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# NW-ACDA News Summary

10-October-1999

Register for Convention  
Form on page 18

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## The Emerald City beckons . . . March 8-11

Did you know that it rains more in New York or Atlanta than it does in Seattle? President Connie Branton tells of the charms of Seattle and extends the warmest of invitations to all choral people to attend the NW-ACDA Convention 2000. You'll find it easy to get around and the convention richly rewarding. And what a convention program! (Page 3)

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## Program chair, Karen Fulmer, gives us a preview of a fantastic convention program

Take a look at pages 4-7, the complete convention program as it is known at this time. You'll hear fantastic choirs, learn so much in the interest sessions, and even have a free evening to enjoy the delights of Seattle.

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## Who is singing for you at the convention? Who is leading the interest sessions?

Pages 8-16 give an outline of the groups invited through the audition process to sing at Convention 2000. Also get the scoop on interest session leaders and a description of the session content.

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## St. Andrews with something more than golf

Roberta Q. Jackson, R&S Chair for Children's Choirs, gives an enticing look at the Choral Music Experience Workshop headed by Doreen Rao. This one is in St. Andrews, Scotland and is scheduled for July 29-August 5, 2000.

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## Confession and repentance

How teachers influence what people think about the schools. (Page 26)

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## Overchallenging your choir

Stuart Hunt, R&S Chair for Male Choruses, advocates placing at least one piece in front of your choir which may seem totally unreachable. You just might catch a hint of Stu's ability to motivate as you read this piece. (Page 24)

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## Scott Dean's Sacred Music Picks (Page 23)

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# Emerald City Beckons for NW-ACDA Convention March 8-11, 2000

by Connie Branton, NW President



Connie Branton

Seattle, the Emerald City, beckons us all for feasts for the eyes, body, and soul at the 2000 ACDA Northwestern Division Convention, March 8-11. Seattle is at the top among convention cities, voted number one by Fortune Magazine and USA Today. It has lush greenery, dazzling cuisine, vibrant arts and music, recreation, ferry boats, espresso, mountains, and moderate temperatures. And who would ever believe this truth, that it rains more in New York and Atlanta than it does in Seattle! For those so inclined, the shopping is out of this world.

ACDA will begin its convention 2000 with a three hour cruise of Puget Sound and Lake Washington, featuring Jazz Night on a boat with three superb northwest jazz groups. We will close the convention in the new performing arts center, Benaroya Hall, in downtown Seattle on Saturday evening. In between these two events you can count a showcase of over twenty fantastic northwest choirs, great interest session and roundtable discussions.

Four honor choirs will be featured in the Saturday afternoon concerts. Anton Armstrong (St. Olaf College) will conduct the Children's Honor Choir and John Yarrington (Houston Baptist University) will direct the Middle School/Junior High Choir. The High School Women's Honor Choir will be conducted by Sigrid Johnson (St. Olaf) and the High School men will be conducted by Allen Crowell (University of Georgia). Rehearsals with the choirs will be open to all attendees of the convention.

Headline choirs for the evening concerts include: Soundsation and Just 4 Kicks, Choral Arts Ensemble, Male Ensemble Northwest, Northwest GirlChoir, Seattle Men's Chorus,

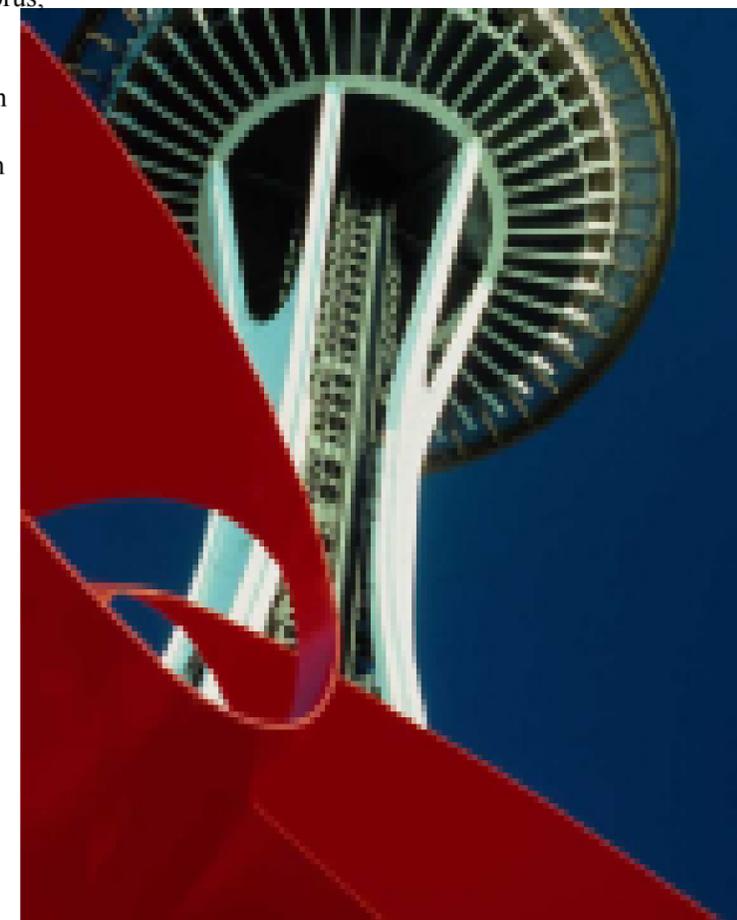
and Elektra (from British Columbia). Most sessions will be held in the beautiful First Presbyterian Church in downtown Seattle. Free bus service in the downtown core will get you within two blocks of the church from our hotels. (See hotel registration material elsewhere in this issue.)

There is so much to be said for attending an ACDA convention such as this one. You'll meet conductors with similar interests and those with divergent views and you will appreciate both. You will taste the sights and sounds of Seattle and enjoy the delights of choral excellence. All ages, elementary through adult choirs will be represented. School, community, and church choirs will sing for us. You'll even have one free evening in Seattle for fun and fellowship and for sampling the cuisine.

Come to Seattle and to be inspired, to learn, to have a wonderful time, to meet others, and to grow. Your Northwestern Division Convention Committee invites everyone to join with us March 8-11.

Register for the convention by clipping **page 18**, filling out and sending to David Anderson, Registration Chair.

Arrange for your hotel. Check **page 8** for further information.





# Northwestern ACDA Convention Program\*

## March 8-11, 2000

### Wednesday, March 8

#### 7:00 - 9:00 PM - Jazz Night Argosy Cruise

Olympic High School Jazz Choir,  
Olympic High School, Silverdale, Washington  
Tom McVicker, Director  
Soundsation  
Edmonds Community College, Edmonds, Washington  
Kirk Marcy, Director  
Just 4 Kicks (Kirk Marcy, Vijay Singh, Randy Crenshaw, and Kirby Shaw)

### Thursday, March 9

#### 9:00 - 11:30 AM - Concert

Kenmore Junior High Symphonic Choir  
Kenmore Junior High School, Kenmore, Washington  
Linda Hamilton, Director  
Kelly Walsh High School A Cappella Choir  
Kelly Walsh High School, Casper, Wyoming  
Marcia Patton, Director  
"Con Brio" Columbia Women's Choir  
Kirkland, Washington  
Steve Stevens, Director  
Seattle Pacific University Concert Choir  
Seattle Pacific University, Seattle, Washington  
David Anderson, Director

#### 11:30 AM - Official Opening of the Exhibits

#### 11:45 AM - "Let's Do Lunch" Roundtables

#### 1:30 PM - 2:45 PM - Interest Sessions

- (1) Beyond the Conducting Pattern - Interpretation and Style  
Portland Symphonic GirlChoir, Portland, Oregon  
Roberta Jackson, Clinician  
(Chapel)
- (2) Sight Reading - How to Get Going and Keep Going  
John Baker, Clinician, Milwaukee, Oregon  
(Matthews Room)
- (3) Custom Styling Your Literature: Standing "O's" Don't Just Happen  
Male Chorus Session  
Stu Hunt, Clinician, Marysville, Washington  
(Room 403)
- (4) Build It and They Will Come: Ideas for Creative Programming  
Solveig Holmquist, Clinician, Salem, Oregon  
(McConkey Conference Room)

*\*This is the convention program as of August, 1999. Some changes may become necessary.*



# Northwestern ACDA Convention Program

## March 8-11, 2000

### Thursday, March 9 (continued)

#### 3:15 - 5:30 PM - Concert

Skyline High School Royal Blues Ensemble  
Skyline High School, Idaho Falls, Idaho  
Gail Birdsong, Director  
Seattle Children's Chorus  
Seattle, Washington  
Kris Mason, Director

