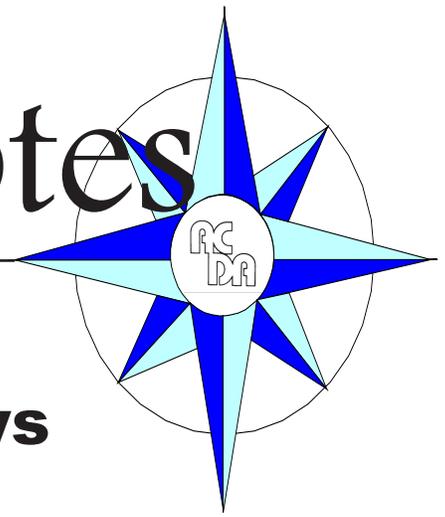


Northwest Notes

Newsletter for the NW Division - The American Choral Directors Association

Volume X, No. 1

Fall -



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NW-ACDA News Summary

10-October-2001

Tacoma welcomes you . . . March 6-9, 2002

Outstanding choirs, stellar headliners, great performance sites, and relevant interest sessions await you at the Tacoma 2002 convention. Program chair, Twyla Brunson, tells all about the program on page 3, and President Karen Fulmer gives us further details on page 8.

Meet the honor choir conductors, headliners and legends pp. 4/5

Register for Convention
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Music in the Middle

Laurie Cappello, R & S Chair for Junior High/Middle School Choirs, offers her keen insights in to what it's like to teach at that level. She also makes some pointed comments on what ACDA can do and what Jr. High/Middle School directors can offer ACDA. p. 10

Laurie Guttormsen remembered

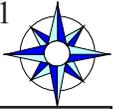
Solveig Holmquist writes of her friend and colleague who brought so much to choral music and to life. Laurie died of cancer last December. Solveig writes of Laurie with humor and with love. You'll be touched and you'll be uplifted by what she has to say. p. 12

Attaining a good choral tone

The last installment of Chris Lamb's interesting articles on choral tone. Chris says her topic this time may be the most important of all. . . matching vowels. p. 14

Talented, dedicated kids provide topic for Roberta Jackson, R & S Chair

Roberta's article is a must read for directors of children's choirs. First, she gives vital information for the convention in Tacoma, and then she asks all children's choir directors to return information to her which will help ACDA better serve you. p. 21



Peery Co. Ad

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Pending



2002 Convention in Tacoma, March 6-9 Make your plans now!

by Twyla Brunson, Program Chair



The 2002 Northwestern Division Convention in Tacoma will prove to be a gathering of outstanding choirs and Honor Choir directors, stellar headliners, and relevant interest sessions. We hope you are all planning on attending.

Headliners for the convention are Alice Parker, a choral legend, Diane Loomis with Dr. Sandra Snow, Children's Choir, Henry Leck and the Singing Singers Choir, Ch Washington, D.C. Women's High School Choir, and Dr. Scott Anderson, Men's High School Choir.

Performance choirs:

Jazz night – Leslie Middle School, South Salem High School, Genesis from Mt. Hood CC, and the Willamette Singers.

Representing young singers are – Tacoma Youth Chorus, Portland Symphonic Girls' Choir, Bel Canto Girls' Chorus, and Ferrucci Junior High Concert Choir

High school groups include Great Falls High School Delphian Choir, Lakes High School Concert Choir, Tactus Men's Choir, and Bozeman High School Concert Choir.

College groups are Whitworth College Choir, Linn-Benton Community College Chamber Choir, Idaho State University Chamber Choir, Central Washington University Chamber Choir, Male Ensemble Willamette, Portland State University Chamber Choir, and Pacific Lutheran Choral Union.

Community groups – David York Singers, St. Paul's Methodist Church Choir, Southern Oregon Repertory Singers, and Chor Leoni.

Interest sessions will include sessions led by Alice Parker, Diane Loomer, Henry Leck, Charlotte Adams, and many of our own highly qualified NW members. They will cover such topics as jazz chart reading, grass roots community choirs, church musicianship, building the choral instrument just to mention a very few. Both Thursday and Friday there are interest session luncheons that will be valuable to members.

Rotunda sings will open each day in the convention center near the exhibits, with ample time for attendees to visit those exhibits. Reading sessions will also be offered.

The convention will conclude Saturday with Honor Choir concerts during the afternoon and an evening concert featuring Chor Leoni and PLU Choral Union in Lagerquist Hall on the Pacific Lutheran University campus.

WE HOPE TO SEE YOU THERE!

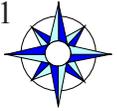
Hotel Information for Tacoma Convention- 2002

Tacoma Sheraton. 253-572-3200
(Single/Double - \$98; Triple - \$108; Quad - \$118)

Tacoma La Quinta. 253-383-0146
(Single/Double - \$75)

Rates do not include state and local taxes, which are currently at 13.4%





Sandra
Snow

Sandra Snow - Children's Honor Choir Conductor

Sandra Snow is Assistant Professor in the School of Music at the University of Michigan with appointments in choral music education and conducting. She conducts the *Women's Glee Club*, appears regularly with university ensembles, and teaches conducting and choral methods.

Reflecting her commitment to young singers, Dr. Snow conducts the *Michigan Youth Women's Chorale*, an auditioned choir of high school women from across the state of Michigan. She has worked with young singers as Music Director of the *Glen Ellyn Children's Chorus*, Founder and Music Director of the *Carolina Children's Chorus*, and as a K-5 music specialist. Her ensembles have been awarded grants from the NEA and the Illinois Arts Council in recognition of outstanding programming.

She edits the *Building Bridges* choral series for Boosey and Hawkes and serves ACDA as R & S Chair for Women's Choirs in the Central Division.

Henry
Leck

Henry Leck - Junior High/Middle School Honor Choir Conductor

Henry Leck is the Director of Choral Activities at Butler University in Indianapolis. He is also the Founder and Artistic Director of the *Indianapolis Children's Choir*; a program of 1300 children in twelve choirs in residence at Butler University. This choir has performed extensively for ACDA conventions, MENC, the OAKE, among other professional groups, and has toured many times throughout Europe, Australia, New Zealand, Canada, Argentina, and Brazil, in addition to concerts throughout the United States. The group also has a number of recordings including the acclaimed "Rejoice, with Brass and Voice" with the Canadian Brass.

Mr. Leck is the editor of two choral series published by Hal Leonard and Colla Voce, Inc./Plymouth. He is also a choral author for Silver Burdett, writing and editing choral music for grades 6,7, and 8. He has also produced a teaching video entitled "Vocal Techniques for the Young Singer."

Charlotte
Adams

Charlotte Adams - High School Women's Honor Choir Conductor

Charlotte Adams, who teaches music at Cherry Creek High School in Englewood, Colorado, holds a BA from Colorado College and an MM from Indiana University where she studied with Julius Herford. She is the author of the video, "Daily Workout for a Beautiful Voice," published by the Charlene Archibeque Choral Series, as well as being the editor of the Charlotte Adams Choral Series, published by Santa Barbara Music.

She has conducted All-State and Honor choirs in more than twenty states and presented vocal development sessions at several regional and national ACDA conventions. Her Girls' 21 chorus of Cherry Creek High School, has performed for the national ACDA convention in San Diego in 1997, and in three regional conventions. Ms. Adams has toured nationally with this group which has sung in England and in Scotland and enjoyed a concert tour of Switzerland and France in 2000.

Scott
Anderson

Scott Anderson - High School Men's Honor Choir

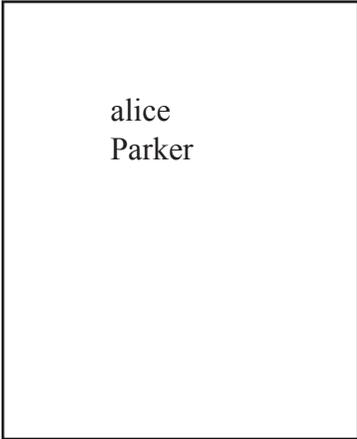
Scott Anderson is the Director of Choral Activities at Idaho State University in Pocatello. Dr. Anderson conducts the Chamber Choir, Concert Choir, and Camerata Singers, and teaches private voice, choral conducting, vocal pedagogy, and choral literature.

