

Choral Canada
Association of Canadian
Choral Communities

Canada Choral
Association des communautés
chorales canadiennes



Choral Canada | Canada Choral

Choral Canada exists to celebrate and champion
choral music for all Canadians.

*Choral Canada a pour vocation de célébrer et
de promouvoir la musique chorale pour tous
les Canadiens.*

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ANACRUSIS



THE JOURNAL OF CHORAL CANADA

LE JOURNAL DE CANADA CHORAL

The Choral Music of Jeff Enns

By Vaughn Roste

Choral Conducting and Taijiquan Go Hand in Hand!

By Adam Jonathan Con

Anacrusis Youth Choir Column: Repertoire ideas from Podium 2016

By Sarah Morrison



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CALL FOR RESEARCH PAPERS

APPEL DE COMMUNICATIONS DE RECHERCHE

The Editorial Board for Choral Canada is accepting research papers for *Anacrusis*, the magazine of Choral Canada, is published three times annually.

For submission guidelines, please visit Choral Canada's website:
<http://choralcanada.org/publications/anacrusis/>

Submissions should be forwarded to info@choralcanada.org. All papers will undergo a process of blind peer review. **Submission deadlines are October 15, 2016 and March 31, 2017.**

Le comité de rédaction de Canada Choral accueille des communications de recherche pour Anacrusis, le journal de Canada Choral, qui est publié trois fois par an (automne, hiver et printemps).

Pour les directives relatives aux soumissions, veuillez consulter le site internet de Canada Choral: <http://choralcanada.org/fr/anacrusis/>

*On adressera les soumissions à info@choralcanada.org. Toutes les communications seront soumises à un processus d'évaluation par les pairs en aveugle. **Le date limite pour la soumission est fixée au 31 mars 2016 et au 15 octobre 2016 et au 31 mars 2017.***

MEMBERSHIP RENEWAL—October 1, 2016

RENOUVELLEMENT DE VOTRE ADHÉSION À CANADA CHORAL—le 1^{er} octobre 2016

Choral Canada memberships are renewable annually, on October 1. Stay engaged with the choral community through our offerings of programs, services, and benefits. *Choral Canada* relies on your membership to provide vital support to sustaining and developing these benefits. Please renew today by using the convenient on-line Membership Form accessible from the Membership page on our web site (<http://choralcanada.org/membership/>).

If you have questions about the status of your membership, please contact: info@choralcanada.org.

L'adhésion à Canada Choral est renouvelable chaque année le 1^{er} octobre. Poursuivez votre engagement au sein de la communauté chorale par l'entremise de nos programmes et services. Canada Choral utilise vos cotisations pour apporter un soutien vital au maintien et à la bonification de ces programmes et services. Nous vous invitons à renouveler la vôtre dès aujourd'hui en vous servant du Formulaire d'adhésion en ligne qui se trouve sous 'Membres' sur notre site (<http://choralcanada.org/fr/adhesion/>).

Si vous avez des questions au sujet de votre adhésion, veuillez nous contacter à info@choralcanada.org

PRESIDENT'S MESSAGE

MESSAGE DU PRÉSIDENT

Choral Canada / ACCC Past-Presidents: Anciens présidents de Choral Canada et de l'ACCC

1980-1984	Founding Past-President/ Président sortant fondateur Jonathan Mohr (Alberta)
1980-1984	Founding President/ Président fondateur Robert Solem (Saskatchewan)
1984-1988	Don James (British Columbia/ Colombie-Britannique)
1988-1992	Robert Cooper (Ontario)
1992-1994	Patricia Jamison (Saskatchewan)
1994-1996	Leonard Ratzlaff (Alberta)
1996-1998	Malcolm V. Edwards (Alberta)
1998-2000	Douglas Dunsmore (Newfoundland/Terre-Neuve)
2000-2002	Victoria Meredith (Ontario)
2002-2004	William Brown (Ontario)
2004-2006	Brigid Coult (British Columbia/ Colombie-Britannique)
2006-2008	Heather Bedford-Clooney (Alberta)
2008-2010	Debra Cairns (Alberta)
2010-2012	Ki Adams (Newfoundland/ Terre-Neuve)
2012-2014	Jeff Joudrey (Nova Scotia/ Nouvelle-Écosse)
2014-2016	Marta McCarthy (Ontario)

After the high of PODIUM 2016 I'm back in my office finalizing repertoire and plans for next year. I can't think of a better way to end a choral season than with a national conference. In addition to seeing friends and colleagues from across the country and beyond, I experienced an incredible slate of choirs, interest sessions of depth and breadth, and at every turn was inspired by the musicality and humanity of musicians.

Isaac Newton, paraphrasing Bernard of Chartres, once said: "If I have seen further, it is by standing on the shoulders of giants." This same sentiment was expressed at the Choral Canada AGM as our board said "Thank-You" to Jeff Joudrey for his six years of service and commitment to the Choral Canada board, as well as to Marta McCarthy, who moved from the President position to that of Past-President. As I heard that comment I was struck by how true that comment is for me: if I survive and succeed (however success is measured in this job) as President of Choral Canada, it will be due to the efforts of those who have served in this position before me (see the list of Past-Presidents). It is humbling to see these names, people whose shoulders our organization has been built upon. Many of these leaders are still involved in Choral Canada – some as active conductors, some as contributors and supporters behind the scenes – continuing to develop and shape our choral community.

In a delightful bit of serendipity, in my work as the Director of Choral Activities at the University of Alberta, Augustana Campus, I have had the pleasure to get to know Jonathan Mohr. While he has most recently been working as a professor of Computing Science, from 1976-1986 he was the director of choirs on this campus, then called Camrose Lutheran College and (here comes the serendipity) was the Founding Past-President of the then ACCC!

I look forward to serving you during my time as President, and to meeting many more of the dedicated musicians that make up Canada's choral world.

Cheers,



John Wiebe
President, Choral Canada 2016-18

Après la poussée d'adrénaline apportée par l'événement PODIUM 2016, me voici de retour au bureau pour mettre la touche finale à un répertoire et pour établir les plans en vue de la prochaine année. Je ne peux imaginer une meilleure façon de terminer une saison chorale qu'avec un congrès national. En plus de voir des amis et des collègues de partout au pays et d'ailleurs, j'ai entendu une série de chœurs incroyables et j'ai assisté à des ateliers thématiques approfondis. À chaque moment, j'ai été inspiré par le sens musical et l'humanité des musiciens.

Isaac Newton, a déjà dit, en paraphrasant Bernard de Chartres : « Si j'ai vu plus loin, c'est en montant sur les épaules de géants. » Ce même sentiment a été exprimé à l'occasion de l'assemblée générale annuelle de Canada Choral, lorsque notre conseil d'administration a dit « Merci » à Jeff Joudrey pour ses six années de service et d'engagement envers le conseil d'administration de Canada Choral, ainsi qu'à Marta McCarthy, qui a quitté le poste de présidente pour occuper désormais celui de présidente sortante. En entendant ce commentaire, j'ai été frappé par sa véracité : si je survie et réussis (peu importe comment le succès est mesuré dans ce cas) en tant que président de Canada Choral, ce sera grâce aux efforts de ceux qui ont servi à ce poste avant moi. (Voir la liste des anciens présidents.) Je ne peux que

ressentir une bonne dose d'humilité en voyant les noms de ces gens sur les épaules desquels notre organisme s'est bâti. Beaucoup de ces chefs de file sont encore engagés auprès de Canada Choral, certains comme chefs de chœurs actifs, d'autres comme collaborateurs et sympathisants en coulisses, et ils continuent de développer et de façonner notre communauté chorale.

Dans un charmant tour du sort, dans le cadre de mon travail à titre de directeur des activités chorales au campus Augustana de l'Université de l'Alberta, j'ai eu le plaisir d'apprendre à connaître Jonathan Mohr. Bien qu'il a plus récemment travaillé comme professeur d'informatique, Jonathan Mohr a été directeur des chœurs sur ce campus, alors appelé Camrose Lutheran College, de 1976 à 1986. Et, voici qu'intervient l'heureux hasard : il a été à l'époque président sortant fondateur de l'ACCC!

Je me réjouis de pouvoir vous servir pendant mon mandat à titre de président, et j'ai hâte de pouvoir rencontrer encore plus de ces musiciens dévoués qui composent la communauté chorale du Canada.

Bien à vous,



John Wiebe
Président, Canada Choral 2016-18



John Wiebe (current Choral Canada President, with Jonathan Mohr, Founding Past-President of Association of Canadian Choral Conductors (ACCC).
John Wiebe (président actuel de Canada Choral) avec Jonathan Mohr, président sortant fondateur de l'Association des chefs de chœurs canadiens (ACCC).



Diana Clark, VP Advocacy for Choral Canada, lives and works in Metro Vancouver. She is artistic director of Coastal Sound Music Academy and an elementary school music specialist teacher.

Diana Clark, vice-présidente, Promotion de la musique chorale canadienne, Canada Choral

ADVOCACY: Update: National Census of Choral Activity in Canada

PROMOTION DE LA MUSIQUE CHORALE. Des nouvelles du recensement national de l'activité chorale au Canada

By/Par Diana Clark

GREAT NEWS! Choral Canada's application to Canada Council for partial funding for a National Census of Choral Activity in Canada, has been approved! This funding announcement officially kicks off our work on the census project, so you can expect to be hearing more about it in the coming months.

We were thrilled to see so many colleagues at the Advocacy Breakfast at Podium, and are grateful for all the ideas and input on the census. The scope and diversity of the Canadian choral community is not represented by data at this time, so we intend to obtain some benchmarks through this project. Budget and feasibility will limit the number and kinds of questions that we can ask, but thanks to your input, we can focus the census to ensure that we get a big picture that will be helpful to you and your organizations.

- Kelly Hill, President of Hill Strategies, will conduct much of the research for this project. Hill Strategies is a Canadian company that specializes in arts research (325 arts studies since 2002).
- Our Advocacy Committee, with feedback received from colleagues across the country, will be working with Hill Strategies to develop the census questions.
- Census results will be reported in Spring, 2017: Canada's 150th celebration year.
- We WILL be seeking to find the percentage of people in Canada who sing in choirs; the number of choirs; the kinds of choirs
- We WILL be breaking data out by province/ territory.
- Many stakeholders asked us to find out "the going rate" for compensation of choral-related work, and we intend to make this part of the census.
- We will NOT be seeking to find the percentage of economic impact in relation to GDP, even though this dollar amount would be huge. As a percentage of GDP, the *whole performing arts* sector accounts for 0.1%! Choral activity would only show as a *fraction of a percent*. We feel that reporting this puny fraction of a percent would not serve our cause.

BONNE NOUVELLE! Le Conseil des arts du Canada a approuvé la demande de Canada Choral pour le financement partiel d'un recensement national de l'activité chorale au Canada! Cette annonce de financement marque ainsi le début officiel de notre travail sur le projet de recensement, de sorte que vous pouvez vous attendre à en entendre parler davantage dans les prochains mois.

Nous avons été ravis de rencontrer tant de collègues à l'occasion du petit-déjeuner pour la promotion de la musique chorale à l'occasion de Podium, et nous sommes reconnaissants pour toutes les idées et suggestions que les participants ont formulées pour le recensement. Il n'existe pas, pour le moment, de données qui permettraient de rendre compte de la portée et de la diversité de la communauté chorale canadienne. Nous entendons profiter de ce projet pour dégager certains points de repère. Certaines considérations budgétaires et pratiques limiteront le nombre et les types de questions que nous pourrions poser, mais grâce à vos commentaires, nous pourrions orienter le recensement de manière à nous assurer de dresser un portrait général qui vous sera utile, à vous et à vos organisations.

- Kelly Hill, président de Hill Stratégies, réalisera la majeure partie de la recherche pour ce projet. Hill Stratégies est une société canadienne spécialisée dans la recherche dans le secteur des arts (325 études dans le secteur des arts depuis 2002).
- En s'appuyant sur les commentaires reçus de collègues de partout au pays, notre comité de promotion de la musique chorale collaborera avec Hill Stratégies pour élaborer les questions du recensement.
- Les résultats du recensement seront présentés au printemps 2017, au cœur des célébrations du 150^e anniversaire du Canada.
- OUI, nous allons chercher à découvrir le pourcentage de personnes au Canada qui chantent dans des chœurs, le nombre de chœurs et les types de chœurs.
- OUI, nous ventilerons les données par province ou territoire.
- De nombreux intervenants nous ont demandé de trouver le « taux courant » pour la rémunération du travail dans le domaine choral, et nous avons l'intention d'intégrer cet élément dans le recensement.

