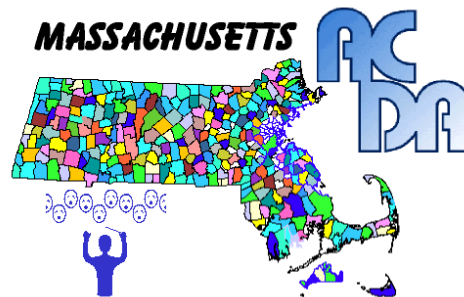


MASS SINGS

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



www.massacda.org

April 2010



Michelle Graveline
President, MassACDA

<i>President's Message</i>	1
<i>MA ACDA at Philadelphia</i>	2
<i>Coming Conferences</i>	3
<i>Transitions</i>	3
<i>J. Marvin—A Tribute</i>	3
<i>R&S Chairs Sought</i>	4
<i>MA ACDA Calendar</i>	5
<i>Music in Worship Wkshop</i>	5
<i>MS Festival Info</i>	6
<i>Big Sing East, West</i>	7
<i>Coll. Choral Festival</i>	7
<i>Learning-Focused Festivals</i>	8
<i>Bach Vacations in P.R.</i>	9
<i>Summer Conference</i>	10
<i>Summer Clinicians</i>	11

**Remember to update your
address when you move:
www.acda.org/members**

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

Random Thoughts at the Beginning of Spring

EASTERN DIVISION CONVENTION

It was a dark and snowy night... no wait, it was a cold and snowy day when a number of MassACDA members wisely took the train in the middle of a snowstorm to Philly for the ACDA Eastern Division Convention. (Thanks to those who brought the wine, crackers, and cheese for the trip!) While the weather was fine in Massachusetts, there were feet of snow in Philadelphia, with snow mounds on the streets up to your shoulders and higher. The airport was closed and that made it tough for many to

get in on Wednesday. In spite of the difficulties, most people made it one way or another, although a few clinicians and choirs, particularly those from Washington DC, had to cancel.

Putting on one of these conventions is a monumental task, and praise must go to our Eastern Division President, Lynn Drafall, and all her team for a wonderful convention. As usual, I couldn't get to everything I wanted to hear, since there was just too much. But what I heard was outstanding, and I was particularly proud of our Massachusetts members who par-

(Continued on page 2)

MassACDA is Going Green!

Beginning with this April 2010 issue, *MASS SINGS* moves to an online-only format. Past and current issues of *MASS SINGS* will always be available at

<http://www.massacda.org>.

As part of our "green initiative," we will be using periodic emails, as well as our website, to keep you informed of important news and events. If you have not received the email blasts from MassACDA in recent months and wish to be on our email list, please verify/change your email address for our database by sending it to web@massacda.org.

(Continued from page 1)

ticipated (see list of presenters elsewhere in this newsletter). Their presentations were expert, stimulating, and gave us much to think about.

We are fortunate to have outstanding practitioners of our art right here in Massachusetts, as well as the many fine choirs of all age levels all over our state. I know, because I have heard many terrific groups. I would love to see more of these choirs at our conferences, especially the Division conference. It is something for which you must plan ahead, since auditioning involves recordings from multiple years.

Our next division convention is in Providence in 2012, which means it would not be a great expense or inconvenience to transport your choir, should you receive an invitation to perform. Don't forget that choirs are needed not only for performances but also as demo choirs for interest sessions and conducting competitions. Think about submitting your choir for consideration!

TAX TIME

We all know that musicians do what they do because they love it, not because the pay is so great! With tax time rapidly approaching, you should make sure you are getting the most out of your deductions. If you have a full-time job in a school, but also freelance with a community or church choir, you can deduct your mileage to that choir, and any other expenses associated with it, including music, books on music, conference expenses, lunches with a colleague to plan a collaboration, and yes, even your concert clothing! If you get a form 1099 for any choir you conduct, you should be able to open a SEP IRA and contribute to it, in addition to your regular or Roth IRA.

Being married to an accountant has made me much more careful about these types of savings. Musicians need to make the most of their earnings and plan for the future. If you are not sure about what you can do, find a

good tax accountant to help you.

SING FOR A CAUSE

There are so many worthy causes that need help in these economic times when donations are down. One way we can all benefit our communities is to use one of our concerts to assist other groups in need, and give back to our communities. You can help your local food bank by asking everyone to bring something for the food bank as the entrance fee to the school concert. Or your community chorus can partner with a local school choir and give part of the proceeds for a scholarship fund.

How many of us who conduct college, church, and community choirs use professional freelance soloists for those big concerts that we wish to be extra special? We all know we don't pay them what they are worth. The **Boston Singers' Relief Fund (BSRF)** (<http://www.bostonsingersresource.com/bsrf.asp>) will provide financial relief in a confidential, respectful manner to those who have contributed to the vocal arts in New England and are facing illness, job loss, catastrophic acts of nature, or other events such as vandalism or theft, and who have insufficient resources with which to handle such situations. This could be one kind of cause you could feature at your concert.

I was recently the substitute organist and choir director in a church whose regular musician was out on maternity leave. I was impressed that this church chose a charity or organization each month and donated half their collection receipts to the featured charity. It seemed to me that we could be doing more of this with our choral groups, in a way that gives back to our own communities. Some choruses do this on a regular basis. What could happen if we all found a need in our communities and led our choirs to respond to it? Be creative and see what happens!

