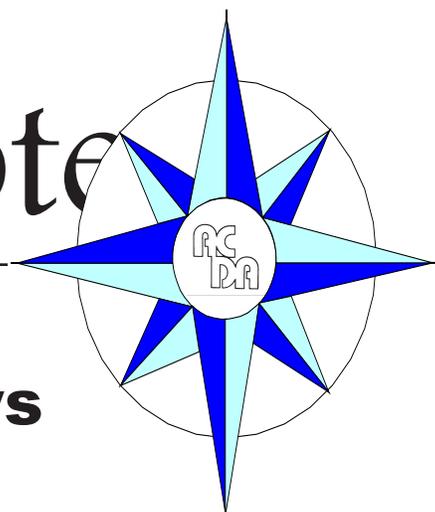


Northwest Note

Newsletter for the NW Division - The American Choral Directors Association
Volume IX, No. 1

Fall - 2000



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NW-ACDA News Summary

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President Fulmer provides "news briefs" on latest ACDA activities - Karen Fulmer (page 3)

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

"Simply put, we must be careful not to substitute style for content. While individual historical periods undoubtedly share general musical characteristics, individual composers within the given period, and specific works within that composer's opus, must be allowed to speak for themselves."

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

Stereotypes: A threat to our choral community - Roberta Jackson (page 8)

"For much of the year, we operate alone, sometimes in a vacuum. Isolation is inherent in many of our teaching/working situations. Perhaps this influences us to form stereotypes and to believe myths. Instead, let's reach out to other choral colleagues..."

Roberta Jackson, R&S Chair for Children's Choir, suggests we probe a bit deeper before accepting common beliefs.

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

Chris Lamb, relatively new to the northwest, lives in Bend, Oregon, where she operates a voice studio. She has a Doctorate of Arts degree from Ball State University. Chris's article is the first of four on developing good choral tone. She covers some important concepts...in this issue, the importance of providing your singers with a chance to hear examples of and internalize the concept of good tone.

The Annunciation - (a short story) by Judith Neva (page 13)

A grandmother writes of her perceptions as her granddaughter sings in a state solo contest in Helena, Montana. This is a warm and touching story submitted to us by Dean Peterson, Montana's ACDA state president.



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Fulmer and Brunson get preview of San Antonio

President Karen Fulmer provides "news briefs" on ACDA activities

Last August, Twyla Brunson and I attended the national ACDA board meeting in San Antonio, Texas. We spent part of the meeting touring the 2001 national convention sites that will be used for concerts, interest sessions, honor choirs and housing. The remaining time was spent in business meetings resulting in the following news items for our Northwestern Division membership:

National ACDA Convention - San Antonio, Texas, March 14-17, 2001

The convention will begin on Wednesday afternoon, March 14 and will conclude with an evening concert in tribute to the late Robert Shaw on Saturday, March 17.

Congratulations to Northwestern Division choirs invited to perform on concert sessions: Male Ensemble Northwest; Choral Union from Pacific Lutheran University, Richard Nance, conductor; and Seattle Girls Choir, "Prime Voci," Jerome Wright, conductor. The Seattle Pacific University Concert Choir, David Anderson, conductor; Roosevelt Middle School Choir with Sandra Brown, clinician; and Gregorian Schola with Edward Schaefer, clinician; have been invited to present interest sessions. The convention will feature Junior High/Middle School and Ethnic/Multicultural Honor Choirs as well as performing groups representing all age levels and repertoire and standards areas.

ACDA National Headquarters moving to Oklahoma City

Downtown Oklahoma City has been selected as the new national headquarters site for ACDA. While final details are still being worked out, the new facility will provide much needed space for offices, archives, a music library, a training and technology center. Partial funding is provided through the member-approved dues increase in 1997 for acquiring additional facility space.

National dues increase

National ACDA dues will increase by \$10.00, effective January 1, 2001. Of this amount, \$7.00 will be returned to individual states and \$3.00 to divisions to support increased association activities, membership, publicity, newsletter operations, or other needs identified by the state/division board members. Even with the increase, ACDA national dues are still lower than most other professional organizations.

Your officers and representatives at work

The Sheraton Hotel in downtown Tacoma was the site for the summer 2000 Division Leadership meeting, bringing together division officers, R & S chairs, state presidents, honor choir chairs and industry representatives. The meeting focused on operational procedures for our division, leadership responsibilities and preliminary plans for the 2002 division convention that will be held in Tacoma.

Included in this newsletter is a list of the current R & S Chairs. We welcome Laurie Cappello, Junior High/Middle School Chair, Darrell James, Boychoir Chair, Vijay Singh, Jazz/Show Choir Chair, Scott Peterson, Two-Year College Chair and Peggy Leonardi, Women's Choir Chair, to the NW Division Board. Our thanks to outgoing chairs, Barbara Fontana, William Keenan, Linda Schmidt, Clyde Luke, and Chris Bumgarner for their time of service and leadership to the organization.

Calendar notes

NW Division Board dinner meeting - San Antonio, Texas, March 14, 2001

As part of the national convention, a dinner business meeting for all division officers, R & S Chairs, newsletter editor, state presidents and presidents-elect will be held on Wednesday, March 14. More

(continued on page 4)

Fulmer

(continued from page 3)

information about the meeting will be mailed at a later time.

2001 NW Division Leadership meeting - Tacoma, WA, July 2001

Save the last week of July, 2001, for a meeting of division officers, R & S chairs, honor choir chairs and members of the 2002 convention committee. Many of the details for the March 6-9, 2002 convention concert program and session offerings will be finalized at this event.

National Leadership Conference - Oklahoma City, OK, August 2001

Oklahoma City will be the site for the National Leadership Conference, August 1-4, 2001. State, division and national officers, treasurers and newsletter editors will receive more information from national ACDA in the spring.

2003 National Convention - New York City, NY

Gene Brooks announced preliminary plans for the use of Avery Fisher Hall in downtown New York City as a prime performance site for the 2003 national convention. Nearby hotels will be used for exhibits, sessions and as honor choir sites.

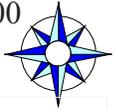
Recognition:

Seattle 2000 Convention

Thanks, once again, to the fabulous convention committee, to the wonderful performing choirs and their conductors, to each interest session presenter, honor choir performers and conductors, division leaders and to the membership who made the convention a huge success. 349 people registered, the highest in the history of NW division conventions, out of a total division membership of just over 1000. National ACDA leadership acknowledged the strength of NW division choral music offerings several times at the national meeting. Connie Branton,

as president, persevered to make certain that the Northwestern Division and the convention were run efficiently, productively, and served the membership. On behalf of the division, Connie, our heartfelt thanks for your leadership, service and example.

Take the time to invite a new staff member or colleague to join ACDA. As the association membership continues to grow, so will offerings and

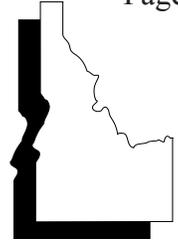


opportunities to strengthen the choral art. I wish each of you the best as this new school/church/concert season year begins and look forward to serving as your president for the next two years.

