

Programming *with* Purpose

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Programming principles

- Who is the ensemble?
 - Voicing
 - Notational literacy
 - Vocal needs
 - Content expectations/restrictions



Programming principles

- Variety
 - Major/minor/other mode
 - Key centers
 - Tempi
 - Historical periods
 - Styles
 - Composer/arranger/poet representation



Programming principles

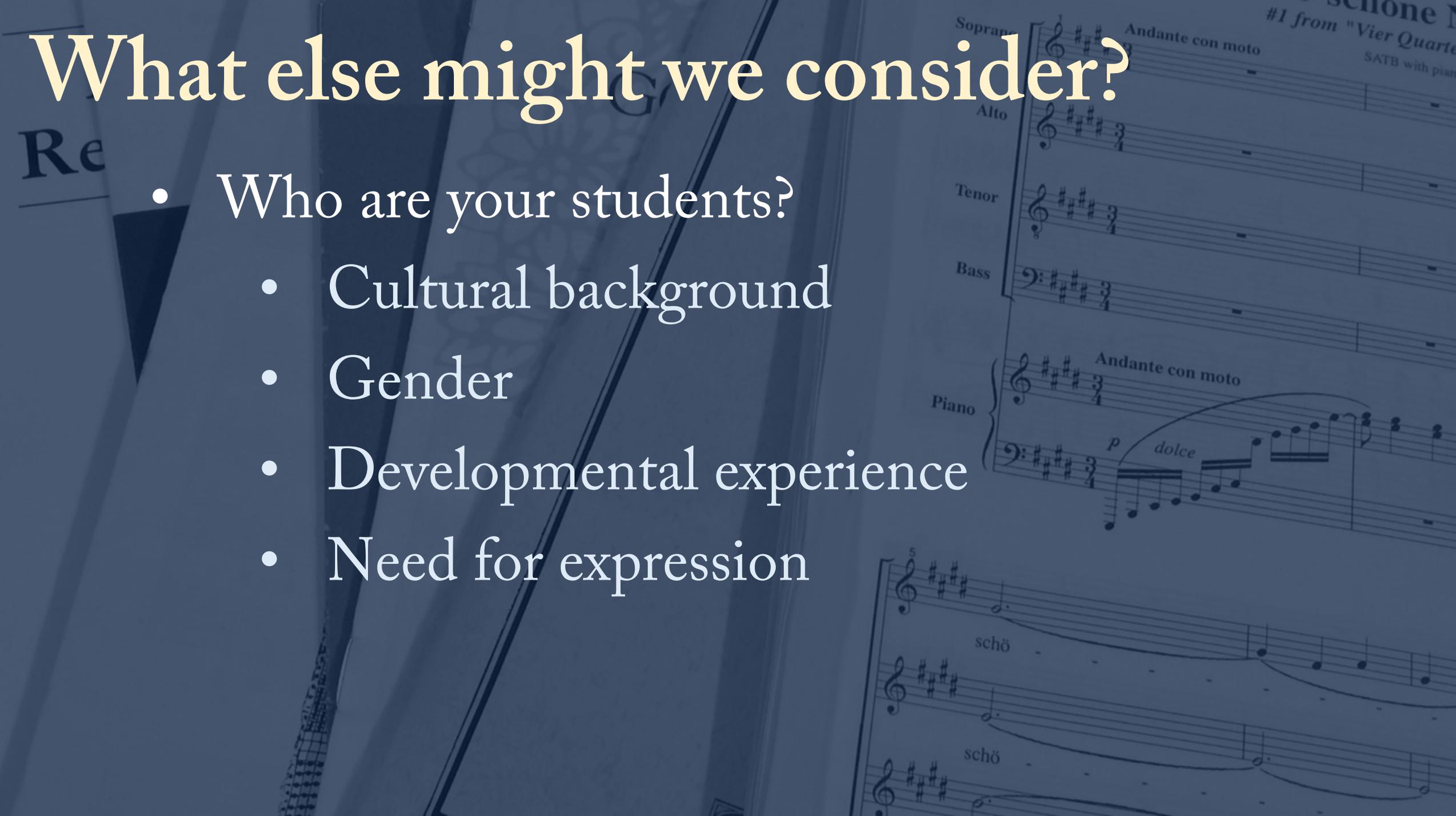
- Length
- Transitions
- “Flow”

Musical score for Soprano, Alto, Tenor, Bass, and Piano. The tempo is marked "Andante con moto". The score includes vocal lines and piano accompaniment. The piano part features a *p* (piano) dynamic and a *dolce* (sweet) marking. The score is for a piece titled "#1 from 'Vier Quartete'" and is for SATB with piano.

