



**A Community Chorus Since 1982**

# **Membership Guide**



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## ABOUT THE CAPE COD CHORALE

In 1982, the Rev. John Thomas, pastor of St. John's Episcopal Church in Sandwich, and Bruce Graham, director of choral music at Sandwich High School, founded the Cape Cod Chorale. Rehearsals were at St. John's Church for about a dozen years, but the Chorale eventually outgrew that venue and moved to the sanctuary of the historic First Church of Christ in Sandwich, where it rehearses every Monday night.

Mr. Graham served as musical director of the Chorale through the spring of 1991. Anne Levy, a singer in the chorus who had had conducting experience, then became musical director and led the Chorale until 1999, when she retired. Chris Roberts, director of music at Chatham Schools, then became the music director. Mr. Roberts was succeeded at the beginning of the 2014 – 2015 season by Danica A. Buckley.

The Chorale has presented concerts, usually three a year, at many churches and several schools in the Upper and Mid-Cape region. Occasionally, the Chorale has also ventured off-Cape, once for a concert in New Hampshire and again to perform for a group of national and international collectors of Christmas memorabilia meeting at Sturbridge, Mass.

The Chorale also has gone abroad for concert tours three times. Mr. Graham took the chorus to Germany and Austria; it sang in the British Isles under the baton of Ms. Levy. In 2004, Mr. Roberts led 39 Chorale members to England and Wales to sing with the Oxford Welsh Male Voice Choir in Abingdon and Choral Variations in Coedpoeth, Wales.

The Chorale sang with the Sandwich High School chorus in several stage productions of Broadway shows, and from time to time it has participated in concerts with other young singers, most recently from Chatham and Mashpee schools. The Chorale has entertained in local nursing and retirement facilities.

Over the years the Chorale has performed such classical works as Vivaldi's *Gloria*, Mozart's *Regina Coeli* and his *Requiem*, Haydn's *Creation* and *Te Deum in C*, Schubert's *Mass in G*, Mendelssohn's *Lauda Sion*, and Brahms' *Requiem*. Works by more contemporary composers have included Rutter's "Twelve Days of Christmas," Decormier's suite of Christmas spirituals, and selections from *Les Miserables* and *Phantom of the Opera*.

The Mostly Dickens Carolers grew spontaneously out of a small group of Chorale members who sang at various sites in Sandwich during the Christmas season. During the 1990s the group grew and started taking paid bookings around Upper and Mid-Cape areas, raising funds for Chorale expenses. Today it has a busy schedule of appearances in varied venues, from nursing homes to shopping centers.

The Chorale proudly offers the Barbara Knight Scholarship to a high school graduating senior each year at the spring concert.

The Chorale is a non-profit, 501(c)(3) organization. Our normal schedule includes a winter concert in early December, a spring concert in late April, and a cabaret/fundraiser in early June. Concerts are accompanied by a professional accompanist and occasionally by chamber ensembles or orchestra; they frequently feature professional vocal soloists. The high standards of our performances are possible only through the dedication and persistence of the singing members, the Artistic Director, and the Board of Directors.

In our organization only two people are paid: our Artistic Director/Conductor, and our Accompanist, so the bulk of the extra organizational and musical work falls on the volunteers, both on and off the Board.

### ***Cape Cod Chorale and Its Members: A Partnership for Success***

We sing because we love music, the camaraderie that comes from singing together, and the sense of pride that comes from a series of fantastic performances.

When you join CCC, a promise is made to you. CCC will provide you with:

- An opportunity to sing some of the world's greatest music
- The privilege of working with an exceptional Artistic Director/Conductor and Accompanist
- The chance to perform with some of the best instrumentalists and soloists in the area
- A "Members Only" section of the CCC website with rehearsal files and much other useful information.

In exchange, you make a promise to CCC. You promise to:

- Participate to your fullest in all rehearsals and performances
- Learn the music
- Promote our concerts
- Help solicit donations for Friends of Cape Cod Chorale
- Help sell ads for our concert programs
- Contribute your time and talents through volunteer opportunities

By keeping these promises to each other, CCC will continue to grow and improve. If we remain dedicated to learning together, singing beautiful music, and reaching out to the community, we are guaranteed to succeed.