Michelle Graveline
President

MASSACDA CONDUCTORS, PERFORMERS, AND PRESENTERS AT EASTERN DIVISION CONFERENCE, FEBRUARY 10-14, 2010, PHILADELPHIA, PA

MassACDA extends its congratulations to all chapter members who presented at the recent Eastern Division Conference in Philadelphia.

<i>E. Wayne Abercrombie</i>	<i>Connie Vanco Galli</i>	<i>Ann Howard Jones</i>	<i>Shepherd Hill Regional</i>
<i>Boston Children's Chorus</i>	<i>Andrea Goodman</i>	<i>Kevin Leong</i>	<i>High School Fantasy</i>
<i>Premier Choir</i>	<i>Lisa Graham</i>	<i>Jameson Marvin</i>	<i>Anthony Trecek-King</i>
<i>John Delorey</i>	<i>Malcolm Halliday</i>	<i>Nick Page</i>	<i>Wellesley College Choir</i>
<i>Robert Eaton</i>	<i>Scott Allen Jarrett</i>	<i>Jessica Rucinski</i>	

UPCOMING ACDA CONFERENCES

SAVE THE DATES!

Our next **National Conference is in Chicago, March 9-12, 2011**. Deadline for performance proposals is May 1, 2010. The deadline for interest sessions has past.

Our next **Eastern Division Conference will be in Providence, RI, Feb. 15-18, 2012**. It will be chaired by our own Bob Eaton, who will become Eastern Division President in July. With a location so close to many of us, it would be great to see many Massachusetts choirs there. It's not too soon to start planning to submit proposals for interest sessions and choir performances. Guidelines for submitting proposals for conferences are available on the National website (<http://www.acda.org>) and the Eastern Division website (<http://www.acdaeast.org>).

TRANSITIONS

We are starting this new feature to let our chapter members know of appointments, retirements, or deaths of chapter members. If you wish to submit items for this feature in future issues, please send your announcements to web@massacda.org.

APPOINTMENTS

Dr. Tony Thornton has been appointed Assistant Professor of Music and Director of Choral Ensembles at the University of Massachusetts, Amherst.

RETIREMENTS

Dr. Jameson Marvin will retire from Harvard University at the end of this academic year. He is Director of Choral Activities and Senior Lecturer in Music.

Jameson Marvin – A Tribute Upon His Retirement from Harvard By John Delorey, R & S Chair for Male Choirs

Editor's note: Jameson Marvin will be retiring from Harvard University at the end of this semester after 32 years as Director of Choral Activities and Senior Lecturer in the Music Department.

When I started my undergraduate career at Vassar College, I was (in my own humble opinion) a very accomplished musician. I had been singing professionally since the age of eight, and when my voice finally changed when I was a freshman in high school, I took the opportunity to continue my musical studies on the keyboard, and began playing oboe and clarinet in the school orchestra. As such, I missed the usual progression for singers of Districts and All State and the choral musicians to which those institutions would have

exposed me. Although I had fine music teachers in high school, none of them were choral conductors by training - I grew up during a time when many choral musicians were either organists or pianists who had their choral responsibilities thrust upon them without much inspection.

When I arrived at Vassar in the fall of 1971, I decided to forego the orchestra and audition for the chorus - the promise of a large tour during the Spring break, and the remembrance of the social nature of choruses from my youth, led me to believe that this would be the best path for a lonely young man at a recently co-ed college. This audition would change my life. I found myself in the basement of the chapel beside a piano where a very animated young conductor (with

a very animated mustache!) had me sight-read, sing scales and sing back a seemingly incessant series of intervals, each one becoming longer and more angular, until he finally played a series of pitches that was indecipherable. His conviction in playing the notes prompted me to attempt to sing them back (ah, the innocence of youth) and after my concerted effort, he looked at me in shock and surprise, grabbed my shoulders and shouted at me in one of his famous voices, his head cocked almost sideways - "A fearless singer - and a tenor!" I don't think I had ever been called fearless, let alone a tenor, and his conviction in my undiscovered talents won me over immediately.

(Continued on page 4)

(Continued from page 3)

I had worked with some auspicious talents as a child: Leonard Bernstein, Julius Rudel, Anthony Nash Patterson, George Guest, Allen Wicks; but I had never worked with anyone who had Jameson's compelling love of choral music, an understanding of how choral music works (of which I am still in awe to this day), and a boundless energy that makes me tired even as I only recount the stories.

My first rehearsal with the chorus was at an all-weekend retreat where we rehearsed from early morning to early evening and - if you have never seen Jameson in action - this was an amazing event. Dr. Marvin introduced me to choral techniques that I could never have imagined - entire rehearsals on staccato "do," separate rehearsals for notes and text, vocal analysis of choral scores, and a knowledge of Renaissance music (how to deconstruct it and put it back together) that shapes the way I perform early music to this day. It was Dr. Marvin that first suggested I sing countertenor and spent an entire year coaxing my voice into its natural falsetto and introducing me to repertoire that captured my voice and my imagination.