- There are already many scientific studies about the health and social benefits of choral sing-ing. We will not be able to replicate these kinds of studies within the scope of this census.
- There will be **3 components to the census**:
 - 1. Public survey:** a couple of questions on an existing public survey that includes demo-graphic info.
 - 2. Random sampling of institutions:** to find out how many choirs, and what kinds there are. Volunteers will be needed to reach out to these organizations. We will be able to extrapolate from this data.
 - 3. Detailed survey of choirs:** an online survey with more questions; spread around via cho-ral networks. The more choirs that fill this out, the better! This is where we will really need your help in encouraging people to fill out the survey.
- **Want to help?** Be sure to participate in the survey and encourage others to do so too! We will be looking for key volunteers in each region to do 2-4 hours of work, so please give us your name and contact info if you are interested.
- Are you super keen to see this project move ahead? You can make a donations specifically for the census at CanadaHelps.ca
<https://www.canadahelps.org/en/charities/choral-canadacanada-choral/>
- Need to know more? Contact us, and we'll keep you in the loop.
info@choralcanada.org



ADVOCACY | 
Promotion de la musique
chorale Canadienne

- *Cependant, NON, nous ne chercherons pas à chiffrer l'impact économique de l'activité chorale par rapport au produit intérieur brut (PIB), bien que le montant en dollars serait énorme. Voyez-vous... En pourcentage du PIB, l'ensemble du secteur des arts du spectacle ne représente que 0,1 %! L'activité chorale ne pourrait donc guère représenter qu'une fraction de un pour cent. Nous estimons que la présentation d'un chiffre aussi ténu ne servirait pas notre cause.*
- *De nombreuses études scientifiques montrent déjà les avantages du chant choral pour la société et la santé. Nous ne serons pas en mesure de reproduire ce genre d'études dans le cadre de ce recensement.*
- **Le recensement comportera 3 composants**
 - 1. Sondage auprès du public.** Quelques questions seront intégrées à un sondage auprès du public préexistant qui recueille des informations démographiques.
 - 2. Échantillonnage aléatoire des organisations.** Ce composant permettra de connaître le nombre et les types de chœurs. Nous aurons besoin de bénévoles pour joindre ces organisations. Nous serons en mesure d'établir des extrapolations à partir de ces données.
 - 3. Sondage approfondi auprès des chœurs.** Nous proposerons un sondage en ligne contenant un plus grand nombre de questions. Ce sondage devra être diffusé par l'intermédiaire des réseaux choraux. Plus les chœurs seront nombreux à répondre, mieux ce sera! À cette étape, nous avons vraiment besoin de votre aide pour encourager le plus grand nombre de gens à répondre au questionnaire.
- **Vous souhaitez nous aider?** Assurez-vous de participer au sondage et encouragez les autres à faire de même! Nous serons à la recherche de bénévoles qui joueront un rôle crucial dans chacune des régions, en accomplissant de 2 à 4 heures de travail. Si cela vous intéresse, n'hésitez pas à nous donner votre nom et vos coordonnées.
- *Trépignez-vous d'impatience que ce projet se réalise? Vous pouvez faire un don particulier pour le recensement en vous rendant sur le site de CanaDon.
<https://www.canadahelps.org/fr/organismesdebienfaisance/choral-canadacanada-choral/>*
- *Pour plus d'information, communiquez avec nous, et nous vous tiendrons au courant. info@choralcanada.org*

THE CHORAL MUSIC OF JEFF ENNS

By Vaughn Roste



Dr. Vaughn Roste is Assistant Professor / Director of Choral Studies at Indiana University-Purdue University Fort Wayne with over a decade of post-secondary teaching experience at colleges and universities in Illinois, Ohio, Oklahoma, and Georgia. Canadian by birth, he holds four degrees and is the author of over two dozen articles, as well as a published monograph entitled *The Xenophobe's Guide to the Canadians*, by Oval Books in London, England, which recently went into its fifth printing.

Jeff Enns is rapidly becoming one of Canada's most performed choral composers. His compositions are regularly performed at national conventions, church choirs, and honour choirs across the country, and he continues to receive commissions from choirs nationwide. His music has been published by Alliance Music Publications, Kelmann Hall and Cypress Music, but most of his music exists only in manuscript form and is available on his website, jeff.enns.com. While he has composed instrumental music as well (including works for organ, cello and piano, and brass quintet), this article will concentrate on his choral music, which constitutes the bulk of his *oeuvre*. A complete list of his choral compositions to date has been provided at the end of this article in Figure 11. A discography has also been provided in Figure 12: Jeff Enns has actually been recorded more often than he has been published. This article is a revision of the presentation that the author made with Jeff Enns on Thursday, October 1, 2015 at The Singing Symposium at Memorial University in St. John's, Newfoundland. After a brief biography, five musical traits that typify Jeff Enns' compositional style will be provided, along with examples of each.

Composer biography

Jeff Enns (1972) is a native of Waterloo, Ontario. He studied organ, viola, and composition at Wilfrid Laurier University. He has sung in choirs since he was very young and has held organist positions since his teen years. He was the assistant organist at St. John's Anglican Church in Elora and was then organist and choir director at Highland Road United Church in Kitchener for 7 years. He is presently music director at St. James Lutheran Church in Elmira, where he lives with his wife and two children. Jeff maintains a private teaching studio and also teaches violin and viola privately at the Beckett School in Kitchener. He also sings professionally with the Canadian Chamber Choir and the Elora Festival Singers.

Since 1996 Jeff has been gaining attention as a composer and has received numerous commissions, among them, the Menno Singers, St. Andrew's Pres. Church (Kitchener), St. Mary's RC (Kitchener), St. Matthew's Anglican (Montreal), the Cambridge Girls' Choir, Conrad Grebel College, Canadian Chamber Choir and DaCapo Chamber Choir (Waterloo). His music has been performed and broadcast across Canada as well as in the United States, the U.K and Japan. He has won a number of competitions including the Amadeus Choir Competition (Toronto) twice and the Trinity United Church Composition Competition (Kitchener).

With the admitted caveat that it is always dangerous to overgeneralize the style of any composer, one can still identify five recurring compositional traits in Jeff Enn's choral works. Multiple examples of each trait below could be supplied, but in the interests of space this article will excerpt only a few of each. The five traits have been bolded below for ease of reference.

The first is the **pitch variety** that Enns employs – his music often employs free use of the entire vocal range, meaning there is frequent use of the entire grand staff, but not often many ledger lines beyond. An example of this is illustrated in Figure 1 below, where a three-octave vocal range is required of the singers.



Figure 1: Jeff Enns, "Kyrie Eleison," bars 8-10.

Enns' second compositional trait is **textural variety**: sudden shifts of texture, from monophony to 6, 7, 8, or even 10 part homophony is a trademark of Jeff Enns' style. An example of this is found in Figure 2, which switches four times between monophony and homophony in the space of ten bars.



Figure 2: Jeff Enns, "In Memoriam," bars 16-25.

Similarly, in his *a cappella* composition "Lux Aeterna" excerpted in Figure 3 below, Enns builds a cluster chord requiring ten different parts in bar 41 starting from a single note – and then returns to a single pitch. This textural variety provides a ready means of keeping the sound fresh in the listeners' ears.

Figure 6: Jeff Enns, "Da Pacem Domine," bars 15-20.

Figure 7: Jeff Enns, "Life," bars 20-25.

The care with which Enns sets his texts can also be evidenced at times in his rhythmic groupings, such as we can see below in Figure 8. To group the eighth notes in 12/8 as 3+4+3+2 is irregular, but entirely consistent with his desire to observe the proper syllabification in this ostinato. A 3+2+2+3+2 division would not even be as satisfactory as the one that is supplied. Rhythmic cohesion is subconsciously supplied by having the men enter in the next bar with the same rhythm in augmentation.

Figure 8: Jeff Enns, "Many Winters," bar 142-143.

Finally, in perhaps the most distinctive element of his writing, Enns also achieves **harmonic variety** in his compositions, via a free use of dissonance for expressive purposes. There is no fear of parallel minor 2nds, 7th, or 9th chords in his music, yet his harmonies are always firmly rooted in the given tonality, rendering his music emotionally expressive and more accessible to both singers and audience members. In bar 16 of Figure 9 below, notice the use of parallel sevenths in the treble clef (as well as another example of switching textures in bar 18).

Figure 9: Jeff Enns, "I carry your heart," bars 14-19.

His compositions sometimes do not even return to complete consonance at their conclusions: "Life" ends on a seventh chord, and "Antiphon for St. Michael," "Litany," and "Kyrie" all end on 9th chords. "Antiphon for St. Michael" includes a section where the men sing expansive 9th chords in parallel motion while the women have expressive clusters, which is provided below in Figure 10.

19 20 21

Soprano
Alto
Tenor
Bass
Piano

mp
Au - di - ta est, au - di - ta est, au - di - ta est,

mp
Au - di - ta est, au - di - ta est, au - di - ta est,

22 23 24

S.
A.
T.
B.
Pno.

mf
Au - di - ta est, au - di - ta est,

mf
Au - di - ta est, au - di - ta est,

au - di - ta est, au - di - ta est, au - di - ta est,

au - di - ta est, au - di - ta est, au - di - ta est,

Figure 10: Jeff Enns, "Antiphon for St. Michael," bars 19-24.

Conclusion

With generally short choral compositions (most number less than 60 bars), the quality of Enns' compositions still shines through in a nonetheless brief amount of time. Jeff Enns achieves compositional variety in five different ways: **pitch** (the entire vocal range); sudden shifts of **texture**; **tonal** variation with modulation; **rhythmic** variety with changes in meter, ostinato, and irregular groupings; and **harmonic** variety with his use of extremely expressive dissonance. That he can accomplish so much variety in short choral works is surely one reason for his compositional success.

Jeff Enns' choral *oeuvre* numbers almost 100 titles, so naturally a brief overview such as this one can only hope to introduce the reader to the compositions and compositional style of one of Canada's most recorded choral composers. It is hoped that this exposure to Enns' compositional successes and traits will familiarize the reader with his music, and that this tip of the iceberg might inspire readers to further explore his music and gain their own appreciation for the depth of Jeff Enns' artistry.

A COMPLETE LIST OF CHORAL COMPOSITIONS BY JEFF ENNS

Sacred Accompanied Compositions

A New Commandment (#2 in Four Short Anthems)	SATB + Organ	Kelman Hall
A New Creed	SATB + Organ	
Commissioned by First United Church, Waterloo ON		
And God Shall Wipe Away All Tears	2-pt + Piano	
Angel Song	SATB + Piano	
Arching Starlight	SATB + Piano	
Commissioned by the Elmira Ministerial		
Be Thou My Vision	SATB + Organ	Kelman Hall
Commissioned by Summer Institute of Church Music, Whitby ON		
Blessed Are They That Mourn	SATB + Piano	
Creator of The Stars of Night	SATB + Keyboard	Kelman Hall
Commissioned by Conrad Grebel College, Waterloo ON		
Gloria (9 movement work)	SATB + String Quartet/Organ	
God Be In My Head	2 part + Keyboard	Kelman Hall
God Is Our Refuge	SATB + Organ	
Commissioned by St. Matthew's Lutheran Church, Kitchener ON		
Hosanna To The Son of David	SATB + Piano	
Commissioned by Conrad Grebel College University, Waterloo ON		
How Shallow Former Shadows	SATB + Piano	
Commissioned by Duff's Presbyterian Church, Guelph ON		
Kyrie	SATB + Organ	
Kyrie	SSA + Piano	Alliance
Light Dawns on a Weary World	SSA + Piano	
Commissioned by First Baptist Girl's Choir, Truro NS		
Mass of St. James	2-pt. + Organ	
Now Lord, You Let Your Servant Go In Peace	SATB + Organ	
O Holy Spirit	SATB + Piano	
Commissioned by Windsor Classic Chorale, Windsor ON		
O Taste and See	SATB + Organ	Kelman Hall
Praise To The Lord	SATB + Organ	
Commissioned by St. Matthew's Lutheran Church, Kitchener ON		

Psalm 33 Commissioned by the Waterloo-Wellington RCCO	SATB + Congregation + 2 Organs	
Psalm 67 Commissioned by Amabile Choirs, London ON	SATB + Piano	
Psalm 119 Commissioned by St. James Anglican Church, Stratford ON	SATB + Organ + Congregation	
Psalter for St. James: Psalm Responses for years A, B and C	SATB + Organ	
Solemn Reproaches	SATB + Organ	
Wexford Carol (arrangement) Commissioned by Nicole Jordan, The Hague, The Netherlands	SATB + Soprano Solo + Cello	
What Does the Lord Require Commissioned by Canadian Mennonite University, Winnipeg MB	SATB a cappella	

Secular Accompanied Compositions

In Flanders Fields	SSA + Piano	
Ode To Newfoundland (arrangement) Commissioned by Canadian Chamber Choir	SATB + Piano/Organ	

Sacred Unaccompanied Compositions

Adeste Fidelis Commissioned by Spiritus Chamber Choir, Calgary AB	SATB a cappella	
Alleluia, A New Work is Come on Hand Commissioned by Vox Humana Chamber Choir, Victoria, BC	SATB a cappella	
Antiphon for St. Michael	SATB a cappella	
Ave Maria	SATB + Soprano Solo a cappella	
Away In A Manger	SATB a cappella	
Behold the Lamb of God (#4 in Four Short Anthems)	SATB a cappella	Kelman Hall
The Call	SATB a cappella	Kelman Hall
Coventry Carol	SATB a cappella	
Da Pacem	SSAA a cappella	Cypress
The Eternal Goodness Commissioned by Grace Chapel, Lexington MA	SATB a cappella	
En Preire	SSAATTBB a cappella	
Exultate Deo	SATB a cappella	
Farewell Green Fields	SATB a cappella	
Fear Not	SSAA a cappella	
Hear my Prayer	SATB a cappella	
God So Loved the World (#3 in Four Short Anthems)	SATB a cappella	
Golden Winged – Silver Winged	SATB a cappella	
I Go From Earth To Heaven	SATB a cappella	
In Memoriam	SATB a cappella	
Infant Holy Commissioned by Double Treble, Calgary AB	SSAA a cappella	
Irish Blessing Commissioned by the Renaissance Singers, Kitchener ON	SATB a cappella	
Jubilate Deo Commissioned by the Saskatoon Chamber Singers	SATB a cappella	
Kyrie Eleison	SATB a cappella	
Litany	SSAATTBB a cappella	Cypress
Like As The Hart	SATB a cappella	Kelman Hall
Lo, How a Rose	SATB a cappella	
Lord's Prayer	SATB a cappella	

Lux Aeterna	SATB a cappella	
Magnificat & Nunc Dimittis	SATB a cappella	
Missa Brevis	SSAA a cappella	
Now The Silence	SSAA a cappella	
O Lord Support Us Commissioned by St. James Anglican Church, Stratford ON	SATB a cappella	
O Magnum Mysterium	SSATTB a cappella	Kelman Hall
Radix Jesse	SSAA a cappella	
Prayer For Everyday Commissioned by Rockway Mennonite Collegiate, Kitchener ON	SATB a cappella	
Psalm 30	SSAA a cappella	
Psalm 121	SSAA a cappella	
Psalm 145 (#1 in Four Short Anthems)	SATB a cappella	Kelman Hall
Sanctus	SATB a cappella	
Sanctus	Double Choir a cappella	
Seigneur, Prends Pitie	TTBB a cappella	
They Laugh in Heaven	SATB a cappella	
To Everything There Is a Season Commissioned by St. James the Apostle Anglican Church, Montreal PQ	SATB a cappella	
To You, Before the Close of Day	SATB a cappella	
Vidi Speciosam Commissioned by Belle Canto Women's Choir, Edmonton AB	SSAA a cappella	



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CHORAL CONDUCTING AND TAIJIQUAN GO HAND IN HAND!