### ***CCC Contact Information***

PO Box 751, Sandwich, MA 02563

Email: [info@capecodchorale.org](mailto:info@capecodchorale.org)

Website: <http://capecodchorale.org/>

Facebook: <https://www.facebook.com/capecodchorale/>

## WHO'S WHO

### ***Danica A. Buckley, M.M., Artistic Director and Conductor***

Danica A. Buckley was appointed Artistic Director and Conductor of the Cape Cod Chorale in September, 2014. Since 2005, she has been artistic director and conductor of the Choral Art Society of the South Shore. Under her leadership, the chorus performed a sold-out performance of Mendelssohn's *St. Paul* in 2009, for the 200<sup>th</sup> birthday of Mendelssohn and the 50<sup>th</sup> anniversary of the Cape Cod Chorale (in conjunction with the Braintree Choral Society, also under Danica's direction). Other performances have included a variety of programming from English part-songs, to Viennese choral chamber music, to songs about the environment. In recent years, Cape Cod Chorale has performed several larger choral-orchestral works, such as Mozart *Requiem*, *Magnificat* (Bach), *Mass in Time of War* (Haydn), and *Dona Nobis Pacem* (Vaughan Williams), all with the Cape Cod Chorale Orchestra.

Danica has conducted abroad in London and Braintree, England, and in Sarteano, Italy. Since 2006, she has also directed the Simmons College Concert Choir (*Hitting a High Note Since 1902!*). In September 2013, she was appointed Choir and Orchestra Director for First Parish Brewster, a Unitarian Universalist church on Cape Cod. In April 2013, in response to the Boston marathon bombing, she gathered 500 choral singers, four conducting colleagues, and two pianists to perform the Brahms' *Requiem* at MIT, less than a week after the marathon, in order to comfort the community and raise money for the One Fund. The concert raised \$15,000.

In addition to leading myriad choral rehearsals and performances, she is an adjunct professor of English composition and literature at Wentworth Institute of Technology and music history and English at Simmons College.

She began her conducting career in 1987, and while earning a Master of Arts in English at North Carolina State University in Raleigh, she founded The Tompkins Chorale, comprised of fellow graduate students, her own undergraduate students, and professors. During this time, she also studied voice at Meredith College with Jacquelyn Culpepper and Catherine Charlton. At Brevard Music Center she studied opera with Arnold Voketaitis and Ross Magoulas. She was also a soprano section leader at Pullen Baptist Church, performing under the direction of and studying conducting with Dr. Michael Hawn.

In 1988, she began conducting musicals at Norwich University, from which she had earned a Bachelor of Arts in English in 1985. She remained in Vermont until 1995, conducting the Northeast Kingdom Chorus, the Mad River Chorale (which she founded), the Warren United Church Choir, and several musicals in the community and at Green Mountain Valley School, where she also founded the chorus. She also performed as a soprano in several productions and workshops with the Vermont Opera Theater.

In 1995 she moved to Pennsylvania to teach at Mercersburg Academy where she taught English and was assistant conductor of the choir and guest soprano soloist. From 1996-2002, she taught English and music at Cape Cod Academy, founded the Osterville Community Chorus, and served as soprano soloist and assistant conductor at St. Peter's Episcopal Church. From 2005-2010, she was music director at First Parish in Brookline.

Danica holds the Master of Music degree in Choral Conducting from Boston Conservatory, where she studied with Dr. William Cutter. In summer seminars at Westminster Choir College in Princeton, NJ, she studied conducting with Dr. Andrew Megill and vocal health science with Dr. Scott McCoy. She is a member of Chorus America, the American Choral Directors Association, the National Collegiate Choral Conductors Association, and the Conductors' Guild.

### ***Cathy Bonnett, Accompanist***

Cathy Bonnett has been the Chorale's talented, sensitive and versatile accompanist since 2000. In a lifelong musical career, she was musical director of US Coast Guard Base Chapel for 22 years and has directed several church choirs, currently the Mashpee Congregational UCC church choir. In addition, Cathy has been involved in musical theatre activities for more than 25 years.

## **MEMBERSHIP IN THE CAPE COD CHORALE**

### ***How to Join***

- Contact the [Membership Chair](#) (see appendix)
- Visit <http://capecodchorale.org/> for more information.
- Come to our open rehearsals the first two Mondays of each season at 7:00 pm at First Church Sandwich, 136 Main St.

