



# Da Capo

Fall 2005

Delaware ACDA Newsletter

Volume 11 Number 1



## New Faces, New Goals

**Martin Lassman**  
*President*

**T**his is my first opportunity to write an article for Da Capo as president ... and don't I know how infrequently a President's Message is read! Still, I will pretend that someone will read this and begin by thanking both of you who voted for me to become Delaware's ACDA President. (Ah, the advantages of living in a small state!)

I know the most important thing I can do as president is to get good people working for all of us by asking them to serve on the board. I know that is at least one good thing I have done so far. These are the people who will really be working for you. They are listed on this page in the column to the far right. Their contact information can be found on page 2.

If you do not see your name listed and you want to be among those working to make Delaware's choirs among the best in the nation, please contact me. I will definitely find a place for you.

My goals for these next two years are straightforward:

1. Include as many directors as possible
2. Involve both veterans, young and future directors
3. Provide frequent opportunities for all of us to gather and learn from each other
4. Provide quality learning opportunities for all of us
5. Think BIG!

When any of us has success, we all benefit, so if there is anything you need to make your program better or easier, let us know.

Lastly, kudos go to:

- Jeanmarie Braddock, Kara Newham, and Tracey Wallace for their work to reorganize the Children's Honors Choir after a year's absence.
- Karen Rotz, Bob Emmons and the DMEA for organizing a terrific State Music Teachers' Professional Day in Middletown on Oct. 7.

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*March 17-18, 2006*

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*April 11, 2006*

*Hosted by John Dickinson  
High School*

**The 2006 Voices United Conference**

*August 10-12, 2006*

*Featuring Dale Warland, Rollo Dilworth, and  
Eleanor Daley  
Hosted by George Mason University*



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(see College & University Choirs)

*Da Capo is the official newsletter of the Delaware ACDA chapter. The purpose of our newsletter is to generate interest in ACDA and the choral art, inform members of upcoming member- or ACDA-sponsored events, offer support and encouragement to members, and provide helpful information and resources for members in all areas of choral activity.*



*The Delaware ACDA Officers and Chairpersons welcome your comments, suggestions, and article contributions! Please email each chair for chair-specific comments/concerns, or contact the Da Capo editor at **mkm576@comcast.net**.*



*The views, opinions, and conclusions or recommendations expressed in this newsletter are those of the author(s) and may or may not reflect the views of the editor or others affiliated with ACDA.*



## Community Choirs In Delaware

Michael Larkin  
R & S Chair for Community Choirs

**J**t is my pleasure to continue to serve DE ACDA as the

R&S Chair for Community Choirs. I hope that everyone's concert season is off to a great start. For a state our size, we have an impressive number of community choral organizations. It is wonderful that there are so many opportunities for singing and fellowship within our state. Hopefully, in the near future there will be even more!

Included in this newsletter is what I hope will be a complete listing of all community choral organizations in Delaware (See page 13). I made every attempt to make certain that all information, especially internet and phone contacts, is accurate. If there are inaccuracies in your listing, please contact me as soon as possible and any corrections will be printed in the next newsletter.

As all conductors are very much aware, successful concerts begin with quality choral literature that "works" for our specific choral ensembles. Each of us should always be searching for new and different literature to perform and new programming ideas. Simply put, this is hard, but rewarding work and might include attending reading sessions at meetings and conventions, listening to publishers' promotional CDs, reading through hundreds of pieces at retailers such as J. W. Pepper, internet searches, etc. Perhaps the best way is to attend many choral concerts and/or to ask colleagues what they are performing. With that thought in mind, I would like to include an "In The Folder" section in each future DE ACDA newsletter. Much more than an item of interest, this can be a valuable resource for building repertoire. I invite all conductors in our state to email me a listing of what "is in your folder" whether it might be fall or spring programming.

To get things started, some of the music in the folders of my singers in the New Ark

Chorale and Select Choral Ensemble at the Wilmington Music School this fall includes:

### *New Ark Chorale*

Christmas Cantata—Daniel Pinkham  
In Dulci Jubilo—Michael Praetorius  
Three Carols—Peter Warlock  
Christ Was Born  
in Christmas Day—Michael Larkin  
I Saw Three Ships—Michael Larkin  
Christmas Eve is Here—Michael Larkin  
Christmas Garland—Conrad Susa

### *Wilmington Music School Select Choral Ensemble* (auditioned high school singers)

Like a Mighty Stream—Moses Hogan  
Gloria from "Mariazellermesse"  
—Franz Joseph Haydn  
Fa Una Canzona—Orazio Vecchi  
The Lonesome Dove—arr. Michael Larkin  
How Can I Keep From Singing?  
—arr. Bradley Ellingboe  
Invitation—Michael Larkin  
Hitrag'ut (Tranquility)  
—arr. Paul Ben-Haim

Finally, I would love to see an annual "Delaware Community Choir Festival" sponsored by ACDA. This would be a great opportunity for our ensembles to get together, sing for each other, sing with each other, and perhaps to work with a guest clinician. It may be too late for this year, but I will be in touch with each organization regarding this project. If you have any questions or comments about this project, or anything else in regards to community choirs in Delaware, please do not hesitate to contact me.

Best wishes for a most successful fall concert season.

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**Da Capo**  
will accept  
advertising at the  
following rates:

Full page—\$100.00

Half page—\$50.00

Quarter page—\$25.00

Rates listed are for scan-ready or digital .jpg files. A check made payable to "Delaware ACDA" must accompany the order. Copy will not run without advance payment. Advertising copy is subject to editorial approval, and DE ACDA reserves the right to edit any advertisements for appearance, size, and readability. All advertisements should be sent to the editor, Marybeth Miller.  
(Address, p. 2.)

**EDITOR'S NOTE:** Due to space constraints, only major events are listed in this publication. Some performances may not be listed because no time information is available. Additional performances can be found on the DE ACDA website:

<http://www.geocities.com/dechoraldirectors/>

All school performances and auditions are located at the school unless otherwise noted, and all performances are FREE unless otherwise noted.

If you would like your events printed in Da Capo, please send ALL your concert information by the January 15th deadline to the editor, Marybeth Miller: [mkm576@comcast.net](mailto:mkm576@comcast.net)

or to the webmaster, Ryan Tibbetts:  
[rtibbett@udel.edu](mailto:rtibbett@udel.edu)

**Deadline for the next issue  
of Da Capo:  
January 15, 2006**



## Private Schools— “Tempus fugit”

**Margaret Anne Butterfield**  
*Private Schools Liaison*

As I approached the current school year, I felt that tingle of excitement one gets in anticipation of working with a well-balanced ensemble. At last, I had a group that I could happily and proudly take on a concert trip! The performing plans were laid, the itinerary was in place, the repertoire was chosen, transportation and housing arrangements were in the works. My near-euphoria was shattered when class schedules came out – there was absolutely no way that five out of 21 students could be scheduled into my class. Of course, four of the five were boys, reducing the tenor and bass sections to a skeleton crew (literally only one tenor remained!). The solution? Meet the “extra” kids after school, then beg to have them excused from a class or two as concerts approach. Of course, meeting after school proved almost as difficult as class time – between varsity sports, and the school newspaper which requires after school meetings Monday through Thursday, we were left with Friday afternoons for 45 minutes after school. Today was our first “scheduled” rehearsal, and two of the five were right on time. The others, of course, had an early dismissal for an ‘away’ athletic contest...sigh.

