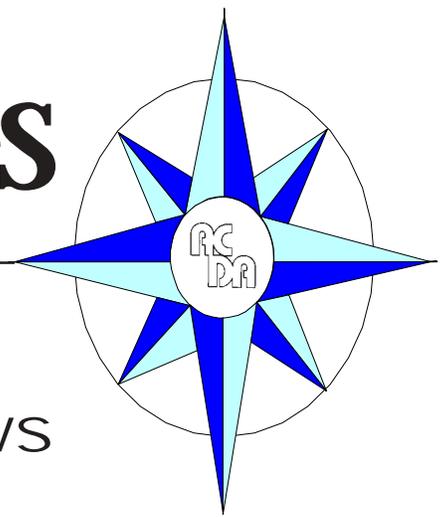


Northwest Notes

Newsletter for the NW Division - The American Choral Directors Association

Volume XI, No.2

Winter - 2003



IN THIS ISSUE

We hear from Richard Sparks on his experiences as guest conductor of the Swedish Radio Choir. Richard recently retired as director of the "Choir of the West" at PLU and now conducts "Choral Arts Northwest." His book, "The Swedish Choral Miracle" has been widely acclaimed. You will enjoy Richard's first hand account of this wonderful experience.

Don't lay your newsletter aside without reading fine articles from our state presidents:

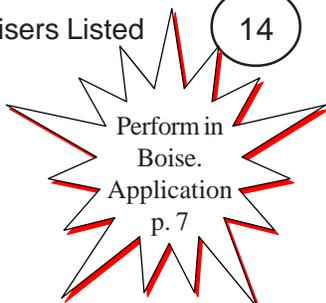
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NW-ACDA News Summary

15-February-2003

"Consider being a mentor." Twyla Brunson offers to provide a mentor directory - p. 3

NW President, Twyla Brunson

The "payback" is that it benefits the art, but it can benefit the mentor, too. Hearing the new ideas and fresh perspective (of those new to the business) is a dividend that can energize those who have taught many years.

The Audition Process – how to make your life easier - p. 4 (by Laurie Cappello, R & S Chair for Middle School/Jr. High School Choirs)

Editor's note: It is rare that we have two authors who have submitted articles on the same topic at the same time. You will, however, find it interesting to also read Mary Svenvold's take on preparing audition tapes. She also speaks from having spent many hours in listening. Mary is the newly elected president of Montana's ACDA. Her article is on page 16.

Richard Sparks conducts the Swedish Radio Choir - p. 9

Application form for choral performance at 2004 NW Convention in Boise, Idaho - pp. 7-8

Clip this page, fill it out, and mail it in with your audition tape.

Newly updated NW website. Bookmark it! www.acdaonline.org/Northwestern

See a black and white version of the main page on p. 6

NW ACDA Directory mailed to members in January - p. 22



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President, Twyla Brunson

Consider becoming a mentor

As we begin 2003, we all step back and take a deep breath after the busy holiday concert season. Before we get back on the “concert whirl”, I would urge you to take time to mentor a beginning director in your area. At the National Leadership Conference in 2001, mentoring was the #1 issue in each division. Those of us with years of experience need to make ourselves available to young, less experienced directors. We often take for granted that things we have known “forever” are common knowledge. We forget that newer directors haven’t always been around to hear them.

While talented and hardworking, many of these new directors would welcome a call or note from an experienced director, but may not feel comfortable approaching you. Meeting for coffee, establishing an e-mail dialogue, including them in a group at ACDA or MENC conferences are just a few ways you might begin mentoring. We all know that networking has been immensely valuable during our years in choral music. We need to “let them in the group”.

The personal contact makes all the difference when the “mid-year” slump hits about February. I’m asking you to take the initiative to make that contact this year. Yes, it will take some time and every choral director I know is very busy. The obvious benefit is the “payback” to the choral art and our division. But becoming acquainted with a new colleague will bring benefits to the mentor as well. Hearing their new ideas and fresh perspective is a dividend that can energize those who have taught many years. Find some time in this New Year to pass on “sure-fire” literature, classroom management tips, “cool” projects, etc. with a new colleague in your area. And remember to listen to what they have to say; it is important too. And count yourself lucky to have a new colleague to count on.

State presidents and R & S Chairs who know of directors who could benefit from a mentor, please try to connect directors you know with them. This is a program that will succeed only when many are working in it. If you are willing to mentor a new director, e-mail or send me your name and area, and I will begin a “mentor directory” and work as a clearing house for this program. New directors who would like to have a mentor can do the same and I’ll try to connect you. Wouldn’t it be wonderful if this “mentoring thing” got out of hand?

By the time you read this, the 2003 National Convention in New York City will be underway or a wonderful memory of many great concerts, valuable interest sessions and chances to reconnect with old friends. We congratulate our NW colleagues who are participating at the convention. Presenting at Interest Sessions are Frank DeMiero, Sharon Paul, Marvella Davis & the Choral Scholars & Alaska Chamber Choir, Kirk Marcy, Laurie Cappello, Geoffrey Boers and Rebecca Rottsoik. Choirs performing are the Portland State University Chamber Choir, Bruce Browne conducting, Edmonds CC Soundsation, Kirk Marcy conducting, and the Willamette University Singers, Wallace Long conducting. We are proud to have them representing the Northwestern Division.

Please remember to send in your applications to perform at the 2004 NW Division Convention in Boise, Idaho. Get them to your state presidents before the April 1st deadline. The application form is on pp. 7-8 in NW Notes.

And lastly, I would like to thank Scott Anderson, our NW President-elect, for all of his service to the Northwestern Division. He will be leaving our division and taking on an exciting position at the University of Missouri, Kansas City as Director of Choral Studies. We will miss him in the Northwest, but wish him well in his new position.



Twyla Brunson, NW President

Newly developed web site provides communications home base

by Twyla Brunson, President

It’s up. It’s running. It will be updated frequently, so keep coming back to it. That’s our new NW-ACDA web site, recently revamped and revitalized by our NW-Notes editor, Howard Meharg. We urge you to bookmark this site at:

<http://www.acdaonline.org/Northwestern>

Our site becomes even more important in May when the first E-edition of NW Notes is published. At that time, according to board action, you will not receive a hard copy of the newsletter in the mail. Instead, we will notify you (by mass e-mail) that the issue is online. If you don’t receive notification it is because we don’t have your current e-mail address. Send it now, if it is not listed in the new ACDA directory, to Howard Meharg at: hkmeharg@adelphia.org Howard is the keeper of the address book. Notified or not, check the web site in May for the latest newsletter.

Naturally, for those who want a printed copy, it will be possible to print your own. Imagine, a full color edition at last, albeit on your dime!