### ***Singing Policies***

1. Though no audition is required to participate in CCC, an audition for voice range placement may be required at the discretion of the Director.
2. There is ample time for conversation before and after rehearsal, as well as during the rehearsal break. Please **do not talk** during rehearsals.
3. You must sit with your assigned section, unless the director wishes to mix voices.
4. **Silence** your cell phone during rehearsals.
5. Please refrain from using any perfumes, colognes, hairspray, or other scents during rehearsals or performances, as many people are bothered by, or actually allergic to them.
6. If you miss a rehearsal, please check with another singer to find out what music was covered and any musical markings you missed.
7. If you miss more than three rehearsals during a semester, you may be asked to sing selected concert material before the Director in order to determine eligibility for performances.

8. Regardless of the number of absences, the Director may require any member to demonstrate an appropriate mastery of the music at any time.

Chorale members purchase their own music for each concert. The cost is limited to a maximum of \$25 for each concert.

Singers are expected to mark the music with the cues, instructions, dynamics, changes, or any other pertinent information given by the Artistic Director.

## REHEARSALS

### *Rehearsals*

1. Rehearsals are from 7:00 pm to 9:00 pm. Occasionally, rehearsals will begin at 6:30 pm. These times are announced well in advance.
2. Rehearsal is normally held at First Church Sandwich, 136 Main St. During performance week, the dress rehearsal may be held at the performance site.
3. Members are expected to be punctual and remain for the entire time unless unusual circumstances prevent it, in which case please notify the Director or a Board member, preferably *prior* to the beginning of rehearsal.
4. An attendance sheet is filled in each week by the four Section Leaders.
5. Please make note of any extended absences on the attendance sheet, and call or email the [Membership Chair](#) to report any unexpected absences.
6. Rehearsal week *three* is the last chance for any singer to join for the semester. After that time copies of music purchased may *not* be returned for a refund.

### *Rehearsal Cancellation Policy*

In the event of inclement weather or any other unforeseen event requiring us to cancel a rehearsal, members will be informed by 4:00 PM through the following channels:

- E-mail: A chorus-wide notice will be sent via e-mail to all those who have given us a valid e-mail address.
- Buddy-Up: If you do not have e-mail, make arrangements to be in touch with someone who does.
- Alternatively, contact the [Membership Chair](#).

We all know how unpredictable our weather can be and we all know our own limitations. Any time the weather makes safe driving or walking **questionable**, whether we cancel or not, please follow your own good judgment about whether to come to rehearsal. And bring a flashlight!

*"The only thing better than singing is more singing."*

*-Ella Fitzgerald*



## ***Making the Most of Rehearsals***

Building a great choir depends upon understanding the rehearsal process – specifically the individual singer's responsibilities in participating to the fullest extent. Great singing in a fine chorus demands sensitivity – to the group sound, to the individual's sound, and to the music itself. Listen louder than you sing.

Here are some necessary practices:

1. Listen! The most important function of any musician is the function of listening. If a phrase comes to you from another section, careful listening will inform you of the shape, tone color, and articulation you should be using to answer their phrase. Become aware as well of "duets" and "trios" in the texture of the music. This means that you need to be aware of who is singing with you at all times: is this an Alto-Tenor kind of duet? Soprano-Bass?
2. Watch! Your director is there to help you. Only by watching can you achieve that unanimity which is the hallmark of all great choruses.
3. Count! The count-singing exercises we do are precisely about getting the music organized in your brain according to metric pulse. Nourish the small notes! Care must be taken with the smallest note values, especially the second of two eighths, the second and fourth of four sixteenths, and the small note after a dotted note. Counting and paying attention to the littlest of notes are essential to great choral singing.
4. Good singing! Get inside the music. Always make a musical sonority appropriate to the score. The vowels must be in line, attacks sung, not spoken, and preparation must become habit. In particular, your mental visualization of the kind of sound, the pitch, the vowel, the dynamic and the articulation must be vibrantly present before you make a sound. This is a mental, at least as much as a physical effort.
5. Good diction! The use of words is the main factor that distinguishes a chorus from any other ensemble of wind instruments. Unless the consonants are clear, clean and rhythmic, we have no articulation. Muddy singing results. Unless the vowels are well-formed, deep-set, well-focused and maintain their shape throughout the entire dynamic range, we have no real sonority, no glory in the sound.
6. Phrasing! A musical phrase is a group of two or more notes which, taken together, form a musical idea. Beside rhythmic togetherness and beautiful, consistent diction, great music making demands sensitive and logical phrasing. Without phrasing, that is, without a sense of the musical logic at the smallest scale, we are not singing music, just notes. Concentrating on the individual note is useless. Notes only have meaning and can only be found and understood in the context of a phrase.
7. Know the music! Become as familiar as possible with it. Memorization is not required, but by performance you should be glancing only occasionally at the page, not reading it. The ideal is to spend 95% of the time watching the director, and only 5% glancing at the music.
8. Work on your own! There simply is not time in rehearsal to get everything done that needs to be done in order to get the score off the page and into your head. Excellent choral singers take the music home, study the marks made, practice the difficult parts, and become acquainted

with the score on their own. We provide lots of learning aids on the Chorale's website (see below). Use them to help you practice!