A graduate of Whitworth College in Spokane, Scott completed a Master of Music degree in Choral Conducting at Westminster Choir College in Princeton, New Jersey as a student of Joseph Flummerfelt. He received a DMA in conducting from the University of Missouri-Kansas City as a student of Eph Ehly.

Choirs under his direction have traveled extensively in tours throughout the U. S., South America, and Europe. In August of 1999, the Idaho State University Chamber Singers served as the demonstration group for Weston Noble at the International Convention of Choral Conductors in Brasilia, Brazil.



Headliners and Legends



alice
Parker

Choral legend, Alice Parker, will lead several interest sessions at the 2002 Tacoma Convention. Alice says that she sang before she spoke; an appropriate beginning for a career that has spanned almost six decades and has been devoted to the creation of works for the human voice.

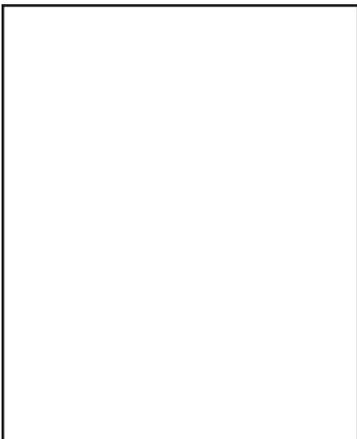
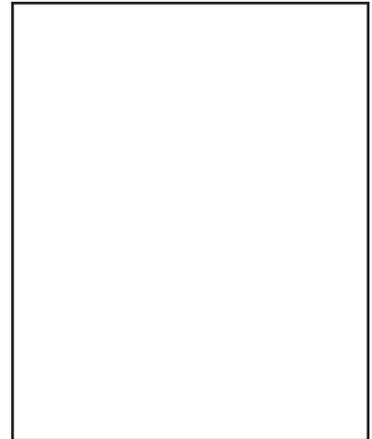
She studied composition and conducting at Smith College and at Julliard. It was at that time that she began her long association with Robert Shaw. Their many settings of American folksongs, hymns and spirituals form an enduring repertoire for choruses all around the world.

In 1985 the singers and choral directors who had been inspired by her talent and zeal for the remarkable sound of voices singing together, convinced her to start her own group. Melodious Accord, Inc. is focused on what is for her the heart of vocal music, the melody. The Musicians of Melodious Accord, a sixteen-voice professional chorus, present an annual concert series in New York City, and have recorded numerous albums, presented symposia and encouraged new composers.

Alice Parker travels in the United States and abroad, conducting workshops, concerts and SINGS in which all participants, children or adults, learn to make music with remarkable joy and clarity. Robert Shaw has said of her that “she possesses a rare and creative musical intelligence.”

Diane Loomer, CM, is internationally recognized as a leading conductor and musician. Founder and conductor of Chor Leoni Men’s Choir, co-founder and co-director of Elektra Women’s Choir, she taught on the choral faculty of the University of British Columbia for several years. Her choral compositions have been published and recorded and she appears on CBC radio as a commentator on the classical arts. In recognition of her achievements in and service to music and humanity, Diane recently received Canada’s highest honor, the Order of Canada.

At the 2002 Tacoma Convention, Diane will conduct Chor Leoni in a featured concert. This group features great singing, eclectic, imaginative programming and a willingness to “try anything once.” Formed in 1992, they have consistently won prizes in CBC’s Competitions for Choirs. Chor Leoni has released six CDs; all are heard regularly on radio programs in North America. A cappella works remain the mainstay of the choir’s repertoire; the choir also provides bridges to music from around the world and is committed to commissioning new Canadian works.



First Lieutenant Chad A. Steffey joined the United States Air Force Band, Bolling Air Force Base, Washington, D. C., in 1999 to become the twelfth director of the Singing Sergeants. Lieutenant Steffey holds a bachelor of music performance degree from Southern Methodist University and a master of music performance degree from Florida State University. He has conducted performances at regional conventions of the American Choral Directors Association, on *The Late Show with David Letterman*, and before Vice-President Cheney.

The Singing Sergeants, the 24-voice official chorus of the United State Air Force, is one of the world’s most versatile and traveled choral organizations. Originally formed in 1945 from within the ranks of The United States Air Force Band, the chorus is now composed entirely of professional vocalists who have studied at some of the world’s leading colleges, universities and music conservatories. Their repertoire includes vocal music from opera, traditional and contemporary choral literature, oratorio, folk songs, popular standards, musical theater and jazz, with an emphasis on the choral music of America.

NW-ACDA Internet website in transition

by Howard Meharg, Editor, NW-Notes

I developed our first NW-ACDA website at the urging of past-president Connie Branton. It was "housed" by my personal Internet Service Provider and, to this point, has been free to the association. Teleport, my ISP, has been taken over by Earthlink. Because of changes in their procedures I have talked with President Karen Fulmer and we have decided to move away from the "home grown" site and into a more professional approach and setting.

Very soon, Matt Hirschfelder, of Hoquiam, Washington will become our "webmaster." Matt has been in touch with David Topping of choralnet. Our site will soon be redesigned and moved so that access will be through choralnet.org. Naturally, there will be links from acdaonline.org, the national site. The exact URL is <http://acdaonline.org/Northwestern>. (That latest information, oddly enough, come in by e-mail from David Topping in the middle of my writing this article, October 3, at about 2:13 PM).

Capitol Music Center Ad



We are sorry for any inconvenience or frustration as the changeover took place. Notification of the change came about a month ago. Until this issue of NW Notes, it was not practical to notify all members.

At this point it seems that only Washington, of the six state in our division, has a web site of its own. We urge other states to develop sites for it becomes an excellent way to disseminate information, provide access to application and registration forms, and even post the state's newsletter. The NW site could become the main URL and all state sites could then be accessed by link.

Ultimately, members should consider the possibility of using such an Internet site for virtually all communication and perhaps even the transaction of business matters related to ACDA. It could mean electronic newsletters and save the cost of printing and mailing. It could mean that dues and registration fees could be handled as easily as e-mail.

Obviously all members would need access on a daily basis to a computer with connection to the web. We urge you to comment on these ideas and to provide your own thoughts on this issue by contacting me at: hkme-harg@teleport.com or Matt at:

mhirschfelder@hoquiam.k12.wa.us

_____ In the meantime, remember that you can find links to over 1000 sites having to do with choral music at www.choralnet.org. You will also find links to ACDA, Chorus America, and many other choral organizations. There are links to repertoire pages, concert and job announcements, student forums, and much more.

This valuable resource is funded by private donations, ACDA, IFCM, and through limited advertising revenues.

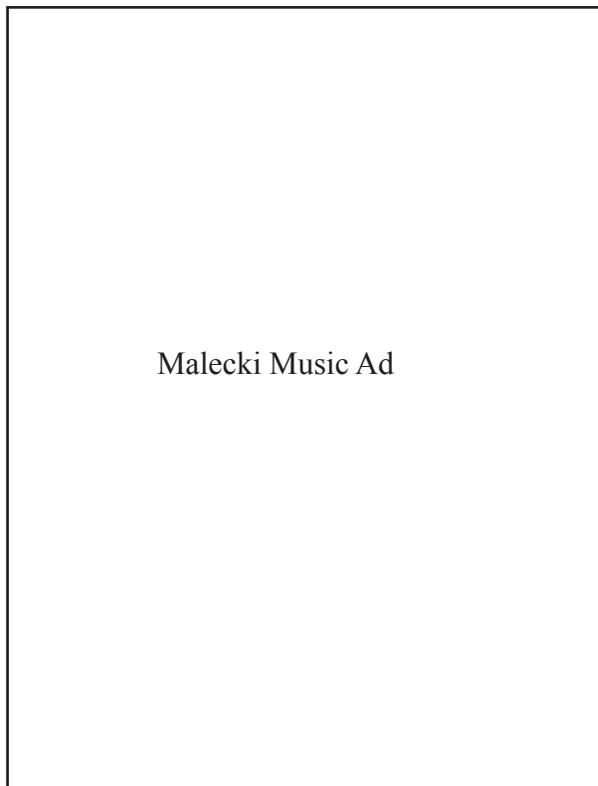
And, of course. . .coming soon, an upgraded and continually updated version of a site for northwest choral directors. Thanks to Matt Hirschfelder for taking on this huge project.



Willamette University Ad

Advertise in NW-Notes. You will target over 1000 choral directors in Alaska, Idaho, Montana, Oregon, Washington, and Wyoming, plus several hundred choral leaders around the nation. NW-Notes is mailed to state presidents, newsletter editors, national officers, and R & S chairs in all 50 states.