Jameson also taught me the power of community. His singers were fiercely loyal, charmed and inspired, as most are, by his high-energy personality in and out of rehearsal. He graciously entertained at his home, had dinner sectionals, and was always sure to join in the post-rehearsal revelry that was a strong part of the tradition at Vassar. He wisely kept his imminent departure from Vassar from his

singers during what would be his final tour that spring, a decision that provided one of the most spectacular tours both musically and socially that I have ever been part of. The news of his departure hit hard - I had only one blessed year with this talented man and my distress was overwhelming. Vassar's next directors would be a series of pianists, music historians and organists, a trend that I had seen in my youth, and a decision that made me pursue my conducting career with Jameson at Harvard. It was not until graduate school that I would have a teacher that is was so supportive of my talent - a conviction that led him to fight the "battle of Registrars" to make certain that I received credit for my conducting studies at Harvard as an undergraduate at Vassar.

For those of you not familiar with his work, the body is immense. He is a composer, arranger, editor, clinician, pianist but most importantly a truly committed, inspired and brilliant choral musician. His departure from Harvard will be a sad time for many, but mostly a great time of celebration for all he has brought to that campus and their amazing choral traditions.

Luckily for us, after speaking with Dr. Marvin at the Eastern ACDA Convention in Philadelphia, he has no plans to retire and hopes to be as active as ever with clinics and concerts. For those of you who have only seen him in action at ACDA conventions, I wish for all of you that you find the time to sing under his baton and experience the transformative power of singing that he has inspired in so many.

MassACDA R&S Chairs Sought for Jazz Choirs, and Ethnic & Multicultural Perspectives

MassACDA is now accepting applications for Repertoire & Standards chairs on the state board. These represent excellent leadership opportunities for interested and qualified members. *We are accepting applications for the positions of **Jazz Choirs chair**, and **Ethnic & Multicultural Perspectives chair**. Interested applicants with demonstrated expertise in these areas should email a letter of interest for the position to Michelle Graveline, MA State President, by May 1, 2010 (mgraveli@assumption.edu). See below for a description of the role of R & S Chairs and Committees at all levels in ACDA.*

National Repertoire and Standards (R&S) Committees - Purpose and Function

The Repertoire and Standards (R&S) Committees provide support, vision, and resources for every major area of choral work. Committees play an important role in serving their respective choral genres. R&S committees provide:

- Repertoire and literature recommendations
- Documents and Resources

- Leadership and Information
- Networking among colleagues
- Maintaining Excellent Standards among colleagues
- Professional Development Opportunities
- Promoting Choral music performance and participation in the lives of people

Repertoire and Standards Committee Chairs, appointed at the national, division, and state levels, serve conductors, teachers, composers, and constituencies who share similar interests. Chairs possess demonstrated expertise in a specific choral area and serve as leaders in the three primary efforts:

- Collaboration
- Communication
- Commitment

The Repertoire and Standards Committees have a vital role in the ACDA. Repertoire and Standards Committees chairs and their members provide resources that promote excellence in all aspects of the performance of choral music.

MassACDA Calendar of Events

April 9-11, 2010

VANCE GEORGE CHORAL RESIDENCY UMass Amherst

The UMass Amherst Department of Music & Dance will host internationally recognized conductor Vance George in a three-day residency, April 9-11.

Choral professionals – conductors and singers – are invited to participate in a Saturday morning workshop and afternoon rehearsal with Maestro George. The workshop will culminate in a performance of the Fauré *Requiem* with the UMass Amherst Chamber Choir, chamber orchestra, and special guests on Sunday, April 11 at 4:00 p.m. For more information, please contact Tony Thornton at tonyt@music.umass.edu or by phone at (413) 545-0437.

**Saturday, April 10, 2010 Noon - 4:30 pm
BIG SING West**

St Mark's School, Southborough, MA

The Big Sing is a children's / youth choir non-competitive festival co-sponsored by Mass ACDA and the Kodaly Music Institute at New England Conservatory. See page 7. Registration fee: \$75 per choir, includes music. For more information and to register, please contact Jane Money at jmoney@bostoncitysingers.org or 617-825-0674.

**Tuesday, April 13, 2010 5:00 - 8:00 pm
BIG SING East**

United Parish, 210 Harvard St, Brookline, MA

The Big Sing is a children's / youth choir non-competitive festival co-sponsored by Mass ACDA and the Kodaly Music Institute at New England Conservatory. See page 7. Registration fee: \$75 per choir, includes music. For more information and to register, please contact Jane Money at jmoney@bostoncitysingers.org or 617-825-0674.

Friday, May 21, 2010

Middle School / Jr. HS Choral Festival Carlisle Public Schools, Carlisle, MA.

Festival to begin after 3 p.m. to allow participation of more ensembles. Fee per ensemble: \$100 for ACDA member, \$110 for non-member. Submit form (page 6) and payment by May 1. For more information contact Megan Fitzharris Harlow, mharlow@carlisle.k12.ma.us.

June 22-26, 2010

Teaching & Learning Music Institute Fitchburg State College

An intensive, one-week residential graduate institute on skill development through quality music literature study, discussion, and presentation. Singing, performing, composing, analyzing, and relating music to history and other arts will be explored, reflecting the national standards in music categories. Participants must read music and have some knowledge of instruments and voices.

