

Polyphony

"Independent voices joining to form a common theme"

King's Singers
in Concert
Saturday, Dec. 13
7:30 p.m.
Anneville-Cleona
High School

Message from the President

You've got what it takes ...

You are the single most important part of providing a meaningful choral experience for your singers. You! Not state-of-the-art equipment. Not an immense practice area to meet all your needs. Not a supportive administration. Not gobs of practice time. Sure it would be nice to have those things, but it's not what's most important. You are!

You. Your personality and energy, the culmination of your knowledge and

experience and your passion. You may feel that your personality isn't the same as so-and-so's, or you're still so young (or oh so old) and have so much to learn, or that you simply don't have what it takes. But I tell you, yes you do! If you've got the desire and the passion, you've got what it takes.

There is no cookie cutter model for personality. We're all different and wonderfully unique. Look around at all the successful choral directors you know and you will see there is no specific requirement for personality. Be yourself. Learn from others, borrow ideas and play around with them, add them to your repertoire of behaviors, explore and experiment, but be true to yourself and trust yourself.

There is no cookie cutter model for energy. Energy can be quiet intellectual energy, reserved but vital, or it can be big and lively and entertaining. Take a look around and you will see that examples of effective energy run the gamut among choral directors. Be yourself. Trust yourself.

There is no cookie cutter manner of instruction. Did you read "The Conductor's Perspective" by Kathy Saltzman Romey in the September 2008 edition of *Choral Journal*? If so, you noticed that there was not a single method of instruction, or a single philosophy or a single technique that created a successful program for the nine interviewed directors. Their programs were grounded in their own individual knowledge and experience. There may have been common threads here and there, but ultimately their styles and approaches were beautifully and richly diverse.

Your knowledge and experience will enhance the knowledge and experience of your singers. Garner all the information you can a little at a



Eileen Hower
President, ACDA-PA

time, day by day, and keep learning, no matter your age! Keep learning. Keep growing. Keep listening. Keep an open mind.

So what's left? Passion. Passion, my friends, is the ingredient that brings the essence of you as choral director to life. And you've got passion or I don't think you'd be a member of ACDA. Passion drives your personality and gives momentum to your energy. Passion keeps you learning and growing.

You are the single most important component of your singers' experience. Not your beautiful (or dismal) auditorium. Not your copious (or meager) budget. You. Get out there and be yourself! Believe in yourself. Your singers need and want you!

ACDA-PA wants to help you learn, grow, and experience. Our newsletter, *Polyphony*, brings you interesting and informative articles from various region chairs and R & S areas. We have an amazing annual summer conference that stimulates fresh new ideas, introduces you to fabulous music, and refreshes your musical soul. Our bountiful Web site is a click away and provides repertoire selections and festival and workshop information. Most recently, we've begun correspondence using Constant Contact, a web-based e-mail program. Each month a message will arrive in your inbox communicating a wealth of musical and informational tidbits. It also allows you to communicate directly with us if you have any questions, concerns, ideas, or comments.

There are many choral conductors who don't know about the benefits of ACDA. Please take the time to share those benefits with others. You know what the benefits are because you're a member. Your passion and knowledge and experience are all intertwined with ACDA. They have no idea how their lives and the lives of their singers can be forever changed because of their participation in ACDA. Let them know so that they, too, can become their very best.

My very best wishes to all of you.

Eileen Hower
President, ACDA-PA
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Membership Olympics: Let the competition begin!

Eastern Division President Lynn Drafall has initiated a competition among all the states in the Eastern Division. The goal of the race is to increase state membership in ACDA. We have two months! The state that has the greatest percentage increase wins either \$600 (gold medal), \$300 (silver medal) or \$150 (bronze medal) to help offset the cost of the Oklahoma Convention.

If you are successful in encouraging one new membership within the next two months, (we need a total of at least 10 members from across the state) your name will be entered into a drawing for the prize, if Pennsylvania wins! Here's what you need to do:

Encourage folks to become members. Then e-mail me (ehower@ccsd.cc) with the name and contact information of the person who became a member (Please put the word "bluejays" in the subject box so that it can pass through my server's filter system.) When the national office can confirm that your new member joined, your

name will go into a pool. In November, I will pull one name from the drawing and notify you if you have won a prize!

In addition to the Membership Olympics, NY and PA are competing in their own separate race. I've challenged NY president Mark Zeigler to a competition. The winner gets a free registration to the other state's conference and a tasty "colloquial" treat. If PA wins, I go to NY and eat Nathan's Hot Dogs. If NY wins, Mark comes to our PA conference and enjoys some Amish Potato Salad. Please, help me reach the hot dogs!

Encourage folks to join ACDA—not just because I want a Nathan's Hot Dog, but for all the reasons we're members of ACDA-PA: because we wouldn't be who we are, and our students wouldn't have the opportunities that a membership in this phenomenal association allows!

Let's go, PA!

Eileen Hower, President
ACDA-PA

A Report on the ACDA-PA Student-Director Honor Choir

Had it been that long since I was a tenor in the Westminster Choir? This past August was a chance for me to see if I still had it! At our first rehearsal, Dennis Shrock led the choir in vocal calisthenics and the sound was glorious. I knew we were in for a terrific weekend.

The Student-Director Honor Choir, a brainchild of board members from ACDA-PA, provided an opportunity for directors to sing side-by-side with their students in a honor choir format. For me, it was an opportunity to bring my best and brightest young singers to an experience that we could share as equals. I know firsthand what a profoundly moving experience that weekend was for them. And it was especially fun for all of us to bond together, away from our school campus, in the relaxed atmosphere of mid-summer.

Already the fruits of that weekend are apparent back at school in our chamber choir rehearsals. My students speak glowingly of their time with Mr. McCall and Dr. Shrock. The other students are clamoring to get an application for the next ACDA-PA honor choir in November, and many are asking about what choirs will be available

for the summer of 09. It's best, I think, to hear more about our time together from two of my students. Lindsey Nakao is a senior and Vice-President of Choral Activities. Marat Muradov is a Junior Officer at my school in Bucks County.

Lindsey Nakao writes:

This past August I took part in the first ACDA-PA Student-Director Honor Choir at Penn State University. What I thought was going to be just another fun, educational festival turned out to be an experience far more unique and rewarding. As a student, I was given the opportunity to be a part of a choir with singers beyond any experience level I had ever performed with.

