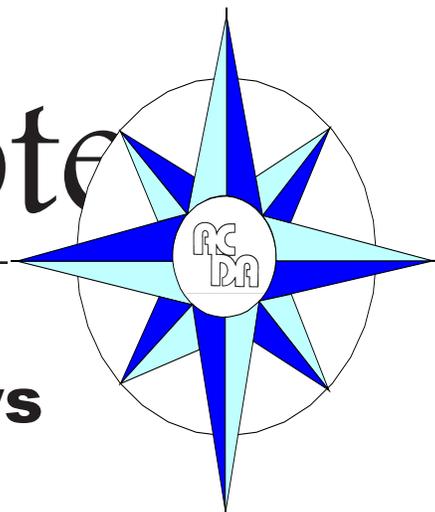


Northwest Note

Newsletter for the NW Division - The American Choral Directors Association
Volume VIII, No. 3 Spring - 2000



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Baton is passed. . . Branton to Fulmer

Connie Branton offers encouragement to ACDA and thanks to fellow leaders during her two year term

by Connie Branton, NW President

Almost two years ago I wrote my first column as President of the Northwestern ACDA. This month I write my final column. Much has transpired in those two years, not the least of which is that I have made many new friends. My experiences in these two years have strengthened my resolve to continue to support ACDA with my presence and my involvement. I pass the gavel to two very able women, Karen Fulmer who will be your president as of July 1, and Twyla Brunson who will assume the role of President-Elect. We will all be served well by them. Already they are hard at work planning a great convention in Tacoma for 2002.

As this is my final opportunity thank people, I must do that. First of all, thank you to Tom Miller who initiated me and allowed me to get hands-on experience under his leadership for two years. I was prepared for the convention onslaught because I had worked with Tom on the Portland convention. He taught me the "ropes". I, in turn, tried to involve Karen Fulmer in the planning of the Seattle Convention. We all must thank her for her able leadership as Program Chair of the 2000 Convention. I could count on her to come through in the most difficult of situations. She worked tirelessly to make sure that all of the daytime concert sessions and interest sessions went off without a hitch.

To the presidents of the state organizations: Ginny Packer, Rosemary Bird, Scott Anderson, Kevin Brower, Dean Peterson, Marco Ferro, Twyla Brunson, Richard Nance, Susie Schatz-Benson, Pat Patton, Doree Jarboe, and Paul French, I so much enjoyed getting to know you and to work with you. The state organizations are in very good hands.

Our Northwest has a national visibility because of the efforts of Howard Meharg. We compare well with other ACDA divisions. Howard, as newsletter editor, has revamped *NW-Notes* entirely to make it state of the art and has designed a web site that makes us look very professional. The Northwest has a classy reputation because of his efforts.

Thanks to our Treasurer, Carol Stewart-Smith who has for four years kept all of us and our books straight. Our division is healthy on the ledger sheet. Some of my predecessors inherited deficits which made planning programs difficult. Due to Tom Miller's efforts and the careful accounting of Carol, our division is in a sound financial state. We have all tried to be good stewards of the money you have paid for dues and convention fees.

Gratitude to my R & S committee members for their generous gifts of time and energy to make the convention a success. These people all made your organization representative of the many types of choirs that we conduct: Roberta Jackson, Bill Keenan, Scott Peterson, Solveig Holmquist, Ted Totorica, Linda Schmidt, Stuart Hunt, Barbara Fontana, John Baker, Lori Weist, Geoffrey Boers, Clyde Luke, Scott Dean, and Chris Bumgarner. There were so many positive comments about the sessions that they helped to organize for the convention.

We had over 350 registrants for the Seattle Convention. We must thank those who were actively involved in helping to organize and carry off any number of duties in Seattle to serve that many of us; i.e. Matt and Naomi Strauser, Neil Lieurance, Sarah Hilden, Dan Jackson, Kris Mason, Michael Sagun, Dick Sparks, Bill Mayclin, Lalani Jensen, David Anderson (our Registration Chair par excellence), and Ben Brody, our host. We all owe you much of the success of the convention. Lastly, a hearty thank you to my friends from Idaho who stepped in, sometimes at the last moment, to do jobs behind the scenes to help a harried Northwestern Division President. I knew that you would be there to pick up the pieces when the going was overwhelming.

I have mentioned some of the people that made our Division work these last two years. I entreat every member to get involved, to stay involved, and to lend a hand to the officers who will lead you in the next two years. I continually tell my students that they get out of their choir just what they put into it. The same goes for our professional organizations. If we want ACDA to serve us better, we must look to becoming an active part of those who make it such a dynamic organization in support of the choral art.

My best to all of you in the coming months and years. It has been a joy to serve you.



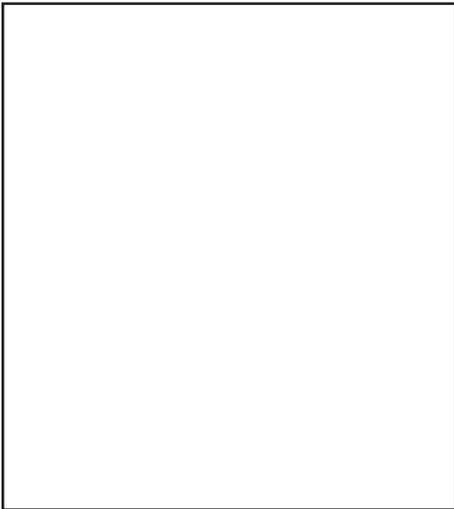
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In Memoriam:

Dr. Ralph Dan Manzo

(June 7, 1921 - April 4, 2000)



Ralph Manzo, retired director of choral activities at Eastern Washington University, was born in Seattle to parents of Italian immigrants. From his youth, music was the focus of his life, and he conducted and performed in school bands and choirs throughout his early years. He received his Bachelor of Arts from Central Washington University in 1948, and his Master of Arts in Conducting from the University of Northern Colorado in 1952. In 1960, he earned his Doctorate in Vocal Performance and Choral Conducting from the University of Northern Colorado. He pursued ad-

ditional training with internationally recognized conductors in Florence, Vienna, and Rome. Dr. Ralph Manzo began his teaching career in 1948 in the Bremerton School District, first at Bremerton High School, and then teaching for two years at Olympic College. During this time, he also received sabbaticals to pursue his Doctorate in Music. In 1960, he became Director of Choral Activities at Eastern Washington University. His symphonic choir and vocal jazz group, the Collegians, won national and international acclaim throughout his prestigious career. The Collegians was selected twice to entertain the military troops on Far East USO tours. In 1971, his symphonic choir was chosen as one of four outstanding U.S. university choirs to perform at the International Choral Symposium in Vienna. While at Eastern Washington University, his Collegians and symphonic choir were selected to perform at either the All-State or Northwest Choral Conference on fourteen occasions.

Ralph conducted over 200 choral festivals, All-State, and regional conferences in the United States, and Canada. He gained noteworthy recognition as a vocal adjudicator and clinician. In 1998, he was selected for the Washington Music Educators Hall of Fame for his contribution to music education. Most recently, Dr. Manzo conducted a Catholic Choral Festival of over 350 students at Benaroya Symphony Hall in Seattle.

Ralph is survived by his wife Vicki, daughters Sylvia Manzo Iafrazi (spouse James), Maria Manzo Kissinger (spouse Michael), sister Lillian Isernio (spouse Phil), brother Angelo Manzo (spouse Joanne), sister-in-law Anne Manzo, and grandsons Brandon and Ryan Buth. Ralph also leaves behind several nieces and nephews.

A private funeral service was held at St. Rita's Catholic Church in Tacoma. A public memorial Mass was held at St. Joseph's Catholic Church (400 S. Andresen, Vancouver, Washington) on Saturday, April 29th, at 1:00pm. Past students or friends of Ralph's may send cards in care of Maria Manzo-Kissinger at St. Joseph's church or call 360-696-4407.

The Debate Rages... Hymns or Praise Choruses

An old farmer goes to the city one weekend and attends the big city church. He comes home and his wife asks him how it was. "Well," says the farmer, "it was good. They did something different, however. They sang praise choruses instead of hymns."

"Praise choruses," says his wife, "what are those?"

"Oh, they're okay. They're sort of like hymns, only different," says the farmer.

"Well, what's the difference," asks the wife.