The Audition Process.....How to Make Your Life Easier

by Laurie Cappello-Marcy,
Jr. High/Middle School R&S Chair

This past October I had the privilege of flying to Oklahoma City and joining the seven other Junior High/Middle School Divisional R & S Chairs and a few other selected music educators from across the United States. We were there to listen to almost 1900 audition tapes for the 2003 National Junior High Honor Choir to be held in New York City. In the end, over 300 students were chosen to be a part of this choir. We would like to congratulate all the students and their directors that were selected to be a part of this honor group.

We would like to share with you the process used to select the students. This was not an easy or fast job, but a very "enlightening" one, nonetheless.

Two judges were assigned to each voicing. We all met together before beginning to listen to tapes. We went over the scoring guides and criteria that we would use to as we listened. It was our job to score each tape based on a 100-point scale that corresponded with the printed audition requirements that all students and educators received.

- Scales: Sung in tune and accurately
- My Country 'Tis Of Thee:
 - Sung in tune and accurately
 - Diction
 - Voice Quality
- Solo: Art Song/Folk Song
 - Sung in tune and accurately
 - Diction
 - Voice Quality
 - Degree of Difficulty

Sandi Gesler, the R & S Chair from the Central Division and I paired up, went back to our room and began listening to over 500 tapes. We took the job seriously because we knew what it meant to the students who were to be chosen for this choir, as well as the disappointment to those who wouldn't be. We have taught at this level long enough to know the emotional commitment that the students make to these audition tapes. All student names and scores were placed in a database. Scores were tallied and the final selection was based on the following criteria:

- Highest scores
- A balance within the ladies voices and men voices
- A balance between the ladies and gentlemen within the choir
- A representation of students from across the entire United States.

There were many, many wonderful voices that we had the opportunity to hear. These tapes or CDs were done with thought and care. It was obvious that the auditionees were prepared and ready when the tape/CD was made. Unfortunately, there were many more that did not make the final selection, not because they weren't qualified, but because the directions were not followed thoroughly. Additionally, there were many that didn't advance in the selection process because the student and/or their tape were not prepared to the level of a national honor choir. The saddest part was that there were some tapes and CDs



Laurie Cappello-Marcy

that were sent that were completely blank!

The following statements are areas of concern that all of the judges discovered as we listened to tapes. We feel these suggestions would be some great guidelines to follow when you make the next set of tapes with your students.

1. First and foremost, "READ DIRECTIONS." Don't do anything until you and your student auditionees have read through all the rules, qualifications and standards in the application form, together and alone. It will be well worth your time and effort. There were numerous tapes that were disqualified because the directions were not followed. Basic standards and rules for the tapes are put there to make it easier for everyone.

2. Label all of your tapes correctly. Once again, follow the directions to the letter!

3. Major scales consist of eight notes, not five, nor twelve. You may think this is an obvious statement, and not worth stating, but not so. Many students sang a 5-note scale, a 12-note scale, or other various scales. Please give the starting pitch on the tape to allow the judge to know exactly where the singer is beginning. Sing the scales at approximately 72 beats per minute, not largo, nor presto and use quarter notes.

The highest and lowest pitch of the two scales you and your student

(continued on page 5)



The Audition Process...how to make your life easier

(continued from page 4)

choose should be attainable. It should be a singable, accurate, pleasant, solid tone with breath support. Many students sang high just for the sake of showing how "high" they could sing, not how "well" they could sing.

4. The required scales and song are meant specifically to be "a cappella." There were quite a number of teachers who accompanied their students on the scales and "My Country 'Tis of Thee." This automatically disqualified the tape, no matter how great the vocalist was. (A real shame on this one...many of those students would have been selected.)

5. The first note that the student sings must be IN-TUNE and have a well-supported tone quality. Your student only gets one chance to make a first impression, so make it good. The first impression sets the tone for the listening of the entire tape. When it doesn't start out with quality, one begins to wonder whether or not this tape was done as a last minute decision.

6. Digitally altered tapes and/or CDs can result in disqualification. There were actually tapes and CDs sent in that were obviously digitally altered. (In this day and age of technology, what are we really teaching students when we use technology to alter their real sound and make the student sound better than they actually are? "Integrity" is the real issue here.)

7. Please take the needed time to listen to the tape before you send it in, beginning to end. As you and your student listen to the tapes, ask yourselves the following questions:

- Did the recorder actually work? Is everything you recorded actually on the tape?
- Are you and your student happy with the quality?
- Does this tape represent your student in a positive manner?
- Is the student proud of his/her efforts? This is imperative!

- Make sure the quality of the recording is good.
- Is there proper balance between singer and pianist?
- Can you hear the singer, or just the piano?
- What was the overall volume of the recording? Too loud? Too soft?
- Was the tape or CD recorded on a quality recorder?
- Is the voice or piano distorted?
- Is the piano in tune?

Tapes that were incomplete, bad tape quality, too much piano, too little voice, distorted, etc. numbered quite a few. YOU, as the music educator, are ultimately responsible for the tapes. Do not allow students to make the tapes on their own.

8. The use of foreign language is not necessary at the junior high/middle school level. An English art song or folk song done well in English will get you further than a tune done badly in a foreign language. Many students performed literature that was way beyond their ability. Think of the student's age, the tessitura of the song,

the repertoire and ability of your student. Are you doing it for the student or for you?

9. Broadway show tunes, pop, gospel, or contemporary pieces are not suitable, especially at the national level.

10. If there is ANY chance that your tapes may not make it on time by using snail mail, send them overnight express! You took all the effort to make the tapes, spend the extra money to make sure they get to their final destination. E-mail the chairperson in charge of the tapes, let them know that the tapes are coming. Cover all of your bases. This is especially relevant to those directors who mail their tapes on the final day allowed.

We hope this gives you some guidelines when you prepare to make tapes for the next conference you would like your student's to experience. The extra effort you take will make a big difference in the long run in helping your students to perform in an honor group.

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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All copy deadlines, including advertising are Sept. 21, Jan. 15, and April 15. (See page 22 for info)

For advertising information,

contact Paul Dennis at:

pauldennis@charter.net
or (509) 529-7168



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The American Choral Directors Association, founded in 1959, is a non-profit professional organization whose active membership is composed of over 20,000 choral musicians representing schools, colleges and universities, industry, and institutional organizations, places of worship, community and professional choirs. Members in all fifty states are organized into local chapters, each with its own separate board of directors.

The NW Division includes Alaska, Idaho, Montana, Oregon, Washington, and Wyoming.

We invite you to use these pages to learn more about ACDA and its activities in the Northwest.



It's your web site! Use it.

We urge you to check out the newly designed NW web site located at: <http://www.acdaonline.org/Northwestern>

We will do all that is possible to keep this site current. The opening page (above) provides "buttons" to the online newsletter, leadership contacts, convention information, and a directory of related links. If you want your site linked to ours, contact: hkmeharg@adelphia.net. Watch for developing pages. Offer your suggestions.