Sheet Music Ser-



The Introvert Behind the Extrovert Mask, or Hunting for Cheese



by Kevin Brower, President, Idaho ACDA

Because of an interesting turn of events in my educational life, I am fortunate to be enrolled in a graduate level course focusing on strategies for teaching adults. In a recent assignment, each member of the class was required to participate in the Myers-Briggs Type Indicator (MBTI™) evaluation of preference strengths and personality types. Having been through a relatively negative experience with this type of test in the past, I was a bit reluctant and skeptical of the results and how they would be viewed.

My previous experience with a “personality-type” indicator occurred while applying for a position as a store clerk in a convenience store chain some years ago during my undergraduate studies. While not as extensive as the MBTI, results from this exam seemed to be intended to let me (and my employer) know of my personality preferences and how I would respond in different circumstances. At that point in my life, the process seemed a little intrusive and judgmental, but I needed the job so I became a willing participant.

While I have no supporting evidence of discrimination from my previous personality profile, it was a time of an uncomfortable level of negative expectation from my employer based on the exam’s resulting label. In some ways, I felt compelled to act the way the results told me I would. I began to justify or excuse myself based on the personality labels I had been given. In some uncomfortable social or judgment decisions I would explain my actions as, “that’s just what Type-A (B, C, Red, or Blue . . .) people do.” In my own teaching experience, I have often based my actions on what I felt was true to my own personality preference and held others to a determination of what I felt their preference might be. My recent revisit to the personality-type indicator, however, was a refreshing and welcome change to how I view myself and others.

Under the tutelage of a skilled professor, my recent participation in personality-type evaluation demonstrated many thought-provoking ideas about the assessment of self and others. First, there seems to be a renewed awareness in the psychological community that preferences are simply starting points for discovery and skill development. Second, while it may be true that each of us has an inherent disposition to act certain ways, and may act that way on a base level, it must be said that we have the ability learn new behavioral skills of socially appropriate or cooperative action. Third, knowing a person’s preferential level toward circumstances is only a base level objective. Getting to know a “person” requires time and a wide range of personal involvement and experience. I suppose this is no more evident than in our own profession as choral educators and conductors.

In regards to personality preference and behavioral strengths, the choral ensemble becomes a laboratory of constant personality change and experience. The concept of “ensemble” implies a yielding of the individual preference for the benefit of the whole. Throughout the process of any given school year or performance season, individual singers become contributors in a group effort by acquiring skills of teamwork while focusing on the product of the entire group. In turn, each singer receives strength from the ensemble by learning to adjust their disposed preference for the good of the group. In an age of ever-increasing independence and preferential labeling and isolation, the choral ensemble remains a hallmark of social-skill development and teamwork toward wholistic

values.

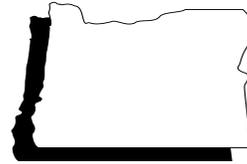
In a way, the cooperative combination of the personality preferences of each individual in a group produces a singular personality preference of the entire ensemble. No longer limited to perceived weaknesses of judgment or action, the group as a whole moves in a direction of skill development and social synergy. Each year I have several singers in the choir who confess great fears of singing solo in public. To my amazement, however, these same singers have no fear of singing at the peak of their ability in the ensemble. While one may conclude they “sing out” because of their perceived ability to hide their weaknesses among the multitude, their strong participation may be indicative of their desire to be a part of a secondary personality preference they perceive to be positive and socially productive. Whatever the reason, they seem to enjoy the experience of something beyond their inherent instincts.

In a similar way, the college where I teach is currently going through a monumental transition from a two-year junior college to a four-year university. Needless to say, each member of the faculty and staff is going through a great deal of change. As a part of our transition, all employees at Ricks College were assigned to read Spencer Johnson’s national bestseller, “Who Moved My Cheese.” Johnson’s book tells of four characters’ (Sniff, Scurry, Hem, and Haw) experience of living in a maze and trying to find cheese. At first, all is well as each character works his way through the maze and finds the cheese. Each day, the four return to the same point to enjoy the cheese and sociality of the event. Someone then moves the cheese causing no little concern among the four characters. The hu-

(continued on page 9)



An Expanded View of “Authenticity” in Early Music



(Part II)

by Paul French, OR-ACDA President

Editor's note: Paul's fine article on authenticity has been divided into three parts. This is part two. Part three will appear in the Winter, 2001 edition of NW-Notes. Part One is to be found in the Spring, 2000 newsletter.

II. The Authenticity of Historical Context: What's not on the page.

Harpichordist Wanda Landowska made a now-legendary rebuttal to a critic of her interpretation of Bach: “You play Bach your way, and I'll play Bach his way.”¹ Most of us are not quite this confident. Questions as to the composer's intentions will always be largely a matter of what the old theorists called, “bon gout”, or “good taste.” “Bach would have liked this” has justified both the sublime and the ridiculous. On the sublime side we have John Eliot Gardiner's brilliant recording of the B Minor Mass, a recording that, for me, epitomizes much of what is good in the early music revival. And on the ridiculous side, we have Joshua Rifkin's unbelievably literalistic transformation of that same work into the “B Minor Madrigal,” an act that can only be described as “performance malpractice.”

But separating practice from malpractice is not an easy task. In addition to attempting to interpret the marks on the page (Authenticity of text), we also have to interpret what's not on the page (Authenticity of Historical Context). Performance practice conventions, buried in the shifting sands of improvisation and intention, are by nature, outside the realm of absolute authenticity. But just as authenticity of text was not originally an “early music” concern, neither was the strict enforcement of performance practice conventions. More often than not, early music treatises allowed the performer a great deal of freedom over basic elements of performance such as:

1) Tempo and Dynamics: Michael Praetorius, in *Syntagma Musicum* writes:

*Occasionally, but not too often, the tempo is accelerated, then again slowed down, and the choruses made to sound now quiet and soft, now strong and loud.*²

2) Pitch: Conrad von Zabern, musical scholar, priest, and Professor of Music at Heidelberg, writes:

*To choose a medium range for each song is reasonable, because in a large choir, it usually happens that it is difficult for all to sing the very high or low notes...*³

3) Voicing: The title page of a collection by Georg Forster *Frische Teutsche Liedlein* is typical (though his name is not): “To be sung and played on various instruments.”

4) Accompaniment: Turning again to Michael Praetorius, we read:

*It is not necessary for the organist in his accompaniment to follow the vocal parts as sung, but only for him to play his own version of the harmonies on the continuo.*⁴

5) Application of *musica ficta*: Thomas Morley, in his *Plaine and Easy Introduction to Practical Music*, writes:

because I thought it better flat than sharpe, I set it flat. But if any man like the other way better, let him use his discretion.

6) Improvisation: Hermann Fink, in “On the Art of Singing Elegantly and

Sweetly” from *Practica Musica*, writes:

*Truly in my opinion, embellishments both can and ought to be scattered through all the voices.*⁵

Many other examples could be cited, but clearly, it is difficult to establish exacting performance practice rules for a system which allows the performer so much freedom. And the musical results of these freedoms must have been performances that varied greatly from one another. Just as there is not unanimity in modern performances, there is no such thing as a heterogeneous past. The Renaissance must also have had its Bernsteins and Hogwoods, and all the many shadings in between.

