

Soundings

An official publication of the Wisconsin Choral Directors Association, Inc.

Vol. XXXVIII, No. 2 Winter, 2011-2012

President's Letter:

To get **Beyond** the Notes, get **Behind** the Notes— *The Hidden Treasures of Analysis*

—Susan McAllister, WCDA President



Susan McAllister

In 2006 I had the distinct pleasure of presenting two inservice sessions at the South Carolina Choral Directors Conference in Charleston. A colleague of mine from South Carolina was interested in introducing the SC directors to the Wisconsin CMP project and the philosophy behind it. I jumped at the chance. After all, the flowers are blooming in South Carolina in February and Charleston is one of my favorite American cities! But more than that was the opportunity to share one of my great passions with other choral directors so they could discover some of the inspiration and joy I experience from the CMP approach to teaching.

I titled my presentations at the SC conference, “Teaching Beyond the Notes: Nurturing the Whole Musician In Your Choirs.” So imagine my excitement when Aimee Beckman-Collier titled the upcoming NC-ACDA Division Conference, “Beyond The Notes”! As described on the NC-ACDA webpage, this conference “*is all about the **process** of music making. All aspects of the conference are designed to help choral conductors/teachers **increase the richness** of their work with singers...If you're eager to help your singers read better, sound better, sing with greater artistry, **connect their musical “doing” with their musical thinking and feeling**, value the role music plays in their lives...go deeper in their skill, knowledge, and affective experiences, Beyond The Notes is for you.*”

This *Soundings* article is not just a big ad for the NC-ACDA Conference (although I truly hope you are planning on being there). Nor is it a big ad for you to attend a CMP Workshop (although I highly recommend it). My intent in this and upcoming *Soundings* articles is to share beliefs, ideas, and experiences that were “Aha!” moments for me as a choral director/teacher and hopefully, give you some food for thought.

So, why get *Beyond the Notes*? Aimee's description of the conference answers this question. I cannot imagine any more compelling reasons to get beyond the notes than to *increase the richness of our work with our singers...connect their musical doing with their musical thinking and feeling...while helping our singers go deeper in their skill, knowledge, and affective experiences*. Who does not wish for those outcomes with their singers? So now the question

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Inside

There are three ways to enjoy this issue of *Soundings*!

1. **Turn pages** in the ISSUU format for leisurely browsing,
2. **Print a copy** to view at your convenience,
3. **View as a PDF file**, and click on the links below to go to any page... and back!

Letter from the Editor
Singing in Wisconsin:
Reminding us of the good
NC Conference Guests

In Memoriam

High 5's
Boy Choirs
Industry
College & University
2-Year Colleges

WCDA Calendar

ALL-STATE CONCERT

Carroll University
Shattuck Auditorium
January 14, 4:00 p.m.

WCDA BOARD MTG.

Carroll University
January 14, 10:00 a.m.
Room TBA

NC CONFERENCE

Madison, February 8-11

WCDA AWARDS

Nominations due by
February 15. See page 7.



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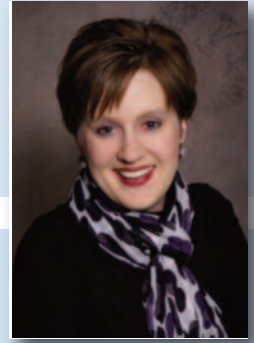
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Letter from the editor



Joy Paffenroth

In a typical winter edition of *Soundings*, the pages are brimming with information regarding our upcoming convention. However, this year, as we are hosting the North Central Division Conference in Madison February 8–11, WCDA will not hold a state convention. That doesn't mean we don't have wonderful events taking place this winter. The **All-State Choirs** are shaping up to be fantastic experiences for singers from across the state, January 12-14. Thanks goes out to all of the volunteers that will help give our students a top-notch choral event. And, of course, if you have not already registered for the NC-ACDA Division Conference, it's not too late. Register online at acda.org, by mail with a downloaded form, or onsite at the Concourse Hotel. You don't want to miss all of the fabulous concerts and sessions that will be available to you right here in Wisconsin!

This issue of *Soundings* features four sets of High 5's from our R & S committee. I would like to say a special word of appreciation to Carol Dahle, State R & S Chair for her diligence in getting and organizing these submissions. What a wonderful resource these repertoire suggestions will be for anyone directing at any level from elementary school to adult choirs.