I feel that this was a great bonding experience between the choir members and their directors. I don't think anything could have connected my director and his students more than rehearsing the same music together and standing side by side in the same performance. I believe that all of the performers put forth their best efforts to put on a brilliant concert that all members of the choir were proud of. I had an incredible time during the conference and met so many talented musicians. At the end of our concert, I looked across at the choir and saw the same feeling of accomplishment spread across every face, student and director alike, and that is a picture I'll never forget.

Marat Muradov writes:

I really enjoyed the Student-Director Honor Choir. It was a great experience. I got to meet many new people, which is always fun. The music wasn't too hard to learn. I thought I was very well with a group of people that already knew the music. All we had to do was perfect our sound, which is always a good feeling.

Rooming with someone we didn't know was a good way to meet people. We all made friends. A lot of the people at the choir were very social and outgoing, which made it even more fun. I enjoyed myself. We had a very beautiful sound at the concert. I listened to our recording, and I love it. I can't stop listening to it. This was an experience that I would definitely recommend to everyone. I would, without a doubt, do this again.

Ed McCall, ACDA-PA President-Elect
singnorth@comcast.net



Ed McCall
ACDA-PA
President-Elect

Corners of the Commonwealth

Central East Region News

I am honored to be your ACDA-PA Central East Region Chair for the 2007-2009 term. Hopefully you have heard from me already! If not, please e-mail me to update your contact information at ajwilson@cdschools.org.



Amanda Wilson, Central East Region Chair

This fall there are middle school choir festivals for young men and women. On November 7, the third annual Sweet Soundsations festival will be held at Central Dauphin High School, with Donna Knott guest conducting. On November 21, the fourth annual Boyz Noyz festival will be held at Allen Middle School, in Camp Hill. If you've participated in these events in the past, you know what great musical experiences they are!

Central East Region Upcoming Concerts

Lehigh University Choral Arts

In That Great Gettin' Up Mornin'—A Celebration of Spirituals October 31 & November 1, 2008, 8:00 pm, \$18. Guest conductor Dr. André Thomas of the University of Florida leads the 200 singers of LU Choral Arts in a multi-media program of spirituals tracking the beginnings of African music through the rise of one of America's greatest singing traditions. Performance Co-sponsors: LU Africana Studies and LU Dept. of Theatre. Ticket Information: Zoellner Arts Center at Lehigh University, 420 E. Packer Ave. Bethlehem, PA 18015 www.zoellnerartscenter.org 610-758-2787

Bach Choir of Bethlehem

Dave Brubeck Quartet—Saturday November 1, 2008 at 8pm, Central Moravian Church—Christmas Concerts—Vivaldi's Gloria and festive Bach cantatas Saturday, December 13, 2008, 8:00 pm, First Presbyterian Church of Allentown, PA - Pre-concert organ recital by Thomas Goeman, at 7:30 pm; Sunday, December 14, 2008 at 4:00 pm, First Presbyterian Church of Bethlehem, PA - Pre-concert organ recital by Thomas Goeman, at 3:30 pm; Handel Anniversary Concert - Sunday February 22, 2009, 4pm, Packer Memorial Church. <http://www.bach.org/>

Sweet Soundsations

Middle School Young Women's Honor Choir Festival November 7, 2008, 4:30 pm - Central Dauphin High School, Harrisburg, PA

Reading Choral Society

November 8, 2008, The French Connec-

tion: Music of French Cathedrals, Sacred Heart Church, West Reading; January 23 & 25, 2009 - SING! SING! SING!: A Choral Salute to Jazz, The Miller Center, RACC, Reading <http://www.readingchoral.org/>

For high school students, the ACDA-PA High School Men's and Women's State-wide Honor Choir Festival will be held on November 21 and 22 at Palmyra Middle School. Dr. Jeffrey Gemmell will guest conduct the Men's Honor Choir, and Joy Hirokawa will guest conduct the Women's Honor Choir. The concert is at 2:00 pm on November 22. Visit www.acdapa.org for details.

For college students, new choral educators, or anyone in need of a refreshing day devoted to choral music education, mark your calendar for January 24, 2009 for a workshop endorsed by ACDA-PA; "What to Expect When You Begin Teaching a Choir: A Workshop of Practical and Musical Resources." Topics include practical approaches to choral warm-ups and strategies for teaching sight-reading. There will also be discussions with and advice from student teachers, current teachers, and administrators. This workshop will be held at Millersville University from 10 am-3 pm on January 24. The cost is only \$10

<http://www.bcccsings.org>

Berks Classical Children's Chorus

Feel the Spirit, Fall Concert with all choirs, November 9, 2008, 4 pm, Atonement Lutheran Church, Wyomissing; Here We Come A-Caroling - Friday, December 12, 2008, 8 pm - Music and Readings of the Season - Choristers, Chorale, and MasterSingers, Trinity Lutheran Church, Reading <http://www.bcccsings.org>

Boyz Noyz

Middle School Young Men's Honor Choir Festival November 21, 2008, 4:00 pm, Allen Middle School, Camp Hill, PA

ACDA-PA High School Men's and Women's Honor Choir Concert

November 22, 2008, 2:00 pm, Palmyra Middle School, Palmyra, PA

Susquehanna Youth & Children's Chorales

Sunday, November 23, 2008, 4:00 pm, Whitaker Center, Harrisburg; Friday, December 19, 2008, 8:00 pm, Whitaker Center, Harrisburg; Saturday, December 20, 2008, 8:00 pm, Leffler Auditorium, Elizabethtown College; Sunday, December 21, 2008, 4:00 pm, Trinity Lutheran Church, Camp Hill <http://www.susquehannachorale.org/>

Wheatland Chorale

Sunday, November 23, 2008, 3 pm - Concert Hall of the Pennsylvania Academy of Music, Prince Street, Lancaster - US premier of Bob Chilcott's Circlesongs for SATB and SAB choirs

and that includes lunch! Visit www.acdapa.org or check out the ad in this issue of *Polyphony* for more details. Also, if you are interested in leading a session, please contact Amanda Wilson or Jeffrey Gemmell.

There are many concerts that occur in our region. I have included a list of local concerts for this upcoming season. If you know of a concert to add to this list for the spring, please let me know! Please check out the Central East Region area of the ACDA-PA Web site and the message boards frequently for updates. If there are choral educators you know who aren't ACDA members, please share this information with them and encourage them to join ACDA. Finally, I am here to help you, so if you have any questions or suggestions for region or state choral events, please let me know. I look forward to hearing from you and working with all of you! Have a great fall!

