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ACDA...A Great Resource!

by Judy Herrington, WA-ACDA President



Judy Herrington

Have you seen a small yellow book in your local bookstore titled "The Worst-Case Scenario—Survival Handbook"? It has suggestions for dealing with many of life's not-so-common crisis, i.e. how to hot-wire a car, deal with a charging bull, use a defibrillator to restore a heartbeat, jump from a moving car and many more. It is easy to imagine parallel events that could occur within your choral class or rehearsal requiring instructions to survive a worst-case scenario (couldn't we all use a defibrillator activity that restores the pulse and consciousness of a group of sluggish singers). The following statistics were included with survival techniques when lost in the mountains: "Eighty percent of mountain survival is your reaction to fear, 10 percent is your survival gear and the other 10 percent is knowing how to use it."

Could we use that as a metaphor for the worries regarding effectiveness that plague all teachers, from the newest to the most seasoned? How do you handle the inevitable insecurity of solving problems like intonation issues, rhythmic integrity, classroom management concerns, possible interpretations or group motivation? Here is where ACDA comes in, providing a network of professionals to share ideas, literature suggestions that are success-proven and in-service training that expand skills. Reflecting back to the February convention of the NW-ACDA, we can all appreciate the careful attention to the layers of details handled so graciously and effectively by Karen Fulmer and Twyla Brunson. My first Washington-ACDA conference is still very vivid to me, remembering Bernie Krouse welcoming me, Paul Schultz speaking on motivation and Richard Sparks giving a refresher session on conducting. I knew I had found an organization that was going to make a difference in my work. The Washington-ACDA Board is committed to providing this resource to its members.

(continued on page 2)

WA-ACDA
Summer Institute
July 24- 26, 2002

featuring
Simon Carrington

See page 10 for
registration information!

ACDA...A Great Resource!

(continued from page 1)

Under the leadership of Leslie Guelker-Cone, President-elect, the Washington ACDA Board is actively planning the Summer Institute, July 24-27 at the University of Puget Sound. This annual conference is co-sponsored with the University of Puget Sound School of Music and Pepper Music at Ted Brown's in Tacoma. Leslie has assembled a wonderful group of Washington experts as well as our headliner, Simon Carrington (notice the most recent edition of Choral Journal that features this talented conductor and his interview regarding the audition process.) Carrington's career includes over twenty-five years with the King's Singers. We are also proud to present our colloquies in reading sessions focusing on choral works for women, junior high and middle school, boy's changing voice, male, sacred, elementary, high school, community, college and music of northwest composers. An added feature will be a participatory session on Balkan music and dance. Carrington's sessions include, "Small Ensemble Techniques for Large Chorus." "Preparing a Baroque Masterpiece with Students," "Playing with Text" and a master conducting class.

Mark the dates on your calendar, Wednesday, July 24-Friday, July 26, at University of Puget Sound. For registration information email George Guenther, guenther@telisphere.com. We hope to see you there.

By the way, a warning is included in the front of "The Worst Case..." stating, "because highly trained professionals may not always be available...we have asked experts on various subjects to

describe the techniques they might employ in those emergency situations." Your classroom wouldn't be described as an "emergency situation" but it is a good reminder to use techniques that experts might employ, which is what you will find at the Summer Institute. Don't miss it!



News & Notes

• Washington ACDA is pleased to welcome to our board, Kris Mason as the Children's Choir R&S Chair, Matt Hirschfelder, Web-site coordinator and Tom McVicker, Unison editor. Their contribution to our organization will be greatly valued and appreciated.

• Huge thank you to David Anderson, R& S Chair for Student and Youth Activities and Noel West, southwestern Washington membership-liason. David's involvement has included the development of an intercollegiate festival that is now in its third year. We have valued Noel's long-time commitment and enthusiasm for our organization.

With their departure we have two openings for

Board positions. Please email Judy Herrington (jherrington@mail.charleswright.org) if you would like to participate on our Board or would like to make a recommendation.

