

PODIUM

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SPRING 2008

2008 Summer ReTreat, July 9-11, Features Copley, Swiggum, and Edwards

The main reason for the existence of Illinois ACDA is to help choir directors do a better job directing choirs. The main instrument of IL-ACDA to achieve this goal is the annual Summer ReTreat. Workshops, music reading sessions, the Directors Chorus, exhibits, and above all the supportive and friendly atmosphere all work together to increase our knowledge, improve our skills, and widen our network of contacts and friends.

I am hoping you have received this issue of the Podium and glanced at it before May 15, in time to register at the discounted rate for the 2008 IL-ACDA Summer ReTreat. If not, it is still a bargain at the non-discounted price. The ReTreat has been so helpful to so many people in past years that if you have never attended the event you really should do so this year.

The Illinois ACDA Summer ReTreat 2008 will take place July 9-11 on the campus of Illinois Wesleyan University in Bloomington, and it will feature sessions for every type of choral situation. We are pleased to welcome Edith Copley from the University of Northern Arizona to lead our Directors Chorus. Choirs under her direction have performed at division and national ACDA conventions, and she has conducted all-state festivals in seven states, including the Illinois All-State Honors High School Choir in 2005. Edie is the type of conductor who can inspire you and show you practical techniques in a totally disarming and enjoyable way. If you read Laura Lane's interview with Edie in the last issue of the Podium, you have an idea of what a terrific person she is.

Randal Swiggum is another exciting and creative conductor who has much to teach us about the art of rehearsing. He conducts the two top choirs of the Madison Boychoir and is in his tenth season as music director of the Elgin Youth Symphony Orchestra. He is a frequent guest conductor of choral and orchestral festivals of all types and has taught at Whitefish High School, University of Wisconsin-Milwaukee, and Lawrence University. Randy has addressed multiple music education conferences on the art of rehearsing. He is author of *Strategies for Teaching High School Chorus* (MENC 1998), and co-author of *Shaping Sound Musicians* (GIA 2003). Randy will present three sessions: finding quality repertoire, strategies for a richer rehearsal experience, and helping singers fall in love with significant music.

Pam Edwards, who has taught 6th through 8th grade vocal music in Geneseo for the past 21 years, will present two sessions, one on working with middle school voices and one on middle school repertoire, and she will bring 30 young singers from Geneseo to demonstrate her techniques. Pam has presented clinic/performances in Iowa and in Nebraska. This is a unique opportunity for elementary and middle school directors to learn from a seasoned and successful veteran.

I am eagerly anticipating our guest performance in IWU's Evelyn Chapel by BACH, the Baroque Artists of Champaign, led by Chester Alwes, from the University of Illinois. BACH "specializes in vibrant, historically-informed performances of music from the 17th and 18th centuries. It is the only professional ensemble in Illinois outside Chicago solely dedicated to live performances of works by Bach, Handel, Purcell, Monteverdi, Corelli, Vivaldi, Schütz, Rameau, Couperin, and other Baroque composers." At this point Chet is planning to present a program of short motets and cantatas spanning the Baroque period, using a chamber choir and a small group of strings.

Other presentations will include a hymn festival directed by Phillip Spencer, who will assemble a volunteer choir for the event with rehearsals during the ReTreat; a workshop on school choir assessment presented by Tim Fredstrom; a session on beginning a jazz choir presented by Jeremy Landig; conductor tune-up opportunities at three levels - students, new teachers, and experienced directors - offered by a team consisting of Eric Johnson, Jon Hurty, and Paul Laprade; and special sessions for church and college choir directors.

In addition to the above will be seven reading sessions, exhibits by music dealers, and the ever-popular roasting of chestnuts at Tommy's (chestnuts this year are "siren songs," pieces that you sang in your youth that lured you into choral music).

The ReTreat is especially valuable for students and young teachers starting out. Students get a terrific price break. Brochures have been mailed out and registration information is in this issue of the Podium and on the IL-ACDA website. Do find a way to include the IL-ACDA ReTreat in your summer plans. I hope to see you there!

—John Jost, IL-ACDA President

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Show Choirs
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Two-Year Colleges
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From the Editor

Due to budget constraints, the spring issue of The Podium will be posted on the IL-ACDA website ONLY. We will not send out a printed version. We intend to offer printed issues for the 2008-2009 volumes.

In this issue please note updates about the 2008 ReTreat, July 9-11, at Illinois Wesleyan University and the 2009 Fall Convention, October 17 and 18, at Northern Illinois University. Bob Boyd shares repertoire selections for male chorus and his High School "faves" for all types of ensembles. Four of our Repertoire and Standards Chairs have submitted articles on various subjects. Elizabeth Zobel presents the first of a two-part series on finding World Music. The first part contains a list of sheet music sources, and the second will include a list of publishers of music from Central and South America, Asia and Africa, as well as a list of resources for American music (folk, gospel, spiritual). Janet McCumber discusses authenticity in performance, and Barbara Zachow and Jeordano (Pete) Martínez offer helpful suggestions regarding aspects of choral performance.