As many of us dealt with the passing of our friend and colleague Kristin Novaez this fall, I was again reminded of the power of music and how it can help us to deal with life's ups and downs. As I worked through my personal feelings on the day I learned of Kristin's death, I shared a brief explanation of my connection to her with my students. We talked about how her students must have been feeling on that day and then as tears began to fall, we did what musicians do – we sang...they sang for her, for her family, for her friends and colleagues and for her students. They didn't know her or have any connection to her school and students, but I know in my heart that their song was felt by all of those dealing with that tragedy at that moment. Music does that – it bridges gaps and heals hearts. How lucky we are to be a part of that every day!

I wish each and every one of you a happy holiday season and blessed New Year! Be sure to keep up with WCDA via our Facebook page as well as the Constant Contact messages you receive!

Sincerely,

Joy Paffenroth

P.S. – Have you checked out www.choralnet.org? If you haven't, now is the time – it is a great resource for anything choir related...whether you have a question about repertoire, program administration, voice pedagogy or just need an inspiration or a laugh, there is something new on there every day! Be sure to visit often!

2012 North Central ACDA Division Conference

February 8-11 • Madison

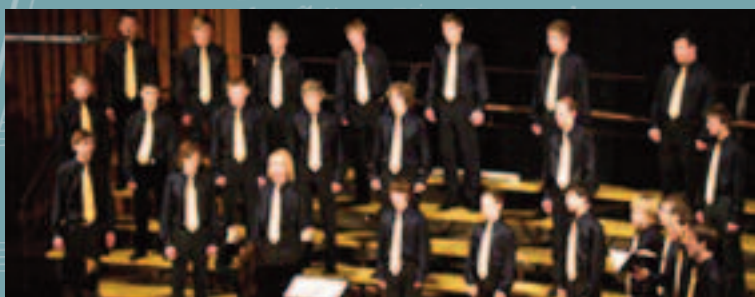
Welcome Our Guests to Wisconsin!



Charles Bruffy & The Kansas City Chorale



Jakub Martinec & The Czech Boys Choir



Jennifer Martinec & The Czech Young Men's Ensemble



Clerestory

Conference Details @ www.ncacda.org

BEYOND THE NOTES

...designed to help ACDA members *go deeper* in engaging choir members to sing more artistically, with greater independence, understanding, and commitment in the rehearsal process.

Join your choral colleagues in Madison, February 8–11, 2012!

- Special Performance: *To Be Certain of the Dawn*, Paulus/Browne
- Exceptional Clinicians
- Collegiate Repertoire Choir
- Overture Center for the Arts—Venue for All Performances

Wisconsin Participants:
Performance:
Lawrence Academy
Girl Choir—Bel Canto
Karen Bruno, conductor

Honor Choir Clinicians
Margaret Jenks &
Randy Swiggum

Reading Session Clinicians
Marcy Russell
Diane Skrobis
Phillip Swan
Rebecca Winnie

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To get *Beyond* the Notes, get *Behind* the Notes— *The Hidden Treasures of Analysis*

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becomes *how*? From my experiences as a teacher who utilizes the Wisconsin CMP Teaching Model, I will suggest that we do this by first getting *Behind the Notes*—analyzing the music, studying the scores, and writing lesson/rehearsal plans. There really are no shortcuts. Just as in any other endeavor, preparation is KEY.

All of us were taught theory and analysis in college. But few of us were taught how to apply those analysis skills to the very real and practical aspect of writing a lesson plan or developing a rehearsal plan. What a revelation it was for me to learn how to apply my analysis skills in a practical manner in both long and short term lesson/rehearsal planning. This was a CMP “Aha!” moment for me and, as I look back, one of the things that had the most impact upon my teaching and the quality and richness of my work with my singers. And the “Aha!” moments never stopped because each piece of quality repertoire contains a wealth of curricular riches to discover and never-ending “Aha!” moments.

In her book, “Shaping Sound Musicians: An Innovative Approach to Teaching Comprehensive Musicianship Through Performance,”

Patti O’Toole states: “Analyzing music provides you with a wealth of ideas for creatively teaching music because the more you know about a piece of music, the more in-depth your teaching will be. Investing time in score study is a critical component of CMP or any teaching process...if you understand how the music is constructed, you will make more effective choices when you introduce and rehearse it”.

It is remarkable how a careful analysis guides you naturally into developing the goals and outcomes for effective long and short term lesson/rehearsal planning. The time spent upon the analysis comes back to you in the time saved in each rehearsal because you are spending your time on what you’ve deemed are the key concepts (curriculum) contained within the piece and, consequently, are not easily waylaid by the more shallow details that can gobble up a lot of time without much bang for the buck.