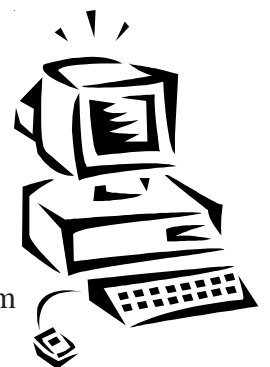
• Take a look at Rob Bigley's article describing a new program designed to attract potential choral conductors to the profession. This unique event should spark enthusiasm and inspiration with our high school junior and seniors.

• A reminder to email the R&S chairs of your interest or teaching levels to be included in their e-mail communication lists. It's a wonderful way to access information and share ideas

WA-ACDA Website Information

www.ACDAonline.org
www.NWACDA.org

WA-ACDA Webmaster
Matt Hirschfelder
mhirschfelder@hotmail.com



Get in touch with the latest choral news via the web! A wonderful source of information, links, state, regional and national current events.

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6:30pm-9:30pm *with Allan Petker*

JULY 16 - JOHN JACOBSON CHOREOGRAPHY WORKSHOP

9:00am-4:00pm *with John Jacobson*

JULY 17 - MIDDLE SCHOOL/HIGH SCHOOL CHORAL READING SESSION

8:30am-4:30pm *with Allan Petker and Andrea Klouse*

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Taming the Text

By Dr. Randel Wagner, Four-year colleges R&S Chair, WA-ACDA

How valuable would it be to you as a teacher/performer to:

1. Never again feel panic when you step in front of an audience because of words
2. Never again experience the terror of being 'blank' just before the next phrase
3. Always experience the excitement of discovery every time you perform

Imagine that you are examining a piece of fabric. As you look closely at the material, you notice numerous fibers organized in criss-cross fashion. In the case of some fabrics the fibers are of different size, texture, and color. Fabric supports our life from the beds we sleep on to the clothes we wear.

The process of working with text can be likened to creating a fabric. It is a weaving together of many threads into a material of varying strength, flexibility, and appearance. While practicing or learning words is an activity that everyone engages in, not all practice achieves desired results.

Each person has the opportunity and responsibility to create a unique fabric in the practice process. The next time you work with words try weaving in some of the following 'threads' if you are not already doing so.

Nine Text Threads:

1. **Read the text for overview and general understanding**
2. **Read the text again for unfamiliar words**
 - Look up unfamiliar words in a dictionary
 - If the word is in a foreign language
 - use IPA (International Phonetic Alphabet) or phonetic notation of some kind to clarify pronunciation of all words
 - find native speaker of the particular language (record them speaking the text)
 - listen to recordings of other performances of the same song
 - travel to the country of origin
 - rent foreign films and listen to speech flow, style, and accents
3. **Identify parts of speech** - (verbs, nouns, adjectives, and adverbs)
 - Find several synonyms for each word
 - When you are confronted with a choice, choose the most 'active' word (synonym) - one that elicits the clearest, strongest emotion, image, taste, or sound.
4. **Ask questions**
 Try the following activity (it is the most useful in a group setting) -
 Take a word or phrase of text. Start by saying the phrase (in this case we will use the phrase "green tree"). All are to ask as many questions as possible. **NO ONE IS TO ANSWER THE QUESTIONS** - just notice what pops into your head.



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ACDA Advocacy Resolution

Whereas the human spirit is elevated to a broader understanding of itself through study and performance in the aesthetic arts;

and

Whereas serious cutbacks in funding and support have steadily eroded state institutions and their programs throughout the country:

Be it resolved that all citizens of the United States actively voice their affirmative and collective support for necessary funding at the local, state, and national levels of education and government to ensure the survival of arts programs for this and future generations.

ACDA members are encouraged to print the ACDA Advocacy Resolution all concert programs.

LEADERSHIP AND SERVICE AWARD INFORMATION



Be thinking about who might be a recipient of this award for 2002. Turn in a name, with reasons why you feel your candidate meets the criteria below, to R&S or WA-ACDA officers.