So goes the life of performing arts in private schools. Of course the national standards clearly state the benefits of a sound musical education. Nonetheless, we still must compete with the demands of other school graduation requirements, AP courses and, in at least two schools in our state, the IB program. There just never seems to be enough time to “squeeze” everything in.

Many private schools take a positive approach to music education, with music theory, music history, and other music electives, as well as performing ensem-

bles as part of the curriculum. Many have a specific music or performing arts requirement for graduation. Some schools allow for extra rehearsal time during class time immediately prior to concerts. Some have dedicated blocks for music and/or theater ensembles. Still, we face the inevitable time struggle more often than we would like, and sometimes music is even sacrificed for other disciplines.

What's the answer? Do we strive to provide our students with the highest possible quality performing experience? Do we hope to engage a wider audience in some sort of musical encounter? Do we “educate the masses” so that those performers we train will have an audience who has some understanding of what they hear and see in performance? Do we seek to engage our colleagues in meaningful dialogue in the hope that both sides' needs can be met without putting undue strain on the other? The answer to each of these questions is a resounding, “YES!” It's obvious that change is needed, and in order to effect this change, there must be a more complete awareness of the power music can and does have in each person's life. (I can almost guarantee that the person making up the schedule that precluded those five students from my chamber choir was listening to music as s/he worked!) That is our charge as music educators ... we're just as responsible for educating the teachers as we are the students!

A closing thought: while only two of the five students came this afternoon, one of the students who is actually enrolled in the class came, too! For subsequent weeks, I'll extend a formal invitation to the other members of the ensemble as well. We can always use more rehearsal time...

*Email:*  
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## Choral Auditions for Youth and Adults

Auditions are being held by appointment for the following choral groups based at Wilmington Music School:

- **Wilmington Youth Chorale** (ages 8-10). A group designed to help young singers develop and improve healthy, independent singing skills while learning basic musicianship. Students will study unison and two-part repertoire.
- **Delaware Children's Chorus** (ages 10-14). A select ensemble designed for young people who have some previous choral or musical experience. Repertoire explores various cultures, historical periods, languages, and styles. Musicianship taught through an emphasis on healthy vocal tone, sight singing, ear training, and three- and four-part singing.
- **Select Choral Ensemble** (ages 14-18). A select SATB choral ensemble for young adults. Focusing on all aspects of choral and vocal technique, repertoire will include music from all eras and quality arrangements of some popular music and vocal jazz. Ensemble singing, blend, balance, diction, stylistic accuracy and expressive content will be thoroughly investigated.
- **Delaware Women's Chorus** (women ages 18 and up). Repertoire will include music from all eras and quality arrangements of some popular music. Ensemble singing, blend, balance, diction, stylistic accuracy and expressive content will be thoroughly investigated.

Auditions for these ensembles will be held **by appointment** at the Wilmington Music School. Please call the school at **302-762-1132** for more details or to schedule an audition time.



## New Hymnody and the Copyright Challenge

Nicole Clouser

Past President/R & S Co-Chair for Music In Worship

Keeping the musical life of any congregation vibrant and growing is a challenging task. We choir directors are always on the lookout for interesting choral anthems to add life to the worship experience of the congregation. But the music in which the congregation directly participates is equally important, or perhaps even more so. (Here I think I just revealed my Lutheran upbringing!) Hymns serve a variety of functions in worship: some are songs of praise or lament directed to God, while others speak about God, and others are addressed to the worshipers themselves. Some texts are direct quotes of Scripture, while others are the words and work of poets across the centuries. The tunes we use reach from medieval to contemporary times. As technology increasingly makes us closer neighbors, hymns come to us from many cultures and denominations.

With such variety of possibilities in congregational singing, we limit ourselves and our worship if we confine ourselves to the hymnals published by our individual denominations. Yet for some churches, owning sufficient copies of even the main denominational hymnal is too expensive, let alone the hymnal supplements that have become popular in many churches. With cost a real issue, how do we continue to enrich the musical lives of our congregations? How can we introduce new hymns (or reintroduce the “oldies but goodies” that have disappeared from modern hymnals) without breaking the bank?

First, of course, we as church musicians must always be learning and seeking out new congregational music on our own. In my library are seven different Lutheran hymnals, a Catholic hymnal, two African-American hymnals, a non-denominational hymnal supplement, a “blended worship”

resource, an Episcopal hymnal, and three Methodist hymnals. I recently purchased another hymnal with new texts specifically targeted to the Gospel readings from the Revised Common Lectionary. I encourage everyone involved in congregational music to invest in a variety of hymn sources, and borrow from your friends!

Once one has found that perfect hymn to introduce to the congregation, the next issue becomes sharing it with them, which means copying. (How to teach a new hymn is a completely separate issue!) An insert to the bulletin, a page in a seasonal worship booklet, or a Powerpoint or other projected image are several ways to distribute the new hymn for congregational singing. For hymns which are in the public domain, such copies are immediately legal; make as many as you need! Hymns which feature a copyright message at the bottom (for example, © Oxford University Press) require a little more legwork. You must contact each copyright holder for permission to make copies of the copyrighted portion—either text or tune, or both. (For some hymns, the copyright to the text and tune are owned separately by different holders.) Most often such permission comes with a small fee, perhaps \$20 for the one-time use of the hymn.

If you find yourself using many copyrighted hymns, the most efficient use of your time and your church’s budget is to purchase a blanket reprint license. The two I have found most useful in my work are CCLI (Christian Copyright Licensing International, [www.ccli.com](http://www.ccli.com)) and OneLicense.net ([www.onelicense.net](http://www.onelicense.net)). These licensing organizations represent many different copyright holders and allow you to reprint any songs and hymns (text and music) they own. Both organizations charge a yearly fee based on average worship attendance at your church. You can see a list of copyright holders represented

by each organization at

<http://www.ccli.com/Common/PDF/AclNorthAmerica.pdf>

and <http://www.onelicense.net/represented.cfm>

Both websites feature excellent descriptions of how to use the license. CCLI selects churches at various times to keep a six-month written record of copies made. OneLicense.net uses a simple online reporting system and requires you to report all usage.

CCLI is a useful organization for those churches that have “contemporary” and “blended” worship services. It represents many of the publishers of contemporary Christian music as well as a few more traditional companies. OneLicense.net includes more traditional publishers such as Augsburg Fortress, Liturgical Press, and GIA. (For those churches which use Taizé and Iona resources, this is the place to be!) OneLicense.net also grants permission to reprint in your church bulletin the texts of choir anthems published by their copyright holders. (No more worries about your choir’s diction!)

