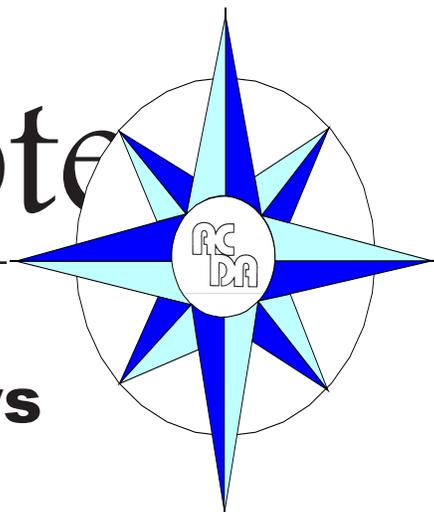


# Northwest Note

Newsletter for the NW Division - The American Choral Directors Association  
Volume IX, No. 2

Winter - 2001



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## NW-ACDA News Summary

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### Excitement builds for NW ACDA Convention, Tacoma, 2002 - Karen Fulmer (page 3)

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### An expanded view of "Authenticity" in early music performance practice - Paul French (page 6)

"The early music movement's call for contextual musical performance has resulted in many good things, but the congruence between authentic performance practice and modern legalism represents the dark side of the movement."

This is Part III of a series of articles which raise interesting questions on performance practice.

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### Energized body, imagery, can "save the life of a singer" book review by Solveig Holmquist (page 9)

"Stay with me, here. I know it sounds as if I'm hawking the Amazing Ginsu Knife, but the wonder book in question is "The Structures and Movement of Breathing, A Primer for Choirs and Choruses", by Barbara Conable, a respected Alexander Technique coach, and published by GIA, Chicago."

Dr. Holmquist calls our attention to a new book which offers some great insights into "body mapping" leading to a better understanding of the singing voice.

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### Attaining a good choral tone - Chris Lamb (page 11)

This is Part II of articles by Chris Lamb. She has a Doctorate of Arts degree from Ball State University. Chris's article is the second of four on developing good choral tone. She covers some important ideas...in this issue, her concepts on the subject of breathing in relation to producing a good singing tone.

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### Tips for San Antonio - by Twyla Brunson, NW-ACDA, Pres-Elect (page 12)

If you're going to San Antonio for the national convention, pay attention to Twyla's suggestions on transportation, eating places, etc. She may have a second career in the works as a travel planner, her article reads so well!



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# Excitement builds for a great convention in Tacoma, March - 2002

*“Karen’s facts, and nothing but the facts!”*

## Tacoma’s for you in 2002!

Now is the time to mark you calendar for the next NW Division Convention. It’s March 6-9, 2002. The Tacoma Sheraton will serve as the headquarters hotel. It’s conveniently located next to the convention center and three blocks from the beautiful Rialto Theater. The convention committee is in the process of planning interest sessions addressing the needs of division conductors. If you have a suggestion for a convention interest session, contact Twyla Brunson, convention program chair, to submit your idea.

Tentative arrangements have been made with the Tacoma Symphony Orchestra and Chorus to present a major work on Friday, March 8, in the Pantages Theater.

Alice Parker will be a featured clinician. She is revered around the world for her arrangements of American hymns and folksongs. Ms. Parker is also known for her musical collaboration with the late Robert Shaw.

Chor Leoni, the award winning male ensemble from Vancouver, B.C., plans to join the convention on Saturday, presenting an interest session and a concert.

Both Alice Parker and Chor Leoni would be interested in other clinic/performance opportunities while they’re in the Puget Sound area. Contact me if you are interested in hosting either of these clinicians before or after the convention dates.

The Tacoma convention also includes jazz performances, five daytime concert hours, multiple interest sessions, exhibits, and four Honor Chords.

The Children’s Honor Choir will be conducted by Sandra Snow and organized by Roberta Jackson. Henry Leck will conduct the Jr. High Honor Choir, which Laurie Cappello will be organizing. The High School Women’s Honor Choir will be conducted by Charolette Adams and organized by Rob Dennis. This convention’s High School Male Chorus will be conducted by Scott Anderson. Sarah Graham is the organizing chairperson. **Audition materials will be mailed in late August. Watch for this important information.**

## Call for tapes

Even though 2002 sounds distant, the deadline is quickly approaching for conductors to submit audition tapes to perform at the convention. Please refer to the audition form, procedures, deadlines and instructions which are included on other pages in this newsletter. Encourage the conductors you know who have outstanding choirs to submit a tape. While preference will be given to those who did not perform in Seattle in 2000, all conductors with strong programs are urged to submit tapes. Auditioned choirs will be notified of their status in June, 2001.

## NW Division Board Meeting in San Antonio

The next division of officers, state presidents, and president-elects, repertoire and standards chairs, and the 2002 convention committee will be Wednesday, March 14, 2001, 5:30-7:30 p.m. in the Grant Room at the Menger Hotel in San Antonio. The dinner meeting will include committee reports and convention planning.

## Northwest and Western Division Reception in San Antonio

Plan to attend a combined division reception on Thursday, March 15, 5:30-7:30 p.m. in the Chula Vista Room at the Hyatt Hotel. This will be a great opportunity to meet division colleagues and make new acquaintances in the Western Division.

I look forward to welcoming you in San Antonio.

## Opportunity to serve ACDA

\_\_\_\_\_The NW Division Board has an opening for a Male Choir Repertoire and Standards Chair. Interested? Know someone who would be a great prospect? Contact me. Responsibilities include leadership at the division and national levels to support the needs of male choirs.

## Reminders

Send in an audition tape

(continued on page 4)

# Fulmer

(continued from page 3)

spring. Invite a colleague to join ACDA. Make plans to attend Tacoma, 2002, and wish our colleagues well as they represent the NW Division in San Antonio! Here they are...we're very proud of these fine groups:

**Gregorian Schola** - Edward Schaefer, Conductor, Spokane, Washington.

**Male Ensemble Northwest Pacific Lutheran University Choral Union** - Richard Nance, Conductor, Tacoma, Washington

**Roosevelt Middle School Choir** - Sandra Brown Williams, Conductor, Eugene, Oregon

**Seattle Girls Choir (Prime Voci)** - Jerome Wright, Conductor, Seattle, Washington

**Seattle Pacific University Concert Choir** - David Anderson, Conductor, Seattle, Washington



Wishing you  
great  
traveling  
to  
San Antonio!



## Seattle Pro Musica presents Brahms, plus Bennett premiere

Seattle Pro Musica, Karen Thomas, Artistic Director and Conductor, will perform Brahms' masterpiece, the *German Requiem* on Saturday, May 19, 2001 at 8 pm in the First Presbyterian Church in Seattle.

Also included on the program is the premiere of British composer, Richard Rodney Bennett's *The Glory and the Dream*. Pro Musica is part of a global consortium of choral ensembles formed to commission and jointly premiere such new works for choir and organ.