But the most gratifying result of investing time in a careful analysis is sharing it with your students and seeing their eyes light up as they discover all the musical treasures within the score. This is true whether you are learning and studying a simple canon, a lovely unison melody, or a great masterwork.

I think back to the presentations by Rebecca Winnie and Margaret Jenks at the 2010 WCDA Conference in Eau Claire. One session was based upon the canon, “Oh, How

What a revelation it was for me to learn how to apply my analysis skills in a practical manner in both long and short term lesson/rehearsal planning.

This was a CMP “Aha!” moment for me...



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Lovely Is The Evening.” Those of you who were there will recall the amazing richness found in that melody and the depth of learning we experienced because of Margaret and Rebecca’s careful analysis and lesson planning. Studying a composition to discover its form, rhythm, melody, harmony, timbre, texture, expression, etc., informs not only your teaching/rehearsal plan but also your interpretation of the piece. This provides soul-satisfying artistic fulfillment to us as artists/teachers. It “fills the cup” that often can go dry in the hustle and bustle of the academic year or performance season.

“By investing time in a thorough analysis, you will discover the inner workings of the composition, you will

briefly stand in the mind and the historical/social setting of the composer, and you will explore your personal relationship to the music”. (O’Toole)

I wanted to “stand in the mind” of the composer and I wanted my students to as well. One way I got there was to ask myself while studying and analyzing a piece, “Why did the composer choose this particular compositional technique at this point in the music?” This question would open up all sorts of thoughts and musings and usually motivate me to look deeper. The deeper I looked the more excited I became to share my discoveries with my students by planning strategies for them to encounter these amazing musical moments themselves. Having the students ask the same question became a powerful tool for them to discover their own ability to analyze and ponder the hidden treasures of the music. They then could “stand in the mind” of the composer and begin to develop an affective relationship to the piece that enriched them personally and the experience of singing it together as a choir. This is just one example of the effect a careful analysis can have upon your teaching and your students’ learning experiences.

So, I encourage you to make friends with your “*inner music detective*” again and go digging around in a piece of repertoire with your analysis tools (even if they’ve become a bit rusty). You are bound to discover some hidden treasures that just may give you that “Aha!” moment. I’ll share another “Aha!” moment in the *Soundings* spring/summer issue—***The Emotional Bank Account.*** ■

Hope to see you in Madison February 8–11 at the NC-ACDA Conference “Beyond The Notes.”

—Susan McAllister
WCDA President

ARTICLES

Please submit to
Joy Paffenroth, editor,
via email to **paffenrothj**
@chilton.k12.wi.us
at least six weeks prior
to posting online.

SOUNDINGS

Fall

Deadline: August 2
Online after Sept. 15

SOUNDINGS

Winter

Deadline: October 1
Online after Dec. 15

SOUNDINGS

Spring/Summer

Deadline: April 1
Online after May 15

ONLINE ADVERTISING

Ad contracts for the
WCDA website and
Soundings newsletters are
under development.
Please contact Joy if you
are interested in
advertising.

WCDA reserves the right
to edit and approve all
materials.

Singing in Wisconsin— *reminding us of the “good”!*



SIW High School SATB Choir
Adam Luebke, Waldorf College, Forest City, IA, guest conductor



SIW Young Men's Choir
Michael Rosewall, St. Norbert College,
guest conductor



It's all thumbs-up at this lunch table!



SIW Young Women's Choir
Janet Holdt, Luck School District,
guest conductor

“People who aren’t members of WCDA ask me: what does WCDA do for you? And I tell them...”

Hello WCDA colleagues and friends,

Recently I was going through my files looking for a worksheet. I came across a list I had handed out to UW-River Falls music education students as a “sub” for a music education class. At the very bottom of the outline I had written this for all future music teachers:

You will feel overworked and underpaid, you will complain to colleagues, you will go to bed sometimes at 9:00 p.m. and feel like a loser, *and you will create something you love and cherish.* Always find the *good* part of the job.



SIW Children’s Choir, Chippewa Falls, warming up!
Lesla Jacobsen, UW-River Falls, guest conductor

This year more than any other year I have been soul-searching for that part of the job. In the political climate we have been forced to work in, I’m sure there are a few of us who are searching for the good. So it shouldn’t have surprised me that I saw a glimpse of wonderful at our 2011 Singing in Wisconsin festival. Music educators coming together to make sure this wonderful festival continues to exist. Rising up to make sure each student had a good experience, even if it meant singing in the SATB choir. People sharing concerns about the festival continuing to grow, not fear that it will fail. Wisconsin continues to be a leader in music because of wonderful teachers like you!