Leadership and Service Award - Washington ACDA

The recipient of this award should demonstrate outstanding qualities in the areas of musicianship and leadership. These qualifications should be in, but not limited to, the following areas:

1. Producer of outstanding choirs, worthy of performing at regional or national conventions of ACDA.
2. Programmer of literature of the highest quality representing all periods of music, and appropriate to the ability level of the performers.
3. Demonstrated excellence in rehearsal with singers of all ages and ability levels. Singers are inspired to become sensitive, skilled musicians with a real love and appreciation for the art of singing.
4. Proven abilities as an inspiring clinician, adjudicator and conductor.
5. Articulate both verbally and in writing; a skilled and effective communicator.
6. An unrelenting loyalty to ACDA at the local, state, regional, and national levels resulting in proven leadership that has made a strong difference in opportunities for singers and choral directors in every area of choral music.
7. A strong recruiter of new members and new opportunities for ACDA members of Washington State.
8. A person of strong character and integrity.

Launching the Careers of Young Conductors

By Robert Bigley, Two-year colleges R&S Chair, WA-ACDA

I'll never forget standing on the stage of the Eastman Theater when Donald Neuen turned to the audience and said, "As teachers, our greatest thrill is to see one of our students surpasses our own abilities...I have experienced that today." No, unfortunately he wasn't referring to me, he was praising the doctoral student who had just finished conducting the Eastman Chorale and Philharmonia in a glorious performance of Mozart's *Requiem*. Nonetheless, the sentiment never escaped me.

Donald Neuen is a world-class conductor. His accomplishments are astounding and his performances awe-inspiring. His legacy, however, will not be found as much in his thrilling concerts or his beautiful recordings, but in the hundreds of conductors that he has inspired through the years. Mr. Neuen's life-goal is to replace himself, to literally pass the baton to the next generation of choral conductors.

What will be our legacy as conductors? Are we here simply to produce years of beautiful concerts? Maybe...but it seems to me that part of our duty as conductors, especially those of us who are educators, is to pass on our craft to those that follow. None of us became conductors by default. At some point in your education some generous conductor decided to share their podium with you, steering you down a path you never would have discovered without them.

My introduction to podium life came as a high school junior in Seminole, Florida. The choir teacher, Mrs. Fannon, suggested that I consider giving conducting a try. She introduced me to one of the science teachers (he happened to have a Master's in conducting...a whole other story) who worked with me on technique and score study. I was allowed to conduct one piece on the winter concert that semester and then took that piece to District and State Festival (Florida Music Educators Association has a "Conductor" category). I was hooked, and although I explored other areas of music in college, conducting always rose to the surface.

Every one of us was given that first opportunity to conduct. We need to do the same for the budding young conductors in our choirs. We must keep our eyes open for that student who is not only a natural musician, but also a natural leader. Then we have to take a chance on them – we have to let them conduct. Our legacy and the future of our craft hinges on that very act of generosity.

Recently, the WA-ACDA board made it a priority to increase "commitment to new and potential choral directors" (from *Revised Board Goals for 2002-2003*). To that end, we are planning a two-day "Conductors Camp" to take place during the 2002-2003 academic year. The camp will be limited to high school juniors and seniors and is tentatively scheduled for October 18th and 19th in Central Washington. Each participant, chosen by their choir director, will attend workshops and discussions led by some of the leading conductors in our state including Richard Nance from Pacific Lutheran University, David Anderson from Seattle Pacific University, Leslie Guelker-Cone from Western and others. We hope that this will be a valuable tool for you, so we value your input. If you have any suggestions regarding the WA-ACDA Conductors Camp, please contact your R&S Chair or e-mail me at rbigley@ctc.edu.

There are future conductors in our choirs. It's up to us to light that first spark that could very well launch their careers.