A message from Dr. Jeffrey Carter, National Chair, ACDA Youth and Student Activities Committee—

Dear Colleagues,

I have exhausted my storehouse of articles for the nearly-monthly Student Times column in Choral Journal, so I write today to enlist aid from several of my fine colleagues around the USA. We have immediate need for articles written FOR student consumption. These articles could be written by you . . . by your faculty colleagues . . . by your upper-division students.

Perhaps you've had an idea percolating for a while, but haven't developed it into a research article. Perhaps you need to be published, or you have a fine student who will benefit from having something published. Perhaps you just want to write. In any case, I welcome your submissions by reply email or Word file attachment.

Please call on me with suggestions or ideas, and please send submissions soon! With best wishes from the ACDA Youth and Student Activities area—

Yours sincerely,

Dr. Jeffrey Carter

Associate Director, School of Music
Director of University Singers
National Chair, ACDA Youth and
Student Activities Committee

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Please visit the ACDA website for the Choral Journal article submission guidelines. Ed.

SAVE^{the} DATE

—Brett Goad, President-Elect

ReTreat 2008, July 9-11 at Illinois Wesleyan University. **Please note registration deadline: May 15.** Be sure to register by this date to ensure that you will receive reading session literature.

Headliners: Dr. Edith Copley (Northern Arizona State University), Director's Chorus, Randall Swiggum (Elgin Youth Symphony/Education director) and Pam Edwards (Geneseo Middle School).

The 2008 ACDA Fall Conference will be held at Northern Illinois University, October 17-18. Jerry Blackstone will be the headliner and will conduct a College Honors Choir. An Honors Elementary Choir (grades 4-6) will rehearse and perform on Saturday.

ReTreat 2009 will certainly be an exciting event in the life of Illinois ACDA. Our headliners are in place, and each is excited to be a part of our annual conference.

Rick Bjella, Director of Choral Studies at Lawrence University Conservatory of Music, in Appleton, Wisconsin, will lead our Director's Chorus. He will also present thought-filled and intriguing workshops. This will be Rick's second appearance at a Summer ReTreat. Rick is very well known in choral music circles, not just in the Midwest, but also on a national and international level. We eagerly welcome him to ReTreat 2009.

Our second headliner will be Patrick Liebergen. Patrick is widely published as a choral editor, arranger, and composer of original works. His works have been performed by choirs around the world. Most recently, he conducted a concert of his choral publications at Carnegie Hall. He

serves as the Director of Choral Activities at the University of Wisconsin – Stout, in Menomonie, Wisconsin. Dr. Liebergen has served in a variety of positions as a leader of school and church music. He will bring a wealth of experience and a unique perspective to ReTreat 2009.

Illinois ACDA welcomes back Eugene C. Rogers. Eugene is a 1996 graduate of the University of Illinois with a Bachelor of Science in Music Education. Since his graduation, Eugene has held a variety of positions, including the Glen Ellyn Children's Chorus, Co-Director of Waubonsie Valley High School, Director of Choirs at Grosse Pointe North High School, Music Director at Huron Hills Baptist Church, as well as serving as the Assistant Artistic Director of the Boy's Choir of Harlem. He is to receive his DMA from University of Michigan in 2007. Eugene Rogers will be a grand addition to our ReTreat 2009 line-up.

The dates for ReTreat 2009 are July 8-10. Mark your calendars now – you won't want to miss this tremendous week of renewal, wonderful music, great singing, and fantastic camaraderie – not to mention a whole lot of fun! (I guarantee!!)

IL-ACDA will be holding their Biennial Fall Convention next fall on October 17 and 18, 2008 at Northern Illinois University, DeKalb. Plan now to join your colleagues at the NIU School of music for

two days of great performances, interest sessions and honor choirs. Our Fall Convention will feature the following highlights:

Collegiate Honors Choir conducted by Jerry Blackstone, the *Women's Honor Choir* conducted by Beth Holmes, *Robert Bowker And The Lakeside Singers*, *St. Charles Singers* conducted by Jeffery Hunt, *Western Illinois University Singers* conducted by James Stegall, *Wheaton College Mens' Glee Club* conducted by Mary Hopper, and the *Woodstock High School Madrigals* conducted by Paul Rausch. Registration and application materials will be available on our website by June 1, 2008 (<http://www.il-acda.org>) and mailed to all members in August, 2008.

For additional details about the convention contact eric johnson, program chair, via email at ejohnsn@niu.edu.

Please be sure to visit our website at www.il-acda.org



INVITE the CHILDREN

by Jeordano Martínez Music Director, Naperville Chorus

Two of the most demanding duties for the director of a community chorus are planning an interesting season and attracting a large audience. One way to address these issues is to consider inviting a children's chorus to perform with the chorus. Our most recent Naperville Chorus concert consisted of the Fauré Requiem and John Rutter's Mass for the Children, and it was very well received by a large audience. Naperville is fortunate in being the home of the Young Naperville Singers, a highly regarded program of graded children's choruses. We have fostered an ongoing relationship with the YNS, and this has helped us in expanding our repertoire as well as bringing in an audience segment that might otherwise not attend.