9. Mark your music! A pencil is a must at all rehearsals. The shorthand you use can be an individual matter. Whatever method you use, make sure that it is dark enough and big enough that you can see it on the fly.

## CONCERTS

1. Attendance is **mandatory** at each of the last two rehearsals prior to the concert. These include the last Monday rehearsal and the Dress rehearsal(s). Failure to attend either of these rehearsals without previous approval from the Music Director may result in loss of concert participation privileges for that semester.
2. It is important that each singer regard each concert as a real commitment; it is the culmination of the entire rehearsal season. We cannot survive as a chorus without the participation of **all** of us in **all** the concerts.

### ***Ticket Sales***

Concert tickets go on sale at least four weeks before our concerts. Ticket sale process is as follows:

- Before rehearsal and during rehearsal breaks, the ticket team will distribute tickets for the concert to members to sell.
- It is suggested that each member sell a minimum of two tickets per event.
- Ticket prices are \$20 for adults, free for youth (under 18).
- There are often tickets at the door.
- Contact our [ticket manager](#) if you need additional tickets in between rehearsals. Payment for sold tickets and unsold tickets should be turned into the ticket team.
- Tickets may be held for pickup at the concert, but they must be pre-paid. No unsold ("call") tickets will be held at the door.
- Tickets are also available through the CCC website.
- Tickets are non-refundable.

Since all CCC members are typically occupied with rehearsing just before the concert, volunteer friends and/or family members will be needed to staff the ticket sales table, collect tickets, usher and distribute programs at the door.

### ***Dress Rehearsal***

Though called "Dress Rehearsal" this simply refers to the last rehearsal before the concert, and not to our attire. You should dress as comfortably as possible and wear comfortable shoes. Be prepared to be patient, quiet, and attentive.

## ***Concert Protocol***

Our chorus prides itself on its singing, but concert behavior and appearance are equally important. By following the guidelines below, we ensure that we give our audience (and our fellow singers) the best possible concert experience.

- At concerts, music is held in a black binder or folder. When we perform larger works, you may be asked to hold those books without a folder or binder, so please keep them intact.
- While entering the concert hall and while on the risers there is absolutely no talking. Please do not wave, or otherwise signal, to anyone in the audience (even if they do the same to you).
- While filing in and out of the concert hall, music is carried in one hand on the side of your body facing the audience.
- Eyes on the conductor and look up!
- Please stand as far forward on the riser step as possible to make room for the row behind you.
- Hold your music flat and high enough so that your singing projects out over it and your face is not buried in the music.
- Wherever solos occur, score pages should be clipped together. Do not follow along with the soloist.
- Turn pages quietly.
- Smile! Even if you, or someone else, have made a goof – no faces!
- Even a small thing that you may think is not noticeable is usually very obvious to the audience, so please keep focused and don't let your fellow singers down.
- Parking at our concert venues is usually limited, so carpool whenever possible and park as far away as possible to allow ample convenient parking for our audience.
- Since we are never certain of a secure place to leave purses and other valuables, travel as lightly as possible and bring only what you absolutely need.
- With the possible exception of medication, no personal items, i.e., purses, are allowed on stage.

## ***Concert dress***

- **Yes:** toothpaste, mouthwash and unscented deodorant.
- **No:** perfume or aftershave. This also applies for dress rehearsal, and should apply to any rehearsal. Your neighbors need to breathe easily, without being subjected to overpowering scents.
- Men: Black tuxedo, white shirt, black tie, black socks, black shoes.
- Women:
  - Ankle-length or below, not mid-calf: black dress, or skirt, or dress slacks
  - Top: Black, sleeves  $\frac{3}{4}$  to full preferred, not sleeveless.
  - Black hose, black closed-toe shoes.
  - If your dress or skirt has a split, please wear full pantyhose, not knee-highs.
  - Jewelry: If you have your own single strand pearls, approximately collarbone length, please wear them. If not, the Chorale will loan one. Earrings not too large, please.
  - Eliminate distractions: cleavage, sequins or other flashy textiles or bling.

