



VOICE of WCDA

Fall Issue—September 2017

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The Repertoire Issue

Upcoming Dates and Deadlines

Singing in Wisconsin
Registration— Sept. 1-Sept. 30

Composition Contest
Applications — Sept. 11-Oct. 14

All State Choirs
Nominations — Sept. 25-Oct. 20

WCDA Awards
Nominations— Oct. 1-Oct. 25

Conducting Contest
Applications — Oct. 1-Dec. 1

2018 State Conference
Early Registration — Nov. 6-Dec. 10
Early Bird Price \$125

Singing in Wisconsin
November 11, 2017

2018 State Conference
Registration — Dec. 11-Jan. 10
Registration fee—\$145

2018 All State Choirs
January 11-13

2018 State Conference
January 12-13, 2018
Wausau, Wisconsin

Wisconsin Choral Directors Association: Part of American Choral Directors Association

435 Sandstone Ter., Kiel, WI 53042

Email: wcda@wischoral.org / Website: WWW.WISCHORAL.ORG



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Letter from the President

Stephen Sieck

I hope this September issue of *The Voice* finds you well, back at work and energized to start your music-making! My name is Steve Sieck, and for these next two years, I am grateful to serve as president for the Wisconsin Choral Directors Association. On behalf of your elected board, I thank you for your commitment to building community through song. Now that you have cleaned up your music room, sorted out repertoire, attended fifty meetings, and met your singers, you are probably “off to the races”. Now, more than ever, it is good for us to remember that we are not in this alone. We each may be the only choir director in our building(s), but we are part of a strong and vast network of great choral conductor-teachers throughout Wisconsin. Your choir cannot thrive on the outstanding work of one singer – it needs the trust and mutual hard work of many singers. So, too, should we as conductor-teachers know that we are part of a bigger community that is there for us.

Before we each get lost in meetings, musicals, and more meetings, here are a few things we can each do to invest in our community identity:

- Look for announcements this fall from your district representative about topical meetings in your area. Carve out an evening to meet with other WCDA members near you to share strategies, support, and ideas.
- Save the date for January 12-13, 2018 to meet in Wausau for the state conference and all-state. We need to take time away from the daily work to learn new teaching strategies, hear and be inspired by beautiful live performances, and connect with colleagues across the state.
- Sign your singers up for Singing in Wisconsin and All-State. I had no idea that singing in choir could give me goosebumps until I had those experiences as a student. Your singers have that same right and opportunity to be moved, *deeply* moved, by such ‘mountain-top’ experiences in their formative years, too.
- Keep your eyes peeled about NextDirection. We are so excited to see this tremendous program “go national” and to host singers from all across the country.

I’d like to thank Joy Paffenroth, who now moves to Immediate-Past-President, for her expert leadership. Under Joy’s presidency, we saw the completion of: the beautiful WCDA logo, banners, and other branding updates; the gorgeous, thoughtfully designed and far more powerful website that was recently launched; the new bylaws revisions; the move from the state R & S to R & R positions; and so much more. I want to thank former Presidents Matt Wanner and Sue McAllister for their exceptional leadership and guidance when I came onto the board, and let us all welcome Rebecca Winnie as our new President-Elect!

May you always feel connected to the family of WCDA, and may 2017-18 be your best year as a choral conductor-teacher yet!

Peace,
Steve Sieck



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Letter from the Editor

Zachary Durlam

Like many of you, I spend countless hours over the summer perusing literature for my choirs. I love this process, but I also agonize over it as the pieces I choose have a huge impact on the musical success of the singers, the atmosphere and conversations that occur in our rehearsals, and the concert experience for our listeners. I am constantly on the lookout for the perfect piece to complete a program or a new, interesting, or different composition that offers something special for the choir. In this issue, we feature lists of top-notch choral selections that share some unique characteristic. Eight of your WCDA colleagues present lists of accessible large works; outstanding works by female, African-American, and Wisconsin-related composers; pieces featuring talented pianists or instrumental soloists; and humorous or timely pieces for your singers. We hope you can all find several selections that could capture the imaginations of your singers and your listeners.

Many thanks to the current and former members of the WCDA board who contributed to this issue. I wish you all an engaging, thoughtful, and stimulating year of music-making full of personal and musical growth for you and your choirs!

WCDA All-State Choirs

Cory Schneider

WCDA All-State Choirs - January 11-13, 2018 - Wausau

Nothing compares to the life-changing experience of making music with the best singers in the state, led by one of America's best teacher-conductors! Send your finest students to Wausau this January, and see their leadership take wings when they come back.

We have an AMAZING set of conductors for this year's All-State Choirs.

COLLEGIATE CHOIR

Sandra Snow, Michigan State University

HIGH SCHOOL BASS CLEF CHOIR

Christopher Aspaas, Texas Christian University

HIGH SCHOOL TREBLE CLEF CHOIR

Mary Hopper, Wheaton College Conservatory of Music

MIDDLE LEVEL CHOIR

Joshua Pedde, Indianapolis

CHILDREN'S CHOIR

Children's Choir

Margaret Jenks, Madison Youth Choirs

VOCAL JAZZ

Jeremy Fox, Indiana University

Registration will run September 25 – October 20, 2017.

