

## THE *Director's* NOTE



It's the season for graduations, end-of-year concerts, and finals. Life seems to be winding down to give us a breather for the upcoming summer months. Whew! I'm sure we're all looking forward to a bit of rest!

First, though, CONGRATULATIONS on finishing another year with CCM! And this "Congratulations!" is not just for the students, but extends also to the many, many faithful volunteers, donors, and parents involved with CCM. Exciting opportunities such as these require a great deal of effort from many people. Congratulations to CCM parents who continually ensure that their children are at the right place at the right time (and in the right uniform!). Congratulations to our donors, who generously demonstrate their belief in CCM through financial gifts and in-kind donations. We are especially grateful for the professional gifts of service from our parents in the areas of graphic design and instrumental solos. And finally, congratulations to our faithful volunteers, who use their gifts and energy to create opportunities for the celebration of musical children!

As you unwind from the busyness of the year, I invite you to take a few moments to relive or get caught up on CCM's musical endeavors. For instance, just after the 31st Annual Spring Concert at Towson University, a group of more than thirty students launched into preparations for the Baltimore Choral Arts Society's performance of *Carmina Burana*. Only days later, CCM's Concert Choir traveled to Bethesda, Maryland for a performance for Maryland's Celebration of Reading Night sponsored by the Barbara Bush Foundation for Family Literacy. And it didn't end there! The following weekend, both the Lyric and Concert Choirs performed for a MUSIK workshop for area music teachers and featuring local choirs.

The details are all inside this issue of *In Tune*. Pull up a beach chair, grab a glass of lemonade, and take a peek inside!

Mairce Pantz

### CCM LOOKS AHEAD...

#### ENJOY YOUR SUMMER BREAK!

##### \*\*ORIENTATION DAY!

Date: Sunday, September 9  
 Time: 1:30pm – 3:30pm  
 Who: All Parents & CCM Students  
 Where: St. Timothy Lutheran Church  
 100 E. Timonium Rd., Timonium

##### NATIONAL ANTHEM FOR ORIOLES GAME

Date: Thursday, September 27  
 Time: Game: 7:05pm (Call: TBA)  
 Who: Concert Choir and Intermediate III Students  
 Where: Oriole Park at Camden Yards, Baltimore

##### \*\*HOLIDAY CONCERT\*\*

Date: Sunday, December 3  
 Time: 3pm  
 Who: All Students, Family, and Friends!  
 Where: TBA

##### PERFORMANCE OF NUTCRACKER WITH MOSCOW BALLET

Date: Thursday, December 20th – Saturday, December 22  
 Time: TBA (evenings & Saturday matinee)  
 Who: Select CCM Students  
 Where: Lyric Opera House  
 140 W. Mount Royal Ave., Baltimore

##### \*\*DENOTES MANDATORY EVENT



**SING, CHILDREN, SING!** CCM choristers perform their exuberant Stephen Hatfield piece *Run, Children, Run* during the Spring 2007 Concert. See more details and photos inside!



# Sonnets of the Earth



Children's Chorus of Maryland was delighted to present its 31st Annual Spring Concert on Sunday, April 29th. Singers invited the audience to take a trip to the wild side! How to get there? Through a collection of songs about various creatures of nature. Listeners enjoyed the voices of crickets, conversations with ladybugs, musings about the Tiger, questions to a bird, and tales about a cat's adventure. The afternoon performance featured compositions by Benjamin Britten, Johannes Brahms, Ralph Vaughan Williams, Lauren Bernofsky, Betty Bertaux, David Brunner and many more. Inspiring poetry was taken from renowned poets as William Blake, Emily Dickinson, James Gates Percival, Carl Sandburg, William Shakespeare, and Linda Higgeson. A current CCM student, Martha Robichaud, wove the performance together by reading additional poetry from the same poets. Students also enjoyed collaborating in performance with local professional musicians, several of whom are members of the Baltimore Symphony Orchestra.