The farmer says, "Well, it's like this. If I were to say to you: 'Martha, the cows are in the corn,' well, that would be a hymn. If, on the other hand, I were to say to you:

*Martha, Martha, Martha,
Oh, Martha, MARTHA,
MARTHA, the cows, the big
cows, the brown cows, the black
cows, the white cows, the black
and white cows, the COWS,
COWS, COWS are in the corn,
in the corn, are in the corn, are
in the corn, the CORN, CORN,
CORN,*

then, if I were to repeat the whole thing two or three times, well, that would be a praise chorus."

As luck would have it, the exact same Sunday, a young, new Christian from the city church attends the small town church. He comes home and his wife asks him how it was.

"Well," says the young man, "it was good. They did something different, however. They sang hymns instead of regular songs."

"Hymns," says his wife, "what are those?"

"Oh, they're okay. They're like praise songs, only different," says the young man.

"Well, what's the difference," asks

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An Expanded View of “Authenticity” in Early Music



(Part I)

by Paul French, OR-ACDA President

It's no secret that issues of authenticity are a hot topic in both the academic and commercial worlds. Historical reconstruction, fueled in part by the tremendous commercial success of early music recordings, has quickly established itself as the primary goal of most early music performances.

Alternately described as “historically informed,” “contextual”... the idea of historical authenticity in performance has become so popular that this “early music approach” has spilled over into the Romantic era (John Eliot Gardiner's recent recordings of the Brahms and Verdi Requiems on “period instruments”) and shows no sign of stopping there. Can Crumb on “period computers” be far away? Now let me say at the outset that, personally, I find many of these historical reconstructions both enjoyable and thought provoking. Gardner's recordings have always been personal favorites of mine. But I do have a problem with the philosophical position that raises issues of context above all else. So without throwing the crumhorn out with the bath water, I would like to consider for a moment a simple, but recently neglected question. Should historical authenticity always be our top priority? Are there not other factors, that are equally “authentic?”

Let me begin, in good academic fashion, by answering these questions with another question, authentic to whom? The obvious answer, the one that occupies the bulk of our educational training, is the composer. And in order to be authentic to the composer, we have been taught to establish two things: 1) The Authenticity of Text: what did the composer write?; and 2) The Authenticity of Historical Context: what did the composer expect to hear? These are both important areas of research, and certainly we can not hope to be “authentic” without them. But the composer's music and intentions represent only one third of the composer-performer-audience triune. All three are necessary for musical performance. What about the other two? I would like to briefly examine a more complete circle of authenticities, adding to the authenticity of the composer: 3) The Authenticity of the Performer: how do we balance the composer's needs with our own creative spirits? And 4) The Authenticity of the Audience: what part should the audience play in the creative process?

I. The Authenticity of Text: The Myth of the Urtext

In graduate school we were all taught that performance editions could not be trusted. The notation of pitches and rhythms have been changed, expression marks added... But what we weren't told is that similar problems surround scores that were supposed to fully authenticate, the so-called urtext scores. Since most libraries do not contain original manuscripts, what generally serves as urtext scores, are definitive editions, something on the academic level of the complete works of the composer. But the volumes of complete works that we find in the library are not in the composer's hand. They are, once again, the work of music editors, and while more accurate than performing editions, they are editions nonetheless. And even well-thought-of editors occasionally make mistakes, sometimes quite serious ones. For example, the Spitta chronology of Bach's music has been found to be incorrect and, more dramatically, Mozart's Symphony #37 has recently been shown to be largely the work of Michael Haydn.

Ultimately, the only edition that could truly establish the text would be a facsimile edition, in the composer's hand. But facsimile editions are expensive, difficult to find, even more difficult to read, often incomplete, and have often acquired a number of “additions” by copyist, editors, and performers, which demand interpretation by editors before they can be understood. A case in point is Ockeghem's Missa “L'homme armé” about which Christopher Reynolds writes:

Beyond these very basic conventions, scribes exercised the right to make a variety of decisions that ranged from simple editorial alterations to more extensive compositional changes, all according to the dictates of local performance practice. Thus the scribe of the Ockeghem “Missa “L'homme armé” in the manuscript Cappella Sistina 35 rewrote the phrase leading into the “Et incarnatus est,” inserting a cadence to give the pope and other celebrants at papal Masses enough time to kneel, as the liturgy required.¹

And what do we do when composers alter or revise their own music? Is the score which is chronologically the first the only authentic one? Or perhaps the final rendition is more authentic? Are the changes in the various sources intentional, a mistake of copying, or simply expedient changes for an individual performance? And in picking and choosing between sources, the resultant “combination score” is often a score that never really existed as such. Can such a score be “authentic?”

Many scholars today are facing up to these questions. In a series of articles in the journal *Early Music* (February, 1984) collectively called “the limits of authenticity”, all three participants, Richard Taruskin, Daniel Leech-Wilkinson, and Nicholas Temperley, rejected the notion of authentic editions. And other



Expanded View of “Authenticity” in Early Music

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early music conductors are following suit. Even Nicolaus Harnoncourt, a superstar in the early music world, has joined the ranks of the skeptics and admitted that authenticity, as commonly understood, does not exist.

But is this necessarily a problem? For much of music history, the text was generally regarded as little more than a blueprint for performance, which involved, for starters, a number of improvised elements which were never written down at all. The musical text would dramatically change

from performance to performance, with no thought given to “authenticity.” Ironically, to insist on authenticity of text for a piece of early music is actually unhistorical, and contrary to the composer’s intentions, and thus a violation of our second authenticity: *The Authenticity of Historical Context*. (Part II - next issue)

Editor’s note: Paul French’s scholarly article is considerably longer than most ma-

terial published in NW-Notes. His work is important, well written, and worthy of our careful reading in its entirety. Thus, rather than condense and/or edit we’ve chosen to print this article in three parts, serial style. Look for Part II in the Fall edition of NW-Notes. If you simply can’t wait for the entire piece, contact Paul directly for an immediate e-mail version. (PFrench904@aol.com)

Further note: If you missed Paul’s article on “just” tuning, check your last issue of NW-Notes or find it at the NW-ACDA website at: www.nwacda.com by clicking on the newsletter button and allowing a complete version of the newsletter to download in Adobe Acrobat form. His article is on page 6.

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Bridge of Harmony

by *Mary Elizabeth Baptiste*

(freelance writer from Laramie, Wyoming)

Two days ago, I stood on the porch of my cabin in the Teton Range of northwestern Wyoming and wove my fingers gratefully around a mug of herb tea. Early light struggled through a blue mist roiling up from the Snake River. Cold air burned in my nostrils, numbing them to the elusive smells of damp sage and fir. But I was aware of a stronger smell, reminiscent of horses in a confined space. I scanned the meadow around the cabin, my eyes coming to focus on a grove of aspen, teeming with bright spring leaves. Cupping one hand around my ear to exaggerate sound, I heard muffled tearing and chomping. A cow elk, her dull brown coat ragged with molting, emerged from the trees and looked around, bright-eyed and vigilant for danger. A calf followed, floundering on wobbly new legs. They both lowered their heads and munched grass. I heard crunching, and three more cows with calves ventured out of the cover of the trees, pausing to eat with every step. I gazed, motionless, fearful that the tense beating of my heart would scare them away.

Today, my heart again beats an anxious cadence in my chest, but I am certain no one hears. I squint through a window of the 18th floor ballroom in the Pennsylvania Hotel in New York City. Morning sunlight settles onto Madison Square Garden below me, and a barrage of yellow taxicabs lurches by as the corner light turns green. Behind me is a throng of over two hundred choral singers, most of whom are from various Wyoming towns - Casper, Gillette, Laramie, Cheyenne. We have come together to perform the Brahms German Requiem, *Ein Deutsches Requiem*, with the Brooklyn Philharmonic Orchestra at Carnegie Hall.

Our local choral group, the Jackson Hole Chorale, has been plodding through this demanding composition for the last two years. At our Christmas concert, we performed parts of the English version far from flawlessly to a forgiving audience, but this is New York. I rub the back of my neck with a sticky hand. Can we pull it off?

In a few minutes, we will begin the first of two all-day rehearsals under the direction of conductor Helmuth Rilling. When our Chorale was first invited to participate in this event, Helmuth Rilling was little more than a name on paper, but our imaginations rallied to fill in the gaps. "I heard he tolerates *no* errors," a fellow singer told me. From only two known facts, that he is German and world-renowned, I concocted my own list of adjectives to further describe this imposing specter of a man. He must be tall, of course. Stern, intimidated, petulant. This morning I expect him to stride into the ballroom, snap his baton on the music stand, and bellow demands to our lot of quivering singers. I inhale a shaky breath and take a seat in the soprano section.