In the past we have done major works such as Menotti's The Death of the Bishop of Brindisi, Britten's St. Nicholas, and Orff's Carmina Burana with the Young Naperville Singers. However, it is not necessary to do a work that has a specific children's part. On occasion the YNS students have joined us in smaller works or Christmas medleys where we have designated a particular section for them.

But what if there is no ongoing children's chorus in your community? The Naperville Chorus was faced with this dilemma for our last concert of the season. As luck would have it, due to a previous conflict, the YNS was not available to join us

for the Rutter Mass, which obviously cannot be performed without a children's chorus, so we were forced to come up with an alternative. Conductor Ross Berkley, who heads an outstanding choral program in one of the middle schools of Naperville Community District 203, suggested sponsoring an "honors choir" from the district. Mr. Russ Lipari, the music coordinator for the district, embraced the idea and asked each middle school to send ten students. This group of 60 students rehearsed together once a week for six weeks under the direction of guest clinician Oksana Rodak, and they were quite excited to perform with the Naperville Chorus and Orchestra. Unlike the highly regarded YNS, several of these students had never sung with an adult chorus or orchestra and the concert proved to be a special event for them and their families; it was a resounding success, and the audience was one of our largest of the past few years.

I would recommend that community choirs that do not have a children's chorus in their municipality try to foster a relationship with their local school district. There is a breadth of choral repertoire that includes children and adults which can be an exciting endeavor for both young and adult musicians. The inclusion of public school students may prove to be an innovative way to refresh programming, quantify school music programs and their product, and introduce new audiences to your community chorus program.

AUTHENTICITY IN PERFORMANCE: AN ATTAINABLE GOAL?

by Janet McCumber

In the last few decades, more and more attention has been paid to the issue of authenticity in performance, whether the issue is authentic representation of a culture or of a time period. As a graduate student and a high school choral director, I find myself rather fascinated with the subject of authenticity in performance and am taking this opportunity to share my thoughts on the matter.

First of all, I agree with those who feel that the quest for authenticity can only go so far. There are no extant recordings of performances from periods such as the medieval, Baroque or Classic—we have no idea how the voices and instruments of those periods actually sounded, nor do we have the composers around to tell us exactly how they would like their works to be performed. Therefore, we have nothing to gauge our interpretation against—only a "best guess" of what was intended in the score. In multicultural music, we cannot expect our choirs here in the United States to ever create sounds that are exactly like choirs in Asia, Eastern Europe, or anywhere else in the world, no matter how much research we do into the music of those cultures. Conversely, a choir in China or Bulgaria, regardless of how much American music they perform, will never sound like a choir from Illinois. Gospel music sounds the most authentic when performed by a gospel choir, just as Korean music sounds the most authentic when performed by Korean singers and instrumentalists.

Secondly, and you may think that this is the opposite of the viewpoint discussed in the last paragraph, I agree with those who feel that it is disrespectful to, and ignorant of, cultures to attempt to perform pieces without any regard to authenticity. To perform music, especially music of cultures and time periods different from our own, without research into the background and techniques of the music, is to cheat ourselves, our students, and our audience of the full experience of the music. Music was performed differently in the Renaissance than it was in the Baroque, and differently in the Romantic period than it was in the Classical period, and so on. Eastern European choral technique is different than American choral technique, which is different from British choral technique, and so on. Native American instruments are not the same, nor played the same, as Latin American instruments. Of course, I'm stating the obvious here, but the point is that one cannot and should not approach a multicultural piece the same way that one would a Bach chorale or a twentieth-century piece by Whitacre or Vaughan Williams.

How, then, do we strike the balance between the above views and attempt to create a somewhat authentic performance of a piece of music without going overboard and striving for the impossible?

The answer is not as difficult as you might think. The first step is to do your homework and research the history, culture and technique of the piece. Although this sounds incredibly time-consuming (and it can be—I'm forced into research because of my graduate studies, and oddly enough, I think it's fun, although I realize that I may be in the minority here), it doesn't have to be. Many times there are copious amounts of information included on the front and back covers of the scores or in the liner notes of recordings. There are lots of articles in our professional journals to which we have access, and there are books—the one that got this whole process started for me is entitled, *Way Over in Beulah Lan': Understanding and Performing the Negro Spiritual* by Dr. André Thomas, which I purchased at the IL-ACDA Summer ReTreat in 2007. Recordings, both audio and video, are an invaluable resource for directors who want to hear and see how a piece should be performed.

One of the best resources that we have in this state is the wealth of people, particularly in the university setting, who have a great deal of expertise in both historical and cultural performance practice. My experience has been that they are very willing to share their knowledge and opinions with others. And isn't that one of the best things about being part of the choral community—sharing with and gleaning information from others?

As important as it is to research the history, culture, and technique of the music that we are teaching our choirs, it is equally important to cut ourselves a little slack before becoming obsessed with the idea of authenticity. The desire to perform a piece in the most authentic manner possible is admirable, but, as Dr. Thomas states (in addressing authenticity in Negro spirituals, although I believe that this applies to all music), "Rather than asking, 'can we create an authentic performance' (and perhaps choosing not to program an arrangement because you answer no), ask, 'what can we create instead?' What we are beholden to create is our best representation of the sound that was in the mind of the concert arranger." In other words, relax! Our main goal should be to expose our choirs (and the audiences who come to hear them perform) to a wide variety of music that we teach to them in the best way we know how—through some research and our innate love of the choral art.