Opus No. 1

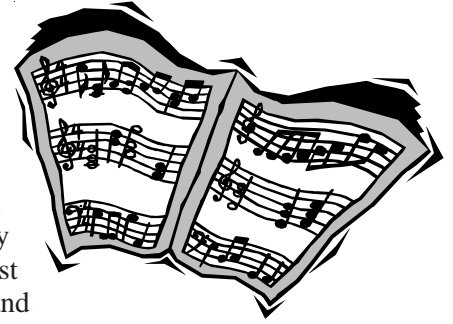
by Tom McVicker, Editor

As I was putting my first issue of *UNISON* together, my first thought after saying yes to the job was “yikes, what did I get myself into!” But I must say, after getting more comfortable with a brand new publishing program, receiving wonderful support from the WA-ACDA Board, and knowing *UNISON*'s past editor, Howard Meharg, was only a phone call or e-mail away, this process has turned into a very enjoyable and satisfying experience. In many ways, when I was putting this first publication together, it was kind of like going through the process of rehearsing a brand new piece of choral music with my choir. And now, I guess this is the concert so to speak!

As the new editor of *UNISON*, I truly look forward to the challenge of bringing you the same type of quality publication you have grown accustomed to in the past, and at the same time, share with you some of my own creative thoughts and ideas along the way. You will notice in this issue, the format is somewhat the same. As I become a little more comfortable with the new publishing program, you will begin to see a few changes. Along with the wonderful articles by our WA-ACDA President and R&S chairs, I will be working on continuing to bring you useful material you can use with your choral groups, opportunities for professional development, information resources, and a chance to look at the lighter side of our job every once in a while.

I would like to thank Howard for his assistance and guidance as I take over this job. He has been a wonderful source of support and conveyor of information to many, many choral directors through the numerous issues of *UNISON* he has produced.

I hope you find my first “opus” easy to read, full of useful information, and pleasing to the eye. Feel free to contact me any time if you have any questions or ideas. My e-mail is: tommc@cksd.wednet.edu Also, please be sure to support our advertisers. Their support of WA-ACDA truly assists in making this publication a possibility. I hope to see you this summer at our 2002 WA-ACDA Summer Institute in Tacoma.



CONTRIBUTE TO

UNISON

UNISON invites you to submit articles, reviews of books, CD's, or literature for publication in this newsletter. Many of you have vast experience in choral music, in teaching, and with church and community choirs. Share with us.

Members or R & S Chairpersons who sponsor ACDA events should think about sending a review. We are always interested in what is going on around the state. Photos are welcome, too.

Obviously, we reserve the right to choose articles which meet ACDA needs and/or standards of suitability. Mail material to:

Tom McVicker, Editor
UNISON
 Olympic High School
 P. O. Box 8
 Silverdale, WA 98383
tommc@cksd.wednet.edu

Mailing labels for *UNISON* come from national ACDA headquarters in Lawton, OK. Be sure to notify Lawton when you have a change in address so that you won't miss an issue of any of our ACDA publications.

In The Next Issue of UNISON

Articles by

Norbert Rossi

High School R&S Chair

Kris Mason

Childrens Choir R&S Chair

Margaret Green

Womens Choir R&S Chair

Matt Hirschfelder

Website Coordinator

Plus

List of 2002-2003 Washington
 State Choral Festivals

2002 WA-ACDA Leadership
 Award Recipient

and much more!

Rediscovering the Sacred Choral Music of Alan Hovhaness

By Benjamin Brody, State R&S Chair for Sacred Music, WA-ACDA

Two years ago, the state of Washington lost perhaps its best-known composer when Alan Hovhaness passed away. The fusion of East and West in his musical language brought a unique voice that has been a great influence on a generation of subsequent composers. While the orchestral music of Hovhaness has been performed and recorded in recent years, the composer's extensive output of sacred choral music seems to have been unjustly neglected. In the late fifties and sixties, Hovhaness composed dozens of shorter sacred works for chorus, many of which are performable by modest forces. His works of this period often incorporate unique accompaniments, such as organ and three trombones, or saxophone, brass and percussion. The following is a short list of some of my favorite Hovhaness anthems, along with a brief list of resources for those who would like to explore further. This is fabulous music that connects with listeners today as well as it did forty years ago, and should not be forgotten. Happy exploring!