#### Welcome and Introductions (Connie Branton and Division Officers)

Helena High School Starlighters  
Helena High School, Helena, Montana  
Steve Michelson, Director  
Pacific Lutheran University Choir of the West  
Pacific Lutheran University, Tacoma, Washington  
Richard Sparks, Director

#### 6:00 PM - State receptions followed by free night to explore and enjoy Seattle

### Friday, March 10

#### 9:00 - 10:15 AM - Interest Sessions

- (1) Acoustical Considerations for Choirs  
Duane Karna, Clinician, Eugene, Oregon  
(Matthews Room)
- (2) Choral Reading Session: Good Music for all levels,  
John Baker, Clinician, Milwaukee, Oregon  
(Chapel)
- (3) Building Group Dynamics and a Sense of Community  
Lori Wiest, Facilitator, Pullman, Washington  
(Room 403)

#### 10:30 - 12:00 PM - Concert

Oregon Young Men's Ensemble  
Eugene, Oregon  
Laurie Guttormsen, Director  
Wenatchee High School Chamber Singers  
Wenatchee High School, Wenatchee, Washington  
Dan Jackson, Director  
Seattle Pro Musica  
Seattle, Washington  
Karen Thomas, Director



## Northwestern ACDA Convention Program March 8-11, 2000

Friday, March 10 (continued)

### 12:00 Lunch and Visit the Exhibits

### 1:30 - 2:45 PM - Interest Sessions

- (1) Practical Solutions for the Senescent Voice (Women's Choir)  
Chris Bumgarner, Karen Martin, Diane Loomer, Clinicians  
(Room 403)
- (2) Strategies for Presenting Collaborative Performances  
Sue Williamson, Clinician, Seattle, Washington  
(Chapel)
- (3) The Road to Interpretative Success  
Paul Schultz, Clinician, Tacoma, Washington  
(Matthews Room)

### 3:00 - 5:00 PM - Concert

- Cheyenne All-City Children's Chorus  
Cheyenne, Wyoming  
Diane Hultgren, Director
- Cedar Heights Junior High Concert Choir  
Cedar Heights Junior High School, Kent, Washington  
Leora Patterson, Director
- Western Washington University Concert Choir  
Western Washington University, Bellingham, Washington  
Leslie Guelker-Cone, Director
- Opus 7  
Seattle, Washington  
Loren Ponten, Director

### 8:00 - 10:00 PM - Evening Concert

- Choral Arts Northwest  
Tacoma, Washington  
Richard Sparks, Director
- Male Ensemble Northwest

### 10:15 PM - Reception for Guest Conductors

## Saturday, March 11

### 8:30 - 9:30 AM - Interest Sessions

- (1) Church Music Reading Session  
Scott Dean, Clinician, Kirkland, Washington  
(Chapel)
- (2) Movement and Conducting  
Jim Fankhauser, Clinician, Vancouver, B. C.  
(Room 403)



## Northwestern ACDA Convention Program March 8-11, 2000

Saturday, March 11 (continued)

### 8:30 - 9:30 AM (Interest Sessions, continued)

- (3) Together We Stand - Building a Music program K-12  
Honor Choirs  
Barbara Fontana, Clinician, Salem, Oregon  
(Room 403)

### 10:00 AM - 12:00 PM - Morning Service at St. James Cathedral James Savage, Director

### 1:30 - 3:00 PM - Honor Choir Concert #1 Children's Choir High School Women

### 3:30 - 5:00 PM - Honor Choir Concert #2 Junior High Choir High School Men

### 8:00 PM - Evening Concert - Benaroya Hall Elektra Northwest Girlchoir Seattle Men's Chorus

### 10:30 PM - Reception for Convention Committee and Officers

SDG Press Ad here

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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, con-  
tact: Howard Meharg, Editor  
2702 Field St.  
Longview, WA 98632  
(360) 636-4889  
hkmeharg@teleport.com





# Convention Hotel Information

### Pacific Plaza Hotel

400 Spring Street  
Price: \$86.00 (ACDA rate)  
Phone: (800) 426-1165 or  
(206) 623-2059  
(Older, downtown hotel only 3 blocks from convention site (First Presbyterian Church). Small but clean rooms, newly remodeled)

### Warwick Hotel

401 Lenora Street  
Price: \$115 single/double, \$20 each additional person  
Phone: (800) 426-9280 or (206) 443-4300  
(Hotel for junior high and high school honor choirs and conventioners. High-rise, completely remodeled, very nice. Fifteen walking minutes from convention site.)

### Ramada Downtown

2200 5th Ave.  
Price: \$85 one bed, \$89 two beds  
Phone: (800) 272-6232 or  
(206) 441-9789  
(Sixteen blocks from convention site. Hotel for Children's Honor Choir and directors.)

Reminder: There is free city bus service in the downtown core for ACDA members. Honor choir members will be transported by charter bus to and from their rehearsal sites.

Sheet Music Service

DJ Records



# Performing Groups - NW Convention 2000

(Groups selected through audition process)

7:00 PM Wednesday Argosy Cruise Concert

Olympic High School is part of the Central Kitsap School District located in Silverdale, Washington. It is one of three high schools in the district and serves 1200 students, grades 10-12. In addition to choral and instrumental performing groups, the music department also offers Music Theory/Songwriting, Music History, AP Music Theory, and Jazz Improvisation.

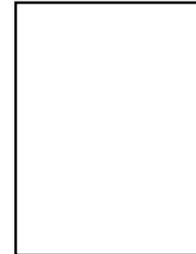
The Vocal Jazz ensemble consists of 14 singers and a four member rhythm section. All are auditioned. They rehearse four days per week for 45 minutes beginning at 7 AM. The group also meets on Tuesday night from 7 PM to 9 PM. Members are open to all of Olympic's students but it is recommended that each singer also be a member of one of the school's other choral and/or instrumental groups.

The Jazz Ensemble performs 35 to 40 times each year. It has consistently received superior ratings at festivals in Washington, Oregon, Nevada, California, and British Columbia. The Vocal Jazz Ensemble has also recorded four CD's.

### Olympic High School Vocal Jazz Ensemble Tom McVicker, Director

### Kenmore Junior High Symphonic Choir Linda Hamilton, Director

9:30 AM - Thursday

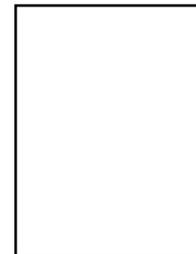


The Kenmore Junior High Symphonic Choir is a 70 member mixed group of auditioned eighth and ninth grade men and women. This group meets for 50 minutes, five days a week and explores challenging SATB literature of different genres, cultures and styles. The Symponic Choir performs annually at many community events and joint regional concerts. There are over 200 students involved in three choirs at Kenmore Junior High.

Linda Hamilton is in her ninth year as choral director at Kenmore Jr. High. She is a native of Puyallup, Washington, received a BA from Western Washington University and a Master of Music in Choral Conducting from the U of W. Linda is the Assistant Choir Director of the United Voices of Antioch in Kirkland, WA. She was recently honored by her students in "Who's Who Among America's Teachers."

### Kelly Walsh A Cappella Choir, Marcia Patton, Director

9:30 AM - Thursday

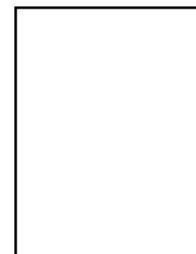


The Kelly Walsh A Cappella Choir is a 58 member select chorus representing Casper, Wyoming and Kelly Walsh High School which enrolls 1200 students in grades 10-12. The A Cappella Choir performed for the All-Northwest Music Educators Convention in Portland in 1999. Last year there were 23 Kelly Walsh singers accepted into the 200 voice Wyoming All-State Honor Choir. Members also participate in All-Northwest and National Honors Choirs.

Marcia Patton has taught public school music at all levels (K-12) in her 26 years in Wyoming schools. This is her eighth year at Kelly Walsh High School, where she directs six choirs. She is also conductor of the Casper Children's Chorale, a group that has been selected for state, regional, and national MENC and regional ACDA conventions. She is active as a choral clinician and is past-president of WY-ACDA. Her Bachelors and Masters degrees are from the University of Wyoming.

### "Con Brio" Columbia Women's Choir, Columbia Choirs Steve Stevens, Director

9:30 AM - Thursday



Con Brio (with fire or spirit) is part of the Columbia Choirs of Metropolitan Seattle. Established in 1989 by its conductor, Steve Stevens, it was known as the Columbia Young Women's Ensemble until recently when it was expanded to include women from high school age, through college and beyond. On a 1998 tour of Europe it won the Grand prix at the "Festival Internacional De Musica De Cantonigros" (near Barcelona, Spain). Many of the women in this community based, auditioned ensemble have children in Columbia Choirs.