Dealing With Emotion in Music Making

by Barbara Zachow
Two-Year College Repertoire and Standards Chair



Barbara Zachow received the message below from one of her choristers in regard to a rehearsal of a A German Requiem by Johannes Brahms and sent the following response. Ed.

Hi Barb,

I was listening to our CD of the Brahms yesterday as well as one movement of it today, and I was so overcome with emotion that I not only couldn't sing the tenor line but literally burst into tears. While this is emotionally quite a joyous experience, it won't do when it comes time to sing. This is a problem that I also sometimes have when singing hymns in church. Seems to me this subject has come up before at rehearsals. How do you control your emotions so you can sing? Any suggestions?

– Adrian

Adrian,

This is precisely why you are such a wonderful musician! People who do not connect with the music are not able to execute in the same way as people who allow themselves to be moved by the music. I am privileged to be able to conduct people like you who are able to feel the power of the music. That being said, you have identified a delicate balance.

What works for me is the following. If I sing, study, or listen to particular pieces enough times, the music becomes part of me in such a way that the emotion lives in the music and not in my personal reaction to the music. I may still get shivers, feel the joy of the beauty welling from somewhere deep inside, or feel myself

getting dangerously close to the emotional edge that captures my breath — but I can usually free my body enough to have the breath to sing. When that happens, it feels like I become part of the music itself and I my voice is added to the whole. It is almost as if I am simultaneously in the music and outside of myself being pulled by the power of the music.

There are times when I am not able to get to a place where I can perform the piece safely. When that happens, I need to detach myself a bit from the piece of music and pull back just a little. I don't want to pull back too far, or the performance won't be genuine. This is a worthwhile compromise and a small price to pay for the ability to become part of the whole. In the end, the aim is to allow the emotion to flow through the performers but live in the music so that it can be shared with the audience.

I find that I am overwhelmed by the music more often while I am conducting than when I am singing. I believe that is because I receive so much from the chorus when I am conducting. On the one hand, I lead the music. On the other hand, I am the fortunate recipient of gifts of song from every single chorus member. The convergence of those offerings results in the music acquiring a life of its own. It lives somewhere between the chorus and the conductor. It becomes my job to catch it, to mold it, and to send it on its way to the audience without getting in the way. It is at this point that I am most privileged, most blessed, and need to be especially careful with the precious gift that is being given to me by all of you. It is precisely at this time that I need to be vigilant so that I stay with the music, continue to lead, and am not swept away by the power of the collective offering of song.

Everyone needs to approach this in their own way; you will find the balance that works for you. Thank you for asking the question. I am delighted that the music is touching you this semester.



LOOKING FOR WORLD MUSIC

by Elizabeth Zobel

Ethnic and Multi-cultural Repertoire and Standards Chair

I began this project thinking I would come up with a handy list of publishers of music from a wide variety of cultures: a resource for conductors looking for music beyond the standard classical Western canon. I soon discovered that there was much more out there than I had imagined. With the widespread use of the Web, it is possible to find almost any kind of music one could want to perform. One just needs to do a little investigative work.

Below is an annotated list of resources for finding music from around the world. This will be the first of two installments in the Podium. This installment contains a list of sheet music sources that fall into two general categories:

1. North American publishers whose general catalogs include music of a multicultural focus.
2. publishers of choral music from central and western Europe, Scandinavia, the Baltics, the Balkans, eastern Europe and Russia.

In a later issue of the Podium I hope to present a list of publishers of music from Central and South America, Asia and Africa, as well as a list of resources for American music (folk, gospel, spiritual).

The list below consists primarily of publishers, but also includes a few organizations who serve as advocates for music from a certain country or region and provide resources for acquiring sheet music from that culture. I encourage conductors to visit the website for the International Association of Music Information Centres (IAMIC): <http://www.iamic.net/>. The IAMIC is comprised of 38 member centers; each one providing extensive resources on music in its country, from libraries of recorded and print music to biographies of indigenous composers to lists of concerts, festivals, and performing organizations.

Each of the entries below contains contact information, both web address and phone number, and an annotation with a brief description of the music available through the source listed. Annotations also indicate which websites include previews of the sheet music (pdf files) or sound files of the music.

As this is a continuing project, I encourage readers to give me your feedback: information about sources listed or as yet unlisted. I hope that we will be able to post this list on the Illinois ACDA website and add to it as time goes on.

NORTH AMERICAN PUBLISHERS

Alliance Music Publications

Catalogue searchable online. Categories include "Global Choral Traditions" and "The African-American Choral Tradition." Score previews and audio samples available for some selections.
<http://www.alliancemusic.com>
1-800-350-7750

Boosey & Hawkes, Inc.