Amanda Wilson, Central East Region Chair
ajwilson@cdschools.org

- featuring the Wheatland Chorale and singers from PAM's student program, conducted by Bob Chilcott; Regular Glad Tidings! Concerts - Featuring Vivaldi's Gloria Friday, December 12, 2008, 8 PM, Neffsville Mennonite Church, 2371 Lititz Pike, Lancaster, PA 17601; Saturday, December 13, 2008, 8 PM, Atonement Lutheran Church, 5 Wyomissing Blvd. Wyomissing, PA 19610-2081; Sunday, December 14, 2008, 4 PM, First Presbyterian Church, 140 East Orange St. Lancaster, PA <http://www.wheatlandchorale.org/>

Schuylkill County Community Chorus

Christmas with the Schuylkill Youth Symphony Sunday, December 7, 2008, 3:00 pm, Schuylkill Haven Area High School <http://www.schcommunitychorus.org/>

King's Singers

Dec. 13, 2008, 7:30 pm, Annville-Cleona High School, Annville, PA See order form in this issue of *Polyphony* for tickets.

The Gettysburg College Children's Choir

Music, Gettysburg! Christmas Concert December 21, 2008, 7:00 pm, Gettysburg Lutheran Theological Seminary Chapel <http://www.gettysburgccc.org/>

The York County Jr. & Sr. Honors Choir Concert

Saturday, February 7, 2009 (Snow date: Sunday, February 8, 2009), 7:30 pm, Pullo Family Performing Arts Center on the campus of Penn State York Tickets: Contact the Pullo Center Box Office (Call January 5. They sell out in 1 week.) <http://honorschoir.com/>

Corners of the Commonwealth

Southwest Region News

It was nice to see and meet a number of our fellow Southwest Region members at the summer conference in August. I hope that you felt we accomplished our theme of "Building Bridges, Creating Community." Our region was strongly represented in both the Student-Director and the Junior High/Middle School Honor Choirs—



Shaun Cloonan
Southwest Region Chair

both communities of musicians. A special congratulations goes to Marvin Huls on receiving the Elaine Brown Award! We're fortunate to have such a Pennsylvania choral icon in our region.

As we look forward to this new year, several ACDA-PA sponsored events will happen in the region, reaching various R&S areas.

- October 11 brings our first Music in Worship choral reading session, in the hopes of bringing our sacred music directors together to share in some of their "best" selections.
- November 4 is not only election day, but the fifth installment of our middle school and men's choir event, Mucho Macho Music. Chris Kiver will serve as the guest conductor, the Hi-Lo's from the PSU Glee Club will be featured performers, and Robin Lind will facilitate a recruitment/reading interest session. The event is open to boys grades 6-9 with changing voices. More information is available at <http://teachers.nhsd.net/cloonans/muchomachomusic.htm>
- Moving forward, I'm working on the specifics and hope to have details in the next issue of *Polyphony* for a children's choir festival. This half-day event would be an opportunity for the children's choirs of our region to perform a song or two for each other, seeing what others just like them are doing around the area, and then all participants would learn a song by rote and end the day singing together. Most of the logistics are in place, all that is needed now is a site host. If this is something that might interest you, e-mail at cloonans@nhsd.net. My plan is to hold this event in late April or early May, so that a selection of repertoire is performance-ready for each group.

Those are some things that your professional choral organization is providing for you. Here are some other special events submitted by members of the Southwest Region you might want to take note of and try to attend:

Sunday, October 12, 2008

Cantor Workshop

St. Joseph Catholic Church in Cabot, PA, will be hosting a Cantor Workshop. Admission is free for members of St. Joseph Parish and \$5 for non-members. This workshop is primarily for members of the Butler Catholic Deanery but is open to all others who wish to attend as well. For more information, please contact Mrs. Gayle Wittmann, Music Director of St. Joseph, at gayle@losch.net.

Friday, November 7, 2008

Music in a Great Space Series

American Boychoir with the Shadyside Presbyterian Chancel Choir. 7:30 pm, Shadyside Presbyterian Church. For tickets, visit:

www.shadysidepres.org

Sunday, November 30, 2008

Community Messiah Performance

The New Castle Music Club Chorus, under the direction of Harry Cunningham, presents its 68th performance season of George F. Handel's *Messiah* at the Epworth United Methodist Church, 805 E. Washington Street, New Castle, on Sunday, November 30, 2008, at 3 pm. Our rehearsals begin on Monday evening, October 6, at the First Presbyterian Church in New Castle. This "community" chorus will number from 80-120 from across western PA and eastern OH, and anyone is welcome to participate. Scores may be purchased at the rehearsals. For further details, please visit our new Web site at www.ncmusicclubchorus.org

Friday, December 5, 2008

River City Brass with Choir

North Hills Senior High School Symphonic Choir will perform with the River City Brass Band on Friday, December 5, 2008. The concert is the Band's annual holiday concert – title of the concert is "*And the Angels Sing*." This is one of several performances of this concert, each with a different high school choir. For more information, visit www.rcbb.com

Sunday, December 7, 2008

"O Come All Ye Faithful"

The choirs of Duquesne University, Pittsburgh, will perform their traditional holiday concert, "O Come All Ye Faithful" at St. Paul Cathedral in Oakland. This is Duquesne's "gift to the city" at 3:00PM. Visit www.music.duq.edu for more details.

Sunday, December 21, 2008

Susa's Carols & Lullabies

A 4:00 pm concert featuring Conrad Susa's *Carols and Lullabies/Christmas in the Southwest* with harp, guitar, marimba, and the Chancel Choir of Mt. Lebanon United Methodist Church; Gretchen Franz, conductor.