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 2002-2003, 2001-2002, and 2000-2001
- 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 2002-2003)

Please check for selection #1:

Title _____

Location of performance recording:
Concert____ Studio____ Rehearsal____

Composer _____

Tape editing:
Unedited____ Professionally edited____

Selection #2 (from 2001-2002)

Please check for selection #2:

Title _____

Location of performance recording:
Concert____ Studio____ Rehearsal____

Composer _____

Tape editing:
Unedited____ Professionally edited____

Selection #3 (from 2000-2001)

Please check for selection #3:

Title _____

Location of performance recording:
Concert____ Studio____ Rehearsal____

Composer _____

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 1, 2003. Materials will not be returned.

Schedule of Dates

April 1, 2003 - Audition tapes, application forms, and programs mailed to ACDA State Presidents.

May 1, 2003 - Audition materials mailed to Northwest Division screening committee chair.

June 1, 2003 - 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 2004 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)



Richard Sparks conducts Swedish Radio Choir

After my trip to Sweden this past November to conduct the Swedish Radio Choir and to give various lectures I sent an account of my travels to some friends, including Howard Meharg. Howard asked me to edit the account for NW Notes, so here goes . . .

My trip originated in a conversation with Stefan Parkman, the new Chief Conductor of the Swedish Radio Choir and Eric Ericson, Professor at the Choral Centre in Uppsala, almost a year and a half ago. Stefan knew I would be presenting sessions on my book (*The Swedish Choral Miracle—Swedish A Cappella Music Since 1945*) with Eric

Ericson, along with Gary Graden and his choir, the St. Jacob’s Chamber Choir, at the IFCM Symposium this past summer in Minneapolis and wanted to find a way to share this work with a Swedish audience.

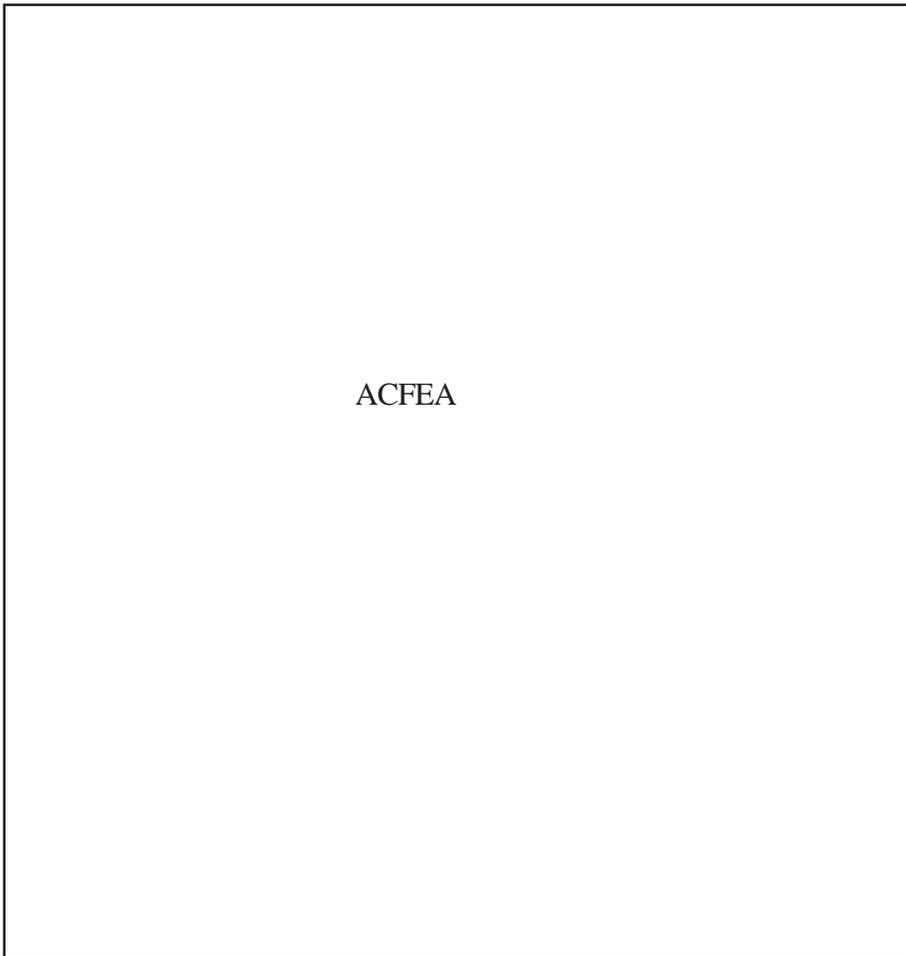
Like many of you (if you’re close to my age and able to remember LPs!), I came across Swedish choirs and the name Eric Ericson with the big “blue box” set of 4 LPs titled “European Masterworks of Five Centuries,” and first heard the Radio Choir live in 1983 at the ACDA Conference in Louisville. Eric then came to PLU (with his Conservatory Chamber Choir) in both 1984 and 1988 for our summer choral workshop. My first trip to Sweden was in 1989 (done to find a dissertation topic and observe Swedish choirs) and I spent the entire summer of 1990 in Sweden, researching my dissertation (which wasn’t finished until 1997).

My wife, Kathryn, and I arrived in Stockholm late Tuesday evening, November 5, 2002. In preparation for working with the Radio Choir I wanted to observe Stefan rehearsing the choir and to have a chance to see how the choir responded, how Stefan worked with them, etc. I have to say that observing a couple rehearsals first made conducting them much easier (or at least less anxiety-making!). It’s a fairly young choir in some ways, perhaps not as strong as the Radio Choir of old, but pretty amazing, nonetheless. Their reading is excellent and the level of vocal ability is at a very high level—big voices who can really crank the sound out when it’s

(continued on page 10)



Choral Director’s
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ACFEA



Sparks conducts Swedish Radio Choir

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called for, but also able to sing incredibly soft pianissimos and know how to blend and sing in tune.

Friday I watched the first part of the rehearsal, and then took over from Stefan after the break. The program I chose was about 30' of music, to be recorded for later broadcast (not a live concert): Morten Lauridsen's *Madrigali*, Eric Whitacre's *Leonardo Dreams of His Flying Machine*, and Lionel Daunais' *Le pont mirabeau*. Lauridsen and Whitacre are certainly among the most popular composers in the US today and both pieces play with

ideas from renaissance Italy, so I thought they complimented each other well. The Daunais (a French Canadian composer) is just plain beautiful and a nice contrast.