Professional musicians in jeans and tank tops enter the room. They lug cumbersome dark cases to assigned seats and unpack shiny instruments. A few feet in front of me, a young woman whose dark curly hair is pulled into a silver clasp, tunes a French horn, her fist tucked into its flared bell. A blond woman in an Indian print skirt tweaks the pegs of a violin. To her right, a frowning man holds his ear to a kettle drum and thumps on it.

Sensing commotion in the front of the room, I plant one foot on top of the other to keep it from jiggling. A young man in a somber gray suit climbs up on the dais above the orchestra, waves his arms, and directs the milling singers to available seats. The room is quiet as he introduces Maestro Helmuth Rilling,



the director of the International Bach Academy in Stuttgart, Germany.

I crane my neck to look above the crowd and see a shock of white hair undulating to the platform. A petite, bespectacled man in his sixties dressed in an orange print shirt and black trousers steps up. He smiles, greets us with a guttural "Good morning," and segues into a welcoming monologue. His soft voice and easy amiability take me by surprise. My spine relaxes into the back of my chair, and all my preconceived notions about Helmuth Rilling turn to ash.

With a nod to the orchestra, Mr. Rilling pauses, his hands poised around an imaginary beach ball. "We will practice the fourth movement," he says.

Our singing fills the room. Mr. Rilling encourages, admonishes, reminds. He polishes our German pronunciation. He alerts us to changes in volume and tempo. He urges us to be especially expressive of the "sighing motifs," those breathy, swaying pairs of notes, so unique to Brahms. He clutches at his chest with his fingers. "I will prepare you for all the changes," he says, "but you must *watch* me very closely." His good-natured smile belies an immense but subtle personal power.

He then directs us back to the beginning of the *Requiem*.

Blessed are they that mourn for they shall be comforted. They that sow in tears shall reap in joy.

"You will notice," Mr. Rilling says, "that the first movement begins with low, earthly tones, and then proceeds to lighter, higher notes. The central theme of the Requiem becomes evident in the choral phrase, *getrostet verden*, 'They shall be comforted.' The same theme is reflected in the orchestral ending of the movement with harp notes ascending the

(continued on page 9)



Bridge of Harmony (continued from previous page)

scale.” Mr. Rilling pauses, gliding his baton upward. “In this way, Brahms directs us symbolically to heaven.”

I blink my eyes. Suddenly, Helmuth Rilling with his baton, the musicians and their instruments, and the damask drapes behind them fall away, and I am back home in Wyoming, gazing at the Tetons from my cabin porch. As always, the peaks draw my gaze upward to the sky. Goosebumps creep up my arms. The music is becoming more than notes, more than biblical phrases, more than poignant harmony. I swallow hard.

Behold, all flesh is as the grass, and all the glory of man is as the flower of grass; for lo the grass withreth, and the flower thereof decayeth.

“The second movement,” Mr. Rilling says, “tells us that no one escapes death.” The timpani drums beat a sorrowful rhythm throughout, a constant reminder of death and mortality. When the flutes and strings enter as flowers in light, melodious tones, the timpani cut off their booming.

Sopranos then enter with a call for patience: *As the husbandman waiteth for the precious fruit of the earth and hath long patience for it, until he receive the early and latter rain.* Flutes and harps plink out raindrops in the background, before the timpani return with all-consuming volume, overcoming life’s gentler moments with death and darkness.

I close my eyes, and I am back in Wyoming. Lush summer green turns to brittle brown. Fall rains give way to winter snows. Storms scour the landscape. Darkness reigns. Moose struggle through chest-deep snows, the weaker one collapsing from exhaustion. I wince into the same sadness I felt one day last winter when my schussing skis frightened ravens off the carcass of a mule deer. Dull eyes gazed blankly into a circle of crimson rosettes, which, I realized with horror, were bloody coyote tracks.

But the word of the Lord endureth forever.

Resurrection. Hope and joy overcome the melancholy in an explosion of tempo and volume. Mr. Rilling’s fists slice through the air. Collectively, the musicians lean forward, sweat glistens on brows, arms blur.

The redeemed of the Lord shall return again, and come rejoicing unto Zion... joy and gladness shall be their portion, and sorrow shall flee from them.

I had a bubbling exuberance. The same sensation fills me up in early spring when the snowpack retreats and buttercups grace the barren sage flats, and newborn elk and bison struggle with their first steps.

How lovely is they dwelling place, O Lord of hosts.

“Here is a section in the middle of the *Requiem*,” Mr. Rilling explains, “where we are given rest, freedom from sorrow.”

My eyelids flutter, and for a moment I float in my porch swing on a summer evening, listening to the sounds of snipe pulsing through a ruddy sky. Before me, the setting sun tosses a pink alpenglow on the jagged peaks, but in a moment it disappears and the mountains retreat to deep benign blue, awash in the coming night.

In the Bible, Christ spoke the words of the fifth movement to his disciples: *I will comfort you as one whom his own mother comforteth. ye now have sorrow; but I will see you again and your heart shall rejoice, and your joy no man shall take from you.* But in the *Requiem*, a woman, a soprano, sings the part. Mr. Rilling explains that Brahms intended this haunting solo to be the voice of his late mother speaking to him from beyond the grave. With this revelation, I shiver

as the soprano soloist sings: *Ich will euch wieder sehen...*



Helmuth Rilling

“I will see you again...” At the end of the movement, her voice trails off into the distance as high, light instrumental notes take over. I am pulled into Brahms’ despair as he grasps at his mother’s fading memory.

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Bridge of Harmony (continued from page 9)

Here on earth we have no continuing place. A baritone solo describes the sudden transformation of the Last Judgment: *We shall all be changed in a moment. For the trumpet shall sound, and the dead shall be raised incorruptible.* The orchestra erupts into a storm of horns and drums. *Death is swallowed up in victory.*

Helmuth Rilling's gaze slowly arcs across the ceiling. "*Death, where is thy sting?*" we ask." He shrugs and raises his palms. "No answer. '*Where is thy victory?*' Again, no answer. Death can give us no answer. It is powerless."

A tear perches on my eyelash and I brush it away. I glance around the room. With the French horn resting on her knee, the dark-haired woman gazes dreamily out the window. In the bass section, a gray-haired man closes his eyes, his mouth quivering into a hint of a smile. A young woman in the alto section snuffles into a pink tissue. The skin on my neck tingles.

Blessed are the dead who die in the Lord from henceforth...that they may rest from their labors...

The final movement ends, as did the first, with the ethereal notes of the harp ascending upwards, reminding us that the end lies not in the dark and earthly depths, but in the unfettered lightness of heaven.

In my mind, the glittering Milky Way banners across a black Wyoming sky.

On Sunday, we stand in the Carnegie Hall dressing room, in our long black skirts or tuxedos, and clutch our music folders to our chests. Through speakers in the ceiling, we hear the orchestra tuning instruments and the soloists singing scales. A voice crackles through the intercom, "This is your ten-minute call." I join my neighboring sopranos and hum a few ascending and descending scales, as we have been taught, "with a ping-pong ball between your teeth."

We file through the backstage labyrinth, whispering to one another, "Just think of the people who have walked these halls..." At the stage entrance, the man in the somber suit shows us the way and wishes us well. My feet barely touch the floor. I step up onto the risers behind the orchestra and proceed to my place in the soprano section.

I survey the great hall before me. "Let's remember it," the woman beside me whispers. "We'll never again see it from this vantage point." I look out over a sea of people sitting in plush red seats, surrounded by ornately carved, cream-colored archways and balustrades. Two balconies curve around the hall, with two smaller levels above them. The hall is nearly filled to capacity. I frantically search the audience for my parents, who have traveled from Massachusetts for the performance, but the faces are a blur.

There is applause as Helmuth Rilling proceeds to center stage. His black tuxedo contrasts sharply with his white turtleneck and white hair. He bows to the audience, takes his stand, and turns to us. There is no music before him, and a short baton extends from one hand. He folds one hand over the other in front of him, closes his eyes. His chest rises and falls in a deep breath. Unconsciously, we in the chorus mimic him. As his eyes flutter open, his mouth curves into a soft smile, and I feel relaxed and confident. I know the music in my heart, and I trust him to lead us through it with dignity and aplomb. He leans forward from the hips, hands outstretched.

We watch, every synapse vibrating. A hush descends over the hall. A moment later, Helmuth Rilling dips forward, the orchestra begins, and we are on our way.