Watch your email or WCDA website for more information and online nominations. It only takes a few minutes to nominate some of your students for the life-changing experience of singing in an All-State Choir.

IMPORTANT INFORMATION!

WCDA has a new mailing address. Please update this address with your school so that payments are sent to the correct location:

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Ten Pieces by Wisconsin-Based and Wisconsin-Related Composers

Bob Gehrenbeck

Part one: Five composers currently living in Wisconsin

1. *Chronologic*

Eric Barnum

SATB with divisi, a cappella

Graphite; link to score and recording at <http://www.ericwilliambarnum.com/> (listed under "Advanced Choral")

Since many of Barnum's lyrical and compelling choral works are already well known to Wisconsin choirs, I have chosen to highlight a less familiar piece. The text of *Chronologic* was written by a high school poet as part of a competition sponsored by Seattle Choral Arts, who commissioned Barnum's setting. The music is rhythmically energetic and harmonically imaginative, with a fascinating use of choral texture. Eric Barnum is Director of Choral Activities at UW-Oshkosh.

2. *For Paris*

Laura Schwendinger

Wordless SATB chorus and solo viola

<https://www.lauraschwendinger.com/>

For Paris is a hauntingly beautiful memorial "for the victims of the Paris attacks and terrorism and violence everywhere," according to the score. The choral part is in four-part chorale style throughout and not overly difficult, but keen attention to intonation, dynamics, and pacing are essential. Schwendinger is an award-winning composer of strikingly original instrumental works who also has numerous vocal works in her catalog, including the 2017 opera *Artemisia* based on the life of Italian Baroque painter Artemisia Gentileschi. Her vocal music has been performed by Dawn Upshaw, Emily Birsan, and numerous other world-class soloists. Born in Mexico City, Schwendinger is currently Professor of Composition at UW Madison.

3. *Singing for Water*

Brent Michael Davids

Flexible voicing for unison, SA, intermediate SATB, and/or advanced SSAATB choirs, separately or in any combination, accompanied by piano, recorder, and shaker

Publication forthcoming by See-a-dot Music, <http://seeadot.com/>

This is the newest choral work by Davids, one of the few classically-trained Native American composers active today, whose home is on the Mohican reservation located between Wausau and Green Bay. Davids has over 40 choral works to his credit, including multiple commissions by Chanticleer and the Dale Warland Singers. *Singing for Water* is Davids' artistic response on behalf of Native American water protectors striving to prevent construction projects such as the Dakota Access Pipeline under the Missouri river, adjacent to the Standing Rock Sioux Reservation in North Dakota. The music is driven by earthy rhythms, highly original vocal writing, and surprising harmonic twists. For more information visit

<http://singing4water.weebly.com/>

4. *Prairie Spring*

Christian Ellenwood

SATB (occasional divisi) with piano or string orchestra.

<http://www.christianellenwood.com/>

A Professor of Clarinet and Music Theory at UW-Whitewater, Ellenwood writes in a lush, Romantic style but with a contemporary rhythmic sensibility, with echoes of Brahms, Finzi, and Copland. *Prairie Spring* is a setting of a poem by Willa Cather that evokes "a vast sweep of land and sky, stretching towards infinity." The composer continues, "Cather's poem describes eternal cycles of growth, toil, yearning, and regeneration. In my composition I have attempted to translate the vast cycles and landscapes Cather describes into melodies and harmonies that reach and yearn and stretch and sing across endless horizons and into infinite skies." Full disclosure: I commissioned *Prairie Spring* for the UW-Whitewater Chamber Singers, and consider the composer a close friend. The piece recently received a second performance by the Bel Canto Singers of Milwaukee, conducted by Richard Hynson.

5. *Go Tell It on the Mountain*

Zachary J. Moore

SATB with divisi, a cappella

Colla Voce; recording and perusal score available from <http://zacharyjmoore.com/>

This is an infectious and well-crafted setting of the familiar Christmas carol, with a catchy ostinato in the lower voices supporting a harmonically expansive treatment of the melody in the sopranos and altos. Zachary Moore's composing career has blossomed in recent years with commissions from choirs as far afield as China and New Zealand, along with numerous performances of his music in Wisconsin and internationally. His catalog includes a wide variety of works for choirs of many different ability levels and voicings.



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Ten Pieces by Wisconsin-Based and Wisconsin-Related Composers (cont.)

Part two: Five composers originally from Wisconsin, currently living elsewhere

6. *Cedit Hyems* (Be Gone, Winter!)

Abbie Betinis

SSAA or SATB with solo flute

G. Schirmer; recording available at <http://www.abbiebetinis.com/>

Hailing originally from Stephens Point, Betinis currently resides in the Twin Cities. Her extensive catalog of choral works embraces a wide variety of styles, from highly accessible Christmas carols in the tradition of Alfred Burt (Betinis's great uncle) to innovative multi-cultural works featuring unique approaches to choral tone and texture. *Cedit Hyems* falls between these two poles, reflecting both aspects of Betinis' output. The piece is a setting of a two medieval Latin Christmas texts depicting the darkness and confusion of the wintery world awaiting the light of Jesus' birth. After a mysterious introduction, spoken fragments of the text drive the music forward rhythmically towards an exuberant conclusion. A challenging work, but a unique and highly memorable composition.