People who aren’t members of WCDA ask me: what does WCDA do for you? And I tell them: *it offers the great festivals— SIW and All-State, a convention geared for my profession with no overlaps of things I want to see/hear, and finally this awesome network of people all working towards the same goal: quality choral music education for generations.*

Thank You WCDA members: you helped remind me at SIW—we create things we (and students) love and cherish daily, and forever.

Sincerely,
Sara Route, SIW State Chair

SIW State Chair

SARA ROUTE

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North East District Rep

CHIPPEWA FALLS

CATHY RIETZ
North West District Rep

WEST MILWAUKEE

JASON BRINKER

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KERRI BARCHINGER

WEST MILWAUKEE

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WAUSAU

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CAROL DAHLE

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GINA CRUCIANI
EMMA CRUCIANI
RON BUCKLES
MATT KISKUNAS
CATHY REITZ

Thank You!

The 5-Star Recognition Program

The 5-Star Recognition Program is an annual award which may be earned each year that the requirements are met.

Did you attend the 2011 WCDA convention in Green Bay?

If so, you probably qualify for the 2011 award...

If you are also a member of WCDA, you have satisfied 2 of the 5 steps needed to become a **2011 5-Star Award recipient**.

Receive accolades for your program and professional recognition for the good work you do, by completing the remaining steps. Here they are:

- ★ 1. You must be an active, life or retired member of WCDA.
- ★ 2. You must have attended the 2011 WCDA Convention in Green Bay.
- ★ 3. One or more of your singers must have participated in a WCDA-sponsored event during the **calendar year 2011**: 2011 WCDA Convention All-State Choirs; 2011 convention performance choirs; September, 2011 NextDirection Conference; or the November, 2011 Singing In Wisconsin Festival.
- ★ 4. Submit three recommendations, one from each of the following areas: a.) WCDA colleague,
b.) administrator or supervisor, and c.) parent, singer or community member
- ★ 5. Submit three recommendations for outstanding repertoire which you have personally conducted and would like to share.

CLICK HERE to Download an Application Form, OR contact the WCDA Office at (920) 455-0525 or wcdawis@wischoral.org to request a form.

Postmark Deadline for 5-Star applications is February 15, 2012.

You will be recognized as one of Wisconsin's most active and dynamic choral programs. Congratulations in advance to all the 2011 5-Star Award recipients!

NOTE: If you have previously received the award—

Great News! You do not need to submit new recommendations with your renewal application. (You may skip Step 4.) We do, however, ask that you submit three more titles for a future repertoire publication. ■

We are pleased to announce
that nominations are now being accepted for the prestigious
WCDA Awards

Morris D. Hayes Award:

Established in 1985, this award was named for one of the founders of WCDA, Morris D. Hayes, who was president of WCDA, NCACDA, and National ACDA in three consecutive years. The award does not have to be given every year, but is to be reserved for people of outstanding merit. CRITERIA: Candidate must be a current or former resident of Wisconsin who has demonstrated a commitment to choral music whether through teaching, conducting, or service to the art and who has made outstanding contributions to choral music in Wisconsin.

The Stanley Custer Distinguished Service Award

Established in 1994, and renamed in honor of our unique benefactor and champion of choral music, Dr. G. Stanley Custer, in 1999. CRITERIA: Candidate must be an individual whose contributions to the organization are exemplary and/or go beyond the normal services provided for the operation of Wisconsin Choral Directors Association, Inc.

Outstanding Church Musician Award

Established in 1998 to recognize an individual whose contributions to music in the church are exemplary. CRITERIA: Candidate must be a current WCDA member who has made significant contributions in the field of church music in the State of Wisconsin.

Outstanding Middle Level Choral Director Award

Established in 1998 to recognize significant contributions made in the area of middle level choral directing. CRITERIA: Candidate must be a current WCDA member and middle level choral director (grades 6-9) with a minimum of ten years experience who exhibits characteristics usually associated with master teachers.

Outstanding Young Choral Director Award

Established in 1993 to honor teachers with five or fewer years experience, the scope of this award has been expanded to include all choral directors with ten or fewer years of experience. CRITERIA: Candidate must be a current WCDA member who exhibits characteristics usually associated with master teachers, including enthusiasm, energy, musicianship, student rapport, and professionalism; who has made a considerable impact on the size, quality of performance, festival involvement, and visibility of the program; and/or who has also made a commitment to the community through church or civic choral organizations, youth activities, or civic service organizations.