Tickets are \$16 in advance, \$18 a the door. Group rates are available as well as discounted prices for students and seniors. Call 206-781-2766 for information, or contact: [www.seattlepromusica.org](http://www.seattlepromusica.org)

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Male Ensemble Northwest

Seattle Pacific University Concert Choir

Prime Voci

Roosevelt Middle School Choir

Pacific Lutheran University Choral Union

Gregorian Schola

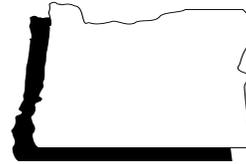
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# An Expanded View of “Authenticity” in Early Music



(Part III)

by Paul French, OR-ACDA President

*Editor's note: Paul's fine article on authenticity was divided into three parts. Check earlier editions of NW-Notes for parts one and two.*

### III. The Authenticity of the Performer: *The inescapable you.*

No matter how we may fight it, interpretation is forced upon us. Modern composers often go to incredible lengths to notate exactly what they want. Yet Stravinsky was simply admitting the obvious when he wrote in *The Poetics of Music* :

But no matter how scrupulously a piece of music may be notated, no matter how carefully it may be insured against every possible ambiguity through the indications of tempo, shading, phrasing, accentuation, and so on, it always contains hidden elements that defy definition because verbal dialectic is powerless to define musical dialectic in its totality. The realization of these elements is thus a matter of experience and intuition, in a word, of the talent of the person who is called upon to present the music.<sup>1</sup> (*underlining mine*)

Even for Stravinsky, “intuition” and “talent” were central to the creative process. But the modern conductor, reacting against the abuses of romanticism, is often uncomfortable with these non-cognitive areas, turning instead to authenticity of text and context for validation. Leaving us, as Taruskin has said, with: “a sort of pre-Renaissance abjectness of spirit.”<sup>2</sup> Of course, “abjectness of spirit” is also a personality trait, but is it really the one we want? Ironically, even those “purely objective” conductors who seem to be attempting to smother all traces of their own personality, are, of course, engaging in an act of strong personality. Hogwood is present in his music-making no less so than is Mahler.

And not only is our own personality present, but also the personality of our day. We are all, inescapably, products of our age, and just as the Romantics played with an abundance of feeling and individualism, the modern performer tends to be rule-governed and careful. The early music movement's call for contextual musical performance has resulted in many good things, but the congruence between authentic performance practice and modern legalism represents the dark side of the movement.

Perhaps the most outspoken critic of this “dark side” is Richard Taruskin, whose contribution to the Journal of Early Music's 1984 Symposium on Authenticity was titled: “The Authenticity movement can become a positivistic purgatory, literalistic and dehumanizing.” Sadly, literalism and legalism are on the ascendancy in many western cultures. Philip Howard's brilliant indictment of modern legalism, *The Death of Common Sense*, offers countless examples of situations in which complicated rules, designed to protect process, actually end up working against the larger goals the rules were supposed to serve. I sometimes wonder if the musical community is not headed down that same path. When the “self” is removed from self-expression, when our interpretations become simply the observance of performance practice “shalt-nots,” our per-

formances must soon degenerate into mere imitation. And imitation is, at one level, the very opposite of authenticity.

### The Authenticity of the Audience: *We should care.*

How much harm did Milton Babbitt do the classical performing arts community with his “who cares if you listen”<sup>1</sup> dismissal of the modern audience. No wonder many mistrust classical music and, for the most part, ignore it. Although it is well known that only an unbelievably small percentage of the general public attends classical concerts, how often do we, as conductors, give the audience the attention they deserve?

Peter Kivy, in his recent book *Authenticities*, offers a hypothetical example of 20th century John and 17th century Johann each listening to the grand, opening chorus of Bach's St. Matthew Passion:

Johann listens to the opening chorus and hears a monumental, overwhelming musical sound. John hears a rather subdued, almost chamber music-like musical fabric. Johann hears a brand-new contemporary work, with various daring harmonies and innovations that he finds diffi cult (he wistfully longs for good old familiar Kuhnau). John, on the other hand, hears a somewhat “archaic” but nevertheless comfortable work. But at one place Johann and John do both hear a rather daring, startling harmonic progression. However, John also hears that gesture as rather romantic, somewhat Schubertian, as a matter of fact; and, of course, Johann hears no such thing...<sup>2</sup>

(continued on page 7)



## Expanded View of "Authenticity" in Early Music

(continued from page 6)

John's musical experience will always be different than Johann's because John cannot help but listen historically. Now I think we can all agree that this opening chorus of Bach's *St. Matthew Passion*, written with the maximum performing forces available to him, was intended to sound grand and impressive. However, in modern times, the size of performing ensembles has increased dramatically, as has the general noise level. Add to this, the increased size of the modern performing hall, and an early music performance employing Bach's thirty-four performers (including soloists, chorus, and orchestra) cannot possibly sound grand and impressive to twentieth century ears. What then, would be Bach's intentions today? A reconstruction of what his music sounded like to his contemporaries, or a performance that creates his intended musical effect?

I believe that Bach would opt for musical effect, but consider for a moment the logical ramifications of accepting the reconstructionist view. If our goal is authentic reconstruction, we shouldn't do things like bow the string parts, use modern fingerings that are better in tune, or rehearse very much. And why stop at recreating just the musical sounds? The reconstructionist attitude leads inevitably to attempted recreations of the entire performance experience, the visuals as well as the aural. If the *St. Matthew Passion* was performed in a church, is it authentic to perform it in the concert hall? And wouldn't the audience's experience be different if the performers played by candlelight? in wigs, with frock coats and buckled shoes? Does this make any sense? Nobody is demanding performances of Shakespeare with only men and boys. Why is reconstruction so important to the musical world?

But perhaps the most important question is not: how can we more accurately recreate the composer's intentions, but, as Howard Mayer Brown puts it: "should we play music in the way the composer intended?"<sup>3</sup> Why is it worth reconstructing historical conditions, when old music is heard by modern listeners? If it's true that what anyone really wants or intends can only be understood relative to the available choices, and if intentions are contextual, shouldn't we really be asking ourselves what would be the composer's performing intentions today? Do we really believe that Bach would compose in exactly the same way if he understood the audience? Yes, we do, but we have a historical responsibility to our own historical context. Some thirty years ago Donald Grout went to the very core of the issue when he wrote:

Could a composer by some miracle be brought to life in the twentieth century to be quizzed about methods of performance practice in his own times, his first reaction would certainly be one of astonishment at our interest in such matters. Have we no living tradition of music, that we must be seeking to revive a dead one?