Music from a wide spectrum of cultures. Excellent online search engine. Search by genre: folk category is broken down into subcategories (Asian, Eastern European, Jewish, Latin-American, etc.). Score previews and audio samples available for some selections.
<http://www.boosey.com/>
1-212-358-5300

Earthsongs

Music from all over the world. Search by language, country of origin, voicing, etc. Score previews and audio samples available for all titles. 50% discount for single reference copies. Print on demand available for older titles.
<http://www.earthsongsmus.com>
1-541-758-5760

ECS Publishing

Focus on modern classical composers includes significant list of Jewish choral music as well as a number of arrangements of Russian composers. Score previews and

audio samples available for newer selections. Cannot order directly: must order from retailer.
<http://www.ecspublishing.com/>
1-617-236-1935

Hal Leonard

Catalog includes wide range of styles and genres. Many of their series include music from other countries, even if the series name is not explicitly "multicultural." Under "choral online catalogs," one can view their catalogue by series, including Multicultural, World Music Drumming, Hannukah and Kwanzaa collections. Score previews and audio samples available for some selections.
<http://www.halleonard.com>

Kjos

Catalog includes a Latin American Choral Series. Score previews and audio samples available for some selections. Cannot order directly: must order from retailer.
<http://www.kjos.com/>
1-858-270-9800

Transcontinental Music Publications

Publisher of Jewish music. Division of the Union for Reform Judaism. Browse extensive catalog by category: holiday, voicing, topic, etc. No previews online, but TMP will accept returns if one orders single copies for perusal.
<http://www.transcontinentalmusic.com/>
1-888-489-8242

Walton Music

Catalogue includes many folk song arrangements and a significant collection of works by Scandinavian composers. Sound files of most of their titles available online. Cannot order directly: must order from retailer.
<http://www.waltonmusic.com/>
1-919-929-1330

World Music Press

Choral music from around the world, for all grade levels and types of choirs. Publishes world music materials for the classroom, including many songbooks and a number of collections for Orff-Schulwerk ensembles.
<http://www.worldmusicpress.com/>
1-203-748-1131

WORLD PUBLISHERS

Alliance Publications, Inc.

Specializes in Czech and Slovak music. Publishes "educational/professional music, liturgical music, and Czechoslovak classical and folk music and recordings." Some scores are viewable online and some include sound files.
<http://www.apimusic.org/>
1-920-868-3100

ChoirWare

Finnish public-domain choral music. Site not updated since 1998, but there are some free downloadable Finnish works for mixed chorus and for men's chorus.

<http://www.musicaviva.com/fsmd/frame.tpl?adress=http://www.englishcentre.fi/mpoy/&category=finland&sitecode=mpoy>

Edition Ferrimontana

German publisher of international choral music specializing in contemporary music and folksong arrangements. Catalogue includes compositions from Bulgaria, Lithuania, Poland, Serbia, Slovenia, the Czech Republic, Hungary as well as many Western European countries. Website appears to be under construction. Order by email or fax.
http://www.ferrimontana.de/index_eng.html

Estonianmusic.com

Online resource for Estonian music. Includes catalogues of two Estonian publishers, SP Muusikaprojekt and Talmar ja Pöhi. Provides bios of Estonian composers. Score previews and audio samples available.
<http://www.estonianmusic.com>
+372 6418-315

Fennica Gehrman

Publisher of Finnish classical and contemporary music, as well as some Estonian composers (e.g. Veljo Tormis). Publisher of catalogues earlier owned by Fazer Music and Warner/Chappell in Finland.
<http://www.fennicagehrman.fi/salescat.htm>

Gehrmans Musikförlag Ab

Publisher of classical and contemporary music by Swedish and other Scandinavian composers. Includes catalogues of the Sveriges Körförbund, Warner/Chappell Music Scandinavia, and Nordiska Musikförlaget.
<http://www.gehrmans.se/english/>
+46 8 610 06 00

Music Information Centre Norway

Source for information on all things musical in Norway. Website includes directories for music publishers, performing organizations, festivals, courses, masterclasses, etc. Under "Catalogue," search database of music of all genres by Norwegian composers. Includes publisher information for all works cited.
<http://www.mic.no/english>
+47 2327 6300

Musica Baltica

Riga-based publisher of sheet music by composers from Latvia and other Baltic states. Website includes composers' works lists and biographies as well as a searchable catalogue. Order online through their partnership with balticmall.com.
<http://www.musicabaltica.com/parmums.php>
371-2-275575

Musica Russica

Provides a wide variety of services: sells sheet music, CDs, collected works, collections of Russian composers' music, books and journals, and offers consulting services. View scores and hear sound samples online. Order pronunciation CDs for any of their titles or download their transliteration and pronunciation guide.
<http://www.musicarussica.com/>
1-800-326-3132

SULASOL

Acronym for "The Finnish Amateur Musicians' Association." Membership consists of approximately 400 choirs and 20 orchestras. Publishes self-titled music magazine and over 1000 sheet music titles of Finnish music. Choral education and advocacy organization. Browse choral catalogue by ensemble type or download pdf file of entire catalogue by composer. Online ordering possible: call or fax in credit card number.
<http://www.sulasol.fi/english/index.htm>
+358 10 8200 220