By Adam Jonathan Con, Ph.D.
University of Victoria



Dr. Adam Jonathan Con is a conductor, a visionary, a respected teacher of choral conducting and Tai Chi Chuan, and a leader in the advocacy of music education. A native of Vancouver and a third generation Chinese Canadian, his holistic approach to choral music through a unique blend of kinesthetic whole body movement and Eastern philosophy continues to inspire singers of all ages in mind, body and spirit. Dr. Con is the newly appointed Assistant Professor of Music at University of Victoria School of Music and currently serves as Director of Music at St. Barnabas Anglican Church, Victoria.

"I don't feel that the conductor has real power. The orchestra has the power, and every member of it knows instantaneously if you're just beating time."
– Itzhak Perlman, violinist and conductor

A common experience for choral conductors is the feeling of frustration when their ensemble is not following them. A choir can easily take control of musical elements such as tempo or dynamics when the choral conductor struggles to create an internal and external connection between the conducting gesture and elements of music. Conductors sometimes lament that the conducting lessons they received do not promote their gestures as an effective and musically communicative leadership tool. For conductors who are seeking a solution to this dilemma, the study and practice of Taijiquan (commonly known as *Tai Chi* or *Taiji*) can be the key to unlocking the muscle memory that prevents the internal musical feelings and ideas from being communicated externally with the conducting gesture.

A brief discussion of the Chinese Pinyin writing system will provide some understanding of the terms used. Adopted in 1956 to aid in the pronunciation and propagation of the Beijing-based Mandarin dialect, an official Romanization of the Chinese language called the Pinyin system was created. Taiwan continues to use an older system called Wade-Giles. This is the reason why native English speakers are confused by the multiple spellings for the word "*Taiji*" or "*Tai Chi*." The true Wade-Giles spelling is "*t'ai chi ch'üan*." Although incorrect, most Westerners use a simplified Wade-Giles spelling (*Tai Chi Chuan*) and have shortened it further to simply "*Tai Chi*." However, the official Pinyin spelling is "*Taijiquan*."

A brief overview of the development of Taijiquan and how it became a martial art will help set a context for conductors who are not familiar with the philosophy. Dating back to the Eastern Han Ming emperor period (58-76 A.D.), Buddhism travelled from India to China and within several hundred years, it became a respected philosophy and religion. Monks from China were sent to India for further study and monks from India were invited to China to teach. In 527 A.D. a Buddhist monk by the name of Da Mo arrived at the famous Shaolin Temple where he wrote two books to help the weak and sickly monks build their internal bioelectricity (this is called Qi), improve their health, and strengthen their physical bodies. This training was adopted into the martial arts forms and it became Martial Arts Qigong. The history of martial arts in China dates back before recorded history and much of the early history was passed down by oral tradition. Over the centuries, the development of martial arts waxed and waned in China according to the various political influences.

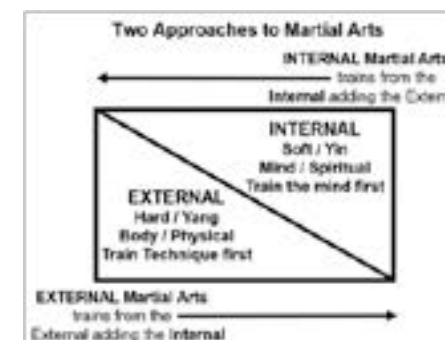
In the Western world, martial arts such as Karate and Judo existed before the 1960s. However, the isolation of the Chinese culture did not allow for Chinese martial arts to become part of main stream Western culture until the advent of Bruce Lee and Kungfu movies. Eventually, Chinese Traditional Medicine was introduced to Western society and a new awareness of the metaphysical understanding of the body and energy systems (*Qi*) began. This was also the introduction of Taijiquan to the Western world. The practice of Taijiquan was attributed to Zhang, San-Feng in c.1101 A.D. Although there were other similar forms of this practice in existence, the formal beginnings are ascribed to Zhang.

In the martial art of gōngfu (*Kungfu*) the Chinese characters literally mean "*achievement of any discipline or skill through hard work and practice over time.*" Similarly, choral conducting is a technique and skill developed with great effort over time. Anything that requires great effort to achieve is gōngfu. Similarly, there are many levels of skill development in the art of choral conducting which take practice, patience and most importantly, perseverance. Inexperienced conductors can be impatient to learn and show their conducting technique but the realization of conducting skills takes much time and experience. A famous martial arts saying warrants consideration for the inexperienced conductor, "*The master has failed more times than the beginner has ever tried.*" Conducting is gōngfu.



There are two types of martial arts: internal and external. Both internal and external approaches to martial arts have the same goal. Each approach begins from a different perspective but eventually the end result is similar.

External martial arts are also known as the "*hard*" style not because it is difficult but because it trains the body and the physical first. This is the martial arts of the famous Shaolin temple, Gōngfu, Karate, and Bruce Lee. The style is fast and explosive. The other style of martial arts is the *internal* or "*soft*" style. This is the style of Taijiquan and it is characterized by an awareness of spirit and concentration of the mind. Muscles are relaxed and the rooting of stance is a foundational skill.



In the external martial arts, once foundational skills in physical power are mastered the practitioner turns inward to focus and relax the mind thus creating awareness. With internal arts, the foundational skills to control and calm the mind and center the spirit are mastered first, and then physical agility and muscle power are gradually developed. These two different approaches or styles each achieve the same end.

The majority of beginning conductors are trained similar to the "*hard*" style of martial arts. Conductors physically learn the basic conducting patterns and put them into muscle memory. Some conductors learn and practice conducting patterns by following a recording and fit their pattern into the famous "*window*." However, one of the common frustrations expressed by conductors of this "*hard*" style practice is that they don't understand why their gesture is not connected to the elements of music and the sound of the ensemble when working with actual singers or instrumentalists. If conducting pedagogy followed



the martial arts theory of the internal and external approach, a conductor who studies the hard style first should then gradually be able to add the internal aspects; however, in reality, this is very difficult to achieve and the search for the internal experience manifested in the gesture can seem endless. The *external* approach of physically beating time within the conducting pattern may keep the ensemble playing at the same tempo, but beyond that, subtle phrasing, beat emphasis, articulation, and subtlety in dynamics are mostly left to verbal instruction. Often times, the verbal instruction and the conducting gesture contradict each other resulting in confusion in the singers, confusion in the ensemble sound, and conductor frustration with the ensemble. Moving from the “hard” style to the “soft” style or in martial arts perspective, moving from the *external* style to the *internal* approach in choral conducting is not an easy adjustment. Breaking out of the learned and practised conducting pattern and beating of time (“hard” style), can be a point of great frustration. This is where studying Taijiquan can be beneficial.

It is important to recognize that some conductors begin conducting from the *internal* approach because for them the connection to the music and gesture is already internalized and innate. For conductors who naturally understand how gesture is connected to the elements of music and the sound of the ensemble, there is little difficulty encountered when learning how to apply “external” skills such as cut-off’s or entrances after a fermata, or dynamic contrast. Music and conducting are primarily aesthetic experiences and the physical and technical experiences are a means to achieve that aesthetic experience. This is the reason why learning technical gestural skills or the “external” approach after having established the internal approach is easier; it is the connection to sound that remains constant.

Knowing that there are two possible approaches (*external* and *internal*) to developing the conducting technique, and knowing that most conductors are taught from the “hard” style, how might it be possible to move as a conductor from the *external* to the *internal*? A brief explanation of Taiji and some of the foundational approaches of Taijiquan can provide a path forward.

What is Taiji and Taijiquan?

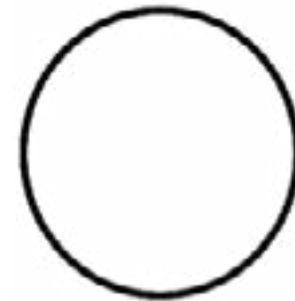
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Two pivotal sentences from Wang, Zon-Yue’s book *Taijiquan Classic* provide some insight into helping the reader understand the true meaning of Taijiquan’s purpose.

1. *Taiji is generated from Wuji. It is the pivotal function of movement and stillness.*
2. *Taiji is the mother of yin and yang. When it moves, it divides and when at rests it reunites.*

These two sentences provide the pathway and sequence to developing self-awareness and internalizing self and musical intention. Wuji is the state of nothingness or no extremity; it exists inside each of us, and it is the state from which all creative impulses grow. There is no yin or yang; there is no polarity. **Stillness is to gesture or movement what silence is to music.** As musicians we recognize that even before the first note sounds, we begin with silence, and we return to silence after the music has ended. Similarly, before stepping onto the podium, the conductor’s mind and body should embrace stillness. **It is from the quiet body first that any subsequent movement has meaning.**

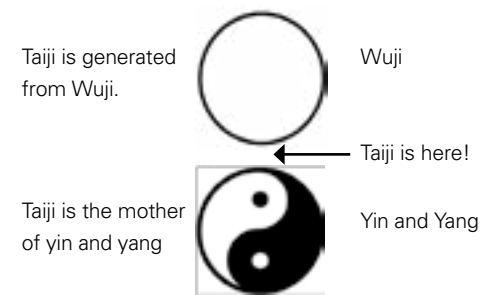
In martial arts, this lack of clarity of mind and spirit can result in injury or death. A conductor can easily be distracted by thoughts, feelings, performance anxiety and countless decisions that require attention just before the rehearsal or performance begins. The inability to focus their energy and emotion before they conduct can easily result in musical “injuries” or mistakes. Being in a state of Wuji is the first and foremost step to the preparation and making of meaningful music. The process by which a conductor learns to achieve this state is through daily meditation. Teaching the mind to be quiet from thoughts and emotions takes great effort and experience over much time.



In the second part of the sentence from the book *Taijiquan Classic*, “*Taiji is the mother of yin and yang*,” similarities can be made to the frequent transitions that occur from one musical element or polarity to another. In martial arts, the concept of yin and yang are related to polarized energies such as push and pull, and high and low. The symbol depicting the black and white energies moving clockwise, is the symbol for yin and yang. This symbol is often mistakenly used as the symbol for Taijiquan. However, the symbol clearly depicts a movement between two polarities; so this is not Taiji. Yin and yang exists similarly in music with contrasts in dynamics (loud and soft), tempo (fast and slow), intonation (high and low), phrasing (moving forward and retreating), timbre (bright and dark) and texture (dense and thin).

Often times we begin with one contrast and gradually or suddenly embrace the opposite musical polarity. This is the theory of yin and yang in musical action. It is the conductor’s gesture that determines the changes in these polarities. First the conductor must discover, listen for and feel these polarities in the music, and then the conductor must learn to use the gesture to move the musical energy from one polarity to another. All this requires perseverance, patience, and much experience.

The diagram below shows the relationship of Wuji, Yin and Yang, and Taiji. Knowing that Taiji is generated from Wuji, and Taiji is the mother of yin and yang, a clearer path to the understanding of what is Taiji can be revealed.



Taiji is the energy that creates a tendency to divide. What creates this tendency is simply but most powerfully **the mind**. Literally translated, Taiji means “*Grand Ultimate*” or “*Grand Extremity*.” It is the unbounded creativity of the mind that initiates the separation into polarities. It can imagine and create concepts and constructs in the past, present and future. The symbol that captures this concept of creation is a spiral. To better understand this process and the definition of Taiji it may be helpful to think of the conducting process. When the conductor stands still at the podium before the first breath and gesture, the mind should be calm, quiet, peaceful and centered. The body and gesture should be relaxed with no intention and weight evenly distributed on both legs. This is the state of Wuji.

Once the conductor generates the intention to start the conducting process through the power of the mind, the hands begin to move creating the first gesture; this is the state of Taiji. As the music progresses, the conductor moves, giving weight or emphasis to one aspect or another and then moving to or away from that emphasis to another emphasis. This is the motion of yin and yang. In Taijiquan this process is practiced in what is called the *form*. The *form* is the slow gentle movements seen practiced by Taijiquan practitioners in parks. The Taijiquan form is a process of sustained effort practicing the movement of one energy to another and it is the same process for the conducting gesture. The mind is the generator and creative power of all musical and gestural activity. It is the catalyst between stillness and movement or silence and music. Taiji is literally the art of moving the mind. It is through the mind’s action that art becomes reality. Once a conducting motion has begun, it is the power of the mind that redirects and modifies that motion; however, it can only happen after the motion has started.

