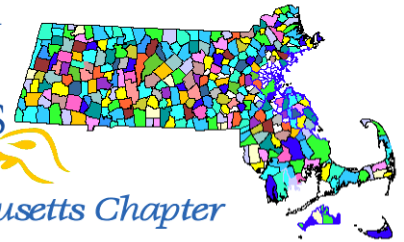


MASS SINGS

www.massacda.org

January 2012

AMERICAN
CHORAL
DIRECTORS
ASSOCIATION



Massachusetts Chapter



Catharine Melhorn
President, MassACDA

Beyond Our Walls

*Something there is that doesn't love a wall,
That wants it down.- Robert Frost*

Robert Frost's poem "Mending Wall" inspires my thoughts as the old year gives way to the new. Janus-like, we ponder things accomplished so far, and what lies ahead. Have you, like me, spent the past months recruiting and building your ensemble(s), defining your program, living (surviving) within your "comfort zone?" Maybe now is a good time to think, to move beyond our walls.

There are many ways to break with the familiar, to expand our own and our singers' horizons, to shake up our thinking, improve our skills and forge new relationships beyond our institutions. ACDA provides many opportunities to do just that. Conferences and Workshops are obvious places to start. Consider some of the topics of interest sessions at the upcoming MMEA Conference in Boston (See Faith Lueth's report in this newsletter) or these at the ACDA Eastern Division Conference in Providence: "Music of the Muslim World: Breaking the Barrier," "Singing from the Heart: Working with People of Different Abilities," "Recovery, Healing, & Wholeness: How Music Can Feed the Homeless," "Best Kept Secrets: Commission Gems from GALA Choruses," "Middle East Harmonies: the Challenges of Programming," "Why Intergenerational Community Choirs Matter," "Commissioning: Engaging your Patrons, Singers, and Board in New Music." How could we not come away from these presentations with a more enlightened perspective, with courage to reach beyond our physical or psychological walls?

Reading sessions, internet searches, and

networking will inspire repertory choices beyond the tried-and-true (See Tom Berryman's suggestions for music in worship). Of course we want audiences to flock to our campus concerts, but how liberating and exhilarating to take our programs to new audiences, both far away (See Steve Young's article about international touring) and close to home (See Josh Nannestad's quest for local exchanges). How about performing a tasteful, traditional choral Star-Spangled Banner for a big sports event? Or singing at a community breakfast to honor Martin Luther King Jr.? Or participating in a Holocaust Remembrance Day? Or your public school chorus celebrating a civic anniversary with a chorus from a private school nearby?

A bright spot for me this past holiday season: facilitating and observing a performance and sing-along by Mark Gionfriddo's Mount Holyoke College vocal jazz ensemble for 300+ local kindergarten and first graders, a short program which included Mark's new arrangement of "Jingle Bells." The children were such an attentive and enthusiastic audience; teachers, too, were impressed by the excellent musicianship and warm communication of their choral visitors. Such school-day appearances are next to impossible for busy college students (this one could work only during their final exams). This brief performance "beyond the walls" opened new channels between music educators, town and gown.

Within our own institutional walls, but outside our choral classrooms, we can work with other teachers to develop cur-

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**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

(Continued from page 1)

riculum. Units on history (Civil War, World War I?), geography (the cultures of West Africa, Haiti?), even health and psychology—are natural partners for musical exploration. Do we invite colleagues and parents to view our rehearsals and offer constructive feedback? A little scary, but usually very rewarding!

Of course we're all affected by issues and events in the world around us. A depressed economy, declining home values, unemployment and so-called "educational priori-

ties" influence institutional budgets and morale, requiring more militant advocacy for our programs and all the arts. What are our strategies? (For ACDA's advocacy statement, See http://acda.org/about_us/advocacy) War and the plight of returning veterans, intolerance and discrimination, weather-related tragedies—all touch our lives, our work, our spirits—and our singers' as well. In the New Year, I encourage us all boldly and confidently to move into the world beyond our walls.