Ads rates are very reasonable. Contact Paul Dennis, Associate Editor, at dennisp@wwics.com or call him at: (509) 529-7168 for a rate chart and in-



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Northwest Notes



The official newsletter of the NW-ACDA is published three times a year, October, February, and May. Comments or suggestions, contact: Howard Meharg, Editor
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or (509) 529-7168



Tacoma's for you in 2002

by Karen Fulmer, NW ACDA President

Mark your calendars for March 6-9, 2002 when the Northwestern Division takes over Tacoma, WA for one of the most exciting conventions in ACDA history! Start your stay on Wednesday with Jazz Night, attend concerts and interest sessions presented by leading northwest conductors and teachers, attend the premier performance of the Raymond Brock commissioned work by our own northwest composer, Richard Nance, be inspired by over 500 honor choir students and "rub elbows" with internationally recognized guests, Alice Parker, Chor Leoni, Diane Loomer and the Air Force Singing Sergeants. Spend time watching nationally recognized honor choir directors "in action", Henry Leck, Sandra Snow, Scott Anderson and Charlotte Adams. Conclude the convention Saturday night at Lagerquist Hall, Pacific Lutheran University, with a concert featuring PLU's Choral Union, (featured performers at the ACDA 2001 national convention in San Antonio), and Chor Leoni, Vancouver, B.C. For a complete listing of performing groups and interest sessions, refer to the article by Twyla Brunson, Program Chair. Registration prices include a box lunch for Roundtable Interest Sessions or to visit the exhibits on both Thursday and Friday. Local sites include the Sheraton Hotel, Tacoma Convention Center, First Baptist Church, Landmark Convention Center/Temple Theater (host to three honor choir rehearsal sites and performance), La Quinta Hotel (Children's honor choir housing and rehearsal site) and Lagerquist Hall, Pacific Lutheran University. Convenience, location, acoustics and value were major considerations for our membership in planning this convention.

Included in this edition of Northwest Notes is a registration form for the convention. Complete the form, then mail it with a check to the national office in Lawton. Rooms have been blocked at special convention prices for the following hotels: Tacoma Sheraton, 253-572-3200, single or double-\$98.00, triple- \$108.00, quad - \$118.00. Tacoma La Quinta, 253-383-0146, houses the Children's Honor Choir and has rooms available at convention rates: single or double -\$75.00. These rates do not include state and local taxes, which are currently 13.4%. Call today to reserve your room at the convention.

The Northwestern Division welcomes new Repertoire and Standards Chairs, Duane Karna, Eugene, OR, Men's Choirs; Matt Strauser, Salem, OR, Music and Worship; Giselle Wyr, Boise, ID, Youth and Student Activities, and Marcia Patton, Casper, WY, Women's Choirs. Many thanks to "retiring" board members Stuart Hunt, Scott Dean, Lori Wiest and Peggy Leonardi for years of leadership and service to ACDA. (Scott and Lori have moved on to national R & S appointments).

Last August, Twyla Brunson and I attended the ACDA National Leadership Conference in Oklahoma City, Oklahoma. We learned that the ACDA national office will soon be moving from Lawton to a new building in Oklahoma City, that the organization recognizes a significant need for mentorship relationships with new choral directors, that membership in ACDA is a vital link for choral directors at all levels, and that improved communication and networking is needed to strengthen the work of the organization. Also attending the National Leadership Conference were five of the six Northwestern Division new state presidents, Mark Robinson, Alaska (absent); Renie Clements, Idaho; John Haughey, Montana; Jane Iverson, Wyoming; Sandra Brown Williams, Oregon and Judith Herrington, Washington. Each is a vibrant leader with many ideas for strengthening choral music in our northwestern states yet each needs support and input from you. Get involved – attend local and northwest ACDA offerings, invite someone to join ACDA, submit an article to Northwest Notes, or volunteer to help at the northwestern division convention (contact kpfulmer@aol.com). Please plan to attend the division convention in Tacoma, 2002, and make a difference each day in your rehearsals by being part of the great organization we call ACDA.





Registration form on this page!



MUSIC IN THE MIDDLE

It's not always about the music!

by Laurie Cappello JH/MS R&S Chair

"Never pass up an opportunity to grow, for opportunities never go away, they just go to someone else."

Although all music positions have challenging descriptions, perhaps the one with the single most inherent obstacle is that of the middle school choral director. Those of us who teach at this level know the energy it takes to do the job right. "Survivor" is not a show to watch on thursday evenings; it is something we do every day! Even with all the obstacles facing us, most of us have specifically chosen to work with this level of student. Each day as we work with the students in our classes we have the opportunity, the passion, the desire, and the obligation to make a difference in each and every one of their lives. Whether we ever get to see or know the difference we make doesn't matter. It only matters that we were there when those students needed us the most.

Have you ever considered what your job description might look like? See if this looks like yours:

OPPORTUNITY FOR EMPLOYMENT: A school with limited finances is seeking an enthusiastic individual to teach music to several hundred students in a middle school setting. The candidate should possess boundless energy and be prepared to work 12-14 hour days with some weekends free. Must be able to work effectively with students of all learning abilities with a wide range of musical backgrounds and interests. Emphasis will be placed on developmentally appropriate techniques and the ability to concentrate on the individual needs of all students. It is imperative that the candidate be able to work with other members of a faculty vying for the student's time. The candidate must be flexible enough to accommodate all other academic and extra-curricular programs that will pre-empt the music course being taught. The candidate must be willing to accept any student into his/her program when these students have no

other place to go because all other classes are filled. Special consideration will be given to educators who possess ESL, Tag, and At-Risk endorsements. Some travel is required. Several coaching positions are available. If you are interested in this position that will allow you to grow under the watchful public eye, please forward your . . .

The unfortunate reality of it all is that this job description just scratches the surface of the "real" position that middle school music teachers face. In searching for our own identity, we must live with the fact that most of us are viewed as transitional facilitators. In most cases, the students have been promoted beyond the traditional elementary school general music format and now are in a holding pen, preparing them for the high school concert and contest settings. Although wide variations of middle school teaching positions are common, most of us at the middle school level have teaching assignments that consist of volunteer, non-auditioned groups of students (i.e., y'all come!).

With all this in mind, many middle school choral directors question why they should invest time and money in an organization such as ACDA. "Why ACDA? What is in it for my students and me? Will I see any benefit?" "ACDA just doesn't seem to address my needs," seems to be the prevailing school of thought. Many of us wonder what it is we are getting from an organization that caters more to the directors of advanced choirs, collegiate, and church levels. When was the last time you were able to perform the latest masterwork outlined in the latest ACDA Journal?

So, the question needs to be asked, "What can we do to make a difference? How can ACDA help you?"

Many of us either laugh or just

skim through each monthly journal. We look to see if somewhere there is an article written addressing the unique needs that we face each day. What about articles that address classroom management for the choral director? You know. . .grades, music library, budget, fundraising, field trips, festivals and contests or repertoire especially geared to this age group. What about the article that talks about how to get your guys to stop making bodily noises during class. Maybe one is needed that deals with the ladies in tears for a myriad of reasons. How about one on scheduling students so that everyone can take music. Or what about those students who are put in your class because there is just nowhere else to put them and they won't sing at all!

Take a look at the past conference program from the national convention in San Antonio last year. How many middle school/junior high choirs do you see on the conference schedule? How many sessions dealing with age are offered? Is this because national doesn't care, or is it because we need to make our presence known? If we want to make a bigger impact, we need your voice!

What can you offer to ACDA on a state or national level? Do you have some unique ways of teaching that others would love to know about? We middle level directors love to share what we know. "Steal the best, and forget the rest!" Everything we do in our classroom is something we probably learned from someone else. If it works and is successful, pass it on!

Send in tapes of your groups to selection committees for conferences. Send in tapes of your students for local, regional, and national honor choirs. What a boost for your program and a great bit of public relations for your school! Get involved and



Music in the Middle

(continued from p. 10)

Most music teachers agree that the middle school music experience is vital. It is the chance to plant the musical seeds that will be harvested for a lifetime.

The repertoire and standards committee of ACDA is committed to fostering an awareness of what happens in the middle school or junior high program. We feel we can help each other grow by bringing the realities of the job to the pages of the Choral Journal. If you have something you want to address, if you have comments to share, or just need another ear. .

