



VOICE of WCDA

Spring Issue—2022

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Join the WCDA
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Wisconsin Choral Directors Association: Part of American Choral Directors Association
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Letter from the President

Zack Durlam, President and 2022 Conference Chair

It was wonderful to see so many of you both in person and virtually at our recent state conference and all state. The many outstanding performances, interest sessions, and reading sessions took on special significance as we gathered for our first non-virtual ACDA conference event in two years and our first live state conference since 2019. I was moved and inspired by so many things at the conference, and my thanks goes out to everyone who presented, conducted, accompanied, coordinated, helped, and attended. Special thanks to everyone who served on the conference and all-state leadership teams for assembling such incredible events, especially with all of the extra burdens Covid threw our way.

After experiencing the conference and remembering how rejuvenating time spent with our choral colleagues and friends can be, I hope you can all join us this summer for Refresh. If you have never attended Refresh, the conference has a wonderfully informal and summery atmosphere. It's a time of sharing and learning, but mostly of enjoying the community of other choral directors from around the state.

If you have high school or college students interested in pursuing choral music for a career, please encourage them to attend NextDirection. This is a life-changing experience for future choral leaders. My own students have raved about their time at NextDirection, and I promise your students will leave inspired and excited.

Thanks to Kevin Kriegel for assembling another wonderful issue of The Voice of WCDA, and I hope to see you all this summer at NextDirection and Refresh!



All-State Collegiate Choir



VOICE of WCDA

Letter from the Editor - The Phoenix

Dr. Kevin Kriegel, editor - *The Voice*



I have always been enamored with the Phoenix, a mythical bird that ancient Greeks and Egyptians described as a magnificent creature symbolizing renewal and rebirth. When I was an elementary student in the 5th or 6th grade, I authored a report on the Phoenix and presented it to my class. To this day I remember that my presentation took place in February. Why February? Having grown up in the Midwest, by February of each year I was so over winter. I longed for Spring! I ached to see budding trees, green grass, blossoming flowers, and hear the chirping birds, and the Phoenix was my source of inspiration for its ability to reemerge from its ashes and embody new and reenergized life. I have come to realize that my fascination for the Phoenix has carried over into adulthood not only because I watch, and re-watch *Harry Potter: The Order of the Phoenix* every year at this time, (I am giddy every time I get to the point in the movie when Harry Potter witnesses Professor Dumbledore's Phoenix burn up in flames only to be reborn from the ashes), but because of the connection I made as a young boy between the Phoenix and Spring. I have also come to learn as an adult that my desire for renewal did not stem from growing up in the harsh winters of the Midwest as I eagerly waited for Spring (I recently moved from Phoenix, Arizona and had the same feelings in the desert heat) but from an internal passion to consistently find new life, new energy, and excitement in everything I do.

When I think about ways to bring new life to my teaching, I immediately think about the ACDA conferences. They have always been an invaluable resource and source of inspiration for times when I need a boost of energy and excitement. As I was recalling my fascination for the Phoenix at the time of authoring this article, I began to think about my very first ACDA conference experience. Ironically, it was in Phoenix, Arizona in 1991 when I was a college sophomore. I remember the fascinating presentations, round table conversations, connections with other like-minded choir enthusiasts, and phenomenal choirs. And of the many choirs, there was one that stood out to me – The Tapiola Choir from Espoo, Finland (if you are curious to learn about that conference, here is the link: https://acda-publications.s3.us-east-2.amazonaws.com/choral_journals/CJ%20-%20January%201991.pdf). With all the outstanding choirs at this conference, why did The Tapiola choir's performance have such a profound and emotional effect on me? Was it hearing an international choir for the first time? Was it their tone quality, their repertoire? Could it have been the simplistic innocence of these young singers in their native dress performing their native songs so proudly without any need or desire to impress? Whatever the reason, that not only captured my emotions but that of the audience as well, so much so, that the standing ovation seemed to go on for twenty-plus minutes, I was forever changed, or rather, reborn.