Music is vital to the lives of people and churches everywhere. Hymns in particular become a part of the identity of worshipers. Help your congregation to grow in their music-making by introducing new texts, new tunes, new perspectives on what it is to worship through song. These copyright resources are a significant practical help in the effort to keep congregational singing alive and growing.



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# Methods for Teaching Jazz Choirs

**Paul Gray**  
*R & S Chair for Jazz Choirs*

**M**ost choir directors probably feel a

bit out of their element when it comes to teaching jazz to their ensembles. We tend to feel a bit more at ease as we cover great works of Mozart, Handel and Rutter instead of digging out a choral arrangement of an Ellington or Brubeck selection that was not originally written with a choir in mind.

When the jazz genre was young, it definitely was not accepted by everyone and to some extent this is true today as well. But shouldn't we teach this American art form to our younger singers? I think the fun in learning such a style is sometimes overlooked by conductors who feel all rehearsal time must be spent on "legit" music. However, all styles are very important and teaching jazz to your choirs, or starting a vocal jazz ensemble is not as daunting as it may first seem. Here are some ideas you may find useful:

### **Improvise**

By using a simple chord pattern with the piano such as e minor7 to A7, have student scat sing a melody that sounds and feels correct to them. You may want to model this type of singing, as some may be hesitant at first. You may also want to give them some guidelines such as a three-note maximum or the first five notes of the major scale. It is amazing at what some singers can do with a limited amount of pitches by incorporating syncopation.

### **Use recordings**

Listening to examples of great choral jazz ensembles can answer many questions that young singers may have but are afraid to ask. Listen to some recordings of Take 6, the Real Group or Singers Unlimited and have students brainstorm their

ideas on paper. Having a class discussion about the recordings can be very beneficial.

### **Do not be afraid of rote learning**

Many jazz concepts are easy to grasp without written notation. Although most great jazz artists are musically literate, the art of listening and repeating can go along way in this idiom. Surprisingly, some larger vocal jazz ensembles at the collegiate level do not require any music reading at their auditions.

### **Use other styles to your advantage**

Rock, blues, gospel, pop, R&B, and even rap are full of jazz influences. Try taking a well-known song from one of these genres and sneak in a jazz lesson before your students realize what they learned. The changes to the Alicia Keys' tune "Fallin" are simply E minor to B minor7. Once you have heard the tune and a piano accompaniment can be provided, you can have the choir sing sustained pitches in harmony while other students improvise alone. By having your choir sing an e natural minor scale over these changes, you can drop the right hand of the piano and play only the root and fifth changes in the bass. The choir can then easily sing the scale in various rounds.

### **Have fun**

If you are not being at least a little bit silly, or if it looks like you are not happy teaching jazz, your choir may not buy into it. Students come in all varieties, and while some may jump right in to this different activity, it may take longer with others who may be shy or insecure. But if you run a rehearsal that is fun and safe, and still has high musically standards, your students will have a great time exploring this often overlooked style of choral music. Have a great school year and happy music making with your choirs!

**Email: [graypp@christina.k12.de.us](mailto:graypp@christina.k12.de.us)**

## **The New Ark Chorale Christmas Concert**

The New Ark Chorale will present its 29<sup>th</sup> annual Christmas Concert, "A New Ark Chorale Christmas With Brass and Bells" on Saturday, December 17 at Newark United Methodist Church in Newark at 7:30 p.m. The Chorale will join with the Johannes Brass Ensemble and internationally known organist and harpsichordist Tracy Richardson to present a delight concert of seasonal music accompanied by brass, organ, and bells. Tickets are \$12.00, \$10.00 seniors, and \$5.00 for all students.

## **The Wilmington Music School Choral Ensembles Winter Concert**

The Choral Ensembles of the Wilmington Music School will present their annual Winter Concert on **Sunday, December 11 at 4:00 p.m.** at St. Helena's Roman Catholic Church on Philadelphia Pike. Performing will be the Wilmington Youth Chorale and Delaware Children's Chorus under the direction of Marybeth Miller, and the Delaware Women's Chorus and Select Choral Ensemble under the direction of Dr. Michael Larkin. Admission is free.

## **More Upcoming Choral Events In Delaware**

- **Concord High School at Longwood Gardens:** Monday, December 12, 7:00 pm and 8:00 pm. Tom Sabatino, director.
- **Dickinson High School at Longwood Gardens:** Tuesday, December 13, 7:00 pm and 8:00 pm. Joe Hocking, director.

Please email [mkm576@comcast.net](mailto:mkm576@comcast.net) to have your events published.



## Would You Like Cheese With That? Thoughts About Choral Repertoire As Curriculum

Paul Head

R & S Chair for College/University Choirs

I remember as vividly as first period Men's Chorus. For seven years, I met with an assemblage of mostly ninth grade boys, working tirelessly to help them discover the awe and wonder of the choral art. Except, one thing seemed to repeatedly get in our way. It's difficult to experience awe when you simply can't sing the notes.

Undoubtedly, many of you have been there as well, where simply getting your choir to sing the correct pitches and rhythms becomes an all-consuming affair. Never mind the infinite details such as the nuances of articulation of the velocity and direction of phrase? We've got to teach these people to sing!

And so we go about finding repertoire that will introduce choral singing to the masses in a way that will eventually make them hunger for more. For me, it was Roger Emerson's setting of the *Worried Man Blues* that would unfaillingly hook unsuspecting adolescent boys in making a joyful, if not at times unwieldy, noise.

And so it was that I developed a rather extensive repertoire of compositions that provided a sense of immediate accomplishment and gratification – pieces that were immediately enjoyable to sing! A phenomenon referred to by some as 'the cheese factor.' And indeed, even with a highly accomplished college choir, there is a need for occasional 'comfort food' in the programming of music that doesn't ask a great deal of the singers heart, soul, and mind. It's just fun to sing. The joy of singing is certainly a viable part of the choral experience. But what about the rest of the diet?

As I travel about the country for various

clinics, adjudications, and such, it seems to me that choral educators are not uniformly motivated and inspired by a rather simple and straight-forward charge; that is, the responsibility placed upon us as the harbingers of arts education. In fact, every year I do an exercise with my choral methods class (fourth-year college students who are just about to embark upon student teaching) wherein they are asked to identify the most important elements of choral music education. Invariably, I am inundated with answers related to self-discipline, group work ethics, or simply establishing a place for students to let down for one hour a day. While I believe all of these things to be of critical importance within the choral experience, it does beg the question – what about the music?

As arts educators, we are obligated to ask ourselves what our students have to learn from singing choral music that they simply will not experience in any other setting. Are we choosing repertoire that requires our singers to move beyond their current perceptions and ideals in causing them to consider the human experience through the eyes of the artist who, in this case, is the composer? And have we deliberately put music in front of them that will bring many perspectives and ideals to the forefront of their imaginations?

For church and school musicians, there is no parallel profession that I know of where we, the organizers and leaders, are required to step forward each and every year with a new curriculum. A new program. A new approach. And yet, the choral conductor is constantly faced with choosing and presenting new scores that will present a renewed perspective to singers and audience alike. Which once again begs the question, are you offering your choir more than comfort food – or perhaps more importantly, are you teaching them to discern

as to which is which?