## ***Fundraisers & Additional Performances***

Over the course of the year, CCC will occasionally perform outside of our usual concert dates. The dates of these events are publicized well in advance. Although we do not wish to make attendance mandatory, we ask that you make your best effort to participate.

1. Cabaret au Chocolat : This consists of musical entertainment, chocolate desserts and foods contributed by CCC members, and silent auction or raffle prizes donated by local businesses and procured by CCC members. We ask you to consider joining the organizing team.
2. Mostly Dickens Carolers: this group has up to 30 Chorale members who don Victorian attire and carol through the Christmas season in shopping malls and many other venues. They also participate in the “Christmas in Olde Sandwich” celebration. Many of these performances are paid for with donations to the Chorale.
3. Community Outreach: The Chorale may perform community service by singing at local nursing homes, libraries, and other worthy places. Members are requested to do their best to support and attend these important activities.

We are always looking for new ways to fundraise. We will continue canvassing the chorus membership for ideas and planning help.

## **DUES & FINANCES**

### ***Dues***

Dues are \$40 for the December concerts, \$40 for the April concerts, and \$20 for the June Cabaret — or \$100 in September for the entire season. (Dues represent approximately 13% of our annual budget.)

***Dues are non-refundable.***

Dues will be waived for full-time students wishing to join the Chorale.

### ***How much does it cost to run the Cape Cod Chorale?***

The quick answer is in the range of \$42,000 to \$44,000 each year. We compensate Danica and Cathy, of course, and we pay instrumentalists to accompany our concerts. We also hire soloists and occasional “stiffeners.” We rent our rehearsal and concert sites. We have advertising expenses, along with the cost of printing programs and posters. We pay for liability insurance and we insure our property (e.g., the risers and trailer). We give a \$1000 scholarship to a local high school graduate each year. We stay current with our ASCAP fees. And then there are a variety of other smaller miscellaneous expenditures throughout the year.

### ***What can members do to support the Chorale?***

No surprises here! First, sell ***tickets***, of course, since this is our chief source of income. Forwarding the poster for each concert by email to your nearby friends and family could not be easier. And write a

generic personal note to go with the poster. Second, become a ***Friend of the Cape Cod Chorale*** and solicit friends and family to become sponsors. We will send you an email which you can simply forward. Consider making a ***memorial contribution*** (see the [Treasurer](#) about this). Solicit ***at least one ad*** for our program. And finally, work to find and develop ***corporate or business sponsors***.

There are other, non-financial, ways to assist CCC as well. We are always looking for volunteers to assist. Members who volunteer find that it is a great way to get to know other members while providing the Chorale with a valuable service. Ways to help include:

- ***“Like” CCC on Facebook*** and ask your friends to do so as well
- Forward concert and event emails to family and friends to increase attendance
- Recruit new members to come sing with us
- Help distribute publicity
- Donate your time and talents during concert season
- Participate in fundraisers and other opportunities that are announced during the year.

### ***What can others do to support the Chorale?***

**Make a Donation to Cape Cod Chorale:** Donations of all amounts are tax deductible to the extent allowed by law. Cape Cod Chorale is a 501(c)(3) corporation. The tax ID number is 043205382. Names of supporters at all levels are printed in the concert programs, or you may choose to be anonymous. The names of donors to Friends of Cape Cod Chorale are printed in Cape Cod Chorale’s programs according to the following categories:

- Conductor’s Circle (\$5,000 and above)
- Benefactor (\$1,000-\$4,999)
- Sponsor (\$500-\$999)
- Patron (\$250-\$499)
- Contributor (\$100-\$249)
- Donor (up to \$99)

***At the Patron level and above, donors receive two tickets to be used at either December concert.***

**Buy an Advertisement in our Program:** Cape Cod Chorale sells advertising in the programs for its concerts. If you are interested in buying an advertisement, please go to our website at <http://capecodchorale.org/>.

**Make a Matching Gift:** Many corporations will match the gifts given to non-profits by their employees. Please check with your employer.

**Securities:** These investments make excellent gifts for many donors to consider. When a person owns securities that have a long-term gain and gives them to Cape Cod Chorale, they are received at the current fair market value. The donor is able to deduct as a gift on his or her federal income tax return the full fair market value of the securities, thereby avoiding all capital gains tax.

**Make a Bequest:** Bequests are gifts left by will. This is the best-known deferred gift, and therefore the most often used. Most bequests may be written for a specific amount, a percentage of the total estate, or the remainders after specified conditions are met. A bequest may include cash, securities, or other assets of the donor's choice.