But establishing general performance practice conventions is just the first step. The question remains as to how to apply these generalized rules to the performance of a particular piece of music. Erich Leinsdorf, fighting against what he described as the “sacrifice of the sense of music to a simplistic notion of style” argues forcefully for maintaining the uniqueness of individual works of genius:

*Every great work is first and last a meaningful musical utterance unlike any other. If it did not have its own unique meaning it would have come and gone and would not be part of our living repertoire.*¹

And the unique qualities of a “great work” are often not addressed by performance practice conventions, which are after all, a collection of generalizations. The leveling effect inherent in leaning too heavily on performance practice formulae has resulted in performances that Theodor Adorno describes as performances that “say Bach, mean Telemann.”² UC Berkeley Professor Richard Taruskin concurs:

...a performance that merely sets
(continued on page 7)



Expanded View of "Authenticity" in Early Music

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out to demonstrate that Bach was Baroque represents preparatory work, not the substance of performance.³

Simply put, we must be careful not to substitute style for content. While individual historical periods undoubtedly share general musical characteristics, individual composers within the given period, and specific works within that composer's opus, must be allowed to speak for themselves.

Before leaving this question of personality in performance, we should briefly examine how composers themselves have handled this problem. How faithful were they to the score, and to what extent did they allow their own personality to surface? The five recordings Stravinsky conducted of his Rite of Spring are, of course, the classic example. In each performance, his tempi are different, and all five are consistently faster than his own notated tempi. Similar discrepancies between the score and performance have occurred in recordings and piano rolls of Debussy, Gershwin, Prokofiev and others. These recordings show us that there will be instances in which the authenticity of the score and the authenticity of the composer's intentions are in direct conflict. Which is to be observed? Not surprisingly, composer George Perle sides with the composer, remarking that literalism was the greatest single source of bad performance, and adding, "It is what you expect these days."⁴ And if a literalistic rendition of these modern scores, in a notation we fully understand, is often wide of the mark, how close are we coming in our performances of Byrd and Josquin? It would appear that a dependency on either text or historical context, including even a composer's explicit instructions, will provide only limited answers. Where else can we turn?

Editor note: For the answer to that question and more, tune in for the Winter edition of NW-Notes. If you can't wait until then, contact Paul French at: PFrench904@aol.com. Paul will be glad to send a copy of the entire article.

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Northwest Notes



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STEREOTYPES: A THREAT TO OUR CHORAL COMMUNITY

by

Roberta Q. Jackson, R & S Children's Choir Chair

If we are truly honest with ourselves, each of us could admit to having pre-conceived ideas about our choral colleagues, sometimes from direct experience, but all too often learned second-hand, by association, or by implication. Auditioned school choir or non-auditioned school choir...community children's choir or "Y'all come" school choir or select school choir..."Y'all come" church choir or a church choir with paid soloists.... caring about singers vs. caring about the music....each of these descriptions brings a stereotype to mind. Falling into the trap of believing a stereotype to be fact interferes with our ability to be a supportive, collaborative member of the greater choral community. False impressions about our colleagues and their teaching/working circumstances keep us apart intensifying the divisions between us instead of helping us to discover our commonalities.

This article grew out of an experience I had last summer when I was stunned by a colleague, whom I had just met, who assumed that because I currently direct a community children's choir, I had no interest in nor previous experience with "regular" school singers. Fortunately, I had the opportunity over several days to share my background as a public high and middle school choral director, with additional elementary general music teaching early in my career. Most of my career was spent teaching in middle schools, where I welcomed any student who wanted to sing! Despite their non-auditioned status, my Gr 6 - 9 choirs always sang well. This is primarily because I believed that they were capable of doing so and because I expected excellence. I hold the same standards for my auditioned children's choir singers.

My new colleague also expressed misunderstandings regarding how NW-ACDA Children's Honor Choir members were selected. She believed that community choir singers and their directors were given preference over school directors in having singers accepted. That made me wonder if other ACDA members held that same belief. I was delighted to correct this misunderstanding and to assure my colleague that membership in the Children's Honor Choir was secured by ACDA member directors submitting 3 of their best singers' names (an S1, S2, and A) on a first-come first-served basis before the deadline.

All of this left me wondering how many stereotypes I held and if I, too, was hanging on to inaccurate beliefs which I need to correct. I think we each have known non-ACDA members who say they don't belong because ACDA is "elitest" vs caring, values performance over process, cares more about the music than singers, encourages competition instead of collegiality, and/or ACDA wants excellence at any cost vs education for all. From my association with ACDA colleagues in the Northwest, I can honestly say that the overwhelming majority truly care about their singers and want the best musical experiences possible for them.

I am thankful to my questioning colleague for voicing her concerns because it allowed us to have a meaningful dialogue and perhaps to change her perceptions about me and the NW-ACDA Children's Honor Choir. Dispelling myths and stereotypes is our job as ACDA members. We can do it by example in our own setting, by talking with fellow and prospective members, and by instigating a dialogue about such issues at ACDA meetings, conferences, and conventions.



How can we truly bring public and private school music teachers, as well as community and church choral directors together as colleagues if we don't make an effort to understand and appreciate their unique working circumstances? Bringing choral music to the greater community is a huge challenge. We all operate in different sets of circumstances, yet our love of singing and love of teaching choral music unite us. For much of the year, we operate alone, sometimes in a vacuum. Isolation is inherent in many of our teaching/working situations. Perhaps this influences us to form stereotypes and to believe myths. Instead, let's reach out to other choral colleagues, ACDA members and non-members alike. ACDA meetings and conventions are a wonderful opportunity to connect with other choral musicians and educators who share the same passion for choral music. Reaching out will allow for greater communication and for mutual support to develop. Have an inspiring year!

Discography of Northwest Children's Choirs Project

Please send me via email: robertaj@gte.net

the following information so I can compile a discography of NW Children's Choirs for the Spring NW Notes.

Please indicate the following:

Title Choir Director Source (address/fax/phone) CD/cassette
Cost w/postage

I look forward to hearing from you!

Roberta Q. Jackson, NW R&S Children's Choir Chair



The Introvert behind the Extrovert Mask, or Hunting for Cheese

(continued from page 5)

morous tale of how each of the four choose to deal with the change reveals much about how we deal with similar changes in our own lives. The moral of the story includes the need to understand change and how to deal with it.

Understanding change as a part of living and knowing that we have certain preferential dispositions is a liberating concept. At times it may be enough to say, "that is how I am." At other times, however, it is nice to know that when change is necessary, we can. One additional thing I learned from my recent experience of personality profile is the names, labels, and ideals associated with other types of personality preference. Knowing how I can act to fit the needs of a different type of personality can help me better understand and associate with my peers, administrators, and students. As members of our ensembles become more aware of appropriate behavior in social and cooperative experiences, they will become more successful in contributing to the product as a whole. Personally, I am now thrilled to know that I am no longer simply a Type-A or B personality. It is nice to know that I have natural tendencies toward Introversion, Intuition, Feeling, and Judging with abilities (if needed) toward Extroversion, Sensing, Thinking, and Perceiving.