7. *Due West*, set of five short a cappella pieces: *Train*, *Prairie Lullaby*, *Wasps*, *Sunset*, *Chickadee*
Stephen Chatman

SATB with divisi a cappella; *Train* is also available for SSAA

Galaxy Music; perusal scores available from <http://www.canticleistributing.com/due-west.html/>

One of the best known Canadian composers today, Chatman was born in Minnesota and grew up in Madison. Modelled on an earlier work called *Due North*, Chatman's *Due West* is a suite of five choral movements "exploring the cultural and natural wonders of various regions of North America," according to the publisher's website. In *Prairie Lullaby* and *Sunset*, melodies of folk-like simplicity are combined with sensuous, slow moving harmonies, whereas *Chickadee* is a fast-paced fantasy inspired by the bird's call featuring descending minor seconds and minor thirds. Chatman's sense of humor is on display in *Wasps*, whose vocal effects are reminiscent of those used in *Mosquitos*, a movement from the earlier cycle, *Due North*.

8. *Give God the Glory*

Judith Baity

SATB with occasional divisi, a cappella

<http://celestial-melodies.com/>

This is an upbeat original spiritual with text by the composer. The style is reminiscent of William Dawson's and Undine Smith Moore's spiritual arrangements, but with stronger influences of jazz and Gospel music. Baity grew up in Milwaukee and currently resides in the Los Angeles area where she is active as a composer, pianist, teacher, and church musician.

9. *We're All Here*, suite in three movements: *Pied Beauty*, *Gathering Leaves*, *We're All Here*
Daron Hagen

SATB with mixed chamber ensemble (10 players), or SATB with piano

<http://www.daronhagen.com/>

Currently a free-lance composer based in New York, Hagen was born in Milwaukee and maintains close ties to his home state. His opera *Shining Brow* on the life of Frank Lloyd Wright was premiered by 1993 in Madison. His catalog includes many additional operas, a large list of choral pieces, and instrumental works. *We're All Here* was a joint commission by Milwaukee-based Present Music and Hagen's alma mater, Brookfield Central High School, whose choir members chose the poems used in Hagen's composition. He has characterized the work as "a gentle meditation on mortality that ends with rebirth, dedicated to the memory of the victims of the AIDS epidemic, 1980-present; however, it is also a tribute to those who have survived." The music is at turns impressionistic, playful, mournful, and joyful.

10. *Last Letter Home*

Lee Hoiby

TBB a cappella or SATB with piano, string quartet, or string orchestra

Schott

Madison native Hoiby was one of the foremost American classical composers of vocal music, known for his operas, song cycles, and choral works. Composed in 2006, *Last Letter Home* is a setting of a letter by Jesse Givens, Private First Class, to his wife Melissa, son Dakota, and unborn child, Carson. Givens was killed in Iraq in 2003 and his letter reached Melissa in the maternity ward. Hoiby's music captures the warmth and the tragedy of Given's incredibly moving words.

Supplement: Additional choral composers with ties to Wisconsin:

Paul Basler

Wallace Cheatham

Earl George

Blake Henson

Seth Houston

Andrew Rindfleisch

Michael Torke

Several others listed at <http://chantclaire.org/category/wisconsin-composer-series/>



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Pop Song Ballades With Timely and Powerful Messages

Nancy Allen

1. Stand in the Light

arr. Roger Emerson

HL 00202485

Origin: Beautiful single from Jordan Smith's debut album. Smith was the season 9 winner of *The Voice*.

Favorite Lyrics:

This is who I am inside,
This is who I am I'm not gonna hide
Cause the greatest risk we'll ever take
Is by far to stand in the light
And be seen as we are

Musical Qualities: Beautiful melody and lilting rhythmic quality.

Arrangement: Wonderful harmonic parts for all singers. Fantastic bridge.

Why Should You Do This One: A feel good song with a powerful message. Audiences will love it as much as the singers!

2. Rise

arr. Mac Huff

HL 00198741

Origin: Katy Perry song from NBC's 2016 Olympic coverage in Rio de Janeiro

Favorite Lyrics:

I will transform.
Don't be surprised
I will still rise

Musical Qualities: Power ballade. Strong rhythmic drive with singable range.

Arrangement: Great texture changes from solo lines, octave unisons, and two-part sections to big chordal sections.

Why You Should Do This One: Every voice part gets to sing the melody at some point. Well-known song. Text teaches perseverance.

3. Broken Wings

arr. Eric Van Cleave

Alfred Item # 00-45531

Origin: Song inspired by the writings of Kahlil Gibran. Recorded by Mr. Mister in 1985

Favorite Lyrics:

And when we hear the voices sing
The book of love will open up and let us in

Musical Qualities: Accessible melody and a chance to feature the guitarist!

Arrangement: Longer instrumental ending provides opportunity to transition to new formations.

Why You Should Do This One: Classic hit from the mid 1980's.