The recollection of my first ACDA conference experience not only reassured me of my passion for teaching but reminded me of another profound and humbling musical experience. June 4, 1993, the Central College A cappella Choir under the direction of Dr. David Williams performed at a church in a small village outside of Berehove, Ukraine one of the most memorable concerts I have ever sung. Singing in front of a standing-room-only crowd of appreciative and hospitable Ukrainians, a flood of emotions consumed me. Watching tears stream down their faces as we sang both the Ukrainian and Hungarian National Anthems made me realize that music transcends physical and cultural boundaries. I was forever moved and because of the current situation in Ukraine, I wanted to recapture the experience, so I spent several days trying to locate any memorabilia to share with you, but more importantly to always remind me of the importance of humanity.



Concert at church in Berehove, Ukraine



Audience in church outside of Berehove



Saying goodbye to the Ukrainians

I recently had a mediocre rehearsal with my students, and I went home dejected as I tried to think of ways to excite and inspire them for a particular song we had been preparing. At the next rehearsal I shared my 1993 choral experience in Ukraine with them and it produced such a heart-felt dialogue about the importance of humanity and human connection through music. We sang only one song during the last five minutes of rehearsal that day, but both the students and I noticed a drastic change in how they felt more connected with the song and each other than they had during the prior rehearsal. It dawned on me that sometimes we just need to share a personal musical experience with them to help us all feel more connected and to breathe life into a piece of music.

May you continue to find ways to renew this Spring. And as you do, remember the Phoenix, for it, too, needed to be replenished with new life every so often.



VOICE of WCDA

Finding Ways to Flourish

Amy Baker, Southeast Representative

When you have been teaching for 20+ years, you can be pretty set in your ways. After all, you've spent several decades discovering what works and discarding what does not. For some, a change in schools, districts, or job description can be the impetus for large-scale changes in instruction. Or, if you are someone like me, who has spent seventeen years (of twenty-three total) teaching in the same school, it takes something different to effect change and renewal. COVID was part of that, but another driving force has been my recent desire to try new things, to push myself, to break out of a rut, and to find fresh ways to inspire my students.

Rebirth, looking back

First, I challenged myself several years ago by attending both the CMP Summer Workshop and Aca U. Both experiences forced me to rethink the way that I teach and the opportunities that I can give to my students. I also forged connections and friendships with other educators at both events, which has had a profound effect on both my personal and professional lives.

Soon after my experience at Aca U, I started an extra-curricular a capella group for 7th and 8th graders in my program. Although the first year of the group was cut short due to COVID, I know that the twenty-five girls in the group had an absolute blast singing together in a new way and starting to explore vocal percussion. The highlight of each week was showing up to school an hour before the school day to find them patiently waiting in their parents' cars to be let into the building for morning rehearsal. Not only did participation in this group help my students enter high school more prepared for future a capella experiences, but it allowed me to connect and interact with them in an entirely new way.

Last year, my colleague across town and I were, like most other choir teachers, struggling to find ways to keep the normalcy in choir. We decided to undertake a large recording project in the spring, resulting in three lovely recordings of our combined choirs. After a challenging year teaching a very different version of choir class, it was gratifying to have *something* to show for the students' work and growth for the past several months. My colleague and I actually enjoyed finding myriad ways to work together during the pandemic. We think that our 6-12 choral program is stronger because of it!

Rebirth, today and looking forward

The word "rebirth" can be defined as "flourishing after a decline." Like many of you, the number of students in my program went down last year as some students stated that they were not interested in online choir (I can't say I blame them!). Despite finding creative ways to teach last year, I was uncertain what I would face this year in my classes. Would the students be too intimidated to sing out and in a large group? Would the 'lost year' of 2020-21 prove to have created insurmountable challenges? Was it possible that I had lost my enjoyment of teaching during the isolation, uncertainty, and frustrations of last year?