- *God our Help In Ages Past* (1964, general use) – homophonic 4-pt. setting with organ accompaniment. (duration: 2 ½ minutes, Edition Peters 6363)
- *Jesus, Lover of my Soul* (1970, general use) – unison and homophonic 4-pt. setting with organ or piano and optional solo. (duration: 4 minutes, Edition Peters 66231)
- *From the End of the Earth* (1961, general use) – imitative 4-pt. setting with organ accompaniment. (duration: 3 ½ minutes, Edition Peters 6255)

- *Watchman, Tell Us of the Night* (1962, Advent) – 4 pt. and 2-pt. canonic setting, with organ or orchestral accompaniment and bass solo. (duration: 5 minutes, Edition Peters 6460)

- *I Have Seen the Lord* (1964, Easter) – 4-pt. choir in dialogue with soprano solo and trumpet throughout. Organ and trumpet accompaniment. (duration: 5 minutes, Edition Peters 6544)

- *Jesus Christ is Risen Today* (1958, Easter) – 4-pt. choir with organ or orchestral accompaniment. (duration: 2 minutes, from *Easter Cantata*, Associated Music Publishers (Hal Leonard HL50234850))

Discography:

- *Magnificat* – Choral works of Alan Hovhaness. Choirs and Orchestra of St. John's Cathedral, Denver, Donald Pearson. 1995, Delos DE 3176.

- *Hovhaness: Triptych, The Holy City, Meditations on Orpheus* (recording includes *Easter Cantata*, *Christams Cantata*, *Ave Maria*). Bamberg Symphony Orchestra, Bay Rund Singers, Alfredo Antonini. 1997, Citadel Records CTD 88122.

Resources:

- Howard, Richard. *The Works of Alan Hovhaness: A Catalog Opus 1-Opus 360*. New York: Pro Am Music Resources, Inc., 1983.

- Website: www.edition-peters.com (publisher of much of Hovhaness' music).



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Taming The Text

(continued from page 4)

Here are some sample questions: What shade of green? What kind of tree? How tall? Evergreen or deciduous? How did the tree originate (planted, wind-blown seed, animal dropping, etc.)? Age? Health? Time of year? Location? What happens in the wind? Home to animals? What color do the leaves turn in fall? Fruit? Smooth or rough bark? Is it a flowering tree? What kind of sounds does this tree make?

By practicing this exercise a wealth of images, sensations, and ideas become the property of the group (like an orchard with varieties of fruit). With the potential mass of ‘options’ of interpretation available, the actual performance can be like picking fruit from the orchard—“Let’s see... tonight I think I will pick this one...or that one”. On occasion, a totally new variety may appear.



5. *Speak the text out of song rhythm as a poem or monologue.*

Text that is learned only in the context of the music requires the musical context to retrieve it. An example of this is when someone is asked the words of a song and they start out well only to find that they have to run the song in their minds to recall all of the words.

6. *Speak the text in song rhythm.*

7. *Speak the text and combine phrase endings with phrase beginnings*

(“...at the twilight’s last gleaming whose broad stripes...”). Practice this linking by speaking the first words of the next phrase as if it were a continuation of the present phrase. This process becomes more helpful when there is a dramatic change of text content, when the text is strophic, and when there is a complex interlude or difficult entrance that requires singers to focus primarily on the music.

8. *Write out the words.*

Speak the words while writing them out. By following this process one combines the three pathways of learning—visual, auditory, and kinesthetic.

9. *Try memorizing the text before learning a single note of the music.*

This suggestion requires discipline. I find it particularly useful in that it follows the path of the composer. Most composers work from text to music. By learning the text first the singers retrace the composer’s creative pathway. If you have not tried learning the text first, I suggest experimenting with this approach. Take two similar pieces and teach them side by side in two different ways. My experience is that the time it takes to learn a piece can be shortened by learning the text first. It does take discipline, however.

Practice is probably the most important aspect of becoming a successful musician. The preceding ideas will make a difference in your practice by connecting you to your own unique creativity and will bring out the uniqueness of an ensemble. When planning the next rehearsal, consider the composition of fabric. Each piece of information and/or activity constitutes a thread. Clarity of thought translates to strength of fiber—the clearer the thinking the stronger the fabric. A strong fabric will bear much weight without tearing. If you take the time and make the effort to go through these steps, the result can be a very solid, comfortable, and intimate knowledge of the text. Increased knowledge engenders confidence and when singers are confident there is no fear.

