

Bytown Voices Community Choir Evaluation Results

2016-2017

Our Repertoire:

1	Are you enjoying the selection of music?	Not very much	Generally yes, I like a good proportion of them	Very much indeed
	<i>Mark a box with an x</i>	x	XXXXXXXXXX XX	XXXXXXXXXX XXXXXXXXXX
	Comments:	<ul style="list-style-type: none"> • I loved the selection of music for the 150 concert. • Can't get those melodies and harmonies out of my head. • Loved the variety of simply "folk" and more • I felt the repertoire was perfect for the theme of the concert. • Although I enjoyed most of the Spring 2017 repertoire, I could not relate a large proportion of the music for the previous three concerts • Joan does a good job of selecting interesting repertoire that matches (and pushes a bit) the abilities of the choir members. • I like Joan's selections, but I think that we should occasionally sing major classical works in their entirety, e.g. Vivaldi's Gloria, Dvorak's Stabat Mater. This would be a challenge for the choir, but I would prefer that we take the risk! • Enjoy the variety and dedicating this Spring's concert to Canadian music and composer. • Am liking more and more but would like to do more contemporary (but lyrical) pieces as well. 		

		<ul style="list-style-type: none"> • Not Healey Willan or Hodie • Some of the selection leaves a lot to be desired • Generally not so much at Christmas. I don't like Hannukkah songs or Christmas carols with endless verses. • Language mix is OK, If not too much • My enjoyment of the songs grows as I learn them and by performance time I love them all.
2	<p>What have been your favorite pieces over the last few years? (our website lists our songs)</p>	<ul style="list-style-type: none"> • Paradise, black fly, #1 Frobisher bay, not French • Paradise, All the Little Rivers, Three Songs to Music, Choose Something Like a Star. Would love to do more by Willan, and work by Rafe VonWilliams, Morten Lauridsen, Arvo Part, and Erik Esenvalds. • Frobisher Bay In Flanders Fields Paradise Hodie • I enjoyed every piece thus far! • I enjoyed all the music pieces. • <i>Who Can Sail Without the Wind? Blizzard New Fallen Snow</i> Choose Something Like a Star, Here Comes the Light! Winter Has Come, Paradise (Song of Georgian Bay) Mon Pays, Frobisher Bay, In Flanders Fields • Dworzak • Frobisher Bay, In Flanders Fields, Black Fly. My all time favourites were Schubert's The Lord is my Shepherd & Mendelssohn's How Lovely Are the Messengers. I'm very sorry to have missed the session with Handel, Mendelssohn, Faure & Verdi – great choices for me. • Mendelson: Hear my prayer, Verdi: Va, pensiero, Faure: Pavane Kuhnau: How brightly shines the morning star, Daley: Paradise