I'm lucky in a way that my district is one of many that has basically returned to 'normal.' After several months of regular choir classes (no cohorts! No strange schedules! Almost no hybrid teaching!!), we had our annual winter concert in December. I admit that I was almost giddy during the daytime rehearsals in the gym that day. I didn't realize how integral the concert experience is to my teaching - and my internal teaching 'clock' - until it had been taken away. The normality of choosing and then preparing the music with the classes, auditioning soloists, typing up programs, and even calming nervous 6th graders as they sing for the first time in front of a thousand audience members... I loved every single second of it. On concert night, the audience was, if possible, even more excited than I was. And the students? Most of them had never had a middle school concert experience, so witnessing it all through their eyes was truly illuminating. They were all - even the 'cool' eighth graders - incredibly excited and proud.

As I teach through this rebirth of my recently diminished program, my hope is that all of you are experiencing something similar, in your own ways. Perhaps you did not see a decline in numbers, but you discovered something new in yourself and your own teaching last year. Or maybe you have been able to create opportunities to collaborate with colleagues, to enhance your district's program, or to seek out new experiences for your students. Whatever your situation, may this spring be a season of renewal for your classes, your program, your students, and your soul.





VOICE of WCDA



2022 SUMMER CONFERENCE

FINDING OUR VOICE...

JOIN US on the campus of Carroll
University in Waukesha, WI

WISCONSIN CHORAL DIRECTORS ASSOCIATION

JULY 11-15

COLLEGIATE
NEXTDIRECTION SESSION

JULY 13-15

HIGH SCHOOL
NEXTDIRECTION SESSION

JULY 13-14

REFRESH!
FOR CHORAL DIRECTORS

REGISTRATION:

www.wischoral.org



NEXTDIRECTION

- Collaborative networking
- Work with renown choral leaders
- Discover your future
- \$350 HS/College program



REFRESH!

- Find unity in vision
- Engage with relevant topics
- Refocus on the meaning of "ensemble"
- \$75 (conference only)



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Refresh! 2022: Finding Our Voice

Paul Gregg, Refresh! Chair

As I reflect upon the time some of us were able to steal from our day-to-day existence to be in Chicago in February, I remember sitting in the Harris theater, listening to a choir from Wartburg, and experiencing a less familiar sensation. A love of choral music that brought goosebumps and a held breath, waiting for the conductor to lower their arms to signal a safe moment to exhale. It was so inspiring. I had to wonder, how did I forget what this felt like? Why did it feel like the discovery of something treasured and lost. And for those who are sharing these thoughts, how can we find this again?

As we look to summer, it is easy to forget all the things we've forgotten. Having to revisit old traditions and timelines - and trying to remember "how did we do that last time?" is becoming commonplace. And as we look around the state of Wisconsin, and start to hear survival stories from our colleagues, it sometimes feels as if we've been walking through a fog and now emerging are wondering where we are in relation to where we were, where our neighbors are, and how we might find some common ground?

The WCDA Summer Conference, entitled "Finding Our Voice" combines two wonderful programs that are sure to help "lift the fog" and remind us of some lost treasures of choral practices. We will meet together on the beautiful campus of Carroll University in Waukesha, WI. From July 11-15, college students and high schoolers (July 13-15) come together for NextDirection, a national program that helps these young people gain a clearer vision of possibilities for their musical future. The Refresh! program (July 13-14) brings veteran choral leaders together for rejuvenation, and alongside NextDirection - offers opportunities to collectively "find our voice."

In considering this theme, I was struck by how many facets "Finding Our Voice" could reflect. Of course a literal interpretation; will provide the chance to talk about recruitment post Covid, and where to look to bring singers back to choir. Musically; I considered the nature of an ensemble = many singers, one sound, and how conversations about listening and finding beautiful choral tone are always valued. From a social-emotional perspective; there are shareable strategies to help our singers along their journey. To help them find their own voice, and the strength to share it with others. And then we consider the value of finding unity; in the politically divided, post-COVID state of Wisconsin I am certain there are things upon which we can agree.