Westminster Choir College Pittsburgh Tour Events

Wednesday, January 7, 2009

Clinic at Shadyside Academy

Under the direction of Dr. Joe Miller, The Westminster Choir will be at Shady Side Academy. Several area high school choirs have been invited to attend. The plan is for Westminster to do a "dry run" 45-minute concert to prepare for their tour concerts. After that, Joe will work with each of the visiting high school choirs for 20-30 minutes while the others watch. Limited spaces may be available for directors or small groups of singers to sit in the audience and observe this clinic. For more information, contact Dan Brill at brill1221@yahoo.com

Friday, January 16, 2009

Westminster Performs at Calvary

This tour de force concert highlights the Westminster Choir's extensive vocal colors while exploring the dichotomy of the sacred and secular. The program features *Miserere Mei* for choir and solo cello by Rudi Tas and Bach's *Komm, Jesu, komm*, as well as sacred works of John Tavener, Josquin Desprez, Louis Vierne and Frank Martin. Earthly delights are represented by Veljo Tormis, Benjamin Britten, Eric Whitacre and a tribute to Moses Hogan. The 8:00PM concert will take place at Calvary Episcopal Church, 315 Shady Avenue at Walnut Street, Pittsburgh, PA. 412-661-0120; Ticket info: www.calvaryppgh.org

I know that we all get busy with our own performances, rehearsals, and activities; but take a look at what is happening around your area in choral music. These are the best places to get repertoire ideas, to hear choirs of all ability levels, with contrasting sounds, all of which will make you a better director when you go back to your own group for rehearsal. There are undoubtedly dozens more performances that are just as note-worthy. A great place to share them is in our new online discussion forum at www.acdapa.org. Register a user name, then post your event in the Southwest Region area so that others can view it.

Best wishes to you all on a new year of choral music making at the highest levels. If there is anything I can do to assist you throughout the year, I'm just a phone call or an e-mail away.

Shaun Cloonan, Southwest Region Chair
cloonans@nhsd.net

Northwest Region News

Dear Northwest Region Members:

I am pleased to announce the formation of a new youth chorus organization in northwestern Pennsylvania: the Young People's Chorus of Erie! As the founder and artistic director of this new endeavor, I am thrilled to see the enthusiasm and momentum accumulating in our corner of the state as we unveil this first comprehensive, regional youth chorus program in our area.

The Young People's Chorus of Erie exists as a choral outreach program in residence at Penn State Erie, The Behrend College in Erie, PA. It is the first formal affiliate of the Young People's Chorus of New York City, founded in 1988 by artistic director Francisco Núñez. YPC Erie will share the mission of YPC New York, providing young sing-



Jason Bishop, Northwest Region Chair and Editor, Polyphony



ers of diverse abilities and backgrounds a comprehensive choral music experience as a way to further their personal and artistic growth, and to foster cross-cultural understanding. With an emphasis on diversity, YPC Erie brings together young singers from across the spectrum of the region's population. Representing a wide range of faiths, nationalities, cultures, socioeconomic backgrounds, and over 100 public and private schools, young people throughout northwestern Pennsylvania will work, sing, and perform together within a structured and focused outlet for their artistic and creative energy. As a result, these young people will develop musical skills, self-confidence, and a sense of community and discipline while forging life-long friendships. Choirs begin rehearsing in January 2009!

Northwest Songfest

In celebration of the founding of YPC Erie, Penn State Erie will host the Northwest Songfest, a

day long choral festival for teachers and students from our region, on Saturday, November 1. Endorsed by ACDA-PA, this event will feature guest conductors Sharon Downey, director of music at the Cathedral of St. Paul in Erie; Michael Dean, public school music teacher from Ripley, NY; Dr. Allen Howell, professor of choral music education at Edinboro University; and myself. ACT 48 credit will be available to teachers who participate in workshops throughout the day, while students will rehearse in preparation for an evening concert. Registration forms are available at acdapa.org under Festival Information.

For more information on Northwest Songfest or the Young People's Chorus of Erie, please e-mail me at djb46@psu.edu, or call 814-898-6789.

As always, I would love to hear from our regional membership more frequently! Let me know about the great things you are doing with your choirs, send reports from festivals you have attended, or send me a list of your concerts. Also, please consider inviting a friend or colleague to join ACDA, for the many professional benefits it provides. Membership applications are available at <http://www.acdaonline.org/mbrform.phtml>

Jason Bishop, Northwest Region Chair and Editor, *Polyphony*
djb46@psu.edu

Central Region News

Fall Greetings Central Region! Here we all are back, into the swing of the school year, and if not full already, our planners are filling up. Rehearsals, auditions, extra lessons, music selections, multiple choirs and ensembles, special events, workshops, to name a few, are all time trappers, claiming our days. Yet, these are the activities on which we thrive. Just the other evening, I told my "Meet the Teacher Night" parents that the students, the music, the creative 'light bulbs,' and the development of musical relationships have a way of wiping out the memory of the long hours that we choral directors maintain. Let me remind you that in the midst of your daily frenzy, ACDA is an organization that through our *Choral Journal*, newsletters, Honors Choir



**Beth Hull
Central Region Chair**

festivals, workshops and master classes, can help supply you with 'tools' that will enhance your teaching and conducting and stimulate your creative planning. Access is just a click away. Our Web site is now interactive, and as quickly as you'd like, your concerns and ideas can be shared with others. Your events can be posted through contact with me and the other ACDA-PA board members.

Included in our Central Region upcoming events are:

*Vocal Jazz Reading Session and Workshop
Saturday September 27, 8:30 am-noon*

Let me extend another invitation to our Vocal Jazz Reading Session and Workshop with clinician, Justin Binek, Professor of Vocal Jazz Studies at the Philadelphia University of the Arts. Justin will be the 2009 PMEA All-State Vocal Jazz Choir Conductor and also the District VI Vocal Jazz Director this year. He is an accomplished composer/arranger, performer, and international clinician. The workshop will be at Altoona Area High School, in Altoona, PA from 8:30 am-noon.

The registration deadline has been extended and there is now a reduced student registration fee. ACDA-PA members can receive ACT 48 credits. Bring friends for a fun Saturday morning.

We are also planning a Music in Worship Choral Reading Workshop in February. This will be an opportunity for ACDA colleagues to share our favorite, most successful anthems and read through new octavos in preparation for upcoming liturgical seasons. We will compile a music reading packet, so if you have suggestions for that packet, please send your titles to me.

You can see more ACDA-PA statewide concerts listed on the region pages on our website. It is exciting to see all the events happening in our ACDA-PA organization.

Please encourage your friends to join ACDA to begin taking advantage of our benefits. Bring them with you to our concerts and workshops, or have them e-mail me for membership applications.

Have a wonderful fall music season.