Cathy Melhorn, President



Photos, facing page:

Sal Ciccirella rehearses High School men

High School women rehearse at October Honor Choir Festival

"Today my friend took a math exam, but I got a rose from a five-year-old!"
(Mount Holyoke College jazz singer)

High School Festival Survives October Storm

Joshua Nannestad, R&S Chair, HS Choirs

Our 2011 High School Honor Choir Festival was memorable in more ways than one! When we scheduled it for the last Saturday in October, we certainly did not foresee a nor'easter affecting our plans. However, on October 28 the storm grew nearer, the clinicians settled into their rooms in Amherst, and the planning committee (Cathy Melhorn, Tony Thornton, Mike Driscoll, and I) fielded anxious emails. In the end, we were able to salvage a half day: those who could make it would enjoy a morning of rehearsals, an informal performance in the Fine Arts Center, and lunch together before departing ahead of the storm.

More than 2/3 of the registered students made it on October 29th for a productive morning working with Lynnel Joy Jenkins and Sal Ciccirella. The directors were able to

share repertoire in a reading session, meet new UMass faculty member Dr. Stephen Paparo, and network with colleagues and the clinicians over lunch. Sadly, the students did not get the benefit of extended rehearsal or the opportunity to perform alongside UMass students under the direction of Dr. Tony Thornton, but we remain grateful for Tony's leadership and flexibility in hosting this event.

Looking forward to next year's Festival, we imagine the weather will be kinder to us. How can we make this event more manageable and useful for you and your students? This year, for the first time, PDPs were available for participating conductors. If you have further suggestions, or would like to let ACDA know about a roadblock to your participation, please contact me via email.



MUSIC IN WORSHIP: What new music are you singing these days?

Tom Berryman, Massachusetts Music in Worship R&S Chair

Discovering repertoire is one of our most important challenges. This column aims to offer recent repertoire choices of Massachusetts church choral directors. The literature is not necessarily new, but the selections represent music that is new to the choir.

We'll start off with my own recent programming choices for the Parish Choir at First Parish in Framingham, a Unitarian Universalist congregation of about four hundred members. The Parish Choir of twenty-five mixed adult voices includes four professional section leaders, rehearses three evenings each month and sings most Sundays during the September to early June season. The Choir typically sings from the center of the rear gallery, but also sings in the front of the church when piano accompaniment is required. The worship tradition is non-liturgical and embraces a wide variety of styles and points of view.

Words from Two Women-Jane Marshall

SATB, a cappella

ECS Publishing

Jane Marshall offers two short settings of texts by Mother Teresa and the medieval poet, Mechtild of Magdeburg in an edgy but tonal harmonic language. The texts express the universal concerns of healing and service. My choir is willing to be adventurous and these pieces offered us some tuning challenges.

One Thing More-Jane Marshall

SATB, a cappella

ECS Publishing

The George Herbert text, "Thou that hast giv'n so much to me, give one thing more, a grateful heart," honors a stewardship or thanksgiving theme. Jane Marshall's setting is in a simple, tonal style that requires secure, independent four part singing.

Kol Nidre- Samuel Adler

SATB, soloist with solo cello and organ

Transcontinental Music Publishers

Samuel Adler's beautiful setting of this traditional Yom Kippur text requires a fine cellist and strong so-

prano or tenor soloist. The choir functions in a responding role to the soloist. The writing includes unison, imitative and hymnlike textures. This is a very effective and satisfying piece to learn, perform and hear.

Gate, Gate- Brian Tate

SATB with percussion and piano

Earthsongs

The Sanskrit and English text expresses the heart of Buddhist teaching. Brian Tate's setting is rhythmic and engaging, with some dividing parts and active piano playing. This piece is best sung by memory and should include some movement for best effect.

Treasures in Heaven- Joseph Clokey

SATB, with organ

Alfred Music Publishers

Treasures in Heaven has been around for awhile, but I've just recently discovered it. Clokey's setting of the text, "Lay not up for yourself treasures on earth..." honors the text in an Anglican chant style. I use this piece to work on expression, phrasing and word accent.

Sweet Radiant Mystery- Catherine Dalton

Four part equal voices, with handbells or piano

Hickory Street Publishing

The choir sings a unison chant and then divides into four equal canonic parts. The bells play a repeating chord progression that combines with overlapping vocal parts to create a misterioso feeling.