Many Western practitioners refer to the martial art practice simply as *Taiji* or *Tai Chi*. However, as explained earlier, Taiji refers to the power of the mind. Therefore, the appropriate term is not *Taiji* but “*Taijiquan*.” The “*quan*” in Taijiquan refers to “*the fist*”. Literally, it means the “*fist of the mind*” because the mind controls the actions of the fist. When the word “*quan*” or “*chuan*” is added to the end it means that it is a martial art. Taiji by itself is a philosophy; however, connected with the word “*quan*” or “*fist*” it becomes a martial art.

Three fundamental tenets of practicing Taijiquan have direct application to choral conducting:

1. The Taijiquan practitioner must learn to relax profoundly keeping the body centered and rooted both physically and mentally. This is one of the foundations of internal martial arts and for conductors in a busy modern society, it can be the most illusive. Through the practice of Taijiquan, the conductor learns to root their posture eliminating the nervous movement of the feet due to being uprooted. Rooting the posture allows the rest of the body to be open and to freely move.

Through the practice of Taijiquan, the conductor learns to use movement and conducting gestures without physical tension. This aligns the posture and promotes healthy singing.

2. After mastering step one, learning how to coordinate the breath to movement helps the practitioner to deeply relax. This allows the mind to be in a constant state of awareness. In Taijiquan practice, each movement has an accompanying inhalation or exhalation. The long and slow movements help the practitioner to breathe deeply. This increased in oxygen relaxes the muscles, calms the mind, and gives the practitioner more mental and physical energy. When a conductor fails to take a breath before the choir sings, often the result is that the choir will not sing or will sound hesitant in their entrance. The breath is the foundation to singing; it is the foundation for Taijiquan practice, and it is the foundation for conducting. A conductor learning Taijiquan will develop a feel for the energy and movement of both inhalation and exhalation. This is essential to understanding how gesture and sound are connected.
3. The ultimate goal in Taijiquan is harmonizing the conductor’s energy with the energy of the singers, the energy of the audience and the energy of the natural universe. The path to achieving this state is through the training of the spirit to be in a strong, peaceful and enlightened state. The consistent practice of Taijiquan achieved through meditation and relaxation during stillness and during movement assists the conductor to being open and connected to the ensemble and ultimately the universe. This concept of shared empathy may appear to be highly theoretical and unrealistic; yet a developing body of neuroscience research on mirror and motor neurons as described by Lamm and Majdandžić (2014) supports the notion that singers are likely connected to the conductor beyond a visual communication.



There are many forms and styles of Taijiquan. The oldest of the Taijiquan styles is the Chen style. This style tends to be more physical, explosive; it is the closest to the original martial arts tradition. The other popular Taijiquan style is Yang style; it is gentle, slow and graceful but not any more or less powerful. It most resembles the movements of the choral conductor. Two other popular styles, Wu and Sun are less popular but still available in certain geographical areas. Inquiring from instructors or Taijiquan centres about their approach lets them know the student is looking for a certain experience connected to a purpose. Conductors should not hesitate to share those goals with an instructor. Most teachers would be very open to hearing how

Taijiquan applies to other disciplines. If a class or instructor is not the right “*fit*,” students should not hesitate to search and look elsewhere.

Whether a conductor chooses to explore Taijiquan as a martial art or for health benefits (there are numerous medical studies on health benefits), or for professional development to provide a new perspective on their conducting technique, the direct connection for the conductor is evident. Taijiquan, like choral conducting, is more like a **way of being** rather than trying to achieve a particular status or goal. The most important goal is to commit to practice. In a modern society where learning and consuming is relatively instantaneous, something that requires great effort over time is not necessarily valued.

The hands that are used in the practice of Taijiquan are the same hands that are used in choral conducting. One experience can greatly influence the other and help choral conductors who might be searching for more than what their present experiences offer them. It can be a step towards positive change. Finally, choral conductors need to be mindful to take care in their daily practice, whenever they are in front of their ensemble; deep roots are being developed.

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IN APPRECIATION: Podium 2016, NYC 2016, and you!

By Marta McCarthy



Marta McCarthy is an Associate Professor at University of Guelph, where she conducts 4 choirs and teaches pedagogy and musicianship. She was conductor of the 2014 Ontario Youth Choir and has been recipient of the Elmer Iseler Conducting Fellowship, the Women of Distinction Award, and an Ontario Service Award. She is a member of the June Callwood Circle of Caring and is Past President of Choral Canada.

I write to you as your new Past President, having “passed the baton” into the highly capable hands of Dr. John Wiebe. In reflecting on the past two years, what most comes to mind are the conscientious efforts of our Board members and the exemplary work of Meghan Hila - which precipitated her promotion to General Manager. I also find myself recalling the progress of all our major programmes, the implementation of our new Operational Plan, and the inauguration of new/renewed membership benefits - such as the Professional Choir Internship for Emerging Conductors, the Membership Directory, and the Recommended Canadian Repertoire Series (Fall, 2016). Another remarkable highlight has been the establishment of plans for the first-ever National Choral Census.

Also exhilarating is the news concerning the National Youth Choir: a unique iteration of NYC/CNJ, (additional to NYC/CNJ 2018), will take place in 2017. Funded by Heritage Canada, NYC/CNJ will perform with the National Youth Orchestra of Canada for the celebrations of Canada’s 150th anniversary; concerts will take place in July, 2017, in Toronto, Ottawa, and Montreal. Please be sure to nominate a worthy conductor (deadline August 19th!) and to encourage qualified singers to audition for NYC/CNJ in the fall.

In summarizing our work together, I find myself reflecting on Podium 2016: Much of what Choral Canada/Canada Choral aims to accomplish was exemplified by this marvelous conference-festival. Bringing together a record-number of Canadian and international choral experts in the lively and welcoming city of Edmonton, the 2016 Podium committee provided outstanding opportunities for learning, sharing, and celebrating.

Others will provide more details and breadth of coverage in the next issue, but I would like to express our appreciation to all the people who planned, delivered, and promoted Podium 2016. Led by the incomparable Drs. Brendan Lord, Steven Turgeon and Laurier Fagnan, the Podium Committee and their team of volunteers provided five days of meaningful interest sessions, useful marketplace resources, gracious social events, and superior concerts. Our warmest thanks to our provincial hosts - Choir Alberta – for pulling out all the stops! Thanks to their efforts over more than two years, and to the exceptional diligence of Choral Canada’s General Manager, Meghan Hila, Podium was a huge success in every way.

The interest sessions – ranging from Tai Chi for conductors to advice on financing the arts in Canada – offered compelling means to expand our horizons and augment our effectiveness as practitioners. Guests from Italy, Spain, the UK and the USA were central to our Interactive Panel Discussions, while also bringing greetings from ACDA and IFCM. Maestro Bramwell Tovey’s Keynote Address, with humour and wisdom, challenged us all to maintain the highest levels of authenticity and

integrity. Masterclasses led by Michael Zaugg and Bramwell Tovey provided intensive professional development for the participants and observers. Splendid concerts in magnificent venues allowed us to hear the finest in Canadian choral music. Podium began with a concert by *Voices West* (a vibrant gathering of six youth choirs), and a musical offering by *The Blackstone Singers*, a First Nations Ensemble. The final concert, sung by the stellar voices of the *Richard Eaton Singers*, *ichoristi Chamber Choir*, and *Luminous Voices*, offered us both tradition (Mozart’s Requiem conducted by Leonard Ratzlaff), and invention (the very moving *Far West*, composed by Zachary Wadsworth and conducted by Timothy Shantz). We were equally impressed and inspired by all the other choirs from across Canada, by two professional choirs, and by our beloved National Youth Choir, led by conductor Michael Zaugg. Kudos to Maestro Zaugg, to Apprentice Conductor Kathleen Allan, to Manager James Frobb, and to NYC/CNJ Chair, Tim Callahan-Cross, for the phenomenal success of NYC/CNJ 2016.

The 2016 Podium Committee introduced some highly worthwhile innovations, including, (among others), one-on-one mentoring, and Community Singing. Choral Canada’s mission was epitomized in these initiatives: in the first, established conductors guided aspiring conductors; in the second, while gathering for concerts, our entire community sang as one. We gratefully acknowledge the laureate conductors who participated as mentors or directors, as well as those who organized and published the Podium Song Book, especially Laurier Fagnan and Ardelle Ries. Podium 2016 also featured Student Chapter events, the presentation of the National Choral Awards, and superb vocal jazz each night.

Another very significant feature of Podium 2016 was the Advocacy Breakfast, where a large number of delegates met to learn about and contribute ideas to the National Choral Census. We gratefully recognize Diana Clark (VP Advocacy) and her committed team for launching such a monumental project.

Without Kimberley Denis and her generous volunteers, Podium 2016 would not have been possible. Podium Co-Chairs Peter Malcolm and Laurier Fagnan wrote in the Podium program-book, “We have endeavoured to prepare a conference-festival that will feed mind, soul and voice, and embody our slogan *Igniting Ideas, Sharing Voices*.” In my opinion - reinforced by hundreds of enthusiastic comments I overheard from participants - mind, soul and voice were indeed fed: in fact, we feasted! And speaking of feasting, on a more literal level, Podium culminated in a grand Banquet: our heartfelt thanks to Patricia Abbott and Ki Adams for being such charming MCs.

This being my last missive in Anacrusis, I would also like to express my personal gratitude to my fellow Board members, and to our GM, Mrs. Meghan Hila. We bid an appreciative farewell to departing Directors: Elizabeth Shannon, Dominic Gregorio, Charlie Andrews, and Shawn Henry. For his extraordinary service over the past 6 years, a special note of thanks and congratulations goes to Jeff Joudrey. A warm welcome to new Board members Emma Walker, (Treasurer), Michael van der Gaag (VP Communications), Matthew Otto (Choirs Ontario representative) and Kellie Walsh, (President Elect). And to the entire Choral Canada/Canada Choral membership: my sincere thanks for your enduring professionalism and devotion to choral music.

JOURNEYS: National Youth Choir 2016

By Kiley Venables



Kiley is studying English, History, and Book & Media Studies at the University of Toronto. She loves choral singing and has sung in choirs for much of her life, most recently four years with the Cantiamo Girls Choir of Ottawa under Jackie Hawley (2009-2013) and four years with the Ontario Youth Choir (2012, 2013, 2014, 2015). She is a proud alto, and was grateful for the opportunity to sing with the 2016 National Youth Choir.

The National Youth Choir experience is difficult to describe to anyone who hasn't attended. Anyone who has sung in a choir has felt part of it. Anyone who has worked professionally in music may feel the same inspiration that we did. And anyone who sat in one of our audiences across Alberta this May received a piece of it. But there is something about the insular intensity of a program like the National Youth Choir that establishes bonds both to the music and among the participants sooner and more deeply than I could have expected, though I have sung with choirs since childhood and attended the Ontario Youth Choir four times.

The bonding and the music both began immediately. On May 7th, at the bright hour of 6:30am so prized by young people everywhere, I arrived at the Ottawa International Airport to meet the Ontario bass, Pascal Viens, for the first leg of our journey west. We were both frantically studying the fast and angry Estonian words of the Veljo Tormis piece "Curse upon Iron," which would become the heart-stopping opener of our concert. Each new chorister we met had similar concerns: we had heard so much (both exciting and intimidating) about Michael Zaugg; the Tormis was terrifying; and what more could we possibly be doing to avoid being sick? Together with the four more choristers we met in Toronto, we took over a block of aisle seats on the plane—and, as perhaps could have easily been predicted, filled the cabin with malevolent Estonian whispering.

The choir arrived in small groups at the Augustana campus in Camrose throughout that day and the next, trickling in from all across Canada. Over the course of two weeks I had the good fortune to share billeting posts with Rob Workman from British Columbia, Sonja Martin-Elson from the Northwest Territories, and Michelle Johnson from Nova Scotia, among others. On that first weekend, however, we were still forty individual choristers, representing ten provinces and one territory. We still knew each other's voice parts better than each other's names, but we were eager to begin our journey.

Those two and a half weeks comprised many journeys. The most central was built into the program designed by our incredible conductor Michael Zaugg, based on the traveller's progression from hell to heaven in Dante's 14th-century poem *Inferno*. Our program opened with the harsh and frantic drumming of the Estonian "Curse upon Iron." Through Mendelssohn's "Psalm 22," and Francis Poulenc's chilling wartime "Soir de Neige," winter and loneliness and desperation were perfectly and movingly expressed. Slowly the music could unfurl into the strident hope of Kristopher Fulton's "Seeker of Dreams," and the warmth of Stuart Beatch's "Resurrectio," two of our commissions this year. We were lucky enough to perform the official premieres of five new commissions, which also included Allan Gilliland's "There is a Sound," Cy Giacomini's "The Centenarian," and Benjamin Bolden's "Tread Softly," the winner of the Choral Canada composition

competition. It would be impossible to trace here every textual and thematic connection that ran through the intricate program. Suffice it to say we were still discovering new ones on the day of our last concert.