While you may not feel you have the capacity to consider a summer conference right now, I would counter that these types of activities are *exactly* the life-affirming, love-of-choral-music discovery you need. I invite you to consider releasing the exhaustion, rekindling these relationships and connections with colleagues, and rejuvenating your love by helping us find our voice - together. Please join us this summer for *Refresh!* at the WCDA Summer Conference on July 13th and 14th, 2022, on the Carroll University campus. on **November 12, 2022!**



RELEASE • REKINDLE • REJUVENATE



VOICE of WCDA

Ensuring the Future of our Art

Derek Machan, NextDirection Chair

My good friend and mentor Kurt Chalgren used to say: Teaching is the noblest of professions, and the choral art is the highest form of expression. To be able to do both is a true gift.

Over the past few years, we have had some *great* choral directors and teachers retire, and others have decided to find another career path. It is hard to replace these fine quality people and the lifetime of gifts they have given to us and to their choirs. There are also many of us who continue to forge ahead, creating artistry and experiences.

But who will take the reins when our time arrives to lay down our baton? Who will continue the legacies of those who have gone before us? And how can we ensure Wisconsin's future will have choral music?

It starts with us, and it starts with us cultivating the best and brightest to join us in this special world of choral music. As choral educators, we serve many roles. We are pedagogues, technicians, fundraisers, counselors, cheerleaders, marketing gurus, and uniform sizing specialists. We push our ensembles to succeed, but we often neglect the greater purpose of our craft.

Are we doing everything we can to encourage our best and brightest young leaders to pursue a career in choral conducting? Are we doing everything we can to cultivate leadership and ownership in our choirs? If our work is really important, we need to think very seriously about how to ensure a strong future for our craft and for our ensembles.

Our best high school choral students need to get a glimpse of what it is like to plan and implement a rehearsal themselves. Our best collegiate choral members and our young teachers need a space where they dive deeper and become stronger leaders in their choirs and in our profession. They need a choral experience that is process-oriented, reflective, and adaptive. They need **NextDirection**.

NextDirection is held right here in Wisconsin and offers two simultaneous experiences. In the first part of the week, first year teachers and college music majors attend seminars and workshops specifically geared toward collegiate students, choral leadership, and the issues of being young professionals.

In the second part of the week, high school students who have completed 10th, 11th, or 12th grade and exhibit the characteristics of leadership and a passion for choral music are encouraged to attend the high school experience. Students take part in motivating discussions about the power of music, experience the influence of conducting gestures, and discover ways of becoming stronger leaders in their home choirs - in *your* programs! During the high school segment, participants of the collegiate experience serve as mentors and guides for the high schoolers, directly applying some of the techniques and topics from their seminars.

The NextDirection Choral Leadership Conference is celebrating its 20th year, and will be held at Carroll University in Waukesha. The college conference is July 11-15, and the high school conference is July 13-15. Tuition is only \$350 for either conference. More information can be found at <https://www.wischoral.org/nextdirection>.

For 20 years, NextDirection has been ensuring the gift of choral music continues in Wisconsin and beyond. If you want your best choral students to be inspired, encouraged, and informed, give them their own gift and send them to NextDirection!





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2022 WCDA Award Winners

Rebecca Renee Winnie, WCDA Past-President 2021-2023

The **OUTSTANDING YOUNG CHORAL DIRECTOR AWARD** was established in 1993 and honors directors with ten or fewer years of experience. The WCDA 2022 Outstanding Young Choral Director Award was awarded to **Sarah Plum**. [Sarah's husband, Alex, was there to accept the award on her behalf]



The **OUTSTANDING MIDDLE LEVEL CHORAL DIRECTOR AWARD** was established in 1998 and honors directors with a minimum of ten years of experience who exhibit characteristics of a master teacher of students within grades 5-9. The WCDA 2022 Outstanding Middle Level Choral Director Award was awarded to **Lori Wildeman**.



The **OUTSTANDING HIGH SCHOOL CHORAL DIRECTOR AWARD** was established in 2020 and honors directors with a minimum of ten years of experience who exhibit characteristics of a master teacher of students within grades 9-12. The WCDA 2022 Outstanding High School Choral Director Award was awarded to **Dan VanSickle**.