The Road Home- Stephen Paulus

SATB a cappella with soprano solo

Paulus Publications

Paulus sets this original text by Michael Dennis Browne to the Southern Harmony tune "Prospect." The soprano countermelody for the third verse creates a particularly beautiful effect. The option of a unison choir performance with keyboard accompaniment is offered.

ENERGIZING CHORAL EVENTS AT MMEA CONFERENCE

Faith M. Lueth, MassACDA MMEA Liaison, MMEA President

The Massachusetts Music Educators' Association annual Professional Development Conference will be held March 1-3, 2012 at the Seaport Hotel and World Trade Center in Boston. The Concert for the All-State Ensembles will be held in historic Boston Symphony Hall on Saturday, March 3, 2012.

Conference attendees will have the opportunity observe the rehearsals of the All State Chorus under the direction of Dr. Paul Head from the University of Delaware. In addition, there are fifteen sessions and events that will be of special interest to choral educators. These are listed below.

MassACDA Breakfast

We want to meet and talk with **you** at the conference, and the ACDA breakfast on Friday morning is a wonderful vehicle for this. This is a great time to meet old friends, make new ones, and find out what Mass ACDA is all about, while you enjoy coffee and breakfast treats.

Choral Reading Sessions

MassACDA is sponsoring four choral reading sessions led by ACDA clinicians, at which attendees will receive quality packets of practical and varied choral music. JW Pepper has cooperated with ACDA and MMEA by assembling the packets and providing complimentary copies of pieces which are selected from their hard copy catalog. MassACDA for its part is invested in providing quality choral reading sessions, and will assume the print cost of any pieces which are not listed in Pepper's hard copy catalog. These sessions provide an opportunity for you to use the material in the packets in your individual professional development plan.

Reading Sessions

- Elementary Choral Reading Session: Quality literature can be accessible!
Clinicians: Charlotte Brumit and Martha Holmes
- Middle School Choral Reading Session
Clinician: Megan Fitzharris Harlow
- High School Choral Reading Session

Clinician: Joshua Nannestad

- Tapas: Delicious Choral Treats for every level; A multi-cultural choral reading session
Clinician: Kayla Werlin

Additional Choral Sessions

- Starting a Choral Program
Clinician: Brian O'Connell
- Teaching Strategies for Instrumental-Turned-Choral Teachers
Clinician: Dr. Michele Graveline
- Improvisation Games for K-12
Clinician: Bob Stoloff
- Vocal Health for Music Educators
Clinician: Lin Wallin Schuller
- Scat Singing 101
Clinician: Bob Stoloff
- Engaging Elementary Choristers through General Music Methodology.
Clinicians: Irene Idicheria, John Reynolds
- Student-Centered Instruction in the Middle School Choral Ensemble.
Clinician: Ruth Debrot
- Great Expectations: Chorus in Urban Schools and Beyond
Clinicians: Dr. Sandra Doneski, Sara Gassert
- Building Rhythm Literacy in the Classroom and Ensemble Rehearsal
Clinician: Michael Driscoll
- Teaching arranging in the choral rehearsal
Clinician: Dr. Stephen Paparo

Make your plans now to attend the MMEA Conference and take advantage of the rich choral offerings! You can find out how to register for the conference by visiting www.mmeaonline.org.

International Touring: Opportunity for Friendship and Musical Growth

Dr. Steven Young, R&S Chair for Colleges and Universities

For a Newsletter focusing on things “beyond our walls,” I was asked to write about my most recent choir tour to Spain in March 2011 with the Bridgewater State University Chamber Singers. This tour differed from our previous tours in several ways: first, we traveled with another college choir—the Assumption College Chorale, directed by Michelle Graveline; second, because we performed in churches during Lent, we had to prepare an entire program of sacred music; and third (by far the easiest adjustment), we performed joint concerts, thus reducing the amount of needed repertoire.

The primary reason for a joint tour was, quite frankly, to reduce our expenses. Traveling with a group of 16 singers is far more costly per person than traveling with 40 singers. But initially I had some misgivings. Working with a small a cappella group as I do, one becomes very familiar with one’s singers, who in turn become a tightly-knit unit, not easily expanded to include others. Also, my students attend a public institution and the members of the other choir attend a religious school, so I worried about differing notions of appropriate behavior. The first couple days were a bit shaky in terms of interaction, but after each choir performed a short concert, the ice was broken and the high level of music-making made everyone comfortable.