If you have additional ideas to share about working with text, please e-mail me at rwagner@mail.ewu.edu.

Old Proverbs...From The Minds Of A First Grader!

(The following are some responses collected from first-grade students who were given the first half of a well know proverb and then asked to come up with the rest.)

A Miss Is as Good as a...Mr.

A Penny Saved Is...Not Much.

Don’t Bite the Hand That...Looks Dirty.

Better Be Safe Than...Punch A Fifth Grader.

Don’t Put Off Tomorrow What...You Put on to Go to Bed.

As You Shall Make Your Bed, So Shall You...Mess It Up.

You Can Lead a Horse to Water But...How?

You Can’t Teach an Old Dog New...Math.

2002 WA-ACDA Summer Institute

July 24-26

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- *Music for Men's Voices:* Peggy Burrough (Puyallup H. S.), George Guenther (Ferrucci Jr. High, Puyallup), Heather Stein (Capitol High School, Olympia)
 - *Sacred Music:* David Anderson (Seattle Pacific University), Marvin Easter
 - *Balkan Music and Dance:* Michelle Anciaux
 - *Simon Carrington:* Small Ensemble Techniques for Large Chorus
 - *Elementary Music:* Patty Bourne, Coralie Gustafson
 - *High School Music:* Mark Kloepper, Jim Peterson
 - *Simon Carrington:* Preparing a Baroque Masterpiece with Students: From Start to Finish
 - *Simon Carrington:* Conducting Masterclass
 - *Compline Service:* Howard Meharg
- *Simon Carrington:* Playing with Words (the importance of the text as a guide to choral flexibility)
 - *More Great Music:* Kathryn Lehmann (Pacific Lutheran University), John Walk

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A CONVERSATION WITH SIMON CARRINGTON

By Karen P. Thomas, R&S Chair for Community
Choirs, WA-ACDA

(Editor's note: As a prelude to the WA-ACDA 2002 Summer Institued, Karen P. Thomas spoke with Simon Carrington, founding member of the King's Singers and headliner for our Summer Institue. The following interview will give you a little background and preview of what is in store when we have the opportunity to meet with him in Tacoma this July.)

KAREN: Let's begin with a little background information. Everyone is well aware of your 25-year tenure with the King's Singers, as founding member, co-director and creative force. Tell us a little about your early musical training as a chorister and later as a choral scholar.



SIMON: When I was 7 years old my parents took me round the various cathedrals within a 4-hour radius of our home to audition for choristerships. I remember that I had 'flu when I tried to sing for Thomas ('Tommy') Armstrong at Christ Church Cathedral in Oxford. I was swathed from head to foot in a blanket and all I could manage was a few miserable squeaks, but somehow he seemed to perceive that I had something to offer and he awarded me a scholarship. Incidentally I know many American parents consider this a barbaric system, sending their 7 year old loved ones off to some draughty medieval building where small boys (and now girls) are expected to get up at an unearthly hour every morning to attend choir practice and sing early services. For myself I loved my 5 years in this discipline and there's little doubt that this is where singers learn their trade quickest. Standing next to a slightly older chorister who digs you in the ribs whenever you sing a wrong note is the most efficient way to learn to sight-read I know! From Christ Church I went to the King's School Canterbury, where I spent the next 5 years in the shadow of another magnificent cathedral and fell under the influence of a remarkable choral director, Edred Wright. One of my most treasured memories of my second career is of taking my Chamber Choir from the University of Kansas to sing in Canterbury Cathedral. We sang the William Albright "Chichester Mass" that morning and Edred came - aged 90. He told me afterwards that our singing was the most beautiful he had heard in the building for many years which was a wonderful tribute, as Edred's ferocious criticism of other choirs was legendary! From there I went to King's College Cambridge for 4 years under the tutelage of David Willcocks whose tolerance of nothing but the very highest standards is known the world over.