Our chorus enters, hushed and deep, then rises to an angelic richness. I

am aware of changes in the way the notes and word form in my throat and project through my lips, as if they are being urged by stirrings from a place deep within me. German consonants click off my teeth in unison with the other sopranos. My breath grows deeper, my voice broadens.

I am aware of ascending harps, trilling flutes, booming timpani, of flowers, raindrops, and my own mortality. My spirit floats upward, above the Tetons, beyond the Milky Way. I hear my own mother's voice in the faraway distance, and sense the spirit of Johannes Brahms himself peering over my shoulder.

Pages of music shuffle by.

Behold, all flesh is as the grass, and all the glory of man is as the flower of grass; for lo the grass withreth, and the flower thereof decayeth.

No, I think, slow down...it will be over too soon. I want the singing to

last, I want it to go on forever...

But the music embraces me like flowing water, pulls me into itself, envelops me in a gauzy buoyancy.

I will see you again and your heart shall rejoice, and your joy no man shall take from you.

I release into the music, guided by Helmuth Rilling's passion as he moves through tenderness and sweetness, angst and longing, consternation and rage, torment and triumph, and finally, to acceptance and peace. All at once, through the power of music, we bridge two centuries of time and all humanity.

Death, where is thy sting?

For a brief moment, I glimpse eternity.

And their works follow after them.

All too soon, we sing our final notes, fading away into the rising harp notes. I grip the musical score, close my eyes, try to calm the emotion that rips through me. I am dazed by the genius of Johannes Brahms, by the

(continued on page 12)



Willamette university half page

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Bridge of Harmony - (continued from page 11)

devotion of his modern-day kindred spirit, Helmuth Rilling. Indeed, their works will follow after them.

There is another hush in the hall, followed by an explosion of applause. My legs tremble, a whooshing sound fills my ears. Maestro Rilling is bowing and sweeping his arms to present the orchestra and the chorus. A movement begins in one section of the audience, then flows through the hall like a wave. *A standing ovation.* In *Carnegie Hall*. I gaze about, awestruck... spent, but overflowing.

On Sunday I sang in Carnegie Hall. Interested people have asked me to describe it, and I try, but in the end I say, "How can I tell you how it was? Words aren't big enough."

Near my cabin by the Snake River,

elk still venture out of the aspen grove to feed with their calves at dawn, and snipe still flutter through the sunsets. But now I listen for flutes when it rains. My feet beat over the city like. And when I gaze at the craggy summit of the Grand Teton, I hear harp notes, floating, up the scale and beyond.

Editor's note: Mary Elizabeth Baptiste is a freelance writer and reporter. She can be reached by e-mail at: blueflax@sprynet.com

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MONTANA CHORAL DIRECTORS ASSOCIATION

A BRIEF HISTORY

by Dean Peterson, MT-ACDA President



The commemoration of a new century is a good time to look forward but also to take stock in the past. For me, in researching this article, I was able to gain a new appreciation for my profession as a Montana choral director and the hard work of my colleagues both past and present. As I looked back at the history of the Montana Choral Directors Association, it was disappointing to find little or no written information prior to 1967. Therefore I will present our history from that point forward and will share with you interesting facts and developments that I came upon in the dusty old files of MCDA.

The Late Sixties

1967 was a turning point for Montana Choral Directors! It was in that year that members of the MCDA began discussing affiliation with the ACDA. Up to this point the activities of our choral colleagues seemed limited to planning convention clinics and organizing All-State Choir. The group seemed eager to move forward and during this time many of the traditions and activities that we take for granted today were being proposed and implemented.

The first AA Choral Festivals took place that year. The excitement and success of these early festivals led to more events that incorporated not only AA schools, but smaller high schools as well as junior high and elementary level schools.

Many teachers in the state were frustrated with the All-State performances being held in the spring. Proposals were formulated to move the All-State events to another time of year in order to avoid the conflict and interruptions with State Music Festival. Committee work was also implemented to find ways to include sight-reading as a part of District Music Festivals. In 1968 a proposal was brought to the Montana High School Association to move All-State to the fall. This proposal as well as one to include sight-reading at district festival was voted down.

Discussion continued on whether or not we should affiliate with ACDA and on Oct. 23, 1969 the call for a vote was made. Twenty-five members voted in favor of affiliation with 2 against. Our membership stood at 35 and dues at that time were \$10 per year. If you wanted a life-membership in ACDA you could receive that for \$100 or 5 yearly payments of \$20. It is interesting to look at the membership lists from that time and find names of educators that are still active in our state.

The Seventies

1970 ushered in the first of our ACDA Northwest Conventions. Russell Creaser, MCDA president, (1971-1973) gave the opening comments at the Olympic Hotel in Seattle, WA. His speech tells us about a new frontier for choral conductors as we "step forward into the Age of Aquarius." It is satisfying to know that 30 years later with the Age of Aquarius somewhere behind us, we still have the marvelous opportunity to participate in the Northwest ACDA Conventions.

Issues of the early seventies included membership and necessary constitutional changes due to the recent affiliation with ACDA. The constitutional

(continued on page 18)

Hymns or Praise Choruses?

(continued from page 4)

his wife.

The young man says, "Well, it's like this. If I were to say to you, 'Martha, the cows are in the corn,' well, that would be a regular song. If, on the other hand, I were to say to you:

*Oh Martha, dear Martha, hear
thou my cry.*

*Incline thine ear to the words
of my mouth,*

*Turn thou thy whole wondrous
ear by and by*

*To the righteous, inimitable,
glorious truth.*

*For the way of the animals, who
can explain*

*There in their heads is no
shadow of sense,*

*Hearkenest they in God's sun or
his rain*

*Unless from the mild, tempting
corn they are fenced.*

*Yea, those cows in glad bovine,
rebellious delight,*

*Have broke free their shackles,
their warm pens eschewed.*

*Then goaded by minions of
darkness and night*

*They all my mild Chilliwack
sweet corn have chewed.*

*So look to that bright shining
day by and by,*

*Where all foul corruptions of
earth are reborn.*

*Where no vicious animal makes
my soul cry*

*And I no longer see those foul
cows in the corn.*

Then, if were to sing only verses one, three, and four...and do a key change on the last verse, well that would be a hymn."

Editor's note: I've no clue as to the source. This is one of those things floating around on the internet. A friend sent it to me. (Thanks, Shelia.) HM

Scott Dean's Sacred Music Suggestions



Songs Celebrating Music

Music Ministries often celebrate the gift of music and our volunteers' gift of time and talent with an end of the year festival or recognition event. This quarter's article features hymns or anthems on the theme of music which church musicians can use in such events.

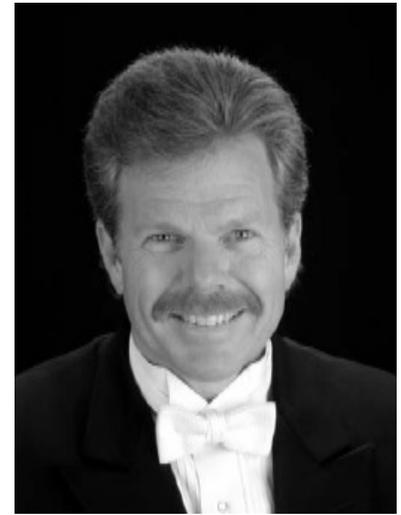
Hymn settings

For the Music of Creation Sally Ann Morris; SATB, Cong., Keyboard, Trumpet, Handbells (optional); GIA G-4896. A wonderful text, e.g., "God, our God, the world's composer, hear us, echoes of your voice—music is your art, your glory, let the human heart rejoice" is set to a strong and moving melodic line. Three straightforward stanzas: unison; SATB (partially a cappella); unison with soaring descant doubled by trumpet.

When In Our Music God Is Glorified arr. Richard Frey; Unison voices, Organ, brass quartet, handbells, timpani, cymbals, chimes; Agape (Hope) 1370. This setting of ENGLEBERG can be used to accompany the congregation or choir(s) singing directly from the hymnal. Very festive, simple to put together, easily adapted for multiple choirs.

When In Our Music God Is Glorified Emily Crocker; SATB piano with opt. brass quintet; Hal Leonard 08740249. The two inner stanzas of the Fred Pratt Green text is set to Sine Nomine while the opening and closing stanzas receive original material that features a joyful lilt in 3/8 and an uplifting "Alleluia" in 6/8.