Musical score for Soprano, Alto, and Tenor. The lyrics "schö" are visible under the vocal lines. The score is for a piece titled "#1 from 'Vier Quartete'" and is for SATB with piano.

What else might we consider?

- Who are your students?
 - Cultural background
 - Gender
 - Developmental experience
 - Need for expression



What else might we consider?

- Who is your community?
 - Cultural representation
 - Musical tastes
 - Local experiences and resources

- What's happening in the world?

Re

G

Soprano *Andante con moto*
#1 from "Vier Quartete"
SATB with piano

Alto

Tenor

Bass

Piano *Andante con moto*

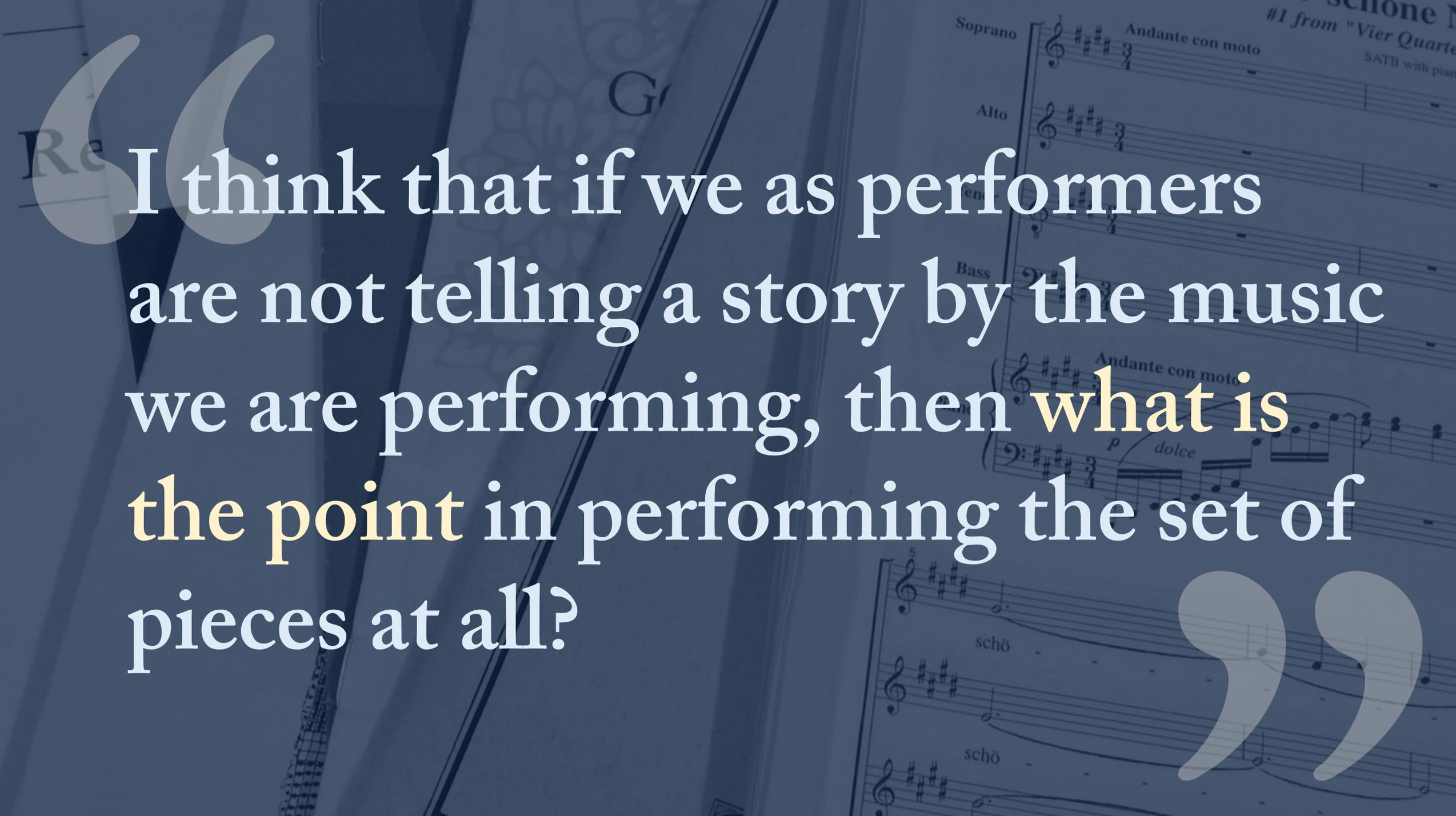
p dolce

schö

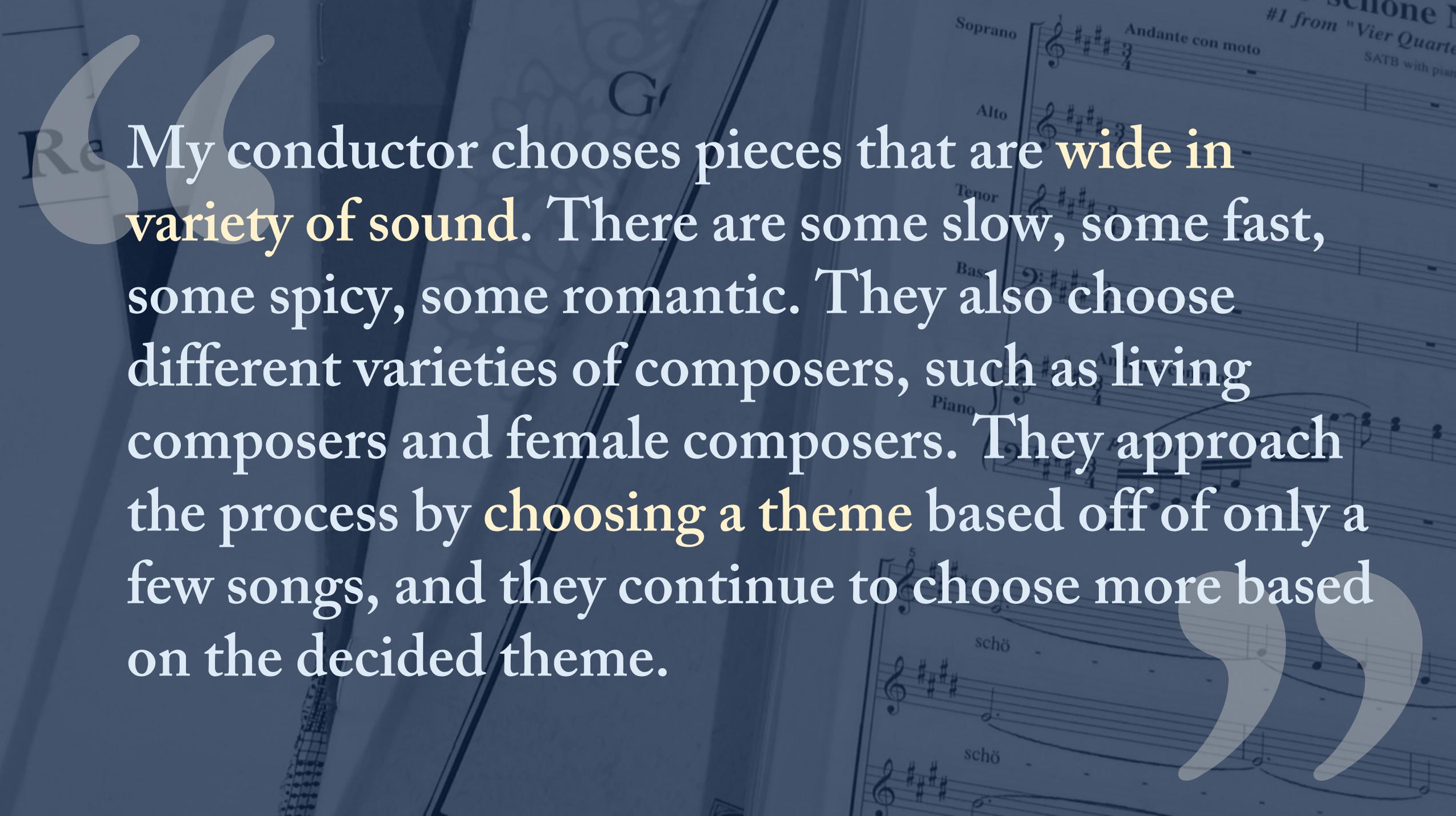
schö

5

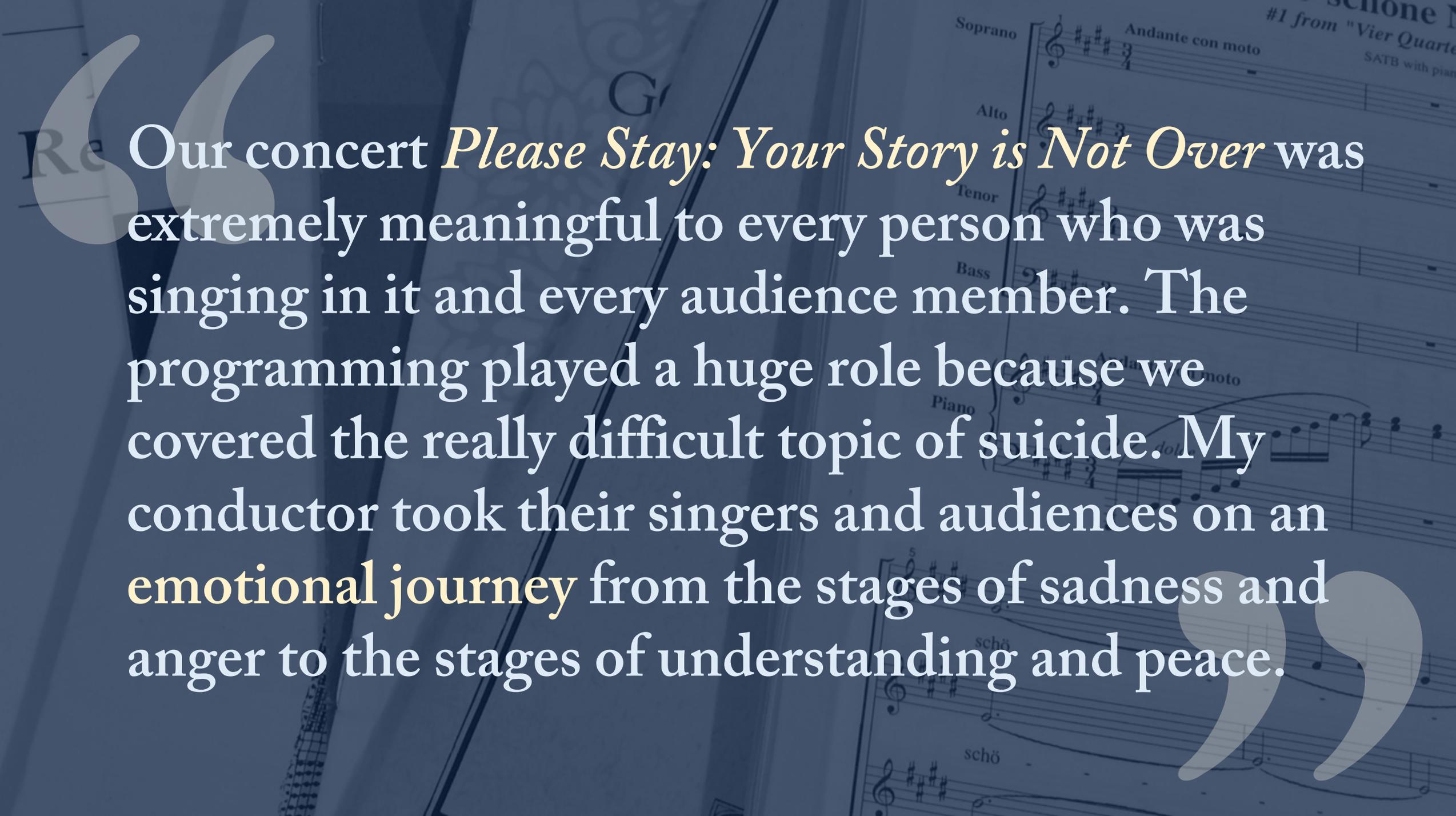
There is always a story, and someone in the audience may need to hear it. The music was never chosen to boast about how awesome the choir sounds, but it was chosen to express meaning and understanding of whatever the story was about. I truly believe that **conductors** choose repertoire that has made a difference in their life, and sequence it in concert to make a difference in another person's life.