		<ul style="list-style-type: none"> • All the Little Rivers, Georgian Bay, The two French numbers! • I enjoyed learning all the songs, difficult to choose a favorite because of the variety. • Candles are Dancing, Hymn to Freedom Since I Fell For You, A Nightingale Sang in Berkeley Square, Westside Story Hallelujah (Cohen and the classical one) • The technically challenging ones, like the Healey Willan. • There has been so much good stuff over the years, it is difficult to select favourites. Just keep away from the likes of Healey Willan, and let's have more Va Pensieros, Who Can Sail without the Winds, Frobisher Bays and stuff by Allister MacGillivray! At Christmas, I'm very taken with Conrad Susa's Carols and Lullabies (Christmas in the Southwest) – all ten songs. • Hymn to Freedom, Frobisher Bay • Va pensiero, Rhythm of Life, Paradise, Frobisher Bay • All the little rivers in Canada/Canadian Folksong/Paradise • Les Mis, Va Pensiero, Who can sail Three Songs, Paradise, Frobisher Bay Flanders Fields, All the little rivers South American indigenous language songs You are the new day, Anything by Handel Singing with Shiru Lach Choir, Winter has come, Choose something like a star How brightly shines • Hodie, Auld Land Syne, Harmony (Handel), All the little Horses, Who can sail the wind, Rhythm of life • Candles are dancing, Paradise, Frobisher Bay, all the Little Rivers, Hallelujah (Cohen), vocal selections from Les Miserables
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		<ul style="list-style-type: none"> • Les Mis medley, Paradise, New Day, Going Home, Who can sail without the wind, Song for the Mira • This is a new day; Paradise, Who can sail without the wind; Going Home • Flanders Fields, Paradise, Star Carol (Choose something like a star), Winter has come, Christus Natus est. • Frobisher Bay, Choose something like a star, Wings of a dove, Hear my prayer, Rhythm of Life • I can't get Flander's Fieds out of my head except when All the little Rivers is playing there • Paradise, Black Fly, Little Rivers • Choose Something Like a Star; Winter Has Come; Ave Maria Stella; Star Carol; Candles are Dancing; By Candlelight; Here Comes the Light. Black Fly Song; Three Songs to Music; Passionate Shepherd; Paradise; Canadian Folk Song; Mon Pays; Frobisher Bay; Song for the Mira; Flanders Field; Hymn to Freedom; All the Little Rivers. • They all become favourites and after the concert I can't get them out of my head for weeks!! 				
3	Is our music selection challenging you?	Yes- and it's a bit too challenging for me		The number of challenging songs is about right		I am looking for more musical challenge
	<i>Mark a box with an x</i>	xxx		XXXXXXXXXX XXXXXXXXXX XXX	x x	XXXX
	Comments:	<ul style="list-style-type: none"> • I'm really between category 2 and 3. Happy to try more challenging music, because I love to read and sing against the other sections. 				

		<ul style="list-style-type: none"> • We seem to spend a disproportionate amount of time on one or two harder pieces. • That’s just me – the selection has to match the strengths and weaknesses of the choir, which it does for the most part. • We should do more entire major classical pieces (see above), e.g. masses/requiems, etc • For some of the pieces we need more practice note-bashing before we are ready for “prime time” And we should be required to memorize some pieces. The photos do not lie. • I sing for enjoyment, not for stress • I am challenged by the French selection, but that means I have to work a bit harder on those pieces • I enjoy having to work to get a piece right, but if you get too many of those, there’s never enough time to cover everything. So I think it’s good to have a mix that includes one or two pieces that are well within our reach. • The greatest challenge is with non-English lyrics. • I have difficulty with French, but am willing to learn. My time for home practice has been limited this year, but that should improve this season.
4	<p>What sort of music do you like to sing? classical choral, sacred, popular songs, musicals, a variety of genres...?</p>	<ul style="list-style-type: none"> • All of the above. • I’m happy to do music of all types - am more interested in brilliant harmony and dynamics than the actual type of music. • I enjoy a variety of genres in a balanced concert. • I think the audience would appreciate a variety of genres, but I am partial to the classical choral. Some catchy, popular tunes

to spice up the selection may be welcome, too.

- I have enjoyed all the different music that Joan has selected.
- Prefer a variety however I wouldn't mind a few songs from the 1960s & 70s
- A variety
- Classical choral, sacred, popular songs, musicals
- A good mix of those listed - that will appeal to the audience at our concerts.
- While classical choral & sacred are my preferred choices & I'm not keen on musicals, I'm open to a variety of genres!
- I like to sing mostly classical choral as well as sacred music; also songs from musicals, and some 'golden oldies' – the latter especially at Christmas concerts.
- A variety of genres, not so much popular songs unless they are spectacular
- A variety of genres please.
- I like all of these genres, especially classical and popular including swing/jazz. I'd like to see more of these and less of the quirky repertoire (e.g., Fauré parody) from last year.
- Classical choral and sacred
- A variety
- Classical choral, sacred, popular and folk songs (including French Canadian). I am happy with a variety of genres, as we have now, but with a bit more emphasis on major classical choral
- I like a mix of music. I suspect our audience also appreciates a variety.
- Classical, choral, and a variety of genres
- A variety of genres