CLICK HERE to Download an Application Form, OR contact the WCDA Office at (920) 455-0525 or wcd@wischoral.org to request a form.

Postmark Deadline is February 15, 2012 for consideration by the WCDA Board. ■

MORRIS D. HAYES AWARD WINNERS:

1985 – Morris Hayes

1986 – Robert Fountain

1987 – Margaret Hawkins

1988 – Bernardt Westlund

1989 – Antonio Molina

1993 – Elliot Wold

1994 – Robert Jennings

1995 – Betty Dunne

1996 – Gerald Darrow

1997 – Robert Mirshak

1998 – Ruth Knoll

1999 – Lee Jacobi

2000 – Bill Diekhoff

2001 – Gregory Carpenter

2002 – Jim Miller

2003 – Wallace Cheatham

2004 – James Machan

2006 – Kurt Chalgren

2007 – Carl Chapman

2008 – Mark Aamot

2009 – Harry Johansen

2010 – Gary Schwartzhoff

2011 – Karen Haines

In memoriam

Kristin Novaez



Kristin Novaez

September 29, 2011 was the last contact that I had with Kristin Novaez. It was a virtual one and was her shout out to all of us who were “friends” through the WCDA Facebook community to tell her how she could find her ACDA membership number. She needed to get some honors choir applications in. I responded, and two or three others responded with advice even more helpful than my “call Judy Eckenrod.” They suggested looking on her *Choral Journal* mailing label.

It was still early in the year, so I would email Kristin later about getting together for lunch, which we tried to do once or twice every year, to exchange ideas, lay the groundwork for possible collaborations, talk “shop,” and otherwise catch up. And one of her former students had auditioned for membership in Milwaukee Choristers. I was excited about that and wanted to share that news with her when we got together later. That “later” never came. Scarcely more than a week later, I was reading (and, at first, failing to comprehend) a Facebook post from Derek Machan asking for prayers for her students and informing readers of Kristin’s tragic death.

Later that week I went to Union Grove High School to talk with her students, who were devastated. I attended the funeral of Kristin and David, her husband, and felt so proud (as I knew she would have been) as her grieving students sang that autumn afternoon a musical tribute to their fallen mentor, teacher and friend. There are still times when I have trouble fully wrapping my mind around Kristin’s sudden death. And there are plenty of “moist eyed” moments (like right now), when I realize that I can no longer see her or talk to her on this side.

But I write not just to express my own grief, but because Kristin’s death is a loss to us all. She was our colleague and one of the bright, young lights in our choral community. Her “choral story” really began with our friend Carl Chapman at UW-Oshkosh. It was Carl who persuaded her over to the choral side of things. She never forgot this and always spoke appreciatively of her debt to him for that. I met Kristin when she assumed the directorship at Union Grove. From a distance of only a few miles, I saw her grow that program. Year by year, not only did she get more kids to sing, but she got them to sing better and better and to care more and more about the choral art.

Her former student said it best: “During the week leading up to the funeral, I had some time to reflect on the years I spent in choir with Kristin and how it was really her who first ignited my passion and love for music; more so than any other person to date. I’ll be eternally grateful to her for that. I know there are countless other stories like mine, of students who found a passion they didn’t even know existed.” He is so right!

January 21: A Tribute

Her methods and approaches were different from mine. Some organizational theorists suggest that there are two essential approaches to leadership. One is a “task orientation”—getting the job done first, then allowing relationships to grow out of that matrix. That’s me! The other approach is first and foremost, “relational,” with the address and engagement of task growing out of the relationships that are built within a setting. That was Kristin! And, as I visited her campus to lead clinics and festivals, and as I invited her choir to my campus for collaborations, I saw her succeeding in such an admirable way. She encouraged her students to do big things—to set high goals and to achieve them. At the same time, she was warmly nurturing, always respecting her students as human beings and caring deeply for them. And Kristin shared her gifts and talents with the larger choral community. She regularly attended our conventions. In fact, it was at a state convention that Kristin first introduced herself to me. WCDA relied on her in recent years to provide an essential electronic communication link with membership to get time-sensitive information and reminders to members.