.e-mail us and we will get back to you.

We are here to help.

Mail to: Laurie Cappello at peanut-jazz@aol.com

SDG Ad

ACFEA Ad

Page turner gets a mention in program notes, at

Editor's note: A friend sent this to me a short while ago. Like so many things floating around the internet, one can't verify its authenticity. This material reportedly appeared in the program notes at a recent recital in Carnegie Hall. Thanks for sending it, Sheila White.

Tonight's page turner, Ruth Spelke, studied under Ivan Schemetnacoff at the Boris Nitski School of Page Turning in Philadelphia. She has been turning pages for many years for several of the world's leading pianists, both here and in Europe.

In 1983, Ms. Spelke won the Wilson Page Turning Scholarship which sent her to Israel to study page turning from left to right. She was the winner of the 1984 Rimsky-Korsakov "Flight of the Bumblebee" Prestissimo Medal, having turned 47 pages in an unprecedented 32 seconds. She was also a 1988 Silver Medalist at the Kurtz Musical Page Pickup Competition where contestants are required to retrieve and rearrange a musical score dropped from a Yamaha piano. Ms. Spelke re-

(continued on page 14)



Laurie Guttormsen remembered

by Solveig Holmquist, President-Elect, Oregon ACDA

LAURIE GUTTORMSEN: IN MEMORIUM

“Beauty Was Her Sword”

pure (pyoor) 1. Having a homogenous or uniform composition; not mixed. 2. Free from foreign elements. 3. Containing nothing inappropriate or unnecessary. 4. Complete: total. 5. MUS. Free from discordant qualities. 6. Articulated with a single unchanging sound. 7. Laurie Guttormsen.

Well, there's probably some kind of lawsuit here for my having altered Webster's dictionary, but the point is that if I were compelled to summarize the professional approach of our late colleague and my friend Laurie Guttormsen with one word, for me that word would have to be pure. She was so driven by her excitement for choral music, particularly in the realms of the male changing voice and of the expressive potential of the conducting gesture, that it was often impossible to get her to change the subject. She read voraciously, attended every workshop she felt might be of value, put herself on the line in conducting workshops in order to learn more and more. Some of us fear the exposure of our shortcomings or blind spots, but with Laurie there simply was no such concept as personal ego. Nada.

Honestly, it could be exhausting rooming with her at conferences and workshops, which I joyfully did for many years. She literally never let up: plane rides, walks, meals, early-morning makeup times, the slightest pause between pieces in a concert, after lights-out in the hotel room: every spare moment was full of her eager exploration of theories. Mere mortal that I am, I wasn't always that curious or passionate, especially after midnight. But Laurie was. She was a pure learning machine. Oblivious to what people might think, she'd stop in front of a mirror or store window to try a few cutoffs or a difficult transition to a new meter. I well remember a seminar in Baroque performance practice in grad school, with the Bach motets as subject matter. All of us in the class were hopeless overachievers, yet Laurie stood out: during her presentation she literally buried us in handouts, huge graphs, comparative recordings, and treatises on text painting. When she discovered something great she was a tireless, infectious evangelist.

Laurie came rather late to choral music, having spent years as an English teacher. When she made the transition to music she brought her protective love of kids and her equally protective love of the English language, and added a quest for better understanding of vocal technique which soon became a pure obsession. The astonishing international success of her Young Men's Vocal Ensemble is a unique testimony to her search for knowledge and skill, as well as her commitment to her students.

Lest anyone think she was one-dimensional, may I hasten to add that Laurie dearly loved her husband Gary and daughter Karli. Of course there was more than just music in her very full life: They shared a love of camping and hiking, and of travel, since

Laurie's background also included a proficiency in French. Theirs was a normal happy family, it's just that the sauna was stacked high with octavos...

These last ten years of her life were incredible. She was so busy, so focused, so positive after receiving the news that cancer had invaded her spine after five free years since her breast cancer. It seemed there was never a time she wasn't undergoing treatment of some kind, but her spirit was always enthusiastic and her involvement in music as pure as ever. Many people were part of her life during this time, and they undoubtedly have their own stories, but for me there are at least two indelible memories: watching her sleep fully upright in a suffocating dorm room in Minnesota, since she could no longer breathe lying down; giving her careful back support as she

(continued on page 13)

Spirit of life will flow again

by Howard Meharg,
Editor, NW-Notes

Most of the articles appearing in this issue of NW-Notes were written prior to the events of September 11. As your editor, I could not fail to comment on this insane tragedy. I wrote this on the 23rd of September for my church newsletter, The Grapevine, a mailing to members of St. Stephen's Episcopal Church where I serve as Minister of Music.

We've all had our share of reactions and our range of emotions since September 11. I add my own account. By Thursday of that week I was tired. Not the usual "I worked hard in the yard" kind of tired. A profound, sad weariness that made me feel as if I was carrying twice my usual substantial weight. I have a theory about that. It was as if my sadness, my anger, my frustration, had reduced the very spirit of life within me. I was weary in body because my spirit was weary. Somehow that God-given flow of life had been reduced to a trickle.

I can pinpoint when the spirit of life began to flow again. It happened first in the National Cathedral when the music began. It continued Sunday, the 16th, at our outdoor service at Seaquest Park when the music began. It was especially fulfilling in the first hearing of the Kyrie (Lord, Have Mercy) of the Schubert Mass in G as I began rehearsals with our community group for our upcoming concert. I was electrified by hearing those superb high school kids sing "God Bless America" and "The Star Spangled Banner" in that most spine tingling and tear producing rendition at the start of the first Mariner game after the week's layoff from baseball. . . and that as I listened on my car radio!

On the afternoon of the 23rd, we heard a concert that nourished the soul by Paul Klemme, organist, and Jerry Webster, trumpet virtuoso.

(continued on page 13)



Laurie Guttormsen remembered

struggled to climb the stairs on the way to her presentation at Chicago ACDA. Make no mistake, this woman was a resolutely pure lover of life and its expression in the choral art. Need more proof? While in the hospital, undergoing painfully invasive treatments for the tumor in her brain, she worked out lighting cues for the musical she was directing. Here's how strong her sense of mission was: the city of Eugene actually gave her a surprise tribute concert, feeling she didn't have any time left — and she lived another two years, preparing her choir to win first place in international competition in Vienna.

Laurie died on December 7, 2000. This poem, written five months before her death, appeared in her memorial service brochure. If you knew her, you'll easily picture her. If you somehow missed the honor of her presence, here it is.

A Setting of Grace

(For Laurie Guttormsen)

She sits in her wheelchair, full in her cancer,
 letting the strains of "Agnus Dei" wash over her.
 Sacred waters lifted from the stream of God
 and the heart of Oregon State's Chamber Choir.
 Daughter Karli, mother-trained, sings in the first row.
 There are stories which cannot be told, even stories one has watched for a long time.
 Our daughter has stood near Karli in choirs for almost ten years, and I have taught with Gary for nearly twenty. But tonight time dies.
 This is about cancer and tranquility.
 For years the cancer came, and for years she fought evil back by directing choirs of her own in harmonies of grace.
 Beauty was her sword.
 Again and again, on the canvas of her life death would swipe a broad, black stroke, and each time she would paint again a miracle of grace, bright flowers across and above menacing lines.
 Such artistry made her a saint, and her face

was a place where the glory of God could rest.
 Tonight, ancient hymns pour as light through stained glass
 and Jesus steps from the frames of mosaics
 into the cathedral to attend her. I watch,
 sitting in my shallow faith as she fills with God.
 Dusk plays through the glass, and the colors come as if to the beginning of the world.
 I cut my eyes from conductor to Karli, from patterned tiles flooded with sunset to Gary and to Laurie, all the while love and glory and beauty and music unfold.
 And then, in a wheelchair, full in her

Spirit of Life

(continued from page 12)

Jerry and I talked before the concert. "Where would we be without music?" For me the answer is clear. We would be tired! Our body and spirit would continue to be weary for a very long time.

I hope you will join me in your continual and persistent support of public school music programs and our private teachers of music. And I thank you on behalf of all of our musicians for your encouragement as we try to bring our best music to the services at St. Stephens.

I've since talked with choral directors who, like Mark Robinson (writing on page 22 of this issue), have found more than solace in what we do. Our art form provides the vehicle through which that spirit of life can flow again. And again, I am so grateful for this magnificent art.