Monday, my *real* rehearsals began with the choir. The singers are great people and were very easy to work with—they have a nice attitude and are very willing to work hard on the music, which (luckily) they really liked. Essentially, I worked with them as I work with my choirs here. Some things go faster, but choirs are choirs and music is music and we all have the same problems to solve, whether it's intonation, ensemble, or musicality. In case you're wondering, I rehearsed in English—they all speak it incredibly well, so no language problems—I used Swedish now and again, but my Swedish isn't strong enough to rehearse). Again, I'd have to say that the extraordinary thing standing in front of them was again the sound—with an incredible dynamic range, especially.

Wednesday we pushed pretty hard, as Gunnar Andersson (the choir's long-time producer) and I had decided to record the Lauridsen on Thursday, so we wouldn't be under so much pressure to record everything in the Friday session. I also spent the last 30' or so rehearsing a piece by Sven-David Sandström for Stefan that was on his program for a Nordic Festival in Berlin. This is a quite difficult piece, with some extraordinarily loud, sustained, high singing (basses on high F's, tenors and sopranos on Bb's and C's, with some soprano D's and E's). Another amazing thing about the singers in the Radio Choir is their endurance, as well as power. It was at the end of a 3-hour rehearsal and they sang multiple repetitions of some passages, some at slow tempi, then up to speed, and every one was full out.

Thursday we worked to record the Lauridsen and managed to

(continued on page 11)

Whitworth College



Sparks conducts Swedish Radio Choir

(continued from page 10)

get all six of them done and still leave 45 minutes or so to work on the Whitacre (we hadn't worked much at all on the final section yet). The choir does these recording sessions much as you'd do if recording a CD: do a complete take, then go back and fix problems/improve particular passages, rehearsing a bit or just getting comments from me or from Gunnar up in the booth. Luckily, it's a process I know very well from doing many recordings at PLU, plus those with the Seattle Symphony long ago, or more recently with Choral Arts Northwest. Things went quite smoothly and I hope the results will be good (it wasn't edited by the time I came home, so we'll see).

Friday morning was the final session with the Radio. Things went well, we did the Daunais first, and then tackled the Whitacre. Gunilla Luboff arrived Thursday night, so she was there for the session and we had dinner together that evening. For those who don't know Gunilla, besides being an incredible, elegant lady, she's Norman Luboff's widow, owns Walton Music, is Eric Whitacre's publisher, and also published my book. By the time we finished (doing one more complete run-through of the Whitacre at the end), we still had about 40 minutes to work on the Sandström (and of course they kept singing at full voice until the end of the rehearsal).

It's an amazing experience to work with such a choir. Although I've been blessed to work with some truly wonderful choirs here, it's still a step into a different world. I suppose it's a little like stepping up from whatever car you're driving to a high-powered performance vehicle, with amazing power and responsiveness.

Eric Ericson is still an amazing presence in Sweden as elsewhere. Kathryn and I had dinner with Eric and his wife Monica one evening, and Eric had just gotten back from

Munich, where he'd conducted the Bavarian Radio Choir. He keeps an amazing schedule and, as always, it was wonderful to talk with him—at 84 he is always curious to hear about what's happening in the choral world. It had snowed in Stockholm by this time and Eric complained that he didn't like the snow because then he couldn't ride his bicycle!

Saturday brought a concert with Gary Graden's St. Jacob Chamber Choir, which included new or newer works by six different composers. Gary, by the way, is an American who came to Sweden in 1984 to study and never left—he's married to a Swede and they have two boys. There was a decent sized audience (around 250, which Gary said is typical), but a rather important one: all the composers of the night's music were there, Eric and Monica were there, Gunilla, Eskil Hemberg (composer and head of IFCM) and his wife Birgit, Anders Eby (who followed Eric as Professor of Choral Conducting at the Conservatory in Stockholm), and important Swedish composer Thomas Jennefelt. The concert went well, and I also conducted one piece on the program, by Joakim Unander. There was a great party afterwards with most of the people listed above, plus Joy Hill, a British conductor who teaches at the Royal College of Music in London. She has a fellowship that's allowing her to study Swedish choirs and music and came to Sweden at this time specifically because of the sessions on my book.

Sunday morning Kathryn and I packed up and caught the train to Uppsala (about 50 minutes away), checked into the hotel, then found our way to the big hall at the Stockholm Cathedral School. Shortly afterwards the lecture (sponsored by the Choral Centre) began, which was much the same format as for IFCM in

Minneapolis: Eric and I lectured and Gary's choir sang demonstrations. We edited it a bit for a Swedish audience, with Eric speaking in Swedish instead of English, allowing him to improvise a bit more. The lecture went very well, although I have to say it was quite a surreal experience to be lecturing to a Swedish audience, including many of the composers who *made* the history, about Swedish music! Eric is 84, Ingvar Lidholm (*...a riveder le stelle* – arguably the greatest Swedish composer of his generation) is 81, Lars Edlund (*Gloria, Modus Novus*) just had turned 80, and Folke Rabe (*Rondes*) also arrived just before the lecture began. I knew all of these composers from interviews done during my research, but this was the first opportunity to see them again, in most cases, for 12 years. It was both a moving and exciting experience.

During the two weeks, besides rehearsing the Radio Choir and the St. Jacob's Chamber Choir, I also spent half of a day at the Conservatory in Stockholm working with Anders Eby and his conducting students and gave a lecture for the Institute of Musicology at Uppsala University.

All in all, it was a tiring, but exhilarating, amazing, and incredibly fun trip. I don't know if I'll ever get to conduct the Radio Choir again (and certainly think this is the end of the run for lectures based on the book), but it was a fabulous experience. Don't get me wrong; if invited, I'd do it again in a second!



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What Is ACDA?

The American Choral Directors Association, founded in 1959, is a non-profit professional organization whose active membership is composed of choral musicians from schools, colleges, and universities, community, industrial organizations, churches, and professional groups.

ACDA is one of the largest professional organizations for choral directors in the world with a membership of approximately 15,000 conductors representing one million singers.

ACDA has as its highest purpose to encourage the finest in choral music and to promote its development in all ways, including performance, composition, publication and research.

ACDA is organized in the United States into seven geographical divisions, each with its own activities. In addition, each of the 50 states has its own officers, thereby making it possible for members to be in proximity to persons actively involved in choral music and ACDA.

ACDA has numerous national committees engaged in exploring materials, techniques, and standards. Among these are committees representing children's, junior high and senior high school, college and university choirs; choral music in the community and in the church; vocal jazz groups, ethnic music; male and female chorus; and activities for students.

ACDA sponsors festivals, clinics, and workshops on the state level as well as division and national conventions where ideas are shared and explored, problems discussed, and music is heard. Industry representatives frequently exhibit material at these conventions, allowing members an opportunity to examine firsthand the latest publications and music-related supplies.

ACDA publications include *The Choral Journal*, published ten months per year, which contains important articles, reviews of books, records, music, and general information about choral music and musicians throughout the world.

ACDA has independent chapters in many high schools, colleges, and universities whose members are contributing fresh ideas to the thrust of the national organization.