4. Glory

arr. Mark Brymer

HL 00145206

Origin: From the movie *Selma*. Recorded by John Legend and Common

Favorite Lyrics:

Now we right the wrongs in history
No one can win the war individually

Musical Qualities: Gospel influences. Big instrumental accompaniment.

Arrangement: Cool rap section for soloist. Full thick texture for chorus and instruments.

Why You Should Do This One: Like the music from *HAMILTON*? Then check this out.

5. Anyway

arr. Greg Gilpin

Alfred Item # 00-38227

Origin: Number 1 single for Martina McBride. Text attributed to Mother Teresa

Favorite Lyrics:

You can pour your soul out singing
A song you believe in
That tomorrow they'll forget you ever sang
Sing it anyway

Musical Qualities: Simple melodic verses with fantastic chorus sections.

Arrangement: A great build towards the ending and a simple unison close.

Why You Should Do This One: Country music fans will love it! So will the rest of the crowd.



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Pop Song Ballades with Timely and Powerful Messages (cont.)

6. Pray for Peace

arr. Mac Huff

HL 00142391

Origin: Song written and recorded by Reba McEntire

Favorite Lyrics:

There's power in the number of us praying here on Earth

We're asking for a miracle

Let your voice be the first

Musical Qualities: Repetitive melodic motif on "Pray for Peace" that starts simply and builds to a powerful climax.

Arrangement: Wonderful opportunity for soloists and satisfying choral parts. Great for teaching a dynamic build.

Why You Should Do This One: The timely message.

7. Human

arr. Audrey Snyder

HL 00142394

Origin: recorded by Christina Perry

Favorite Lyrics:

I can take so much

Until I've had enough

'Cause I'm only human

And I bleed when I fall down

Musical Qualities: The melody is beautifully wed to the lyrics. Fantastic chances to work on syncopated rhythms and diction.

Arrangement: Opens with an alto solo! Many contrasting harmonic textures.

Why You Should Do This One: The text can lead students to discuss, write, and reflect on what it is to be human.

8. Let the River Run

arr. Craig Hella Johnson

HL 08754596

Origin: Craig Hella Johnson and Conspirare featured this arrangement of the Carly Simon hit on the PBS special *A Company of Voices: Conspirare in Concert*.

Favorite Lyrics:

Let the river run

let all the dreamers wake the nation.

Come, the New Jerusalem.

Musical Qualities: Thick full texture harmonically and memorable melodic hook.

Arrangement: A sparkling piano part, percussion instruments driving the rhythm and rich chordal harmonies for the chorus.

Why You Should Do This One: Suitable for the Concert Choir too. Energetic arrangement and fun for all!

9. What the World Needs Now

arr. Seth Rudetsky & Cameron Moncur

HL 00200902

Origin: A 1965 hit by Burt Bacharach and Hal David. This arrangement was written and recorded to honor the victims of the Orlando Shooting Massacre at the Pulse Nightclub on 6-12-16.

Favorite Lyrics:

What the world needs now is love, sweet love

No, not just for some but for everyone

Musical Qualities: Jazz waltz

Arrangement: All original artists are noted by each solo. Very interesting.

Why You Should Do This One: A wonderful opportunity to feature many individuals. Based on recent events.



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Pop Song Ballades with Timely and Powerful Messages (cont.)

10. I Hope You Dance

arr. Ed Lojeski

HL 08201294

Origin: Recorded by Lee Ann Womack. "I Hope You Dance" won the 2001 CMA, ASCAP and BMI awards for Song of the Year.

Favorite Lyrics:

Promise me that you'll give faith a fighting chance

And when you get the choice to sit it out or dance

Dance

Musical Qualities: Country music crossover hit. Beautiful melody.

Arrangement: Male and female sections share the melody. Nice choral setting.

Why You Should Do This One: A great text to explore with students.

And here are 15 more to check out:

Everywhere That You Are from *Roald Dahl's James and the Giant Peach*

arr. Andy Beck; Alfred 00-46381

You Will Be Found from *Dear Evan Hansen*

arr. Mac Huff; HL 00233554

Who Lives, Who Dies, Who Tells Your Story from *Hamilton*

arr. Andy Beck; Alfred 00-46478

Home from *The Wiz*

arr. Andy Beck & Michael Spresser; Alfred 00-34794

One Day More from *Les Miserables*

arr. Mark Brymer; HL 08621126

What I Did For Love from *A Chorus Line*

arr. Audrey Snyder; HL 08621854

Light from *Next to Normal*

arr. Lisa DeSpain; Alfred 00-46481

Astonishing from *Little Women* for SSA

arr. Mark Brymer; HL 02500903

Being Alive from *Company*

arr. Mac Huff; HL 08621816

The Song of Purple Summer from *Spring Awakening*

arr. Mark Brymer; HL 08621539

Beautiful City from *Godspell*

arr. Mac Huff; HL 08621859

Make Them Hear You from *Ragtime*

arr. Mark Hayes; Alfred 00-43353

Something to Believe in from *Newsies*

arr. Mac Huff; HL 00102513

Anthem from *Chess*

arr. John Purifoy; HL 08621653

Seasons Of Love and Finale B from *Rent*

arr. Roger Emerson; HL 08621073 & 08621554



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Ten Choral Pieces to Feature Outstanding Instrumental Soloists

Polly Amborn

1. O Music

David Brunner

Boosey & Hawkes

This piece features an outstanding **solo cello** line and a strong text that addresses the impact of music on our lives: "In your depths we deposit our hearts..." I've only performed the SATB version, but it is available for SSAA as well. Really stunning!