Howard Meharg, Editor

Music for the beginning middle school choir

Michael Lisi, Newsletter Editor for Ohio, teaches at the Jr. High/Middle School level. In the Spring 2000 issue he lists the following pieces which are all 3-part mixed or SAB with very high baritone part. As a follow up to Laurie Cappello's article on page 10, we include this list. Thank you Michael.

Title	Composer/Arr.	Publisher #
American Folk Songs for 3-part Vol. 2	Linda Spevacek	Leonard 08756990
Cindy	Neil Johnson	Lorenz 15/1249H
Dreams	Audrey Snyder	CPP/Belwin SV9125
Gloria Hodie	Emily Crocker	Jenson 471-07020
Inscription of Hope	Z. Randall Stroope	Lorenz 15/1316H
Ma Bella Bimba	Donald Moore	Alfred 17727
River Sing Your Song 15/1665LA	Eugene Butler	Richmond
Sing A Joyful Song	Cynthia Gray	Lorenz 15/1273H
Sing to the Lord a Joyful Sound	Jill Gallina	Shawnee D5356
Soon I Will Be Done	Roger Emerson	Leonard 08551201
Still, Still, Still	Joyce Eilers Bacak	Jenson 41219170
Three Contemporary Latin Settings	Jerry Estes	Shawnee D-450



Attaining a Good Choral Tone

Part 4 - Matching Vowels

by Chris Lamb

As mentioned in the previous articles in this series, attaining a good choral tone requires your commitment of time, breath energy, and accurate focus of the tone. Tackle these and you're on your way to success. However, good tone also requires singers who pronounce the text uniformly. Singing happens in the vowels. It makes sense that the way the choir pronounces those vowels would have a great impact on tone.

When we talk, our speech is rapid and we give little thought to pronouncing the vowels. We don't stay on them long enough for it to matter so much. The vowels are the sustained element of singing, so the way we pronounce them when we sing is of utmost importance.

For singers to match vowels as a group, the director must demonstrate them effectively. First determine what vowel sound is needed and then find a way for your singers to replicate that sound. It's up to you to make sure they are all pronouncing those vowels uniformly.

Our American language is a tricky one to sing. Most of our vowels have many different pronunciations. For instance, the "a" vowel can be pronounced in multiple ways: cat, came, calm, care. What most students don't realize is that the lips and outer mouth play a minimal part in pronouncing these different vowels. The shape and the position of the tongue and the rise and fall of the soft palate is what determines the sound that is produced. I usually demonstrate this concept to my singers by having them shape their outer mouth in an oval shape. I then have them put their forefinger on one side of their mouth and the thumb on the other side. Making sure the finger and thumb don't move, I then have them say the five traditional vowel sounds, ah, eh, eee, oh, and oo. I point out that for all these sounds the outer mouth should stay in the same position. Students are often amazed to find they can pronounce all five sounds without changing the shape of their outer mouth.

While consonants require us to move our lip and outer mouth area, the mouth should stay open in a nice oblong oval when singing the vowels. Too much movement of the outer mouth could indicate that the singers are changing the vowels too much to maintain a consistent tone. I encourage use of the mirror to check on maintaining that oval shape as much as they can, no matter what word they are singing.

You as the director will have to act as your students' mirrors. Watch them for consistent mouth shape and you'll find their combined sound consistent.

The presence of diphthongs makes the American vowels more difficult. Diphthongs are vowel sounds that are comprised of two sounds pronounced together quickly. For example, the long "a" sound is actually comprised of two sounds. . . "eh" and "ee." Other examples are the long "i" sound ("ah" and "ee"), the "ow" sound ("ah" and "oo"), the "oy" sound ("aw" and "ee"), and the long "o" sound ("aw" and "oo").

If you analyze each of these dual sounds and pronounce them slowly, you will notice that in every case, the first sound is an open one and the second sound is a closed one. To avoid "chewed vowels," singers should sustain the first, open part of the vowel and refrain from putting the second, more closed vowel sound on until the very end of the word.

Consistent consonant sounds are also necessary for good choral tone. But since few of our consonants are sustained, consistency with consonants is easier than with vowels. The consonants that present problems to the young

and the ones that can be sustained without pitch. . . f, h, and s. Knowing how to phonate them together, sustain them the correct length of time, and cut them off together is something with which you as the director will need to assist them.

Of the four steps necessary for good tone. . . (1) time and effort; (2) proper breath management; (3) proper focus of the voice, and; (4) pronunciation of the vowels and consonants, I believe the fourth one is the most important.

One difference between instrumental music and vocal music is the text. Clear pronunciation is vital. The difference between singing in a choir and singing as a soloist is that the singer must learn to adjust his or her voice so that it fits with the group. Pronouncing the text consistently with other members of the group is a large part of that responsibility.

These four steps, while not the "end-all" or "be-all" of a good choral sound, are an important part of it. By working at each of these steps you'll be much closer to achieving that desired sound. You, the director, are the one who sets the measuring stick. Set it high and help your students reach the mark.

Page Turning

(continued from page 11)

an excellent rating in "grace, swiftness, and especially poise."

Constantly experimenting with special techniques, Ms. Spelke performs both the finger-licking and the bent-page corner methods. She works from the standard left-bench position and is the originator of the dipped-elbow page snatch, a style, now much used to avoid obscuring the performer's view of the music. Currently, she is a Page Turner in Residence at the Fairfield Page Turning Institute in Stamford, Connecticut where she occupies the coveted Fritz Reiner Chair.

Ms. Spelke is married and the mother of two children both planning careers in page turning. She and her family live in a nice house on a small lake in Keokuik,

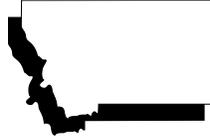


Pepper full page



Fewer teachers available to fill ranks; promoting the profession necessary

by John Haughey, MT-ACDA President



I am looking forward to serving as Montana's ACDA president. It seems an awesome responsibility. I want to thank Dean Peterson for the fine job he did during his term.

I so admire his drive and enthusiasm.

Thanks to the general membership: you who work twelve hour days to get things done; you who stay after school to help a student make a tape or discover a new concept in vocal production; you who take the time to really understand the mechanics of singing and how to make it work in acceptable ways with the adolescent voice; you who share your enthusiasm and love of music because you think it can make a difference in the lives of others. Without you, the quality of life for community would be lessened. Without you the aesthetic meaning in art and life would not be what it is.

Some of us forget how important it is that we are here, teaching children to sing and move and interact with music. Sometimes we lose the joy and wonder we once had when we were first "turned on" to choral music. Pause and reflect upon what it was that first enticed us to become music teachers. It wasn't the money. Maybe it was something more important. Each of us has memories of exciting, mind opening musical events in our development. Remember them and share them with your students.

Tom Cook, President of the Montana Music Educators Association, is studying the question of recruitment in music education. He will be looking at trends in the state of Montana and in the country as they relate to the development of our music teaching reserves. It's already looking scary. Not enough teachers are available to fill needed positions. Music is one of the first subjects to show a need for more teachers. This trend

is of concern to Tom and to all of us on the MMEA Executive Board.

What can be done? Recruitment is part of teaching. What we do day in and day out makes a lasting impression on our students. The joy and enthusiasm with which we approach our art might inspire them to choose a career which offers such rewards. Approaching our day with disdain for dealing with adolescent discipline and other less appealing aspects of our profession can easily lead to our students deciding that teaching music is not a desirable profession.

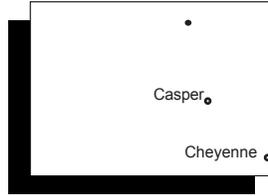
We must also pinpoint students who exhibit the qualities of potential teachers. Watch for traits such as leadership, caring for others, and the ability to express ideas and emotions. Yes, musicality is important, but no more than other traits that indicate a possible master teacher.

The writing is on the wall. If we don't act now in promoting our profession, it could well dwindle to the point of no return. If any of you have ideas on how we can boost the numbers of incoming music teachers, please contact Tom Cook. His e-mail address is tjcccook@qwest.net. I look forward to meeting you at upcoming

Whitworth ad here



Wyoming ACDA activities listed



Wyoming ACDA is looking forward to an active year. We are sponsoring several events in Wyoming this Fall including the following:

Sacred Music on the Prairie - October 12-13, Cheyenne, Wyoming

A new, inter-denominational festival for church musicians designed to inspire quality of ministry, nourish your vocation, deepen your experience of spirituality, develop theology, sharpen musical skills and share with others.