Voxbulgarica: Bulgarian Folk Music Online

Specializes in music of Bulgaria and other Eastern European countries. Preview both digital sheet music (pdf files) and music CDs produced by the Bulgarian recording company, Gega. Catalog includes choral and instrumental music of past and present Bulgarian composers.
<http://www.voxbulgar.com/>
604-936-9752 (in Canada)

Literature for the Male Chorus: A Friendly Reminder of the Tried and True Repertoire

by Bob Boyd, IL-ACDA Secretary
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The following listing is of choral literature I loved sharing with male choruses and male ensembles during my tenure at Lyons Township High School, La Grange and Western Springs from 1972-2005. Some of the octavos might be familiar to you (depending I suppose on your experience—ok, your age!). The titles represent music I gave to freshman through seniors, and their positive response to these titles. I heartily recommend these titles to you in the hopes you will investigate some or all of them.

In all honesty, available male chorus music repertoire is dwindling quickly as there is not as great a demand for these and similar titles like there is for SSA and SATB. Consequently, publishers left and right are dropping the TTBB literature in their catalogs because sales are “low”. Alas, even compiling this list, there are titles I would love to recommend to you, but they are no longer in print. So order a set of these titles from your favorite music distributor before they are permanently out of print!

Investigate using this repertoire with quartets, octets, father-son combinations, faculty members and your guys, male chorus invitational, district/township festivals, etc. Your creativity coupled with your boys will add opportunities to your choral education program. This literature would be a wonderful reading session at a convention, wouldn't it?

Blow the Candles Out, arr. Michael Richardson, TTBB a cappella, Mark Foster MF1061—a glee club favorite, taps the expressiveness of your men.

Captain Fate, Peter Schickele, TB keyboard, Theodore Presser 362032960

—yes, from the creator of PDQ Bach, and really a great song for your young boys. Did it with my freshman, and would also include junior high singers on it.

De Animals a-Comin, arr. M. Bartholomew, TTBB a cappella, G. Schirmer HL50299040—rollicking fun for a quartet/octet or a full male chorus, a nice challenge.

Hava Nageela, arr. Maurice Goldman, TTBB keyboard, Alfred LG 52107

—this Hebrew song is a favorite, and wonderfully exciting to sing for guys. I think it works just as well as the SATB arrangement.

La Pastorella, Franz Schubert, TTBB keyboard, Alfred LG 00512—a must to introduce art song literature to male singers, it is beautifully lyrical. Don't let the Italian scare your guys off from it—they CAN do it.

Little Innocent Lamb, arr. Marshall Bartholomew, TTBB a cappella, G. Schirmer HL50303780—you must do this with your boys! I sang this arrangement in a high school quartet and loved it. I still do.

Long Day Closes, Arthur Sullivan, TTBB a cappella, Pavane 8300878—historically takes one back to the English glees and why they had an impact on male literature. Challenging, but oh so worthwhile. (There is a Kings Singers' recording that will inspire you and your boys.)

Morning Trumpet, arr. M. Richardson, TTBB a cappella, MF 1004—heard this at the first Illinois ACDA state convention in Joliet and fell in love with it immediately. A good baritone soloist makes this a must have for men.

Ride the Chariot, arr. Wm. Henry Smith, TTBB a cappella, Kjos 1102—a good baritone soloist and this spiritual arrangement creates magic on a program. Easier than it looks because of the repetition.

Rise Up, O Men of God, arr. Kenneth Jennings, TTBB a cappella, Augsburg Fortress 0800645731—a fine setting of this sacred song that gives each voice a chance with the melody. Highly recommended for that sacred situation you encounter.

Rosalee, the Perrys, arr. Joyce Eilers, TBB keyboard, Jenson 42318041—your younger boys will easily master this arrangement. Lots of fun, and rewarding at the same time.

When I Fall in Love, arr. James Q. Mulholland, TTBB keyboard, Colla Voce 11-20300—this big, brooding arrangement for men is grand male chorus literature. It would be a perfect song for a male chorus festival of fathers, faculty and sons, or combining all of your men. As in much of Mulholland, needs a fine pianist.

Whistle Maggie Whistle, arr. David Stocker, TB keyboard, G. Schirmer HL50322380—this will test your abilities to sell a piece to your guys, but I promise if you get past the premise, it will bring the house down. Don't be afraid to “stage it.”