Beth Hull, Central Region Chair

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Repertoire and Standards

Community Choral Singing: “Bridging the Gap”

Community choirs come in all sizes and shapes. We have large oratorio choirs, smaller adult chamber groups, choirs for men or women only, and a wide variety of groups for kids of all ages. One of our goals as conductors is to instill the love of singing early and to keep that passion alive, vibrant and active throughout life. Community choirs, in all their variety, play a critical part in reaching this goal.

Unfortunately, I’ve seen a serious break occur in that continuum of involvement when singers leave the high school or college environment and start their adult lives. Understandably, that’s when many other demands on a singer’s time start, and singing for personal enjoyment easily falls to the bottom of the list or moves out of the picture entirely. The danger is that this pattern, once established, won’t change.

How can we bridge this gap? There are probably many threads to the answer, but I think one is for conductors of all type—those who conduct choirs before the “gap” and those after—to more pro actively help singers experience the web of community based choral activity taking place all around them. This will help them realize that there’s a vibrant choral world out there that they—and their own children, when they come along—will want to enjoy throughout their lives.

I have a couple of ideas, but would love to hear ideas you might have for bridging this “gap?” What have you tried that worked or that didn’t work? To prime the pump and get those ideas flowing, let me share a couple of experiences I’ve had with my choir, or will have in the coming year.

I’ve found that one way to build this awareness is through collaborations between choirs—both intergenerational and otherwise. My group (the Wheatland Chorale) is a 44-voice adult SATB choir based in Lancaster, which draws singers from York, Lancaster, Berks and Chester counties. We have the benefit of having two excellent community-based youth musical training organizations in our area. They are the Berks Classical Children’s Chorus, based in Reading, and the Pennsylvania Academy of Music (PAM) in Lancaster. Two years ago, the BCCC Mastersingers (their high school ensemble) sang with us in a section of our spring concerts. We sang

some numbers together, and then featured the Mastersingers in a couple of pieces. My singers loved this experience, and I’m told the Mastersingers enjoyed working with us. What I hope also occurred was that those high school kids saw a group of enthusiastic, involved adults taking time out of their busy schedules to enjoy a love of singing at a high level of accomplishment, just as those kids were doing. And I also hope that they visualized themselves doing the same thing when they became adults.

We’ll be returning the favor when we join the BCCC in their May 2009 spring concert to perform Bob Chilcott’s *Canticles of Light*. This wonderful work is written for adult SATB and youth treble choirs. Again, we hope to implant and reinforce the idea that singing is an exciting lifetime activity.

We’ll be doing the same thing this November when we join forces with PAM’s youth choirs in a U.S. premier of Bob Chilcott’s *Circlesongs*, written for SATB and SAB choirs, soloists, two pianos and four percussionists. (It will be a Bob Chilcott year for us!) This marvelous work traces the circle of life from birth through love, middle age and on, using a series of Native American texts. Our experience will be heightened by having Bob Chilcott conduct the final rehearsals and performance on Sunday, November 23 in PAM’s amazing new concert hall in downtown Lancaster.

Again, it’s my hope that these kids will see, in action, an example of the excitement and joy in choral singing that they can experience throughout their lives. And, maybe, this will plant in them the expectation that they will do the same, and will seek out a community choir when they leave the educational environment.

Let me know what ideas you have for “bridging the gap” and keeping high school and college singers involved in singing after they start their adult lives. Contact me at robjupton@msn.com, and I’ll collect and share the results.

I look forward to hearing from you. Thanks, and “keep ‘em singing!”

Rob Upton, R&S Chair for Community Choirs
robjupton@msn.com



Rob Upton, R&S Chair
for Community Choirs



Recruiting for Choral Programs

You have chorus in your schedule. Twenty-five students have joined, but your school has 800 students in it. What do you do to get more in your chorus? There are scheduling problems, guidance problems, lunch problems, and of course, there's always the fact that the chorus may not be cool enough to join ... NOT!

Anyway, some little tricks that I have learned over the years that have helped me to be able to recruit not just girls, but guys, too:

- Individually invite students. Get to know them in your general music classes, lunch, bus or study hall duties, music theory classes. Go into orchestra or band to help out. Students are more likely to come to something when they feel like "the teacher cared enough to invite me personally." (That usually goes for adults, too.)
- Take field trips. Everyone loves field trips. The word will spread that the chorus is going to

sing at say, the baseball stadium. Other great trips: amusement parks, nursing homes and senior centers—followed by a trip to the nearest fast food place, football games, and basically anyplace the community is involved is a great place to show off your choir. The school district gets great press from this and it builds great community relations for the residents to see how their tax dollars are spent. It's always nice to see something good about students and teachers in the newspaper or on television.

- Create special groups, like a barbershop quartet, madrigal singers, show choir, or girl's choir, to show off what you do have. Students like to be in top groups and to be challenged.
- Talk to younger students in the previous year that may be coming to your building the following year. Take one of your groups to sing for them. Tell them about the great things in your chorus. Have sign-ups right then and there.

One Big Word: Context

This past summer, I took a graduate class in European sacred music from 1500-1750. I thought the class would be a survey of sacred music during this time—it wasn't. Instead, this was a research class focusing on external influences on music. I had never thought too much about how the outside world affected the music of the Baroque.

I was assigned to research the Thirty Years' War (1618 to 1648). After an initially half-hearted attempt to find a direct correlation between the war and music, my professor guided me to expand the topic and look at the entire 17th century. He suggested that I read generally about the 1600s before trying to think about the musical implications. When I started looking that broadly, I started seeing trends that I hadn't thought of before. The entire century was a mess!

The Thirty Years' War was just one of the many issues facing Europeans in the early 1600s and the end of the war did not necessarily bring with it a comfortable peace; there were battles and conflicts that continued well after the war officially ended. Beyond the obvious side effects of a prolonged war, Europe had to deal with multiple other crises. The traveling troops of soldiers frequently brought outbreaks of the plague. In examining just one outbreak in Seville in 1649, a full 25% of the population died. Spain's population was reduced

by as much as 500,000 due to plague deaths during the 17th century. Overall, hundreds of thousands of people perished in these outbreaks. In addition to the aforementioned problems, there were widespread instances of crop shortages and famines. Some of the shortages were due to the troop movements—farmers were unable to bring food into the towns because the roads were often blocked. There were even reports of cannibalism in some towns due to widespread hunger.

The most shocking bit of research I happened upon occurred when I read these few words about the climate in the 17th century: mini-ice age. I had to re-read the passage to be sure I read properly. I was intrigued and had to find more evidence on this subject.