KAREN: Though many of us know you best from your work with The King's Singers, you are now in a new position at New England Conservatory, leading a much different professional life as an educator and director of a university choral program. Tell us about your present position and some of your plans for the choral program at NEC. What interests and excites you in your current work?

SIMON: I came to NEC following seven years running an enormous program at the University of Kansas where I honed my skills the old fashioned way by being dropped in at the deep end and having to stay afloat in choppy waters. I tried consistently to teach what I call "small ensemble skills" to all the different choirs - from 8 to 250 singers. With my graduate students at KU we concentrated on musicianship above all else and I encouraged all the singers there to think carefully about everything they were doing and to make sure they were communicating their understanding of everything they sang. I have continued in this manner at NEC. Singers choose a conservatory of music primarily to study solo singing, and choir can easily seem a low priority getting in the way of their development as soloists. I have been working hard with the voice faculty to establish a different perspective and to demonstrate the importance of first class ensemble skills as the gateway to success in the singing profession. While singers wait for their big break, it is surely better for them to be singing rather than waiting tables!

(continued on page 13)

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A Conversation With Simon Carrington

(continued from page 11)

KAREN: Could you please give us a preview of the sessions you'll be leading at our summer institute? What topics will you cover? What works might we study or sing in your sessions?

SIMON: The first session is my all-purpose "Small Ensemble Techniques for Large Chorus" which attempts to define some of the shapes and nuances which can be obtained from a large chorus with persistence and perseverance. Next I will be running a reading session and have selected British Music from 5 centuries as my focus, some of which may be familiar, but there will also be some lesser known pieces to share. I am then planning to show how I prepare a Bach Cantata with inexperienced student singers and players and have chosen to concentrate on Cantata 150 "Nach dir, Herr, verlanget mich" in which all the movements except one involve chorus. After that there is a conducting master class and my final session is entitled "Playing with Words", which

concentrates on the difference between the choirs which sound as if they are just blurting out well-rehearsed sound and the ones which really involve themselves in the importance of the words - their inner meaning, colours and emotive power.

KAREN: What are some of the new (or recently re-discovered) choral works have you've recently encountered which are especially interesting to you? Any gems you'd like to share with us?

SIMON: The "gem" that's freshest in my mind at the moment is the sequence of 7 cantatas titled "Membra Jesu Nostrum" by Buxtehude, which the NEC Chamber Singers performed in February. These are wonderful pieces, profoundly moving and quite different from any other Buxtehude pieces that I have ever heard or performed. The whole set lasts about an hour and is scored for SSATB choir with 2 violins and continuo, so it does not make heavy demands on resources. The one exception to this is

cantata VI which introduces a 5-part viol consort (although violas and cellos can substitute). Luckily for us an amateur viol consort stepped forward from Boston which is of course an early music stronghold - another reason I am enjoying my time there! My students were bowled over by the expressive power of Buxtehude's music and were left with severe withdrawal symptoms when the performance was all over! We've had an interesting year all round with music by Rossini (the "Petite Messe Solennelle" which I love), Respighi, Rheinberger, Brahms, Pärt, John Adams, one of the Litanies de la Vierge by Charpentier, motets by Guerrero and Byrd, the Stravinsky Mass and a delightful set of pieces by my colleague, Daniel Pinkham, "Time of Times".

KAREN: You are very much in-demand as a choral clinician and conductor in the US and internationally. What other significant workshops, clinics, or performances will you be leading in the next few months, and to what interesting locations will your travels take you this year?

SIMON: Apart from the World Symposium in Minneapolis, where I shall hope to meet many friends and colleagues, I have just returned from a wonderful weekend working with Bruce Browne's superb choir at Portland State, I'll be on the jury of a choral competition in Osnabrück, Germany, moving around the US working for the CCIS Festivals of Excellence in Williamsburg, Chicago and New York and I am running the choral program at a relatively new Summer Festival, the Nelson Songfest, in Canada. I have done an enormous amount of freelance work this year so, to be honest, I am looking forward to spending as much time as possible this summer at our house in southwest France, from where I'll be coming out for the Washington ACDA summer convention and to which I will return!