Most of the touring I do is directed at recruitment, with repertoire chosen to engage audiences of high school students. Choosing sacred repertoire is easy enough, but I wanted to provide musical challenges to this particular ensemble which consisted mostly of upperclassmen. (In fact, 15 of the 20 singers in the group graduated in May.) I also wanted to choose works with accessible texts, thus a lot of Latin! Among the pieces used were two movements from the *Requiem* by Zdenek Lukas, a contemporary Czech composer, and Joseph Gregorio’s *Dona nobis pacem*. Gregorio’s work was originally composed for men’s voices, later arranged by the composer for SATB, with an impressive range for all voice parts. (Here’s a link to a YouTube video of our performance in Granada: <http://www.youtube.com/watch?v=TkDwwO-mM0o>). I highly recommend both works. I also included two

pieces by Javier Busto (b. 1949) one of Spain’s greatest choral composers. His *Ave Maris Stella* is less well-known, but lovely. We jointly performed Busto’s *Ave Maria*, always a crowd pleaser and our audiences appreciated this tribute to their fellow countryman. We closed each program with a fun, yet challenging work, *My God is a Rock*, arranged by Ken Berg. (If you are unfamiliar with his work, take a look! He writes beautifully for singers.)

Tours always present financial challenges for students and the group fund-raising activities I’ve tried rarely work. But students motivated to travel abroad are able to plan ahead, save, and work on their own to come up with the necessary funds. (I would welcome any of your successful fund-raising ideas—perhaps a topic for a future Newsletter?) We always contract with a professional tour company as it takes the guesswork out of everything and there is always someone to call if help is required. In the past I have collected monies and sent them on to the travel agency. But I am resolved that in future I should no longer serve as the conduit for funds. Students will have to deal directly with the travel agency, which will take a huge burden off me.

International touring, despite its inevitable problems and challenges, always provides opportunity for bonding and musical growth. This was the first trip overseas for most of my students (Passports are a whole other issue!). The chance to learn about and experience, even briefly, a culture different from their own, can be life-changing. Bridgewater alumni often say that touring abroad was the highlight of their college experience. Traveling with another ensemble was an added plus, forging friendships that might never have existed. Music has a wonderful and unique way of bringing people together.

Facing page: Steve Young conducting the combined Assumption and Bridgewater groups at the Iglesia del Perpetuo Socorro in Granada on March 4, 2011 (top). Catharine Melhorn leading combined children’s choir in stretching and warmup exercises at previous Big Sing (bottom).



PROFESSIONAL DEVELOPMENT WITH A SCENIC VIEW MassACDA Summer Conference - July 15-18, 2012

Faith M. Lueth, MMEA Liaison

The MassACDA Summer Conference has all the elements that will help busy choral musicians recharge their creative batteries: a restful setting with a scenic view, time to reflect with other choral musicians, singing of inspiring music, tidbits of choral wisdom from nationally recognized clinicians, and a 60-piece packet of carefully selected music! This is why the Massachusetts conference attracts attendees from Massachusetts, surrounding states, and even some from the Midwest and western states.

The conference will be held in the Phillips Music Building of Gordon College in Wenham, MA, July 15-18, 2012. It will provide sessions of interest to conductors of all levels and types of choirs. Our featured clinicians this year are Dr. Daniel Bara from the University of Georgia, and Deborah Mello, Founder and Artistic Director of the Children's Chorus of Sussex County, NJ. In addition, Dr. Deanna Joseph, Director of Choral Activities at Georgia State University, will join us for a few sessions. A former faculty member at Smith College and UMass, Deanna has studied with Helmuth Rilling, Joseph Flummerfelt, and Simon Carrington. Her research interests include 19th-century choral-orchestral performance practice. For additional information, visit www.massacda.org

Deborah Mello



Founding and Artistic Director of the *Children's Chorus of Sussex County*, **Deborah Mello** 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. A former National