2. Go Tell It!

Eric Unruh

Pavane Publishing

A new take on "Go Tell It on the Mountain" is written for SSA voices and **tenor saxophone**. There is a good deal of energy and sparkle with some unexpected rhythmic content that makes this piece fun to sing with a group of confident singers.

3. Mary, Mary

Avery and Marsh, arr. Carolyn Jennings

Curtis Music Press

This Christmas setting is written for piano and **two flutes**, but I much prefer the **acoustic guitar** option that replaces the piano. The voice parts are not complex, but each verse has a different feeling with some interesting texture and harmonic moments. It is available for SATB, SAB, or 2-part. **Two violins** can work well on this piece as well.

4. Laudate Dominum

Antonio Vivaldi, arr. Patrick Liebergen

Shawnee Press

Set for SSA voices, piano, and **flute**, this piece is a nice challenge that features a few changes from major to minor. There is an optional English text, but the Latin is not difficult. The flute part is independent from the vocal parts and adds a great deal to the fabric of the work.

5. In Remembrance

Jeffery Ames

Walton Music

Performed by the 2005 National ACDA High School Honor Choir, this work is scored for SSAATTBB chorus and piano with optional **F horn**. Parts are included for **Bb or C instrument** as well. The moving and powerful text has a bit of Latin to open and close but is primarily English.

6. Homeland

Gustav Holst, ed. Z. Randall Stroope

Aberdeen Music

This piece is available for SATB, TBB, and SSA and includes the melody, Jupiter from "The Planets," along with a stirring text: "Homeland, the country that I love, hold out your arms to me. I strive for you, and give you the best I hope to be." The **brass and percussion** parts are truly a must as they add so much to the mood and texture of the work.

7. Boogie Woogie Bugle Boy

Ray & Prince, arr. Ed Lojeski

Hal Leonard

This Andrews Sisters classic is scored nicely for SSA voices and has some fun challenges with fast lyrics and quick harmonic changes that will keep singers on their toes! The piano part works well, but there are instrumental parts for **trumpets, trombone, and saxophone** that make it feel more authentic to the time period and performance practice of the time.



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Ten Choral Pieces to Feature Outstanding Instrumental Soloists (cont.)

8. My November Guest

James Baas

Walton Music

Featuring a poem by Robert Frost, this piece scored for SSA voices is a somber but hopeful selection that features a **cello** part. The final two pages change tonality and talks of embracing the upcoming winter days making this a wonderful secular addition to a winter concert set.

9. How Can I Keep From Singing?

arr. Bradley Ellingboe

Kjos Music

This American folk song is set for SATB, SSA, or TTBB voicing and gives the singers opportunity for some unaccompanied singing on the choruses. The arrangement opens with an unaccompanied **solo violin, oboe or flute** and then incorporates piano. This is a great piece for a developing ensemble.

10. Angels Heard on High

Paul Lohman

Boosey & Hawkes

The text in this piece for SATB voices and **cymbals** uses the familiar carol words, but the melodic and harmonic content is completely new. There are a variety of moods created by the cymbals and vocal textures, and the end is triumphant!

Ten Accessible Large Works for Your Choir

Derek Machan

1. Gloria RV589 in D Major

Antonio Vivaldi

Hal Leonard 50325320; string parts available on rental.

If you're just starting into the world of multi-movement works, this is a staple. Provides a few solo opportunities, and can be done with piano only or with a small consort of strings. Duration ca. 30 minutes.

2. Ceremony of Carols

Benjamin Britten

Hal Leonard 48008894 (SSA), 48008895 (SATB), 48008896 (Harp part)

Originally in SSA, this is also reworked in SATB. This masterwork is a great showcase if you have a fantastic harpist, but can also be accompanied on piano. Duration ca. 25 minutes.

3. Cantata 142 (Uns ist ein Kind geboren)

Unknown, formerly attributed to Bach

imslp.org

Although formerly attributed to Bach, scholars have yet to identify its true author. Regardless, this nice little cantata has something for everyone - great teaching points (including a double fugue!), a few solos, and a continuo most accompanists can play. Can also be accompanied by a small string consort. Duration ca. 15 minutes.

4. Gospel Mass

Robert Ray

Hal Leonard 44707014 (Choral Score), 8743496 (Orchestra Parts), 8740901 (Performance CD)

If you're looking for something a little more "modern," try this work. If you don't have an accompanist, try the Performance CD, which provides a fantastic backdrop for your students. Duration ca. 30 minutes.

5. Requiem in D minor, Op. 48

Gabriel Faure

imslp.org

Noted most for its serene and peaceful outlook, this masterwork is another must-do for any choral program. Though it can be done with just piano, the work is most commonly performed with organ. Duration ca. 40 minutes.