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Simon Carrington

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KAREN: Is there anything else you'd like to add?

SIMON: I'm looking forward to meeting the many colleagues in the area that I have met since I began my new profession and also friends from my King's Singers touring days in the Northwest - we always loved coming to Washington!

SIMON CARRINGTON BIOGRAPHICAL SKETCH

Simon Carrington enjoyed a 25-year career as founder, member, co-director, and creative force with the internationally acclaimed British vocal ensemble The King's Singers. With the group, he gave 3000 performances at many of the world's most prestigious festivals and concert halls, made nearly 70 recordings, and appeared on countless television and radio programs. During his tenure as Director of Choral Activities at the University of Kansas, Professor Carrington developed an extensive choral program that includes masters and doctoral degree programs along with seven choirs and three vocal jazz ensembles. With an ambitious selection of repertoire, his choirs were featured on National Public Radios "Performance Today;" recorded three CDs; made a PBS television recording of KU's Annual Holiday Vespers; undertook highly successful concert tours to New York's Carnegie Hall, England, France, Hungary, and Brazil; and performed three concerts before 6000 choral directors at the American Choral Director's National Convention. Currently Director of Choral Activities at New England Conservatory of Music, Mr. Carrington is an active conductor and choral clinician around the world. He is one of the busier All-State conductors in the United States, and he conducts, leads choral institutes, and adjudicates festivals and competitions internationally. He served recently on the jury and as conductor at the Marktoberdorf Chamber Choir

Competition, was a clinician at the Fifth World Symposium on Choral Music in Rotterdam, and directed a series of choral workshops at the International Choral Convention in Singapore. During the early years of The King's Singers, he also enjoyed a successful career as an orchestral musician, playing with most of London's leading symphony and chamber orchestras and as the double bass continuo player in performances and recordings of the English Baroque Soloists and the Monteverdi Choir.

A Behind the Scenes Look at Preparing for a National Conference Performance

By Linda Hamilton, Middle School and Junior High R&S Chair, WA-ACDA

When I started teaching Junior High I never dreamed I would take one of my choirs on a trip across the country to sing at a National Convention, but when I received a letter in the fall from the National office of MENC informing me that my Symphonic Choir had been selected to perform an hour concert at the National Music Educators Conference in Nashville, Tennessee, I didn't know whether to laugh or cry! Yes, it was not only a HUGE honor that our tape was selected, but also a HUGE responsibility to follow through and put together a program suitable for a concert of this magnitude. I had flashes of anxiety imagining 80 people getting ready emotionally, financially, and physically to travel and perform at the highest level possible.

After the initial rush of emotions in early September, I started the long process of working through the abundant details that were to accompany me until April 12th. I had to commit and put in writing my final concert order in early November and subsequently planned each lesson to meet the final objective, THE CONCERT.

As we got closer and closer toward April, my students and I realized (unbeknownst to us at the time) that the reward was not THE CONCERT, but the process in getting there. Part of that process was finding financial support. Going into this, my philosophy was we either ALL go or we do not go at all. We tried every avenue from corporate sponsorship to grant proposals. Eventually every student either paid or raised money to cover the over \$700.00 cost of the four-day trip.

We all arrived in Nashville to a beautiful performing venue at the First Baptist Church Nashville and had the most moving, musical touching, and rewarding concert I could imagine. For the first time in my teaching career I enjoyed this concert like no other. I saw and felt the emotions of my students' hard work and pride in their performance. I felt the power of the music we were making, and I experienced pride and satisfaction like never before. I saw tears in parents' eyes and I heard Junior High voices singing music some told me could not be done. The trip was not without its ups and downs, but equipping our Junior High students with confidence, the ability to face challenges, honesty, setting high standards, developing consistency, a strong work ethic, and pride, you can pave the path for others to follow.

This experience may not be for every music teacher, but it sure can have a lasting effect on those who forge ahead and savor each moment. As the end of the year approaches, both my students and I will look back on this experience with fond memories for many years to come.

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