An important event in the life of Children's Chorus of Maryland occurs every year during the Spring Concert. What event? GRADUATION. This year CCM had the opportunity to graduate three of its members, two of whom had been involved in CCM for nine years! Congratulations to Renée Bertaux, Alicia Carcerano, and Emma Popp for their intense commitment and high musical accomplishments while being students of Children's Chorus of Maryland and School of Music. We are very proud of you!



Children's Chorus of Maryland students and parents were honored to have the opportunity to perform in Towson University's new Center for the Arts under the sponsorship of Dr. Dana Rothlisberger. Thank you!



# SINGING FROM THE START: WHEN SHOULD MUSIC EDUCATION BEGIN?

From time to time I have been asked "When should I start music lessons for my child?" My answer has been, "The earlier the better." Dr. Edwin Gordon, Professor of Music at the University of South Carolina, scholar, distinguished researcher, author, lecturer, and authority in the field of music education, would respond, "During infancy." Sr. Lorna Zemke, Professor of Music Education at Silver Lake College in Manitowok, Wisconsin, and an expert in early childhood music, would answer, "While the baby is in the womb." Zoltán Kodály (1882-1967), Hungarian composer and educational philosopher, was asked that same question. His answer was, "Nine months before the mother is born."

It's not uncommon these days that we hear of early childhood music programs called Kindermusik, Music Together, MusikGarten and such. They may utilize a "mommy and me" approach, especially for children from infancy to around age four, or they may offer musical activities for the children alone.

In the early 20th century, however, Kodály's opinion that music education should begin even before a child is born was so shocking that many would have regarded it as ludicrous! Those questioning when a child should receive music lessons were expecting answers such as "around age 8 or 9" or "when they are teenagers." To think of a 2- or 3-year-old being taught to play an instrument and to read music was the silliest thing



imaginable. Everyone "knew" that it took a level of maturity to comprehend the highly sophisticated aspects of music. Besides that, everyone also knew that children so young didn't have the finger control to play instruments and certainly not the lung capacity needed for wind instruments. Music lessons were for those who were ready for them, really ready for them. But the question was, when was that exactly?

Kodály believed that music education began informally and much earlier than was commonly thought. He believed that it began when a child was born into a musical society, one where its citizens had their musical roots well planted in their own childhoods, where everyone sang songs that had been passed down from generation to generation. He observed that children from musical families, those who had been sung to by their mothers and fathers, were quicker to respond to formal training.

Kodály also believed that all children had a right to a music education and that the schools had the responsibility to provide it. Through his influence, the Hungarian public schools eventually offered music lessons starting with

3-year-olds. Hungary was soon populated with the best musically educated citizens in Europe. It is still producing brilliant performers, composers, conductors, music teachers and audiences.

Edwin Gordon's research and findings offer support to Kodály educational theories. One of the most significant discoveries he

made is about music aptitude or the ability to learn music. A child may be born with a certain degree of natural talent (referred to as aptitude), but that degree fluctuates from birth to around age nine. If a child has many and varied



musical experiences in early childhood, the aptitude remains close to what he or she was born with. If not, the aptitude will drop (although it never disappears completely). The good news is, however, that with more exposure to music, the aptitude will rise. This rise and fall will continue until age nine.

Music is learned very much as language is, through hearing and making sounds. Aural and vocal habits are developing starting at birth. The window of opportunity for developing these skills is wide open. Magical things happen! Around age nine, that window begins to close and music aptitude no longer fluctuates; it stabilizes. By then, listening habits are fully developed (although singing habits continue to develop into adulthood). Wherever aptitude is, during the ninth year of life, it will remain. The higher the music aptitude is when it stabilizes, the quicker the learning will be. It will be fun, joyful and satisfying. The lower the aptitude is when it stabilizes, the slower the learning will be. It may become boring, burdensome and frustrating, although one would hope that it would not diminish the pleasure a child gets from listening, singing and dancing to music.