At year's midpoint, stop and consider the impact you've had



by Mark Robinson, President, Alaska ACDA



Welcome back. I trust this finds you rested and ready to take on another semester of fostering the Choral Art in children. It is not, I know, always easy to stay enthused. In my school district, and in many others, times are difficult financially. It is easy to get discouraged and burned out in this job. Sometimes I ask myself why I do this. And then I remember - it's about the kids. Let me tell you a favorite family story.

In 1960, my father left his full time minister of music position in Louisville Kentucky for a new position in Indianapolis, Indiana that promised a bigger program, brand new church building and thus new pipe organ. His position in Louisville, was filled by a young minister of music (fresh out of seminary), who was anxious to do well. The young man inherited an established music program, quality literature in the files, and an organized structure all of which helped him develop on a path to success.

Fast forward 35 years. My father, long since retired and lonely after my mother's passing, was convinced by a colleague to attend a church music conference together. When they arrived, my father recognized the name of the primary clinician as the young man who had followed him in Louisville 35 years before - whom he had never met. At a break in a session, my father went to introduce himself and got no further than "you don't know me but my name is Bill Robinson" when the clinician exclaimed: "Bill Robinson! I have always wanted to meet you. You changed my life. When I was brand new out of seminary, your legacy taught me everything I needed to know about running a church music program!"

I have always loved that story and I think of it often. It reminds me that we may never know the impact we have on another's life. It goes without saying that as Choral Directors and Music Educators we are in the life changing business, but sometimes we may not know till years later - if at all. I know each of you has a story of a student who in one way or another reminded you of some lasting impact you had on their lives. Sometimes they tell you in big ways, but more often than not it is the smile they afford you in the store or the letter from

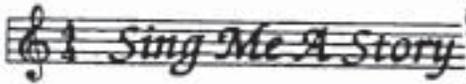
college, or the visit when they come back home. They may not say it out loud, but their message is clear: "You changed my life."

As you head into the new year, don't forget the impact you have. Reflect and rejoice in the influence that you have and then commit yourself to continuing the positive legacy of Choral Music Education. Continue to take extra time to work with students. Encourage those gifted ones to consider music education for a career. Continue to provide opportunities for excellence and lifetime memories. You are special - be glad in it. Have a great remainder of the year.

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University of
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Tips for making audition tapes

(continued from page 16)

In the same vein – if they are to sing a harmony part, make sure that all notes and rhythms are sung exactly as they are written.

10. The student should listen to the tape to be certain that all exercises are recorded in their entirety, and you should be the final listener, even if the student has prepared the tape with a private teacher. When you submit an audition tape of a student in your program, that tape reflects your program – and you need to be sure that it has been appropriately prepared.

11. Finally, no matter how talented, nice, or in need of encouragement a student is – NEVER tell them that they are sure to be selected. There are lots of different ideas about desirable and appropriate sound, and you put your credibility on the line by making a statement about who will be selected.



Tips for making audition tapes

by Mary Senvold, President Montana ACDA



As one of my first duties as president of the Montana Choral Directors Association, I was to organize the auditioning of the All-Northwest tapes for this year. I've recorded many audition tapes and auditioned tapes in the past, but this was my first experience of this magnitude. As the auditioners returned the tapes to me, many had comments about the varying quality of tape submitted, inspiring me to put down some tips for how to make an audition tape which has a chance to be selected. It was evident that some students had been prepared and taped with much assistance – whether from their choral director or private voice teacher; while others had either been left to their own devices, or had taped with someone not well versed in what is necessary to make a tape which has a chance to be selected. In these days of shrinking budgets and increasing duties, no one can afford to throw away money or time on audition tapes that don't reflect the student to the best of their abilities.

1. Use clean, unused tapes – stereo equipment of good quality can sometimes hear “layered” sounds if new tapes are not used.
2. Read the instructions, and follow all directions precisely. Don't play along with scales, or help to sing pitches in chromatic vocalizes. Headphones playing pitches for students can sometimes be heard when good listening equipment is used. If a starting pitch is to be played – play only the pitch, not a chord. Check metronome markings with a metronome.
3. Use recording equipment of good quality. When tapes are made on poor equipment the resulting “tape hiss” can almost obscure the student, making it difficult for the auditioner to make an objective judgment about the sound.
4. Find a spot to tape that is “acoustically friendly”. While it may not be advisable to tape from one's shower stall,

find a place where the student feel comfortable and sounds their best.

5. Make sure that you send the tapes to the correct person – and that they are postmarked by the deadline.

6. Nothing can surpass having good vocal quality to begin with. Good clear sound, clean diction, open vowels, support, and appropriate vibrato, demonstrate that the student is well trained.

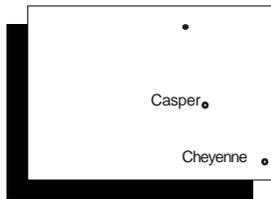
7. Where chromatic exercises are required, using solfege syllables seems to help students stay in tune.

8. When ascending and descending scales are used, more accomplished students generally breathe once at the beginning, then once at the top before descending. This demonstrates a higher level of breath control than students who have to breathe partway through the scales.

9. If the requirement is that the student record a verse of a specific song – make certain that all words are exactly as written – one substitution can disqualify even the best of tapes.

Jackson
Berkey NEW
PUBLICA-
TIONS
SDG Press

(continued on page 15)



CDs, sample copies, and books – another way to find inspiration

by Jane Iverson, Wyoming ACDA President



Greetings and Happy 2003 from Windy Wyoming!

I don't know about you, but by the end of the academic year, my creative juices are completely depleted. The summer months have traditionally been a time to attend workshops and seminars in order to rejuvenate my energy and creativity. Last year, due to heavy home responsibilities, it was impossible for me to do my annual continuing education away from home. So, I unwrapped all of those 35 CD's I'd purchased and

listened to them. I read through about 350 pieces of choral music, and I read books. Interestingly enough, this past summer was probably the most recreative time I'd experienced in a long while. So, I offer a partial list of the books I found to be helpful, and hope they may be of benefit to you as well. Some are purely inspirational, and some are professional resources for the choral director.

The Art of Possibility by Rosamund Stone Zander and Benjamin Zander (Harvard Business School Press)

The Art of Possibility offers a set of breakthrough practices for creativity in all human enterprises. In lively counterpoint, the authors provide us with a deep sense of the powerful role that the notion of possibility can play in every aspect of our lives.

The Musician's Soul by James Jordan (GIA Publications, Inc.)

The Musician's Soul is the starting point on a journey beyond the precise techniques of artistry and into a place of self-exploration and soulful spirituality.

Dear People...Robert Shaw - a biography by Joseph A. Mussulman (Hinshaw Music, Inc.)