When In Our Music God Is Glorified Stephen Paulus; Mixed chorus, Organ, brass quintet and congregation. Available through the composer: FAX 612.647.6488. For the larger and more sophisticated ministry and congregation, this mildly modern setting of the ENGELBERG is unique and sonorous.



Scott Dean

Cantad al Señor (Oh Sing to the Lord) Robert Hobby; Morning Star; Full score/organ MSM 20-712; Choral part & cong. part MSM 50-9063, Instrumental parts MSM 20-712A. For something different try this setting of the Brazilian Folk Melody (found in numerous hymnals) set faithfully in a Latin style for unison voices, with 2 trumpets, maracas, claves, tambourine, conga or bongo drum and organ.

God of Grace and God of Laughter Hal Hopson; H.W. Gray GCMR03596; SATB or multiple choirs and cong., organ, optional handbells, 2 trumpets, timpani. (Optional string quintet available separately.) This setting of Hyfrydol uses an original text, which alludes to music as a healing balm in a world of strife transforming our sighing into singing.

Anthems

A Jubilant Song Allen Pote; SATB with opt. brass and handbells; Hope F979. This 1984 is "classic Pote" and adapts well to incorporating children choirs on the middle treble section and including them on the rhythmic refrain.

Praise God with Music David

(continued on page 15)



Dean's list of sacred music for this issue

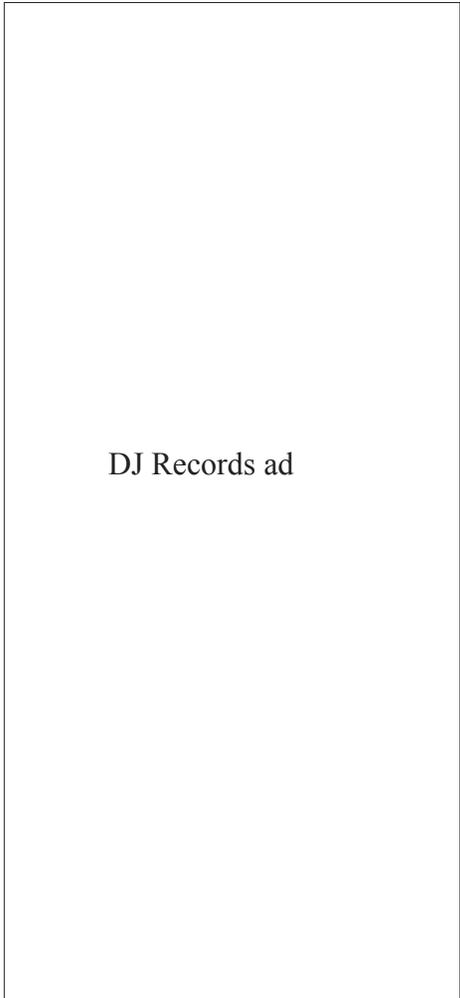
(continued from page 14)

Schwoebel; SATB, organ, optional brass quartet; Flammer A7155. Words are by Bryan Jeffrey Leech and music is in a traditional church anthem style. Buoyant in 6/8 and an exciting sounding piece.

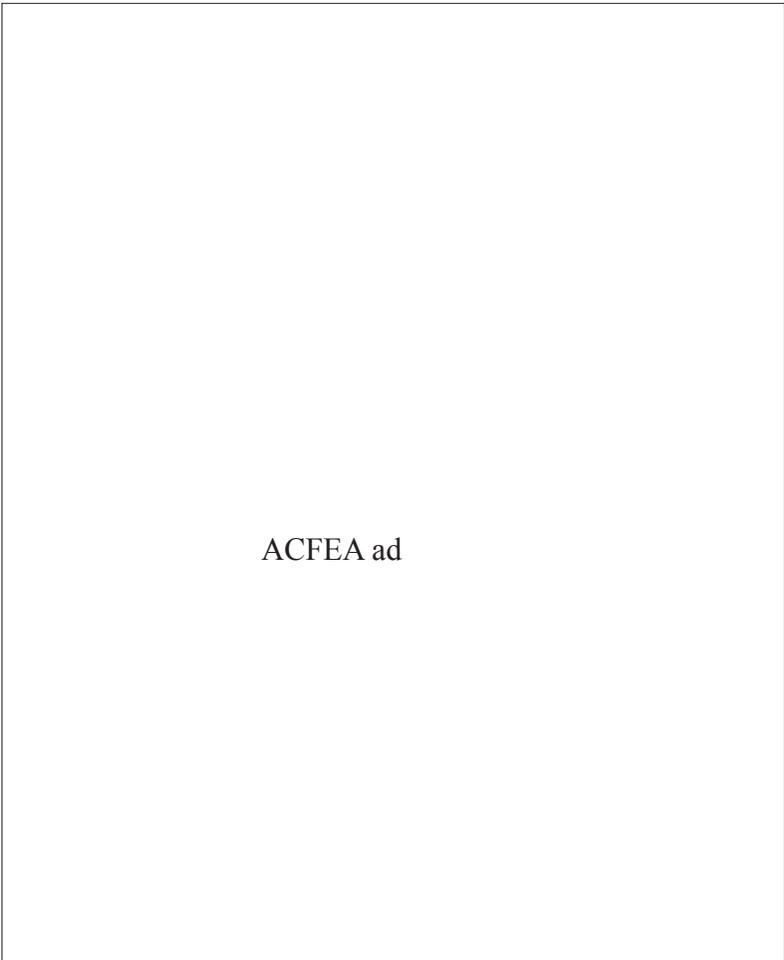
How Can I Keep from Singing? Arr. Robert Hobby Unison voices, brass quintet and organ; MorningStar, MSM 20-851. Because most congregations (or choirs for that matter) may not remember this once-popular 19th century hymn, I've listed this selection as an anthem. The unison setting and creative, festive accompaniment provides a good opportunity to introduce the tune and text to your people. "Since Christ is Lord of heaven and earth, how can I keep from singing?"

How Can I Keep from Singing? Arr. Bob Burroughs and Joseph Martin, SATB piano; Flammer A7162. This setting features a lush accompaniment and rich harmonies. Beware of some divisi and questionable voice leading (e.g. parallel sevenths).

How Can I Keep from Singing? Arr. Z. Randall Stroope, SATB a cappella; Alliance AMP 0300. If yours is a choir that has the ability to divide into four part men and women and sing a cappella, this fine setting of superior artistry is deserving of your time and attention.



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SUMMER



A Time for Gratitude and Fishing Holes

Kevin Brower, ID-ACDA President

At the risk of duplicating others, I wish to express my personal gratitude for all involved in the 2000 Northwest Convention in Seattle. To Connie Branton, Karen Fulmer, and the whole gang, bravo! The sessions were beneficial and the concerts were inspiring. As Idaho State President, I was especially proud of Royal Blue Ensemble from Skyline High School in Idaho Falls. Incidentally, I was surprised to discover that Royal Blue Ensemble's conductor, Gail Birdsong, conducted the entire performance while suffering the pain of a horrible back injury. Even in trial, Gail and the ensemble were superb in admirably representing Idaho and the choral profession.

I also wish to express my appreciation to all those who conducted choirs at the convention. Each of the performances gave me renewed energy to do better. My soul was fed and I returned home with the added desire to share the choral art in more effective ways.

Though many moments in the convention could, and perhaps should, be discussed in great detail, I was particularly impressed with a few sentiments offered by some as they discussed the importance of the attending ACDA conventions. When Connie mentioned her first experiences with the organization during a national convention, my thoughts went back to my first convention.

Before my first convention, my experience with ACDA was limited to singing honor choirs as a high school student. During my first year of college, my teacher and friend, Clyde Luke, asked if I would like to join him in attending the 1981 national convention in New Orleans. As I look back on that experience, I view it as one of the most profound and course altering times in my life. Many elements of the convention still stick out as life-changing. It was wonderful to sit in on a rehearsal with Robert Shaw as he prepared an honor choir and orchestra for a performance of the Beethoven Missa Solemnis. I was stunned by the beauty and precision of the BYU A Cappella Choir conducted by Ralph Woodward. I was mesmerized by a session given by Eph Ely discussing the traditions of Russian choral music. Performances by groups from around the nation heightened my enthusiasm for this art and created a desire to learn more.