The music was intense and challenging. As Maestro Zaugg commented in one of his many emails to the choir in April, it was some of the most challenging choral music that many in the choir had ever sung. Not only did we face the text of the Estonian Tormis or the German Mendelssohn, but also the uneasy intervals of the Poulenc, and the sustained intensity demanded by the Uģis Prauliņš piece "Laudibus in Sanctis" which closed our first half. Though many of these pieces seemed daunting during the individual rehearsal period, under the confident and careful eye of Michael Zaugg it was always clear that we were capable: all that was required was absolute concentration, absolute dedication, and personal responsibility. What a privilege and a pleasure to produce music in an environment where every person involved, be they chorister, administrator, or bus driver, cared so much about the quality of the work! The pace and productivity of rehearsal was so professional that returning to a regular choir rehearsal back home was more than slightly shocking. Not only were the National Youth Choir rehearsals constantly engaged and focused, but this year as an added musical challenge we rehearsed entirely without an accompanist, using tuning forks to find starting pitches and maintain tuning. The difficult music, the use of tuning forks, the resulting reliance on our peers, the quality of those singers, the brilliant direction of Maestro Zaugg, the warm and encouraging assistance from apprentice conductor (and composer!) Kathleen Allan—all these factors and more combined to create one of the richest and most intense choral experiences of my lifetime. Full disclosure: I am an English major at the University of Toronto. And as one of only four or five choristers in that choir of forty who was not studying music, I felt continually blessed to have been granted this opportunity to work at such a professional and high-quality level of music-making, work that I love and will rarely have the opportunity to produce at this standard. Returning home in late May, I could feel how much I had grown technically and expressively, and that is a gift for which I cannot thank my peers, my conductors, or Choral Canada enough.

The National Youth Choir is a life-changing opportunity for so many, and performs important work of musical outreach beyond the isolated hard work of the rehearsal period. At the Podium Conference in Edmonton, Michael Zaugg ran a conducting workshop which was as enriching for the choir as the participants. In each town and city we passed through, we shared music. For the choristers, there was also the chance to attend Podium concerts and workshops, to network with and explore the choral community of Canada. With so many commissioned pieces this year, we had the chance to work with many Canadian composers, both new and well-known. I feel connected now to the Canadian choral scene in a tangible and personally meaningful way that could not have been possible otherwise. I'm sure that among my peers in the National Youth Choir I have now met many of the directors, teachers and musicians who will make up the Canadian musical community in a few short years. I am already so proud of all of them! The Choir was not only an opportunity for musical and professional growth. It was not even only an opportunity to make friends from across the country and build bonds which in a couple of weeks were strong enough to last years. It was also an opportunity to reconnect with ourselves and our passion for music. Choristers who at the beginning said this would be their last youth choir project spoke of auditioning again in two years. Going back to work the day after felt like whiplash. But some deep part of me had been nourished by that music and those people, and even a passionless office job cannot take that away from me now. Asking my fellow choristers how the experience had changed them, I received this stunning and revealing story from Bailey Smith, a fellow alto from Regina, Saskatchewan:

"I've had depression since I was a child. For the past few years it has been so severe, I've been on the highest dose of antidepressants for quite some time, and often felt hopeless. Since being at NYC, I have officially been medication-free for two months. It gave me a whole new outlook on life and I honestly feel like a new person. I'm hoping I'm able to keep this outlook for as long as I can, and whenever I feel down I'll try to remember this incredible experience and memories. It saved me."

Any discussion of the National Youth Choir always comes back to the music. The music was the structure in which we worked. It was our gift to our audiences, to our bus driver, to our billets, to the landscape, and to each other. The music ordered our days and structured our time, commanded us when to sleep and when to eat and when to open our mouths and let our souls pour out. In between, though, we experienced some incredible moments that in turn fuelled the music. Many choristers saw their first deer, mountain sheep, or bear. Their first mountain chain, their first aurora borealis. Their first prairie sunset. We met so many wonderful people, and created some memories I hope we never forget—singing the Swedish folk song "Trilo" out over Bow Lake in the Rockies. Singing the same two Maritimes folk songs over and over until they were layered with harmonies. Singing the alto morning warmup daily under the bright, open skies over the Augustana campus. I am incredibly proud of these people, and proud to have been counted among them. I believe we will all go on to great things. And if some or all of us don't make it back again in two years, I am glad this journey will be there, waiting to change and grow another choir.

THE CHOIR / LE CHŒUR

Soprano

Jacoba Barber-Rozema (QC)
Lynnéa Bartel Nickel (AB)
D'Arcy Blunston (NB)
Kristian Butt (NL)
Lindsay Gillis (PE)
Chloé Golden (SK)
Ellie Hogan (BC)
Sonja Martin-Elson (NWT)
Nila Rajagopal (ON)
Shanice Skinner (NS)
Katie Trussler (MB)

Alto

Elyse Delaney (NB)
Joanna Henry (BC)
Michelle Johnson (NS)
Rhian Merritt (NS)
Erika Rasmussen (MB)
Alexandra Smith (PE)
Bailey Smith (SK)
Kiley Venables (ON)
Gloria Wing Yee Wan (AB)
Sophia Werden Abrams (NL)

Tenor / Ténor

Dion Flores (NL)
Joseph Goodwin (NB)
Christian Maxfield (AB)
Clint McLachlan (MB)
William Millington (PE)
Gabriel Provencher (QC)
Antonio Seccareccia (QC)
Blair Spry (ON)
Rob Workman (BC)

Bass / Basse

John Anderson (MB)
Parker Clements (PE)
Gavin Fraser (NS)
Arthur Jack (SK)
Colin Mackey (NL)
David McCune (AB)
Ben Sellick (MB)
Pascal Viens (ON)
Dan White (BC)
Ary Williams (SK)

The National Youth Choir owes a debt of gratitude to

Le Chœur national des jeunes a une dette de gratitude envers :

National Youth Choir 2016 Committee/Comité du Chœur national des jeunes 2016 : Tim Callahan-Cross (chair/directeur), Heather Fraser, Meghan Hila, Marta McCarthy, Robert Neufeld, Leonard Ratzlaff, Rachel Rensink-Hoff, Mark Wilkinson

NYC Coordinator 2016 / coordonateur du CNJ 2016 : James Frobb

2016 National Youth Choir Patron Circle Donors / Cercle des donateurs du Chœur national des jeunes : Patricia Abbott, Joan Andrews, Spencer Belyea, Debra Cairns, Tim Callahan-Cross, Ron Cheung, Barbara Clark, Julia Davids, Malcolm McDonald, Derek Morphy, Carolyn Nielsen, Joel Tranquilla, Jordan and Tamara Van Biert

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Special thanks to all Podium 2016 delegates that donated their Banquet tickets to the 2016 National Youth Choir singers.

Un grand merci aux délégués de Podium 2016 qui ont donné leur billets pour le banquet aux chanteurs du Chœur national des jeunes 2016.

Sponsors / Commanditaires



SOFAM at the University of Guelph sponsored the final NYC concert on Friday, May 20, 2016



The University of Guelph Choirs sponsored the National Youth Choir commission of Alan Gilliland's piece "There is a Sound".



MusicFolder.com sponsored the National Youth Choir Program

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The Sir Ernest MacMillan Memorial Foundation sponsored the 2016 National Youth Choir Apprentice Program



Cypress Choral Music and Richard Loomer co-sponsored the 2016 Choral Canada Competition for Choral Writing and the winning piece by Benjamin Bolden was premiered by the National Youth Choir 2016

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The local volunteers who provided transportation to and from the airport.
The many wonderful billets & hosts who made our time in Alberta memorable and inviting!





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NYC 2016 at Podium concert © Kiley Venables



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NYC 2016 Kathleen Allan conducting © Kelly Skinner Friday Design & Photography

PODIUM PERSPECTIVES: Maestra Matters: Women's Leadership in Choral Music-making and Community-building

By Caron Daley



Caron Daley is Director of Choral Activities and Assistant Professor of Music at the Mary Pappert School of Music at Duquesne University in Pittsburgh, Pennsylvania, where she conducts the Voices of Spirit, Women's Pappert Chorale, and teaches undergraduate and graduate choral conducting. She holds a D.M.A. (Choral Conducting) from the University of Toronto, an M.M. (Choral Conducting) and M.A. (Vocal Pedagogy) from The Ohio State University, an Artist Diploma (Voice) and B.Mus (Music Education) from Western University, and an Associate of the Royal Conservatory of Canada Diploma (Voice).

A native of Nova Scotia, Caron has held past conducting appointments with the Toronto Mendelssohn Choir, University of Toronto, Trinity Western University, Dalhousie University, Salem Academy and College, and St. Michael's Choir School. A certified Dalcroze Eurhythmics practitioner, she regularly lectures on the sound-gesture relationship in choral rehearsing and conductor training. Caron is also active in research and guest-conducting, and is a contributor to the upcoming 4th edition of *Teaching Music in Performance in Choir*, published by GIA. In 2013, Caron founded the Halifax Choral Conducting Institute, a summer program for emerging conductors (halifaxsummerchoral.com).

Maestra Matters: Women's Leadership in Choral Music-making and Community-building

Topics in gender are timely and pertinent to all choral conductors. Gender identity is expressed in our podium and community activities, and by each individual with whom we work. Gender perceptions are also richly informed by social and cultural perspectives, including the diversity of perspectives represented in our choral communities.

As in many professions, topics in gender are ever present and ever changing. In recent months, issues in transgender rights and equal pay for women have been at the media's forefront. As culture-makers and community-builders, I encourage us as choral conductors to readily engage with current and historical gender topics. How can we celebrate and champion gender differences in our choral conducting practice?

This iteration of Podium Perspectives will provide an overview of "Maestra Matters: Women's Leadership in Choral Music-making and Community-building", a panel discussion at Podium 2016 in Edmonton, Alberta. The panel was composed of five female choral conductors of various career stages: Dr. Debra Cairns, Professor Emerita from the University of Alberta; Dr. Janet Brenneman, Dean and Associate Professor of Music at Canadian Mennonite University; Dr. Ardelle Ries, Associate Professor of Music at the University of Alberta Augustana; Dr. Caron Daley, Director of Choral Activities and Assistant Professor of Music at Duquesne University (Moderator); and Dr. Sara Brooks, recent graduate of the University of Alberta.

The following six questions were posed to address women's choral leadership in relationship to (1) historical context, (2) leadership paradigms, (3) conducting gesture, and (4) mentoring and training.

1. Historically, the conducting profession has been male-dominated. In today's marketplace, women conductors are increasingly common, yet gender gaps remain. Currently, only one of America's top-tier orchestras is conducted by a woman. According to Chorus America's 2005 survey, women conductor's earn on average 74% of what their male counterparts earn. Gender parity is becoming typical in graduate choral conducting programs, but women occupy fewer appointments in academia. How do you make sense of some of these prevailing gender narratives in the field of conducting? In your own conducting journey thus far, have you been aware of gender biases or hurdles?

2. The traditional conductor role is changing. In addition to championing musical excellence, today's conductors are championing collaboration, innovation, and community-building. Are women uniquely positioned to meet the changing nature of the conducting role, or to move this role forward?
3. The conductor role places a significant emphasis on leadership. Which aspects of your conducting leadership, if any, do you attribute to gender? In what ways do you bring something unique to choral leadership, as a woman?
4. In Marin Alsop's Classic FM video, "Women and Gesture", she states, "Conducting is all about gesture, and society interprets gesture differently for women than for men...As conductors, we have to choose every gesture very carefully, and especially as women conductors. We have to be able to look at ourselves as society looks at women. I found, for me, being strong was the biggest challenge. To get a sound that's strong, and to not apologize..." 1. When and how are you aware of your femininity in relationship to your podium presence, including your conducting gesture?
5. What role have female conducting mentors played in your professional journey?
6. Female-only conductor training programs are on the rise. What are your recommendations to the next generation of female conductors? Why should young female choral musicians consider conducting, and how should they go about pursuing the career?

Each of these questions generated positive discussion, and several additional questions arose from the panel attendees. Two themes emerged as particularly resonant: (1) the quality of women's leadership, and (2) the physical and presentational aspects of conducting.

In regards to the quality of women's leadership, several panelists identified a perceived conflict between being nurturing and being demanding as a conductor. One panelist described a pressure to "play nice," while another identified the challenge to act assertively, versus aggressively. Several attendees expressed that they adopt a type of "mom" role with their choirs. This type of nurturing approach seems to occur naturally, they shared. In the past, when they had taken a less nurturing approach with their choir or colleagues, conflict had often resulted.

Women can also be hard on women, one panelist described. Much of the gender conversation seems to stem from a female versus a male perspective, but how are we treating each other? We can and should do more to support one another in this field, panelists agreed, and several participants suggested a greater emphasis on mentoring, including peer-mentoring.

The topic of podium presentation, including concert dress and conducting gesture, also sparked a lively conversation. The particulars of how to dress on the podium were raised. One panelist described not wanting to physically distract the audience from the music by her choice of dress. Another panelist reported the desire to allow her femininity to express itself through her clothing choice. In some instances, people have never seen a woman on the podium, she explained. It is a matter of educating audiences as well.

The conversation about podium optics led to a conversation about how choristers and audiences perceive our conducting gestures. Several panelists reported audience members complimenting their graceful and dance-like conducting movements. One panelist described an experience in a conducting masterclass where the clinician asked her to make a gesture that she felt didn't fit her body. It seemed too masculine. How do choristers and audience members interpret gender through gesture? This question seemed to only lead to more questions, and to be complexly linked to a variety of social and cultural variables.

One key idea recurred throughout the conversation. Panelists agreed that women should strive to allow their conducting work to speak for itself. Gender biases should never interfere with the pursuit of excellence.

One man attended the session, and in our conversation afterward, he mentioned that he was surprised more men did not attend. They needed to, in his opinion. Women's conducting leadership is a topic for all conductors, he believed. Plus, the issues raised in our panel correlate directly to other gender topics, including how we teach and recruit male singers. Ongoing conversations are needed, we agreed, and from a multiplicity of perspectives.

Our short time together on the "Maestra Matters" panel seemed like a small portal into a universe of potential discussion. Though we touched on substantive topics, we had little time to fully explore their content.