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Attaining a good choral tone

by Chris Lamb

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

Step #1: Taking the Time to Make It Happen

Step #2: Proper Breath Management

Step#3: Focusing the Tone

Step #4: Matching Vowels

Mastering conducting techniques is a task with which all choir directors struggle. We practice diligently during our college studies and continue to fine-tune our techniques after we graduate. We stand for hours in front of a mirror getting our gestures down perfectly. Unfortunately, no matter how great our conducting skills are, our choirs will not be successful unless they have a good choral tone as their foundation. If we don't know how to teach our choirs to attain that good choral tone, then our years of standing in front of that mirror will be for naught.

Achieving a good choral tone is not difficult, but it is a process that takes time and effort. This article is the first in a series of four to focus on techniques that will enable you as choir directors to help your singers achieve a good choral tone. Each article will deal with a different step in the process. While each article in itself can be helpful, it is my hope that you will read all four articles to best understand the process and then take all the techniques and teach them simultaneously.

While learning the techniques is important, the first step in helping a choir to achieve a good choral tone has nothing to do with singing techniques. The first step is for you, the director, to make the decision to spend a few minutes each day at the beginning of the rehearsal to work on tone. Good choral tone doesn't just happen. Without conscious effort and consistent practice, a choir will have difficulty being successful at their task.

We conductors only have so many minutes a day to work with our singers, and it is our responsibility to manage that time in a way that will be the most productive. While some directors find it very easy to rush through or skip the warm-up part of the rehearsal, this is the time where the most conscientious effort can be made to develop a good tone. Every step of the process toward good tone can be touched upon during warm-ups – breath management, focus of tone, and articulation.

Singers, especially younger ones, often don't understand the usefulness of warm-ups and consequently believe that they are a waste of their time.

Unfortunately, many of us conductors don't utilize the warm-up time effectively, and it becomes a waste of everyone's time. This can be avoided if you as the director sincerely believe that warm-ups are necessary and vital and then work to instill this belief in your singers. Once that is done, it is your responsibility to 1) know what a good choral tone is; 2) know how it

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Easy access to NW ACDA leaders and the latest newsletter. NW-Notes can be found in its entirety in PDF file format. Click on the newsletter "button" and wait for the Adobe Acrobat file to download. It may take from one to three minutes, depending on the speed of your modem. You may then "flip through the pages" by using the convenient tools to be found in Acrobat. Adobe Acrobat reader can be installed for free at any "download" site.

DJ Records Ad here



Good choral tone

(continued from page 11)

is achieved; and 3) help your students understand and achieve it.

Once you have in your mind the sound that you want, it is important for your choir to hear that sound. This can be accomplished by providing listening opportunities for the students. While hearing any type of good choir can be helpful, your students need to hear excellent choirs of a similar age group. One way to accomplish this is to take your students to other area schools' concerts. After the concert, take some class time to discuss the performance and have the students point out both positive and negative things about it. If there is a choral festival in your area, attending and participating in it would be a very educational experience for your singers. Not only would they hear some helpful comments about their performance, but they would also have the opportunity to hear other groups and listen as the adjudicators give them helpful advice. If you area has a state festival for the top district choirs, a

recording is usually made of these performances. These recordings can often be secured through your state ACDA office. While there are many ways that you can provide listening opportunities for your students, the important thing is to do it. Without knowing what a good choral tone sounds like, it is difficult for singers, especially young ones, to understand the concept and produce the desired sound.

Choral directors everywhere know that time is precious, so utilizing class time wisely is of utmost importance. While taking time out of each day's rehearsal to work on tone may seem wasteful, a good choral tone will only be achieved through consistent practice and conscious effort. No matter how precise the choir is on pitches, or how good your gestures are, the choir will not be successful without a good choral tone.

Editor's note: Part 2 ("Proper Breath Management") will be found in the Winter edition of NW-Notes.

Oregon's Choral Adjudication Workshop Scheduled for November 18

All choral directors interested in adjudication are invited to attend the OMEA/ACDA/OSAA Choral Adjudication Workshop to be held on Saturday, November 18, 2000. This annual event will be held at Western Baptist College in Salem, Oregon, from 8:30 a.m., until 2:30 p.m.

The primary purpose of the workshop is to certify and recertify prospective adjudicators. However, attendees may also participate as a means of improving their adjudication skills and to learn of the OSAA approved adjudication system used in qualifying events for the high school state choral championships. Certification or recertification allows adjudicators to judge at qualifying events for state competition. An updated list is published in the ACDA Choral Focus newsletter as well as kept on file at the OSAA office. Non-certified adjudicators may still judge at any other choral events.

The workshop format includes listening to recorded examples of choral performances by high school choirs, discussion of adjudication criteria, scoring, and comment writing in regard to performances heard in the workshop, and a test adjudication of a performance by a live choir.

The registration fee is \$20.00, payable to ACDA. Advance registration will guarantee a place in the workshop.

Please register by November 5. Call or e-mail workshop chairman, Jim Angaran if you have questions (541-967-4545 (W); 503-371-8130 (H); or janganaran@8j.net; or sjanganaran@hotmail.com.

2000 Adjudication Workshop Pre-registration

Name _____

—

School _____ School
phone _____

School address _____
(street address) (city) (zip)

Home address _____
(street address) (city) (zip)

Home phone _____ e-
mail _____

Paul Dennis new associate editor of NW-Notes

Paul Dennis, who recently retired from his position as director of choral music at Walla Walla High School, has agreed to take on associate editor responsibilities for NW-Notes. Paul is well known in Washington for his outstanding choirs and the tremendous respect in which he was held by his students. He currently works for Whitman College in the office of Student Affairs.

Paul will be handling all the advertising details for NW-Notes. Advertisers can contact him at: dennisp@wwics.com or by telephone at: (503)529-7168 or send material to him at: 660 Wayne Lane, Walla Walla, WA 99362.



The Annunciation

by Judith Neva



In this issue I am submitting a short story that I received from a student's grandmother. The story was inspired by the actual events of our Montana State Solo and Ensemble Festival last May. I enjoyed the author's point of view and humor and thought the message was on the mark. Hope you will enjoy it too!

Dean Peterson, President, Montana ACDA

It was a foggy morning, one that invited musing; heavy clouds rolled on the valley floor. Irene was driving to Helena to meet her granddaughter Cass, who'd earlier caught the Beachline Bus to go there with other high school vocalists and musicians for the state music meet. Cass's mother Moriah had wanted to come along, but couldn't.

Clouds fisted and purred. Those riddled with prisms either wouldn't let go of their rainbows, or waited on a storm to tint the valley with primary colors, dipping and glowing until the sun hid again. "Wonder if it means anything that my Moriah was born on the Feast of the Annunciation?" Irene pondered. An hour out of town, clouds slowly lifted. Roofs steamed pentecostal vapors, and Irene had to blink to be sure barns and houses weren't on fire. "Burnoff," she murmured, reaching for her sunglasses.