I have scarcely enough knowledge to truly appreciate the visual arts, but I have certainly made valiant attempts over the years during visits to Washington, New York, and Paris. What I do find striking, however, is that every artwork calls upon us to fully relinquish our own personal reality, if only for a moment, to climb behind the eyes of the artist. A simple field of daises becomes blurry and iridescent – why? A scene of pestilence and war is punctuated with a child at a woman's breast – to symbolize or as commentary on what? A sculpture finds its voice in the poignancy and subtlety of a facial expression – expressing *what* words that will never be heard?

Such thoughts place a two-fold responsibility on us, the choosers of repertoire and the teachers of humans. First, we must make sure that our curricula, even for the ninth grade boys, moves beyond that of 'the cheese factor,' seeking out repertoire that will cause us to look at music as an expression of the human experience. Secondly, we must find ways to teach our singers that a blurry flower or a pensive expression is often destined, if not outright intended, to engage the imagination and awe- of whom, we don't know- but undoubtedly someone, if given ample time and opportunity. In a world of pre-packaged cheese products, we can't afford to forget those things that require us to take pause, consideration, and sometimes even investigation before we are able to fully comprehend their depth and beauty.

So what about those ninth-grade boys who were fully consumed with perils of the *Worried Man Blues*, and what does the study of art music hold for them?

(continued on page 10)



## Where Are All The Female Parts?

Marji Eldreth

Musicals & Opera Liaison

Every year as I try to come up with the high school spring musical,

I realize that there is one thing that pervades the shows: There are far more male roles in Broadway shows than female ones. Surely you can find the occasional musical with an equal amount of female and male roles, but those are usually small cast shows like *They're Playing Our Song*, *Closer Than Ever*, and *Songs for a New World*. There are also 'gender specific' shows like *Forever Plaid* (4 men) and *Nunsense* (5 women); but primarily we are stuck in a musical theatre society of male-dominated roles.

This is very curious, because it seems that the majority of students who sing in high schools are female. The inequity of it all is

very apparent when casting shows. Many times talented girls cannot even be cast in a show because there aren't enough parts. However, if you are male and you can carry a tune (sometimes not even that!), you can get a *featured* role.

I chose to look at 32 Broadway shows that I think would be appropriate to perform in a high school. (Some of the choices would work in certain schools, but some subject matter is adult in nature.) Out of the 32 shows, 10 shows had either more female roles or an almost equal amount of male/female roles. That means that 22 of the shows were 'male-heavy' (about a third!).

The following is a list of the shows that I picked and the number of male and female roles contained in each one. I counted featured roles as well as principals, but did not include the ensemble.

I know there are more shows out there that have many female parts. If you look in the right place, I'm sure you can find a few. Many of the publishing companies are now on-line and will list the amount of male and female characters in each play, along with a synopsis of scenes and musical numbers. I suggest looking at the following websites:

Samuel French: [www.samuelfrench.com](http://www.samuelfrench.com)

Music Theatre International:  
[www.mtishows.com](http://www.mtishows.com)

Rodgers and Hammerstein  
(R&H Theatricals): [www.rnh.com](http://www.rnh.com)

Tams-Witmark: [www.tams-witmark.com](http://www.tams-witmark.com)

Email:

[marjorie.eldreth@redclay.k12.de.us](mailto:marjorie.eldreth@redclay.k12.de.us)

### Equal or more female roles:

#### **From Music Theatre International:**

- **The Boyfriend** (Wilson) – 8w, 7m
- **Fame** (De Silva, Fernandez, Levy, Margoshes) – 7w, 7m
- **Into the Woods** (Lapine, Sondheim) – 12w, 7m
- **Music Man** (Lacey, Willson) – 10/11w, 11m
- **Seussical** (Ahrens, Flaherty, Idle) – 3/4w, 4m
- **Once on this Island** (Ahrens, Flaherty) – 6w, 5m

#### **From R&H Theatricals:**

- **Cinderella** (Rodgers, Hammerstein) – 6w, 2m
- **Flower Drum Song** (Fields, Rodgers, Hammerstein) – 7w, 6m
- **Rags** (Stein, Strouse, Schwartz) – 8w, 8-9m
- **The Sound of Music** (Crouse, Rodgers, Hammerstein) – 12+w, 6+m

### More male roles:

#### **From R&H Theatricals:**

- **Annie Get Your Gun** (Berlin, Fields) – 2w, 5m
- **Big River** (Twain, Hauptman, Miller) – 5w, 7m
- **Evita** (Webber, Rice) – 1w, 3m
- **Footloose** (Pitchford, Bobbie, Snow) – 6w, 8m
- **Joseph and the Amazing Technicolor Dreamcoat** (Webber, Rice) - 17m with possible 1w (narrator)

- **Oklahoma** (Riggs, Rodgers, Hammerstein) – 4w, 6+m
- **Once Upon a Mattress** (Rodgers, Barer, Thompson, Fuller) – 4w, 6m

#### **From Music Theatre International:**

- **Aida** (John, Rice) – 2w, 5m
- **Beauty and the Beast** (Menken, Ashman, Rice) – 4w, 6m
- **Les Miserables** (Boublil, Schoenber, Kretzmer) – 9w, 12+m
- **Big, the Musical** (Weidman, Maltby, Shire) – 6w, 9m
- **West Side Story** (Laurents, Sondheim, Bernstein) – 8w, 15m
- **Damn Yankees** (Wallop, Abbott, Adler, Ross) – 6w, 12m
- **Fiddler on the Roof** (Stein, Harnick, Bock) – 9w, 13+m
- **A Funny Thing Happened On The Way To The Forum** (Shevelove, Gelbart, Sondheim)- 2w (w/dance ensemble), 7m
- **Guys and Dolls** (Burrows, Swerling, Loesser) – 4w, 15m
- **How to Succeed in Business Without Really Trying** (Burrows, Weinstock, Gilbert, Loesser)- 4w, 6m
- **Jekyll and Hyde** (Cudon, Wildhorn, Bricusse)- 4w, 11m
- **Little Shop of Horrors** (Ashman, Menken) – 4w, 6m
- **Parade** (Uhry, Prince, Brown) – 11w, 20m
- **Ragtime** (McNally, Flaherty, Ahrens) – 9w, 20m
- **Sweeney Todd** (Wheeler, Sondheim) – 3w, 6+m

#### **From Samuel French:**

- **Side Show** (Russell, Krieger) – 9w, 13m





## The Support System— A Necessity For Change

Gary Smith

R & S Chair for Junior High/Middle School Choirs

**B**efore I begin my first article for *Da Capo*, I would like to introduce myself. My name is Gary Smith and this is my first year teaching in Delaware. I am teaching sixth, seventh, and eighth grade choir at H. B. DuPont Middle School in Hockessin. For the last ten years, I taught choral and general music in Maryland. The last six years I was at North East Middle School next door in Cecil County. My wife and I live in Delaware with our two daughters. I grind my own coffee beans.