Steve Stevens holds a BA (voice and music education) from Houston Baptist University and a M. Mus. in Choral Conducting from Southern Methodist University. He is the former musical director of the Texas Boys Choir, the Northwest Boychoir and Northwest Youthchoir. He is the founder-conductor of the Columbia Boys Choir, Girls Choir, Vocal Ensemble and "Con Brio." He is also choral director at Woodinville High School. Choirs under Steve's direction have consistently won international acclaim for their high standards. His choirs have performed in Australia, British Isles, Canada, Europe, Japan, Mexico, Russia and Scandinavia. They have also appeared on national network television. His groups have sung for President of the U. S., the Pope, and for members of the British Royal Family. He is married and the father of five.



## Performing Groups - NW Convention 2000

(continued from page 9)

### Seattle Pacific University Concert Choir, Seattle Pacific University David Anderson, Director

9:30 AM - Thursday

The 80-voice Seattle Pacific University Concert Choir is the principal choir of six choral ensembles at SPU. The choir strives to express meaning through their music, reflected through performance of sacred unaccompanied music in their annual tour. The choir also prepares large-scale accompanied works, such as recent performances of the Bernstein "Chichester Psalms" and the Durufle "Requiem." The choir regularly issues recordings of their music and has recently performed at MENC conventions.

*David Anderson is Choral Director at SPU, directing the Concert Choir and Chamber Singers. In his seven years, the program has increased four-fold. His undergraduate work was finished at Whitworth College and his graduate work was at the University of Oregon. Before coming to SPU, he was Choral Director at the University of North Alabama. Also a member of MENC and IFCM, he is active as an adjudicator and clinician and serves on the WA-ACDA Board.*

### Skyline High School Royal Blues Ensemble, Skyline High School, Idaho Falls, Idaho Gail Birdsong, Director

3:15 PM - Thursday

The Skyline Royal Blue Ensemble was established in 1995. In the past four years this group has consistently earned superior ratings in all festivals it has attended. In 1998 the group performed in California at Stanford University and in 1999 it performed the entire Easter portion of Handel's "Messiah" at Carnegie Hall with the New England Conservatory Orchestra and soloists from the Metropolitan Opera in New York.

*Gail Birdsong earned a BA degree in vocal performance and a MA in Choral Conducting at San Jose State University, San Jose, California, under the tutelage of Dr. Charlene Archibeque. She has traveled extensively throughout Europe, Australia, and Canada as both a singer and a conductor. She taught for eight years at Foot-hill College in California and is currently in her fifth year at Skyline High School in Idaho Falls.*

### Seattle Children's Chorus Seattle, Washington Kris Mason, Director

3:15 PM - Thursday

The Seattle Children's Chorus originated in 1989 as the Greenlake Children's Chorus, an outreach activity of *Bethany Community Church*. Kris Mason, founder and Artistic Director of the Chorus, envisioned a community based program which would provide a high level of choral training and experience for interested young musicians of the greater Seattle area. Since its founding, the Chorus has been uniquely committed to the preservation of sacred literature for young voices. The Chorus has also provided a rich base of outstanding choral literature from a variety of historical and cultural backgrounds.

*Kris Mason has worked in public education and churches for over twenty years. She is a graduate of Seattle Pacific University with a Bachelor of Arts degree in Music Education. Kris has served as Washington State president for the Chorister's Guild and is an active member of ACDA. She has conducted training workshops for choir directors and music specialists interested in working with children. Along with her work as artistic director of the Chorus, Kris serves as director of music at her church.*

### Helena High School Starlighters Helena High School, Helena, MT Steve Michelson, Director

3:15 PM - Thursday

Starlighters is an auditioned mixed choir whose members are selected from grades 10-12. Healthy vocal production, musical expression, and solo singing are emphasized. Proficiency in sight-singing is expected. Students are encouraged to improve vocally through private instruction. The literature performed is varied and includes numerous languages. In 1998, Starlighters performed at the MENC National Convention in Phoenix, Arizona.

*Steve Michelson has been the Director of Choirs at Helena High School for seven years. His career began as a high school choral director in California. After receiving his DMA in Conducting from Arizona State, under the direction of Eouglas McEwen, he served as the Associate Director of Choral Activities at Michigan State University. Prior to his arrival in Helena, Dr. Michelson was the Director of Choral Activities at Murray State University.*





## Performing Groups - NW Convention 2000

(continued from page 10)

### Pacific Lutheran University Choir of the West, Pacific Lutheran University, Tacoma, Washington

3:15 PM - Thursday

The PLU "Choir of the West" is known as one of the premier undergraduate choirs in the country, with a great tradition of touring plus annual Christmas concerts which are heard by over 5000 listeners. In recent years the choir has released a number of acclaimed CD's: two Christmas CD's, a recording of the Rachmaninoff *Vespers*, and *Credo*, which includes works for choir and organ recorded with the brilliant new organ in Lagerquist Concert hall at PLU.

*Dr. Richard Sparks has been Director of Choral Activities at PLU since 1983. His doctoral dissertation won the ACDA's Julius herford Award and is published by Blue Fire Productions as The Swedish Choral Miracle - A Cappella Music in Sweden Since 1945. In addition to his work at PLU he is Artistic Director and Conductor for Choral Arts Northwest in Seattle, with whom he has two CD's on the Loft Recordings label, and Pro Coro Canada in Edmonton.*

### Oregon Young Men's Ensemble Eugene, Oregon Laurie Guttormsen, Director

10:30 AM - Friday

The 30 voice Oregon Young Men's Ensemble was created in 1990 to provide young men in Lane County an opportunity to further their musical experience. These 14 to 18 year old singers from Lane County middle and high schools are musicians and entertainers of the highest order. Their performances are a musical kaleidoscope for audiences of all ages. They perform regionally in scheduled concerts and by invitation for public and private events. They have represented Oregon as "singing ambassadors" in England, Wales, prague, Canada, and twice at the America Fest International Choral Festival for boys and men.

*Laurie Guttormsen formed the Oregon Young Men's Ensemble ten years ago specifically for the boys throughout the community whose voices had begun to change. She earned her Master's degree in music at the University of Oregon, specializing in the changing male voice. She has over 25 years of teaching experience in both public and private schools. In addition to conducting the OYME, Laurie teaches middle school choir, general music, and drama at Eugene Christian School.*

### Wenatchee High School Chamber Singers, Wenatchee, Washington

10:30 AM - Friday

Wenatchee H. S. Chamber Singers is part of a long tradition of excellence which includes past conductors George Low, Earl Norwood, and Ron Jones. The group was formed in 1984 and has been privileged to perform at several NW and state ACDA and MENC conventions. The Chamber Singers have been finalists at the "Best in the Northwest" festival several times. The Singers include three standing quartets which perform extensively throughout North Central Washington.

Photo  
unavailable

*Director Dan Jackson received his B. A. from Pepperdine University and a M. M. from USC. He taught choir, band, and drama at Hayfork H. S., California for six years, and choir at Sterling JHS, E. Wenatchee before returning to his alma mater, Wenatchee High School, in 1979. He was chosen WIAA/WMEA State Music Educator of the year in 1998 and recently received the 99-00 Music Educator Award for North Central Washington. He is presently the choral director of the Lake Chelan Bach Festival, and has served as conductor and guest conductor for the Columbia Chorale. Dan has conducted honor choirs in Washington and Alaska and presently serves on the Board of the Wenatchee Performing Arts Center.*

### Seattle Pro Musica Seattle, Washington Karen Thomas, Director

10:30 AM - Friday

Seattle Pro Musica, winner of the ASCAP/Chorus America Award for Adventurous Programming of Contemporary Music, is a critically acclaimed and award-winning choral ensemble, performing under the direction of conductor Karen P. Thomas. Seattle Pro Musica is a resident choral ensemble at St. James Cathedral, and will perform as a guest artist group at the American Guild of Organists' National Convention in July, 2000. In addition to its regular four-concert season of repertoire ranging from medieval chant to the works of living composers, the group also performs outreach concerts and educational workshops in the Northwest.