Against a hillside, a huge cottonwood claimed full occupancy of an abandoned red brick power station, poking its just-leafed branches up through the open roof and out long-gone windows. Further on, a train tunnel peeked through to the other side, where the sky was an unperturbed blue. But atop McDonald Pass, all signs of spring vanished---not a blade of green grass, nor a budding leaf. New snow iced pine boughs and mountain peaks; a barely visible sign read, *Elevation 6,383 feet*. Sanding trucks had salted the two-lane road; the descent was slow and snaky.

Helena High School, a maze of octopus-arm corridors with nicknames like "Fiery Freeway," burst with hundreds of nervous music students and their coaches, accompanists, and parents. Cass would be in Room 39---in the connecting hall between *Fiery Freeway* and *Pandemonium Plaza*.

Unlike last year, this time Cass wore her waist-length hair down. She'd plastered her bangs back so her crown was smooth; a thin hair band kept natural curls away from her face. Irene wished Cass had worn her plain-black long skirt instead of the flowery one. The white top was a disaster. "Next time," Irene muttered to herself, staring at Cass, "I'll personally put her through her paces---omigod, she's wearing Birkenstocks."

Cass's block of four sets of vocalists had a ten-minute wait while the judge caught up on his paperwork. A gangly boy took advantage of the break to practice on the tinny-sounding upright. Irene had bought the video *Somewhere in Time* for that theme the boy was butchering---*Rhapsody on a Theme by Paganini*. Maybe the kid was trying to impress Cass and the other girls, or mabe he was just a panicky pianist in the wrong room.

The adjudicator, a stern looking older man, didn't bat an eyelash. He agreed with Cass's accompanist to let Cass sing first; the accompanist had to assist elsewhere at the exact time Cass had been scheduled.

Cass swallowed audibly; Irene's stomach started to knot. Cass handed her music to the judge, then walked to the front of the classroom. "Good morning, I'm Cassandra Davis, and this is my accompanist Dorothy Anderson. I'm going to sing *Shall I Tell You I Love You by...*" Cass tangled the Italian composer's name and barely extricated her tongue.

Irene inhaled. Cass smiled at the audience and nodded toward Dorothy, who then began playing. As much as she wanted to, Irene was afraid to look at Cass. "What is it in Cass's voice?" she wondered. "I don't hear that clear sweetness in other girls' voices..." A year of voice lessons had enhanced Cass's singing, given it polish; Irene had seen to that. But even so, Cass was nervous. "She's twisting her skirt---both sides," Irene agonized to herself. In two places Cass forgot her eight-bar wait and smiled apologetically at the judge. Irene winced.

After the applause, the adjudicator commented, "Well, young lady, you have a remarkably beautiful voice." A choral director himself, he gave Cass a ten-minute master lesson full of helpful tips and criticism. But Cass wouldn't know until the following Monday how he'd rated her solo.

A breathy soprano and a silky-voiced alto sang next. Given the variance in their voice quality they seemed an unlikely duo, but their *Shenandoah* hushed the audience to church-like reverence. When it was over, the adjudicator stood up. "Young ladies, in my two days of adjudicating here, this is the first time I just sat back in my chair and listened. "Look," he added, nodding toward the sheets on his desk, "I didn't write down a single word. I would ask only one thing--- that you sing this duet as soloists; I want to hear more of your individual color." Their coach bobbed her head in agreement; it was evident they had a Superior rating hands down.

The third performance, a female a cappella trio, also went well. But the fourth made all other music meet disasters pale by comparison. Of a

(continued on page 15)



Scott Dean's Sacred Music Suggestions

Two from Mark Hayes

Fairest Lord Jesus arr. Mark Hayes; SATB, piano; Beckenhorst BP1582-3
Hayes setting of the *Crusader's Hymn* opens with a rich contemporary accompaniment for unison voices in 12/8. Four-part a cappella writing follows before a modulation with descant for the final verse that closes with a quiet "amen". A winning blend of a traditional and contemporary styles.

On Eagle's Wings, Joncas, arr. Hayes; SATB, piano; Alfred 16104
Hayes of the well-worn Joncas "prayer of passage" is a welcome, practical addition also available in SAB (#16105) and two-part (#16106). Hayes contemporary and pianistic style (arpeggiated patterns, parallel sixths, seven chords, added

2nds and sixths) accompanies a simple and straightforward vocal setting to which congregation could easily be added. Last stanza modulation climaxes the piece which concludes with a quiet coda. (Orchestration and accompaniment cassette available.)

American Thanksgiving

Praise God from Whom All Blessings Flow, arr. Lee Dengler SATB (accompanied or a cappella); Flammer A739.
C. P.E. Bach classicism meets William Billings in this stately and sprightly anonymous composition attributed to the Boston and Handel Society and published in 1830. The publication does not meet ACDA standards so we really have no idea of the original nor what the arranger has done. Yet Dengler's setting sounds authentic enough and both the unique nature of the period and style from which the piece is derived, it's Billings-like charming character and practical nature of the piece (options for a cappella, keyboard or brass accompaniment) make it a strong candidate for an American Thanksgiving selection.

Richard Smallwood Gospel

Great Day, piano Warner Bros BSCM00065 (SAB) 00064 (SATB); *I Will Sing Praises* SATB BSCM00063; *Total Praise* SAB BSCM 00062.
Patsy Ford Simms has arranged three pieces by one of the leading exponents of contemporary Gospel music, Richard Smallwood. The arrangements make the contemporary Gospel (note, not traditional but contemporary Gospel) style accessible to the classically trained musician who desires to expand their repertoire. They are appropriate for large or small groups, youth or adults. Of the three I think "I Will Sing Praises" is the best, "Total Praise" provides a slower contrast and the message of "Great Day" is similar to Hairston's "Great Getting' Up Morning".

Capitol Music
Center Ad

(continued on page 22)



The Annunciation (continued from page 13)

boy/girl duo, the girl had been sick all week with a cold and only that morning regained her voice. The boy, who was also competing in pole-vault trials, had just minutes before their duet bit his lip clean through in a fall. Someone had gotten the news to his voice partner; she crumpled. Fortunately, they'd been bumped to last. He burst into the room barely on time, but still clad in shorts and tank top and clutching an ice pack to his jaw.

The judge peered over his classes and shook his head; a raw hole festered a half-inch beneath the boy's lower lip. "You don't have to do this, you know."

"I'll be fine," the boy insisted.

"Then go wash the blood off your chin," the judge suggested. The boy returned quickly, a gray tee-shirt covering his tank top. He pressed a wet paper towel to his chin. His petite blond partner, sleek in a black gown, handed the judge their music and led her wounded hero to the front of the classroom. The audience crossed their fingers and held their breath. Blue eyes wide with terror, the soprano lost her voice only twice; one of her partner's eyes was turning black, but his chin never bled. The whole time they were singing the adjudicator wrote furiously. When afterward they re-sang a phrase he'd requested, the boy started bleeding again. The adjudicator proffered a clean white hankie, then inquired. "So, did you win?"