Despite these constraints, the quality of the narratives and the opportunity to provide mutual encouragement was inspiring. Let me suggest that we keep this conversation, in addition to other topics in gender, at the top of our minds as we practice choral music. If you would like to become more involved in a conversation specifically related to women's leadership in conducting, please contact Dr. Caron Daley (info@carondaley.com) or Dr. Sara Brooks (sara@sarabrooks.ca).

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This *Choral Canada* program was established in 1988 to honour outstanding contributions to Canadian choral music. They are presented publicly every two years at our national conference PODIUM to celebrate excellence in achievements during the previous two seasons in the areas of artistry, innovation, academia, and service. The 2016 jury was comprised of leaders in the choral field, representing both Anglophone and Francophone communities, and geographic regions from coast to coast.

Le programme de prix nationaux de Canada Choral a été créé en 1988 en vue de récompenser l'excellence en matière de contributions au chant choral au Canada. Les prix sont décernés publiquement tous les deux ans lors de PODIUM, notre congrès, et reconnaissent les réalisations accomplies pendant les deux saisons précédentes dans les domaines suivants : artistique, innovation, scolaire, et service. Le jury 2016 était composé de personnalités du monde choral, représentant à la fois les communautés anglophones et francophones, ainsi que l'ensemble des régions du pays.

REFLECTIONS: Two Months and Two Thousand Singers!

By Jackie Hawley

Founding Artistic Director: Cantiamo Girls Choir of Ottawa



Jackie Hawley is the founder and Artistic Director of the Cantiamo Girls Choir of Ottawa and its training choir. She is also Artistic Director of the Ottawa Children's Choir.

Ms. Hawley holds an honours degree in Music Education from University of Toronto and a Bachelor of Education from University of Ottawa.

During the months of March and April this year, the engagements in my schedule resulted in my hearing close to 2000 choristers of all ages and working with nearly 1000 of them. Many of the choristers were participating in a choral festival where I was an evaluator and others were in schools that were preparing for two different choral events – one with the school board and one that was a community event. All of the travel and driving to over 20 schools allowed for some valuable time for reflection about singing, teaching, and the absolute necessity of having music programs in our schools.

On singing.....

From four year olds to seniors in community choirs, faces of people singing shone with joy. Regardless of whether it was a Junior Kindergarten class, a senior adult community choir or any age of group in between, the singers were joyful! People were happy, smiling, and feeling good! There was a sense of openness and connectedness among everyone involved in the music making. In performance, groups were focused, working together to create beauty and feeling proud of what they offered. In workshops, choristers, regardless of age, sat expectantly with a desire to learn more about how to create beautiful music together. All groups enthusiastically tried new things and were truly delighted when they felt and heard something change and they were that much more thrilled by their sound. Every group was inspired by and grateful for new knowledge. Workshops went by quickly and everyone looked forward to the next time they would get to sing together. Again, this was the same for every age and type of group.

On teaching.....

The workshops I was involved in over the two months were extremely varied! Some were for very experienced choirs and some were for groups with next to no music education at all. Workshop lengths were also varied with some as short as 20 minutes and others up to an hour, a luxury! Some of the workshops were to offer new ideas or next steps to groups with wonderful conductors. Many of the workshops were for students in schools without any music program or music teacher. These schools were involved in performance projects and needed to achieve what seemed to be the impossible in a very short time! Regardless of the situation, there is only one main goal when doing these workshops – to care for the human spirit first and foremost. When this is kept in mind, the joy of singing is ever present and everyone involved can feel a sense of self-worth and freedom to try new things. It is absolutely necessary to create a “safe” and “fun” environment as quickly as possible. When beginning with a group, they are usually quiet and attentive as they are waiting to assess the situation before “loosening up.” I like to take the opportunity to immediately affirm this positive behaviour and tell the group that they have “already taught me that they are attentive listeners and are interested in learning.” I also like to remind the group

that “making beautiful music happens when we all agree to work towards the same goals in the same way. We are all responsible for the music making.” Positive affirmation early in the workshop, especially in schools where there has been no music education, creates self-awareness for the group that they may not have considered before. I then like to offer that it is okay to be a “shy singer” or a “listening learner” for a while. Not all students are comfortable to sing out when they have no experience and it is important that they feel understood and included. This allows for much quicker assimilation into the group as a whole.

Some of the workshops I did were for very large groups of 100 to 400 students. Here are a few little tricks that I used so that no time was wasted on distraction.

- To get a big group of young kids to be quiet, have them cover their eyes. They instantly are quiet because the only way they can now gain information is to listen. This little trick astounds me every time I use it! Interesting observation: asking kids to close their eyes does not work as well because over the years, I have noticed that an increasing number of children are not comfortable to close their eyes. Something to ponder.
- To have large groups of kids stand or sit without talking, have them inhale while they stand and exhale while they sit, or vice versa. You can also suggest to them to “smell a flower” or “blow a big soap bubble” during the standing or sitting movement.
- To learn pieces quickly, I have found it very useful to describe the form of a piece to the students. Then sing the “A section” standing, “B section” sitting and if it happens to be a partner song, it is very obvious what is happening during the harmony section or when sections are repeated. This also supports memorization.
- Using silly voices (“opera” voice, cowboy voice, monster voice) is useful for repeating phrases to reinforce melody and text while engaging some of the students (okay – I will say it – the boys!) that may have not felt comfortable to sing “properly” when first starting the songs. In my experience, once the “silly singing” happens almost everyone joins in from then on. Keep in mind that there are still many good things being accomplished during the “silly” singing – especially with the “opera” voice!



OCDSB Choraifest 2016 – 12 schools, 350 singers!

On music in our schools

Singing is a natural, necessary part of being human. It is a healthy way to express emotions of all kind and intensities. Science has proven that singing changes brain chemistry in positive ways. It connects people more quickly and more deeply than any other activity. It does not cost anything to sing. Singing together allows people to create and enjoy beauty that could not be created by one person alone. It is motivating and inspiring to create beauty in connection with others – it nurtures the soul and builds community. The rewards are far reaching and long lasting. Singing in a group is fulfilling and fun. It contributes to increasing self-confidence and allows for students to feel proud of themselves. All of these positive outcomes should be a part of every student's day every day. This is possible and easy. Sing! We all must do everything we can to make sure our children sing together in school every day.



Music Monday, Ottawa – 10 schools, 420 singers!

Like me, those of you in the choral world know the power of singing together. To observe and feel this with such intensity over the past two months has been exhilarating! As I continue to visit a few more schools and spend more time reflecting while stuck in traffic, I keep coming back to this simple, significant truth: singing people are happy people! Everybody sing!



Dr. Sarah Morrison maintains an active career as a choral conductor, music educator, and performer. She is in her ninth season as the Artistic Director of the Oakville Children's Choir, a vibrant six-choir organization focused on building leadership through music. She is also the Director of Choral Music at Appleby College in Oakville where she has taught vocal music for more than 10 years. Her choirs have won awards at the international level including a Gold Medal at the 8th World Choir Games in Riga, Latvia. Sarah is the 2010 winner of the Leslie Bell Award for Choral Conducting awarded by the Ontario Arts Council. She sang soprano with the Canadian Chamber Choir for the past decade and is a frequent conference presenter in Canada and the United States. Her research interests focus on technology-enhanced learning environments, creativity and leadership, self-regulated learning processes, curriculum development, and collaborative models in choral music education.

REPERTOIRE IDEAS FROM PODIUM 2016

By Sarah Morrison

For this issue of Anacrusis, I have invited Dr. Charlene Pauls to co-write the column with me as we feature an annotated repertoire list with selections from our Podium Youth Choir reading session. We wish to thank Bill Labron of Music Plus for sponsoring our session as well as Willi Zwozdesky of Rhythmic Trident Music Publishing and Larry Nichol of Cypress Choral Music for providing us with several new pieces for our reading session.

We hope that you find this annotated repertoire list useful when working with Youth Choirs!

When The Ice Worms Nest Again

Canadian Folksong, arr. Margaret Benson*,
SAB, a cappella, Kelman Hall *

Quality SAB repertoire can be difficult to find and often needed if you are leading a younger ensemble or a choir with few tenor/bass voices. This is a fun Canadian folksong arrangement with SAB voicing that features nice back and forth dialogue at the beginning between the upper voices and the baritones. The story of this song also lends itself well to some character opportunities to work on facial expression and fun movement with young people.

The Lover's Chant

Matthew Emery*,
SATB, a cappella, Cypress*

Set to a text by the Irish poet, James Joyce (1882-1941), and premiered by the National Youth Choir of Canada at the Podium 2014 Conference in Halifax. Emery is a young Canadian composer (b. 1991), which helps provide an immediate connecting point for youth choirs. Pedagogical features include fluidity of multi-meter time signatures, as well as seamless transitions between simple and compound beats. Intertwining vocal lines create lush harmonies within languid, organic phrasing. An excellent choice for developing sustained, legato phrasing with young singers.

Paratum Cor Ejus from *Beatus Vir*

A. Vivaldi, SATB (Double Chorus), Hinshaw Music

This piece begins in a double choir setting and then the group comes together about halfway through into one choir. Baroque repertoire is excellent to use pedagogically with developing voices to solidify pure Latin vowel sounds and work on vocal challenges such as runs and longer vocal lines. Orchestral parts with continuo are available, or the arrangement can be performed quite nicely with piano.

Run, Child, Run

Todd Syswerda,
SATB, a cappella, Alliance
American composer, Syswerda has created a lively, gospel-style, piece. Set primarily homophonically, the music tells the stories of Biblical characters with energy and contrasts, closing with a driving, repetitious refrain. This piece lends itself to incorporating body movement.

The Sun is Mine

Laura Hawley*,
SAB, Rhythmic Trident *
Laura Hawley's name is quickly becoming known across Canada through her beautiful compositions for choirs. For this piece, Hawley weaves together the text of two Canadian poets in a theme of the environment and humanity. Her composition style provides rhythmic interest for young singers including a few challenges. This composition is another excellent SAB arrangement including a lovely baritone solo feature.

The Ground

Ola Gjeilo, SATB (divisi),
Piano and Opt. String Quartet,
Walton Music
"The Ground" is a 2010 reworking of the final movement of Gjeilo's earlier, "Sunrise Mass" (2008). He has created a self-contained piece that highlights the piano and includes an optional string quartet. Gjeilo's choral writing is evocative and sweeping, delivering an effective contrast to his minimalist, undulating piano lines. The work also provides an opportunity to introduce young singers to a traditional Latin Mass text within a less conventional setting.

Proud Left Foot

Steve Murray,
SATB, a cappella, Cypress*
In the tradition of PDQ Bach, Murray has created a madrigal style, Shakespearian-inspired, setting of the "Hokey Pokey." Full of fun dynamic and articulation contrasts, "Proud Left Foot" is delivered in a mock-serious manner that is sure to be a crowd-pleaser.

Dancing Dancing River

Carol Ann Weaver*,
SATB, a cappella *
There is an exciting rhythmic energy to this piece that makes the text come alive from the first notes. This song provides a good pedagogical opportunity for young singers to work on different articulations as well as scat-like singing passages. Additionally, there are well written solos for tenor and soprano.

Things That Never Die

Mark Sirrett,* SATB,
Piano, Boosey & Hawkes
The prolific, Canadian composer Mark Sirrett has created a composition of flowing, intertwining piano and vocal lines that illuminate the rich poetry of Charles Dickens. Sirrett writes idiomatically for young voices, creating lush harmonies underlining a social justice message that the small things we do will help make the world a better place, for "These things shall never die."

Keltic Song

Allan Rae*,
SATB (divisi), a cappella,
Hinshaw Music *
This song is certainly a challenging piece, but it's one of those songs that sounds harder than it is to put together. The text is nonsensical with a Celtic feel – very "Lord of the Rings" feeling to this piece. Featuring quick, driving rhythms and impressive sustained high Cs in the first soprano section, this song is always a highlight in performance. Listen to a fabulous recorded version on the Canadian Chamber Choir's first CD, "In Good Company."

Voice Dance II,

Greg Jasperse, SATB (divisi), a cappella,
Shawnee Press
One of a trilogy of "Voice Dance" choral pieces, Jasperse wrote these jazz-inspired compositions set to scat syllables. An excellent piece to work on blend, while singing relaxed, syncopated, rhythms. Jasperse's setting is also a great tool to help develop range expansion, especially in the soprano and bass sections, through light, buoyant, vocal lines.

Eatnemen Vuelie (Song of the Earth)

Frode Fjellheim/arr. Emily Crocker, SATB/SSAA,
Boosey & Hawkes
Made popular as the opening song from the Disney movie "Frozen," this arrangement is recognizable to many audience members and singers. While the lower voices are singing the chant passages, the sopranos soar above with the hymn melody. This is not a difficult arrangement, but it provides good opportunity for interesting positioning, such as a processional or surrounding the audience – as we saw at Podium when The National Youth Choir performed this song.

How Sweet the Moonlight Sleeps

Jared Tomlinson,* SATB, a cappella,
Kelman Hall*
Toronto-native Tomlinson has set an evocative ode to music (taken from Shakespeare's The Merchant of Venice) through gorgeous, warm, harmonies, reminiscent of Eric Whitacre. The luminous, vocal phrases draw attention to ensemble tuning, minimal use of vibrato, and choral blend to express the stillness and delicacy of Shakespeare's text.

Go Down Moses

arr. Ian W. Bevell,* SATB,
Kelman Hall*
An effective, gospel-style piano underlines Bevell's setting of this favourite, traditional Spiritual. The piece incorporates key changes, some scat singing, and frequent dialogue between upper and lower voices as it builds toward a climactic, exciting finish. Bevell composes idiomatically for the voice, and shows off vocal range, in a piece that is not difficult to learn. A strong, Canadian, addition to the gospel choral repertoire.