*Karen P. Thomas is not only the Artistic Director and Conductor of Seattle Pro Musica, she is also a prize-winning composer whose compositions are performed throughout the U. S., Europe, and Latin America by groups such as the Hilliard Ensemble. Ms. Thomas is a recipient of grants and fellowships from the NEA, American Academy and Institute of Arts for Women in Music and of the League-ISCAM, and has served on the faculties of Pacific Lutheran University, Evergreen State College, and Cornish College. Guest conducting engagements include the Bergen International Music Festival in Norway.*



## Performing Groups - NW Convention 2000

(continued from page 11)

### Cheyenne All-City Children's Chorus, Cheyenne, Wyoming Diane Hultgren, Director

3:00 PM - Friday

The Cheyenne All-City Children's Chorus is a community/school district non-profit organization dedicated to providing high quality choral instruction and performance opportunities. In its 24th season, ACCC has 200 singers, grades 4-8, performing in three choirs. The ACCC Concert Choir is the touring choir and has performed throughout the U. S. Most recently ACCC Concert Choir was presented with the Adjudicator's Award at the Valley Forge Children's Choir Festival. ACCC was featured earlier this year in the Cheyenne Theatre Players production of *Joseph and the Amazing Technicolor Dreamcoat* and the *Cheyenne Symphony Christmas Hausmusik* series.

*Diane Hultgren received her BA in Music Education from Bethany College (KS), her MA from Lesley College (MA) and teaches elementary general music in Cheyenne. Mrs. Hultgren has studied with Henry Leck through Creating Artistry and completed Levels I-III with master teachers Jos Wuytuck, Shirley McRae, Randy DeLelles and Jeff Kriske. Mrs. Hultgren has presented workshops for the Wyoming MENC All-State, MENC All-Northwest Pre-Conference, Wyoming AOSA, and Laramie County School District #1.*

### Cedar Heights Junior High Concert Choir, Kent, Washington Leora Patterson, Director

3:00 PM - Friday

The CHJH Concert Choir is a 60 voice, non-auditioned choir of mostly ninth graders who have at least one year of choral experience. Since the school opened in 1993, the choir has consistently received Superior ratings at contests and festivals, and performed in the 1997 All-Northwest MENC Convention. In Washington's fourth largest school district, Cedar Heights is one of the newest of seven junior highs with 1,100 students, grades seven through nine.

*Leora Patterson holds a B.M. from Yankton College's Conservatory of Music in South Dakota, and a M. A. T. from the University of Washington. Leora has taught since 1977 in both choral and instrumental positions, grades K-12, in South Dakota, Wyoming, and Washington. She was featured on Seattle's KOMO TV's "Class Act" in 1993. She is a member of ACDA, MENC, WMEA, and is currently president of the Green River Music Region in the South Puget Sound area.*

### Western Washington University Concert Choir Bellingham, Washington Leslie Guelker-Cone, Director

3:00 PM - Friday

The Western Washington University Concert Choir is a select ensemble of 60 singers from Bellingham, Washington. All undergraduate university students, most are music majors concentrating in performance or education. The choir performs frequently throughout the state and often combines with the Whatcom Symphony Orchestra to present major choral-orchestral works. In June 1997, the choir performed concerts in the Czech Republic, Austria, and Italy, and will tour Austria, Germany, and France in June 2000.

*Leslie Guelker-Cone is Director of Choral Activities and Coordinator of Vocal Studies at WWU in Bellingham. She conducts the Concert Choir, University Women's and Men's Chorales, and Western Voices chamber ensemble, and teaches courses in choral conducting and choral music education. Dr. Guelker-Cone received her DMA from the University of Colorado, Boulder. A former ACDA National R & S Women's Choir Chair, she presently serves as the College/University R & S Chair for WA-ACDA.*

### Opus 7 Seattle, Washington Loren Ponten, Director

3:00 PM - Friday

Opus 7 is a professional vocal ensemble specializing in 19th and 20th century a cappella choral music. The group maintains a flexible membership of up to 20 of some of the Northwest's finest choral artists. Opus 7 performs unusual or rarely-performed works as well as standard choral masterworks and has an active program of commissioning new pieces. Opus 7 is an ensemble-in-residence at St. James Cathedral, Seattle.

*Loren Ponten, founder and artistic director of Opus 7 Vocal Ensemble, holds degrees from the University of Washington in music and music education and has taught choral music in private and public schools. He is on the voice faculty and is the vocal coordinator of the adult music camp, Midsummer Musical Retreat. he sings bass and is an assistant conductor for the Cathedral Choir of St. James in Seattle and also performs as a freelance singer.*



## Interest Sessions - Convention 2000

### Beyond the Conducting Pattern - Interpretation and Style Portland Symphonic Girlchoir Roberta Jackson, Clinician

1:30 PM - Thursday (Chapel)

Often, traditional conducting patterns are ineffective and/or non-authentic when interpreting contemporary, gospel, jazz, or world music. Using the Encore Singers of the Portland Symphonic Girlchoir as demonstration choir, this session will explore the use of gesture, body movement, and active/inactive conducting as options when interpreting non-traditional and/or contemporary styles and genres. Traditional conducting patterns will be contrasted with the above options to allow participants to explore other conducting possibilities.

*Roberta Q. Jackson is founding director of the Portland Symphonic Girlchoir, with three progressive ensembles, celebrating its 11th season. PSGC has appeared at two NW-ACDA conventions, recorded two CD's, and toured internationally to Denmark, Italy, Australia, and England/Scotland (June 2000). Ms. Jackson received her Masters Degree from the University of Colorado and Artist Teacher Diploma from the CME Institute for Choral Teacher Education. Currently, she serves on the national ACDA R&S Committee for Children's Choirs.*

### Sight Reading - How to Get Going and Keep Going - John Baker, Milwaukie, Oregon

1:30 PM - Thursday (Matthews Room)

John Baker says, "our time will be spent reading various forms of literature. We will read rhythms, unison lines, two part lines, four part lines, examples from hymn books, Bach chorales and some standard choral literature. Come prepared to laugh and learn. There will not be a wasted moment."

*John Baker is in his twenty-first year at Rex Putnam High School in Milwaukie, Oregon. He is in charge of choral and vocal activities. John conducts six choirs at Rex Putnam as well as the North Clackamas Children's Choir. He received a B. S. in Music Education in 1979 and a Masters in Music Education in 1985. He is kept busy with requests as clinician for retreats, sightreading, and choir festivals.*

### Custom Styling Your Literature: Standing "O's" Don't Just Happen Male Chorus Stu Hunt, Marysville, Washing-

1:30 PM - Thursday (Room 403)

Quality male singers attract quality men, and audiences LOVE a great performance by singing men. Where does this literature and inspiration come from? It's probably in your own files! Three top regional choirs/conductors share what they do to "wing" more out of what's on the page - coloring outside the lines.

*Stu Hunt is director of choral music at Marysville High School, Marysville, Washington. His outstanding work with male choruses has earned him the right to be called an expert in music, techniques, and programming of music for male chorus. Stu's promotional abilities are becoming legendary. Last year he attracted over 200 young men from high schools in his area to a festival with Male Ensemble Northwest (and made money for his choral program in the process).*

### Build It and They Will Come: Ideas for Creative Programming Solveig Holmquist, Salem, Oregon, Clinician

1:30 PM - Thursday (McConkey Conference Room)

One of the most challenging aspects of our work is repertoire selection, pivotal to the success of any community choir. We are also aware that attracting lifelong musical involvement in the choral art is particularly appealing and an important goal of ACDA. With creative concert programming, your choir will attract both singers and loyal audiences. Come and hear the many imaginative ideas presented from around the country.

*Solveig Holmquist, Director of Choral Activities at Western Oregon University in Monmouth, is also the founder of Festival Choral Oregon, a civic choir now in its 20th season. Dr. Holmquist sang with the St. Olaf Choir while pursuing the Bachelor of Music degree there. She holds an MME from Oregon College of Education and a DMA from the University of Oregon. She has sung with the Oregon Bach Festival for 16 years under the direction of Helmuth Rilling.*



## Interest Sessions - Convention 2000

(continued from page 14)

### Acoustical Considerations for Choirs - Duane Karna, Eugene, Oregon, Clinician

9:00 AM - Friday (Matthews Room)

Duane Karna explores many questions on acoustics for singers such as...why do performance hall acoustics encourage singers to change their manner of singing, in both positive and negative ways? How does mixing SATB voices with equal distance between singers affect vocal production? And then the questions on blend and acoustics of the room, intonation and room acoustics, quartet groupings vs. section singing, and those related to singing with an orchestra. Lots of new ideas!