Marty had asked me to write an article about what it was like to be a teacher coming into Delaware for the first time. When I initially began the article, I wrote the words “It’s ok” because, well, it has been ok. When it dawned on me that he would want the article to be a bit longer, I thought about why things were in fact, ok. What follows is a brief background about my transition to Delaware. I then go on to discuss something that I feel is very important for our profession—the existence of a support system. The existence of my support system is what has made things “ok.” I hope what follows is helpful.

A few years ago, I began to feel that itch that something was not quite right where I was teaching. I know that sometimes and in some situations we feel that everything is not quite right, but for this discussion, my teaching situation was mostly pleasant. I was enjoying my students, and, for the most part, I think that feeling was reciprocated. I had a handle on planning, preparing, and grading so that I was not longer bringing home piles and piles of papers. The administration was supportive of the music program, trusting us and leaving us alone to do a good job, and showing appreciation for our efforts and achievements. My choirs were regularly receiving positive ratings and comments from festival

adjudicators. Parents were happy. I even enjoyed my general music classes...really.

We all make decisions regarding change for different reasons. This change for me was not because I was unhappy. I could have been happy for many more years, continuing to do a good job, and not experiencing many major headaches. This change was because I was no longer experiencing personal or professional growth in that position. There were so many things that I still needed to learn about vocal technique, rehearsal procedures, and the male changing voice. I had attended workshops and conferences, and had learned a great deal. But as we all know, the learning comes in the application of what we learn. In that teaching situation, I did not feel that I could truly apply and experiment with everything I had learned. In my opinion, growth was not possible. The search thus began, and ended two years later when I was hired in Red Clay.

Change can be a scary thing, but a necessary thing in order to experience growth. Whether that change is for a recent graduate beginning a first job, or for a teacher of ten years moving to a better job, the existence of a support system needs to be a priority. Although we want to exude the confidence and competence to do our job well without relying on others, it can be a significantly less bumpy journey with the help and support of others. Seeking help from others must not be viewed as a sign of weakness, even for veteran teachers. It is crucial to create a support system comprised of people who will be looking out for you, and who, in return, you will look out for.

The development of my support system began immediately as I entered the Red Clay system. I visited the school over the summer, probably six or seven times, to begin getting organized and to see what was around. I also made contact with

whoever may have been in the building each visit. By the time the students arrived in August, the lead secretary, the guidance counselor, the nurse, some of the grade level team leaders, custodians, and, of course, the principal, knew who I was. They knew the things that I was planning to do during the year, that I was married and have two little girls, where I went on vacation, that I do not care for mushrooms, and a number of other relatively insignificant pieces of personal information. I was making a connection with as many people as I could, letting them know a little bit of the personal side of me, as well as getting to know about them. I was building support.

As we all know, the people mentioned above are the people who can help or hinder our programs throughout the year. Their support is crucial. The more the people we work with are impressed with the way we carry ourselves, and see that we value what they do and that we support other things that are going on in the school, the more support we may see for our programs. Please do not get the impression that I am promoting the art of “smoozing” in order to get what we need. (Not that there is anything wrong with it... sometimes.) However, some of the things that we consider necessary for our programs lie in the hands of others. If we send the message that what others do is important (and honestly mean it), and that we support them and truly appreciate their help, well, things can begin to happen.

Building a support system is about seeking others who possess the qualities that may help you become a better teacher or musician. It is about regularly seeking advice from others who have already made the mistakes, probably multiple times, and who have developed quality solutions. In a support system, people who possess the qualities that enable success share and

*(continued on page 13)*



# The 2006 DE ACDA Children's Honor Choir

Jeanmarie Braddock  
R & S Co-Chair for Children's Choirs

**W**ill there  
be an  
honor choir

this year? This was one of the first questions asked by a sixth grade member of my middle school Concert Choir, a question I didn't know how to answer except with an "I hope so!" Now, thanks to the help of my Co-Chair Kara Newham, as well as our president, Marty Lassman and former children's choir chair Tracey Wallace, my answer is a resounding "Yes!"

For those of you whose schools did not participate in the Delaware ACDA Honor Choir in past years, it is one of the best choral experiences you can give your top fourth through sixth grade students. Children from all over the state of Delaware audition to take part in this event. Following practice time at school and at home with practice CDs, students come together for a Friday evening and a Saturday to rehearse with a well-known conductor.

This hard work culminates in a Saturday afternoon concert.

Because I teach both elementary and middle school choir, I am fortunate to be able to observe the long-reaching effects this relatively short amount of time has on my students who have taken part in the past. I find the lessons taught in Honor Choir continue to serve these students. The phrases of former esteemed conductors such as Lynnell Jenkins, Sue Ellen Page and Joanne Ward continue to echo in my classroom through my students' comments and attitudes. These same children often go on to audition and make All-State choirs as well as other auditioned groups in our area. More importantly, this experience helps to fuel these already eager singers. I've watched the confidence of shy, cautious choral students grow after singing in this choir.

In addition to what students gain from this experience, teachers also benefit. Here is a

chance to learn new ideas, become familiar with different literature, and discover new "catch phrases". Here is also a time to interact with other choral directors from other schools. Finally, this is an opportunity to learn from and be inspired by a wonderful conductor.

Please be watching your mailboxes in November for more information about the upcoming **ACDA Children's Honor Choir, March 17-18, 2006, to be held at The Independence School, featuring conductor Dianne Berkun.** It's an experience you won't want your students to miss!

Email:  
[jeanmarie.braddock@theindependenceschool.org](mailto:jeanmarie.braddock@theindependenceschool.org)

## Would You Like Cheese With That? Thoughts About Choral Repertoire as Curriculum

(continued from page 7)

Well, those who find success in these early stages will continue in the pursuit of the art, quickly coming to realize that man cannot live on cheese alone. Yet, had it not been for such music that taught them that indeed, music is attainable and even fun, they would have never started the journey. And I dare say, some will discover that music is *not* the channel through which they will come to experience and recognize the inestimable complexity of the human experience. But for others, a progression of carefully chosen choral works will help them see the world in a different way – through the collective eyes of a hundred poets and composers, each of whom allowed us the good fortune to reframe our thoughts and ideals, if even for only a moment, through the eyes of artistry.

Email: [pdhead@udel.edu](mailto:pdhead@udel.edu)

## All-Eastern Honors Choirs

**T**he following students and their directors are to be congratulated for successfully auditioning and being selected for the following ACDA All-Eastern Honors Choirs that will rehearse and perform in Carnegie Hall in New York on February 18, 2006. These performances will close the ACDA Eastern Division Convention.

In addition, our thanks go out to these directors not only for providing such opportunities for their students but also for helping to make the nation realize that choral music thrives in Delaware.