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| | <ul style="list-style-type: none">• Classical choral, folk songs, musicals in general a variety• A variety of genres, but I prefer classical coral and some sacred in the mix• A variety of genres, but my preference is for classical choral and sacred. Musicals can be fun depending on the arrangement.• Musical medleys, maritime songs, popular songs• All of these, but limit foreign language s. Occasional French is ok if easy to sing• I like a variety of genres• I generally prefer longer, choral selections to a collection of shorter, random pieces. I don't care for medleys, Jazz• A variety.• Variety is currently good• Fewer classical coral and sacred• Classical choral, modern classical, popular and jazz songs, musicals, gospel, definitely a variety. Possibly a song arranged for two or more part women's voices, i.e. Mendelssohn's 'I Would That My Love'; or male voices; or a chorus from an Opera, although that would entail the original language. Maybe a short set from one composer, i.e. Beatles, Paul Simon, Joni Mitchell, etc. The choices so far have been interesting, some challenging and very satisfying to sing.• Variety |
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Our choral development:

5	What choral experience have you had in the past?	This is my first choir		I have sung in a choir before		I have sung in many choirs
	<i>Mark a box</i>	xxx		XXXXXXXXXX XXXXXXXX	x	XXXXXXXXXX
6	Is your choral singing developing to your satisfaction?	No		Yes- steadily		I have learnt a lot this year!
	<i>Mark a box</i>		x	XXXXXXXXXX XXXXXXXXXX	x	XXXXXXXXXX xx
7	Would you like Joan to listen to you sing to check you are in the right section?	No thanks		Perhaps- as long as no-one else is listening!		Yes, please
	<i>Mark a box</i>	XXXXXXXXXX XXXXXXXXXX xx		XXXXXXXXXX		xxx
	Comments on choral development:	<ul style="list-style-type: none"> • 7 - pretty sure I'm ok in S1, though if she needs me in S2, I could consider it. • The key word there being "perhaps"... I really enjoy my time during rehearsals and I learnt a lot recently because of the way Joan is conducting them. I very much appreciate the vocal training she includes in every rehearsal and I would like her to continue to do this and possibly even do more of it! • The teaching that Joan provides every week is beneficial. Much better than one-off workshops. • I enjoy the warm-ups • Joan's vocal coaching is excellent and we are very lucky to have her as our director • I think the choir - and myself in particular - have benefitted from Joan's vocal 'warm ups' 				

		<p>and vocal training in general – and how she makes it all seem fun!</p> <ul style="list-style-type: none"> • I learned a little something most rehearsals. I would/should take some lessons to sing more. • I appreciate Joan’s passion for vocal training, but her many interruptions while we were trying to learn a piece were distracting. This most recent session has been much more balanced. Perhaps focus on one technique per week, or spend several weeks learning music then several perfecting techniques. • Joan’s strength comes from her performing background and voice training which she is able to pass on every rehearsal. As for Joan listening to me, am not against it, just think I already know I’m in the right section. • I think that Joan is an excellent and very knowledgeable teacher. • don't mind having the Director hear me sing but I don't have any doubt that I am in the right section • Joan and Carla are top notch • I like the way Joan corrects our techniques- not by criticism, but by helping and showing us how to correct. Very important. Never a “put down”. • Choir is sounding great! • Our Director is doing a good job. • I very much appreciate the warm-ups Joan gives us. I (sop) feel I am singing much better with them. • I’m very pleased with Joan’s teaching— having her work on sound production and other music concepts every week is so much better than a workshop once a year with no follow-up. • Joan’s tips are very helpful and done in an effective manner
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		<ul style="list-style-type: none">• Starting with a great warm-up, we are benefiting from a choral lesson each week. A Workshop on blending might be good.
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Our practices:

		It takes too much time		It works reasonably well		It's very helpful in learning a piece
8	We should continue to practice section parts with the whole choir present.	xxxx		xxxxxxxxxxx xxx	xxx	xxxxxxxxxxx
9	For some early rehearsals when we are learning the notes, men and women should practice separately in different rooms	xxx		xxxxx	xx	xxxxxxxxxxx xxxxx
	Comments	<ul style="list-style-type: none"> • We seem to spend a lot of time on the men's parts in full practice - perhaps more individual sessions for them would be helpful. • I think that the piano helps a lot at the beginning and if we separate the parts some of us will not have the benefit of hearing the right notes, unless we find another kind of aid! • Separate rehearsals should only be for the first month. • Re 9- I don't agree • Re early season sectionals – Carla could lead the women and Joan could work with the men's sections. This would get us learning the notes sooner so we could get to dynamics and watching the conductor sooner. • Separate practices are good as long as logistics and time permit • If there are no section part rehearsals, the one sectional practice session is very important & needs to occur when we are still mastering the score but not too early on! 				

		<ul style="list-style-type: none">• Separate practices early on would likely help us learn our parts faster.• I don't mind this (practice section parts with the whole choir present) at all. In fact it helps with my own reading if I follow the music, and if people in my section don't use it for an opportunity to chatter.• No 9. Might be helpful, but we would miss the singing tips given to the groups if we are not together.• Have not experienced practicing separately without the rest of the choir present. I am perfectly satisfied with the way Joan is running rehearsals.• Personally, I think we learn better when we sight-read in four plus parts, then focus on problem areas. It is easier (for me at least) to have the context of the other parts to hear the intervals when I am learning. Singing our part alone doesn't help me because I forget it by the next week; there are just too many pieces in a short time. I do think that going over wrong notes earlier would be helpful. But even then I need to hear how they fit with all parts together.• A difficult choice. While we have someone like Faye to lead additional sectionals, the current approach is ok. It does give you a better sense sooner of how a piece will actually sound.• I think the present pattern of practices is working well.• I think it is best when we are all together, but early in a session some split rehearsals can be useful• I much prefer practicing with all sections at all times• If we follow the format that we used when Bob was director, Joan would work with the
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		<p>men and Carla would work with the women. If Carla is not keen to lead a sectional, we do have two very capable choir members (Faye and Helen) who could also work with the women.</p> <ul style="list-style-type: none"> • We very much need sectional rehearsals for note-bashing. Joan and Carla could switch between the men and women so we get experience with both. • Re Q9- helpful in learning notes. When notes are learned incorrectly, it is very difficult if not impossible to “unlearn” • Re 8: when necessary, but not too much • Even though it may seem a bit tedious at first, practicing together ultimately helps pull timing issues together and gives opportunities to practice sight reading the other parts. • I don’t know about point 9—it might be helpful early on? I suppose we could try it and see. • Joan is very good about not letting us get bored while one section is the focus, so I’m not unhappy as is. • Joan’s approach is much better. It is good to her how your part fits with the other sections • Re 9: Not sure about this. Other choirs I've been in have frequent sectionals to 'note bash' and polish difficult parts leading up to a concert. • Re 8- when necessary
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Our vocal skills:

		There is too much expected of us		Just right-my techniques are improving steadily		I really enjoy the coaching – the more the better
10	Sight reading			XXXXXXXXXX X	X	XXXXXXXXXX XXXXXXXXXX X
11	Vocal techniques, e.g. projecting voice	X		XXXXXXXXXX	XX	XXXXXXXXXX XXXXXXXXXX
12	Diction- e.g. Vowels and consonants	X	X	XXXX	X	XXXXXXXXXX XXXXXXXXXX XXXXXX
	Comments	<ul style="list-style-type: none"> • Bring it on! • Sight reading is still very challenging • Just great! • I have appreciated Joan's coaching on diction. I think this is something that needs practice • I really enjoy the coaching –the more the better • I love the “singing lesson” as a warm up. Very helpful. • I feel I am weak at interval training, but have had no luck with Solfege method • I really enjoy the coaching –the more the better. • Joan is very good about this • Breathing and line of phrasing, tips all help. 				