The question may be an embarrassing one. Musical archaism may be a symptom of disintegrating civilization.<sup>4</sup>

So where does this leave us? Where do we begin? We must begin, as Richard Tauruskin writes:

...with the music, with one's love for it, with endless study of it, and with the determination to challenge one's every assumption about it, especially the assumptions we do not know we are making because, to quote Whitehead, 'no other way of putting things has ever occurred to us.'<sup>1</sup>

(continued on page 8)

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### Northwest Notes



The official newsletter of the NW-ACDA is published three times a year, October, February, and May. Comments or suggestions, contact: Howard Meharg, Editor  
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## Expanded views of authenticity in music

(continued from page 7)

The early music movement began by challenging assumptions, but it is beginning to show signs of institutionalization. We need to continue to ask questions, and to seek new solutions. Joseph Kerman, in *Contemplating Music: Challenges to Musicology*, sums up everything I have been trying to say in one sentence: "Authenticity should not be valued in itself, only in the service of the ever-better interpretation of music."<sup>2</sup> An "ever-better interpretation" implies life and growth. It implies participation and investment. Perhaps it would be better to talk of recreation rather than reconstruction of music. And this recreation, this "ever-better interpretation," will be achieved by carefully balancing not just two, but four authenticities: 1) The Authenticity of Text, 2) The Authenticity of Historical Context 3) The Authenticity of the Performer and 4)

### The Authenticity of the Audience.

In looking at these four authenticities side by side, we see that the proportions of objective and subjective elements are evenly split, one half objective, to one half subjective. If I have seemed to unduly stress the intuitive half, it is only in the light of the present bias against the subjective in music. A healthy combination of all four should be our goal. To return one final time to Taruskin:

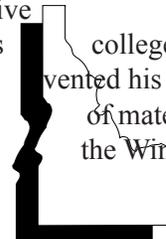
Let us accept from the scholar in us only that which genuinely excites the performer in us, if for no other reason than because both the attractive and the unattractive findings are equally likely to be wrong. Above all, let us not be afraid, as Rose Rosengard Subotnik recently put it with respect to criticism, to "acknowledge our own presence" in our work and to accept it, if for no other reason than because it is in the final analysis inescapable...<sup>3</sup>

The question is no longer "How did the music sound to Brahms?" or even "What did the music mean to Brahms?" ...Preoccupation with these questions can only lead to an obsession with trivialities (strings, pitch..) The important questions are "what does this music mean to us?" and, even more important, "What can it mean to us?"<sup>4</sup>  
(20 Ibid., pp. 65-66).

Dr. Paul T. French  
Southern Oregon State University

*Editor's note: This concludes the three part series on authenticity in performance practice by Paul French, state president of the Oregon ACDA. Look to previous issues of NW-Notes for Paul's earlier articles, or contact him at Southern Oregon State University at: PFrench904@aol.com for information on reprinting his work. Paul can also provide the bibliographical references list.*

No report from Idaho this issue. President Kevin Brower indicated that unusually heavy administrative duties at his college have prevented his submission of material for the Winter Edition of NW-Notes.



SDG Press



## BOOK REVIEW

# Energized body, imagery, can change the life of a singer

by Solveig Holmquist

There's a recommendation I'd like to make to you, dear fellow directors of community choirs, but I literally don't know how to couch it in strong enough terms.

You know how you and your friends exchange book titles with each other, and one of you always says, "You've just got to read this! It's incredible! Really, it will change your life!" And if you're the one hearing such ravings, you write down the title on some little slip of paper, with good intentions, and maybe you act on the tip -- but probably not. You mean to, but there's only so much time. How about this scenario: You and your singers come rushing to the evening rehearsal, full of the day's concerns, and as tired as you are you do your best to help them sound good. You see tense jaws, curved backs, and crossed legs. Without reminders, their tone can vary from strident to unsupported, and you often wonder why basic concepts of breath management and diction aren't automatic by now.

Well, now along comes a miracle of a book that can indeed change your life, because you and your singers will at last be able to understand the concept of singing from an energized body. Stay with me, here. I know it sounds as if I'm hawking the Amazing Ginsu Knife, but the wonder book in question is "**The Structures and Movement of Breathing, A Primer for Choirs and Chorus-es**", by Barbara Conable, a respected Alexander Technique coach, and published by GIA, Chicago.

Here's the deal: all the concepts we learned in our own voice lessons, if indeed we were lucky enough to be given correct information, sound pretty technical when we try to convey quick messages to our community choirs, many of whose members have not studied privately. They really don't know where and how the whole body is involved in singing. Worse still, they may be completely off base! But the bad part is, we may not fully understand these things ourselves.

---

**"Well, Barbara Conable cuts to the chase and somehow makes the subject seem exciting, a feat that left me asking, 'how'd she do that?'"**

The beauty of this new publication is that within its manageable, affordable size (equivalent to a Bach cantata in size and a bit cheaper) are really clear drawings and even clearer language. In his preface, James Jordan of Westminster Choir College says "Barbara Conable advocates Body Mapping as a way into the perceptions of the singer. The most startling statement I heard her say in my first workshop with her was that 'if a singer has the body mismapped, the singer will use the body improperly.' That statement made some immediate sense. But, like all teachers, I thought it was directed at my students, and certainly not me. In the short time of thirty minutes, I discovered I had more misconceptions about my body and its structure than I could ever have imagined." He suggests that "this book should reside in each choral folder. The choral conductor should refer the choir to one illustration during the warm-up period of each rehearsal, beginning always with information concerning alignment, cycling through the book again and again. This repetition allows anatomical clarity to accumulate over the months and years, resulting in better singing."

I don't know about you, but I hated the anatomy lessons in my vocal pedagogy classes and voice lessons. The illustrations weren't helpful and the text was dry and verbose. Well, Barbara Conable cuts to the chase and somehow makes the subject seem exciting, a feat that left me asking, "how'd she do that?" And not only is there a wealth of factual information, there are many examples of imagery that are useful for many learners. One of the best, most practical features of the book is the section listing ways to give constant, positive reminders to singers about the lessons they've learned: "When you look down at your music, just tilt your head. Don't drag your neck forward." "How is the joint of your head to your spine? Is it free? Can you sense it?" "Breathe leaving your swallowing muscles alone." It is one of the strengths of the Alexander Technique it is never critical; the language encourages you to keep checking yourself. That's excellent educational theory.

Because they are adult volunteers, community and church choirs are undoubtedly the singing population most in need of this godsend of a publication. Our rehearsal times are so short that we often fall prey to the need to just learn the notes and rhythms. But frankly, what good is all that effort if the tone isn't free and pleasing? Adults have long years to accumulate incorrect habits, but I know of few more rewarding sights and sounds than avocational singers who begin to take ownership of their own improvement, and pride in the beauty they are creating. This book literally does the work of planning solid and interesting awareness: all we have to do as conductors is connect the dots.

One big lesson from this book is the comforting one that, yes, we all need to keep teaching and reminding about alignment -- it's never going to be completely automatic. But correct singing is so invigorating that it's the best tonic we know for the stresses and

(continued on page 11)



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Music



# Attaining a good choral tone

by Chris Lamb

## Energized body can change life of singer

(continued from page 9)

concerns of daily life. Again, James Jordan: "Singers come into rehearsal breathing for their daily life. Breathing for singing requires a different container that is free of muscular tension."

If you're going to write the title of this book down on a little slip of paper, tape the paper to your computer until you've placed the order. It'll change your life. What's more, it'll change your singers!