### Children's Choir

**Carrie Weidman** (Cab Calloway; Marty Lassman, director)  
**Edward Link** (Cab Calloway; Marty

Lassman, director)  
**Christopher Millison** (Cab Calloway; Marty Lassman, director)

### Jr. High Choir

**Keith Millison** – tenor (Cab Calloway; Marty Lassman, director)  
**Kyle Conner** – bass (Cab Calloway; Marty Lassman, director)  
**Sarah Kemer** - soprano (St. Anne's Episcopal School; Jo W. Harney, director)

### Sr. High Choir

**Cera Babb** – alto (Middletown HS; Veronica Perrine, director)  
**Katelyn Werley** – alto (Concord HS; Thomas Sabatino, director)  
**Michael Ferraro** – bass (Concord HS; Thomas Sabatino, director)



## Dreams and Reality—A Rookie's Reflections on the Choral Art (and Life in General)

Marybeth Miller

Da Capo Editor / R & S Chair for Women's Choirs

**D**o you ever feel like you are being pulled in multiple directions? I am starting to feel like an octopus, desperately begging my eight baby octopi to hold onto my arms, despite the fact that they all wish to swim in eight different currents. Or perhaps I'm a circus clown, juggling seventeen plates and hoping that none fall crashing to the ground. I'm not sure quite how I end up with so many commitments, but I'm coming to suspect that perhaps my personality has something to do with it. Or maybe it is my vocal folds—I can shape the word "NO" with my lips, but somehow I can only seem to phonate "YES."

When I was in college, I never dreamed that teaching music would be such a whirlwind of activity! I imagined myself spending hours in score and text study, working relentlessly with individual students who naturally understood the vocal apparatus, and ate, breathed, and slept choral music; "Who doesn't?" I thought. Boy, was I wrong. Not that I'm complaining, mind you. I know that I would never have had one-tenth of my experiences if I had stayed within the boundaries of my safe, comfortable idea of what defines a music director or musician. It is amazing what one can accomplish when one is forced to do it; forced to make my own choices (eek!), forced to develop my own curriculum, and forced to grow and develop as a singer and a director, and forced to step outside of myself and create the dream that only existed in my mind. The dream has changed greatly over the last five years; despite being blended and shaped by reality, it has not diminished, but has taken different paths than I expected and grown fuller than I imagined.

In the five years since graduation, I have directed three high school mixed choirs, a

middle school choir, two women's choirs, one men's choir, three children's choirs, one adult choir, and one vocal/instrumental ensemble. I can hardly believe that I have jammed so much music into such a short span of time, not to mention all the other responsibilities that go along with each ensemble. I certainly do not consider myself a "pro" or a seasoned teacher; maybe I'll never feel that way. I do know that I have been blessed with a variety of opportunities that may not have been what I *thought* I wanted, but what have turned out to be some of the very best experiences of my life.

Discovering that you must play multiple roles is most likely not a major revelation for most of you. As musicians and choral directors, we are asked to wear several hats—often ones that do not even apply to music. How many of you teach non-music classes? How many of you want to make choral music your full-time passion, but have yet to move beyond a part-time position (which is never just part-time, of course). What about the fact that most music directors are required to do the work of an administrative assistant/PR-marketing director/politician: filing; keeping meticulous records; collecting payments; juggling student schedules; preparing endless memos and advertising flyers; making copies; folding programs or bulletins; sending emails; making unending phone calls; reserving hotel rooms; ordering buses; planning itineraries; developing programs; hiring AV staff; maintaining excellent PR with audiences, students, congregation members, and colleagues; discerning leadership qualities in others and putting them

to use; and leading hundreds of individuals in a complicated pattern of entrances and exits. These are just a few of the tasks that choral directors are required to complete. Some we enjoy, some we do not mind, and some are so distasteful we shove them to the bottom of the pile on our desk, hoping that they will never see the light again. And yet we continue in this life of multi-tasking gone out of control. Why?

Here's why I do it. I cannot live a day without sharing the music, and I cannot live a day without sharing the beauty. Not just the beautiful sound of choral music, although that alone would probably be enough for me. This beauty comes from unexpected places: the joy on a teen's face when she finally hears and sings that difficult rhythm correctly, the tears that brim in the eyes of the man who hears the voices

of his children singing; the glow of accomplishment the church choir members have when they find successes that I might have judged unimpressive a few years ago—like singing in four parts instead of three. I've learned that my dream was the prideful dream of a music snob. I only wanted to experience the very best—the highest level of excellence, whether it was available or not. I wanted to smell and touch the fragrant

blooms of the garden, but only the perfect flowers would do. I certainly did not want to plant the bulbs; that would mean I would get my hands dirty. It saddens me to know that I took so long to discover what people who possess tranquility have always known: There are no perfect flowers in this world. Nothing lovely or useful will grow unless you maintain the garden yourself.

**"Nothing lovely or useful will grow unless you maintain the garden yourself."**

(continued on page 13)



# Get Your Men To Sing!

**Mark Templeton**  
**R & S Chair for Men's Choirs**

**W**hy are there so many boy bands, barber-shop quartets, and small male a cappella groups? And

why do we (not always admittingly) love them so much? Whether it's Boyz 2 Men or our ever so famed Chanticleer, there is no denying the appeal of men singing four or six part songs in close harmony. They have that certain *je ne se quoi* that is missing in other choirs, and when we find a group of men that sing together well, we just can't stop listening.

Perhaps the fact that a good men's choral sound is so rare, especially at the younger level, is the reason we find it so appealing and refreshing. Imagine if as many men came to audition for your choir as did women, and they had the same drive to sing and perform well. How can we find those male singers? Are they hidden in the woodwork of our schools, churches, and communities? I say, yes, they are. There are men everywhere who would love to sing. But, where are they? They are walking down the hallways of your school; they are sitting in the pews of your church; they are singing lullabies to their children at night. But, how do we get them to come and sing?

We all know that most men need coaxing, some more than others. Most men would never consider the thought of singing in front of other people, let alone singing in a mixed choir that rehearses and performs regularly. But if you ask a man if he wants to sit around with some of his buddies and make up some neat harmonies and chords, he might just say yes. If he's not sure or even if he says no, a little coaxing will go a long way. Little does he know it, but his group of buddies could turn into a choral ensemble and maybe even into a large men's chorus. This I know for sure: once a man is hooked with a good ensemble

sound in his ear, he will always seek out that same excellence, whether in other male or mixed ensembles.

The best way to get your men to sing is by starting some kind of all male ensemble. It can be a quartet or maybe it can be the tenor and bass section of your mixed choir. Isolating your men from the rest of the choir and giving them the chance to develop and come into their own will do wonders for your program. Because of its unique qualities, it will create interest from outside the realms of your normal artistic group of people. People will flock to performances, and soon, you will notice that your choral program will gain popularity. Start with the men that you have, and the others will soon come out of the woodwork. If you start it, "they will come."

There is a plethora of good men's choral music that spans all eras and levels of competency. Go to your local sheet music retailer and you might be amazed at what you find. Start your men's ensemble today and start programming challenging concerts. If you already have a men's ensemble, then keep it going; never let it die. Having an all-male ensemble will only help the development and longevity of your entire choral program.