It turns out that there is significant research to support the fact that there was a cooling of average worldwide temperatures. The temperature change was extremely devastating to pre-industrial Europe. For every one degree Celsius that the temperatures dropped, the growing season was shortened by 3-4 weeks, and the altitude where crops failed dropped 500 feet. In a time when farming was vulnerable to even simple climatic events, these cooling temperatures were devastating. These multiple factors significantly affected the region. Europe's population dropped so drastically that the levels in 1620 did not recover until at least the 1720s.

- And finally, love what you do. The students can pick up from you, their director, if you are just going through the motions or if you are really excited about chorus and singing. Many will mirror your enthusiasm and love singing, too.

I hope that sharing some of these little hints will help you with your recruitment. Best wishes on a great school year and happy singing!

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Northeast Region
Chair

How does all this affect music? Well, there may not be specific examples of composed music directly affected by these events, but how can we examine music and composers of this time period without taking these factors into consideration? There were composers whose families were nearly wiped out by plague; others whose families were forced out of their homes due to their religious beliefs.

The biggest thing I took out of this class was the fact that when we typically study music, we frequently look at purely musical events. Rarely do we consider how historical and political forces influence music. The life during this time was not easy and all of these problems affected their everyday lives. Schools that taught music were adversely affected because of shortages in student population. In our future, will musicologists look at our current music through blinders, focusing on only musical details, or will they consider how politics and popular trends affect both composers and performers?

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Repertoire and Standards

Authenticity Found! Smithsonian Global Sounds for the Choral Classroom

Pete Seeger, the American folk singer, political activist, and key figure in the mid-20th century American folks music revival, reminds us that to truly know people we must learn their music. A multicultural music education offers students an opportunity to experience the world through music, building the understandings needed to transform individuals, schools, and society. It challenges all of us to face prejudices, biases, and assumptions in order to seek out new ways to progressively and proactively apply principles of social justice and equity. A multicultural music education can only reach these ideals when we take seriously the multiple meanings of music and its uses around the globe. We must present our students with authentic musical experiences and examples that are steeped in the deeply rooted cultural meanings of the people the musics represent.

While there is a plethora of multicultural choral scores available from numerous reputable publishers, use of these scores alone often falls short of the true aims of a multicultural music education. Singing the music of others without appropriate musical examples and cultural context does little to inspire thoughtful understanding, future change, or even maintain student interest. Conscientious directors who understand this know that finding authentic resources to supplement repertoire selection is time consuming and difficult ... that is until now!

In April of 2005, the Smithsonian Institute released *Smithsonian Global Sound* at <http://www.smithsonianglobalsound.org/>. Smithsonian Global Sound has been dubbed by The New York Times as “the ethnographic alternative to iTunes” and encompasses over 40,000 tracks of world music, streaming from the Archives and Research Center for Ethnomusicology in India, the International Library of African Music in South Africa, and the nine record labels of the Smithsonian Folkways collections. The collection also includes prodigious liner notes, feature articles, multimedia and video shorts, and powerful search tools.

As a nonprofit endeavor, Smithsonian Global Sound is above all a mission rather than a commercial product, offering broad accessibility to the “smaller voices” of people all over the world. Its essence and purpose are fundamentally different from that of commercial digital music delivery services. Smithsonian Global Sound aims to heighten communication among and

about people and cultures through the culturally potent medium of music, accompanied by informative notes and educational features. The content it delivers is the window through which users may discover and appreciate other people, other value systems, and other realms of human accomplishment.

Of particular interest to educators, Smithsonian Global Sound offers the following:

Tools for Teaching, which includes lesson plans created by music educators;

Global Sound Live, which includes videos of musical performances and interviews with musicians;

Podcasts that focus on a particular musical culture and include both music and spoken interviews with musicians; and

Radio Global Sound, which is a 24-hour radio station streaming selections from the collection.

The good news about all of these resources is that they are completely free and can be streamed through a computer and LCD projector for classroom use.

To download specific tracks of music, one is required to register as a site user. Rest assured that the site has a responsible security policy and will not send unsolicited e-mails. The cost of downloading music is inexpensive at \$0.99 per individual track and under \$10.00 per album. The funds collected from purchases go to supporting the archive, the collection of new music, and the musicians who created the recordings. They also offer a library site license that will allow access to complete recordings without the need to download.

Ideas for incorporating this resource are endless, but in the attempt to inspire your creativity I would like to offer two specific examples of the ways in which I have used Smithsonian Global Sounds in the choral classroom.

Example 1: *Ask the Watchman* (arr. Caldwell & Ivory, B with SATB, Earthsong Publishing, 10008057) American Sea Island Spiritual

A recording of this song is available on the Smithsonian Global Sound website. It was performed by *The Morning Star Hall Singers* and *Alan Lomax* and recorded in 1964 on Johns Island in South Carolina under the *Folkways* recording label (#FW03841_103).

By listening to the recording I recognized stylistic, rhythmic, melodic, and harmonic differences between the choral arrangement and the live recording. I used this information to shape my interpretation of the score and to make musical decisions about its performance. I also found that the track incorporates a spoken narrative by

members of the ensemble that describes this song as appropriate for New Years Eve as a means for celebrating the time they have together and the uncertainty of what will come in the following year. “We don’t know how long we will be together; if we will all be together at this time next year. So we need to ask the Watchman, how long...” This insight gave me ideas

about when to appropriately program this selection and offered excellent points for class discussion regarding the meaning of this song, leading to musical and cultural fuel for my choirs’ understanding. While the choir learned the piece through using the score, we listened to the recording on multiple occasions and made group decisions about its interpretation. We also listened to other selections from the same album and reviewed the extensive cultural information offered within the liner notes.

Example 2: *Tue, Tue* (arr. Sonja & Berta Poorman, 3 part mixed, Brilee Music Publishing Co., 3701129) Ghanaian Folk Song

This specific song is not available on the Smithsonian Global Sound website. However, I was able to find multiple Ghanaian recordings and a very interesting video. The video, a field recording showing people as they sing and play in a natural environment, begins with a group of men singing *God Bless Our Homeland Ghana*, the national anthem of Ghana. It continues with them playing various traditional and non-traditional instruments while singing a Ghanaian song in a call-and-response form. The video provided me a better understanding of the timbre of the singing style, the roles of the “caller” and “responders,” and some ideas as to rhythmical ostinati that may be appropriate for accompaniment.