*Editor's note: Solveig Holmquist is R&S Chair for Community Choirs, NW-Division. Dr. Holmquist is the Director of Choral Activities at Western Oregon University at Monmouth, Oregon.*

*Dr. Chris Lamb resides in Bend, Oregon. She has a Doctor of Arts degree from Ball State University, Muncie, Indiana, in choral conducting and vocal performance. Her experience includes public school teaching, collegiate work, and church work. She currently owns her own voice studio. This is the second of a four part article on choral tone, which includes the following outline:*

**Step #1: Taking the Time to Make It Happen**

**Step #2: Proper Breath Management**

**Step#3: Focusing the Tone**

**Step #4: Matching Vowels**

Breathing may seem an easy concept, since every living creature must take in air in order to survive. However, most young singers do not realize that the way one breathes plays such an important part in the quality of choral tone. This is one reason we have so many students with breathy tones in our choirs.

Normally, our lungs take in only as much air as needed to support our bodies, whatever the level of exertion, until the next breath is taken. This process is not thought through or performed; it is something that our bodies do automatically. Because we don't normally think about the process of breathing, people don't often realize what actions are being performed. This is one of the first things you should teach.

Shallow breathing is typical in the inexperienced singer. This can be seen through the raising of shoulders when the singer is asked to inhale. If the inhalation process is done correctly, the only part of the body that should move is in the stomach area - it should expand outwardly.

Many of my students have never experienced this. Two techniques are helpful in demonstrating deeper breathing. The first requires them to put their hands up in a "stick-em-up" position, hang their tongues out, and pant like a dog. (I generally do this exercise with them so that we both look and feel foolish.) Uplifted hand helps keep their shoulders from rising. Their stomachs should expand with each breath. If this technique fails, I try another. I have the student lie down on the floor on their back and breathe deeply as if they were asleep. I have them place their hands on their stomach area so that they can feel the rise and fall that takes place as they breathe deeply.

When the "expansion" concept is understood, I have them place their hands on their stomach region and do "hissing" exercises to help them feel their intercostal and outercostal muscles work. The hissing exercises consist of making four short hisses and a long hiss. With each hiss, they should feel their stomach area contract as the muscles work and the lungs deflate. I then increase the number of short hisses by four, eight, twelve, etc.

Connecting breath support to their singing tone is next. The "vocal siren" works well to achieve this connection. Again, with their hands on their stomachs, have the students take a deep breath. Using the syllable "ee," have them begin on a low pitch, slide up to a high pitch and the come back down to a low pitch. Students should feel their muscles pushing in and their lungs deflating. I often tell them that they should feel as if they are pushing their stomach against their backbone. If this exercise is successfully done, the students' tone

(continued on page 12)

Malecki Music  
ad here

## Good choral tone

(continued from page 11)

should be clear and focused. If they don't perform the "siren" well, have them put their hands on their stomach areas and grunt loudly as if they have just been hit in the stomach. While this doesn't help them understand the importance of utilizing more air for high pitches, it helps them to understand how the muscles should work to support the tone.

My students, both young and old, are constantly amazed at how much work and effort goes along with proper singing. I always tell them that it is not impossible to sing with little effort; it is just impossible to sing well. Once they figure out that singing is a lot easier when utilizing proper breathing techniques, they never challenge me again on the subject. Helping them come to that understanding is the hard part!

*(Part 3, Focusing the tone, will be found in the Spring issue of NW-Notes)*



The Alamo  
San Antonio, Texas

## TIPS FOR SAN ANTONIO



by Twyla Brunson, NW Division President-Elect

*In August, your NW President, Karen Fulmer, and I attended the ACDA National Board Meeting in San Antonio. While we were there, we toured the facilities and performing venues for the National Convention which will take place in March. We went a few days early and "played tourist" and made some notes for our NW colleagues that might be of interest to you if you are attending in San Antonio.*

Arriving at the SA airport, you will need transportation into the city. If there are 3 or 4 of you going to the same destination, it is cheaper to take a taxi than the SATRANS Shuttle. Otherwise, I would recommend SATRANS. It is \$14.00 if you buy a roundtrip to any of the downtown hotels and they are very efficient. There are some hotels that are not on their automatic route, so you want to be sure to make a reservation 24 hours before you need to be picked up, especially since this is during a convention.

The 3 performance venues are a little distance from each other, and everyone will have concerts in each of them. Cockrell Hall in the Convention Center (CC), of course will be convenient for concerts and interest sessions. Most of the interest sessions are in the CC. Municipal Auditorium is a hike from the CC but not an awful walk. The Scottish Rite Temple is between the two. San Antonio has a very efficient trolley system and I would recommend catching it if you can between the CC and the others. The Blue line runs right by the west end of the CC on S. Alamo St. about every 10 minutes, M-F, 7:00 a.m.-9:00 p.m. and Sat-Sun 9:00 a.m. to 9:00 p.m. It costs 50 cents and runs by the Scottish Rite and Municipal. It is one way to "save the dogs".

Try to take a little time to step back in history and view the Alamo. Here is one of our nation's historical treasures and it is right in the middle of the convention. Entrance is free and it is very interesting. Check out the courtyard and the store on the grounds. Lots of good books, etc.

Of course, you want to take some time to sit on the Riverwalk, enjoy friends and people-watch. Try to find a little time to enjoy a boat ride with one of the guides who will entertain you with San Antonio history for about \$5.50.

On the Riverwalk you will find some great restaurants with just about any type of food you want. Try to eat outside at least once there if you can. Of course, there are many Mexican restaurants, **Rio-Rio** being one of the best known. It has good food with medium prices. There are several more, **Casa del Rio**, low to medium cost and the **Zuni Grill** on the other bank, with medium to higher prices. **Paesanos** is an Italian/Mediterranean eatery that has unique salads, but prices are a little higher. Lunches are your best bargains. **The Bayou** has a Louisiana menu that featured homemade rolls, good sauces and very good food. Prices are medium to high. **The Lone Star** is a medium priced restaurant that features Texas cooking, steaks, chicken-fried steaks and BBQ.

If you are adventurous you might want to try the beignes for breakfast or lunch at **The Beigne**. Inexpensive, they are a New Orleans style donut, square in shape, dusted with powdered sugar. Enter from the street level. **Boudros** has elegant cuisine that is med-high priced. Many entrees are unique to the area with good sauces to enhance the seafood as well as poultry and beef. Very good wine list. If you are a fan of German or Polish food, make sure you stop in at **Shilohs**. It is a deli that has been in San Antonio since 1917 and features very good German food for a very reasonable price. The most expensive item was the Sauerbraten for \$7.95. My mouth watered as I read the offerings on their menu. Breakfasts and lunches are under \$5.00, not to mention the grandmotherly waitresses who call you "honey" no matter what age you are. It's a step back in time!

I hope this will be useful for you if you are attending in San Antonio. Have a wonderful convention!



**WELL-KNOWN MONTANA CHORAL DIRECTOR DIES IN CAR ACCIDENT**

# Montana President, Dean Peterson, pays tribute to L. Brian Listerud



In late September, choral directors and educators throughout Montana were shocked and saddened by the news of L. Brian Listerud's death. Brian, age 49, was involved in a single vehicle accident in the early morning hours of September 25, and died at the scene from injuries sustained in the crash. Brian was born and educated in Minnesota. He graduated from Mankato State with a Bachelor's Degree and earned his Masters at Arizona State where he was also working toward his Doctorate. He began his teaching career in Wolf Point, Montana in 1974. In 1979 he moved to Great Falls High School for a one-year position and then in 1980 accepted the job as first Choral Director at the newly opened Big Sky High School in Missoula, MT. Brian was instrumental in developing and building the choral program at Big Sky where he was to remain for the rest of his career.