Few American musicians have touched more people in more ways than has Robert Shaw. In *Dear People*, Joseph Mussulman deftly places Shaw and his career against the backdrop of developments in American musical history since the 1940s. *Dear People* chronicles the career of a remarkable man and a gifted musician, whose foremost conviction is that "to be an artist is not the privilege of a few but the necessity of us all."

The Musician's Spirit - connecting to others through story by James Jordan (GIA Publications, Inc.)

This book offers practical and inspirational words on courage and vision, the arts of listening and trust, conquering the fear of looking foolish, and the importance of story in teaching.

What to Listen for in the World - by Bruce Adolphe (Limelight Editions, New York)

Bruce Adolphe's book probes into the heart of such matters as the role of memory and imagination in creative expression, the meaning of inspiration, spirituality in music, the challenge of arts education and how music communicates.

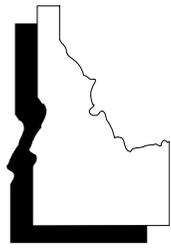
Walking on Water - reflections of Faith and Art by Madeleine L'Engle (Harold Shaw Publishers, Wheaton, IL)

"To paint a picture or to write a story or to compose a song is an incarnational activity. The artist is a servant who is willing to be a birth giver. I believe that each work of art, whether it is a work of great genius, or something very small, comes to the artist and says, 'Here I am. Enflesh me. Give birth to me.'" (M. L'Engle)

Up Front! - Becoming the Complete Choral Conductor, Guy B. Webb, Editor (ECS Publishing, Boston)

"What does it take to become a successful choral conductor? This book shares the experience and knowledge of twelve outstanding professional choral musicians, each writing on just one critical topic. The result is an exceptional resource for all levels of choral conductors!"

Happy Reading.



Cell phones, candy wrappers, and crying babies – what do they have in common?

A quick look at concert etiquette!

by Renie Clements, President, Idaho ACDA

During this relentlessly dreary, dark winter day, I look ahead with great anticipation to the national ACDA convention in New York City. There are no guarantees that the February skies will be any less gray but the city lights will be bright and the music...oh, the music! Perhaps the most anticipated moment will be sitting in an audience of fellow ACDA members and knowing that I will hear every word, every nuance and every silence that is intended to be heard. ACDA audiences are wonderful because of their noticeable respect for the performers, the sweet spot of silence that happens while everyone is holding their breath after the last cutoff and the consideration to the rest of the audience. It is such a rare treat to know that I can have a true aesthetic experience, uninterrupted by several uninvited noises and movement. Then, we find our way back home and invite the public to our concerts or sit amongst them clutching our ticket with one hand and crossing the fingers of the other, looking around nervously, hoping that we have been blessed with a seat far from the clever person that knows how to program "Fur Elise" into his cell phone ringer. We hopelessly sigh as the parents of the darling, angelic baby politely excuse themselves while they crawl into the middle of the row, knowing that the sweet bundle of joy is sure to awaken, as if on cue, and interject its own interpretation of the *Lacrymosa* at a fortissimo. We'll tense up and cringe at the slightest shuffle, knowing the distinct possibility of the well-meaning person that will spend most of Morten Lauridsen's *Lux Aeterna* trying to quietly remove a piece of hard candy from its wrapper (think water-drip torture). We fantasize about acts of revenge that we would bestow upon the incessant talkers (oh, excuse me, I mean whisperers) behind us. By the time our thoughts drift back to the music, we have missed the lush chord we were waiting to hear at the climax of the Imant Ramnish *Ave Verum Corpus*.

Maybe this sounds a little obsessive but I think many of you have pulled your hair out over the dilemma of addressing concert etiquette (or the lack thereof). What can or should we do? I have started observing, taking mental notes and brainstorming approaches to how this problem is addressed. Let me share a few ideas.

An atmosphere that promotes the kind of attentive audience we yearn for can be established before the day of the concert by choosing an appropriate concert venue. If you have the majority of your concerts in a sports event center, expect the audience to behave like basketball fans. There are four public high schools in Idaho Falls.....not one has an auditorium. If you are in a similar situation, be vigilant and creative in finding an appropriate setting for your concerts. Check out churches in your community and avoid those that look like a multipurpose activity room. Concentrate your effort on those with superior acoustics. Work on building a friendly relationship with the building and grounds chairperson. There is something about entering a church that brings out good behavior. You may not be able to schedule every concert there but maybe just your annual Christmas concert. The decorations will be in place already.....how convenient! A colleague of mine rented the beautiful, newly renovated Colonial Theater in downtown Idaho Falls for her Christmas concert. In exchange for a bit of advertising space in the program she was able to get business sponsors to



pay for the rental charge. An appropriate space sets the tone for a special concert experience.

As important as the venue, be selective about the performance events you choose. If your audience becomes accustomed to hearing your choir as background music (think Festival of Trees and singing in a mall), it's harder for them to adjust to a formal concert. If your group is singing for a community event, research the location and occasion. It is difficult to control the surroundings and makeup of your audience when someone else is in charge.

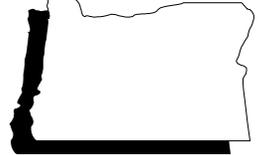
Now let us ponder the wonders of modern technology. The vast array of cell phone ringing tones would add a great deal of interest to John Cage's 4' 33" and – that's about it. It's amazing that we functioned as a society without them. Yet, it's as though they have become a minute-to-minute life-support system for many. Strange, isn't it? Cell phones have wreaked havoc not only in our concert halls but in other social settings. I'll save those thoughts for my culinary editorial when I become social editor for *Bon Appetite*.

There are several approaches to addressing unnecessary distractions. The direct approach is to be straightforward at the beginning of a concert. This may seem negative but only those susceptible to guilt will be offended. Secretly your tuned-in concert connoisseurs will be jumping for joy

(continued on page 21)



Z. Randall Stroope Headliner Clinician for ACDA/Sheet Music Service Summer Workshop, August 14-16, 2003 at the University of Portland



Sandra Brown Williams,
OR-ACDA President

Z. Randall Stroope is widely known as a conductor, lecturer and composer. Choral groups under his direction have taken thirty-five national tours and ten international tours, including Japan, Russia, Sweden, the Baltics, Finland, central Europe, England, Canada and South Africa. He is constantly sought after as a lecturer and guest conductor/composer, recently spending three weeks in Australia as part of an Australian/American Fulbright, guest artist at Epcot (Disney World), and the National Youth Choir Conductor (Field Studies) at Carnegie Hall in New York. Dr. Stroope had performing groups on the 1999 ACDA National Convention in Chicago, and the International Society of Music Education in Pretoria, South Africa in 1998. He has conducted the Florida, Colorado, Alabama, Kentucky, Texas, Georgia, North Carolina and New Mexico All-State choirs, and is contracted to conduct the Texas (Mixed), California, North Dakota, Wisconsin, Idaho, South Dakota, Arizona and Arkansas All-States in the next several months. Dr. Stroope was honored as "Outstanding Choral Director of Nebraska" in 2000. He will conduct a festival in Canterbury Cathedral in England next year, as well as one at Lincoln Center, New York.