"No," the boy answered matter-of-factly. The audience moaned sympathetically; the judge sighed. Irene thought to herself, "You've got to admire their pluck."

When the hour was up, Cass changed back into jeans. "Gran, we need to eat." They drove up *Last Chance Gulch* and found a coffee shop that made foccacio sandwiches. After lunch, they visited the famous *Parrot* candy shop, where a delighted Cass selected homemade caramels, pressed mints and Turkish jellies. Outside, Cass pointed and asked, "Gran, what are those?"

"Those are cathedral spires."

"I thought so; I've always wanted to see the cathedral."

"Then, let's."

Once inside, Cass gasped. "Gran, I can't believe this is in Montana! Even on my choir trip to Canada, I never saw a church like this." Irene pointed out the gold tabernacle that housed unconsecrated hosts, and the glass ark for sacred oils---chrims of Baptism, Confirmation, and Death. "I know why cathedrals have three sections, Gran---for the Trinity. We learned that in World History." Cass scrutinized each stone face that stared down from its marble pillar, each gilded angel. She studied the ornate confessionals and side altars to Mary and Joseph, the 20-foot high golden gates behind the main altar. Carefully, she and Irene avoided the plush crimson carpet whose prodigious bronze plaques around the Holy of Holies read, "*Do not step; activated security system.*" Sun backlit every stained glass window, heightening the intricacy of each brocade gown, each perfect ringlet of hair. It deepened the ruby satin slippers of King David and the delicate pallor of barely-pubescent Mary; it glittered the turquoise serpent coiled around the trunk of a date-bearing palm.

Because it was Saturday afternoon, only a handful of visitors had stopped by. Irene and Cass soon realized they were alone. Cass looked up to the frescoed ceilings vaulting far above her. Over the main altar dangled a 25-foot mobile, its thousands of squares of gold foil strung in the shape of an El Greco cross. Gothic chandeliers haloed each corridor. "Gran, I wonder what my voice would sound like in here."

"Looks like the place is ours, Cass. Go ahead."

A three in the afternoon light poured in from all sides. Cass stood before the main altar's gigantic triptych gates. She hesitated, then turned around to face the vast expanse between her and the rear Rose Window. She clared her throat. Irene closed her eyes and listened. Cass coughed. Silence. "Oh, god, Cass is backing out--she's shy." Irene moved quietly over to the Virgin's side altar and closed her eyes again.

One note. A Cappella. Another. One word, sung in Gregorian chant. Dixit. Irene's scalp goose-bumped; her eyes stung. *Have I lived long enough to be given this?* she prayed. She opened her eyes. Arms outstretched, Cass was pulling out all the stops---her voice billowed, sweet and true, reverberating from chamber to chamber, vault to vault. The Archangel Gabriel's annunciation to the Virgin Mary rustled the *fleur de lis*, knelt at each Station of the Cross. Votive candles flared; the mouths of the organ pipes gaped. The womb of the cathedral quickened.

The last note, soft and high, lingered in the bell tower. In its afterbeat, the bells, like Irene, shivered. "Pretty cool, huh?" Cass grinned.

"Um, yes, you could say that," Irene nodded numbly. Later, she would realize that probably no one else, ever again, would hear Cass solo in the state cathedral---a solo sung not for a judge's rating, nor for an audience's reaction, but simply for the joy of singing. "Gran, that's the only time I could actually hear my own voice ---I like it!" Irene hadn't wanted it to stop; she'd thought she'd died and gone to heaven.

Hail, full of grace. Blessed are you among women. Maybe Cass, like Gabriel, had been chosen from nine choirs of angels. But unlike Gabriel and his six angel buddies, Cass had stood alone before the throne of God. A young maiden herself, she'd sung her message to an even younger maiden. And once again time had touched eternity.



ACFEA AD
here

Malecki Ad here

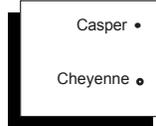
Willamette university ad here



Greetings from warm* Wyoming

Marcia Patton to China with ACDA delegation, other events on the schedule for 00-01

by Pat Patton, President WY-ACDA



Wyoming's choral outlook for 2000-2001 looks to be one of the most exciting in some time. One of our choral educators followed through with the ACDA invitation to travel to China. Marcia Patton, Director of Choirs at Kelly Walsh High School will make this journey in October accompanied by several in our ranks from around the country. She along with Steve Grussendorf, Director of Choirs at Natrona County High School will join the American delegation and visit Beijing, Xi'an, and Shanghai. Cultural and choral exchanges will take place between the Americans and various Chinese musical organizations in these cities. Marcia's possible discussion topics of interest include "Social Barriers in Music", "Assessment of the Individual Singer", "The Incorporation of Chinese Ethnic Music in American Choirs" among others. Support from the Casper community has been excellent and a choir tour for the two Casper high schools is intended for the 2001-2002 school year.

The executive board of MENC just completed its organizational meeting for the annual All-State Music Convention to be held in Casper hosted at Kelly Walsh High School. That event will take place in January of 2001.

The state is uniting its banners to present "Requiem" by Giuseppe Verdi in three different venues this spring. "Requiem" will be performed in Cheyenne, Casper, and Laramie utilizing forces in each of these cities.

Judy Harmon, Director of Choral Activities at Cheyenne East High School has contacted Dr. Craig Arnold of Manhattan Concert Productions and organized the "Wyoming State Choir" for a performance in Avery Fischer Hall in NYC. The Wyoming contingent will share the spotlight with two other state choirs for this concert in May. Judy has asked "yours truly" to serve as the guest conductor for this event and "Yours truly" has responded with an enthusiastic "YES" accompanied by a significant amount of trepidation and humility! We're looking forward to a great time in the city making music and seeing the sights.

Finally, Dan Hill of Hill Music Company has gathered the forces for the third Ambassadors of Music tour to Europe slated for Summer 2001. The combined Wyoming forces will field a band, orchestra, and choir to tour five countries this summer. Composer Eric Unruh, department chair at Casper College, has been commissioned to write a work utilizing forces available on the tour so we look forward to premiering a new piece as well as presenting music and ourselves as ambassadors from Wyoming.

Those are the highlights. Sounds pretty active to me! And isn't it a great way to make a living! Look for some follow-up reports of the above events as the year progresses. Have a great year all.

Editor's note: Pat Patton may have bragged too quickly on the warm Wyoming weather during the time he was writing his article. The day NW-Notes went to press, an AP news article and photo showed sledders in Casper and talked of a snowstorm that brought over 10 inches of snow to Cheyenne. It melted quickly, or so the article said! But then, he could have been speaking about the warm hearts to be found there.

National Repertoire and Standards Committee for Women's Choirs Website

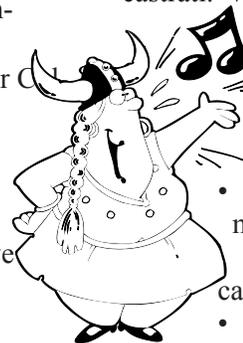
www.acdaonline.org/ncwc

- 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

Answers from students taking music exams

Editor's note: You've, no doubt, seen these kinds of lists on internet sites. The original source is unknown, but they're funny enough to repeat.