Sing for the Cure - October 14: Cheyenne, Wyoming

A symphonic song cycle for chorus, orchestra and narrator composed in 2000 for the Susan G. Komen Foundation. This unique musical tribute is dedicated to those affected by breast cancer, especially survivors and their families and friends.

Wyoming Intercollegiate Choral Festival - January 19-20. All seven two-year colleges and the University of Wyoming choirs participate in this two-day festival. The 150+ voice choir will work with clinician Bruce Rogers from Mt. San Antonio Community College, Walnut, California to prepare a performance for Wyoming High School All State convention.

Cheyenne Christmas Choral Festival - December 9 and 10. School and community choirs come together as a massed choir to perform several choral works. Each choir also performs individually. This year marks the 10th anniversary of this traditional community event.

Wyoming ACDA helps sponsor these events by providing resources and/or funding.

Additionally, Wyoming ACDA has agreed to fund one-half of first-time member dues. We believe this will be an incentive for new choral teachers and church choir directors to become members of ACDA. Our R and S chairs have agreed to support mentoring new choral directors either personally, or by being a contact person for creating a mentoring relationship between new directors and experienced teachers and directors.

Meet Jane Iverson, Wyoming's new ACDA president

Jane M. Iverson earned a Bachelor of Music degree from St. Olaf College, a Master of Arts in Teaching Music from Minnesota University at Mankato, and a Doctor of Arts degree in Music from the University of Northern Colorado. Dr. Iverson has studied choral conducting with the late Robert Shaw, and Maestro Helmuth Rilling. She is a member of Pi Kappa Lambda, national honor society in music, and MENC. She is employed at Laramie County Community College as Coordinator of Music, and at Ascension Lutheran Church as Adult Choir Director. Dr. Iverson is also the founder and director of the Cheyenne Chamber Singers, an auditioned chamber choir which is in its tenth season. She is an active clinician and adjudicator for Wyoming and the surrounding region.

**National Repertoire
and
Standards
Committee for Women's
Choirs Website**

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



OPUS 7 Vocal Ensemble announces third annual student composition award competition

Seattle based Opus 7 Vocal Ensemble is announcing a continuation of its awards program for student composers. This year's program is open to students (high school, undergraduate, and graduate levels) enrolled as of September, 2001, in either public or private schools in Alaska, Idaho, Montana, Oregon, Washington, and Wyoming.

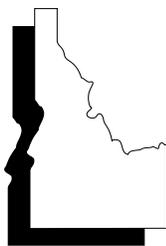
One composer from each of the three levels will be selected to have a work performed on the Opus 7 concert series during March 2002 at several major venues in the Seattle area.

Winners will share a total cash prize of \$2,000, divided three ways as follows: \$400 - high school; \$600 (undergraduate); and \$1,000 (graduate). Submissions should be in keeping with the "classical" or "serious" choral art music style and tradition. Works in pop or show choir style are not eligible.

Deadline for submission of materials is December 15, 2001, but students may submit scores anytime between now and the official deadline.

Opus 7, directed by Loren Ponten, is a resident ensemble at St. James Cathedral in Seattle. The group is known for innovative programming, and often features works by northwest composers.

For detailed information about the Student Choral Composition Awards Program, please visit the Opus 7 website at www.opus7.org or call



Renie Clements stresses need for collaboration and networking to improve skills

by Renie Clements, President, Idaho ACDA

Although a native of Montana, I have enjoyed my tenure teaching music in the Idaho Falls school district and collaborating with the fine choral musicians in the "Gem State." After graduation with a B.M.E. from the University of Montana, I spent a semester studying music and singing with the U of M Chamber Chorale in Vienna, Austria before settling into my first job teaching band and choir in a rural school district in south-central Montana for a year. Since then I have been teaching in the Idaho Falls school district...first as a choral director at Idaho Falls High School and currently as an elementary music specialist. In addition to teaching music in public schools, I have enjoyed working with church and community musicians as a singer as well as a director. I have worked, on occasion, for the Idaho Falls Opera Theater as chorus director and the Idaho Falls Youth Arts Council as director of music for their summer music camp. Currently I am the choir director at Trinity Methodist Church.

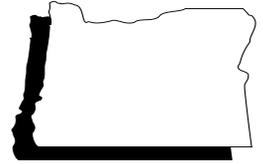
Working with adult and high school age choral groups has been very rewarding and satisfying for me. I had, for some time, a creative urge to explore the unchanged child's voice. My opportunity came last spring when I was invited to put together the Festival Children's Chorus for a joint venture with the Snake River Chamber Orchestra. It was a wonderful growth experience for me as well as the members of the chorus. It also made me realize the importance of collaboration and networking. As a young, inexperienced, overwhelmed choral director, I did not use the rich supply of resources available to me in Idaho and the Northwest. It was only at a convention or a happenstance occasion that I connected with an idea, got a boost of much needed confidence or a pat on the back. Now, after 15 years, I know how and where to reach out and get the knowledge, confidence and practical know-how to successfully conduct a children's choir.

Therefore, as president of Idaho ACDA, I look forward to doing as much as possible to help new teachers, church music directors and the choral directors of Idaho to find connections and support to enhance their leadership in the choral Art.



In the Moment!

by Sandra Brown Williams,
OR-ACDA President



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It had been awhile since I had seen my friend. Even though I had been forewarned, it was still a surprise that he did not recognize me and had absolutely no sense of what had been or what will be. One truly understands “in the moment” when confronting a victim of Alzheimer’s. The smile was still there. After failing attempts to share in some way, I spotted the guitar case. He watched as I carefully took out the guitar. The guitar was placed in his hands. Somehow his hands found the familiar hold. He asked, “What do I do?” I began to sing the three notes of introduction . . . sustaining the third note while his hands searched the frets for the matching chord. He found it and we smiled with anticipation. My anticipation because I knew what was going to happen, his anticipation because he did not know. I slowly began to sing, “I . . . can’t . . . give . . . you anything but love, Baby. . .” We sang for forty minutes. His wife would feed me the words, because I could not remember them. They had been his songs. The first songs he had learned early in his life. The songs he sang with his brothers. He could not remember the songs he had written, but he remembered the first songs he learned. He did not remember we had sung the songs, but when I left, I think he lingered on the porch and smiled as I threw kisses from the car.

Two weeks later I taught at the Suzuki Institute in Eugene. When I looked into the eyes of the four to six year old children and saw their anticipation, I thought of my eighty-two year old friend. I had renewed interest in the importance of teaching these young children. I’ve since heard that the first music learned is sometimes the last to be forgotten. Those children were “in the moment.” I’m sure that is why the first class session ended in such pandemonium. The scarf activity had gone so well. In a floating tone with an artistic lilt, I said, “Drop the beautifully colored scarves in a puddle of color at my feet.” Then they proceeded to dive into the puddle, slide on the scarves, crash into one another, and laugh or cry depending on where and how they landed. Yes, all of the Suzuki parents were watching. It had been awhile since I had taught preschoolers. The next day I, too, was “in the moment.” And I was good.

Upon reflection, I was intrigued with my eighty-two year old friend’s sensitivity to pitch. He grimaced with distaste when we were out of tune with one another. We were, of course, singing harmony. When a chord was particularly beautiful or interesting to him, he would smile and say, “Oh, yeah.” When the young children in the Suzuki Institute began to sing more in tune, the room was peaceful. A four year old sat in my lap at a concert. As he listened to the more experienced students play so wonderfully, he did not move. He was “in the moment.”

Children recognize beauty. They also recognize the absence of it. The small Texas town of 200 in which I was raised did not have a fine choir. In fact, my brothers and sister and I were often sent out of church for responding so dramatically to the singing. Our rubber faces would slowly and graphically move as the pitch glided to its final resting place. If it did not land near the mark, we would collapse on a pew like abandoned puppets. Promising never to do it again, we anxiously awaited the next solo.