Dr. Stroope presently lives in Omaha, Nebraska, where he is a Professor of Music and Kayser Professor at the University of Nebraska at Omaha. He serves as Director of Choral Activities at the University, conducting the Concert Choir, which has quickly risen as one of the most prominent choral groups in the Midwest. He also conducts Bel Canto, a well-known youth ensemble in the U.S. Dr. Stroope has recorded eleven compact discs - two of his own music, titled *Passages I & II: The Choral Music of Z. Randall Stroope*.



Z. Randall Stroope,
Conductor, Lecturer,
Composer

The summer workshop will offer music and teaching techniques for all ages and areas. Thursday evening we will offer a Sacred Music Reading Session with Z. Randall Stroope (R&S Chair, Tom Miller) and a Middle Level Workshop presented by Outstanding Middle Level Oregon Choral Directors (R&S Chair, Debra Gaddis). On Friday, Z. Randall Stroope will lead reading sessions and present clinics. One of his sessions will target elementary voices (R&S chair, Melissa Roth). Simultaneous with this session will be a workshop which will focus on the mature voice with suggestions for music which directors have used successfully. Friday evening R&S Chair, Frank Eychaner will host a Jazz Workshop.

On Saturday, Michael Sagun's music packets will be ready for the several reading sessions and include music for all ages and levels of musicianship. The reading sessions are led by Oregon Choral Directors. All the music from the reading sessions throughout the workshop is available through Sheet Music Service of Portland. It is on site and available for purchase. The food is excellent and is included in the registration.

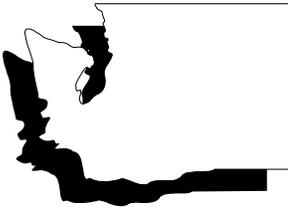
You may register for the workshop through Sheet Music Service, 34 Northwest 8th Avenue, Portland, Oregon 97209. His phone is 503-222-9607, ext. 11 and his email is: sagunm@sheetmusic-service.com

If you need further information please contact: Sandra Brown Williams:
541-683-8132 or sbwillsing@hotmail.com

Other Oregon events:

Pacific International Children's Choir
Festival, June 25-July 1, 2003, Eugene
Clinician: Sandra Snow
Contact Peter Robb
541-687-6865 or peter@piccfest.org

Oregon Bach Festival Youth Choral Academy
June 28-July 8, 2003, Eugene.
Conductor Anton Armstrong and
guest conductor, Andre Thomas.
Contact: Oregon Bach Festival
541-346-5666 or oregonbachfestival.com



Web site up to date and full of valuable info

by Judy Herrington, President, WA-ACDA



Once again the maxim, "good things come to those who wait," rings true. The choral community in our state will be proud to share its latest contribution to the development and nurturing of the choral arts and education with our colleagues, through our long awaited web site! We are the proud domain-owners of wa-acda. This has been a dream of our board for some time. Our thanks to Howard Meharg for his sense of vision, leadership and true Northwest "can-do" spirit. With his expertise, creativity and

enthusiasm Howard has made it possible for wa-acda to be a reality. At this site you will find information regarding our Summer Institute, listing of board members and R&S chairs and the latest edition of our state newsletter, UNISON. It is our hope that this will become a useful resource for our members and support networking possibilities for choral professionals. (Quick reference note; Howard has been a driving force in creating communication avenues for our membership, is the current editor of *NW NOTES*, former editor of *UNISON*, and most recently deluxe web designer and was also the initial driving force in the development of the Summer Institute. (Contact Karen Fulmer to discover how many former students of Howard's are also choral educators.)

On our web-site you will find valuable information regarding our upcoming Summer Institute (Wednesday, July 30 - Friday August 1, at the University of Puget Sound, Tacoma) with guest headliner, Anton Armstrong. This conference is co-sponsored by Pepper Music @ Ted Brown's and the University of Puget Sound School of Music. In addition to the sessions led by Dr. Armstrong, reading sessions will include: Celebrating American Music, Sacred Music and Chant, Jazz Choirs, and music for Women's, Elementary, Male, Junior High, High School, Community, College and University Choirs. Reading Session facilitators will include: Richard Nance, Leslie Guelker-Cone, April Duvic, Tim Fitzpatrick, Amy Boers, Ben Brody, Judy Filibeck, Vijay Singh Linda Hamilton, Ken Pendergrass, Beth Ann Bonecroy, Norb Rossi, Dave Wright, Janet Reiter, Randel Wagner, Doug Fullington. In addition there will be a conducting master class with Dr. Armstrong and of course, the famous salmon dinner. It is with great pride that we can say, "check our new web site for registration details."

One last thought on the web site. Check the calendar feature that allows members to place dates of choral related events on it. It's just in it's infancy, but already you can see Washington has some outstanding concert offerings. If your choir is performing in the state, or close by, feel free to add that event to our calendar. Again, it's located at: www.wa-acda.org



Anton Armstrong



NW-ACDA Repertoire and Standards Chairpersons

Boychoir

Darrell James
PO Box 797
Turner, OR 97392
503-743-4206
boychoir@open.org

Womens Chorus

Marcia Patton
107 Coal Shadow Rd.
Evansville, WY 82636
307-233-2051
marcia_patton@ncsd.k12.wy.us

Childrens Choirs

Roberta Jackson
15749 NW Clubhse Dr.
Portland, OR 97229
(503) 645-7220
robertaj@gte.net

Jazz/Show Choirs

Jim Jirak
3488 Minuteman Way
Boise, ID 83706
208-389-9159
208-426-4101
jjirak@boisestate.edu

Jr. High Choirs

Laurie Cappello
2432 137th PI SE
Bothell, WA 98012
425-338-4837
Peanutjazz@aol.com

Music and Worship

Matt Strauser
4302 Kampstra St. SE
Salem, OR 97302
503-581-7987
mstrauser@wbc.edu

High School

Steve Peter
6038 NE 29th Ave.
Portland, OR 97211
503-281-2474
smpeter@teleport.com

Multicultural

Tom Isaacson
P. O. Box 408
Haines, OR 97833
541-856-3349
isaactg@eoni.com

Mens Chorus

Tim Russell
3802 SE 14th Dr.
Gresham, OR 97080
503-669-1204
timr@teleport.com

Community Choruses

Solveig Holmquist
995 Morningside Dr. SE
Salem, OR 97302
(503) 363-5884
holmqus@wou.edu

2-year College

Scott Peterson
1425 S. 28th Ave.
Yakima, WA 98902
509-452-8607
jspeter@nwinfo.net

College/University

Richard Nance
2509 14th PI SE
Puyallup, WA 98374
253-840-9776
nance@telisphere.com

Student Activities

Giselle Wyrer
2005 Cataldo Dr.
Boise, ID 83705
208-333-0186
gwyrers@boisestate.edu



(Addendum to end of Washington names in ACDA Directory)

Cell phones, candy wrappers, etc.