Chile Con Carne

Anders Edenroth, SSATB/SSAA, a cappella,
Walton Music
This is not a new publication, but it has certainly stood the test of time because of its immediate appeal and high "cool factor" for young singers. Made famous and arranged by Sweden's The Real Group, this vocal jazz arrangement is available in SSATB or SSAA voicing and provides challenges to young singers such as key shifts and some rhythmic twists. This is a fun piece for both singers and audience members.

I am not Yours

David Childs, SATB, Piano,
Santa Barbara Music
New Zealand-born Childs has lived in the USA for many years and is admired for his flowing piano parts and accessible style of writing. His style of composition perfectly reflects the highly-charged poetry of American Sara Teasdale through organically fluid meter changes, arching dynamic phrases, and repetitions that bloom and decay. Frequent unisons, minimal vocal range, and a dialogic melodic language create a beautifully, effective setting that is also not overly challenging to learn.

Verdurōn

Channel Island Dance Song, arr. Randy Haldeman,
SATB, accompanied
This fun and rhythmically vital arrangement will provide a good challenge in the quick tempo and French text. Lots of language work with quick and efficient diction will be needed to perform this effectively. The arranger has set up a few interesting section features for the altos and the combined tenor/bass sections. There are also hand claps added throughout to contribute to the rhythmic energy of the dance song. A great concert finale option with a nice build to the end.

Woodsmoke and Oranges

Ian Tamblyn, arr. Rebecca Campbell,
SAB/SAA, Cypress*
There's something so uniquely Canadian about this arrangement that seems to appeal to young singers. The song instantly evokes the landscape of Canada through a haunting folk song arrangement where the singers are invited to "tell the story." Available in both SAB or SSA voicing, percussion can be added as well as loon calls to enhance the expression and story of this song.

BUILDING AN EXCEPTIONAL ELEMENTARY CHORAL EXPERIENCE FOR EVERYONE

By Andrea Wicha



Andrea Wicha has been an elementary music and choral specialist in Pembina Trails School Division for 26 years. Her school and divisional choirs have won numerous awards and accolades including trophies from the Winnipeg Music Festival, guest performances with the Winnipeg Symphony Orchestra, Manitoba Chamber Orchestra, Winnipeg Philharmonic Choir and Winnipeg Singers. Andrea has her Masters in Choral Conducting and Orff Specialist Certificate from the University of Manitoba and is a requested clinician, guest conductor and adjudicator.

Singing is a life-long, personal skill that gives students confidence, cognitive development, self-expression, physical health and well being, and emotional expression. When experienced in a choir, it also develops community and social skills. When experienced as part of a school program that encompasses all students of the school, it has the added benefits of developing school spirit and pride, along with extra time in the music room with all of the academic benefits that this brings to the music program.

To some, this may seem a daunting task. How do you begin? This article will provide you with ideas to help you develop your own successful program. Your first step will be to have a discussion with your administration. You must ensure that you clearly explain all of the benefits this program will bring to the students and to the school as a whole. It is difficult for administrators to not support an activity that is so beneficial to everyone. In preparing for this meeting you must consider the time of day you would like to run the choir: during lunch, in the school day cycle during your preparation time, or before or after school. In an elementary school I lean heavily towards including this in the school day cycle, even to the detriment of your preparation time. Children these days are so heavily over-scheduled and need their free-play time at lunch, as well as a cognitive break and physical activity. You will likely get much less complaining and hesitation if the children do not have to miss their recess time.

The second item to discuss is how to handle supervision. The expectations will vary depending on the principal and the school division. It may suffice to have the Educational Assistant(s) assigned to the children of the classes involved as extra adults. Other situations may require the teachers to help in rotation. The time freed up for the teachers will be a great benefit to the teachers, perhaps allowing them time for their grade-level meetings and conferences with resource and counselling staff. The principal, vice-principal, librarian, etc. may also be available.

Once you have the support of your administration, present the idea to the staff as a win-win situation for both them and you. My staff have always appreciated the extra collaboration time.

The next group to get on board is the parent community. Inform them clearly of exactly what you are doing and how this will benefit the students, the school and the community. Parents love to see their children sing in community and perform at school events, festivals, etc.

The last, but most important group of individuals you must convince is the students themselves. It would be naïve to expect all students to support this activity right away, especially in the older grades; but with patience, perseverance

and planning you will be successful. Be honest with the students, explaining what you are planning and why you think it is important. Ask the students what benefits and challenges they see in starting this program. Make a chart or poster together about what behaviours are important for a successful choir and then reward these behaviours as you see them. I move from extrinsic to intrinsic motivation. In the younger choirs I ask the other adults in the room to look for specific behaviours from the poster and check off these names on a clipboard containing the class lists. With older students I have a class list on a separate clipboard for each class. Each choir period the next student on the list gets to be the choir-assistant, watching for and notating positive behaviours they observe in their class. They must write the specific behaviour they observed beside the name on the list. The last 5 minutes of choir they share their list and those students are invited up to get a ju-jube or other small reward.

Before report card time, I also have the older children fill out a 'Choir Self-Reflection' form, self-evaluating the choral skills I have been striving to develop. This is sent home to be signed by their parents, which both educates the parents about everything their children are learning, as well as how their children are advancing. These activities really build self-motivation.

The skills necessary for a successful choir need to also be built in the music classroom. Starting in Kindergarten I teach the difference between speaking and singing, as well as the basics of high and low. The students need to experience high, medium and low sounds in a variety of ways: aurally, orally, physically, visually and spatially. In order to prepare for musical literacy, I have them begin by singing shapes on posters. The first poster contains a horizontal line drawn across the middle (middle voice). They must begin singing when you touch the beginning of the line (on 'la' or another nonsense syllable) and they must end when the line ends. The next card may have breaks in the line where they must stop singing. The next card can have high, medium and low lines, as well as variations in the length of the line. Dots can represent staccato or short notes. Long wavy lines can represent ascending and descending fragments. Once the students are successful in reading these patterns I introduce the musical staff, discussing how it is made (they count the lines and spaces) and which part is high, medium and low. I then show them a poster we have sung and translate that pattern on the staff. Teaching them to visually recognize lines, dots and patterns on the staff before teaching musical notation is a step that many music educators miss, and then they can't figure out why the students don't understand how the fifth line is higher than the first line.

The students then receive a sheet with the patterns they learned in little mini staves, which they trace with crayons. Learning needs to be felt physically. They then draw their own melodies on blank staves. This is brought home to perform for and educate their parents.

In Grade 1 the students each receive a short private voice lesson. This is crucial to individual and group success. It not only builds the skills necessary for successful vocal development but also gives you the opportunity to develop a relationship with each student one on one. If students become attached to you as an individual and a teacher, they will be very motivated to do what you ask of them. I am very fortunate that my division has 2 days every September that are devoted to assessment and individual planning for every student called 'Strong Beginnings'. There is no regular school and the students book a 1¼ hour block during those 2 days to work with their teacher and support staff in small groups of 3-4. I use this time to book every Grade 1 student for a private voice lesson.

In the individual lesson I learn about the student as an individual, asking them what they like to do, how many siblings they have, etc. Then I ask them if we can make silly sounds together. Starting with silly sounds that do not resemble singing at all and moving towards 'singing' sounds makes the reluctant singers comfortable and more apt to take risks without even realizing it. The first sound that brings a child's voice up into their singing range or head voice is a puppy's whimper. Ask the student to make the sound a brand new tiny puppy would make if it were missing its mommy. This is a sound that is felt very high and forward in the head. Then next sound in the same range is making the sound of a singing crow, a descending slide of a minor 3rd on 'caw'. The next sound moving closer to singing is a cuckoo bird 'cuc-koo' (again a descending minor 3rd). Putting more breath support behind the sound is the next step. With hands stretched on both sides of the mouth ask the student to call his friend who is at the other end of the playground on the same notes as 'cuckoo' by singing 'yoo-hoo'.

We then sing the song together that we sing at the beginning of every class: 'Bonjour'. If the student is comfortable they may even sing independently either at strategic parts of the song or the entire song. The goal is always to make the student feel comfortable and confident so any success is highly praised. A letter explaining the lesson and the level achieved by the student is sent home to the parents with an individual note from the teacher, again both educating the parents and promoting your program. It is crucial to always end on a successful sound, even if it is just sliding up or down. Other strategies that help find a student's singing voice are making the sound of an ambulance, going up and down an elevator using both the hand and the voice, and/or circling their hand around their head while sliding their voice with the same shape as their hand. Those students who need more help are identified for further lessons and those singing 'in tune' are praised.

Literacy work is continuous. Skills are developed further in every grade, moving from vocabulary they understand such as 'high – low' for sol - mi to actual note names (G – E). 'Higher' is added (la) and then 'low' descends into 'lower' (re) and 'lowest' (do). The pentatonic scale in descending order is thus higher, high, low, lower, lowest. The letter names are introduced once success is achieved with the understandable terms. After the pentatonic scale is mastered the student is ready for letter names for any other notes.

Students should be exposed to reading and writing notes after they have experienced these notes many times in songs, exercises and physical activities. Whenever reading is expected the student should always point to the note head. In this way the students' focus is demanded, you are able to track individual students' progress, and you are also able to help those who don't quite get it. Using manipulatives is essential.

My favourite is a good-old-fashioned felt board with a drawn on staff. The 'notes' can be changed by season from apples, to pumpkins, to tree ornaments, to snowflakes, etc. A 'hand staff' using the fingers as lines is always available. The smart board or individual magnetic boards are also great tools. Using an oversized staff on the carpet or floor and human 'notes' is another method. Once recorder is introduced in Grade 3 or 4, you again have another opportunity to build in singing and literacy by first pointing to the notes and singing the letter names.

Choir scores present a new challenge for the student. Not only are they expected to be able to read the notes, they now also have to find their line in a sea of music that does not pertain to them, i.e. the piano part as well as any solo instrumental lines. Add to that 2-part repertoire and it becomes even more

complicated. Students must be taught how to read a score. I have a poster up in my room labeling, in colour, the parts of a choral score with the brackets and staves. Here again, pointing is crucial. Ask the students to point to the first note and then walk around and check, or have them compare with their neighbour. Stopping at a new section and checking in the same fashion is another way to make sure everyone is achieving success. This can be one of the items the student watchers described earlier can be looking for.

Finally, there is no greater motivation than success. The more you build your program the more success your students will achieve and the more proud they will become. They will value that which makes them feel good about themselves both individually and corporately as a school.

This article is a synopsis of an oral presentation, which includes slides, videos, forms, and a list of appropriate repertoire for students in Grades 1&2, 3&4, and 5&6. Feel free to contact me for any further information, clarification, suggestions, or to book a presentation for your division, university or group.

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Merrill Tanner is a singer, voice teacher, chorister and a Speech Language Pathologist at the Glenrose Rehabilitation Hospital in Edmonton, Alberta, Canada. She performs regularly as a soloist with a classical guitarist, as soprano section leader at McDougall United Church, in the Chorale St. Jean and leads a community singing group for people with Parkinson's disease. She received her doctorate from the University of Alberta in Rehabilitation Science (2012), and also holds a B. Mus and a M. Mus in Voice Performance. She has integrated singing and speech pathology approaches in her work for many years and has given presentations internationally on this cross disciplinary approach. In her doctoral studies she developed a vocal strengthening program to improve and maintain the vocal skills of people with Parkinson's disease that evolved in 2010 into a singing program supported by the Parkinson Society of Alberta. With her encouragement similar groups were established in other communities in Alberta and BC and were added to the public programs offered at the Glenrose Rehabilitation Hospital.

KEEPING YOUR VOICE HEALTHY: For People Who Sing

By Merrill Tanner

What is vocal health? It all depends on your perspective.

For your ear, nose and throat doctor (otolaryngologist or ENT) vocal health means a larynx free of lesions, swelling, paralysis or arthritis, and vocal cords (folds) that are mobile and produce good vibration. If the vocal folds move well, they are out of the way when you breathe in, can come close together to produce an audible voice, and can close in a cough or throat clear to expel anything that may be near the opening to the lungs. If there are abnormalities, your ENT and voice therapist (speech language pathologist with voice training) can help you manage your recovery.

Singers want vocal resiliency and a consistent, good quality sound throughout a wide pitch and dynamic range. Often singers suffer from vocal fatigue or voice changes even when a laryngeal exam is normal. Such subclinical problems can later develop into pathology, or they can just affect singing ability and enjoyment.

Voice therapists work on both ends of the vocal health continuum and can also co-ordinate with a voice teacher. Basic knowledge of voice disorders can be helpful to singing teachers, choral directors and singers.

How the Voice is Produced

The basic anatomy of your voice includes your larynx (vibrating source) and lungs (breath stream). The larynx contains the vocal cords or folds that come close together to vibrate and to change pitch. You can feel the big bump on your neck – that is your Adam's apple. Your Adam's apple is part of your thyroid cartilage and your vocal cords are behind this cartilage. The lungs take in air and release it. If you put your hands on the sides of your ribs you can feel your lungs expand as you take in air and relax as you breathe out. Your voice is produced by airflow out from your lungs moving past your vocal cords and causing them to vibrate. This sound vibration is augmented by the size and shape of your vocal tube or vocal tract.