Cost: \$1450, includes institute fee, graduate credit fee, room & board. Discount available for non-resident option. Learn more by calling 978-665-3636, or visit our site: <http://www.fsc.edu/gce/musicinstitute/>

July 11-14, 2010

Mass ACDA Summer Conference Gordon College, Wenham, MA

Clinicians: **Dr. Hilary Apfelstadt
Dr. Rollo Dilworth.**

Reading sessions, workshops, Lannom Trust winner master classes. Information will be posted on our website, www.massacda.org, as it becomes available.

Music in Workshop Report Malcolm Halliday, R&S Chair for Music in Worship

This past January a workshop day for conductors and choral singers was held on January 16 at First Congregational Church in Shrewsbury. The weather cooperated and the day proved to be a very rewarding and productive experience for all who attended.

The keynote presenter was **Dennis Shrock**, a distinguished choral conductor, teacher and author of the book "Choral Repertoire", which has recently been published by Oxford University Press. Dr. Schrock's morning sessions were helpful and informative, with wonderful advice and insights in selecting choral repertoire, and considering key relationships in planning concert programs. There were also excellent sessions in sight-singing presented by Mi-

chael Driscoll, and in vocal technique for choral singers presented by Jay Lane. At noon, a delicious lunch was served and a short performance was given by the newly established Worcester Children's Chorus. In the afternoon singers and conductors came together for a combined session led by Dennis Shrock, exploring approaches to warm-ups, tone production, and working in two choral selections on issues of blend and phrasing.

Save January 22, 2011!

Next year's January workshop day will take place on **Saturday, January 22, 2011** (snow date: **Jan. 29**) at the First Congregational Church of Shrewsbury, and will feature **Dr. Ann Howard Jones** as the keynote presenter. Dr. Jones, a life member of ACDA and a master choral conductor and teacher, is Professor of Music and Director of Choral Activities at Boston University.

Mass ACDA MS/Jr. High School Choral Festival

Friday, May 21, 2010, Beginning at 3 p.m.

ALL middle and junior high school choral ensembles welcome!

- An excellent performance opportunity!
- Inspire commitment and hard work within your ensemble.
- The festival will include a **warm-up, performance, clinic, and written and verbal critiques** for each ensemble.
- A wonderful opportunity to hear other ensembles from across the state!
- **Highly qualified adjudicators** familiar with adolescent and changing voices will adjudicate and work with your ensemble in a clinic setting.
- This year's adjudicators are:
 - Sal Ciccirella**, New England Music Festival
 - Sandra Doneski**, Gordon College
 - Anthony Trecek-King**, Boston Children's Chorus
 - Faith Lueth**, Berklee College of Music
- All ensembles will receive a **plaque of participation**. Groups may choose to receive comments and a rating or comments only.
- All ensembles will also receive a **DVD of their performance and clinic**.
- Festival fee per ensemble: \$100 for ACDA member, \$110 for non-member.
- For more information contact:

Megan Fitzharris Harlow
 83 School Street, Carlisle, MA 01741
 S: 978-369-6550 ext. 5106
 Fax: 978-371-2400
 E-mail: mharlow@carlisle.k12.ma.us

Please supply the following information so that our program can be accurate. Duplicate this form if you are bringing more than one group. Thank you.

Name of School _____

Name of Choral Group _____

Group size _____ Name of Director _____

Name of Accompanist _____

School Address _____

phone _____ home _____

fax _____ email _____

Please submit this form and a program page along with payment or purchase order payable to Mass. ACDA no later than May 1. Thank You.

Megan Fitzharris Harlow
 83 School Street
 Carlisle, MA 01741
 S: 978-369-6550 ext. 5106
 Fax: 978-371-2400
 E-mail: mharlow@carlisle.k12.ma.us

The Big Sing 2010 is coming!

Jane Money, R&S Chair, Children's Choirs

The Big Sing is a children's / youth choir non competitive festival co-sponsored by Mass ACDA and the Kodaly Music Institute at New England Conservatory.

BIG SING West - Saturday, April 10th, 2010 at St Mark's School, Southborough.

Noon - 4:30 p.m. (includes rehearsal and concert)

Noon - 2:15 p.m. choirs arrive (staggered times) and rehearse individually

2:15 p.m. Massed rehearsal of New Zealand composer David Hamilton's "Peace Prayer"

3:00 - 4:30 p.m. BIG SING West, Concert!

BIG SING East - Tuesday, April 13th, 2010, United Parish, 210 Harvard St, Brookline, MA

5:00 - 8:00 p.m. (includes rehearsal and concert)

5:00 - 6:00 p.m. choirs arrive (staggered times) and rehearse individually

6:00 p.m. Massed rehearsal of New Zealand composer David Hamilton's "Peace Prayer"

6:30 - 8:00 p.m. BIG SING East, Concert!

All children's and youth choirs (school, church, community, etc!) are welcome to join in this non-competitive celebration of song!

Each choir is invited to perform up to three songs, lasting 8 minutes total, and join by closing the event with the singing of David Hamilton's powerful "Peace Prayer," for treble choir, piano and cello.

Registration fee: \$75 per choir, includes music.

For more information and to register, please contact Jane Money at jmoney@bostoncitysingers.org or (617) 825 0674.