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6. Nguzo Saba Suite

Glenn Burleigh

Glenn Burleigh Ministries GBM60

Commissioned in 1994 by UW-Parkside's James Kinchen, each movement of Burleigh's work captures the essence of one of the seven principles of Kwanzaa – Unity, Self Determination, Collective Work and Responsibility, Cooperative Economics, Purpose, Creativity, and Faith. The text in each movement is equally important as the music. You will need an outstanding accompanist for this one - scored for piano, with optional bass and drums. Duration ca. 30 minutes.

7. Missa Brevis K.192 in F Major

W.A. Mozart

Hal Leonard 50324630. Instrumental parts available for purchase from Carus-Verlag

I was first introduced to this work when I was looking for something to help build my program. Scored for SATB soli with SATB chorus, this provided a great bridge into more ambitious works when my students were ready. Duration ca. 25 minutes.

8. Mass No. 2 in G Major

Franz Schubert

Hal Leonard 50324620. Instrumental parts available for purchase from Carus-Verlag

Aside from some passages for the soprano soloist, this is a great teaching tool for developing voices. Perform with piano only, or expand to string consort and organ. Duration ca. 25 minutes.

9. Gloria

John Rutter

Oxford University Press

Structured in just three movements, this festive and flamboyant work usually becomes not only a fan favorite of your audience, but also your students. There are so many great teaching possibilities here - choral line, tone, timbre, form, time signatures, and much more. Originally scored for choir, brass, percussion, and organ. Duration ca. 20 minutes.

10. Calling All Dawns

Christopher Tin

Alfred Music Publishing 39210

Okay, maybe this isn't as accessible as the others. But if you're truly looking for something different, *Calling All Dawns* is your answer. Most everyone knows *Baba Yetu*, which is one of the movements from this song-cycle. There are many other movements, all in atypical languages (Swahili, Portuguese, Xhosa, Maori, and others). Your students will never forget performing this work! Duration ca. 50 minutes.

Comedy Tonight! 10 Pieces That Will Leave Your Audience in Stitches

John Popke

For TTB(B) Choirs:

1. Johnny Schmoker

Folk Song, arr. James Rodde

TTBB

Santa Barbara Music Publishing (SBMP 344)

This folk song is a quick learn and is appropriate for a tenor/bass ensemble of any age/ability level. Be sure incorporate actions that imitate the various instruments described in the song to add to the fun!

2. Da Coconut Nut

Ryan Cayabyab

TTBB

Santa Barbara Music Publishing (SBMP 844)

Philippine composer Ryan Cayabyab wrote this whimsical a cappella piece extolling the worthiness (and usefulness) of the coconut palm tree. Add some staging/movement and your audience will be transported to the tropics and won't be able to contain their laughter! A great closer!

3. The Pirate Song

Tim Y. Jones

TTBB

Alliance Music Publications, Inc. (AMP 0760)

Your guys will love this piece! Supported by an arpeggiated accompaniment, this song explores a first-hand encounter with a pirate. While the song begins in a serious, lyrical style, it suddenly changes moods with one profound and hilarious lyric: "For romance, find a pirate." Arrrrr!



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Comedy Tonight! (cont.)

For SSA(A) Choirs:

4. Taylor the Latte Boy

Marcy Heisler & Zina Goldrich, arr. Mac Huff

SSA w/ optional cello

Hal Leonard Corporation (HL 08202917)

This playful song performed by Kristin Chenoweth tells a charming (and humorous) story of romantic innocence -- all set in a coffee shop! Your singers will love the extended solo opportunities how this piece bridges the choral and musical theatre genres!

5. Johnny Said, "No!"

Vijay Singh

SSA

Heritage Music Press (15/2032H)

This a cappella, folk song-style piece tells the story of young Johnny, who is quite popular with the young women of his town, but seems immune to their charms. As the piece unfolds, the women lament their frustrations with Johnny, creating a humorous story told through lots of gossip!

6. Cold and Fugue Season

J.S. Bach/Ellen Foncannon

SSAA (JR0050) or Three-Part Treble (JR 0026)

John Rich Music Press

This clever parody on J.S. Bach's famous "Fugue in G Minor" pairs a humorous text with serious Baroque music (which has been simplified just a bit). From the first note to the resounding "A-Choo" at the end, this song is uproariously funny!

For SATB Choirs:

7. Jabberwocky

Sam Pottle

SATB

Heritage Music Press (15/2088H)

A great closer, this well-known setting of Lewis Carroll's poem "Jabberowcky" (from *Through the Looking Glass*) is a favorite of many conductors. The poetic ideas are brought to life with humor and stunning choral effects. A variety of small percussion instruments can enhance the fun and story-telling! Calloo! Callay!

8. The Argument

Francis Nesta

SATB

Shawnee Press (A-1928)

Your singers will certainly be able to relate to this familiar situation: two people who simply cannot agree. When a compromise is finally reached, one person says the wrong thing, and the argument begins all over again! Your singers will enjoy the musical contrasts, clever lyrics, and opportunities to portray varying emotions throughout the song.