*Mark Templeton, born 1974, was the Founder, Artistic Director, Composer and Arranger of West Virginia's professional all-male vocal ensemble, Cantabile. He has directed Cantabile in recordings and performances of critical acclaim – most notably on Public Radio. Mr. Templeton started his own choral music publishing company, Brimark Music, out of demand for his music from choruses all over the United States.*

*Mr. Templeton's compositions for men's voices have been featured at various festivals including the Indiana and Georgia Allstate festivals and the National ACDA convention in New York. Mr. Templeton resides in Newark, DE where he is obtain-*

*ing two masters degrees in Choral Conducting and Composition from the University of Delaware.*

**Email:** [singmtempleton@yahoo.com](mailto:singmtempleton@yahoo.com)

### Recommended Men's Choral Music

#### Popular TTBB selections:

- *The Awakening* by Joseph M. Martin (TTBB & piano; Shawnee Press #C0286)
- *I Hear America Singing* Carrie Kraft (TTBB & piano; Kjos #5581)
- *If Music Be The Food of Love* by David Dickau (TTBB & piano; Colla Voce #PJMS-301)
- *Who Are The Brave* by Joseph M. Martin (TT[B]B & piano; Warner Bros #SV9216)
- *How Can I Keep From Singing?* By Bradley Ellingboe (T[T]BB & piano & oboe [soprano sax, violin, or flute are appropriate also]; Kjos 5572)
- *Down In The Valley* by George Mead (TTBB & piano; Galaxy 1.1716)
- *When I Hear Her* by Mark Templeton (TTBB; Brimark Music #BMP0024)

#### Beginning TBB selections:

- *Bound For the Promised Land* arr. Emily Crocker (TBB a cappella; Hal Leonard #08703153)
- *Jerusalem* arr. Carl Strommen (TTB & piano; Warner #SV9606; 2-part arrangement available: #SV9607)
- *My Heart's In the Highlands*, by Sherri Porterfield (TTB/TBB & piano; Shawnee # C0280)
- *Rise Up My Love, My Fair One* by James McCray (TBB & piano; National #WHC-173)
- *Workin' On the Railroad* arr. Donald Moore (TTB a cappella; Warner #SV9438)



## The 3rd Annual Delaware ACDA State Choir Festival

Tom Sabatino  
R & S Chair for High School Choirs

**T**he 3<sup>rd</sup> Annual  
Delaware  
ACDA State

**Choir Festival** will be held on Tuesday, April 11, 2006, and will again be hosted by Dr. Joe Hocking at John Dickinson High School. This is a great opportunity for all Middle School and High School Choirs to participate in an adjudicated event, with taped and written comments, as well as a clinic immediately following each performance. You may ask, "Why should I bring my students to this festival?" or even "Why should I subject my students (and myself) to the stress of an adjudicated festival?" First, please, a little history.

When I arrived at Concord High School in 2000, I had been teaching instrumental music for some time. I had taught high school vocal music for 4 years, but then after 14 years of band, my skills as a vocal/choral director were pretty rusty. Now I needed to reconnect with everything vocal! I called anyone and everyone I knew who taught chorus. I talked to people about repertoire, the voice, conducting. I bought books and CD's and videos and DVD's and pretty much try to educate myself about the choral art. But something was missing. When my choirs performed, they were good, but I felt they could be better. I had heard some really fantastic choirs at concerts and festivals within Delaware, and also in nearby states. Maybe I could be doing something different. What were the good choirs doing to be good and even great? After some investigating, most every choral director I spoke with said that they "regularly participated in adjudicated festivals and clinics." I called the University of Delaware and asked Dr. Paul Head where I could find a contest or festival locally. He responded, "Sadly, Tom, there isn't much around here. But I've been trying to create some interest in starting an adjudicated festival in Delaware, would you like to help?" This indeed was

the beginning of what has now become our Delaware ACDA State Choir Festival.

So why do it? Some of the reasons we teach vocal music are to help our students develop the skills and knowledge of music, gain a deeper understanding of healthy vocal production, expose them to great choral literature, and become better musicians. But if I thought my students could become the best musicians possible through me as their sole source of information, I would be seriously short-changing them. Exposing my students to judges and clinicians from outside the high school world can:

- Reinforce what I am teaching correctly
- Help me learn what I could be doing differently
- Rate my students on a scale comparable to surrounding states
- Instill in my students a desire to excel
- Give students a great opportunity to hear other choirs sing
- Experience the joy of music in a non-competitive atmosphere

Yes, it takes courage and good planning to put yourself and your students out "there" in front of the judges. But the payoffs make it worthwhile! You can do it! And as a member of ACDA, this is YOUR FESTIVAL. With your experience and input, it can become what you and all of us want most; a great musical experience for our students. Come on, participate, and then tell us what you think, and we'll work together to make the festival bigger and better each year. So this year, remember April 11, 2006 and "go ahead, make it happen!"

**Check out the Delaware ACDA website for information and an application:**

<http://homepage.mac.com/ccsavocal/dechoraldirectors/Menu45.html>

**Email:** [thomas.sabatino@bsd.k12.de.us](mailto:thomas.sabatino@bsd.k12.de.us)

## Dreams & Reality— A Rookie's Reflections on the Choral Art (and Life in General)

(continued from page 11)

Yes, you have to pull the weeds. Yes, you have to get your hands dirty. Yes, they must see the sunlight and you must water them. Occasionally they will benefit from special fertilizer. Yes, the plants must be pruned and trimmed carefully, even though it may hurt them a little. Dead leaves and stalks must be thrown away. It is up to us to teach the plants *how* to grow.

The garden metaphor is a little sappy, I'll admit, but the meaning behind the words is the unvarnished truth. You *must* find beauty and joy in every choral situation. It is THERE in abundance—and once you learn to discover it, you will find that you observe it daily. It is not always profound or spectacular, but who can live on the sensory overload that would bring? Do not dismiss what is quiet and small as insignificant; in doing so, you dismiss precious moments of joy and beauty. You also dismiss the creators of those moments—the people with whom you share the beauty of music..

This article started out as *What's In My Folder* and somehow became an outpouring of *What's In My Heart*. I never got around to telling you what is in my folder right now. But I guess I know which is more important.

**Email:** [mkm576@comcast.net](mailto:mkm576@comcast.net)

Marybeth Miller currently directs the Delaware Children's Chorus, the Wilmington Youth Chorale, and is Director of Music and Worship at Janes United Methodist Church in Rising Sun, MD, where she directs choirs of children, youth, and adults when she isn't doing everything else.