Please be sure to visit our website at www.il-acda.org



High School Favorites Repertoire List

TITLE	COMPOSER	ARRANGER	VOICING	ACCOMPANIMENT	PUBLISHER
Abide with Me	Hymn tune	Hogan, Moses	SATB	acc	Leonard
Agnus Dei	Williams, Peter		SATB	kybd	Twin Elm
Ah, Robyn	Cornysh, William		TTB	acc	cpdl
Ain-a that Good News	Spiritual	Dawson, William	SATB	acc	Kjos
Alfred Burt Carols, Set 1	Burt, Alfred		SATB	acc	Shawnee
All Things Bright and Beautiful	Rutter, John		SA	kybd	Hinshaw
All Ye Who Music Love	Donato, Baldassare		SATB	acc	Presser
Alleluia	Thompson, Randall		SATB	acc	E. C. Schirmer
Alleluia (Brazilian Psalm)	Berger, Jean		SATB (div)	acc	G. Schirmer
And So it Goes	Joel, Billy	Chilcott, Bob	SATB (div)	acc	Leonard
April is in my Mistress' Face	Morley, Thomas		SATB	acc	Oxford
As Torrents in Summer	Elgar, Edward		SATB	acc	Presser
Ask the Moon (Three Settings of the Moon)	Nelson, Ron		SA	kybd	Boosey & Hawkes
Ave Maria	Arcadelt, Jacob	Greyson, Norman	SATB	acc	Bourne
Ave Maria	Bruckner, Anton		SSATB	acc	Arista
Ave Maria (Angelus Domini)	Biebl, Franz		TTB/TTBB	acc	Hinshaw
Ave Verum Corpus	Byrd, William		SATB	acc	Oxford
Awakening, The	Martin, Joseph		TTBB	kybd	Shawnee
Basket (Four Pastorales)	Effinger, Cecil		SATB	oboe	G. Schirmer
Battle Hymn of the Republic	Howe, J. W.	Wilhousky, Peter	SATB (div)	kybd/orch	Carl Fisher
Beati Quorum Via	Stanford, Charles		SSATBB	acc	Boosey & Hawkes
Beautiful City (Godspell)	Schwartz, Stephen	Lojeski, Ed	SATB	kybd	Leonard
Beautiful Savior	Hymn tune	Christiansen, F. M.	SATB (div)	acc	Augsburg
Betelehemu	Olatunji, Via	Whalum, Wendell	TTBB	perc	Alfred
Bless the Lord, O My Soul	Ippolitov-Ivanov		SATB	acc	GIA
Blow, Blow Thou Winter Wind	Rutter, John		SSATB	kybd	Oxford
Bridge Over Troubled Water	Simon, Paul	Shaw, Kirby	SATB	kybd	Leonard
Brighten My Soul with Sunshine	Eilers, Joyce		SAB	kybd	Leonard
Brothers Sing On	Grieg, Edward	McKinney, Howard	TTBB	acc	Alfred
Can You Hear?	Papoulis, Jim	Nunez, Francisco	SSA	kybd	Boosey & Hawkes
Candle on the Water (Pete's Dragon)	Kasha/Hirschhorn	Lojeski, Ed	SATB	kybd	Leonard
Candlelight Carol	Rutter, John		SATBB	kybd	Hinshaw
Canticle of Praise	Beck, John Ness		SATB	kybd	Presser
Cantique de Jean Racine	Faure, Gabriel	ed. Rutter, John	SATB	kybd	Hinshaw
Carol of the Bells	Leontovich, Mikael	Wilhousky, Peter	SATB	acc	Carl Fisher
Charm Me Asleep	Leslie, Henry		SSATBB	acc	Hinshaw
Ching a Ring Chaw	American Folksong	Copland, Aaron	SATB	kybd	Boosey & Hawkes
Choose Something Like a Star (Frostiana)	Thompson, Randall		SATB	kybd	E. C. Schirmer
Christmas is the Warmest Time of the Year	Semola	Ades, Hawley	SATB	kybd	POD-Shawnee
Christopher Robin is Saying His Prayers	Fraser-Simon, H.		SA	kybd	POP
Christus factus est	Bruckner, Anton		SATB	acc	Leonard or cpdl
Cider Song, The	American Folksong	Cain, Nobel	TTBB	kybd	Flammer
Come Again, Sweet Love	Dowland, John		SATB	acc	E. C. Schirmer
Come to Me, My Love	Dello Joio, Norman		SATB	kybd	Hal Leonard
Creation, The	Porter/Bobrowitz		SATB	kybd	Walton
Crucifixus	Lotti, Antonio		SSAATTBB	acc	E. C. Schirmer
Cry Out and Shout	Nystedt, Knut		SSATBB	acc	Alfred

Johnny, I Hardly Knew Ye
 Keep Your Lamps
 Kikkehihi
 Last Words of David, The
 Let There be Peace on Earth
 Little Innocent Lamb
 Locus Iste
 Lord Bless You and Keep You, The
 Magnificat
 Marienwurmchen (Ladybug)
 Mata del anima sola
 May Day Carol
 May Night, The
 MLK
 My Gentle Harp
 My Heart is Offered Still to You
 My Johnny's a Soldier
 My Love is Like a Red, Red Rose
 My Spirit Sang all Day
 My True Love Has My Heart
 Nearer My God to Thee
 Never Tell Thy Love
 No Mark (Four Pastorales)
 Noon (Four Pastorales)
 O Magnum Mysterium
 O Magnum Mysterium
 Orchard (Six Chansons)
 Peaceable Kingdom
 Prepare Ye
 Rhythm of Life, The (Sweet Charity)
 Ride the Chariot
 Road Not Taken, The (Frostiana)
 Salvation is Created
 Saul
 See the Gipsies
 Serenade to Music
 Shenandoah
 Shenandoah
 Shepherd Me Lord
 Silver Swan, The
 Since all is passing (Six Chansons)
 Sine Nomine (For all the Saints)
 Sing Me to Heaven
 Sing Unto God
 Sinner Man
 Six Folk Songs
 Soon ah will be done
 Springtime (Six Chansons)
 Stopping By Woods (Frostiana)
 Succession of Four Sweet Months, The
 Sumer is y cumen in
 Swan, A (Six Chansons)
 That Lonesome Road
 This Little Babe (Ceremony of Carols)