Chair of the American Choral Directors Association National Committee for Children's Choirs, Debbie currently serves ACDA as Eastern Division Children's and Youth Choir Chair for Repertoire and Standards. Debbie has conducted regional and honor choruses in several states including New Jersey, Pennsylvania, New York, Louisiana, Maine, Kentucky, Virginia, and New Mexico. She has taught numerous workshops on elementary music education and choral singing with children in the United States and as an Artist/Teacher for Doreen Rao's Choral Music Education courses in England, Sweden, Scotland, Ireland and Wales. In May 2007, Debbie and her husband, Joseph, each received the Inaugural Distinguished Music Educator Award from Yale University. Debbie, in conjunction with composer, Jill Gallina, has published 2 music collections, *All-American Sing Along Songs*, and *Songs Boys Like To Sing* that can be used in school, church and community programs. This past summer, she served as vocal coach for the girl choir camp at St. Thomas Episcopal Church in New York City. Recently retired as Director of Choral Activities at Randolph High School, Debbie is currently teaching at Montclair State University and is also the director of the Junior Choir at Christ Episcopal Church in Newton, New Jersey.

Daniel Bara



Daniel Bara is the Director of Choral Activities and Professor of Music at the Hugh Hodgson School of Music at the University of Georgia, having served as Associate Professor of Music, Director of Choral Activities at East Carolina University, in Greenville, North Carolina. While at ECU, his

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university choirs were invited to perform for state, regional, and national conventions of ACDA and MENC, and the ECU Chamber Singers completed two professional recordings for the Gothic Records label (*Greater Love*, 2007; *Eternal Light*, 2010). His conducting students have consistently advanced into the live rounds of the ACDA National Conducting Competition, and several of his former MM conducting students now hold collegiate conducting appointments at New England Conservatory, Miami University of Ohio, University of Idaho, and William Jewell College.

At ECU, Dr. Bara was the recipient of the *UNC Board of Governors Distinguished Professor for Teaching Award* and the *Robert L. Jones Award for Outstanding Teaching*. Prior accolades include the *Walter Hagen Conducting Prize* given at the Eastman School of Music, and the *ACDA National Student Conducting Competition* (Graduate Division) awarded at the National Convention in San Antonio, TX in 2001. Dr. Bara is Past-President of NC-ACDA, has held the Artistic Directorship of the New York State Summer School of the Arts – School of Choral Studies (2007-2009), and has served as conductor of the World Youth Honor Choir at Interlochen Arts Camp (2004-2006). He is in increasing demand as a guest conductor and clinician, with recent or upcoming engagements with all-state, regional honor choirs, and conference appearances in California, Texas, New York, Tennessee, West Virginia, North Carolina, South Carolina, Alabama, Georgia, Mississippi, and Florida.

Dr. Bara holds the DMA degree in conducting from the Eastman School of Music, organ and conducting degrees from the University of Michigan, and is a graduate of Interlochen Arts Academy. He is the Youth and Student Activities Chairman for the Southern Division Chapter of ACDA. At UGA he oversees the graduate choral conducting program, and conducts the UGA Hodgson Singers and the UGA Men's Glee Club.

Deanna L. Joseph



Since 2010, Deanna Joseph has served as Professor of Conducting and Director of Choral Activities at Georgia State University, where she conducts the University Singers, teaches conducting and choral literature, and supervises the masters program in choral conducting. Previously, Dr. Joseph served on the choral and conducting faculties at Smith College (2004-7), the University of Massachusetts at Amherst (2007-8), and Hobart and William Smith Colleges (2008-10).

In addition to her academic positions, Deanna Joseph was the founder and artistic director of the semi-professional chorus, *Hodie*, and was the conductor of the South Hadley Chorale, which she led in performances of works such as Mendelssohn's *Elijah* and the Beethoven *Mass in C*. For three years, Dr. Joseph held a conducting position on the Artist Faculty of the New York State Summer School for the Arts – School of Choral Studies. Dr. Joseph is an active soprano soloist performing regularly with the Rochester, New York ensemble, *Voices*, and formerly with the *Arcadia Players* and the vocal sextet *Cantabile* in Massachusetts.