Seventeenth Annual Collegiate Choral Festival

Dr. Steven Young, R&S Chair for College and University Choirs

Mass ACDA held its seventeenth annual collegiate Choral Festival on Saturday, February 6, 2010 at the Fine Arts Center at Regis College in Weston. A great debt is owed to Dr. Sheila Prichard, Professor of Music, and her Regis College Glee Club Officers for their outstanding work. Thanks to their commitment, the Regis students make the day easy and enjoyable for all the visiting choirs.

The day began with one of New England's finest music educators, Nick Page. His "Power Sing" was a highlight for many of the students who have not had the opportunity to see Nick work. Page's use of multi-cultural repertoire to get the students involved in singing without printed music was a great way to warm them up and to "break the ice." The day continued with choral rehearsals and performances by seven collegiate choirs from the region including:

- Anna Maria College (Mary Lynn Ritchey, dir.),
- Assumption College (Chris Walters, dir.),
- Bay Path College (Scott Bailey, dir.),
- Bridgewater State College Chamber Singers (Steven Young, dir.),
- Holy Cross College (Pam Mindell, dir.),

- Regis College Glee Club and Alumni Choir (Sheila Prichard, dir.), and
- Worcester Polytechnic Institute Women's Glee Club (John Delorey, dir.).

The evening concluded with the Smith College Orchestra performing excerpts from Symphony V by Beethoven and four movements of the *Gloria* by Vivaldi under the direction of Dr. Jonathan Hirsh.

As always, the evening afforded us the opportunity to hear repertoire that our collegiate colleagues are doing with their students. Works by Renaissance and Baroque composers such as Vecchi, Gastoldi, and Zielenski alongside contemporary composers such as Matthew Harris, Morten Lauridsen, Rosephanye Powell, and Gwyneth Walker, to name a few, were highlights of the program.

Next Collegiate Festival: February 12, 2011

The Eighteenth Annual Collegiate Choral Festival will be held Saturday, February 12, 2011. It will be an all-day affair, beginning at about noon and culminating with a reception following the 7:30 pm concert.

Repertoire suggestion: *Requiem*, Opus 252 Zdenek Lukas (1928-2007)

Based on the traditional Latin texts, the work is available as a complete score or you may purchase/perform selected individual movements. This is a truly remarkable and worthwhile piece for any collegiate choir. Available through Alliance Publications AP-1125. — Steven Young

The Non-Competitive, Learning-Focused Choral Festival: A Strong Motivator for Middle School Students

Megan Fitzharris Harlow, R&S Chair for MS/JHS Choirs

Middle school students love a challenge! Giving them a strong musical goal can be as powerful a motivator as hosting a sporting event against their rival school. They want to succeed; they want to achieve excellence; and they are discerning and knowledgeable enough to see and hear what outstanding choral singing is. What strong musical goal could excite and inspire young singers to strive for a higher level of performance? How can learning be strengthened and not diminished in the preparation for a performance? The answer: a non-competitive learning focused choral festival.

Why is a choral festival motivating for middle school students?

It's new: new concert, new goals, new audience, new venue! So often, due to the many demands on a music department, a middle school choral program has two concerts a year, fall and spring. Though these performances have value and are important for upholding the program in the eyes of the community, they do not often excite and energize students the way a new performance event can. By providing another concert opportunity at a different time of the year, you are giving the students a closer date for which to strive for excellence. There is no longer the far off idea of the 'spring concert,' but instead a precise date with specific musical goals towards which they can work. In addition, the students will be energized by the idea of singing for a new audience. The audience will not only consist of their schoolmates or families, but of young singers from surrounding areas, community members, and knowledgeable professionals (i.e. music teachers, adjudicators). The students will want to sing well, positively representing their school. Finally, there is the simple excitement of getting on a bus, leaving their familiar surroundings, and singing in a new venue. Nothing gets students more excited than the idea of a field trip!

What is a non-competitive choral festival?

Participating in a non-competitive choral festival is key to supporting growth and learning. Though there is value in competitive festivals, non-competitive festivals allow for a great range of ensembles to participate. A non-competitive festival is an event in which ensembles are critiqued and rated on the performance of their music; they are not ranked or compared to other ensembles. The use of this kind of adjudication allows for more ensembles to participate without the stress of being evaluated against another group. Ensembles can attend the festival for the purpose of improving their skills and knowledge. In addition, the lack of competition promotes positive interactions among ensembles, encouraging respectful and supportive behavior.

Ensembles, if guided to, will be excited for the learning of all students, rather than concerned only with their award.

How can a choral festival be a learning experience?

A choral festival offers the opportunity for ensembles to strengthen their skills, improve their performance, and hear other ensembles of the same age perform. As previously mentioned, participation in a choral festival gives students the motivation of a concrete date with specific musical goals. The repertoire chosen for a festival is frequently three diverse pieces that are both challenging and achievable. Specific goals are established for the musical concepts within these pieces, such as tone quality, diction, phrasing, balance, blend, etc. And as the students work towards the performance at the choral festival, they improve their vocal technique, skills, and knowledge.