American Folksong
 Spiritual
 Schein, Herman
 Thompson, Randall
 Miller, Sy
 Spiritual
 Bruckner, Anton
 Lutkin, Peter
 Bach, Johann S.
 Brahms, Johannes
 Estevez, Antonio
 English Folksong
 Brahms, Johannes
 U2
 American Folksong
 Lassus, Orlando de
 Traditional
 Mulholland, James
 Finzi, Gerald
 Butler, Eugene
 Gardner, John
 Bright, Houston
 Effinger, Cecil
 Effinger, Cecil
 Lauridsen, Morten
 Victoria, Thomas Luis
 Hindemith, Paul
 Thompson, Randall
 Robinson, Marc
 Coleman, Cy
 Spiritual
 Thompson, Randall
 Tchesnokoff, Pavel
 Hovland, Egil
 Kodaly, Zoltan
 Vaughan Williams
 American Folksong
 Traditional folksong
 Rosenbaum
 Gibbons, Orlando
 Hindemith, Paul
 Vaughan Williams
 Gawthrop, Daniel
 Fetler, Paul
 Spiritual
 Brahms, Johannes
 Spiritual
 Hindemith, Paul
 Thompson, Randall
 Britten, Benjamin
 Traditional
 Hindemith, Paul
 Taylor, James
 Britten, Benjamin

Shaw/Parker
 Thomas, Andre
 Goetze, Mary

 Ades, Hawley
 Bartholomew, M.

 Goetze, Mary

 Taylor, Deems
 Frackenpohl, Arthur
 Chilcott, Bob
 Parker, Alice
 Randolph, David
 Bennett, Catherine

 Barnes, etc.
 Smith, William H.

 Erb, James
 Goetze, Mary
 Kingsley
 Greyson, Norman

 Rosenberg, Earl

 Emerson, Roger

 Dawson, William

 Harris, Roy

 Knowles, Julie

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Alfred
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 Boosey & Hawkes
 Earthsongs
 J. Fischer
 Leonard
 Hal Leonard
 Alfred
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 Plymouth
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 Hinshaw
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 Associated
 G. Schirmer
 G. Schirmer
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 Hinshaw
 Schott
 E. C. Schirmer
 Kjos
 Shawnee
 Kjos
 E. C. Schirmer
 J. Fischer
 Walton
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 Boosey & Hawkes
 Bourne
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 Carl Fisher
 Dunstan House
 Augsburg
 Leonard
 Marks
 Kjos
 Schott
 E. C. Schirmer
 Boosey & Hawkes
 National
 Schott
 Alfred
 Boosey & Hawkes

Three Hungarian Folk Songs
 Three Mountain Ballads
 To the Ploughboy
 Ubi caritas
 Velvet Shoes
 Walk Him up the Stairs (Purlie)
 Water is Wide, The
 We Shall Walk Through the Valley In Peace
 Weep O Mine Eyes
 Weep, O Willow
 What Sweeter Music
 When David Heard
 Winter Song
 Wir eilen mit schwachen doch emsigen schritten
 With a Voice of Singing
 Witness
 Wondrous Cool, Thou Woodland Quiet
 Wood (Four Pastorales)
 Ye Shall Have a Song (Peaceable Kingdom)
 You are the New Day
 Zigeunerleben (Gypsy Life)
 Zum Gali (Dance the Hora)
 Zum Gali (Dance the Hora)

Seiber, Mantyas
 Traditional folksongs
 English Folksong
 Durufle, Maurice
 Thompson, Randall
 Geld, Gary
 Traditional
 Traditional
 Bennett, John
 Lekberg, Sven
 Rutter, John
 Weelkes, Thomas
 Bullard, Frederick
 Bach, Johann S.
 Shaw, Martin
 Spiritual
 Brahms, Johannes
 Effinger, Cecil
 Thompson, Randall
 David, John
 Schumann, Robert
 Hebrew Folksong
 Hebrew Folksong

Lloyd
 Nelson, Ron
 Vaughan Williams, R.
 ?
 Clausen, Rene
 Appling, William
 Halloran, Jack
 Knight, Peter
 Kaplan, Abraham
 Goldman, Maurice
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G. Schirmer
 Elkan-Vogel
 Oxford
 Durand
 E. C. Schirmer
 POP
 Mark Foster
 Word
 Oxford
 POP
 Oxford
 Oxford
 Presser
 E. C. Schirmer
 G. Schirmer
 Gentry
 G. Schirmer
 G. Schirmer
 E. C. Schirmer
 Leonard
 Alfred
 Alfred
 Alfred



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