Deanna Joseph has a doctorate of musical arts in conducting from the Eastman School of Music, where she served as an instructor of undergraduate conducting and assistant conductor of the Eastman Chorale and the Eastman-Rochester Chorus. While at Eastman, Dr. Joseph was a recipient of the *Walter Hagen Conducting Prize*. Dr. Joseph's research interests include 19th-century choral-orchestral performance practice. She has presented on this topic at ACDA and other professional conferences. Deanna Joseph was a conducting fellow at the Oregon Bach Festival in the summers of 2005 and 2006, where she studied with Helmuth Rilling. She has worked with Joseph Flummerfelt and Simon Carrington and has studied voice with baritone Jan Opalach. Deanna Joseph is a member of the Atlanta Symphony Chorus and Chamber Chorus.

Has your choir heard or hosted another choir recently?

Joshua Nannestad, R&S Chair for HS Choirs

The MassACDA High School Choral Festival, District Honor Choirs, and the All-State Choir help us recognize and motivate our outstanding individual singers. But how do you get your high school musicians to see and hear other ensembles in their peer group?

MICCA would seem to be one avenue for introducing your choir to similar groups. My program, unfortunately, has a long-standing schedule conflict with MICCA, so I have never been. Do you actually have time to hear the other groups, or do the pressures of performing dominate your agenda for the day?

Performance tours or festivals are great. We travel every other year, and we take the whole department (two choirs, two bands, and an orchestra). But this often puts us in a festival with few (if any!) peer ensembles.

I have been bothered by this problem for several years now. While we try to educate and excite our students about singing in a choral ensemble, how many have they actually seen? For these teenagers to see collegiate and adult groups is splendid, but what about the kinship of ensembles of a similar size and age getting to see “what those guys

can do”? Frankly, YouTube performances only go so far in demonstrating the type of music-making that is happening in real life.

After 12 years teaching in Massachusetts, I have some good friends and dear colleagues that I could probably talk into sharing a visit with us (although they may teach 60 miles away, and paying for the buses, and scheduling, and.....). And the youngest teachers, who may benefit the most from a choir share, are probably least likely to have the contacts to make it happen or the confidence to follow through.

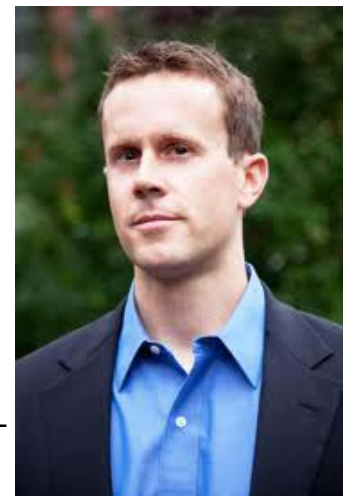
How can MassACDA help this situation? Shall the High School portion of the new website (coming soon!) feature a choral match section? “Auditioned mixed ensemble of 45 seeks same. Likes Whitacre, Dawson, and early morning rehearsals...” Can we partner with the tour companies that bring school choirs to Boston, so that you could put your name on a list to potentially host a visiting choir? If you have further ideas or tactics that have worked well for you, please drop me a line.

Congratulations to Herford Prize Winner Michael McGaghie

Catharine Melhorn, President

The American Choral Directors Association has named Massachusetts’ own Michael Craig McGaghie as winner of the prestigious 2010 Julius Herford Prize for the outstanding doctoral terminal research project in choral music. His dissertation, “Macaronic Things: Thornton Wilder and the Late Choral Music of Dominick Argento,” was accepted at Boston University in fulfillment of a Doctoral Degree in Choral Conducting under the direction of Professors Ann Howard Jones, Andrew Shenton, and Richard Cornell.