The **MORRIS D. HAYES AWARD (2021): James Kinchen**

The **OUTSTANDING HIGH SCHOOL CHORAL DIRECTOR AWARD (2021): Joy Poffenroth**





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Awards (cont.)

WCDA Board Service Awards:

The Wisconsin Choral Directors Association is a group whose stated mission is to foster musical excellence within an inclusive singing community through education, collaboration, and inspiration! We do this through a leadership board that volunteers countless hours in service of our choral community. As individuals complete their terms on the board, we take a moment to honor their service at this banquet. The following completed their service to the WCDA board at the end of June in 2021.

Stephen Sieck: President-Elect, 2015-2017, President, 2017-2019, Past President, 2019-2021

Frank Watkins: Northwest District Representative, 2017-2021

Michael Pufall: Northeast District Representative, 2019-2021

Karen Bruno: Repertoire & Resource Coordinator, 2019-2021

Eva Stokes: Collegiate and Early Career Liaison, 2018-2021

Alexa Doebele: Editor of The Voice, 2019-2021

Erica Breitbarth: Diversity Initiative Liaison, 2019-2021



Thank you for your service to WCDA and choral musicians throughout our state!



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Children & Community Youth High Five

Toni Weijola, R&R Chair for Children and Community Youth

1. There is a Garden from *Trouble in Tahiti*

Leonard Bernstein
Unison treble with piano
Boosey & Hawkes M-051-468164

In this scene from Bernstein's one-act opera *Trouble in Tahiti*, the main character describes a dream in which she found herself amid a desolate and dreary garden. Signs of neglect are all around, but suddenly she hears a voice of hope calling to her, inviting her to a different garden where love and growth is abundant. Bernstein perfectly captures the distress and turmoil of being lost in such a bleak landscape with drastic shifts in mood, frequently changing meters, and a jagged and angular vocal melody. By contrast, for the voice of hope, a smooth, lyrical melody is paired with a steady even pulse in the piano, as though two people are walking together on a tranquil garden path.

Singers may enjoy pondering questions such as what happened in the garden that caused such desolation? Who is the person behind the voice of hope? Why is the other garden so healthy? These questions may also prompt discussions about hope and love and in response, teachers may present singers with an opportunity to identify people, places, and ideas that are sources of hope for them.

<https://www.boosey.com/shop/prod/Bernstein-Leonard-There-Is-A-Garden-choral-unison-piano/679806>

https://youtu.be/OgUfZRJlx_M.

2. Grow, Little Tree

Andrea Ramsey
Two-part treble with piano
Santa Barbara Music Publishing, SBMP 1170

A thoughtful and poignant piece that suggests that as a tree grows, so should we. Beginning in unison, harmonies blossom into two, sometimes in imitative fashion and other times in stacked harmonies. This piece could be performed by all ages, but carries a simple strength when sung by children.

<https://sbmp.com/SR2.php?CatalogNumber=1170>

https://youtu.be/cBBMgOHM_AM

3. Soy un Coya Chiquitito

Traditional South American Folk Song; arranged by R. Eben Trobaugh
2-part with piano
Hal Leonard 00286273

A traditional folk tune sung by children and families throughout Bolivia, Chile, and Argentina, *Soy un Coya Chiquitito* is sung from the perspective of a young boy. The boy is kept company by his donkey and dog on his small ranch, and as he plays the *quena*, an indigenous flute, his sorrows fly away. While a pronunciation guide and text translation is provided, the piece is meant to be sung in Spanish. Compositional elements in Trobaugh's arrangement include unison, sections of simple harmonies, and canon.

<https://www.halleonard.com/product/286273/soy-un-coya-chiquitito>

<https://youtu.be/ycVN93rv0CU>

4. Bee! I'm expecting you!

Emma Lou Diemer
Unison treble with piano
Alliance Music Publications, Inc AMP 000

Have you ever composed a letter to a friend, using language that will not just convince, but will fervently compel them to reply - perhaps not just by letter, but better yet, in person? Have you imagined the flight path of a fly turned into sound? This whimsical poem by Emily Dickinson is set perfectly for treble voices and piano, each bearing an equal load in the portrayal of this scene. P.S. be sure you have an ace of a collaborative pianist when you program this piece!