(continued from page 18)

(silently of course)! Another idea is to include expectations or criteria for attendance on your publicity fliers, programs or tickets. I recently saw a piano recital poster that stated no one under age six would be admitted.

A humorous approach can take the edge off. At a Tacoma Northwest Convention concert last spring, the site manager arranged for someone to ring his cell phone during his concert introductions. He took the call and chatted as though it was no big deal. We sat stunned, our mouths agape, waiting for him to finish. After a brief conversation, he signed off and explained that his buddy called to remind us to turn off our cell phones. Very clever.

School concerts offer an opportunity to address the audience indirectly. At my daughter's orchestra concert a few weeks ago, the conductor explained to the audience she had been teaching her students about symphonic movements and why there would be no clapping until she put her baton down. Then she asked the audience for "a favor." As the students left the stage and joined the audience, we were to observe their behavior because she had taught them concert etiquette. She now had the student's teaching the parents. Again, a clever solution.

In this new age of multimedia complete with rewind and pause, it's no wonder that live performance has suffered from disengaged audiences. You expect excellence from your singers, expect it from your listeners as well.

BRRRRRNG!

Wilhelms, Patricia 628 Essex Ave., Aberdeen, WA 98520 (360) 532-4437
Aberdeen HS 414 N. I St., Aberdeen, WA 98520 (360) 538-2088
Fax/e-mail (360)538-2046 wilhelms@techline.com pwilhelms@asd5.com

Wilson, Natalie 1423 NW Beech Ct., Camas, WA 98607 (360) 834-2150
J.D. Zellerbach Elem 821 NE 22nd, Camas, WA 98607 (360) 817-4435
Fax/e-mail (360)817-4436 nwilson4@juno.com natalie.wilson@camas.wednet.edu

Winn, Stacy 2350 10th Ave. E. #215, Seattle, WA 98102 (206) 709-8348
Meridian JH 23480 120th Ave SE, Kent, WA 98031 (253) 373-6548
Fax/ e-mail imsprwmn@yahoolcom swinn@kent.k12.wa.us

Witley, Gary 2640 Sleepy Creek Lane NE, Olympia, WA 98506 (360) 236-0208
Masterworks Choral Ensemble P.O. Box 1091, Olympia, WA 98507 (360) 491-3305
Fax/ e-mail (360) 236-0302 gwitley@visionseed.com

Wright, Jerome L. 433 Tog Road, Brinnon, WA 98320
Seattle Girls' Choir 433 Tog Road, Brinnon, WA 98320 (206)526-1900 (voice mail)
Fax/ e-mail (360) 796-4919 maestro@olympus.net

Ziebart, Nancy 11312 SE 64th St., Bellevue, WA 98006 (425) 226-2232
Skyline HS 1122 228th Ave. SE, Sammamish, WA 98075 (425) 837-7794
Fax/ e-mail (425)837-7705 kdziebart@aol.com

*Clip on the dotted lines and attach to your directory.
These are Washington member names from last part
of alphabet that were inadvertently left out of the
directory.*

Other known errors in your ACDA directory.
We suggest taking a minute and writing in the following corrections.

Oregon

Please add...

Phyllis Ernsberger 541 NE 127th Ave., Portland, OR 97203 503-253-3563
First Baptist Church 909 SW 11th Ave., Portland, OR 97205 503-228-7465
E-mail: erns@hevanet.com

Fix:

On page 2

Sandra Williams, correct e-mail to read: sbwillsing@hotmail.com

On page 2

Howard Meharg, correct e-mail to read: hkmeahrg@adelphia.net

On page 8

Paul Olson, correct e-mail is: pauldolson@msn.com (home)
paulolson@boiseschools.org (school)

On page 19

George Harshbarger, correct work telephone # to read: (503) 352-2108

On page 22

Larry Marsh, correct work telephone # to read: (505) 883-2406

On page 30

Gary D. Cannon, correct e-mail: gary@garydcannon.net

On page 32

Dan Davison, correct home phone # is: (253) 845-7115

On page 35

David Heidel, correct e-mail is: dbheidel@attbi.com

On page 37

Stuart Hunt, add Port Susan/Skagit Valley Childrens' Choirs (all other data is OK)

On page 40

Kurt McKee, correct e-mail is: kurt.mckee@kent.k12.wa.us (work)
and also: vocalyokel@msn.com (home)

ACDA Directory mailed in early January

Members of the NW division of ACDA who provided information to President Twyla Brunson should have received their copy of the 2003 directory in early January. As anyone who has ever compiled such an extensive compendium can tell you, it is a major effort. (We're guessing that past-president, Connie Branton, who did our last directory, is saying a hearty "yesss" to that statement.) We are all very grateful to Twyla for taking this on. It's a great communications tool.

To the left of this page and on page 21, you will find known corrections and addenda. Since the project is an expensive one, we don't expect to create a new one in the near future. We will take a page in NW Notes to fix any errors (or omissions) in the future. Contact Howard Meharg at the address below for such corrections. Remember, your next NW Notes will be online, not in hard copy form.

In the meantime, if you were not included in the directory or have not gotten our "mass e-mail" recently, please contact Howard Meharg and provide him with at least your name and e-mail address. Howard can be reached at:

hkmeahrg@adelphia.net

Just write and say, "Hi, I'm a member of ACDA and would like to receive notice via e-mail of NW-ACDA news and special "bulletins."

This can work very effectively but only if you make it work by sending your e-address and then by checking the web site regularly.

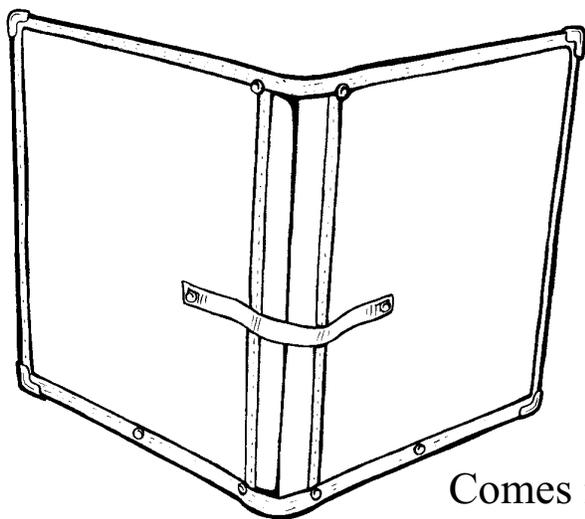


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