Dr. McGaghie received his Bachelor of Arts degree from Harvard University in chemistry, and holds Master of Music and Doctor of Musical Arts degrees in choral conducting from Boston University College of Fine Arts. He is currently Director of Choral Activities at The Boston Conservatory, where he conducts the Boston Conservatory Chorale and teaches choral literature and aural skills. He is also Assistant Conductor of the Harvard Glee Club and Music Director of the Concord Chorus. Recent conducting projects have included the world premiere of Tarik O'Regan's *Se lamentar augelli* and an appearance at the Kennedy Center for the Performing Arts with the Harvard Glee Club, as well as Faure's *Requiem* and Bach's *St. John Passion* with the Concord Chorus. He also conducted the Harvard Glee Club's recent Spring Tour 2011 to the American Southeast. Mike is a proud member of the American Choral Directors Association, the National Collegiate Choral Organization, the College Music Society, the music honor society Pi Kappa Lambda, and Red Sox Nation!



Past Herford Prize winners from Massachusetts: Catharine Melhorn (1983) and Kevin Leong (2008).

Massachusetts ACDA Calendar

Saturday, February 11, 2012

19th Annual MA-ACDA Collegiate Choral Festival

Regis College Fine Arts Center, Weston MA

An all-day affair, beginning at about noon. Features individual choirs and joint performance of movements from Haydn's *Mass in Time of War*, accompanied by the Smith College Orchestra. For more information or to register, contact festival chair Sheila Prichard, Regis College, at 781-768-8326 or sheila.prichard@regiscollege.edu

February 15-18, 2012

ACDA Eastern Division Conference "Creating a Choral Community" - Providence, RI

Performances by Britain's I Fagiolini and 20 auditioned choirs of all types; Verdi's *Requiem* directed by Ann Howard Jones; Elementary, Middle School, High School and Latino Honor Choirs; Festival Choir for singers with developmental disabilities; Farewell Gala buffet; Interest sessions, including these Massachusetts presenters: Wayne Abercrombie, Andrew Clark, Mike Driscoll, Andre de Quadros, Michelle Graveline, Joshua Jacobson, Alice Parker, Nick Page, and Beth Willer. For more information or to register, see <http://acdaeast.org/providence/>

March 1-3, 2012

2012 MMEA All-State Conference, Seaport Hotel, Boston, MA

Including ACDA-sponsored interest and reading sessions (See Newsletter p.) and a Friday morning MA-ACDA breakfast reception. For more information or to register, see http://www.mmeaonline.org/conference_2012.htm

2012 BIG SINGS: Non-competitive, adjudicated Youth and Children's Choir Festivals, Co-sponsored by MA-ACDA and OAKE Kodály Music Institute

Open to all children's and youth choirs (community, school, church, etc.); the number of choirs at each location will vary, based on the sizes of the choirs and the seating capacity of the venues. For more information or to register, please contact Jane Money jmoney@bostoncitysingers.org, Charlotte Brumit charlotte.brumit@gmail.com or Mary Epstein mepstein@kodalmusicinstitute.org. Registration deadline: January 30.

Tuesday, March 27, 2012 - BIG SING EAST 2012

St Cecilia Parish, 18 Belvidere Street, Boston, MA 02115

Staggered rehearsal times from 3:45 – 5:45 pm; 5:45 pm Rehearsal of combined choirs. Concert 6:30-8 pm; Combined selection: Mark Patterson's "This Shall Be for Music" (unison/opt. 2 pt, Brilee #363)

Saturday, March 31, 2012 - BIG SING WEST 2012

Christ Church Cathedral, 35 Chestnut Street, Springfield, MA 01103

Staggered rehearsal times from noon-2 pm; 2 pm Rehearsal of combined choirs.

Concert: 3:00 – 4:30 p.m. Combined selection: John Rutter's "Magical Kingdom" (2 pt, Hinshaw #HMC2000)

Sunday, April 1, 2012 - BIG SING CENTRAL 2012

St. Mark's School, 25 Marlboro Road, Southborough, MA 01772

Staggered rehearsal times from noon-2 pm; 2 pm Rehearsal of combined choirs.

Concert: 3:00 – 4:30 p.m. Combined selection: John Rutter's "Magical Kingdom" (2 pt, Hinshaw #HMC2000)

July 15-18 2012

MA-ACDA Summer Conference

Gordon College, Wenham, MA

Featuring clinicians Deborah Mello, Dr. Daniel Bara, Dr. Deanna Joseph, and reading sessions, workshops, Lannom Trust winner master classes. Information will be posted on www.massacda.org as it becomes available.

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