Our rehearsals:

		Not very well		Most of the time		Perfectly
13	I can hear Joan's instructions clearly	xxx		XXXXXXXXXX XX	xxx	XXXXXXXXXX XXXX
14	I understand conducting gestures	Not well at all x		XXXXXXXXXX XXXXX		XXXXXXXXXX XXXXXXX
15	I feel comfortable with seating arrangements	x	x	XXXXXXXXXX XX	xxx	XXXXXXXXXX XXXXX
	Comments:	<ul style="list-style-type: none"> • Because of a back condition, I use a kneeling chair. Sitting at the side is no problem. • People could hear Joan clearly if they paid attention. It is quite interesting that Carla knows exactly where Joan wants us to start but others often seem lost. • It might be helpful to practice a couple of times in concert formation as it's often a very different sound than when in the pews. I don't know how to do this as we are now a big group and it's a lot of work setting up the risers. • The seating arrangement at St. Basils is not the greatest. Sopranos can't hear the altos- and vice versa. We can now hear the men better than we did with the previous seating plan. • Again, we have a chatterly little group. I wonder if that could be solved by extending the break once or twice a month and serving cookies or something. I know... very bad for singing... but very good for morale. • Sometimes it is frustrating when certain members are talking while Joan is instructing, end result is Joan having to repeat directions unnecessarily. 				

		<ul style="list-style-type: none"> • I have a hard time hearing Joan's anecdotes and wonder what I am missing. • I am still very confused by the conducting, especially when to come in. I also get distracted by the complexity of the movements and prefer a more straightforward and unidimensional demonstration of the beat. I find it very confining to have seats in the aisle. Would prefer men behind, as at Trinity. • Some mixing up of seating arrangements might be helpful so we can hear other sections. Might also be helpful to rehearse a bit more in the positions we use for the concert. (Don't mean using the risers, just to be in the same place relative to other sections as we are in the concert). • Problems that I have in hearing Joan are personal - I am becoming harder of hearing. It's worth experimenting with seating in rehearsals. • There are times when I cannot hear any of the other sections • I would like Joan to be more vigorous and precise in practicing and conducting our starts. We also need more practice on these parts of the pieces • Seating is Joan's call • Given the confines of the pews, it is difficult to hear the front rows if sitting near basses, so hard to blend. • Cannot always hear instruction • Having so many people means those on the ends may find it difficult to hear others but I don't think another arrangement is very likely • I have a high end hearing loss, so sometimes have difficulty hearing the first word or two, especially if Joan speaks quickly. The sound system works quite well.
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Our learning tools:

		I don't use this tool at all - I'm not very good with it		I use this quite a bit- this tool is helpful		This is an essential learning tool for me
16	Paul's midi files	xxxxxxxx	x	xxxxxxxx	x	xxxxxxxxxxx xxx
17	Songs on You tube	xxxx	x	xxxxxxxxxxx xxxxxxx	xxx	xxxxx
18	My own piano	xxxxxxxx	xx	xxxxxxxx	x	xxxxxxxxxxx
19	My own sight reading skills	xxxx	xx	xxxxxxxxxxx x	xx	xxxxxxxx
	Comments:	<ul style="list-style-type: none"> • I use the midis, Youtube and piano when learning pieces • Occasionally I use the files. • If I did not have a piano and know how to play the notes then the midi files would be of greater use for me. • I am a hopeless sight reader – to my regret • I find each of the above methods is useful depending on what I need to learn/practice. • No piano at present for the midi files were extremely helpful for those niggly parts. • Would use a keyboard almost exclusively if we had one to use. • I wonder if we are trying to follow the timing notation too closely on works such as Song for the Mira. It felt stilted to me. • Not using the midi files is just a personal thing. For anyone who doesn't have access to a keyboard they are really good and we are lucky 				