A choral festival experience offers the opportunity to receive feedback from professionals in the choral field. In addition to written and/or verbal comments on the performance, a clinic is often given with one of the adjudicators. In the clinic, the adjudicator, frequently a highly respected educator, will work with the ensemble on singing technique, musicality, and a myriad of choral skills. The clinician will work directly on the repertoire performed at the festival highlighting musical elements or skills. In addition, the director may acquire a new technique or perspective that he/she had not considered previously. The ensemble will leave the clinic feeling energized and successful!

Hearing other ensembles of the same age enhances the learning experience of a choral festival. Middle school students when guided can be very perceptive and thoughtful in critiquing others' performances. They are discerning enough to recognize great choral singing, identify good tone quality, comment on diction, balance, blend, phrasing, and so on. A director may choose to augment the audience experience by offering a listening guide or critique form to his/her students to help them focus on specific musical aspects. In addition, the students can readily see how an ensemble's appearance and behavior on stage affects how the audience perceives the performance.

After the festival is over, asking the students to reflect upon their experience at the festival can continue the learning experience. Some festivals provide audio and/or visual recordings of an ensemble's performance, which allows groups to review and critique their performance. Adjudicator's comments, after being reviewed by the director, can be shared with the ensemble and discussed and/or implemented. Depending on the particular festival, questions such as the following can be created to help students reflect on the experience. How did the ensemble or individual stu-

(Continued on page 9)

(Continued from page 8)

dents perform? What can you do to improve future performances? Identify one thing that you learned in the clinic. How did participation in the festival help you improve as a musician? In addition, students can reflect on the performances of other ensembles. Why did a particular ensemble have a great choral sound? What techniques did they utilize? What aspect could they improve and what techniques might they use to do that? Etc. The learning experience of a choral festival can be greatly increased by actively engaging students in the reflection process.

The MassACDA MS/Jr High Choral Festival: A Non-Competitive Learning Focused Choral Festival

On Friday, May 21, 2010, the MassACDA will host a non-competitive learning focused choral festival. The purpose of the festival is to provide a positive environment in which all middle and junior high school choral ensembles can perform and receive feedback from highly qualified adjudicators. For each ensemble, the festival will include a warm-up, performance and clinic. Three adjudicators who are familiar with adolescent and changing voices will critique the performance. This year, the adjudicators are Sal Ciccirella, President-Elect for New England Music Festival Association; Anthony Trecek-King, Artistic Director of the Boston Children's Chorus; Dr. Sandra Doneski, Director of Music Education Curriculum at Gordon College; and Faith Lueth, Professor of Music Education at the Berklee College of Music. During the performances, adjudicators will be able to provide both written and verbal feedback. Following the performance, the ensemble will have a clinic with one of the adjudicators, focusing on improving the

ensemble's skills and applying these skills to the repertoire. Prior to leaving the festival, each ensemble will receive the adjudicators' written comments and a plaque of participation. Directors may choose to receive comments and a rating, or comments only. The ratings will not be announced, but included in the packet given to directors before they leave the festival. To ensure that the festival is a comprehensive learning experience, each performance and clinic will be video recorded. After the festival, a DVD of their performance and clinic, a CD of any verbal comments made by the adjudicators, as well as a sample reflection sheet will be mailed to each ensemble. Ensembles are encouraged to reflect on their festival experience.

The festival will be hosted at the Carlisle Public School in Carlisle, MA. To allow more ensembles to participate in this event during a busy time of year (including MCAS testing), the festival will begin at 3 p.m. Registered ensembles are encouraged to come early or stay after their clinic to hear other groups perform. Families and community members are welcome to attend, free of charge. There will be a snack bar throughout the evening for purchasing food and beverages. Please complete the Choral Festival Registration form on page 6 by May 1, 2010, or contact Megan Fitzharris Harlow, the Middle School R & S Chair, with any questions (mharlow@carlisle.k12.ma.us).

Strong musical goals, the opportunity to perform for a new audience, and a positive festival experience are powerful motivators for middle school choral students. Inspire commitment and hard work within your ensemble while supporting music learning. Invigorate your choral program by participating in a non-competitive learning-focused choral festival!

Bach Vacations in Puerto Rico

John Delorey, R&S Chair for Male Choirs

One of the joys of my job at WPI is my off-campus teaching assignments, most of which have been in England where I, as a former choirboy, have always enjoyed the rarified world of Cathedral music presented in some of the most outstanding acoustical environments imaginable.

This term I was asked to teach in San Juan, a city that I have taken many choruses to on tour, but never had the time to fully explore the vast cultural offerings that this island possesses. Although still a major sun and surf-seeking vacation spot, this is the home of the Casals Music Festival, three major theatres, four beautiful music halls (one recently restored at the University of Puerto Rico), and countless museums.

Early in the morning of my first Sunday in town, I headed for the Roman Cathedral in Old San Juan, where to my surprise, there was very little music (though a functional pipe

organ - a rare find in this hot and humid environment). I then headed to the Episcopal Cathedral of St. John in Santurce where I was greeted by more music than I have ever heard in a church service - hymns, choral anthems, choral interludes, solos, organ preludes and postludes - it was as raucous as one could imagine and incredibly welcoming.