<http://www.alliancemusic.com/product.cfm?iProductID=34> (a recording can also be found here)

5. Sumer is icumen in

Anonymous, 13th century
Unison with myriad possibilities
Available on Choral Public Domain Library

One of the most well-known of all medieval compositions, *Sumer is Icumen In* pairs a jaunty melody with lively imagery to bring this celebration of seasonal change to life. The piece is comprised of two parts that fit together: the rota and the pes. The rota ("round") is the main melody, which is traditionally sung in up to four parts. The pes ("foot") are two short, two-measure phrases that are sung repeatedly underneath the rota, like an ostinato. When rota and pes are layered together, we hear the pes providing a sturdy musical foundation while layers of the rota spiral their way around each other. The overall effect is a musical depiction of the earth shedding its blanket of sleep after a long, barren winter, renewing itself with warmer temperatures, vibrant colors, and new life while the singers engage in joyful celebration.

[https://www.cpdll.org/wiki/index.php/Sumer_is_icumen_in_\(Anonymous\)](https://www.cpdll.org/wiki/index.php/Sumer_is_icumen_in_(Anonymous))

Performed by Hilliard Ensemble with scrolling score: <https://youtu.be/b4FU8yz4BYY> on the composer's website.



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Music in Worship High Five

Neil Bubke, R&R Chair for Music in Worship

1. Hosanna to the Son of David

George Philip Telemann; arr. Joseph Nolan

SAB with keyboard or continuo ensemble

Oxford University Press

Oxford Book of Flexible Anthems

<https://soundcloud.com/georgphilipptelemann/hosanna-to-the-son-of-david>

Telemann's *Hosanna to the Son of David* is an excellent choice for Palm Sunday. This 2-minute piece begs to dance in an authentic baroque style, in part, because Nolan's setting pays detailed attention to text stress. The melodies are attractive, the short phrases are quite singable, and the polyphony is accessible for church choirs. This anthem works with organ or piano, but truly sparkles when supported by a continuo ensemble. The ranges of the treble lines lend themselves to soprano recorder doublings, though flutes and violins work nicely, too. Save the brass for Easter, and add this lighter piece to your Palm Sunday worship services.

2. Mighty Lord, Thy Faithfulness Abideth Ever (Kyrie Eleison)

Antonio Lotti; edited by A.T.D

SAB unaccompanied

E.C. Schirmer

E.C.S. Choral Music, No. 1716

Although Antonio Lotti is considered a baroque composer, his *Mighty Lord* sounds more like Palestrina than Bach. This anthem employs 3-part polyphony, but don't let that deter you from sharing it with your church choir and congregation. The melodies are mostly conjunct and almost always diatonic. Your singers will instinctively crescendo and decrescendo with the rising and falling of the melodic material. But be sure to encourage singers to ignore bar lines and highlight stressed syllables in the text. Only then will the artfully crafted lines become transparent. The text is a prayer of gratitude for God's unending love; it works in nearly every worship setting.

3. A Child's Prayer

Janice Kapp Perry; arr. Barlow Bradford

SAB with piano or orchestra; optional unison children's choir

Barlow Bradford Publishing

www.barlowbradford.com

<https://www.youtube.com/watch?v=bse5TtEuaGk>

The gentle, soaring melodies of *A Child's Prayer* sound as if they came directly from one of Rogers and Hammerstein's classic Broadway productions. The disarming melodies evoke simpler, easier times in our lives. Men remain in unison throughout and are assigned to render the opening theme. However, consider assigning those 20 measures to a child soloist or children's choir. The result will melt hearts. (The men and children can combine with the same material in the final section of the anthem.) The accompaniment in Bradford's creation is versatile and can be successfully performed with orchestra, chamber orchestra, string quartet and piano, piano and horn, or with piano only. If you wish to create an intergenerational musical experience during worship, this is your piece. It works especially well on Father's Day, Mother's Day, and youth-led services.