# Delaware Community Choral Organizations

### **Ardensingers**

Arden. 475-3126  
E-mail: randjfa@aol.com  
Web: www.ardensingers.com

### **The Brandywiners, Ltd.**

Wilmington. 478-3355  
Marilyn Hass, Music Director  
E-mail: brandywiners@comcast.net  
Web: www.brandywiners.org

### **Clear Space Community Chorus and Children's Chorus**

Rehoboth Beach. 644-3810  
Ken Skrzysz and Doug Yetter, Artistic Directors  
E-mail: info@clearspaceproductions.com  
Web: www.clearspaceproductions.com

### **CoroAllegro**

Wilmington. 652-3997  
Jack Burnam, Music Director  
E-mail: jack.burnam@dol.net  
Web: www.coroallegro.com

### **Delaware Choral Society**

Dover. 335-1957  
Judith Moore, conductor  
E-mail: info@delawarechoralsociety.org  
Web: www.delawarechoralsociety.org

### **Delaware Valley Chorale**

Greenville. 234-4866  
David Christopher, Music Director  
E-mail: bmksop@aol.com  
Web: www.delawarevalleychorale.org

### **HildaMan Chorale**

Wilmington. 762-4085  
Lawler Rogers, Music Director  
E-mail: bbcae@aol.com

### **New Ark Chorale**

Newark. 368-4946  
Dr. Michael Larkin, Music Director  
Email: mlarksing@aol.com  
Web: www.newarkchorale.org

### **Northern Delaware Oratorio Society**

Wilmington. 737-1082  
Sheila Bourgeault, Music Director

### **Rainbow Chorale**

Wilmington. 888/512-5093  
Elliott Jones, Artistic Director  
Email: rschnorbus@altavista.com  
Web: www.therainbowchorale.org

### **Schola Cantorum**

University of Delaware  
Dr. Paul Head, conductor  
Web: www.music.udel.edu/current/performance.html

### **Southern Delaware Choral Society**

Lewes. 645-7584  
David Miller, Music Director  
E-mail: beachbethh@aol.com  
Web: www.sdchoralsociety.org

### **Wilmington Children's Chorus**

Wilmington. 302-762-3637  
David Christopher, Music Director  
E-mail: singerphild@yahoo.com  
Web: www.wilmingtonchildrenschorus.org

### **The Wilmington Madrigal Singers**

Wilmington. 792-9498  
Dr. Jeffery Anderson, Artistic Director  
E-mail: lind@firstpresnewark.org  
Web: www.wilmington-madrigal.org

### **The Wilmington Music School Choral Ensembles**

Wilmington. 762-1132  
Email: info@wilmingtonmusic.org  
Web: www.wilmingtonmusic.org

- **Select Choral Ensemble**  
(auditioned high school age)  
Dr. Michael Larkin, conductor
- **The Delaware Women's Chorus**  
(adult women)  
Dr. Michael Larkin, conductor
- **The Delaware Children's Chorus**  
(auditioned children 10-14 years)  
Marybeth Miller, conductor
- **The Wilmington Youth Chorale**  
(auditioned children 8-10 years)  
Marybeth Miller, conductor

## **The Support System...**

*(continued from page 9)*

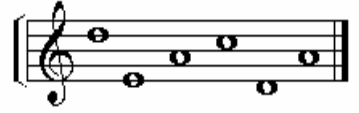
learn from each other. They welcome newcomers who are facing the same battles that they once fought. In a healthy system, people will look out for each other. That is something we all need.

But before you can find help from others, you have to develop and display the qualities that are respected in the circle in which you are traveling. These respected qualities change depending on the circle. What qualities are valued by the administration or those who schedules our students? What qualities are valued by the parents who may later help with fundraising or chaperoning? What qualities are valued by our counterparts at other schools? What qualities are valued by the instrumental contingent in our school? What qualities are valued by the other "Related Arts" or "Exploratories" in the school? What qualities do our students value? Each of these circles can provide support, and conversely, need support.

A healthy support system, however, must not be one way. It must be a reciprocal endeavor. In order to receive support, we must give honest support. What qualities do I possess that may be helpful to another? Am I willing to share that piece of knowledge that may help someone else, or do I keep it for myself because it will make my choir better? Are you willing to share your wisdom with another? Are you ready to receive another's advice? Will you become a part of a support system?

As a newcomer to Delaware, I am thankful for the support that I have received from many of these circles. I hope that the support I have given others has been helpful. As we begin this year, let's try making it a goal to lend some support to a colleague who may need it, or seek support if you need it. This exchange will surely benefit ourselves as teachers, as well as the students we teach.

**Email: [gary.smith@redclay.k12.de.us](mailto:gary.smith@redclay.k12.de.us)**



# American Choral Directors Association

# Membership Application

Member No.: \_\_\_\_\_  New  Renewal

Name: Mr. Ms. Mrs. \_\_\_\_\_

Home Address:  Primary Address

Address: \_\_\_\_\_

\_\_\_\_\_

City/St: \_\_\_\_\_

Zip + 4: \_\_\_\_\_

Country: \_\_\_\_\_

Phone: \_\_\_\_\_

E-mail: \_\_\_\_\_

Fax: \_\_\_\_\_

Office Address:  Primary Address

Address: \_\_\_\_\_

\_\_\_\_\_

City/St: \_\_\_\_\_

Zip + 4: \_\_\_\_\_

Country: \_\_\_\_\_

Phone: \_\_\_\_\_

E-mail: \_\_\_\_\_

Fax: \_\_\_\_\_

### Check Member Type

- Active (US/Canada) \$75  
 Associate \$75  
 Student \$30  
 Retired \$35  
 Institutional \$100  
 Industry \$125  
 Foreign Airmail \$100  
 Foreign Surface Mail \$90  
 Life (\$200 Installments) \$2,000

Installment \$ \_\_\_\_\_

### Check All Choir Types

- Children  
 Boy  
 Girl  
 Male  
 Women  
 SATB/Mixed  
 Jazz/Showchoir  
 Ethnic/Multicultural

### Check All Activity Areas

- Elementary School  
 Junior High/Middle School  
 Senior High School  
 ACDA Student Chapter  
 Two-Year College  
 College/University  
 Community Choir  
 Church/Temple  
 Professional Choir  
 Supervisor/Administrator  
 Youth and Student Activities

*As an ACDA member, I will comply with the copyright laws of the United States of America.  
 (Compliance with these laws is also a condition of participation by clinicians and performing ensembles  
 that appear on any ACDA sponsored event or convention.)*

Please select payment type:  Discover  MasterCard  Visa

Credit Card #: \_\_\_\_\_ - \_\_\_\_\_ - \_\_\_\_\_ - \_\_\_\_\_ Expiration Date: \_\_\_\_ / 20 \_\_\_\_ (Month/Year)

Name of Card Holder: \_\_\_\_\_

(Must be same as member's name)

Billing Address for Credit Card: \_\_\_\_\_

\_\_\_\_\_

Signature: \_\_\_\_\_ Date: \_\_\_\_\_

I agree to pay above total amount according to card issuer agreement and acknowledge all sales are final unless duplicate payment is made.

Please fill out the application completely and remit with a check (payable to ACDA), money order, or credit card in USD to:

**ACDA National Office**  
**ATTN: Membership**  
**P.O. Box 2720**  
**Oklahoma City, OK 73101-2720**

# *Da Capo*

Marybeth K. Miller, Editor  
The Wilmington Music School  
4101 Washington Street  
Wilmington, DE 19810

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