*Dr. Duane Karna received a BA in Vocal Performance from the University of Puget Sound in Tacoma in 1982. He went for two Masters degrees from Southern Methodist University where he studied voice with Berton Coffin and choral conducting with Lloyd Pfautsch. His DMA is from the University of Arizona where he studied with Maurice Skones and Elizabeth Mosher. Duane was Director of Choral Activities at Salisbury State University in Salisbury, Maryland for eight years. He served three years on the choral staff at Central Washington University in Ellensburg and is now the Minister of Music at First Congregational Church in Eugene.*

### Choral Reading Session: Good Music for All Levels - John Baker, Milwaukie, Oregon, Clinician

9:00 AM - Friday (Chapel)

Would you like 50 copies of good literature? Music will include unison, two part, SAB, SATB, SSA, TTBB. All music will be hand selected. We will read all fifty selections. Come early and stay until we are finished. There will be 100 packets available.

*John Baker is in his twenty-first year at Rex Putnam High School in Milwaukie, Oregon. He is in charge of choral and vocal activities. John conducts six choirs at Rex Putnam as well as the North Clackamas Children's Choir. He received a B. S. in Music Education in 1979 and a Masters in Music Education in 1985. He is kept busy with requests as clinician for retreats, sightreading, and choir festivals.*

### Building Group Dynamics and a Sense of Community - Lori Wiest, Pullman, Washington, Facilitator

9:00 AM - Friday (Room 403)

Building a strong choral program includes developing trust, safety, camaraderie, and a sense of community. A panel of experienced directors, Paul Dennis (Walla Walla), Roger Kelley (Washington State University), Ben Keller (Lakes H. S., Lakewood, Washington), and Facilitator Lori Wiest (Washington State University), share exercises and ideas to do within a choir rehearsal or a retreat setting to help spark belonging, commitment, energy and excitement for you and your choir members.

*Lori Wiest is Director of Choral Activities at Washington State University where she conducts the Concert Choir and Madrigal Singers and teaches Vocal Pedagogy, Choral Conducting, and graduate courses in Choral Literature and Conducting. She is the NW-ACDA R&S Chair for Youth and Student Activities, the conductor of the Spokane Symphony Chorale, and active as a guest conductor and adjudicator.*

### Practical Solutions for the Senescent Voice, Chris Bumgarner, Karen Martin, Diane Loomer, Clinicians

1:30 PM - Friday (Room 403)

This session will identify problems in the aging voice and attempt to give practical solutions to those problems. Research, medical considerations and other expertise will be shared. This is designed to help directors who work with community and church choirs and give voice lessons to older singers. A time of questions and comments will also be provided.

*Diane Loomer is co-founder and co-director of Elektra Women's Chorus, a highly respected choir from Vancouver, B. C. Karen Martin, from Auburn, Washington, is the Washington State R&S Chair for Women's Choirs. Chris Bumgarner, from Polson, Montana, is the NW R&S Chair for Women's Choirs.*

*Demonstration Choir: Elektra Women's Chorus - Vancouver, B. C., Canada, Diane Loomer and Morna Edmundson, Co-Conductors.*



## Interest Sessions - Convention 2000

(continued from page 15)

### **Strategies for Presenting Collaborative Performances** **Sue Williamson, Seattle, Clini-**

1:30 PM - Friday (Chapel)

Through a combination of demonstration with a live performance and lecture complete with "helpful hints" this session is highlighting collaborative concert performances featuring joint concerts involving instrumental performing groups, dance groups, and a mixture of school and community groups. Session repertoire will be drawn from the "Youthful Celebration" concert to be held in Seattle this spring, featuring collaborative efforts between the following groups: Vivace Choir (Northwest Girlchoir), Amabile Choir (Northwest Girlchoir), Eckstein Middle School Senior Jazz Band, Seattle Junior Symphony, and Dance Diversity Workshop.

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*Bio information unavailable*

### **The Road to Interpretative Success - Paul Schultz, Tacoma, Washington, Clinician**

1:30 PM - Friday (Matthews Room)

How do we arrive at the performance interpretation our audiences hear? This session will trace the conductor's interpretive challenges from initial score study to performance. Musical decisions will be compared to those regarding text. Participants will work with an octavo score (void of text) and compare decisions to those made when analyzing the same score with text.

*Paul W. Schultz has accrued a distinguished career as a teacher and conductor, spanning nearly four decades. His choral ensembles consistently receive the highest acclaim for their standards in repertoire, interpretation, and musicianship and have appeared at regional and national conventions of both MENC and ACDA. He is currently the resident artistic conductor with Tacoma City Ballet and conductor of the Tacoma Symphony Chorus. He is in frequent demand as a guest conductor, clinician and adjudicator throughout the United States and Canada.*

8:30 AM - Saturday (Chapel)

### **Church Music Reading Session** **Scott Dean, Kirkland, Washington**

NW Division Chair for Music and Worship, Scott Dean, will be drawing on the experience and leadership of the division's Music and Worship State Chairs and other outstanding church musicians in the northwest to lead this reading session of sacred music. The session will not only feature new publications but will also review many of the classics on which our heritage of sacred choral music stands. Recognizing the year 2000 as a "Bach Year," a portion of the session will be devoted to incorporating Bach's music into worship.

*Scott Dean is Director of Music at First Presbyterian Church of Bellevue, Washington. He has developed and directs a ministry that involves over 300 volunteers in ten ensembles and a staff of eight professional musicians. His choirs have toured the western United States and Europe and performed at the ACDA NW Division Convention in 1994. Scott received the Bachelor of Music and a Master of Music degree from California State University, Fullerton, where he studied with Howard Swan, David Thorsen, and Gordon Paine.*

### **Together We Stand - Building a Music Program Through K-12**

8:30 AM - Saturday (Room 403)

### **Honor Choirs - Barbara Fontana, Salem, Oregon, Clinician**

Clinician, Barbara Fontana, says "we will present a variety of approaches to implementing an area honor choir at the elementary level that involves teachers at Elementary, Jr. High/Middle and High School levels. We will cover ways to strengthen choral programs at each level through this concept. Successful literature will also be presented."

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*Bio information unavailable*



## Winds of Choral Music Blow Clear and Strong in Wyoming

by Pat Patton, President WY-ACDA

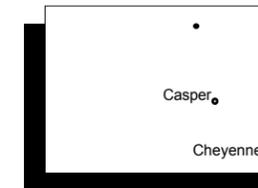
So...how's the weather in Wyoming, you ask? The winds of choral music are clear and strong. Casper will celebrate one of the first choral concerts with a joint effort from the Choral Arts Ensemble of Casper, the Casper Children's Chorale, and the Casper College Collegiat Chorale. The premiere of "Magnificat" by Eric Unruh, chair of the music department at Casper College will be featured. Written for two SATB choirs, children's choir, soprano soloist, cello, violin, and piano, it is a marvelous choral work in seven movements, approximately 25 minutes in length. It sings melodic phrases while presenting harmonic structures that challenge and soothe. The "Quia Fecit Mihi Magna" is a vigorous 7/8 session that sends the children's group and mixed choirs on a nifty joy ride of rhythmic activity and textual expression. The accessible work was made possible by a grant from the Wyoming Community Foundation whose focus is enhancement of life for Casper and the state of Wyoming. While the Foundation distributes funds for various arts and other projects throughout the state, this is the first time that it has ever "beautified" Casper with the sounds of music. Our musical community is extremely grateful for this opportunity and success is eminent.

The Casper Civic Chorale, in conjunction with the Wyoming Symphony Orchestra, is in preparation for a presentation of the Bernstein "Chichester Psalms." While the performance of such a work might be commonplace among choral types, the circumstances surrounding this performance are unique. Chiune Sugihara was an activist "Righteous Diplomat" from Japan who was sent to Kaunas, Lithuania in 1939 to open a Japanese Consulate. After the Nazi invasion of Poland, Jewish refugees fled to Lithuania. Sugihara issued refugee visas to Japan against the wishes of the Japanese government, stating, "I may have to disobey my government, but if I don't, I will be disobeying God." He died unnoticed in 1986, but his wife, Yukiko, will be in Casper the week of October 18, giving presentations in schools and telling her husband's tale. The culminating event is the performance of "Chichester" under the co-direction of Wayne McIntire, director of the Casper Civic Chorale and Curtis Peacock, conductor of the Wyoming Symphony Orchestra. I personally look forward to singing in the tenor section!

Our All-State MENC Convention committee convened the weekend of September 18 and set into motion what promises to be an exciting event. While the state's ACDA President was unable to attend (soccer referee commitments ... on a body no longer designed for such abuse), some proposals were presented to our leadership that included the first-ever "Wyoming State Director's Chorus" sponsored by ACDA, of course. The chorus will convene during the January convention for a one-hour rehearsal and present two selections to the All-State Honor performing groups. The purpose of this chorus is several-fold:

- ◆ A chance for us to sing together!
- ◆ To show our youth that there is life after high school/college, and choral music should be a definite part of it
- ◆ To show via action a vital Wyoming ACDA organization and it's outreach to our music constituents with our state

Wish us luck!