4. Shout Glory

Byron Smith

SATB and soloists with piano

Gentry Publications

JG2285

<https://www.youtube.com/watch?v=jlj8C-Rr2MU>

Looking to "raise the roof" in worship? Sing *Shout Glory*! The refrain is rhythmic, declamatory, and FUN, and the two bridges build to an exuberant climax. The tutti sections are broken up with ample solo and improvisational opportunities. This anthem requires a big sound, so if your choir is on the smaller side, don't be afraid to use amplification. Beware--the virtuosic piano part is not a mere accompaniment; it's a fifth part. Feeling adventurous? Add electric bass and drums. Hands will clap. Toes will tap.



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Music in Worship (cont.)

5. Who But the Lord

Craig Courtney (text by Susan Bentall Boersma)

SATB with piano

Beckenhorst Press

BP2112-2

<https://beckenhorstpress.com/who-but-the-lord/>

The unsettling times in which we live have shaken many of us, spiritually and emotionally. The text of *Who But the Lord* affirms our faith that God is in and among us even during our darkest hours. The anthem doesn't dwell on sin and sorrow; it simply asks God to shine light through us onto our broken world. Courtney's original anthem provides great opportunities to teach legato singing, vowel unification, and warm, open tone. Draw the choir's attention to the descending fourth in the main motive. It's important to approach and leave that pitch delicately. (Side-to-side physical gestures will help reinforce the necessary legato and discourage unwanted accents.) As with much of Courtney's work, the vocal ranges in this piece are well tailored for church choirs. Consider this anthem for your next All Saints' Day service. Bring it back to your congregation during Advent and add the opening stanza of VENI EMMANUEL, which Courtney provides in the score. This will save you valuable rehearsal time during our busiest of seasons.

SAB Repertoire & Resources for All Levels

Chris McGinley, R&R State Coordinator

SAB and Three-Part music is usually the province of our Middle Level Choirs. However, the pandemic has brought an increased need for quality repertoire at *all* levels written for flexible and reduced voicing. The resources below are meant to broaden access for those of us who are just beginning to research and perform SAB music; I'll be sharing a favorite SATB octavo which can be adapted to three voice parts (along with opportunities for optional percussion and instrumental doubling), a short Baroque cantata of moderate difficulty for choirs wishing to tackle a multimovement work, a published collection of SAB music, several series of three-part sight singing materials, and two repertoire databases. The first database is my own curated list of preferred public domain SAB scores, but the second database is more exciting because we'll create it together: the link will take you to a form to post your own favorite SAB pieces for any level; tried-and-true pieces from throughout your career or pieces you've recently learned and adapted during the pandemic.

1. Lammaa Badaa Yatathanna, octavo

Arabic muwashshah

arr. Shireen Abu-Khader

SATB choir (adaptable to SAB), a cappella (or flexible instrumentation)

[earthsongs: S-366](#)

Palestinian/Jordanian conductor and composer Shireen Abu-Khader is one of the preeminent voices in Arabic choral music, having founded multiple organizations and festivals promoting the work of Arab composers and thinkers. Lammaa Badaa Yatathanna is a popular Arabic muwashshah – a poetic and musical form which developed in Spain and spread throughout the Arabic world. In her performance notes, Abu-Khader invites creativity in rearranging the voices, the form, and even in adding improvisatory elements to suit the composition and skills of the group. The piece itself is gorgeous with its slow, 10/8 groove (*samai rhythm*); *harmonic minor feel (maqam nahawand)*, layered voices, and equality of melodic material between the voices. The text is amorous, and the notes provide commentary which help people unfamiliar with the history of Arabic literature/culture understand the role that gender and pronouns play in the interpretation of the piece.

Recording: [Emory & Henry College Concert Choir](#)



VOICE of WCDA

SAB Repertoire & Resources for All Levels (cont.)