		<p>to have someone like Paul who is prepared to provide them for us.</p> <ul style="list-style-type: none">• My sight reading skills are improving• I haven't done much about the examples on You-Tube for a simple lack of time. Probably if I tried it more, it would be useful• I haven't used Paul's midi files because I have access to my own piano and as a soprano it is fairly easy to sing along with a youtube version. I do appreciate the work that Paul does on midi files and know that several members find them invaluable• For me the combination of midi files and songs on You Tube have been increasingly helpful this year. I would like to find a way to put them both on our members' section of the website so folks can find them more easily.• I depend on Paul's midi files. Thank you, Paul• My sight reading skills are enough to go up when the notes go in that direction; ditto down. I can guess at a couple of easy intervals. I can pick out the treble clef notes on our piano but don't confuse me with more than two sharps or flats. You can see why I need Paul's files.• Paul's files are very helpful in many ways including helping with sight reading• Would it be possible for Paul to record the various warm ups we do and compile a guide for us to use at home? There are warm up Apps available, but it would be great to have our own 'Joan special'. I've recorded some on my iPhone, but the quality is not very good.• I used to use the midi files quite a bit, but I haven't figured out the new speakers on my computer
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Support for our Performances

		No		Yes, if needed		Great idea
20	We should try to have additional instrumentalists for some songs at every concert			XXXXXXXXXX XX	XX	XXXXXXXXXX XXXXXXXXXX
21	We should try to have a soloist number in most concerts	XXXXXX		XXXXXXXXXX XXXXXX		XXXXXXXXXX
22	We should have a trained singer to lead each section	XXXXXXXXXX XXX	X	XXXXXXXXXX XX		XXXX
	Comments:	<ul style="list-style-type: none"> • Re 20 - like this idea to give young talent an outlet, Re 21 - if the piece works well for both s. & choir Re 22 - if possible Re 22 - if the leader works to develop the skill and blend of the section and is not a prima donna. • Re 21: Or breakaway duets? Not necessary. But limit • Occasionally we might have a soloist if we have a song that requires a soloist. • Re 22: I suppose it would be a dream come true if the singer were a good teacher, too. • Re 22. Second sopranos are weak. Could we have a strong First sing with us in the sections where we are very exposed. • A trained singer as section lead would be ideal but a trained musician is good too • I think the audience appreciates hearing a great soloist- and so do the choir members. • It would be great to join up with other small choirs. 				

		<ul style="list-style-type: none"> • Instrumentalists and soloists certainly add variety, so if they fit in a programme, then great. They do cost money.... As for Q22, don't think it should be the norm. Rather, it is only something to be considered when a section is struggling to manage the repertoire. • I'm for having trained singers to lead each section, if we do not have to pay them! • I like it when we have instrumentalists but don't see it as essential. Have we BV members who would care to take on solo parts? • It would be great if Joan could consider using some of our very strong singers for solo parts; e.g. Lindsay Lebolden, Alto • While I think #22 would be helpful I also realize that the resources of our choir are probably not adequate for this and I wouldn't want to see fundraising being required to support this idea. • Specialists and soloists add variety and colour to our performances. They should be encouraged but they need to be REALLY good. • Re Q22-affordability is an issue • Re 20 and 21, as budget permits. Creates more interest and allows for more variation. Re 22. We have some good singers but a trained singer gives much needed support especially in more challenging pieces • Re 21 and 22- only if essential to the piece • Would Joan sing for us? This is a very special opportunity to enrich all of our experiences, if Joan would enjoy it. We could pay her extra for that, of course. • Re 22- not needed • A trained person might be educationally sound but the idea is socially fraught. • Good ideas, depending on our budget. Ideally, the section leader should be able to play the notes in the correct rhythm on the piano too or have a piano player to help. A blending
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		workshop, dividing the choir into working groups helps. I have notes from a previous choir.
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Choir experience