Beyond his teaching duties, Brian was also involved in church music. He directed handbell choirs at both the Presbyterian and Methodist Churches and often lent his fine Baritone voice to the Presbyterian Choir. He was a member of the Sons of Norway and was very proud of his heritage. This pride was reflected in the names he chose for the Big Sky Choirs, the Aeserian, Vanir and Midgard, all taken from Nordic Mythology. He was an active member of ACDA for many years and served as President of the Montana Choral Directors Association from 1987 – 1989. At his Memorial Service in October, Brian was remembered by his students, friends and colleagues for his love of family, music and travel. He was a real advocate for his students and was tireless in his promotion of the Big Sky Choral Program. His children, Jason, Bjorn and Solveig were an important part of his life. He often talked proudly about their accomplishments and went to great lengths to be a supportive and excellent father. Throughout his career, he received a variety of honors including two Big Sky Choral performances at All-Northwest, being named in *Who's Who in Education*, and the Montana Choral Director's *Distinguished Service Award*. Brian's son Bjorn commented best on Brian's life by stating that given the many accomplishments in his life, "teaching and touching thousands of lives" will always remain the most honorable. "He touched peoples lives and that's really what's important."

Bookmark the NW-ACDA Division Website. It can be found at:

**[www.nwacda.com](http://www.nwacda.com)**

NW-Notes can be found on-line at that address.

## NW-Notes Advertisers Winter Edition - 2001

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Portland Girl  
choir



## Scott Dean's Sacred Music Suggestions

### **HYMNS, HYMNS, HYMNS**

*Three publishers have recently made available new materials that may enable directors to renew interest in our heritage of traditional hymns. New series of settings for choir and congregations to invigorate their hymn singing, arrangements for choirs to sing hymn-based anthems and to make major presentations that will educate and edify the congregation about specific hymns and their composers is the topic of this quarter's review of sacred selections.*

**Hal Hopson** has written and arranged *A Festival of Hymns: The Writers Tell Their Stories*, a unique service for choir and congregation with brass, timpani, and handbells. As the title implies, the narration is in the first person of the hymnist giving a personal and historical overview of eleven hymns, from Ambrose of the 12<sup>th</sup> century to Sydney Carter. I appreciate the effort Mr. Hopson has made in this publication and many of the arrangements are reflective of his winning and talented style. In the correct setting and with the necessary resources of actors or reader(s) this program may work as packaged, or with some adaptation. Unfortunately the arrangements are not available separately and the choir score is an investment at \$6.95, but a "deal" if you were to use all eleven hymns. There are congregation bulletins and a performance CD is available for review.

**Selah Publishing**, which has done much during its ten year history to further traditional and modern hymn singing, has nine hymn concertatos by notable arrangers as Alice Parker, John Ferguson, Hal Hopson, Carl Schalk, of mostly traditional tunes for 2, 3 and 4 part choir with organ, opt. congregation, and varying obbligati instruments. The titles, many of them well-known, traditional tunes, are all available separately. A booklet with two different scripts, which includes passages from scripture, to present the hymns

in a worship or festival format is also available (#425-002). A recording of the arrangements ("Fill the World with Loudest Praise" #520/425) and more information is available at the publishers website, [www.selahpub.com](http://www.selahpub.com)

The Cambridge Singers Hymns consists of sixteen arrangements by John Rutter published by Hinshaw in three separate "series": there are six hymns with harp or piano, five festival hymns for choir and congregation with organ and optional brass, timpani and percussion, and five hymns with organ for choir and congregation. The settings are all published separately. Should one endeavor to present these hymns as a program, there is a Congregational Booklet (HMB-222, \$5.95) which contains the congregational part for the ten hymns with congregation.

*Overall, Mr. Rutter's settings are like that of a jeweler's setting of a priceless gem. He does not attempt to improve upon the original but displays each gem so that its inherent beauty shines forth.*

Of the sixteen titles offered I would speculate only about 3-4 are not widely sung by most congregations. Two of the hymns, Morning Has Broken (HMC1791) and All Things Bright and Beautiful (HMC1790), are sumptuous settings for treble voices with harp or piano. Most settings are in four parts but some have divisi which is mostly limited to treble voices.

The arrangements themselves range from beautiful folk-like settings of *The King of Love My Shepherd Is* (HMC1794 with opt. harp) and *Be Thou My Vision* (HMC 1793 with opt. harp) to the heraldic fanfares of *Christ the Lord is Risen Today* (HMC1831), and *O God, Our Help In Ages Past* (HMC1797). Unfortunately many of

the settings with brass require forces beyond a simple quartet of players.

Some of Rutter's best work is in the six hymns with harp with includes a lovely, lyrical setting of *Amazing Grace* (HMC1792) and a delightful and simple setting of *We Plough The Fields and Scatter* (HMC1795) (remember this one for next Thanksgiving). Not everything is remarkable though. *Love Divine All Loves Excelling* (HMC1799) is a bit pedestrian as is Tallis' Canon, *Glory to Thee, My God this Night* (HMC1800). However, even in his most reserved and straight-forward style, it is better to have these type of subtle settings than the commercialized and bombastic styles with which we are usually overwhelmed.

The easiest, least expensive and most enjoyable way to review the entire series is to listen to Rutter directing the Cambridge Singers on the CD "Sing, Ye Heavens: Hymns For All Time" (Collegium COLCD 126). The format of the CD presentation with interpolation of chant provides an impetus for one's own programming of many of the hymns. The recording is, as expected from Rutter and The Cambridge Singers, superlative and would be a great teaching model to offer one's ensemble.

Once again the sacred choral musician is greatly indebted to Mr. Rutter for providing these very fine arrangements, many of which are destined to become classic settings of these timeless texts and tunes.



## Women's Choral Music: Alive and Well in San Antonio

\*\*\* Attend the Roundtable \*\*\*

Thursday, March 15  
Women's Choir Roundtable Panel Presentation  
7-8 a.m.  
Henry B. Gonzalez Convention Center

### A League of Their Own: Building a Women's Choral Program

Why do some women's choirs thrive and others falter? Panelists will discuss how American women's choirs, past and present, have flourished. They will present a "how to" kit for beginning, or beginning again, to build a successful school or community women's chorus.

Panelists: Charlotte Adams, Cherry Creek High School, Denver, CO; Richard Cox, University of North Carolina, Greensboro; Patricia Hennings, Peninsula Women's Chorus, Palo Alto, CA.