Instead of teaching the entire song from the score, I decided to teach the refrain aurally through whole song emersion, by singing the refrain and asking students to join me as they became familiar with the melodic line. Once students were familiar, we read through the score until the song was fully learned. I then showed the video from Smithsonian Global Sound, and as a class we evaluated musical issues such as timbre, style, form, and use of instruments. Our conversation soon turned towards cultural issues. By using the extensive liner notes from other Ghanaian recordings, I was able to share information



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about the various culture groups in Ghana, the languages spoken, and the uses of music in traditional and nontraditional life.

We listened carefully to the rhythmical lines within the video and those played in the piano accompaniment of the score. Students experimented with various ostinati until they decided on three that would become our percussion ac-

Back to the Future! Modern Options for Authentic Choral Performance Practice

As our family was watching the movie *Back to the Future* a few weeks ago, I was again intrigued by the movie's premise and inspired to apply it to the history of choral music. The plot is familiar: Marty (Michael J. Fox) uses a 1980's DeLorean time machine, engineered by Doc (Christopher Lloyd), to travel back in time to the year 1955. While there, Marty has quite an adventure and learns two lessons that have become law in time travel theory, at least in the movies: (1) our perception of the past is quite different than the reality of the past; and (2) any interference with the past changes the future. The first lesson is the theme of this brief article. Keep in mind, though, that our actions today will be the past tomorrow and what we do now will, without a doubt, influence the future.

Just think, if we were able to travel back to the Renaissance Period and listen to performances of choral music, I bet the reality of that experience would be much different than many versions of Renaissance choral performance we hear today. Our current efforts have been influenced by hundreds of years of performing varied music of contrasting genres and styles. In addition, wildly conflicting theories and practices as to how and why choral music was performed make it difficult to understand the unique role of choral singing in Renaissance culture and society. The main question is: How can we recapture an authentic sound and style in modern performances of Renaissance, Baroque and Classical choral music without actually going back in time?

Perhaps a visual analogy will help define this situation and provide some answers, namely a comparison of choral performance and the recent restoration of Michelangelo's fresco in the Vatican's Sistine Chapel. A December 1989 National Geographic article presents a stunning array of dramatic photographs and describes the project as follows:

companiment. We experimented with our interpretation of singing timbre from the video and made adjustments from our traditional American choral sound to incorporate these elements. Our final performance was very different than what appeared solely within the score.

I encourage you to explore Smithsonian Global Sounds and discover what opportunities may evolve for your choirs. In incorporating the sonic

The restorer's credo is like the physician's: First, do no harm. The treatment was to lift layers of Rome's dust, sooty grease from burning candle tallow, and other substances—even the residue of Greek wine used as a cleaning solvent some 275 years ago. All had obscured Michelangelo's work. Worst of all were varnishes made of animal glues. Applied in various centuries to brighten the darkening surface, they did so for a time. Then each deteriorated and turned the ceiling darker than before. Despite its dingy appearance, most of the fresco remained in good condition (p. 697).

As the accumulated grime [and faulty "restorations"] of nearly five centuries were removed, the once gloomy masterpiece was renewed to a glory of color and light. "[A] light to amaze the eye and blind the soul," writes author David Jeffery (p. 688).

In choral music, we can do a similar kind of restoration to our performances; we can clean, renovate, and reawaken pieces that have become staid, dull, dark and gloomy. This is accomplished in practical ways, by bringing a fresh energy and interpretation to historic music and by researching the most current ideas related to performance practice. In the early 1960s, led in this country by Thomas Dunn, conductor of Boston's famous Handel and Haydn Society, conductors began to take a more musicological approach to interpretation. This practice continues today. In preparing "early" (pre-19th century) repertoire, many aspects of the music are researched—historical extra-musical context, size of ensembles, nature and use of period instruments, tone quality (timbre), phrasing, articulation, tempo, etc.—to discover the most "authentic" way to perform the literature. Current books that investigate these issues include:

- Brown, Clive. *Classical & Romantic Performing Practice: 1750-1900*. Oxford, 1999;
- Butt, John, ed. *The Sacred Choral Music of J. S. Bach: A Handbook*. Paraclete, 1997;
- Conlon, Joan Catoni. *Performing Monteverdi: A Conductor's Guide*. Hinshaw, 2001;
- Kenyon, Nicholas. *Authenticity and Early Music*. Oxford, 1988/2002.

New recordings of Renaissance, Baroque and Classical repertoire have brought these ideas to life

and cultural elements of music we have the ability to broaden perspectives, empower our students, and learn more about others as we learn more about ourselves.

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in performances that are exuberant, captivating, vibrant and joyful. Some artists to consider include:

- The Consort of Viols with Red Bryd;
 - Andrew Parrot and the Taverner Consort;
 - John Elliot Gardiner & the Monteverdi Choir;
 - Jeffrey Thomas & the American Bach Soloists.
- Listen carefully to these



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recordings, especially the fresh interpretation of familiar works, and your musical imagination will lead you to travel acoustically back in time.

We have a responsibility as conductors to seek to discover a definitive sound and style that accurately conveys choral works as imagined by composers. To create an appropriate performance, our mode of time travel involves the writings of the period and our own musical imaginations to put these ideas into practice. Like the visual rejuvenation of Michelangelo's recently renovated fresco, an approach to singing must bring music to life with vitality, personality, energy, directness and humanistic simplicity. Our contemporary enjoyment and understanding of historic music requires a genuine effort to uncover and rediscover the lightness, brightness and creative spontaneity of master composers. Such a musical expedition happens only if we are willing to continually rethink and reinterpret our current way of doing things. Guided by careful research and healthy experimentation, we can construct interpretations that allow composers' individual voices to sing clearly and directly. Successful performances are opportunities for singers and audiences to time-travel, much like in a DeLorean time machine, to experience the precious reality of other ages of choral music in vital and vibrant ways.

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Repertoire and Standards

'Tis The Season ... Male Voice Festivals in Pennsylvania

During the fall season, choral directors in Pennsylvania are blessed with a number of exciting festival opportunities for young male singers, particularly at the middle and high school levels. It is always exciting to watch the expressions of joy and sometimes wonderment on the faces of young men when a massed choir begins to sing as they are immersed in a rich, full sound, when for most young men, they are used to singing with a small group of males back at their school, community choir or church.