### Wyoming Report (continued)

Other things that are happening . . . The gracious convention performance invitation of the NW-ACDA to the A Cappella Choir at Kelly Walsh High School in Casper and the Cheyenne Children's Choir, has focused the efforts of their directors, past state ACDA president Marcia Patton, and Diane Hultgren. Transportation plans, housing, fund-raisers, parental and student commitment, and a little rehearsal (!) are all underway. The arrival of new voice coaches at the University of Wyoming is sure to stir our only four year and graduate institution into new pathways of energy and song. We welcome them.

Are we musically healthy here in Wyoming? We think so. Is there room to improve? We think so. Can we find new ways to attract yet more members to ACDA? We're thinking . . . and your input is welcome. And instead of saying, we hope your year starts with energy, strength, and most importantly, a love for that which we do, we would rather quote our favorite starship captain and say, "Make it so!" Stay in touch as time allows...

### 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



Registration form for convention on this page

Clip and mail

Clip and mail



# Use Your Talent!

by Paul French, OR-ACDA President



Is there anything scarier than waiting for that first rehearsal in the Fall? It makes me crazy. Who is going to show up? Will I have good tenors this year? Will I have any talent at all? Fixing on the word talent, and having spent too many years in graduate school, I felt the need to consult the dictionary and discovered the word talent has a long and rather interesting history. During the ancient cultures of Egypt, Babalonia, Israel, Greece, and Rome, talent was used as a measure of weight (variously between 58-90 pounds). I couldn't help thinking that the talent in my choir often felt a bit weighty. At least it consistently pulled me back down to earth. In medieval Latin the word *talentum* had a much different meaning, indicating a sense of "inclination or desire." This meaning passed into French and English and was used in this way by Chaucer in his *Canterbury Tales* ("his resoun refreyneth (restrains) nat his foul delit (desire) or talent"). Aside from spelling like many of my choir members and the near juxtaposition of foul and talent, I let this pass.

Two more familiar meanings of talent were the subject of Dr. André Thomas' opening workshop at Oregon's ACDA Summer Workshop. he recounted the Parable of the Talents from the gospel of Matthew (25:14-30). In this story, a master gives five talents, a unit of money, to one servant, two talents to another, and one talent to a third, each "according to his ability" (chilling words). The first two servants, through shrewd investment, doubled their talents, but the last servant, being afraid, buried his talent in the ground. When the master returned, the two who had increased their talents received that famous accolade "well done, thou good and faithful servant." The third servant received the master's anger, had his one talent taken from him and given to another, and was banished to the outermost darkness amidst "weeping and gnashing of teeth." The metaphorical interpretation of the text is both straightforward and profound. Use your talent! Now, I tend to resist axioms so I immediately countered with, "OK, but aside from not burying selected choir members in the ground, does this story tell us anything really useful?" I am occasionally a bit slow to the point.

Use your talent! If my focus remains the talent of the choir, over which I have only an indirect control, I am relatively powerless. But what happens if I choose to focus on my role in the process? What if the axiom read "use my talent?" Still missing the point a bit, I began an inventory of musical talent. Andre's talents were obvious. But as I watched him improvise room-rattling gospel accompaniments and win us over with his own infectious enthusiasm, I became uneasily aware that many of his talents were very different from my own, and the more I compared, the more I began to identify with the "less talented" servant of the parable. This is not particularly helpful, except that at least my focus was now changing from the choir's talent to mine, as it should. As Andre played, my first thought was, "I'm going to learn to play great gospel piano this summer and teach my choir that tune with a this-is-just-a-little-something-I've-been-waiting-for-the-right-moment-to-dust-off-air. That lasted about five seconds 'til talent, in the form of massive gravitational force, pulled me back to earth. Use my talent, not Andre's. Even if I could imitate Andre's piano skills, his style is very different from my own, and what works for him works because of who he is, not surface techniques. I was reminded of what Howard Swan said in "Conscience of a Profession:" "In a choral situation, the greatest single obstacle to

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Willamette University	23

Malecki Ad here

## Talent

(continued from page 19)

proper communication is that both parties too often are engaged in playing roles instead of attempting to live as real persons.” (p. 125) Real communication in rehearsal depends on a creative, spontaneous interaction between conductor and choir that is the very opposite of role playing.

No matter how frightening it sounds, we need to allow our own personality, our individual talents, to surface. For one thing, they can't be hidden for long. Your own personality will eventually make itself known. And more importantly, the uniqueness of your personality, your talent, is at the very core of artistic creativity. Outside of a few technical skills, it would be hard to find a common denominator between successful conductors. Perhaps the thing they have most in common is this ability to be themselves and to lead from their personal strengths.

At the risk of insulting half the Western World, I have attempted my own Parable of the Talents, the Revised Conductor's Version:

There were once three conductors who were given different talents, each according to their ability. Two of the conductors, by investing their choirs with their individual strengths, doubled their talents. But one conductor, because of the usual cabal of fears and insecurities, buried his talent in the ground. When their students graduated, whose students continued to sing? Whose students attended concerts? Whose students remembered their time in choir as a time of self discovery and creativity?

As you begin your Fall's activities, I hope that you will find the time and energy necessary to engage your talent with creativity, determination and joy. I hope that the "weeping and gnashing of teeth," not to mention the "banishment to the outermost darkness," is kept to an absolute minimum. And most of all, I wish you the self awareness and courage to lead from your strengths so that, at the end of the day, you find that your talents have been doubled.

## Oregon ACDA Events

**North Coast Community Choir Festival**, Saturday, October 16, 1999, Cannon Beach, OR  
Note: Evening performance open to the public. Contact Lani Johnson (503) 738-9746 lanjohns@oregonvos.net

**Sacred Choral Workshop**  
Friday and Saturday, January 14-15, 2000 - Clinician, Allen Pote, Warner Pacific College, Portland, Contact Matt Strauser (541) 745-7679  
strausm@peak.org

**Adjudicator Certification Workshop**  
Sunday, January 30, 2000 during OMEA Conference. Site TBA, Eugene, Contact Jim Angaran (503) 371-8130  
Additional contact: Carol Young (503) 292-2663

**NW-Convention**  
March 8-11, Seattle

**ACDA State Ensemble Festival**  
Sat., April 8, 2000  
Linn-Benton Community College Albany, Contact Hal Eastburn (541) 917-4500  
eastbuh@gw.lbcc.cc.or.us

**Collegiate Choral Festival**  
Fri., April 14, 2000  
Willamette University  
Contact: Wallace Long (503) 370-6320  
wlongjr@willamette.edu

**Pacific International Children's Choir Festival**  
June 16-18, 2000  
Eugene, Contact: Peter Robb (541) 465-2296  
plrmus@oregon.uoregon.edu

**ACDA Summer Workshop**  
Thurs. - Sat., August 10-12, 2000  
Guest Clinician: Stephen Hatfield  
Contact: Paul French (541) 488-3627



## 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 Dan Jackson 907 Gehr Wenatchee, WA 98801 (509) 622-2102



## Choral Music Experience Institute to be in St. Andrews, Scotland

by Roberta Jackson, R&S Chair

The Choral Music Experience Institute for Choral Teacher Education, with Dr. Doreen Rao, founder, will be held July 29-August 5, 2000, in St. Andrews, Scotland. The CME Institute curriculum encompasses score study, voice production, conducting practicum, movement, and a master class with Dr. Rao.



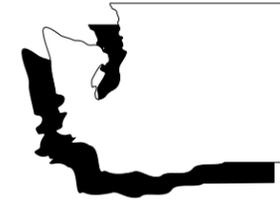
Two unique aspects of the Institute include: (1) working with composer-in-residence, James MacMillan, and (2) conducting four of the world's finest children and youth choir in master class. The host choir will be the Lochgelly High School Senior Women's Chorus. Choirs-in-residence are the Stetson University Children's Chorus (FL), the Tampa Bay Children's Chorus (FL), and the St. Louis Symphony Children's Chorus (MO). The focus will be: "Choral Music Experience as Caring, Culture, and Community."

This will be my seventh year attending the CME Institute, and I can testify to the huge impact CME has had on my preparation AND my conducting. In addition, I have found my CME colleagues to be supportive, not competitive. As a result, I am willing to take risks, to challenge myself, and to become a learner again.