Although the performances and workshop sessions of the convention were inspiring, none of it would have been possible without the invitation and constant tutelage of a wise mentor. In a way, Clyde Luke became an important inspiration and helped me choose choral music as a profession. This year finishes a large chapter in the teaching life of Clyde Luke. After more than three decades of service, Clyde will retire from his position at Ricks College to pursue other "more relaxing" adventures. During his time at Madison High School and Ricks College, Clyde has touched the lives of countless students. Not all have chosen music as a career, but thousands have been effected by his teaching and passion for the art. His is a skill of identifying the inner beauty of the music and instilling greatness through precision and detail. His students love him for what he taught and for who he is – especially this student. It may be impossible to express my full appreciation for what he has done, but do wish to offer a heartfelt thank you.

Expressing gratitude has been continually on my mind lately. In recent choral performance, I was thrilled to find out that former Arizona State Univer-

sity Choral Conductor, Douglas McEwen, was in the audience. After the concert, I made my way through the crowd of his many admirers and introduced myself. It had been twenty-one years since I last saw and worked with Dr. McEwen. The color of his hair has changed but his stature and grace still exude as if he were twenty years younger. Although our conversation was short, it was a wonderful reunion. My heart was full of gratitude for what he has done for me. The moment was especially profound as I shook the hand of this giant and said "thank you." "Thank you, not only for what you have done for me, but what you have done for the art and the lives of students all around."

Many teachers have had great influence on the lives of their students. As teachers, I suppose it is the greatest reward we receive. The ability to pass on knowledge and an aesthetic experience cannot be taken lightly. Sometimes I worry that we feel insignificant in a world so full of complexity. It is easy to forget that it is the small things we do that have the deepest affect. I feel it is safe to assume that most of us have been profoundly influenced by a music teacher. Not by the big things they did, but by the example they set and the love they demonstrated. Though it is easy to forget, I hope we continue to remember our love for this art and continue to use it in influencing the lives of our students.

In conclusion, I wish to offer special appreciation for two more great teachers from who have recently retired or will be finishing up this year. Accolades and awards have already been given by many, but I wish to offer my personal thanks for a job well done. To Jerry Schroeder and Jerry Shively, thank you. You have been an inspiration to me personally and have deeply affected the lives of your students. You are two of



It really is a celebration!

by Pat Patton, President WY-ACDA

When choosing literature, one must constantly strive for “balance” in a variety of areas ... sacred to secular, classical to popular, practical to impractical, music that educates, to “crowd pleaser” music. And then of course, the nomenclature is never right. For example, some of us study “serious” music. That would be fun to tell someone at a state reception over a glass of wine. “I do serious music - what do you do?”

Or another of my favorite Wyoming nomenclature examples is “jazz festival” versus “legit festival.” Apparently, there are some “illegitimate” festivals going on in our region! :-) We are funny people aren’t we? Perhaps one of the main points of choral music’s draw is it’s “celebration.” Among the three major ensembles (band, orchestra, and choir), the choral tradition carries as much, if not more, opportunity to explore the reaches of both “serious” music and whatever it’s counterpart is than any of the other organizations. Our musical history goes as far back as medieval times to give us a colorful variety of performance opportunity that none of us will be able to fully explore in our lifetimes. This “celebration” of choral music is the single element that has kept me fresh and actively involved for the past 20-plus years. The year 2000 marks the celebration of one of the world’s most influential composers, Johann Sebastian Bach. The 250th anniversary of his death (1750) has sparked choral music concerts across the world that will feature this amazing composer’s works. Anyone on “choralist” can see it happening just among those members let alone what may be happening worldwide both chorally and instrumentally. The question of “authenticity” is always a factor regarding the preparation and presentation of choral music. Since the Baroque era allows us opportunity to “improvise” and “interpret” within accepted boundaries, this music becomes creative and vital to our students and audiences.

Yes ... Casper College is preparing Bach’s “Christ Lag” ... Cantata No. 4 for it’s “Music of the Master’s Concert” which will have been completed by the time you read this article. It’s chances of success are very high ...not because it will be authentically or musically perfect. Rather, it is music that will be “celebrated.” Fun to teach? You bet! Having members stand when their “theme” or “motive” shows up is a kick! Especially when the above lasts for only a measure or 4-5 notes! The choir looks like an engine with all the pistons going off at different times to keep the motor running smoothly and with great energy. Besides, everybody is laughing because somebody is slow to stand or they knock a chair over or some other dumb thing! And shouldn’t we all be laughing and enjoying the preparation, presentation, and “celebration” of music - “serious” or otherwise ...whatever that means! This writer thinks we should.

As the year winds down, our state celebrates it’s festivals - “legit” and “other”- final concerts, graduation ceremonies, filing of this year’s music, cleaning of our offices, and preparations for next year. I shall be anxious to report the success of the upcoming All-State Children’s Choir hosted by Kari Pinney in Powell, Wyoming this year. I am pleased to report the wonderful success of the first “Director’s Chorus” at our annual All-State Celebration in January. Evaluation forms indicate an excitement to continue our efforts in that area. Instrumental directors have expressed an interest in becoming involved. Look for a report in the future that may include a “work of significance” with orchestral involvement presented by the Director’s Chorus at the Wyoming All-State. It’s great to

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be in a large state with a small population that volunteers to help each other celebrate our art!

And speaking of celebrations, kudos to you, Connie Branton, and all your chums who organized and presented a wonderful Northwest celebration of choral music in Seattle! Concerts were inspiring as were presentations and workshops. And sailing around the harbor listening to vocal jazz was a neat experience for this land-locked Wyomingite! Too many good restaurants though ... we all pay ... all in all a great celebration, of course.

And perhaps a final encouragement to all of us in this art. We get to “celebrate” every day. Lots of folks don’t. *They actually work for a living.* Not us! We truly hold the key to the success of life:

#1. Find out what it is that you like to do.

#2. Try to get somebody to pay you to do that!

If we can do these two things, we’ll never “work” a day in our lives. Enjoy your celebration!

Montana ACDA History (continued from page 13)

changes were needed to bring us more in line with the national ACDA. Regarding membership, many felt our organization was oriented primarily toward larger high schools and recommended broadening our state membership to include more college, church and rural members. The 1972 convention reflected this concern. Joyce Eilers was the headliner and she presented sessions more inclusive of elementary-middle school as well as a session in which a statewide treble choir was formed as a demonstration group. Efforts were made to include young ladies from both rural and urban communities in the demonstration choir.

Finally in 1974 the Montana High School Association approved of moving the All-State Organizations to the October MENC Convention dates. Fortunately our leaders had the persistence and determination to continue pushing this issue for eight years without giving up. New audition materials and procedures were introduced for the first time including suggestions that cassette tapes be used rather than the old fashioned reel to reel.

The mid-seventies saw many schools and conductors doing special literature, concerts and events to commemorate our nation's Bicentennial. Our headliner for the 1976 Fall Convention was well-known conductor, actor and composer, Jester Hairston. His workshops were humorous, informative and well received.

In the late seventies an annual MCDA newsletter began production and continued publication until the mid-nineties. One excellent feature of the early newsletter was the **Share Your Great Find** column in which choral directors throughout Montana submitted new choral titles of high quality.

Membership growth was great during the seventies. From 1972 to 1978 our membership grew from 47 to 120. It is obvious that our attempts to reach a variety of conductors succeeded.

The Eighties

In 1981 it was time to review our relationship with the national ACDA and whether we should continue as an affiliate. The membership voted to continue affiliation. At this time, our state was informed that in order to remain as an affiliate, we would have to maintain a membership of at least 100. Membership had dipped to 77. An active campaign to increase membership was launched. In reviewing membership, it was decided that more church choir directors needed to become involved. An annual Church Choir Reading Session was established and continued until the late eighties. Fortunately the membership rebounded and by 1982 we had over 100 members.

As we approached the mid-eighties much concern was directed to the area of All-State Choir and how we might improve the quality. Many felt that preparation was poor and that directors needed to motivate their students to learn the music better. Sectional rehearsals were implemented but the results were minimal. Following a poorly prepared choir in 1985 it was decided that mandatory auditions would be put into place for the 1986 choir. The auditions, still in effect today, succeeded in improving our students' preparation and overall all-state experience.

The summers of 1986 and 1987 saw our first Montana Choral Director's Retreats. The retreats were held at the residence of David Bunness in Clancy, Montana. The three day events were conducted by Karle Erickson in 1986 and Josef Knott in 1987. Both retreats were highly successful and it was hoped that they would become annual events. Other retreats were attempted, but it seems that scheduling, location and expense always hampered our efforts.