2. Psalm 49: The Lord Jehovah, even the most mighty God, Hath Spoken, cantata

from *Estro Poetico-Armonico*

Benedetto Marcello

SAB choir, SAB soloists, and continuo

[https://imslp.org/wiki/Estro_poetico-armonico_\(Marcello%2C_Benedetto\)](https://imslp.org/wiki/Estro_poetico-armonico_(Marcello%2C_Benedetto))

Estro Poetico-Armonico (1724-27) was Venetian Baroque composer Benedetto Marcello's monumental collection of 50 cantatas based on poetic paraphrases of the first 50 psalms. Scored for various voicings and accompanied by continuo, these pieces stand out as the most lavishly printed and distributed musical works of their day, and the first known pieces by a Christian composer to employ Jewish melodies as *cantus firmus* material. Psalm 49, the only SAB setting in the collection, will give your SAB choir the rare opportunity to sing an extended work complete with solos, duets, and choruses. Running about 16 minutes and written in Marcello's typically restrained Arcadian style, this piece is within reach of most high school and church choirs. It can be performed in the original Italian or sung in the English translation produced in 1757. The public domain editions on IMSLP have the challenge of soprano and alto clefs, but a modern-clef edition (with the Italian translation) can be purchased from Ut Orpheus, and a modern edition of the English version will be made available through a UW-Eau Claire research project in the coming months. (For an already-available cantata of similar length and style, see Telemann's Hosianna dem Sohne David, TWV 1:809 on CPDL and IMSLP.)

Recording: [Voces8](#)

3. Chorbuch Mozart/Haydn II, published collection

Leopold & Wolfgang Amadeus Mozart; Joseph & Johann Haydn

SAB with keyboard or a cappella

[Carus 2.112/00](#)

Chorbuch Mozart/Haydn II is the second in a series of seven books of choral works by Leopold & Wolfgang Amadeus Mozart and Joseph & Johann Haydn. This volume contains over 50 sacred SAB works by these four composers (a cappella or with keyboard accompaniment); some have been carefully arranged to fit SAB voicing, but many were originally composed for those forces. In addition to a variety of motets and liturgical items, the book contains a full mass setting and a handful of canons. The pieces range from easy to moderate difficulty and should be suitable for Middle Level through collegiate, community, and church use. Buying a single copy is costly (21.95 € / copy) but the price quickly diminishes when purchasing at volume. Because the music is all in the public domain (except for the arrangements), purchasing even one copy for reference is a good investment as the editors provide an index of the catalog/opus numbers and text sources for each piece, making it possible to search CPDL and IMSLP for editions which can be freely copied. (For a broader SAB collection featuring both sacred and secular works aimed at Middle/High School, see *chorissimo!*, also published by Carus.)

4. Masterworks Press, sight singing

<https://www.masterworkspress.com/examples/sab/SAB.html>

Based in Washington State, Masterworks Press is a print and digital publisher specializing in sight singing materials geared to a variety of ages, voicings, and levels of music literacy. For SAB choirs alone their website lists 10 series of exercises, many of which have multiple volumes of varying difficulty. Particularly recommended are the four collections composed in historical styles: five volumes each of Renaissance, Baroque, Classical, and Easy Romantic exercises using textures and rhythms typical of each era, arranged in order of increasing difficulty. Every collection can be purchased in PDF form for unlimited reproduction and distribution within your choral organization, and their staff are happy to provide sample and perusal copies upon request.

5. Databases:

1. Public Domain repertoire [database](#) - this is a listing of 25 pieces drawn from CPDL, along with notes about length, voice part range, key, meter, texture, and harmony. Although there is a fairly wide representation of historical eras and Western European countries/languages, there is an overall lack of diversity among the composers represented.

Crowdsourced database - do you have tried-and-true or newly-discovered pieces for SAB choir you'd like to share? Click [here](#) to add one or more pieces to the list, and click [here](#) to see the full database (which will remain empty until the first person contributes!). Composers, if you have SAB pieces of your own you'd like to highlight, please feel free to add them to the list and if you have any attachments you'd like to share (score samples, recordings) you can email them to me directly at rrstatecoordinator@wischoral.org