St. Andrews, Scotland, offers a unique setting for CME 2000 with its historic buildings, charming shops, and, of course, golf. Contact Barbara Manctelow, CME Administrator, via e-mail: cmeadmin@sympatico.ca for further information. I look forward to seeing you there.

## Richard Nance takes sabbatical - well, almost!

by Richard Nance, WA-ACDA President



This fall marks the first time in twenty-two years that I have not "geared up" for the beginning of the school year. Veteran teachers know what I mean - the anticipation of meeting the new students and welcoming back the old; the hours spent trying to figure out the music that best suits this year's ensembles; those wonderful in-service sessions where you sit wondering how much more you could be doing in your classroom if you weren't forced to listen to this year's version of the consultant from afar, and if you had not put everything off as long as possible; the sleepless nights and those "beginning of school" dreams that haunt you at this time every year. I haven't missed the phone calls in the evenings, trying to entice incoming students to audition, and then that taxing week of auditions. I haven't missed those things this fall at all, because I am on sabbatical this year from my position at Pacific Lutheran University.

The sabbatical is a great benefit. It give professors the opportunity for relaxing, refreshing, and renewing. I plan to spend most of my time this year composing, something I have had little time for during the regular school year. I have dabbled at composition, but never really given it the time necessary to see where I could go with it. I look forward to this rare opportunity.

I also plan to take better care of myself (maybe even head to the gym), be more of a father and house-husband. My son is entering kindergarten and my daughter the seventh grade - both landmarks for them. I'll be around to get them to school, pick them up, and spend time talking about their day. I can keep the house neat and cook some meals. My wife thinks this is great. We've both wondered how we managed all of this when I am working.

Conducting choirs is still on the agenda. I have two at my church and am conducting the Choral Union at PLU. I love these choirs and the singers are very loyal to me. The Choral Union is a wonderful group of 70 auditioned members - a mixture of alumni, faculty, staff and people from all over the community. They sing at a high level and we regularly perform with one of our region's finest professional chamber orchestras. I've been able to focus more of my efforts on this choir already this fall. I've been better organized and better prepared for rehearsal. After the first rehearsal I ran into one of the members of the group at church and asked her how she felt it went. She replied, "oh, it was just great - and all the people around me were commenting on how *relaxed* you were."

I've never seen myself as an intense person. If anything, I think of myself as rather easygoing. From my perspective, rehearsals of the Choral Union are brisk, productive, and mostly no-nonsense. We have a great time and I try to keep it loose by showing some humor and creating a supportive, positive atmosphere. However, my dear wife, who sings in both my church choir and in Choral Union, assures me that I tend to get tunnel vision, that nothing gets in my way as I strive to get exactly what I want out of the choir. I've had colleagues mention this trait and, from time to time, it crops up on student evaluations. I asked the lady at the church, "Do you think I am usually intense?" She replied, "No, no! You're just 'focused' and demanding, uh, you know...in a good way!" All I could see was a large, red flag!

I mention this because I suspect I'm no different than most choral directors in that I don't see myself as my singers see me. We all go about the business

(continued on page 22)



**Nance**  
(continued from page 21)

of creating the finest ensembles we can create. If there are any problems, quite naturally it is the fault of the singers, not the conductor! We haven't video taped ourselves since student teaching days. Besides, my groups are successful. I must be doing things right. But at what expense?

Will I become a victim of burn-out? Will I alienate my singers sooner or later? Will I "accidentally" trash some young singer's confidence so that it affects their decision whether to continue in music? Will my wife still speak to me after rehearsal?

This sabbatical year will allow me to look at what I do more objectively. I plan to observe other conductors at work and find the things that make them successful. I've thought of making a laminated sheet to put on my music stand as a reminder at rehearsal. It would read:

- ◆ Always give them your best - they deserve it.
- ◆ Always expect the best of your singers - you get what you expect.
- ◆ Be positive and supportive - praise gets results.
- ◆ Speak as little as possible - show them what you want.
- ◆ Respect breeds mutual respect.
- ◆ Singers are people, too.
- ◆ Relax - music is supposed to be fun!

We think we know to do all of these things, but in the heat of rehearsal and in the middle of all the other things we have to think about every day, it is easy to forget the simple things that make us better leaders of people, not just leaders of singers, leaders of people.

I plan to enjoy my sabbatical and come back from it a better teacher. Take a close look at yourself and the way you treat people. Listen to what they are saying. Some changes may be in order for all of us.

# Alaska "hearty in pursuit of the choral art"

by Rosemary Bird, AK-ACDA President

Hello from the Greatland, home of frozen football turfs, frosty cross-country trails, and approximately thirty ACDA members. Though we are small in numbers, we are hearty in our pursuit of the art, and continually amazed at the surfacing of those one or two voices, no matter how remote the village or crowded the classroom, that afford us the glimpse of beauty that keeps us all hooked to our cause.



Teaching middle school, I look forward to that seventh grade choir and take very solemnly the task and honor at opening the world of choral music to them. I have found that even at the beginning of the year, there are young baritones starting to show up. In a class of 44, there are six this fall. Last year there were three, the year before, four. No matter. They deserve a baritone part to sing. It's the eternal struggle of finding the right music that is both accessible as well as appealing.

Before the programming begins, there is one thing that has to be done. I take out my "teaching pieces." These are pieces through which so many important elements and concepts can be taught. The pieces I have found immeasurably valuable over the years are "Sanctus" (Schubert - Plymouth, DC-109), and "I'll Say it Anyway" (Certon-Hirt, Hinshaw HMC-519). The parts are easily read and heard. There is contrast between homophonic and polyphonic. One is sacred, the other secular. The bass line in "Sanctus" follows a basic I, IV, V pattern and the song is easily transposed if necessary. Both pieces are grounded in solid choral tradition and full of nuance allowing young singers to be exposed to the exciting possibilities they have as a group.

As the new year begins, I especially encourage new teachers to seek a mentor. Search out those pieces that "work." May this year bring exciting new horizons to all of us.



Mrs. Murrer liked to go over a few of her rules on the first day of school.



# Scott Dean's Sacred Music Suggestions

Fall/Christmas - 1999

**Christ the King** - *Christ is the King* - arr. Carolyn Jennings; Kjos C8702), SATB. organ, opt. trumpet.

In her setting of *Gelobet sei Gott*, Jennings' first stanza is stright forward. The inner stanzas feature the men's voices against the women in close imitation; a quiet third stanza with a melodic alteration precedes the final stanza, *alla forte*, which includes a soprano descant.

**Thanksgiving** - *Sing Forth! Give Thanks* - Handel, arr. Hopson; H. W. Gray GCMR 03579, SATB, keyboard.

A robust, primarily homophonic chorus transcribed from a Handelian oratorio and set to a paraphrase of Psalm 100. The piece works well for the large or small chorus, with piano or organ accompaniment. Energetic, simple and celebrative.

**Christmas/Epiphany** - *There shall a star from Jacob come forth* - Mendelssohn; Addington Press (Hinshaw) AP-206; SATB, organ. This edition includes the soprano recitative and men's trio which precede the well known chorus that concludes with the quotation of *Wie schoen leuchtet*. This places the chorus into it's proper perspective, a response to Matthew 2:1-2, thus making it more appropriate for Christmas or Epiphany than perhaps Advent.

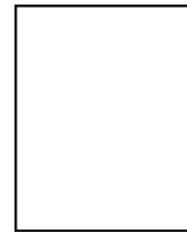
For treble choirs: *Three Christmas Songs* - Bob Chilcott, Oxford; *The Time of Snow* (W135); *This Joy* (W136); *Gifts* (W137); Unison, piano or organ (orchestration available). These original works are simply stunning. The emotional and musical content is appropriate for an experienced, upper grade elementary ensemble through adults, though younger voices will compliment the "open" texture of the accompaniment and contemporary harmonic language. Numbers 1 and 3 are unison, slow and expressive; number 2, *allegro*, is a canon which culminates in three parts.

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## Overchallenging... agree with it or not, it works for us!

by Stuart Hunt, R&S Chair for Male Chorus



Stuart Hunt

Perhaps not many, if any, will agree with the concept of "overchallenging," but we sure find it works for us! Stating the obvious, and maybe offering some room for contro-

versy, the three factors in group choral growth are:

- *Conductor competence and vision*
- *Group esprit to succeed*
- *Quality literature to progressively challenge and raise skill level*

The excitement and anticipation (desire) of daily accomplishment is greatly enhanced by the knowledge that our choristers: (1) *know* they care improving as an ensemble, (2) *want* to go further artistically, (3) *own* their sound and are willing to accept responsibility for individual part integrity, and (4) *understand* how important they themselves are in the success of the ensemble.