		Not really		Yes, I am		Very much indeed
23	I am enjoying our choir	x		xxxx		XXXXXXXXXX XXXXXXXXXX XXXXXXX
24	I feel welcome and included			xxxxxx		XXXXXXXXXX XXXXXXXXXX XXXX
	Comments :	<ul style="list-style-type: none"> • I feel increasingly welcome. • I feel as if I'm in a new choir now that we have a new choir director and pianist – or maybe not so new anymore... • Love it all although it does take a very long time for newbies to get to know anyone. Perhaps a few more opportunities to socialize? • Generally feel rejuvenated after every rehearsal. What more could one ask for after a 2 hour practice. • I have struggled with choir this past two years. I prefer a more relaxed atmosphere after a hard day at work. The focus on performance and perfection, especially vocal techniques, takes away a lot of my enjoyment. There are lots of auditioned choirs to meet that need. By contrast, I enjoy the way CAMMAC readings introduce some technical suggestions, but 				

		<p>the focus is on enjoying the music and camaraderie. It is also hard to socialize at breaks and the seating feels claustrophobic.</p> <ul style="list-style-type: none"> • This choir is central to my social life – we have a great leader, and a great bunch of people (Sorry if this sounds rather “Trumpean”!). • It's easy to get to know the other members of your section - but harder to know others. At the outset we should try to remember our name tags. • It took several years to get to my current comfort level and I am concerned that we may need to be more vigorous with a buddy system to welcome new members. • When a new, or newly returned person joins us for a session, they should be formally introduced and welcomed by the section lead • The section leads or Joan should welcome new-comers “officially” • 23-some pieces too difficult and stressful and not great music • A very happy atmosphere- thanks to the current executive and Joan’s unfailing good nature and professionalism. A winning combination! I am very grateful for this choir experience. • The week is planned to include choir. It is very enjoyable and the source of closest friends. The progress of our singing during the term is most satisfying • A social event early in the season would help. Name tags are helpful.
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Other observations and comments:

- The choir has a wonderful Executive Committee. Thank you for all your work and enthusiasm.
- We are very fortunate to have the leadership that we do for this choir. This includes not only Joan and Carla, but the Executive as well. In particular Barb and John W. have given generously of their time and energy to make us a better choir.
We have several friends in other similar choirs and they are struggling to find new members. The fact that we have such strong membership and, in particular, in the men's sections speaks volumes.
- There was no question about the sectional rehearsals. (i.e in chorister's homes). These have been very helpful in learning the music and also for getting to know others in the choir. I hope these can be continued.
- I enjoy the choir
- I feel fortunate to have found an amateur choir that functions so well in terms of musical direction and support from Joan and Carla and in terms of smooth running administration thanks to our executive committee. The warm friendly atmosphere is the crowning touch.
- Thanks to the executive for putting together this survey.
I would like to see more input from choir members on the repertoire.
Personally, I don't think having a theme is a particular advantage for the concert.
I am uncomfortable with the increased focus on fundraising and door prizes over the past few years. It seems like our niche as a low-demand choir is eroding. I would support modest increase in fees instead.
I appreciate how much Joan has modified her expectations and teaching style this past term. I think that we are slowly learning better techniques but we don't have to be a performance choir.

I really, really don't like so many pieces in languages other than English, French and Latin. I'd rather spend time learning the music than how to pronounce words that we won't be using again.

I really appreciate how much work Barb, John and many others are putting into the logistics of the choir. I regret not having more energy to contribute.

- Only additional thought is that, in an ideal world, it would be nice if we could find a way to learn the notes quicker so we could spend more time on dynamics, diction, tempi etc. Getting the notes right is only the first part of giving a musically satisfying performance.
- I feel very positively about our choir, and I would like to thank our Director, and Executive Committee for doing a great job. Also, thank you for carrying out this survey – much appreciated!
- A choir like Bytown Voices has membership from across a wide spectrum - some take choir very seriously and devote much time and effort; others are more casual in their commitment to the choir. This is as it should be for a community choir. Just as we welcome people with greater and lesser musical background (or differing vocal capability), so we should be open to those who are super-serious choristers and those who enjoy the social interaction. My own problem is that I am involved in too many things, so too often I do not give choir the attention and time it deserves.
- Joan should continue to encourage sectionals outside normal rehearsal times. I find ours (Altos) most helpful and preferred to sectionals during valuable rehearsal time with Joan. I also find Joan's weekly practice e-mails most helpful. They encourage me to practice!