\*\*\* Explore the repertoire \*\*\*

Thursday, March 15  
Women's Choir Reading Session  
12:15-1:15 p.m.  
Henry B. Gonzalez Convention Center  
R&S Division Chairs conducting.  
Melissa Arasi (S), Priscilla French (E), Shirley Nute (W), Jo Scurlock-Dillard (SW), Carol Tralau (NC)

\*\*\* Hear the performances \*\*\*

Fort Zumwalt North High Women's Chorale, Missouri  
University of Mississippi Women's Glee Club  
Mount Taylor High School Women's Chorale, Texas  
St. Olaf's College Manitou Singers, Minnesota  
Peninsula Women's Choir, California  
Haltom High School Varsity Women, Texas

\*\*\* Pick up some vocal tips \*\*\*

Saturday, March 17  
Interest Session: The Switch Hitters Guide to Voicing Women's Sections and Choirs  
Lisa Fredenburgh, Clinician; McIntosh Singers, Georgia  
8:15-9:15 a.m.

\*\*\* Find Women's Choir Resources \*\*\*

Exhibits with Specific Women's Choir Focus

Treble Clef Music Press  
Women's Choir Power Booth - #514

## "Sing with Alice" at Liturgical Arts Festival in Vancouver, Washing- ton, February 22- 24

Alice Parker, legendary composer, conductor, and teacher, and Robert Shaw protege, will be the featured headliner at the Liturgical Arts Festival (LAF) to be held at St. Joseph Church, Vancouver, Washington, on February 22-24, 2001.

LAF is an ecumenical festival designed for all those currently involved in, or interested in the Sacred Arts in all religions. Workshops and performances are presented in all mediums of the Sacred Arts, including music, visual, and the dramatic arts.

Robert Shaw has said of Ms. Parker that, "she possesses a rare and creative musical intelligence." She is also conductor of the professional choir, *Melodious Accord*, and has produced such recordings as *Sweet Manna*, *King and the Duke* (a tribute to Martin Luther King and Duke Ellington), *Take Me to the Water*, and *Spiritual Songs*.

The festival will open Thursday evening, the 22nd of February, with a special presentation on the history of ritual and music in the early Catholic Church. Rome Scholar and Parochial vicar, Rev. Bryan Hersey, and Dr. Michael Kissinger, an authority on Music History in the Church, will serve as presenters.

Festival registration is \$25, and is available at St. Joseph Parish Office, 6600 Highland Drive, Vancouver, WA or contact Festival Director, Dr. Maria Manzo, at 360-696-4407. Dr. Manzo can also be contacted at: [mariam@stjoevan.org](mailto:mariam@stjoevan.org)

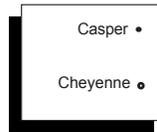
Youth Choral Academy Ad

Willamette university ad here



# “Chronos” and “kairos” more than Greek to Pat Patton

by Pat Patton, President WY-ACDA



Time ... a main element relative to choral music dictates many things to us. It establishes the “pace” at which music travels. That relationship of time and pace establishes a “character” element of the music. The character relationship establishes how the facilitators of that work “perceive”, “identify with”, and “communicate” that music to their ensemble membership.

Above are unscientific, rambling thoughts by one conductor who was inspired by a colleague who came to Wyoming as the guest conductor of the Wyoming Intercollegiate Musical Arts Festival Choir. Dr. Nancy Moore, Director of Choral Activities at Delta State University in Cleveland, Mississippi and friend for many years, conducted the intercollegiate choir and presented a workshop for interested music instructors at the annual WMEA All-State Conference in Casper last week. Inspired by her divinity degreed and practicing minister husband, she spoke of two elements of time in the Greek language ... “chronos” and “kairos”. According to Dr. Moore, “chronos” or the “quantitative” measured passage of time can be most effectively equated to “the ticking clock”. It represents deadlines, schedules, boundaries, ... in short, things that keep us “on time”.

“Kairos” on the other hand represents the “qualitative” passage of time. Nancy’s gist was that in kairos, “time flies by when you’re having fun”!

So why talk about this? We choir types are constantly seeking the kairos in our classes ... the moments in our rehearsals and performances when time seems to stand still and the deep artistry of a single musical phrase touches the depths of the spirit. Right about then ... the bell rings. Darn it (he said ... cleansing his Wyoming vernacular!) ... and suddenly ... chronos takes over.

What did Patton learn from Nancy Moore? First, that an extended article regarding the above needs to be written by her and shared among her colleagues. Perhaps we’ll see something in the Mississippi ACDA newsletter on this subject. Maybe we have and I’ve missed it ... that would be exemplary of the chronos in my life! I did learn that we need both to be realistic, but kairos seems to be what we choir directors long for.

We musicians thrive in an art that knows no completion. The fact that there is always room to improve is the driving force that inspires us to not only continue in this field, but allows us to constantly be in a state of change and evolution. Who in their right mind would long for a constant state of change? Sorry folks ... it’s us! It’s the very spirit of our art.

What a privilege! And what comfort it is to know that all the rest of us out there are continuing to grow and evolve because of the art we have chosen as our friend and vocation. This writer thanks Nancy Moore for continuing to inspire colleagues to appreciate those who help us make our art and the moments in time we have to love it.

## National Repertoire and Standards Committee for Women’s Choirs Website

[www.acdaonline.org/ncwc](http://www.acdaonline.org/ncwc)

- Excellent resource for:
- division and state R&S Chairs
  - downloadable repertoire list
  - repertoire exchange
  - directory of community-based women’s choirs
  - bibliography of women in music

## More answers from students taking music exams

*Editor’s note: You’ve, no doubt, seen these kinds of lists on internet sites. The original source is unknown, but they’re funny enough to repeat, whether true or not.*

- Gregorian chant has no music, just singers singing the same lines.
- Young scholars have expressed their rapture for the Bronze Lullaby, the Taco Bell Cannon, Beethoven’s Erotica, Tchaikovsky Cracknutter Suite, and Gershwin’s Rap City in Blue.

- Probably the most marvelous fugue was the one between the Hatfields and the McCoys.
- An interval in music is the distance from one piano to the next.
- Agitato is a state of mind when one’s finger slips in the middle of playing a piece.



- Diatonic is a low calorie Schweppes.
- Music sung by two people at the same time is called a duel; if they sing without music it is called Acapul-



### Composer's Reading Chorus Ad

## Fort Worden Children's Choir Festival Invites Participants

The 2nd annual Ft. Worden Children's Choir Festival, hosted by Cappella Girls' Chorus, will be held June 1-2, 2001, in Port Townsend, Washington. Rebecca Rottsolk from the Northwest Girlchoir will be the guest conductor.

The festival begins Friday afternoon and concludes Saturday with a free concert open to the public. The concert includes individual performances of each choir and five massed choir selections.

During the festival, choristers participate in massed choir rehearsals, eat meals together and stay overnight in the old army barracks dorms.

Last year's participants included the Albuquerque Boy Choir, Seattle Children's Chorus, Northwest Girlchoir, and Cappella Girls' Chorus. The festival is open to all children's choirs, ages 5-18, auditioned and un-auditioned. There is still room for up to two more choirs in this year's event.

