vance George is in his 22nd year as director of the San Francisco Symphony Chorus. Under his leadership, the ensemble has been hailed as one of the finest symphony choruses in the world. Mr. George has accepted three Grammy awards on behalf of the Orchestra and Chorus: for Best Choral-Orchestral Recording of 1992, for Best Choral-Orchestral Recording of 1995, and last February for Best Classical Album of the Year. The Chorus may be heard on London Records, RCA Red Seal, Delos Records and the Nonesuch label.

Vance George has made guest conducting appearances in the United States, Europe and Asia. Most recently he has appeared with the Minneapolis, Spokane, Akron, and Springfield symphonies and the Berkshire Choral Festival. As a commemoration of the end of the Second World War, he prepared Beethoven's Ninth Symphony for a United Nations tour by the Asian Youth Chorus and Orchestra with performances in Hiroshima, Nagasaki, and five United States cities. Mr. George is highly regarded as a teacher of conducting and has presented master classes and workshops throughout the United States. A graduate of Goshen College and Indiana University, he has taught in the United States, Canada and India. In 1997, Kent State University awarded him an honorary doctorate of music.

J. Donald Dumpson is active as an educator, master keyboardist, conductor, vocal coach, composer and arranger as well as a sought-after clinician and production administrator. He has served as artistic director and conductor for numerous choirs in the Philadelphia area, and is on the sacred music faculty at Westminster Choir College where he

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(ChoralNet—Continued from page 6)

ics relate to choral music and musicians. ChoralTalk is also gatewayed to the Usenet newsgroup *rec.music.makers.choral*, so that messages originating on the list also appear in the newsgroup and *vice versa*. The newsgroup allows you to more easily skim the subjects to find those which interest you; the e-mail list allows you to read the messages while off-line.

Choral scholarship

ChoralAcademe is dedicated to the exchange of information and ideas between practicing choral scholars. ChoralAcademe is open to anyone but is specifically oriented towards research into choral performance practice and literature. If you are a music student or a singer, your presence is welcome, but please bear in mind that the list is intended to serve choral professionals.

ChoralNet Forums

Auditions Audition notices, choirs wanted

Choral Music Discussions Announcements, discussions, and chat

Choral Repertoire Repertoire ideas, newly-composed music, borrowing music, copyright discussions

Employment Openings for conductors, paid singers, accompanists, administrators, technicians, and instrumentalists, Jobs Wanted

Resources and Links

Choral Rehearsal Techniques General Rehearsal Techniques, Specialized Rehearsal Techniques, Recruit-

ing/Auditioning Singers, Choir Management, Sight reading and sight-singing, Languages and Pronunciation, Vocal Production, Vocal Pedagogy, Vocal Health.

Repertoire Concert Themes, Lists by: Voicing, Instrumentation, Ensemble Type, Country or Culture, Style or Source, Christian Seasons and Holidays, Other Occasions, Music for Specific Concert Types, Church Anthems.

Resources and Links

ChoralNet contains thousands of documents pertaining to the choral profession, and many more links to other sites.

Community - Internet connections to: e-mail lists, Forums, choir Web sites, choral organizations, and more

Repertoire - Categorized lists, concert programs, online sources for searching and ordering choral music

Rehearsal - Pedagogical tools relating to the choral profession, including recruiting, languages, vocal pedagogy and solo voice links, and syllabi for choral classes

Performance - Lists of concerts, auditions, festivals and competitions, and tour organizers, plus risers and apparel

Technology - Recordings, MIDI, electronics, software, and more

Church Music - Issues, denominations, resources

Education and Professional Development - Educational institutions, music education issues

Reference and Research - Bibliographies, libraries, copyright, philosophies of choral music

Other Links - Choral accessories, miscellaneous music links and a "Just For Fun" section

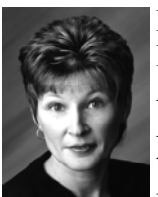
Perhaps ChoralNet has just the answer for an issue that's been on your mind. Why not give it a look?

(Continued from page 10)



conducts the Westminster Jubilee Singers. Currently he is also minister of music at Bright Hope Baptist Church, whose Bright Hope Celestial Choir he has taken from the church sanctuary to television and Broadway.