*Cape Cod Chorale is a 501(c)(3) corporation. Tax ID #043205382*

## APPENDIX

### **Leadership**

The Chorale's Board is a volunteer group of singing and non-singing members who do logistical and planning work. There is always room for participation on the Board, and there are several committees formed to help Board members with various tasks, i.e., ticket sales, publicity, music, etc.

#### **Artistic Director & Conductor**

Danica Buckley [sopranocon@yahoo.com](mailto:sopranocon@yahoo.com)

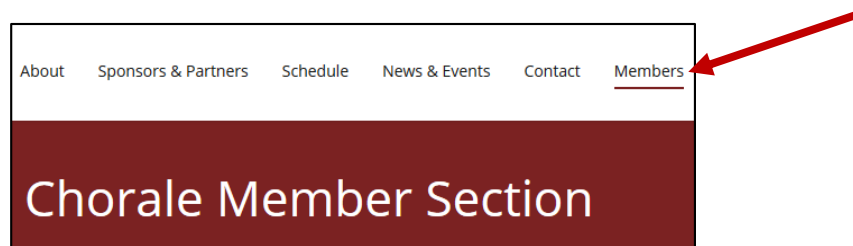
#### **2018-2019 Board Members**

President	Alan Peterson	<a href="mailto:alan19551@gmail.com">alan19551@gmail.com</a>
Vice President	open	
Treasurer	Rob Parke	<a href="mailto:colparke@hotmail.com">colparke@hotmail.com</a>
Secretary	Kathy Jacobsen	<a href="mailto:kathrynalice@comcast.net">kathrynalice@comcast.net</a>
Membership	Nancy Muccini	<a href="mailto:nmuccini@yahoo.com">nmuccini@yahoo.com</a>
Web and Database	Susan Thomas	<a href="mailto:susanthomas157@gmail.com">susanthomas157@gmail.com</a>
Publicity	Diane Delauter	<a href="mailto:dmdelauter@gmail.com">dmdelauter@gmail.com</a>
Librarian	Dawn Grabowski	<a href="mailto:olyympia@msn.com">olyympia@msn.com</a>
Tickets	Sara Ford	<a href="mailto:littleislandassociates@comcast.net">littleislandassociates@comcast.net</a>
Advertising	Ross Vander Pyl	<a href="mailto:12statestreet@comcast.net">12statestreet@comcast.net</a>
Mostly Dickens Carolers	Ross Vander Pyl	<a href="mailto:12statestreet@comcast.net">12statestreet@comcast.net</a>
Scholarship	Kathy Jacobsen	<a href="mailto:kathrynalice@comcast.net">kathrynalice@comcast.net</a>
Concert Manager	Alan Peterson	<a href="mailto:alan19551@gmail.com">alan19551@gmail.com</a>
Member-at-Large	Jose Carneiro	<a href="mailto:itcarneiro24@gmail.com">itcarneiro24@gmail.com</a>

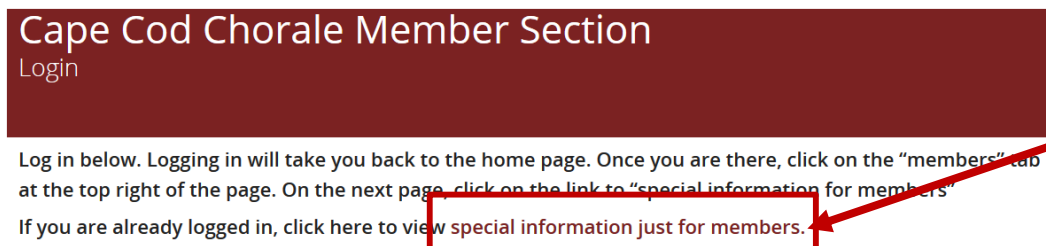
## ***The Chorale Website : An Important Resource***

The website has a “member area” where we share learning materials, schedules and tips. For simplicity, we have created one universal login for all to use. To go to the member area, please follow the instructions below.

1. Go to <http://capecodchorale.org/membership-login/>
2. Log in using the following:  
username: **ChoraleMember**  
password: **music**  
***For ease of use, click on “remember me”***
3. Logging in will take you back to the home page. Once you are there, click on the “members” tab at the top right of the page.



4. On the next page, click on the link to “special information for members”



If you have problems, questions, or suggestions for content, email Susan Thomas at [susanthomas157@gmail.com](mailto:susanthomas157@gmail.com)