Spurred on by this incredible outpouring of music, I made my way back to the Cathedral for a Spanish translation version of J.S. Bach's "St. Matthew's Passion" or "La Pasión segun San Mateo." Performance was by the Coro Sinfonico de Puerto Rico (now 29 years old) and the Orquesta de Cámara de Puerto Rico, both under the direction of James Rawie (a transplanted Californian from UC Irvine way back when). Many of you know that I have absolutely NO compunction (and often get a great thrill) about reworking or reassembling composers' works to make them accessible to community choruses or audiences. However,

(Continued on page 10)

(Continued from page 9)

I was shocked to realize, when reading the program before the concert, that the conductor had decided to start the Passion in the second half and removed much of the recitative and aria movements as indicated by the libretto. He started the concert explaining that his motivation was to put the chorus in the forefront and to keep the performance time around one and one half hours.

I was expecting to be mortified (this is Bach after all) but was amazed at the effect and how engaged the audience was with the performance. The chorus, about 40 voices, was well rehearsed, made a solid and tuneful noise, and sang all of the articulations that the director had asked for with sonic clarity (not that I agreed with all of these musical effects, but they were excellently executed). The Evangelist role was sung (and thus transposed) by a lovely Soprano (though the high tessitura obscured some of the texts) and all of the soli sections were taken by a member of the chorus (who were wisely placed in front of microphones so that even the lightest of the voices had secure projection). Where the arias and recitatives had been excised, the conductor wrote short narratives that were spoken by members of the chorus. And yes, it clocked in at one hour twenty-two minutes. After the initial shock, I found myself de-

lightly transported by the language and the conviction of all of the singers (and a mighty fine orchestra for the most part) and joined the audience in an immediate and heartfelt standing ovation. This was a consummate example of the need to share, not provide, in performances (thanks Yo Yo Ma) and my eyes were opened to new vision of Bach. This was an awesome reminder of what an important role we all play as conductors of choral music and the responsibility that we have to expose our audiences and musicians to music that we might not immediately deem accessible.

When I was in college taking a class in performance practice, my teacher posed this question: Is it our responsibility to exactly reproduce (down to the last tuning technique and reproduction instrument) music as it might have been performed in its historic niche? Or do we have a responsibility to imagine how that music affected the audience, the responses that those performances elicited.

This concert reminded me of those queries, and in so doing provided me with a newly-charged sense of bravery as I start to program for this next year - to take a step back and consider not only the work, but the audiences, the chorus and their reactions and responses to the varied and wonderful music that we will all be presenting this coming season.

ACDA Summer Conference July 11-14, 2010 Gordon College, Wenham, MA

This year's Summer Conference features outstanding clinicians **Dr. Hilary Apfelstadt**, **Dr. Rollo Dilworth**, and **Dr. Jameson Marvin**. The conference will open with registration from 3-5 PM on Sunday, July 11, followed by a BBQ dinner at 5 PM. After dinner there will be workshops and an opportunity to sing part of the larger work selected for this event. The conference will conclude at noon on Wednesday, July 14. This conference features

- an outstanding packet of music for all types of choirs and levels;
- the opportunity to sing a larger work and observe the conducting master classes sponsored by the Allen C. Lannom Fund of the ACDA Endowment Trust;
- opportunities to connect with others in similar interest areas;
- multiple sessions presented by our headliners. Dr. Apfelstadt will address these issues:
 - Men, Women, and Conducting: Does Gender Matter in Leadership?
 - Gestures That Speak to the Music
 - The Good Rehearsal: Structure Matters
 - Warmups for the Body, Mind and Spirit
 - Ladies First: Honoring the Unique Timbre of Women's Voices

Attendees have consistently rated the MassACDA Summer Conference as outstanding and have noted in particular the benefit of the relaxed and positive atmosphere that allows conductors to network and share experiences. The conference is also noted for the large packet of music made available to participants. Facilities are all air-conditioned, and housing is available on campus or at one of the outstanding hotel facilities nearby. The fee schedule and further information can be found on our website at www.massacda.org. The conference is open to ACDA and non-ACDA members alike; reserve your place early for this outstanding event!

Mass ACDA 2010 Summer Conference Clinicians: Dr. Hilary Apfelstadt and Dr. Rollo Dilworth



Dr. Hilary Apfelstadt is Professor of Choral Studies and Director of Choral Activities at the Ohio State University in Columbus, Ohio. In 2008, she was appointed Associate Director of the OSU School of Music. She conducts the 56-voice Chorale, teaches conducting, and coordinates the graduate conducting program. From 1993 – 2008, she conducted the Ohio State University Women’s Glee Club and continues to serve as their faculty advisor. Collegiate choirs under her direction have performed at regional and national conventions of the American Choral Directors Association (ACDA) and at state and regional conferences of the National Association of Music Education (MENC). She has conducted many honor choirs and all-state choruses throughout the United States, and has guest conducted in Cuba, England and in Europe. In 2009, she conducted the Mormon Tabernacle Choir in a public broadcast of “Music and the Spoken Word.”

A prolific author, she has published seventy-five articles on choral music in various refereed journals, and wrote two chapters in *Wisdom, Will and Will: Women Conductors on their Art* (GIA Publications, Inc, 2009). She serves on the editorial boards of both the *International Journal of Research in Choral Singing*

and also *The Choral Scholar*, the official publication of the National Collegiate Conductors Organization (NCCO). She was honored for her contributions to choral music both by the North Carolina Choral Directors Association (1993) and the Ohio Choral Directors Association (2008). She is a frequent presenter and speaker at professional conferences, giving keynote addresses for several state and Division ACDA conferences; in 2007, she was keynote speaker for the International Kodaly Association Conference. She has conducted masterclasses at several universities and did conducting residencies at the University of Kansas and the University of South Carolina.