President of his own entertainment production company, J. Donald Dumpson Productions, Mr. Dumpson has served as a member of the production team for the syndicated television special “An Evening of Stars,” and assisted with the choral preparation of the Opera Company of Philadelphia’s June 2001 production of *Porgy and Bess*. Mr. Dumpson was co-producer for the national telecast of Black Entertainment Television’s First Annual African-American Sacred Music Festival, and he also prepared the chorus for the Marian Anderson Award concert with conductor Julius Rudel. Mr. Dumpson earned a Master of Music from Temple University. He has done pre-doctoral studies at Peabody Conservatory of Music, Morgan State University, New York University, Philadelphia University of the Arts and University of California-Los Angeles.



Deborah A. Mello, founding director of the Children’s Chorus of Sussex County, is the recipient of the Master Teacher Award from the New Jersey Music Educators Association, the New Jersey Governor’s Award for Arts in Education, and the New Jersey Symphony Orchestra Master Teacher Collaborative Award, sponsored by the Geraldine R. Dodge Foundation. As a member of the American Choral Directors Association, Debbie has served on the Repertoire & Standards Committee for Children’s Choirs for many years, including three years as national chair. A recipient of the Artist-Teacher certificate from the Choral Music Education (CME) courses founded by Doreen Rao, Deborah has been a teaching associate in CME courses taught in the United States and Europe, and has presented numerous workshops on elementary music education, children’s choirs, choral repertoire for children, and choral conducting.

In collaboration with New Jersey composer Jill Gallina, Debbie has written *All-American Sing-Along Songs*, a collection of patriotic songs with companion lesson plans, and *For the Boys*, a collection of songs boys love to sing with background information and companion lesson plans. Debbie is presently choral director at Randolph High School in New Jersey. She is an adjunct professor at Seton Hall University, teaching courses in elementary music education. She also serves as the Junior Choir director at Christ Episcopal Church in Newton, New Jersey.

Fee structure and registration dates

Registration

Graduate credit ¹	\$360
No credit; registration received by May 31, 2005	\$170
No credit; registration received by June 15, 2005	\$190
No credit; registration received after June 15, 2005	\$210

Conference Fees (All participants must choose one of the following options)

On-campus double ² (same gender)	\$210
On-campus single ² <i>Includes Sunday dinner through Wednesday lunch</i>	\$240
Commuter meals <i>Includes lunches and dinners only</i>	\$115
Commuter	\$60

¹ Gordon College offers MassACDA Summer Conference participants one graduate credit from its Master of Music Education program. Registration deadline for credit is July 18 by 9 AM. In order to receive credit, participants must submit a summary paper to the director of graduate studies in music education after the conference.

² Rooms are apartment style with shared kitchen, bathroom, and living room. Requests for on-campus housing must be received by July 1, 2005. By special arrangement with several local hotels, a discounted rate is available for conference participants who wish to stay off campus. Call Dawn Oulton at 978-867-4429 for details.

For registration forms and more information, visit www.massacda.org. See p. 12 for conference schedule.

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ACDA Summer Conference 2005 — Schedule

Schedule is subject to change.

Sunday, July 17

- 4:00 – 6:00 PM Welcome and registration in Phillips Music Center
5:00 – 6:00 Dinner
6:15 – 8:30 READING SESSION with Vance George
8:30 RECEPTION: Meet the clinicians. Refreshments served.

Monday, July 18

- 7:00 – 8:30 AM Breakfast
8:00 – 8:45 Late registration
8:45 – 12:00 PM Deborah Mello—Employing Movement and
Solfège in the Children’s Choir Rehearsal
Donald Dumpson—Educating Youth with Today’s Urban Music: Celebrating the Substance!
12:00 – 1:00 Lunch
1:15 – 4:45 Deborah Mello—Looking for a Good Match: How to Choose Repertoire for Your Choir
Donald Dumpson—Church Music in a Changing Time
5:00 – 6:15 Dinner
6:30 – 8:30 READING SESSION with Vance George
8:30 – 9:00 PERFORMANCE: S.O.P. (professional male *a capella* group)
9:00 RECEPTION: Meet the performers.

Tuesday, July 19

- 7:00 – 8:30 AM Breakfast
8:45 – 12:00 PM Donald Dumpson—Gospel Music Made Accessible: Techniques for Everyone!
Deborah Mello—Developing the Child Voice
12:00 – 1:00 Lunch
1:15 – 4:45 Donald Dumpson—Gospel Accompaniment Techniques
Deborah Mello—Vocal Health for the Choral Conductor
5:00 – 6:15 Dinner
6:30 – 8:45 READING SESSION with Vance George
8:45 RECEPTION

Wednesday, July 20

- 7:00 – 8:30 AM Breakfast
8:45 – 12:00 PM All clinicians—Conducting Symposium
12:00 – 1:00 Lunch



For complete conference information, visit www.massacda.org.