As noted earlier, it would be great if some of our very strong singers could be asked if they would like to "audition" for a solo part.

I'm afraid I don't have more meaningful feedback. But it's because I feel we are all so very lucky to have Joan as our Director.

I also want to take this opportunity to congratulate our stellar Executive and all those who take on key roles to ensure that our rehearsals and concerts are so successful.

Finally, some of my very loyal friends who have attended many of our concerts for many years including those when were the Glebe Singers lead by

Janice Grey, have commented on how much we have improved. They now come for their enjoyment!

Many thanks to all!

- I am very impressed by the work done by our current executive. I am particularly grateful to Barb Clubb and John Waddington for the awesome leadership they are contributing to our choir.
- I would like to see Carla playing the piano in the warm-ups so that Joan can concentrate on the singers and getting us to look at her and also watch us more closely.

We need to monitor breaks closely to conserve time.

I would like to see more memorization required of us.

I would like to see if some of our best singers could perform solo work or group work.

I would like to see more choreography in some of our pieces to help with audience engagement.

I would like consideration of signing with other choirs from time to time.

I would like to see us continue to expand our fundraising efforts.

We must engage with the audience more: that means smiling, looking up more and memorization of some pieces

We need some “party pieces” that we can sing as a choir at the drop of a hat. E.g. Flanders, Frobisher All little rivers etc.

- Attendance, especially in the winter term, has been problematic. Five- eight weeks is too long to be away.

Carla has been (is) an amazing accompanist and helpful in our learning. She is always “there”.

Some suggestions of music for the future: Ave Maria- Biebl; O Magnum Mysterium- Lauridsen

- Very good survey. Suggested songs: The Rose; Cape Breton Lullaby; Homeward bound; Candle on the water; Medleys: Fiddler on the Roof, Beatles; Going Home; Balloulalo; Can you feel the love tonight; Yesterday
- Excellent survey.

We need choir input on the selection of music. It seems our choir director selects certain music to please herself and her peers. Music should appeal to audiences. I’ve had comments that certain music was not too popular with

guests. Music should be melodic and meaningful, Hodie and Healey Willans music not popular.

Suggested music: Candlelight on the water; the Shores of Isthmus Bay; A Beatles medley; Medley of show tunes; The music's always there with you; Edelweiss; Reflections by Robert Bauer. (The Tefts have permission to use this); Homeward Bound; Going Home; It might as well be spring; Steal Away; It is well within my soul; Finlandia (sacred version in English or Finnish one)

- I appreciate the way Joan is encouraging us to become more expressive with our Choral singing- to tell a story and to engage our audience. We are gradually improving in this area.
- I've been in this choir under 3 directors, and Joan's the best! She has a real talent for teaching—she makes the practices enjoyable without losing control of the group. We are learning more, singing better, and having fun while we're doing it.

Carla is a treasure too—do what every you have to do to hang on to those two!

- Looking forward to our rehearsals is a big part of each week. Joan has made the experience much better. She is fun, helpful and the perfect person for our choir. Carla is also a perfect fit. It seems to me that as a group we get along very well and the experience is most enjoyable.

It must be very difficult for Joan when attendance is sporadic, but she seems to be able to deal with it very effectively and our concerts have never sounded better. Many of the new people have made the choir even better and it is because of Joan's reputation. If people were expelled because of a lack of attendance I think it would not promote a positive vibe and we might lose some members who have made the choir as good as it is. The same could be said for having to audition.

The choir is most enjoyable and Joan and Carla are a big part of the reason.

- Points on stage presence might be helpful. Identifying well-known or repetitive sections, where we can be looking up at Joan. Smiling more.
- So happy to have such an excellent Director who is also a wonderful singer. Joan's energy and enthusiasm are inspiring. Carla, as well, has great ears and is awesome on piano. What a team!

Thanks also to Barb and John and many more people who play an important part in the running of the choir.