Currently National Vice-President of ACDA, Dr. Apfelstadt sang with the Robert Shaw Festival Singers for several years and recorded two CD’s for Telarc with them in France. Her degrees are from the University of Toronto, the University of Illinois at Urbana-Champaign, and the University of Wisconsin-Madison. She also has an associate diploma in piano performance from the Royal Conservatory of Music in Toronto.

Dr. Rollo Dilworth was recently appointed as Associate Professor of Choral Music Education at Temple University’s Boyer School of Music in Philadelphia, PA. In addition to teaching undergraduate and graduate courses in choral music education, he serves as conductor for the University Chorale. Prior to his appointment at Temple, Dilworth served as Director of Choral Activities and Music Education at North Park University in Chicago, IL for 13 years. Dr. Dilworth holds degrees from Case Western Reserve University, University of Missouri-St. Louis, and Northwestern University. Dilworth has written and/or arranged over 150 choral works



that are currently in print. His choral compositions are a part of the *Henry Leck Creating Artistry Choral Series* with Hal Leonard Corporation and Colla Voce Music Company. He has recently published pieces with the Santa Barbara Music Publishing Company as part of the *Mary Alice Stollak Choral Series*. Dilworth is a contributing author for the *Essential Elements for Choir* and the *Experiencing Choral Music* textbook series, both published by the Hal Leonard Corporation/Glencoe/McGraw-Hill Publications, and for *Music Express!* Teachers Magazine. He authored a book of choral warm-ups for elementary and secondary choral ensembles entitled *Choir Builders: Fundamental Vocal Techniques for General and Classroom Use*. He frequently serves as a guest conductor and/or clinician for honors, festival and all-state choirs throughout the United States and abroad. Dilworth is an active member of the Music Educators National Conference (MENC), the National Association of Negro Musicians (NANM), the American Choral Directors Association (ACDA), and Chorus America. He is a member of the American Society of Composers, Authors and Publishers (ASCAP), and currently serves on the Pennsylvania ACDA State board as Director of Student and Youth Activities.

MASS ACDA

8 Irving Drive
Walpole, MA 02081-2430

**MASSACHUSETTS ACDA
OFFICERS AND R&S CHAIRPERSONS
2009-2011**

PRESIDENT

Michelle Graveline
Assumption College
500 Salisbury St.
Worcester, MA 01609-1296
508-767-7386
mgraveli@eve.assumption.edu

PRESIDENT-ELECT

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

PAST PRESIDENT

William Pappazisis
Belmont Public Schools
221 Concord Ave.
Belmont, MA 02478
617-484-6099
wpappazisis@belmont.k12.ma.us

SECRETARY

Heather Tryon
Mitchell School
187 Brookline Street
Needham MA 02492
781-455-0466
heather_tryon@needham.k12.ma.us

TREASURER

Mike Driscoll

142 Kenrick Street 15
Brighton, MA 02135
508-245-9678
mdriscoll@alum.wpi.edu

PUBLIC RELATIONS

Sabrina Quintana
37 E. Springfield St #4
Boston, MA 02118
617-905-1559
mass.acda.pr@verizon.net

MMEA LIAISON

Faith Lueth
8 Irving Drive
Walpole, MA 02081
508-668-7931
flueth@comcast.net

R&S CHAIRS**CHILDREN'S CHOIRS**

Jane Money
27 Waldeck Street
Dorchester, MA 02124
617-825-0674
jmoney@bostoncitysingers.org

MIDDLE SCHOOL

Megan Fitzharris Harlow
83 School Street
Carlisle, MA 01741

S: 978-369-6550 ext. 5106
mharlow@carlisle.k12.ma.us

HIGH SCHOOL

Catherine Connor-Moen
114 Granite St.
Foxboro, MA 02035-1727
508-543-6162
c.connormoen@verizon.net

WOMEN'S CHOIRS

Maxine Asselin
3 Holly Rd
Taunton, MA 02780
508-822-2820
maxdances@comcast.net

MALE CHOIRS

John Delorey
Worcester Polytechnic Institute
100 Institute Road
Worcester, MA 01609
508-831-5051
jfd@wpi.edu

COLLEGE & UNIVERSITY

Dr. Steven Young
Bridgewater State College
131 Summer Street
Bridgewater, MA 02325
508.531.2043
s1young@bridgew.edu

**YOUTH AND STUDENT
ACTIVITIES****MUSIC IN WORSHIP**

Malcolm Halliday
First Congregational Church
19 Church Rd.
Shrewsbury, MA 01545
508-845-7286
mhalliday@fccsm.org

COMMUNITY CHOIRS

Barbara Jones
61 Sudbury Rd
Stow, MA 01775
978-562-2620
barbjonz@comcast.net

**ETHNIC & MULTICUL-
TURAL PERSPECTIVES****JAZZ CHOIRS****SHOW CHOIRS****NEWSLETTER & WEBSITE**

Rick Lueth
web@massacda.org