9. Clocks (No. 4 from *Time Pieces*)

Stephen Chatman

SATB

E.C. Schirmer Music Co. (7.0420)

This challenging piece is inspired by the composer's own antique grandfather clock. It is a textual and musical glossary of clock sounds, consisting of mostly soft, repetitive "tick-tock" motives and the occasional "cuckoo" or low, (and loud) Westminster chime sounds ("dong" and "bong"). For the advanced high school, college, or community choir.

10. Mad Madrigal

Percy Wicker MacDonald

SATB

POP; request permission from the publisher to make copies for a small fee per copy

Lorenz Publishing Company (2144)

A Renaissance battle of the sections! Your choir and your audience will love this song that playfully (and perhaps a bit too accurately) describes and compares the sopranos, altos, tenors, and basses (with fa-la-las included, of course!).



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Ten Songs for SATB Choir Written by Women

Stephen Sieck

Women are half of the human population, more than half of the choral music education population, and roughly two-thirds of most choral programs, but the repertoire that our SATB ensembles sings tends to be dominated (almost exclusively) by male composers. Here are ten excellent choral works that a good high school SATB choir could perform that were written by women.

1. Fanny Hensel

Schweigend sinkt

[http://www1.cpd.org/wiki/index.php/Schweigend_sinkt_die_Nacht_\(Fanny_Hensel\)](http://www1.cpd.org/wiki/index.php/Schweigend_sinkt_die_Nacht_(Fanny_Hensel))

A beautiful, text-sensitive German part-song that doesn't require a massive choir.

2. Betty Jackson King

Psalm 57

<http://www.mcssl.com/store/jacksonian-press-inc/psalm-57>

This is a tour-de-force showcase composition for a bigger choir.

3. Emma Lou Diemer

Dance, Dance My Heart

<http://www.carlfischer.com/shop/dance-dance-my-heart.html?SID=bdb01d8ef43b2998ed484182f80300d5>

A wonderfully rhythmic piece with careful attention to text.

4. Eleanor Daley

Life's Mirror

<http://www.alliancemusic.com/product.cfm?iProductID=900>

A very lyrical and emotionally accessible work.

5. Elizabeth Alexander

Cherish Your Doubt

<http://www.seafarerpress.com/works/cherish-your-doubt>

This has a nice Gospel feeling and requires a great soprano soloist. The text is excellent.

6. Elaine Hagenberg

Refuge

<http://www.elainehagenberg.com/refuge.html>

A very beautiful and dynamic composition.

7. Laurie Betts Hughes

We Learned the Whole of Love

<https://www.lauriebettsHughes.com/mixed-ensembles>

This is a great poem by Emily Dickinson, and Betts Hughes gives careful attention to these words in a way that will set the choir up for a communicative performance.

8. Susan LaBarr

Fly

<http://www.sbmp.com/SR2.php?CatalogNumber=903>

This is a nice setting of contemporary singer Sara Groves' song. If your choir sings big major chords well, they'll love this.

9. Sheena Phillips

Song of Praise

http://www.sheenaphillips.com/compositions/samples/song_of_praise_websample.pdf

This is an excellent song for teaching and exploring the pentatonic scale. Further, this composition uses phonemes and not words, so the choir has an opportunity to make expressive decisions that are not text-driven.

10. Susan Brumfield

No Time

<http://www.collavoce.com/catalog/item/no-time-satb-21-20114>

Many conductors already know the SSAA arrangement; the SATB version is equally wonderful.



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Works that Feature an Outstanding Collaborative Pianist

Matthew Wanner

1. A Jubilant Song - Norman Dello Joio

2. Come to me, my love - Norman Dello Joio

Both of these works call for everything a skilled collaborative pianist can muster. They are rhythmic, bombastic, sensitive, and everything else you can imagine. Far from broken chords and colla voce writing, these accompaniments are practically works unto themselves.

3. John the Revelator - Caldwell & Ivory

4. Hallelujah from *The Mount of Olives* - Ludwig van Beethoven

5. Zum gali - Maurice Goldman

These three pieces all require great agility on the part of the collaborative pianist. Both *John the Revelator* (gospel) and *Zum Gali* are very fast and will challenge the internal clock of all musicians on stage. The Beethoven accompaniment is an orchestral reduction, and it includes a section where the pianist's hands are flying over the keyboard in successive triplets for extended time.

6. little tree - Eric Whitacre

Whitacre's *little tree* is distinct from many of his pieces that are more regularly performed in that it is accompanied. While supportive of the voices, this rhythmic accompaniment is highly independent, and it ranges from sporadic to very full.

7. i carry your heart - David Dickau

8. Ballade to the Moon - Daniel Elder

9. The Road Not Taken - Randall Thompson

None of these three pieces are fast or overly intricate when it comes to the amount of ink on the page. All three are worth including, though, because when played by an excellent pianist they will take your breath away. Never have successive quarter notes captivated me the way they do in *The Road Not Taken* when they are played with great care, intention, and artistry.

10. Stomp Your Foot - Aaron Copland

Copland's *Stomp Your Foot* is a chorus taken from his opera *The Tender Land*. As such, the accompaniment is an orchestral reduction for four hands at the keyboard. It's a real party on the stage! Another piece in similar spirit with four hands at the keyboard is the Gilbert & Sullivan *Finale from The Gondoliers* arranged by Henry Clough-Leigher.