From a music lesson point of view, however, the main objective for music

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## MAKIN' MUSIK IN MAY

On Saturday, May 12, Children's Chorus of Maryland and Maryland's Kodály Chapter (MUSIK) hosted an all day choral workshop entitled Choral Methods and Repertoire. The workshop served elementary, middle, and high school music teachers from all over Maryland and even a few dedicated Virginia-ites. The day consisted of performances from five local choirs (including CCM's Lyric and Concert Choirs), sessions on developing music literacy, and a choral reading session. Thanks to very generous donations from Boosey & Hawkes and Musical Source, music teachers went home with musical jewels in the form of quality choral literature appropriate for their choirs. With over 250 students, parents, and music teachers involved in the workshop, we have deemed it a successful day!



**FACES OF SPRING** Clockwise from above left: Kellie Green, Tori Buck, Ryan Stevens, Martha Robichaud, Jenna Williams, Daniel Bertaux, Kristina Anastasiades, Sheeva Haghgo



## CARMINA BURANA

On Sunday, May 6, Children's Chorus of Maryland joined forces with Peabody Children's Chorus to participate in Baltimore Choral Arts Society's presentation of Carmina Burana at the Meyerhoff Symphony Hall. Composed by Carl Orff between 1935-1936, the work is based on a collection of twenty-four poems discovered in medieval collection entitled Carmina Burana. You may be familiar with the famous piece O Fortuna, which begins and ends the work, as it has been used on numerous movie soundtracks and commercials.

The performance was enhanced by performances by dancers from the Kimberly Mackin Dance Company. Ms. Mackin invited the children to do a bit of movement to aid the performance, and our students found themselves doing movements that resembled the Macarena! CCM students were delighted to discover that they saw a few familiar faces who were collaborating in the performance: Jennifer Jordan (CCM teacher) sang in the BCAS, and Patricia McKewen Amato (CCM Accompanist) was a featured pianist for the performance.

### SINGING FROM THE START

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education is to first enrich the child's environment informally with as much music as possible, regardless of the style or genre: classical, jazz, folk, rock, country... Doesn't matter. (Really!) Variety does. (It can be argued that classical, jazz and folk music offer more variety than other styles.) The young child should hear and be encouraged to respond spontaneously to music of varying styles, tempi, beats, and tonalities by dancing and singing, even if they aren't quite ready for Carnegie Hall.

So, whether "nine months before the mother is born," "in the womb," or "starting from birth," the answer is clear: "The earlier the better." Once a child has enjoyed a life surrounded by music, formal training is only a step away. It can start as young as 2 or 3, depending on the child's level of natural talent and musical experiences. More commonly, formal training is more successful when children are mature enough to function in a group setting. And it doesn't need to start with learning to play a musical instrument. More about that next time.

—Betty Bertaux, Education Director

“Choral music is one of the few endeavors where you willingly subjugate your individual voice for the good of the whole, and you never feel diminished. There are things you can do in a group that you can't accomplish by yourself.”

—Tom Hall  
Music Director of  
Baltimore Choral Arts Society  
& Advisory Board member of  
Children's Chorus of Maryland



# Meet CCM's Graduates

## Renée Bertaux Years in CCM 1998 - 2007 Favorite composers

Betty Bertaux, Stephen Hatfield, there are a lot more, but I can't remember them all!

**Favorite pieces performed** *Barb'ry Ellen, American Anthem, Omnia Sol, Friends, Feel Good, Blossoms, Gift of Song, Reel A Bouche, Can You Hear, Wondrous Love, We Are*, etc. **Favorite CCM memory** Whenever the chorus travels out of state or out of country—especially Disney and Austria! **Ambitions for the future** I would like to keep doing things in music, but I don't know what I want to do as a job. **Comments** CCM was the best choir I've ever been in, and probably will ever be in. It taught me everything I know about music and encouraged my love for singing. I made great friends and I'm almost sad that I'm not part of it anymore. What I can say is that I will truly and sincerely miss the Children's Chorus of Maryland.