For more information, contact: Stephanie Charbonneau, Artistic Director, Cappella Girls' Chorus

P. O. Box 2114  
Port Townsend, WA 98366  
(360) 874-9751  
cappella@net-nw.com



**III. Audition Tape Specifications**

- A. Each of the three recorded selections for this performance application should be prepared on superior-quality stereo cassette tape. No CD recordings will be accepted. No accompaniment tapes may be used.
- B. The total length of the audition tape should be 10 to 15 minutes and should include three selections (all by the ensemble listed on this application); one each from 2000-2001, 1999-2000, and 1998-99.
- C. Show choirs or choirs that incorporate extensive movement in performance should include both an audio cassette and video tape.
- D. Selections recorded on the audition tape:

**Selection #1 (from 2000-2001)**

Title \_\_\_\_\_

Composer \_\_\_\_\_

**Please check for selection #1:**

Location of performance recording:  
 Concert \_\_\_ Studio \_\_\_ Rehearsal \_\_\_  
 Tape editing:  
 Unedited \_\_\_ Professionally edited \_\_\_

**Selection #2 (from 1999-2000)**

Title \_\_\_\_\_

Composer \_\_\_\_\_

**Please check for selection #2:**

Location of performance recording:  
 Concert \_\_\_ Studio \_\_\_ Rehearsal \_\_\_  
 Tape editing:  
 Unedited \_\_\_ Professionally edited \_\_\_

**Selection #3 (from 1998-99)**

Title \_\_\_\_\_

Composer \_\_\_\_\_

**Please check for selection #3:**

Location of performance recording:  
 Concert \_\_\_ Studio \_\_\_ Rehearsal \_\_\_  
 Tape editing:  
 Unedited \_\_\_ Professionally edited \_\_\_

**IV. Programs**

Applicants must submit one program (or photocopy) for each of the years represented on the tape.

**Mailing Instructions**

Mail this completed form with audition tape and programs to your ACDA State President postmarked no later than April 15, 2001. Materials will not be returned.

**Schedule of Dates**

April 15, 2001 - Audition tapes, application forms, and programs mailed to ACDA State Presidents.

May 1, 2001 - Audition materials mailed to Northwest Division screening committee chair.

June 1, 2001 - Applicants notified of audition results.

.....  
**Recommendation by State Audition Committee**

The tape accompanying this application has been selected by the State Audition Committee for consideration for the 2002 ACDA Northwest Division and is hereby forwarded to the Division Audition Committee.

Signed \_\_\_\_\_ Date \_\_\_\_\_

(Signature of state president)

.....  
**Final Recommendation by Division Audition Committee**

Invite? Yes \_\_\_ No \_\_\_

Hold for waiting list \_\_\_\_\_

Interest session \_\_\_\_\_

Signed \_\_\_\_\_ Date \_\_\_\_\_

(Signature of Division Audition Committee Chair)



REPORT FROM ALASKA

**Alaska at All-Northwest; All State Treble Choir suggested; adjudicator training seminars**

*by Rosemary Bird, President, Alaska ACDA*



Several music teachers and directors across Alaska look forward to the coming All-Northwest concert preparation and performances. This year there will be \_\_\_ students representing our state in the All-Northwest Choir, coming from \_\_\_ choral programs throughout the state. We congratulate these students and their teachers.

The Alaska School Activities Assn. is also addressing a proposal set forth by the Alaska Choral Directors to include a Treble Choir among the All-State performance groups. If approved, this group will come online for the 2001 Concert event in November. We are grateful to Ron Lange of Chugiak High School for his time and masterminding of this new event and the opportunities it creates for many more students.

And finally, the Alaska Music Educators Assn. is continuing to offer adjudicator training seminars in an effort to promote and maintain excellence in musical growth and performance. Although we are not yet at the stage of certifying participants, it is estimated that approximately 70 teachers and musicians have attended at least one seminar since the beginning of this program in 1998. Again, we are grateful to ASAA for their support and cooperation in this effort.

**NW-ACDA Repertoire and Standards Chairpersons**

Boychoir Darrell James PO Box 797 Turner, OR 97392 (503) 743-4206 boychoir@open.org	(Wiest continued) (509) 335-5647 lwiest@mail.wsu.edu
Childrens Choirs Roberta Jackson 15749 NW Clubhse Dr. Portland, OR 97229 (503) 645-7220 Robertaj@gte.net	Jazz/Show Choirs Vijay Singh 1314 Skyline Dr. Ellensburg, WA 98926 (509) 933-1675 Singsongs@aol.com Central Wash. U. Ellensburg, WA (509) 963-1566 Vijay.Singh@cwu.edu
Jr. High Choirs Laurie Cappello 2432 137th PI SE Bothell, WA 98012 (425) 338-4837 Peanutjazz@aol.com Evergreen Middle School, Everett, WA (425) 356-4550 Laurie_Cappello@ everett. wednet.edu	Music and Worship Scott Dean 12921 NE 75th St. Kirkland, WA 98033 (425) 827-3448 Bellevue First Pres Ch. Bellevue, WA 98004 (425) 454-3082 sdean@fpcbellevue.org
High School Jon Baker 4235 SE Concord Milwaukee, OR 97267 (503) 654-3790 Rex Putnam H. S. (503) 653-3809 bakerj@bergen. nclack.k12.or.us	Multicultural Ted Totorica 6721 Fernwood Boise, ID 83709 (208) 377-1019 Borah H. S., Boise, ID (208)322-3855 totort@bor1.sd01.k12. id.us
Mens Chorus Stuart Hunt 18915 96th Ave. NW Stanwood, WA 98292 (360) 652-4942 gen1814@earthlink.net Marysville H. S. Marysville, WA stuart_hunt@msvl. wednet.edu	Community Choruses Solveig Holmquist 995 Morningside Dr. SE Salem, OR 97302 (503) 363-5884 Western Or. University Monmouth, OR (503) 838-8437 holmqus@wou.edu
Womens Chorus Peggy Leonardi 161 Eastside Hwy. Hamilton, MT 59840 (406) 363-3856 Hamilton H. S. Hamilton, MT (406) 363-2021 leonardi-p@hsd3.org	Two-Year Colleges Scott Peterson 1425 S. 28th Ave. Yakima, WA 98902 (509) 452-8607 jspeter@wolfenet.com Yakima Valley Com. Col. (509) 574-4836 speterson@yvcc.cc.wa.us
Student Activities Lori Wiest 323 NW Parr Dr. Pullman, WA 99163 (509) 334-6127 Wa St. U., Pullman	College/University Geoffrey Boers 4708 64th Ave. W. Tacoma, WA 98466 (253) 460-9499 U. of Washington Seattle, WA (206) 543-9212 boersg@u.washington.



# “You don’t have to be smart... you’re a choral director!”

by Joel Johnston, President-Elect, Nebraska ACDA

*Editor’s note: This thought provoking article appeared in Nebraska’s “NCDA Short Notes,” that state’s ACDA newsletter, in the Winter 2000 issue. Reprinted by permission.*

How often do you have one of those “defining moments” that helps you understand why you are a choral director? I had one the other day as I was listening to a conversation by some of my students. I really wasn’t eavesdropping, but you know how students will talk when given some free time following a rehearsal? Even when a teacher is around! At any rate, some of my student were discussing who the “really smart” teachers were in our school. Of course, they also discussed some candidates for the opposite end of the scale. Before they went too far in their analysis, I jokingly asked why they hadn’t mentioned me in their list of the really smart teachers. I wasn’t prepared for the answer: “You don’t have to be smart. You’re a choir director.”