MCDA in collaboration with the Montana MENC helped commemorate the 50th anniversary of Montana's MENC by commissioning a special choral work for our 1987 All State Choir. Alice Parker was chosen to do the commission as well as conduct our choir. The piece in three movements was called **Stars and**

Stones. The commemoration also included a special Montana Childrens Choir conducted by Jill Gallina.

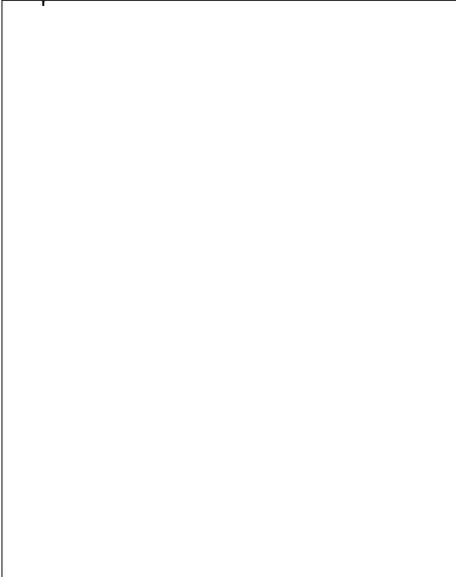
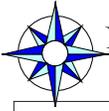
By 1988 our high school membership had grown to 147 members. We were working on development of standardized sight reading materials for District Festivals, our newsletter was published four times a year and we were in the process of formulating a list of all of the All State Choir Literature and where it was located.

In 1989 the Montana High School Association ruled that sight reading would become a part of district festivals and the ruling went into effect as we entered the 90's.

The Nineties

During the early nineties we soon became accustomed to sight reading at district festivals. We initiated a new form of recognition for our outstanding Montana choral conductors known as the Distinguished Service Award. New ideas for our Fall sessions resulted in the formation of directors choirs under the leadership of Rod Eichenberger in 1994 and Robert Ray in 1995. There was on going discussion about the quality of published literature available and more often than not, we called upon our membership to submit titles of merit for our yearly reading sessions. Programs were set up to enable our members to borrow music from one another.

By 1995 our treasury had dwindled to a frighteningly low sum. It was necessary to stop publication of the newsletter as a money saving device. Ideas were discussed on how to increase the treasury so that we would have the option of reinstating our newsletter and bringing in nationally recognized clinicians or groups for our conventions. We also recognized the need to offer more opportunities for elementary and middle school conductors to become involved in the organization. Our president at that time, Peggy Leonardi, thought that the answer to both needs might be in the formation of a Youth Choir Festival. The festival was proposed and kicked
(continued on page 22)



Royce Saltzman

Royce Saltzman Receives Northwest Division Award for Choral Excellence

Royce Saltzman, Executive Director of the Oregon Bach Festival, was named the recipient of the Northwest Division ACDA *Outstanding Choral Director Award* during a presentation Friday, March 9, 2000, at Convention 2000 in Seattle. The nominating committee for the award considered Royce's outstanding service to choral music. In his case, it is not only service to ACDA in the northwest as president from 1974-76, but also a superb contribution as national president, 1978-80.

Royce directed outstanding choirs as an active teacher at the University of Oregon from 1964 until 1982. He took over as full time director of the Bach Festival in 1982 and continues to lead that organization.

The award committee also wanted to establish the criteria based on a model of what a committed person is able to contribute to the art, an organization, and to the community. "Royce Saltzman epitomizes that model," said Thomas Miller, chair of the committee.

Saltzman has adjudicated on a global basis at many international festivals. He has served as president of the International

Federation of Choral Music for several terms and sponsored choirs and orchestras from all over the world in concerts in the United States.

In accepting the award Royce said:
*I am deeply honored by this award.
Thank you.*

In receiving it I am reminded of the power of the art form with which we work - a discipline capable of building bridges across differences in politics, religion, race, language, and cultures.

I think of Eva Pitlik in Tel Aviv and the bridge she has built by including Israeli and Palestinian children in her choir. I remember back to the 1990 World Symposium on Choral Music in Stockholm when the Moscow Chamber Choir, the Arnold Schonberg Choir from Austria, the Schola Cantorum from Caracas, and the 90-voice World Youth Choir, comprised of singers from 25 different countries, performed the Brahms Requiem with the Swedish Radio Orchestra - all under

SDG Press Ad

(continued on page 22)

Solo preparation a valuable tool as it offers teachable moments



Rosemary Bird, AK-ACDA President

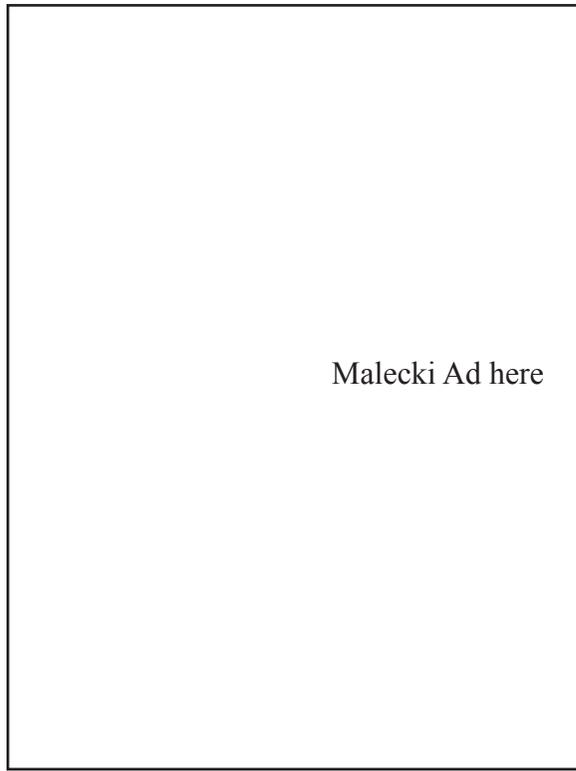
Hats off to those music teachers who have found the time to help students prepare a solo or ensemble. I have had a very rewarding week of adjudicating musical presentations representing various-sized schools in our district. It is gratifying to see how much this opportunity means to many students as well as parents and teachers who ardently, hopefully and proudly watch these dedicated and, yes, sometimes courageous performances.

For some students, this effort opens a door to new insights within themselves as well as an experience of literature that is personal and expressive in a very individualistic way. For many, the minutes which follow their presentation allow for meaningful conversation that discusses concepts such as articulation, intonation, and interpretation. And more importantly, it provides an opportunity for positive feedback, a responsibility not to be ignored by a qualified critic and teacher who sees a teachable moment in every student offering.

Although it is often a challenge to find the time, not to mention the material, to help students prepare, the benefits to the choir at large are unquestionable. Empowering students to feel capable of, and responsible for their own musical achievements is a worthy goal in itself. Multiplying this gift within the context of a choir explodes the dimensions of potential for an ever-growing and maturing delivery that is at the same time disciplined and imaginative.

Perhaps we might do well to set aside a time a little earlier in the year to help students settle on certain solos or ensembles, giving them as well as ourselves time to really come to know and love the song that has been jointly chosen. I know--this is easier said than done. But once again, the benefits of self-im-

provement and student-modeling are hard to ignore when they are in turn refocused to enhance a continually growing and improving choral program at large.



NW-ACDA Repertoire and Standards Chairpersons

- | | |
|---|--|
| Boychoir
Bill Keenan
230 Crowfoot Rd.
Lebanon, OR 97355
9541) 258-2435 | Womens Chorus
Chris Bumgarner
76 Ridge View Circle
Polson, MT 59860 |
| Childrens Choirs
Roberta Jackson
15749 NW Clubhse Dr.
Portland, OR 97229
(503) 645-7220 | Jazz/Show Choirs
Linda Schmidt
2702 Holden Ln
Boise, ID 83706
(208) 345-2319 |
| Jr. High Choirs
Barbara Miller
1488 Northern Hts. Lp.
Keizer, OR 97303
(503) 463-1787 | Music and Worship
Scott Dean
1717 Bellevue Way NE
Bellevue, WA 98004
(425) 827-3448 |
| High School
Jon Baker
4235 SE Concord
Milwaukee, OR 97267
(503) 654-3790 | Multicultural
Ted Totorica
6721 Fernwood
Boise, ID 83709
(208) 377-1019 |
| Mens Chorus
Stuart Hunt
18915 96th Ave. NW
Stanwood, WA 98292
(360) 652-4942 | Community Choruses
Solveig Holmquist
995 Morningside Dr. SE
Salem, OR 97302
(503) 363-5884 |
| Junior College
Clyde Luke
334 Harvard
Rexburg, ID 83440
(208) 356-5563 | Honor Choir Chair
Bill Mayclin
520 NW 3rd
Pendleton, OR 97801
(541) 276-4540 |
| College/University
Geoffrey Boers, UW
Box 353450
Seattle, WA 98195
(206)543-9212 | Women's Honor Choir
Sarah Hilden
915 Princeton St.
Fircrest, WA 98466
(253) 566-1721 |
| Student Activities
Lori Wiest
323 NW Parr Dr.
Pullman, WA 99163
(509) 334-6127 | Men's Honor Choir
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Wenatchee, WA 98801
(509) 622-2102 |





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2000

July 26-28, 2000
University of Puget Sound -
Kilworth Chapel, Tacoma, Wash-
ington
with

Andre Thomas,
University of Florida
and session leaders:
Solveig Holmquist, Stuart Hunt, Ro-
berta Jackson,
Pat Michel, Andrea Klouse, Oscar
Munoz (percussion techniques),
Richard Nance, Howard Meharg, and
many others.