The larynx generates our voice but is also important for protection of the lungs. It rises and closes during the swallowing of food and liquids. If you put your finger on the Adam's apple and swallow, you will feel the larynx rise and close to ensure that food enters your esophagus and not your trachea (the opening to the lungs). The larynx also protects the lungs before and after the swallow through throat clearing and coughing. These actions stop unwanted material from entering the lungs or expel something that has entered the lungs.

It is important to stress that coughing and throat clearing are for stopping food and foreign material from penetrating the lungs. They can also help to expel mucous if you have pneumonia. But coughing and throat clearing are both quite violent (the vocal folds bang together, airflow is stopped) and are hard on the larynx. Chronic coughing and throat clearing are not healthy vocal habits.

Voice Problems and How to Prevent them

More Serious Voice Problems:

Vocal nodules – calluses or swelling on vocal cords due to overuse/misuse.

Laryngitis or voice loss – usually caused by inflammation (could be from an upper respiratory infection or overuse/misuse).

Polyps and granulomas - can be produced by irritation from voice use or by smoking. Their cause is not always known.

Trauma - often due to intubation during surgery.

Nerve damage – often due to surgeries affecting nerves that enervate the larynx (e.g. thyroid).

Common Voice Problems:

Vocal fatigue

Throat discomfort

Change in voice quality, loudness range or pitch range

Rough or breathy voice

Lower pitch, pitch breaks

Voice loss

What should you do if you have voice problems?

If your voice has changed, your first step is to get a referral to an otolaryngologist/ear, nose and throat doctor (ENT) for an assessment of the problem. Often a referral for voice therapy (to an SLP) is recommended. You may be able to find a joint ENT and SLP clinic in your area (the Edmonton Voice Clinic is at University Hospital with Glenrose Hospital involvement). It is important that these specialists check for more serious voice problems and make sure it is safe and appropriate to have voice therapy or to sing.

Why do we want vocal health?

There are many reasons why people should keep their larynx and voice healthy. A healthy larynx is important to voice maintenance, resiliency and quality - all essential to any singer. You may also need your voice to perform your job. In modern societies about one third of the labor force works in professions in which **voice** is the primary tool (Vilkman, 2000). Your voice is a reflection of yourself and affects the impression you make on others. Moreover, recovery from viruses that affect the throat is faster if you have a healthy voice. A healthy larynx is also important to swallowing and respiratory health over the long term.

Basic keys to vocal health maintenance:

Keep hydrated - drink water.

Employ healthy vocal habits.

Use dynamic posture when speaking and singing.

Use a head set if on the phone for long periods.

Use a microphone to speak in noisy environments.

Reduce stress, throat clearing and non-productive coughing.

Treat gastric reflux to reduce laryngeal irritation due to stomach acids.

Employ gentle warm ups and warm downs before and after voice use, and practice regularly to keep in shape - the same as with any other physical exercise.

Take voice training to strengthen your voice.

Avoid medications that mask sensation so your voice is not pushed too far – we already have less sensation of pain in the larynx than in other parts of the body.

Avoid aspirin when using your voice since it makes you more susceptible to vocal cord hemorrhage.

Avoid activities that irritate the larynx such as vocal fry, throat clearing, coughing, talking over noise, shouting, talking/singing when sick with a cold, and weight lifting.

Avoid taking in substances that irritate or dehydrate the larynx such as cigarette smoke, caffeinated drinks, alcohol and medications that dry the membranes (antihistamines, decongestants).

It is important to realize that your speaking voice and singing voice are produced by the same mechanism. *Everything you do with your speaking voice affects your singing voice!!*

Problematic Singing Voice Habits

Singing out of your comfortable pitch range for long periods of time.

Not using adequate breath support.

Singing in noise without adequate monitor support.

Using the voice without adequate vocal technique or with a tense vocal production.

Problematic Speaking Voice Habits

We don't think about how we speak, just about what we are going to say. Our speaking technique is usually automatic and made up of unconscious habits. Often speaking habits are problematic for singers. Bad habits may include speaking over noise, frequent throat clearing and coughing, frequent shouting or yelling, the use of vocal fry, devoicing (speaking with half the voice), and tension habits such as harsh glottal attacks and frequent closure of the vocal cords. Tension habits are usually associated with breath holding and clavicular breathing during speech.

Problems and Solutions

Vocal fry

Vocal fry is the lowest possible pitch that can be produced by the vocal folds. We may produce this type of voice when we run out of air at the end of a long phrase and are thus speaking on residual volume air. It is in style to speak this way among some young people (Yuasa, 2010). Speaking at this low pitch - the bottom of your range - is not optimal voice use and is hard on the larynx over extended periods of time. Avoid producing vocal fry by speaking with energy,

employing adequate breath support, taking frequent breaths, using a slightly higher pitch and keeping an open throat.

Throat Clearing and Coughing

Throat clearing and coughing can help to stop unwanted substances from entering into the lungs. Many people develop frequent, habitual throat clearing and/or coughing. Such habits are very hard on the vocal cords. Moreover, the irritability in the larynx created by the cough or throat clearing often serves to maintain the habit. Try other behaviors instead: Take a sip of water or use a voiceless cough (blow air out without engaging the vocal cords). Open throat strategies (such as yawning) may also help to reduce irritability. Try eating dark chocolate – it is more effective than codeine as a cough suppressant (Usmani et al., 2005).

A productive cough is needed during some illnesses to clear the lungs, but a non-productive cough and/or a chronic cough should be treated to reduce the impact on the vocal cords. People often complain that they have a lump in the throat (globus) sensation or excess mucous they wish to clear. Explore the cause of this sensation – it may be from voice irritation (voice use, reflux, cough, etc.) rather than a genuine need to clear mucous. It is normal to have mucous in the body and to release mucous from the nasal passages and most of the time we swallow this mucous.

Cause of cough/throat clear

Rule out the causes of the cough/throat clearing to help reduce it. It may be the result of voice misuse, gastric reflux or allergies. Stomach acid splashing up into laryngeal area, often at night, is called gastric reflux. It can be irritating to the vocal cords. Solutions: change your diet, eat smaller, more frequent meals, identify food intolerances, reduce stress, raise the head of the bed for sleeping, take medications (but many medications are not meant as a permanent solution) or have surgery (fundoplication). The larynx may be irritated by allergies, asthma and post nasal drip caused by substances in the environment such as perfumes or pollen. Consult your physician.

Voice Exercises for Optimal Voice Use

Semi-occluded vocal tract exercises (SOVT), popularized by Ingo Titze, help with co-ordination of breath, improve vocal cord closure and encourage forward resonance. These exercises may include prolonged voiced sounds (ng, v, z, zh), as well as lip trills and tongue trills, vocalizing through straws and vocal function exercises (Stemple, 1994). It is useful to vocalize through a straw and turn the voice on and off, while keeping the airflow constantly going. It improves self-knowledge of breath flow, breath holding and air stoppages. You can feel airflow through the end of the straw on your hand or use water in a glass and hear and see the bubbles produced by your airflow. Similarly, when a trill sound stops, you know that the airflow has stopped and the larynx has closed. You may not realize how often you stop the airflow. Pitch slides and prolonged sounds on one pitch are also very beneficial. These exercises set up an optimal position of lips, tongue, jaw and larynx, and increase respiratory effort while relieving pressure on the larynx. They also improve vocal quality and vocal projection, and are fantastic warm up and warm down activities.

The accent method (Kotby, 1995) is very useful when teaching abdominal breath support.

The Feldenkrais Method® and the Alexander Technique are excellent programs that warm up the body and the voice, and help to link the body to abdominal breathing. They may also help neck, shoulder, rib cage, hip and jaw relaxation and mobilization.

In summary, singers need to take care of their “whole voice” since the speaking voice and the singing voice are produced by the same larynx. Frequent coughing, throat clearing, yelling, gastric reflux and heavy voice use with a cold should be avoided. Apply your knowledge of singing technique to your speaking technique. Consult your ENT if you experience voice changes.

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CD REVIEW

Canadian Chamber Choir "Sacred Reflections of Canada – A Canadian Mass/ Une Messe Canadienne – Reflets de Musique Sacrée du Canada"

Canadian Chamber Choir, directed by Julia Davids
 Jeff Reilly and Julia Davids, producers
 Rod Sneddon, recording engineer

By Dominic Gregorio



The Canadian Chamber Choir, one of only a handful of professional choirs in Canada, grew out the 1998-99 National Youth Choir under the direction of Iwan Edwards. The ensemble works on a project basis, gathering available singers to different parts of the country for concerts and community engagement showcasing Canadian choral music. After two years, Edwards passed the stewardship of the ensemble to assistant conductor Julia Davids, who was also the NYC apprentice conductor. Full disclosure, I was a member of the Canadian Chamber Choir (CCC) for two projects in its first two years, and I served as a judge for this year's Juno Award for Best Vocal/Choral Album of the Year.

The panel of judges for this year's Juno's voted CCC's latest album into the finals with four other artists from a pool of over twenty excellent submissions. Though CCC did not end up with the Juno, that "Sacred Reflections of Canada – A Canadian Mass/ Une Messe Canadienne – Reflets de Musique Sacrée du Canada" landed in the top five is a testament to its exquisite achievements.

The album, all Canadian works, is organized as a composite mass, the core formed with arrangements of the Kyrie, Gloria, Credo, Agnus Dei, and Sanctus, surrounded and filled in with sacred or spiritual music. I asked Dr. David's over email about her thought process with this recording:

This album is a bit of a different concept for me - instead of attempting to achieve a homogenous sound throughout, I was really thinking about the variety of sacred music in Canada; the variety of influences, compositional goals, and spaces that this music would be sung in. Some are clearly liturgical, some are concert pieces, some are not strictly sacred. I worked with the choir on this, in our interpretation and sound concept, and then with Jeff Reilly and Rod Sneddon to custom design the mixing for every track to try to highlight these differences.

The choir succeeds with aplomb. On first impression, the listener is struck by the fineness of the sound, effortless ringing intonation, relaxed, supple vocal production. Having now reviewed several albums for this column, it is clear that the quality of the sound, the warmth of the balance and blend is also due in no small part to excellent production and recording engineering by Jeff Reilly, Julia Davids, and Rod Sneddon.

Every track on this album is practically flawless. Several tracks, however, stand out for me: Barrie Cabena's "Be Still and Know That I Am God," the cluster chords ring with effortless overtones, Larry Nickel's "Requiem for Peace VI. Kyrie Eleison," the singers utilize richer vibrato, yet maintain gorgeous intonation, Emily Walker's "I Asked of God," almost eight beautiful minutes detailing a prayerful

journey, Peter Togni's "Psaume 98," highlighting the excellence of the men's section, and Rupert Lang's "Agneau de Dieu;" homophony has rarely been shaped with such sensitivity and expressivity. What strikes me most about this album is that authentic emotion, particularly joy and enthusiasm, comes through in the recording, a rare accomplishment.

Congratulations to Julia Davids and the Canadian Chamber Choir on this superior work, well deserving of a Juno nod. Considering the Canadian Chamber Choir arose not without contention seventeen years ago, it is a true pleasure to witness it's full blossoming into wizened maturity today.



CD REVIEW

The Simplest Way – The Music of Trent Worthington

Chronos Vocal Ensemble
Jordan Van Biert, conductor
Jeremy Spurgeon, pianist

By Dorianna Holowachuk

Founded in 2013, Chronos Vocal Ensemble has built a strong reputation in the three years since its inception. Under the direction of Jordan Van Biert, they have performed throughout Western Canada; most notably, Chronos was invited to perform at the national Podium Conference and Festival in May of this year. In 2015, they were awarded the Healey Willan Grand Prize in the National Competition for Canadian Amateur Choirs. I had the great pleasure of hearing the Chronos Vocal Ensemble live at their concert in Regina, SK on June 10th. Their second CD, entitled *the simplest way*, showcases the work of Canadian Albertan composer Trent Worthington.

In addition to working as a composer and arranger, Worthington's background includes conducting, teaching, and performing as a singer and comedian. Throughout the wide breadth of styles Worthington chooses to explore, his background as a singer informs his writing for voices. Van Biert's decision to focus solely on the work of one composer for this recording is in keeping with "the important goal of supporting the creation and dissemination of new Canadian music," as stated in the CD liner notes.



spritely playing in this set is executed with ease and agility. The song cycle "and Einstein said" has an undeniable sense of humour and quirkiness as well as very real moments of reflection and beauty. The unbridled singing of the ensemble,

particularly when creating onomatopoeic effects, makes it clear that the ensemble trusts their conductor absolutely. The "Alberta Cowboy Songs" were sung with exuberance and a jovial execution of an outrageous text.

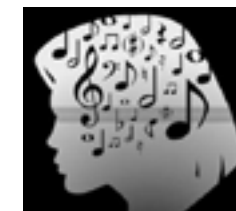
The highlight of the program was "Rimini 1944: To Gain the Crest." The text – written by an unknown Canadian soldier while in action at Rimini in 1944 – is filled with strong emotions and themes ranging in extremes from death and despair to light and peace. Worthington's atmospheric musical interpretation of this evocative text explores a broad range of emotions and is performed to great effect by the ensemble. Out of all of the pieces on this recording, "Rimini 1944" is the only one commissioned specifically for Chronos Vocal Ensemble. Worthington takes full advantage of the clear, balanced timbre and impeccable intonation of the choir in his use of cluster chords, movement from dissonance to consonance, and widely-spaced chords. Van Biert does not withhold any of the emotions of the text in his interpretation of this piece. In live performance as well as on this recording, "Rimini 1944" is incredibly moving.

The Chronos Vocal Ensemble is a rapidly rising star in the Canadian choral scene. I would highly recommend this CD to lovers of choral music, both for its emphasis on new Canadian compositions as well as for the very fine singing.

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