Exposure to new repertoire is a wonderful way to develop musicianship and vocal technique as well as further an awareness of differing musical styles, gain fresh insight from a different conductor, and a shot of self-confidence which will stay with them for the rest of their musical lives.

For High School students, ACDA-PA hosts an annual State-Wide High School Men's and Women's Honor Choir Festival in November. This

Finding Quality Repertoire for Children's Choirs

Have you ever asked yourself the following questions: Where do I look to find quality repertoire for my choirs? How do I know which pieces to choose?

Here are some suggestions! A quick search on the internet for the following names will reward your efforts. Doreen Rao, Linda Beaupre, Mary Goetze, Eleanor Daley, Joan Gregoryk, Ruth Dwyer, Nancy Grundahl, Henry Leck, Rollo Dilworth, and B. Wayne Bisbee are prominent educators, conductors, composers/arrangers who are leaders in the field of children's choirs.

Are you a new teacher and not sure where to begin with voice instruction? I suggest *We Will Sing!* by Doreen Rao, Boosey & Hawkes publisher. It is a performance-based textbook that not only develops musicianship for your young singers but it also "provides opportunities to perform great music and to participate in world culture through singing."

Teaching Kids to Sing by Kenneth H. Phillips should also be on your wish list. In his book, he not only explains in detail the vocal mechanism and the changing voice, but he also provides a sequential curriculum for children grades one through twelve. In addition, he addresses various techniques and provides study and discussion questions.

Have you ever attended a concert or convention, heard a wonderful piece of music but can only remember the composer? *Choral Music for Children—An Annotated List* (available through MENC) is a must-have book! It was made

year, the Festival will occur on November 21-22 at Palmyra Middle School in Hershey. The Men's Honor Choir will be led by Dr. Jeffrey Gemmell from Millersville University. Dr. Gemmell brings a wealth of talent and experience as both a conductor and baritone soloist. The repertoire ranges from a traditional South African piece through to a wonderful motet by Samuel Wesley. The Festival concludes with a massed performance with the Women's Honor Choir students. The registration fee of \$115 includes conductors and accompanists, music, hotel accommodation, three meals, a pizza party and a CD recording of the concert. The festival is not to be missed and application forms are available online at the Men's R&S page at www.acdapa.org. If you are interested in the festival or have questions, please do not hesitate to contact me at cak27@psu.edu.

Young men in middle schools are particularly well served by festivals in the coming weeks. You can find more information from the ACDA-PA Web site at www.acdapa.org and clicking on Upcoming Choral Festivals. These festivals include:

Boyz Noyz for grades 6-9, Friday, November 21, at Allen Middle School in Camp Hill. Contact Suzanne Boyer for more information at sboyer@wssd.k12.pa.us.

The 9th Annual Young Men's Choral Festival for grades 7-9, Friday, October 24, at Mansfield University. Contact Peggy Dettwiler for more information. (pdettwil@mansfield.edu)

Mucho Macho Music V for grades 6-9, Tuesday, November 4, at North Hills Junior High School, Pittsburgh. Contact Shaun Cloonan for more information. (cloonans@nhsd.net)

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through the cooperation of the ACDA Committee on Children's Choirs and the Music Educators National Conference. The main reason for this compilation is to "provide teacher/conductors with a sourcebook on choral repertoire suitable for the teaching and learning of vocal music in school and community music programs." This book provides lots of information for over 150 songs and presents the following information for each piece listed: composer, title, publisher, voicing, style, language, notes, pedagogical value and level of difficulty. It contains the choral staples by Bach, Handel, Brahms, etc., and also includes many composers who are *still* writing beautiful music for young voices!

What publishers offer quality choral music for children? Some are (but not limited to): Boosey & Hawkes, Santa Barbara Music Publishers, BriLee (especially the Bel Canto Series), Alliance, Colla Voce (Henry Leck), Treble Clef Press, Leslie Music, Heritage and many more!

Quality music—what is it? How can one be sure to choose the right type of music? Each of us is different and we all have our personal likes and dislikes regarding repertoire ideas. A question comes to mind: what is the reason you program specific music for your concerts? Is it to please the audience? Make your students happy? Is it theme based? Or is it to give your students the highest educational value within each specific piece?

Randal Swiggum wrote a fantastic article titled "Merit and Meaning: The Search for Quality Music" which was published in *Melisma*

(Spring 2003), the ACDA North Central tri-annual newsletter. In his article, Mr. Swiggum thoroughly discusses the need to program music that will teach, not entertain our children. One very interesting comparison from his article has remained with me, and I think about it each time I seek a new piece of music. I'll share his thoughts and metaphors with you here:



Gina Lupini Lehman
R&S Chair for Children's
Choirs

<i>Art</i>	<i>Entertainment</i>
Expects you to 'chew'.	"Goes down easy".
Provokes and challenges.	Stays in the 'comfort zone'.
Changes us.	Amuses us.
Operates on multiple layers.	Makes a simple point.
Open to interpretation.	One-dimensional.
Nourishes.	Satisfies "sweet tooth"
Puts value on inner depth.	Puts value on external.
Created for meaning.	Created to sell.

Remember, quality repertoire is not just for high school, college, or adult choirs. It is important *and* essential for our children to experience, too! Once your choir has been exposed to such "nourishment," they will certainly be interested in expanding their musical diet!

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New Discussion Forum Feature Added to our State Web Site!

There is now a place for members of the PA state chapter of ACDA to interact on our Web site, www.acdapa.org. Thanks to the technology of FireBoard, powered by Joomla!, ACDA-PA members can create a user account and post and reply to threads in a variety of topics in this user-friendly forum. Go to www.acdapa.org and click on the "FireBoard" logo to see the discussion forum main page. Fill out the form

under the "register" link and create your user name. A confirmation message will be sent to the e-mail address entered with a link to activate the account. Once that link has been visited, the new user may return to the forum page and log in to gain access to post and reply privileges.

The forum is divided up into the following categories, with sub-forums in each where discussion threads may be created: Upcoming Events, Regional News, Repertoire & Standards, Honor Choirs/Festivals, Job Openings, and Student Chapters. If there becomes a need for additional categories in the future, those may be added. Spend some time navigating the forum and getting to know the topics. It is our hope that this forum will provide an additional means of communication among the members of our organization state-wide.



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place
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