Give them a real challenge. Every year, every one of our choirs at Marysville-Pilchuck High School tackles one IMPOSSIBLE song or arrangement. At the outset, we KNOW we don't have the skills to accomplish this selection. But we usually have a recording, an idea, a vision. It still amazes me how hard students focus when something is beyond them, yet they want to reach it.

The following selections are NOT in the impossible category but lend themselves to solid growth:

◆ *The Morning Trumpet* - TTBB, Arr. Mack Wilberg. (Contact Mack at (801) 378-3165 x83165 for his arrangement, permission to reproduce and the fee.)

◆ Any of Jackson Berkey's works for past couple of years for TTBB. Contact at: [www.Berkey.com](http://www.Berkey.com) for info and scores.



## Brower begins doctoral program in Arizona

Idaho's ACDA president, Kevin Brower, has taken a leave of absence from his position at Ricks College in Rexburg to begin a doctoral program at Arizona State University in Tempe. We look forward to hearing from Kevin as he uncovers choral "truth" in his research and work at ASU.

Idaho ACDA members can count on his commitment and leadership even during his commuting days. He can be reached by e-mail at: [browerk@acdaonline.com](mailto:browerk@acdaonline.com). Kevin promises a major treatise for the January issue of NW-Notes.

### Quotations attributed to Robert Shaw

(thanks to *Melisma*, ACDA newsletter for North Central Division)

1. *I am amazed again and again how the mastery of successive minute technical details releases floods of spiritual understanding.*
2. *Bad rhythm is as bad as bad pitch. No amount of good will can substitute for good sense.*
3. *Forte singing wipes out the work on detail.*
4. *There is no such thing as being 5% flat. You are either right or wrong. It's like a pregnancy test.*
5. *A diminuendo should include a marked increase in psychological tension.*
6. *When you crescendo, begin quietly. Learn to crescendo without change of color. Change dynamic without changing the tempo.*
7. *Make every departure from tempo conscious and unanimous.*
8. *Crescendo the phrase, not just the note. You must either crescendo or diminuendo; never remain static.*
9. *There is nothing but fundamentals, so we all learn to block and tackle.*
10. *Be careful of intonation on a descending line.*
11. *The arts, like sex, are too important to leave to the professionals.*
12. *In a time when religious and political institutions have denied themselves or lost the capacity to motivate people to mankind's advancement, the arts remain the greatest heritage and stimulus to an advancement of the human species, to further generations of evolution.*

◆ *El Yivneh hagalil* - TTBB Peter Sozio, Boston Music #1.0505.2  
 Hol' Your Han' - TTBB Arr. Paul Rardin, Santa Barbara Music #123 (805) 962-5800

◆ *Sailor Songs* - TTBB - Vijay Singh, Hal Leonard 08741466 (#3 in the set, "Bangidero" is worth the price of the whole set).

Pick up more rocks and look under them. Listen to CD's and then get the music you like from the artist. The phone or e-mail is often in the liner notes. Ask colleagues for tips. Take a bigger risk.



Every high school student's worst enemy: the essay question.



## Peterson urges encouragement for young prospective choral directors



by Dean Peterson, MT-ACDA President

Greeting from the Big Sky Country. I would like to thank the Montana membership for electing me to this position. I'll give my best effort to carrying on the tradition of excellence that has been established by our past presidents. A special "thank you" to Marco Ferro for his fine work as our immediate past president.

A recent newspaper headline gave me reason for concern. The headline stated *Teacher shortage could become a crisis in Montana*. According to recent studies, rural areas are seeing shortages in music, special education, and foreign language teachers. When positions aren't filled, programs are cut and our musical culture is weakened. Other studies show that the average music educator remains in the profession just three years.

Low salaries and poor working conditions often play a major role in young Montana teachers leaving the profession. Lack of experience in matters such as organizing a choral program, handling discipline, choosing literature, and in rehearsal technique can also send young directors out the door. What can we do to stop this alarming trend? Here are some of my thoughts on the issue:

- (1) Make use of student accompanists. Young people with keyboard skills often are the strongest, most musically sound of all our singers. As the skills of an accompanist develop, so can an appreciation for the art of choral conducting.
- (2) Select and encourage student section leaders. Help them prepare for leading

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sectionals, thus making them feel successful and confident as those leadership qualities develop.

(3) Develop student conductors. Look for those who have such potential and allow them, under your direction, to conduct the choir from time to time. Feature such a young conductor in a concert.

(4) Ask your stronger musicians to tutor those who might be struggling with theory or sight-singing.

(5) Encourage choir members to take on logistical responsibilities. They can help with program production, stage setup, recording, uniform care, filing, and writing news releases.

(6) Ask your student leaders to create and teach a new warmup to your choir. Some very creative warmups can come out of such student efforts.

(7) Talk to your singers who show promise. Let them know when you think they have the right stuff to pursue a career in music education. Give them a realistic idea of the skills needed to major in music.

Beyond encouraging your students to choose this field, you may also need to make a conscious effort to mentor those new colleagues who are just starting out. Mentoring can be as informal as a simple buddy system where one experienced conductor helps a new conductor with information on organizing, discipline management, literature selection, or just plain general advice. You could also invite new teachers to your rehearsals to observe and question.

The Iowa Choral Directors Association is implementing a more formal approach this year. It includes specialized training sessions for designated mentors. This training, which was preceded by considerable effort and research, took place at their summer convention. All 1,600 of the state's principals will receive notification of the program. They are being urged to encourage young teachers to participate. ICDA *Mentors Program* may be something our Northwest states will wish to study.

The future of choral music in the U. S. may well depend on how well we are able to promote and support our young and future music educators

# Confession and Repentence Perceptions and Realities

*How teachers influence what people think about the schools*

*by Howard Meharg, Editor, NW-Notes*

A few days ago I was brought up short by the revelation that some close friends of mine, not in the teaching profession, had the impression that I apparently disliked my job and, even worse, didn't like the kids I taught. I was shocked! I really do love my work. I truly believe I would choose this profession again if given the opportunity to start over. Not only that, but I defend vigorously the kids I teach. Every year so many of them become like a part of my family for a period of time.

I think I know how the perception of my friends was developed. They've heard me gripe and moan about student behavior. I've complained about paperwork. I hated it when the bond issue failed. I've recited a litany of silly things kids have done and complained about lack of responsibility, kids not showing up for performances and my frustrations with all of this. I'll bet I've played into the popular press stories implying we work in a jungle, that gunplay is a daily occurrence, that our halls are fraught with danger. Mostly, we teachers are the last bastions of decency and order in this society on its way to hell. I'm some kind of hero, unsung! (No pun intended.) The more I played the role of hero, the better I liked it. I'm a regular John Wayne saving his world.

Unfortunately, I was like the guy who said he loved mankind, it was just individuals he couldn't stand. I was defending public education on one hand and railing about the foibles of individuals and local frustrations on the other. No

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wonder my friends had the perception I was unhappy with it all!

A report written by the Association for Public Relations for schools in Washington state said that **students, teachers, and other staff members provide the largest part of the information people use as they develop their views about schools.**

OK, the war stories are fun. Our kids do a stupid thing or two now and then. Negative attitudes have a virtual gravitational pull on us, it seems. But a bit of perspective tells me that I need to tell more than my frustrations to those outside the profession. For one thing, we better be darn careful about confidentiality issues as it relates to anything we say about kids. Even with that issue aside, for our own sake we must combat the teacher lunch-room gripe mentality and look to and tell of the fantastic good things that happen every day.

I had a talented kid in my choir who was as scatterbrained and irresponsible as any I had ever taught. I loved him one minute and wanted to boot him out of the choir the next. For some reason he fixated on singing a Mozart aria at music contest. He worked so hard on this that he won a state solo contest and got a scholarship to study music in college. In the process he became a strong and positive leader in choir. His foibles were so many (and at times so irritating)! Which story do I tell? My choice adds to all the others I've made in helping form the perceptions my friends hold. Teacher and school staff views are a powerful force.

I have confessed. I have repented. No, seriously! This is serious stuff. We have got to become positive advocates for schools in a day when "crisis mentality" is common. That's my pledge and I'm sticking to it. If I'm going to be obnoxious, it's going to be because people will get tired of hear-

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This article first appeared in UNISON (WA-ACDA, 1995), the year I retired from full time work in the schools. I assure you I have kept my pledge. My superintendent, Dr. Nick Seaver (Longview, WA), read this when it first came out and has used my story extensively in talking with local school staffs. I wouldn't dare be caught speaking negatively now! HM

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