I encourage all of us to take advantage of opportunities to step outside of our familiar routines in order to enliven our teaching and rediscover the fruits of being “in the moment.” I suggest the following:

- a. Have your students watch someone who is intently involved in making beautiful music.

b. Remember to have your students sing phrases mentally and practice their intent. Be sure they are smiling, thinking musically, and breathing correctly during this practice.

c. Play a recording of some music for your students that literally takes your breath away.

d. Teach a song to someone who is not the age of your regular students.

e. Break the rehearsal routine by doing something very different. Or break the chaos with a definite routine.

f. Invite a guest to your class who has a story to tell about the power of music.

Congratulations to all of the Oregon choirs that will be performing at NWACDA. They are **Linn-Benton Community College** (Hal Eastburn), **Portland Symphonic Girlchoir** (Roberta Jackson), **Willamette University Male Ensemble** (Paul Klemme), **Southern Oregon Repertory Singers** (Paul French), **Portland State University Chamber Choir** (Bruce Browne), **David York Ensemble** (David York), **Leslie Middle School Jazz Choir** (Carol Stenson), **South Salem High School** (Loren Wenz), **Mt. Hood Community College** (Dave Barduhn), and **Willamette University Vocal Jazz Ensemble** (Wallace Long).

In addition, Wallace Long of Willamette University is presenting an interest session on "The Jazz Sound," and Solveig Holmquist will present "Reaching Community Chorus Singers." Oregon Round Tables will include Jon Baker, Solveig Holmquist, Matt Strauser, Roberta Jackson, and Darrell James.

Oregon ACDA Events

Oregon ACDA and Sheet Music Service (Michael Sagun) was pleased to have Jing Ling Tam at the 2001 Summer Workshop. Hosted by the University of Portland, the workshop included a full day of choral reading sessions for all age levels.

The August 8-10, 2002, workshop will present Don Brinegar of Los Angeles. The Donald Brinegar

Singers performed at national ACDA in San Antonio. The August workshop will also include interest sessions for young, middle level, high school, and mature voices. Don Brinegar will be at the Thursday evening, August 8 session specific for Music and Worship (R&S Chair, Tom Miller).

We enjoyed having guests from other northwest states this past summer. Join us again in 2002.

Sandra Brown Williams is the new president of Oregon's ACDA. She heads the Regional Institute for the Teaching of Singing in Eugene. E-mail: sbwilliams@hotmail.com

2002 Convention Leadership

Convention Chair

Karen Fulmer

Program Chair

Twyla Brunson

Publicity

Sonja Gourley

Registration

Carrie Rice

Exhibits

Michael Sagun, Pam Aalbers

Screening Committee Chair

Paul Dennis

Site Coordinator

Paul Schultz

Honor Choir Chair

David Judd

Children's Honor Choir Chair

Roberta Jackson

Jr. High Honor Choir Chair

Laurie Cappello

High School Men's Honor Choir

Sarah Graham, Valerie Reich

High School Women's Honor Choir

Rob Dennis

Interest Session Planning

Geoffrey Boers, Roberta Jackson, Laurie Cappello, Vijay Singh, Jon Baker, Matt Strauser, Solveig Holmquist, Darrell James, Marcia Patton, and Lori Wiest

NW Division Membership Totals

August, 2001

Alaska	22
Idaho	111
Montana	128
Oregon	252
Washington	360
Wyoming	58
Total	931

NW Division is the largest geographically and the smallest in numbers of any of the ACDA divisions.



NW-ACDA Repertoire and Standards Chairpersons

Boychoir	Womens Chorus
Darrell James	Marcia Patton
PO Box 797	1037 Dundee
Turner, OR 97392	Caspar, WY 82609
503-743-4206	307-266-4579
boychoir@open.org	mpatton@trib.com

Childrens Choirs	Jazz/Show Choirs
Roberta Jackson	Vijay Singh
15749 NW Clubhse Dr.	1314 Skyline Dr.
Portland, OR 97229	Ellensburg, WA 98926
(503) 645-7220	509-933-1675
robertaj@gte.net	Singhsongs@aol.com
	Vijay.Singh@cwu.edu

Jr. High Choirs	Music and Worship
Laurie Cappello	Matt Strauser
2432 137th PI SE	4302 Kampstra St. SE
Bothell, WA 98012	Salem, OR 97302
425-338-4837	503-581-7987
Peanutjazz@aol.com	mstrauser@wbc.edu

High School	Multicultural
Jon Baker	unfilled
4235 SE Concord	
Milwaukee, OR 97267	
(503) 654-3790	Community Choruses
	Solveig Holmquist
	995 Morningside Dr. SE
	Salem, OR 97302
	(503) 363-5884
	holmqus@wou.edu

Mens Chorus	
Duane Karna	
3425 Westward Ho	
Ave.	
Eugene, OR 97401	
541-485-3804	
karnaduane@hotmail.com	

2-year College	
Scott Peterson	
1425 S. 28th Ave.	
Yakima, WA 98902	
509-452-8607	
jspeter@wolfenet.com	

College/University	
Geoffrey Boers, UW	
4708 64th Ave W	
Tacoma, WA 98466	
253-460-9499	

Student Activities	
Lori Wiest	
323 NW Parr Dr.	
Pullman, WA 99163	
(509) 334-6127	



Talented, dedicated kids bring their excitement to the Children's Honor Choir for 2002 Convention

by Roberta Jackson, R&S Chair

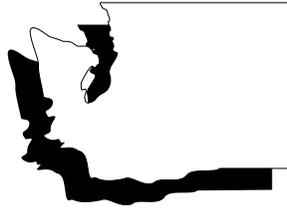
Excitement for the 2002 NWACDA Children's Honor Choir is building! Applications began arriving immediately!! Historically, the 150 spots fill up quickly, and this year was no exception. We have 150 of the Northwest's most talented, dedicated, and focused young singers as members. Congratulations and a big thank you to each director who applied entering their singers.

I want to apologize for the mixup about the advertised fee. The honor choir fee for ALL choirs is \$175. I inadvertently added the \$10 application fee into some, but not all, of the the printed information. Mea culpa!

I hope that you have programmed at least one of Dr. Sandra Snow's selections for the Children's Honor Choir. Her program is a delightful mix of classical, contemporary, and world music. I can guarantee that your singers will love working with Dr. Snow. She respects and values each singer as a young artist and demonstrates her belief in each rehearsal and performance.

Don't forget to sign up on your convention registration form for the Children's Choir Luncheon (limited to 55 persons), which will be held at the La Quinta on Thursday, March 7, featuring Dr. Snow discussing "Balancing Developing Vocalism with Diverse Repertoire." It will be followed by an Open Rehearsal of the Children's Honor Choir where you can observe the topic "in action!"

(continued on page 22)



Judy Herrington becomes Washington ACDA President

The Torch Is Passed...

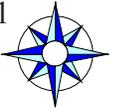
Washington-ACDA has greatly benefited from the leadership of Dr. Richard Nance. His vision of direction and creative possibilities continues to guide us as the WA-ACDA Board plans its goals for the next two years. We are additionally fortunate to work with Leslie Guelker-Cone as our President-elect. Her work with WMEA and as National R & S Chair for Women's Choirs will be a valued asset in the articulation and development of our long-range plans.

In addition to the continued presentation of the Summer Institute at the University of Puget Sound, the Board will be authoring a Board Handbook that will establish purposes and procedures for officers and R & S Chairs.

We are very cognizant that the successful outreach to our Washington members is dependent on the effectiveness of our R & S Chairs. Participants at the Summer Institute this past July were invited to sign up for an email communication roster. Each R & S Chair will be charged with the task of using this format to invite dialogue, share event information, literature questions, etc. Should you wish to be included in one of these address books please contact via email the R & S Chair of your interest.

Karen Thomas	Community Choirs	kpthomas1@aol.com
Randy Wagner	College and University	rwagner@mail.ewu.edu
Rob Bigley	Two-year colleges	rbigley@ctc.edu
David Anderson	Student	dand@spu.edu
Ben Brody	Sacred Music	bbrody@firstpres.org
Margaret Green	Women	lmgreen@ix.netcom.com
Linda Hamilton	Middle School & Junior High	lhamilton2@nsd.org
Norb Rossi	High School	nrossi@hscis.net
Ann Brueggemeier	Jazz	annb@cet.com
Susan Senft	Children	Skseft@aol.com
Puggy Burrough	Male	pburrough@puyallup.k12.wa.us
Fred West	Multicultural	phone: 206-523-1200

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Judy Herrington is the new president of Washington-ACDA. She teaches at Charles Wright Academy in Tacoma and is the founder and director of the Tacoma Youth Chorus.