## Alicia Carcerano Years involved with

**CCM 2001 - 2007 Favorite composers** Betty Bertaux (OF

COURSE), Karl Jenkins **Favorite pieces performed** *How Can I Keep From Singing, Adiemus, Mass in Times of Struggle*

**Favorite CCM memory** Singing in the MCI Center

**Ambitions for the future** I hope to continue in my pursuit of vocal music and ultimately become a vocal music professor at a major University. Plus...I'm planning on auditioning for American

Idol in 2008. **Comments** CCM has been one of the most rewarding experiences of my life. I've always enjoyed it through the good times and the bad times and with CCM I have also made amazing friends. Thank you so much for an amazing 6 years!

## Emma Popp Years in CCM 1998 - 2007 Favorite composers

Stephen Hatfield, Betty Bertaux **Favorite pieces performed** *Friends* (Stephen Hatfield piece) and *Can You Hear* **Favorite CCM memory** I really liked performing at the National Basilica and the MCI Center in Washington, DC for the Fallen Firefighters Weekend **Ambitions for the future** I would really like to go into graphic design working on layouts for magazines

**Comments** I have learned so much from CCM and I am very grateful for the wonderful experience.



**MORE SPRING CONCERT MOMENTS** From left: Emily Bishop, Alyssa Ince, Nina Feliciano, Julian Baron, Veronica Page.

# Birthdays

## JUNE

- 5 Collin Power
- 7 Liana Garrett
- 16 Victoria Bartholomew
- 17 Kristen Zajdel
- Frances Garrett
- 28 Sydney Siegmeister

## JULY

- 1 Madeline Pepin
- 6 Veronica Page
- 9 Phoebe Bull
- 12 Tenee Blackett
- 14 Zoe Valentino
- 17 Samuel Schuler
- 20 Eve Plank
- Xavier McCafferty
- 21 Molly Bishop
- 21 Genevieve Block
- 23 Moran Beidleman
- 31 Anna Brashears

## AUGUST

- 3 Austin Nikirk
- 8 Amy Williamson
- 11 Fiona Jensen
- 24 Tori Buck
- 26 Ryan Stevens

## SEPTEMBER

- 2 Martha Robichaud
- 8 Julian Baron
- 16 Eliza Triolo
- 17 Gretchen Young
- 19 Sara Jo Allen
- 27 Angelo Badolato
- 28 Brooke Ruffin

### COMING IN THE NEXT ISSUE

- New faces around CCM
- 2008 is looking GREAT!
- Who was Zoltan Kodály anyway?



## (Sight-)Read All About It! Strathmore Performance Celebrates Literacy

CCM was honored to be asked to perform at The Music Center at Strathmore on May 9, 2007 as part of "A Celebration of Reading" presentation benefiting The Barbara Bush Foundation for Family Literacy in Maryland. The Concert Choir, under the leadership of CCM Artistic Director Mairee Pantzer, and accompanied by Patricia Amato, beautifully presented three musical works to a full house of patrons supporting literacy, including George H.W. and Barbara Bush, and their daughter Doro Bush Koch.



Choristers thoroughly enjoyed singing in a great hall and hobnobbing with the former President and Barbara Bush and other attending and participating dignitaries. Rumor has it that Ryan Stevens even got a "thumbs up" from Mr. Bush after he heard the chorus. Mr. Bush also graciously participated in group photos and a general meet-and-greet session with the musicians during the sound check.

The event raised over \$1 million for the Maryland Initiative of the foundation, and included readings by an eclectic mix of authors reading from their own published works. Presenting authors included James A. Baker III, Ronde and Tiki Barber, Immaculee Ilibagiza, Perri and Sheila Klass, and Brad Meltzer.

—*Ramona Galey, General Director*

*Newsletter design by Kathrine Forster Kuo, Rebecca's mom*



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