- The principal singer of nineteenth-century opera was called pre-Madonna.
- It's easy to teach anyone to play the maracas, just grip the neck and shake him in rhythm.
- Female parts were sung by castrati. We don't know exactly what they sounded like because there are no known descendants.
- A virtuoso is a musician with real high morals.
- Contralto is a low sort of music that only ladies sing.
- Diatonic is a low calorie Schweppes.
- A harp is a nude piano.
- I know what a sextet is but I'd rather not say.
- Agnus Dei was a woman composer famous for her church music.





Composer's Reading
Chorus Ad

The approved ACDA stress diet for choral directors

How to deal with stress if you can't retire or even if you are retired! A diet designed to help you cope with the stress that builds up during the day...

Breakfast:

1/2 half grapefruit
1 slice whole-wheat toast
8 oz. skim milk

Mid-afternoon snack:

The rest of Oreos in the package
2 pints Rocky Road ice cream, nuts,
cherries and whipped cream
1 jar hot fudge sauce

Late Evening News:

Entire frozen Sara Lee cheesecake (eaten directly from freezer)

Lunch:

4 oz. lean broiled chicken breast
1 cup steamed spinach
1 cup herb tea
1 Oreo cookie

Dinner:

2 loaves garlic bread
4 cans or 1 large pitcher Coke
1 large sausage, mushroom and cheese pizza
3 Snickers bars

REMEMBER: STRESSED SPELLED BACKWARDS IS DESSERTS



III. Audition Tape Specifications

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

Selection #1 (from 2000-2001)

Title _____

Composer _____

Please check for selection #1:

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

Selection #2 (from 1999-2000)

Title _____

Composer _____

Please check for selection #2:

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

Selection #3 (from 1998-99)

Title _____

Composer _____

Please check for selection #3:

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

IV. Programs

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

Mailing Instructions

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

Schedule of Dates

- April 15, 2001 - Audition tapes, application forms, and programs mailed to ACDA State Presidents.
- May 1, 2001 - Audition materials mailed to Northwest Division screening committee chair.
- June 1, 2001 - Applicants notified of audition results.

.....
Recommendation by State Audition Committee

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

Signed _____ Date _____

(Signature of state president)

.....
Final Recommendation by Division Audition Committee

Invite? Yes ___ No ___

Hold for waiting list _____

Interest session _____

Signed _____ Date _____

(Signature of Division Audition Committee Chair)



A girl named Stephanie reminds us of our calling

by Rosemary Bird, President, Alaska ACDA

As October approaches, many Alaskan choral directors are preparing all-state audition tapes for the November concert. In accordance with past procedure, we are trying to align our requirements with the All-Northwest choir audition requirements, but ran into a communication problem in getting the news of the unexpected ACDA All-Northwest changes to statewide conductors. While many directors feel the changes including the addition of a 2-minute prepared solo are moving young vocalists in a positive direction, we have dropped that particular requirement from our own state requirements for the time being since many students are unprepared in that regard at this point in the year.

Alaskan choral directors (along with all music teachers) are also making an effort to adjust their classroom and rehearsal presentation to our state as well as national standards. Of particular interest are the standards which address the student's ability to critique performance and to recognize aesthetic beauty and meaning in art. Granted, these may seem heady notions, but the attempt is to put the concepts on an appropriate level for students, and to define for ourselves just what it is that draws the human spirit to an artistic and expressive experience.

Nevertheless, sometimes one just has to sit back and take a story for what it is worth. Here is a story about a girl named Stephanie. As my 6th-, 7th-, and 8th-grade choir student, she led the sopranos through literature the like of which we have not been able to repeat. Besides having a strong, clear, beautiful voice, she had a supportive though not extensive background in piano, was bright, and eagerly and aggressively tackled any challenge in front of her. Her participation in choir carried on into our excellent high school program, where she also excelled in athletics. Her senior year was filled with accolades. However, when it came to the decision to go on the choir trip to Spain or to remain behind, being a team captain on the basketball team that was expected to go to state, she felt it her duty to be with the team. When her solo was to go on to the state solo and ensemble competition, she forfeited in order to be at the soccer game, being an irreplaceable goalie. Despite her successful high school years, the one bittersweet aspect of it all was that she had had to sacrifice music when forced to make a choice between music and sports.

Then the invitation came. Following her acceptance at Southern Methodist University, she was contacted by the soccer coach and invited to a camp for recruits. Though no offer was made, in the balance hung a \$19,000/year scholarship. And, yes, she was the ONLY goalie from the whole country that had been invited. The coach had been very impressed.

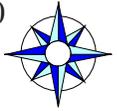
But Stephanie turned it down. Not wanting to postpone or deny her musical life and growth any longer, she politely said, "thank you, but no."

Upon auditioning for the SMU choir program, the director complimented her on her musicianship and sightreading ability, and placed her in the school's second choir. She hasn't met many freshmen there. Meanwhile, she pursues a major in the sciences.

Never give up offering your best, and never think that just because somebody isn't in front of you that they have not benefitted nor are continuing to benefit from your effort. In the end, it must be the music as well as our inspiration that makes an indelible memory, a life-changing experience. We have access to that through our calling. And that is something to remember.

NW-ACDA Repertoire and Standards Chairpersons

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



**Yesterday, Today and Tomorrow – an Institute on Chant at Gonzaga University
November 14-17, 2000**

For the past two years, the basketball courts at Gonzaga University have attracted national attention as the team battled its way to honorable positions in consecutive NCAA tournaments. However, on a different part of campus, another group was also enthusiastically engaged in a noble pursuit – the singing of Gregorian Chant.

Every week of the academic year for the past three years, a schola under the guidance of Edward Schaefer, director of choral activities at Gonzaga, has used chant melodies and formulas to lead the music in an entirely sung liturgy. This November 14-17, Gonzaga University will host an institute to share what has been developed during these three years.

This institute has something to offer every musician and priest who is interested in chant: those who feel drawn to chant and desire to learn more about it; those who wish to experience a sung liturgy; those who wish to find a way to use more chant in their parish or school. The many facets of chant will be explored, including its unique “square-note” notation system and the methods of notating and singing the rhythmically nuanced chant of the ninth and tenth centuries. The participants will form a chant schola and will study, practice and sing the chant at daily sung liturgies. Various sessions will be held: for organists, regarding the accompaniment of chant; for priests, to assist them in singing all or parts of the Mass; for others, to investigate the history and theory of chant. There will also be opportunities to explore the means and materials of incorporating the work of the institute into local parishes and schools.

The institute will conclude with a solemn high liturgy celebrated by the Most Reverend William Skylstad, bishop of Spokane. Participants of the institute will be joined by the Gonzaga University Choir at this closing celebration, which will take place at St. Augustine Church with its magnificent acoustics and recently acquired Martin Pasi organ.