I think that if we as performers are not telling a story by the music we are performing, then **what is the point** in performing the set of pieces at all?



My conductor chooses pieces that are **wide in variety of sound**. There are some slow, some fast, some spicy, some romantic. They also choose different varieties of composers, such as living composers and female composers. They approach the process by **choosing a theme** based off of only a few songs, and they continue to choose more based on the decided theme.



Our concert *Please Stay: Your Story is Not Over* was extremely meaningful to every person who was singing in it and every audience member. The programming played a huge role because we covered the really difficult topic of suicide. My conductor took their singers and audiences on an **emotional journey** from the stages of sadness and anger to the stages of understanding and peace.

Re

G

Soprano *Andante con moto*
#1 from "Vier Quartete"
SATB with piano

Alto

Tenor

Bass

Piano *Andante con moto*

p dolce

schö

schö

5

Programming as *storytelling*



Re
Its Motion Keeps

Flare

Joy

The Dawn Is Not Distant

No Time

Soprano
Alto
Tenor
Bass
Andante con moto
#1 from "Vier Quartets"
SATB with piano

Dale Trumbore

Jocelyn Hagen

Christine Donkin

arr. Susan Brumfield

Andante con moto

Piano

p *dolce*

schö

Programming as *storytelling*

- Can you tell a story that unites your set?
- Can you describe how each piece leads into the next, or how each piece follows on the previous?
- How much of the “story” do you tell the audience, as opposed to simply letting it be a framing device?

Programming as *storytelling*

“This program is a study in contrasts: bright light and rich dark, earliest morning and deepest night, the vast reach of the cosmos and the immediacy of soil beneath our feet. How do we pattern the light of our days? How do we welcome the enclosing dark? Where does the cycle ultimately lead us, if it does?”