Aha! A “teachable moment!” When students say things like this, I tend to look at it as an opportunity to teach something. I knew they were kidding. Sort of. I wasn’t offended, because I know the truth. Students assume that, because my class is fun for them, and because it doesn’t confine them to a desk and burden them with a lot of homework, it’s easy. How much do you have to know to teach an “easy class” like choir?

I know better. I remember how much harder my major was in college than my roommate’s major - mechanical engineering. His classes were shorter, fewer, and farther in between. His homework was done at a desk, and required no physical effort or emotional commitment. I was in class, rehearsal, or the practice room constantly. By the time I got back to the dorm, my roommate was finished studying, and I hadn’t even had a chance to start! I know how smart a good musician has to be. You can’t tell me that Einstein was more brilliant than Mozart.

But what was the message I would teach my students about this? What bothered me about the comment was not what it said about me. It was what it implied about them. The students were selling themselves short. We had just performed our Winter Concert the night before. They

had sung Gustav Holst’s *Christmas Day*, with great attention to tone, diction, and the subtle changes in mood and meaning within the piece. They sang Handel’s *Hallelujah Chorus*, joined by more than 50 choir alumni and community members. They concluded the concert with the gospel *Hallelujah* from Handel’s *Messiah: A Soulful Celebration*, changing their tone and style, clapping and dancing throughout. The audience began cheering before the final cutoff. It was clear to me that the students simply didn’t recognize what a wonderful accomplishment their performance was.

So we talked the next day in class. I let them in on a little secret that their teachers don’t want them to know. The truth is, if they just wanted to survive a basic level in this world, they probably knew everything they needed to know by the end of the eighth grade. They could read and write, add and subtract. They could find the grocery store. What is high school for, then?

High school is their chance to identify who they are, and begin to figure out who and what they wanted to be. In a few years after school, none of them would remember problem #4 on page 137 of their advanced chemistry text. Doing that problem however, exercised their brains, and probably helped them to define what

their interests and abilities were. Likewise, they probably won’t remember what “morendo” meant at the bottom of page 15 of *Christmas Day*. They might, however, remember what that moment felt like when they performed it.

I shared with them something most of you have seen. I don’t know the source, but the thought is so true:

### **Why Teach Music?**

*Not because we expect you  
to major in music.*

*Not because we expect you to play  
or sing all your life.*

*Not so you can relax.*

**BUT - so you will be human**



*So you will recognize beauty  
So you will be sensitive  
So you will be closer to an infinite beyond  
this world  
So you will have something to cling to  
So you will have more love, more  
compassion, more gentleness, more good  
In short, more life.*

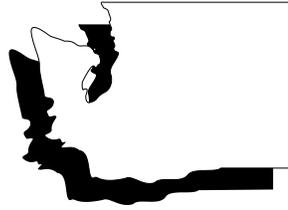
We talked about the energy and elation in their faces during the final two pages of the gospel *Hallelujah*, and what a miracle it is that notes on a page can be turned into a moment like that. We discussed the uniqueness of the challenge that music requires. Where else is it necessary to be intellectually stimulated, physically energized, and emotionally open...all at the same time...just to make something work? Where else could they possibly get something so valuable without spending a dime?

I then borrowed a thought shared by Dr. Tim Lautzenheiser at the NMEA Conference/Clinic regarding membership in music groups. “Did you even notice,” he asked, “that when you play football or volleyball you are on the team, but here you are in the choir?” What a difference a word makes! A choir is not a group. It is an ensemble...a community, a family. Everyone is valuable at all times. There is no “starting five,” and there are no bench-warmers. We don’t put in a sub when someone gets tired or misses a note. I asked my students to realize that they are taking a class that is nothing short of miraculous. It seems easy, but it is not. It is an intellectual pursuit and a physical discipline. It is an exercise in cooperation and responsibility. That’s not the bottom line though. This is. Choir is the class that feeds their souls. They already know

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# Washington hosts annual Summer Institute July 25-27



by Richard Nance, WA-ACDA President

Each summer choral directors within our state and from several of our neighboring states converge on Tacoma for the WA-ACDA Summer Institute, held on the beautiful campus of the University of Puget Sound. Over the past few years we have steadily grown in numbers of registrants, but we feel one of the positives of our workshop is its laid-back, intimate nature. This is not to say that we don't care about quality, which is always absolutely first-rate. The institute is made up of several reading sessions and interest sessions, featuring conductors from all over Washington as well as visiting clinicians from other states in our division. These are all highly respected experts at their various levels of choral music—treble chorus, community college/university, sacred music, multicultural music, junior high and middle school, elementary, and high school.

One of the best features of our summer institute is that the reading sessions feature music chosen by the clinicians. This is "tried and true" literature, as well as quality new releases, and I always find a wide variety of pieces that I am anxious to use with my choirs. The music is provided for the workshop through the generous help of Malecki Music of Spokane, and registrants can purchase the music they are interested in on the spot, and return the titles that may not be of interest.

Each year we bring in a "headline" clinician, and over the past three years we have been fortunate to have Stephen Hatfield, Jo-Michael Scheibe and André Thomas in this slot. They will be leading reading sessions, interest sessions and a conducting masterclass.

The registration cost is truly a bargain, \$60.00 for pre-registrants and \$75.00 at the door. This fee includes a wonderful salmon bake picnic style din-

**"This year we actually have two headliners—Mor-na Edmundson and Diane Loomer, co-directors of the renowned Elektra Women's Choir from Vancouver,**

ner, and dormitory housing is available at a very reasonable rate. WMEA clock

The Choral Director's  
Candy Store ad

hours are available for those needing them. There is no better weather anywhere in the country during July, and Tacoma is a wonderful city to visit—we would love to have you join us! For further information, you can contact Judy Herrington at 253-588-1391.

On a different note, I want to offer heartiest congratulations to the Washington choirs and their directors that will be appearing at the National ACDA Convention in San Antonio. These groups include the Seattle Girls' Choir "Prime Voci", conducted by Jerome L Wright; the Gonzaga University St. Aloysius Gregorian Schola, conducted by Edward Schaefer; the Seattle Pacific University Concert Choir, conducted by David Anderson; and the Pacific Lutheran University Choral Union, conducted by Richard Nance. Several Washington choral directors will perform as singers with Male Ensemble Northwest. We are very proud of these fine organizations and their conductors, and look forward to their great success in San Antonio.

## You don't have to be smart, you're a choir director

(continued from page 21)

how to survive. This "easy" class helps them learn how to live.

I guess that's why I teach. I don't know how much this discussion did for them, but it was great for me. I am a choral director because I love the intellectual challenge, the physical discipline, and the emotional reward.

Plus, it is pretty dang fun! I have to laugh when a staff member stops by my room during my planning period to find me playing through a score. They invariably give me one of those "Gee, must be rough to play the piano on the job" comments. Yeah? Sue me. I picked a fun job. Go play in your math book!



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