Jackson (cont. from page 21)

Children's Choir Reading Session, scheduled for Friday morning. Darrell James, NW Boychoir R & S Chair, and I will select a mix of tried and true and new selections to read. We also plan to publish a list of additional titles, beyond those we have time to present, to provide a more comprehensive list.

Congratulations to the following children's/youth choirs who have been selected to perform for the 2002 NWACDA Convention in Tacoma: Tacoma Youth Chorus, Portland Symphonic Girlchoir's Encore Singers, and the Bel Canto Girls' Chorus. You will want to hear each one's performance!

Finally, we need your help. Everyone acknowledges that communication is important. However, it is very difficult without accurate information. To help solve the problem, I have asked each State R & S Chair for Children's Choirs to collect directory information from each director in their state who works with children. It would help them so much if you would send them your: Name, address, home phone number, work number, fax number, e-mail address.

Please send this information to the appropriate state chair ASAP.

Alaska - Missouri Smyth
4442 Mountainside
Juneau, AK 99801
H: 907-780-5225
W: 907-465-5045
qmc@gci.net

Idaho - Mary Ann Moser
5071 Cherokee
Pocatello, ID 83204
H: 208-233-8258
W: 208-338-3400

Montana - Karen Callan
122 Strand Ave.
Missoula, Mt 59801
H: 406-728-4035
W: 406-542-4055

Oregon - Peter Robb
2829 Timberline Dr.
Eugene, OR 97405

Many thanks to Janet Stotts (Alaska)

“ . . . No place I would rather be than singing with them”

by Mark Robinson, President, Alaska ACDA

I learned of the attack on our nation just moments before walking in to teach my first class of the day. My Swing Collective was mostly assembled when I entered the room. They knew. For a time, silence. I felt utterly at a loss for words. Yet their faces made it clear they were looking to me, anxious to know my perspective. Without a plan I told them what I was thinking and feeling in my effort to help them and me come to grips with the unthinkable. Some of these thoughts continue to resonate in my soul.

For all the ugliness and darkness we experience in this world I am secure in my utter faith and confidence in collective humanity. I am reassured daily by the faces and voices of good, bright, well meaning children who sing with me. While we're all capable of unthinkable acts, we do not choose to live that way. . . as individuals or as a nation. We shall all experience much that is painful, dark, and mean, but I also know that we will persevere. I have been teaching long enough to watch former students grow into mature, loving, parents and citizens, and I am filled with hope. I watch these students tease and play, laugh and talk, and genuinely care for each other and I know that the world will be OK.

I am struck by my gratitude for my chosen profession. I told my students, that aside from a group hug with my wife and child, I could think of no place I would rather be that morning than singing with them. Every day, regardless of discipline issues, administrative hassles, fatigue, or burnout, I always get to sing with lovely young people and thus replenish my soul, reconnect with the

(continued on page 23)

H: 541-465-2296
W: 541-465-9600
e-mail: peter@piccfest.org

Washington: Susan Senft
2343 N. 64th St.
Seattle, WA 98103
H: 206-527-9095
W: 206-365-0666
e-mail: Skenft@aol.com

and Tamara Schupman (Washington) for their dedicated service as State R & S Chairs for Children's Choirs. We welcome Missouri Smyth and Susan Senft to our NW R & S CC Committee. Please contact your state R & S CC Chair often for information, to exchange ideas, and to offer suggestions for improving NWACDA's work with children's choir teachers and directors.

Please contact me via email: robertaj@gte.net

We look forward to hearing from you and to working closely with you for the 2002 NWACDA Children's Honor Choir. All the best for a great start.



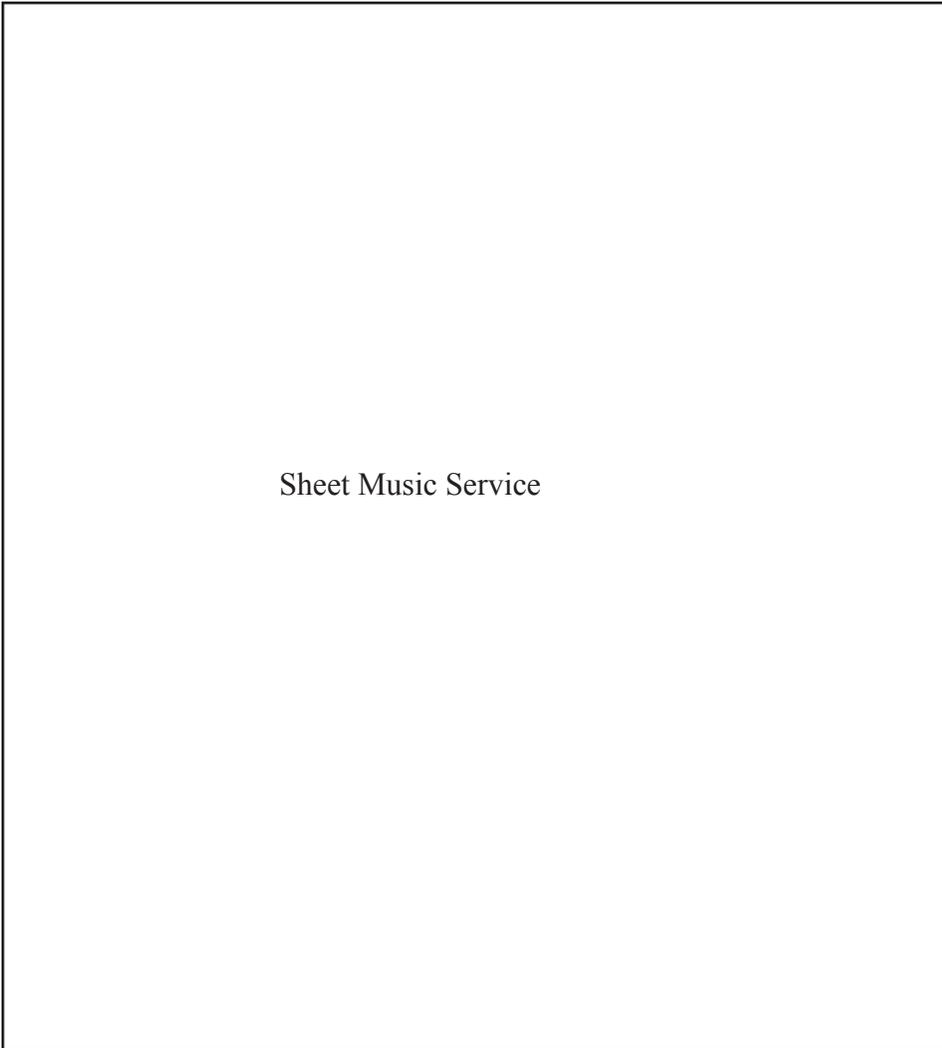


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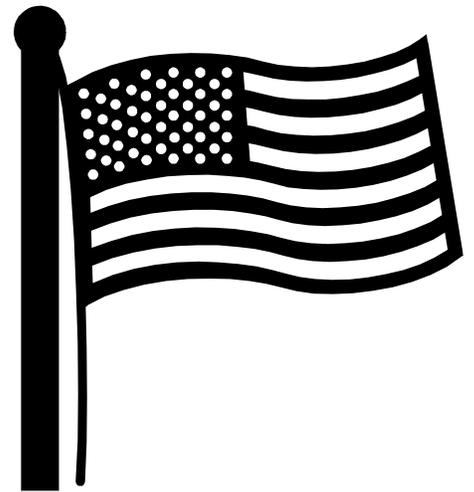
infinite, and confirm my love affair with humanity. Oh how grateful I am to have that now.

As with all Americans and many throughout the world, I ask "what can I do?" Aside from the obvious such as donating blood, sending money, being kind and loving with my community, sacrificing when called upon, and prayer, I know there is one more thing I am privileged to do. Sing! In the coming weeks I intend to sing songs of grief, songs of remembrance, songs of courage, songs of patriotism, songs of optimism, songs of hope, songs of love, and when appropriate, songs of faith. I intend to share these songs with my students and we intend to share them with our community. This what we can do. This is what we are privileged to do.

Portland GirlChoir Ad here



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Please check classification of choirs directed:

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- Men
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Place of Employment _____

Title and/or Position _____

Mail to:

Gene Brooks, Executive Director: ACDA

P. O. Box 6310

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