Choral Works by 20th-Century African-American Composers

Frank Watkins

1. Ave Maria

R. Nathaniel Dett

SATB, soli B

This gorgeous setting of the Latin text is sure to challenge, yet showcase the musicality of your ensemble. Robert Nathaniel Dett, one of the pioneering black composers and a leading arranger of Negro spirituals, was born in Quebec, Canada. Dett studied at the Oberlin Conservatory and in 1908 became the first black student to earn a bachelor of music degree. Ave Maria is a stunning, expressive piece for worship or the concert stage.

2. The Lamb

Robert A. Harris

SSAA

The Lamb by Robert A. Harris is a simple yet tender setting of William Blake's famous poem. This setting is suitable for the medium-advanced women's ensemble. Harris' neo-classical style is evident in the careful construction of the interweaving contrapuntal lines. Harris retired from Northwestern University in 2012 where he served as Director of Choral Activities.

3. Silver Swan

Robert A. Harris

SATB

Silver Swan is a modern take on the English madrigal. Harris carefully balanced the four voices with tuneful yet insightful counterpoint. This piece is suitable for medium-advanced ensembles. It may be interesting to include this modern take on a Renaissance or madrigal-themed program.



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Choral Works by 20th-Century African-American Composers (cont.)

4. Non Nobis Domine

Rosephanye Powell
SATB, TTBB, SSAA

The setting of this sacred Latin text has become one of Rosephanye Powell's most celebrated works. The driving energy and ostinato rhythms are classic elements from Rosephanye's pen. The work is available for SATB, TTBB, and SSAA.

5. City Called Heaven

arr. Josephine Poulenitz
SATB, soli

Poulenitz's soulful arrangement of this traditional spiritual is a must for your choir. Beautiful in both its melodic and poetic lines, this Negro spiritual tells of a lonely realm where "a poor pilgrim of sorrow" is "toss't'd and driven in this wide world alone." The lost wanderer's family and "hope for tomorrow" are gone. This song has an overwhelming force as a study of both the ravages of slavery and also the new forms of discrimination and prejudice in the decades after the Civil War.

6. Hold On

arr. Marques Garrett
SSAATTBB

A modern interpretation of the traditional spiritual, this work is sure to challenge your ensemble. Garrett brilliantly captures the raw emotion of the text with an underlying ostinato in the men's voices balanced by dramatic rhythmic entrances in the women's voices. Marques Garrett, former Director of Choral Activities at Cheney University of Pennsylvania, represents the next generation of arrangers of the African-American spiritual. Garrett is currently a Ph.D. student in Music Education at Florida State University.

7. I Know I've Been Changed

arr. Damon Dandridge
SATB, soli

This simple, yet hauntingly beautiful arrangement works well for developing SATB choirs. Dandridge, Director of Choral Activities at Bethune Cookman University, effectively captures the stark raw emotion of the text. The recording by the Lincoln University Choir is a must-see!

8. Give Me Jesus

arr. Marques Garrett
SSAATTBB

Garrett's arrangement is a sensitive, dramatic, and innovative take on the traditional spiritual. Extended tertian harmonies, chromatic dissonance, and moments of aleatoric bliss pervade this work. Definitely a must have for advanced ensembles looking for a "Whitacre-ish" take on the traditional spiritual.

9. Daniel Daniel, Servant of the Lord

Undine Smith Moore
SATB, soli T/B

Born in 1904, Undine Smith Moore was a composer, pianist, choir director, and educator. She studied at Fisk University, the Eastman School of Music, the Manhattan School of Music, and Columbia University Teachers College. She taught public school in Goldsboro, North Carolina and was later appointed to the faculty of Virginia State College. *Daniel, Daniel Servant of the Lord* is one of her most well-known works. Popular among high school and college choirs, this piece works well at any time during the school year and is a fabulous addition to your concert festival repertoire.

10. Way Ova in Beulah Lan'

arr. Stacey V. Gibbs
SATB

Way Ova in Beulah Lan arranged by Stacey Gibbs was one of my choir's favorites this past year. The slow dirge Gibbs creates emulates the turmoil and strife endured by many African-American slaves. The promise and hope of "Beulah Lan" builds to a dramatic close, reminiscent of Hogan spirituals. The work was selected for the 2007 ACDA National Honor Choir in Miami, FL. Stacey Gibbs has proven to be one of the best arrangers of spirituals for a cappella choirs!



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Singing in Wisconsin!

Singing in Wisconsin

Carol Dahle and Katelyn Peterson

“Singing In Wisconsin” celebrates its 25th year, and what a hit it’s been!!! From its inception in 1992, “SIW” has been a successful choral festival for students of all abilities who love to sing. Taking place in four sites around the state, on the same day, with the same repertoire, and with guest directors, it’s fun to watch this festival happen year after year. No matter what size school from which students come, they all experience the joy of feeling the power of singing with many voices, connecting with new friends, and creating a significant musical moment. You won’t want your students to miss “Singing In Wisconsin” this year, celebrating the 25th year with more excellent repertoire and fabulous guest directors! Registration opens September 1.

Visit <https://wischoral.org/singing-in-wisconsin/> for additional information.

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