Contact Judi Herrington at
253-588-1391
if you don't receive a
registration
form by June 1, 2000

*"I couldn't start my year without
this conference. It's irreplace-
able!"*



Howard Meharg

Revisiting Don Quixote

*or, enough idealism here to
make you question your sanity*

We have a strange situation in our society that has us generally looking on intelligence, and especially the arts, with suspicion. It's common, especially in the schools, to see kids putting others down who dare to do the work and get good grades. Derogatory names, some mild, some not so mild, are used by both children and adults. We've got our nerds and our geeks, and we have our nutty professors. It is rare to see a movie or a TV show where a minister, a school principal, a teacher, or a researcher is not played out as a caricature or just plain made to look silly. Things considered "artsy" are suspect. Sports, however, are literally a way of life for many; music for only a few. It's not that the error is in sports, the error is in the obscenity that is rampant in the business that is professional sports. Even worse, some professional sports are centered in violence, thus promoting the antithesis of a civil life where all persons are honored.

I don't purport to have much of an answer to all of this but, somehow, we need to discover a way of life, and, I hope, a new love for the classics, for humanities, for manners, for literature, and for great music. Charles Darwin once said, "If I had my life to live over again, I would read some poetry every day because I have been so concerned with the evolutionary facts that my poetic sense has atrophied." Here is a poem for you, Charles, which speaks to the power of music and text to impact the mind and to quiet the soul:

*Oh, may I join the choir invisible,
Of those immortal dead who live again
In minds made better for their presence: Live
In pulses stirred to generosity,
In deeds of daring rectitude, in scorn
For miserable aims that end with self,
In thoughts sublime that pierce the night like stars.*

The late Mother Teresa said: "What we need is to love without getting tired. How does a lamp burn? Through the continuous input of small drops of oil. What are these drops of oil in our lamps? They are the small things of daily life: faithfulness, small words of kindness, a thought for others, our way of being silent, of looking, of speaking, and of acting. Do not look for Jesus away from yourselves. He is not out there; He is in you. Keep your lamp burning, and you will recognize Him."

It's much too overwhelming to try to "fix" an entire world, to say the least. We can, however, take hope in being one of those "small things of daily life," and take heart in being a small part in helping our choir members and audiences catch amazing glimpses into divine attributes. We can also be *thankful* for the very opportunity we have to make this possible. There is something about a thankful heart that lifts the spirit (and gives us the energy to "tilt with our windmills"). Maybe it's only fitting to discover that the word "Eucharist" is derived from the Greek word for being thankful. Somehow, that doesn't seem like an accident, does it?

Montana ACDA History

(continued from page 18)

off in 1996. The idea worked and we established a new tradition for MCDA which is both a boost to our treasury and helps involve elementary/middle school students and teachers in quality choral experiences. The festival became known as the Montana Youth Sing and it continues to be a highly attended and successful event each March.

The late nineties saw technology take center stage as we became aware of the importance of computers and the internet in our daily and professional lives. As we leave the nineties behind we work toward bringing together not only telephone and address directories but also e-mail directories so that our membership can more easily collaborate and communicate in this new century.

We will accomplish the goal of bringing in a nationally recognized ensemble for our 2000 convention with the Male Ensemble Northwest. Next October we can look forward to not only hearing this fine ensemble in the host night concert, but working with them in our Friday sessions offered by MCDA.

Montana is well known as a strong northwestern state for choral programs. This reputation of excellence comes to us not by accident, but by the hard work and dedicated service of many individuals both past and present. It would be a discredit to our leadership if I did not recognize that excellence by acknowledging our past presidents in this article.

1963-65	Wilbur Funk
1965-67	Neil Dahlstrom
1967-68	Gordon Dahl
1969-71	Arthur Brandvold
1971-73	Russell Creaser
1973-74	John Trepp
1974-76	Russell Creaser
1976-78	Frank Guenther
1979-81	Donald Simmons
1981-83	Paul Ritter
1983-85	Don Goddard
1985-87	David Bunness
1987-89	L. Brian Listerud
1989-91	David Heidel
1991-93	Terry Annalora
1993-95	Norbert Rossi
1995-97	Peggy Leonardi
1997-99	Marco Ferro

It seems that there are many common threads that run through the years of our organization. Because we are a rural state and the population is low, we will continue to keep a watchful eye on our membership levels so that we can remain an affiliate organization of the ACDA. Reaching out to a variety of choral directors and including them in our activities will continue as will our need to find quality materials and methods. As we move into the future we will need to work more diligently to maintain our achievements by encouraging younger conductors to remain in the Big Sky Country. Our future as an organization will be promising if we continue to work together, keeping Montana and the Northwest singing in the 21st Century.

Saltzman Award

(continued from p. 19)

direction of Robert Shaw. The bridge built at that performance made every singer a neighbor without need of a passport.

In this technological age, we marvel at the power of the Internet when with a few clicks our students can build bridges to vast resources of knowledge.

But can it even begin to compare with the force for change that is inherent in our choral art? Let's not forget that troubled inter-city boy or girl who comes into the choir at the beginning of the year and who, at the end of the season, stands in our office and says with confidence and pride: 'It was an overwhelming experience I will never forget. What I learned as a musician and the growth I experienced emotionally will affect me every day for the rest of my life.'

My friends, that's the power of what we work with daily. Nothing can compare with that kind of bridge building - not even with the click of a mouse."

John Baker
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son)
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SSA Sightreading
 All exercises are written in 3 parts and progress from easy to moderately difficult.
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Other material available to help you teach sightreading. Contact John Baker at 503-654-3790
 e-mail: baker4235@aol.com
 4235 SE Concord Rd.,
 Milwaukie, OR 97267



Washington makes a good “destination” for some cool summer choral growth

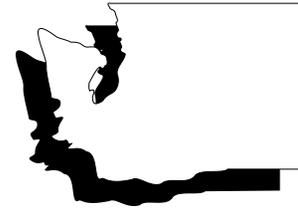
by Richard Nance, WA-ACDA President

I'll just jump right in and say it. As much as anything, this is an unabashed advertisement for our summer choral institute and reading session with André Thomas scheduled for July 26-28, 2000 at the University of Puget Sound in Tacoma. Where else can anyone in the country find better respite from the heat of summer than on the shores of Puget Sound? Where else can you find a better headliner and session leader than André Thomas? Couple all of this with the superb hospitality of the folks from UPS, that great salmon barbeque dinner, and the long list of northwest choral directors who contribute successful titles for reading sessions, and you can't go wrong.

Contact Judi Herrington, Program Chair, for information on the event if you don't receive a mailing with registration material by the first of June. Judi can be reached at 253-588-1391.

I'd like to add my thanks to Connie Branton, NW-ACDA President, for her outstanding work in leading the Convention 2000 in Seattle last March.

We look forward to seeing you in Tacoma for our WA-ACDA Summer Institute July 26-28.



André J. Thomas

Dr. André Thomas is Director of Choral Activities and Professor of Choral Music Education at Florida State University.

He has conducted in Sweden, Australia, England, the Republic of China, and in the Phillippines. In May of 1999, Dr. Thomas and the Florida State University Singers were invited by the

Vietnamese government to perform at both Ha Noi and Ho Chi Minh City.

He has distinguished himself as a composer/arranger. Dr. Thomas is also active in ACDA, currently as President-Elect of the Southern Division.

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