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Its Motion Keeps

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Andante con moto

Piano

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Programming as *connection*



Programming as *connection*

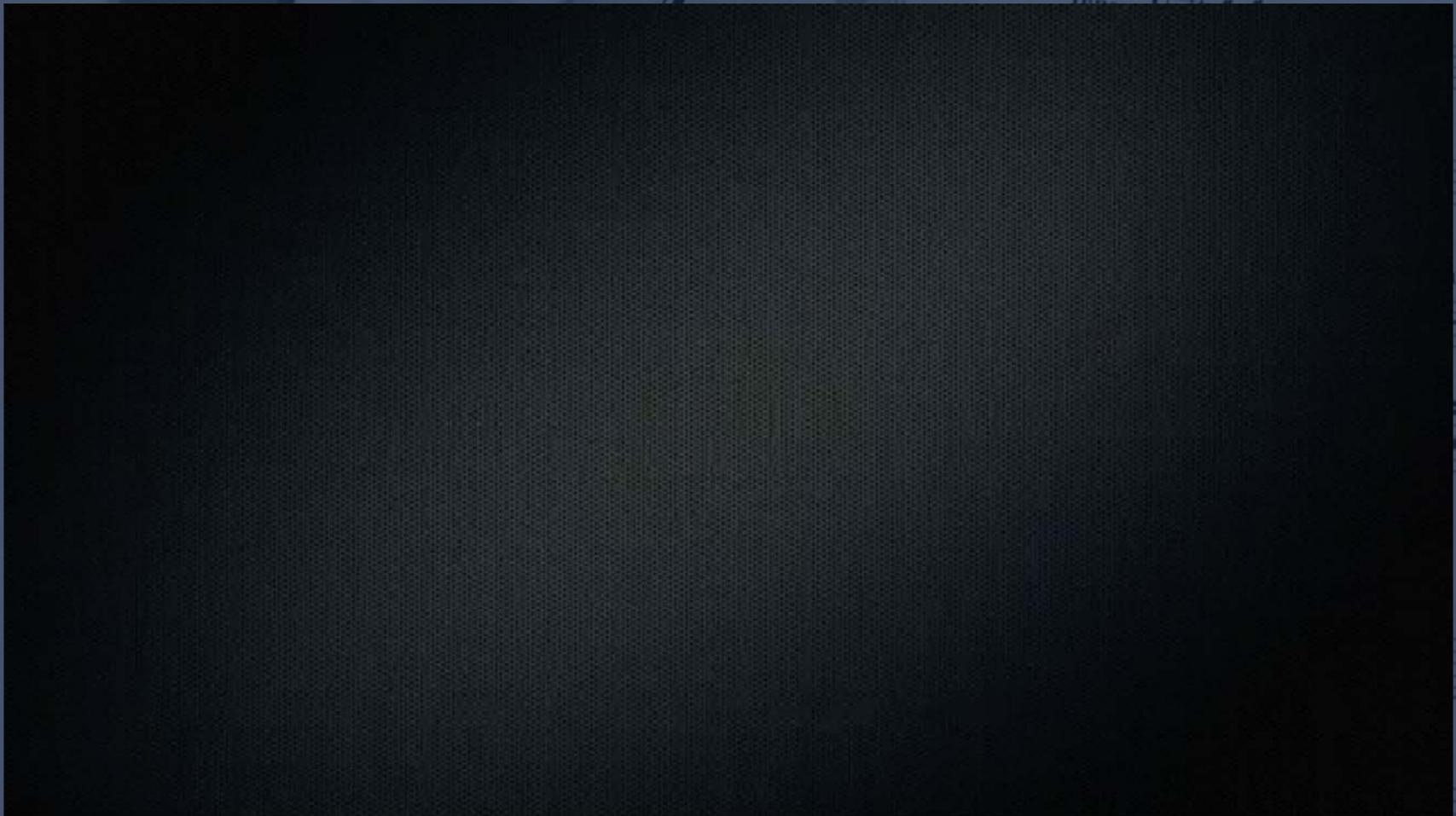
- Connection to community
- Connection to current events
- Connection across curriculum
- Connection to social issues

Programming as *connection*

- Journey and Refuge: We Can Mend the Sky
 - Blacksburg Refugee Partnership
- Women Warriors
 - Women's History Month/#Metoo
- I Can See the Light: A Concert where Science and Music Collide
 - Climate change collaboration with Biology department
- Please Stay
 - Storytelling, awareness, and prevention



Programming as *connection*



Program		
Faith		Francisco Feliciano (1941-2014)
The Cuckoo		arr. Robert Heninger (b. 1924)
	Radford Singers	
<u>Lacrimoso son io</u>		Franz Schubert (1797 – 1828)
Truth		Andrea Ramsey (b. 1977)
Arise My Love		Joan Szymko (b. 1957)
	Women's Chorale	
If Ye Love Me		Thomas Tallis (1505 – 1585)
His Eye Is On The Sparrow		arr. Shane Warby (b. 1976)
<u>Desh</u>		arr. Ethan Sperry
Wanting Memories		<u>Ysave</u> Barnwell (b. 1946)
There is a Balm in Gilead		arr. William Dawson (1899 – 1990)
Please Stay		Jake Runestad (b. 1986)
	Radford Singers	
I Love You/What A Wonderful World		arr. Craig Hella Johnson (b. 1962)
The Storm is Passing Over		arr. Barbara Baker



Programming as *connection*



[Redacted name]

28 mins · 🌐

I had a very interesting discussion with a prospective student today that has had my brain turning ever since. The student asked me what type of music we sang in our choral program. And she went on to clarify why she asked. She said that in her current high school program (which will remain unnamed and is states away from where I teach) all of the music they are singing is centered around social justice issues or is in response to very serious issues such as depression, suicide, gun violence, abuse, etc... This particular student said that they are not enjoying singing anymore because it is so emotionally draining just to go to class and have these experiences every day. She said the music is beautiful but it's so overwhelming that they no longer enjoy it. It was a very interesting perspective and one that I found very thought-provoking.



[Redacted name]

4 Comments



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Piano *Andante con moto*

p dolce

schö

schö

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Thank you!

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