The faculty of the institute will include Edward Schaefer, Janet Satre Ahrend, Rev. Gary Uhlenkott, SJ, and Rev. Anthony Ruff, OSB. Edward Schaefer has been the director of choral activities at Gonzaga University since 1986 and the director of the St. Aloysius Gregorian Schola since 1997. The schola will sing at each of the daily Masses during the institute and also join Dr. Schaefer in a presentation on Gregorian chant at the national convention of the American Choral Directors Association in March of 2001. Schaefer received the DMA in Liturgical Music from The Catholic University of America and has executed Chant studies at The Catholic University of America, St. John’s College, and The Abbey of St. Peter, Solesmes, France. Janet Satre Ahrend is instructor of organ at Gonzaga University and director of Music at St. John’s Episcopal Cathedral, Spokane, WA. She holds the DMA in Organ from the University of Washington. Rev. Gary Uhlenkott, SJ is associate professor of music at Gonzaga University. He has 20 years of experience in both academic and pastoral work, and he has been a celebrant for chanted Masses at Gonzaga for three years. Rev. Anthony Ruff, OSB, is assistant Professor of Theology and Liturgical Music at St. John’s University and the Abbey organist and director of Gregorian Chant Schola at St. John’s Abbey. He is the founder of the National Catholic Youth Choir at St. John’s (2000) and a principal drafter and signatory of the Snowbird Statement (1995). He holds the ThD from Graz and has studied chant at the Graz Conservatory.

The institute will be limited to 50 persons. More information concerning the institute, including costs, housing, and the registration form can be found on the institute web site at <http://www.gonzaga.edu/chant/institute> or by calling 509-323-6737.

Dean’s List

(continued from page 14)

Twentieth Century Christmas

God Is With Us, John Tavener, Tenor or Baritone solo, SATB (divisi) Organ; Chester Music CH 55901. Tavener’s “Christmas Proclamation” was written in 1987 and is a neo-Romantic majestic motet written in the Orthodox Russian liturgical style. A stunning and simple work if you have the voices to handle the a cappella eight part divisi and extended range for basses and sopranos.

How Like An Angel Came I Down, Rupert Lang, 3 sop soloists (or treble voices) Baritone or Mezzo-soprano soloist, SATB (divisi) Piano and optional organ; Boosey & Hawkes OCTB6802. The unique text uses personal and descriptive language to portray Christ experiencing the wonders of creation and human feelings of walking on earth. Musically thematic material and voice parts portray a trio of angels, the personal expressions of Christ and earth reaching heavenward. A poignant and profound work.

The Cambridge Singers Hymns

A series of new hymn arrangements by John Rutter have recently been published by Hinshaw. The arrangements are in three categories: hymns for choir alone with harp or piano; festival hymns with congregation, organ opt. Brass, timp., perc.; hymns for choir and congregation with organ. The hymns have been recorded by Mr. Rutter (*Sing ye heavens* Collegium COLCD 126) and the Cambridge Singers. A complete review of the series will appear in the next Northwest Notes.



“Make choir a sanctuary,” a worthy goal all year long

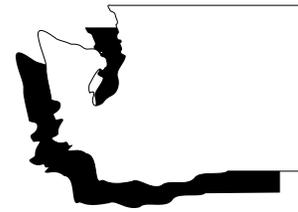
by Richard Nance, WA-ACDA President

Happy New Year! Oh, I know it isn't January 1st, but for us who run on the academic clock, September is always an exciting time, the start of new things, a time for meeting new students and renewing relationships with those we have known before, a time for coming back to work with a fresh outlook on things and a lovely sense of optimism for what we do professionally. I liken it to spring training in baseball, where everyone starts with a clean slate and no wins or losses. We all have a shot at the pennant!

You may recall that a year ago at this time I was just beginning a year long sabbatical from my position at Pacific Lutheran University. It was an interesting time for me. As my colleagues were busy going through the frantic paces of auditioning almost 200 singers and placing them in choirs, I was sitting at home feeling disconnected. Don't get me wrong, I was very happy to have the time off—even though I had a concert mass to compose and worked at that regularly (yes, I finished it!). But being out of the action gave me time to reflect on my teaching and what I wanted to do when I returned. At the time I wrote last fall's column I said my major goal was to come back more mindful of my singers, more positive and less intense. We'll find out if I can make that work starting next week when rehearsals begin. As I have gotten back into the flow of working, I have been very excited by the prospect of having wonderful choirs to conduct, and also by the sheer energy of the singers and the joy they bring to the place.

So, how do I maintain these good feelings throughout the year? One thing I think every choral director has to look at is the balance between being process oriented as opposed to performance oriented. In other words, is the performance the ultimate goal, or should equal value be given to the every day learning process that gets you to that great performance? I have come to believe the latter is true. I remember many times as a singer in college and now as a conductor when everyone got “goose bumps” in rehearsal. There were also a number of times when the performance was very good, but didn't quite live up to the high we experienced in rehearsal. One thing I want to instill in my singers is that if they will rehearse to their highest potential every day, and if I will be thoroughly prepared so I can motivate them to rehearse that way, then the quality of the performance will take care of itself. And, in a strange way, if the performance is a little less than perfect, that's okay—those things happen. In this day of highly edited compact discs it seems traumatic to have an occasional sloppy release! The joy of intensive rehearsal (notice I didn't say *intense*) is what makes it all worthwhile. I'm sure we've all had those rehearsals where you look up at the end and wonder where the time went because you were all so involved and connected. Wouldn't it be great if it could be that way every day?

Well, of course in reality it can't be. There are simply too many distractions in the every day lives of everyone involved for it to be that way all the time. But it is a worthy goal, and if you can come close to achieving it, everyone—singers and conductor alike—will be happy all year long. Those fresh faces you see at the beginning of the year will still be fresh at the end, and a lot wiser. A wise conductor I know once told her students, “Make choir your sanctuary.” What a wonderful thought to start the new year with.



Attention Junior High/ Middle School Choral Teachers!

The following events are scheduled for the national convention in San Antonio, March 14-17, 2001. Don't miss 'em!

1. Thursday, March 15:
Breakfast Roundtable-7-7:50 AM - Susan Wharton Conkling, Eastman School of Music
Michele McCall, Vocal Music Specialist, Rush-Henrietta School District

Topic: Adolescents and Assessment: Letting Them Tell Their Stories (Creating Portfolios for the Junior High/Middle School Choir).

2. Thurs., Mar. 15: Jr. High/Middle School Forum - 5:30-6:30 PM, Coronado Rm. at Sheraton Four Points
a. Procedures for submitting tapes.

b. Other concerns for R&S, and the adolescent singer

3. Fri., Mar. 16 - Reading Session - 12:15-1:15 PM
Coronado Room of the Sheraton Four Points, conducted by Division Chairs.

4. Mayde Creek Jr. High, Scott Houston, Conductor
9:45 Fri., Platinum badge
1:45 Fri., Crimson badge
1:45 Sat., Gold badge

5. 2001 Jr. High/Middle School Honor Choir
Dr. Lynne Gackle, Conductor
Rehearsals in Coronado Room (come by and watch)
Concert: 7:00, March 17, Auditorium

Visit Jr. High/Mid School website at:



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