My last reflection is summed up in the words that I shared with one of her choirs as we all tried to come to grips with Kristin’s death. There was nothing “coulda/woulda/shoulda” about how Kristin lived! She and her husband David embraced life with full-throttled passion. They biked. They hiked. They climbed mountains. They traveled. And they loved war battle reenactments. I was fascinated by her accounts of those exercises that she and David made a point of taking part in. Kristin lived life to the fullest. I don’t know about you, but there is a lesson there for me—even if I live to be 100—and especially since even tomorrow is not promised to any of us. When Kristin Novaez died, we in the choral community lost a valued colleague, Union Grove High School lost one of its stellar teachers, and the world lost one of the bright, wonderful people who helped make it a better place. Most of all, because Kristin was my friend, I lost a friend. The words from the well-known song from the Broadway musical *Wicked* are so apt and so true, “I do believe I have been changed for the better, and because I knew you, because I knew you, I have been changed For Good.”

—James Kinchen
WCDA Past President and friend

Friends and colleagues are invited to join in singing the Faure “Requiem” as a choral tribute to Kristin. The date is definite: Saturday, January 21. We will gather at 1:00 p.m. to rehearse. We will use the Rutter edition. Colleagues, former students, and even those who did not know Kristin or David are welcome to join us. We will sing at 4:00 p.m. In between we will visit with each other and remember Kristin.

The tentative site is UW-Parkside. The WCDA Facebook page and our own Constant Contact email will have updates and details.

Donations to a scholarship fund that Union Grove High School has set up in honor of the Novaez’s will be encouraged.

R&S “High Fives”

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MIDDLE LEVEL
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Boy Choir

Margaret Jenks, R&S Chair
Madison Youth Choirs

1. **I’se the B’y**, traditional Newfoundland folk song, arr. Govedas. Gordon V. Thompson
Music; Pepper Product # 3050150; SA.

Although this lively dance song probably originated in one of the many Newfoundland fishing villages around 1870, this particular version is a witty and virtuosic arrangement, which enlarges the song’s saucy spirit. “I’se the B’y,” of course, is Newfoundland dialect for “I’m the Boy.” This SA arrangement is somewhat tricky for young choirs, but worth the work.

2. **sam was a man**, Vincent Persichetti (1915-1987). 6540098749 Schirmer 50303310;
SA, piano

With a text by e.e. cummings and jazz-inspired melodies and harmonies, this piece is distinctly American in style. Although it seems to skitter forward haphazardly, it is actually a tightly-wrought miniature masterpiece entirely developed from a simple three-note motif, heard first from the piano. Britten has been an expert observer of this motif, discovering it in nearly every measure of the piece. The richness of the text — an epitaph for sam — also gives a choir many opportunities to delve into the work of a great American poet.

3. **The Old Carrion Crow**, a Nova Scotian folksong, Mary Goetze. 073999508277 Boosey
& Hawkes 48004158; SA, piano.

This folksong, still popular in Nova Scotia and loved for its whimsical text and playful yet slightly unbalanced melody, is found in collections that date back to the time of Charles II of England. It is in the historical events of the mid 1600’s that the song’s allegory can be discovered. Musically, the dorian mode, quick moving rhythms and nonsense word refrains make the song attractive—even with little or no knowledge of the original political context. In this allegory, the carrion crow, a scavenger bird with a voracious appetite is Charles II. The tailor is a puritan, who in fighting Charles II, accidentally kills “Old England” (the sow). Even though the political drama is no longer current, the story and melody are compelling enough to still feel musically satisfying.

4. **Wind On The Hill**, Victoria Ebel Sabo (b. 1957). Boosey & Hawkes 073999507157
48004289; unison, soprano recorder/piano. Text by A.A. Milne (1882-1956).

There is a simplicity, lightness, and innocence to this text that poses one of those questions that a child might ask with sincerity and a busy adult might dismiss with a, “Hmm ... don’t know,” while getting on with “important matters.” The melody has a haunting, mysterious quality that is both simple and intriguing.

R&S “High Fives”

Boy Choir, *Continued*

5. **Shojjee**, a Japanese folksong sung in Japanese, arr. B. Wayne Bisbee. Santa Barbara 964807007412 SBMP741; SA, piano/percussion.

This pentatonic melody is paired with a text that tells a story of monks performing their traditional dances when one night a bunch of raccoons appear and seem to be hitting their bellies and dancing along. To tell the story, the singers get in raccoon costume and have large drums on their stomachs. The word “shojjee” is both the name of a Japanese temple and the name for the raccoon-like creature with a big stomach! The students love singing the short, staccato musical phrases that capture the playfulness and dance of the text. The Japanese is written out very well phonetically and is not hard to learn. ■

Industry

Emily Crocker, R&S Chair
Hal Leonard Corporation, Milwaukee

1. **Once Upon a Time**, from the Broadway Musical, All American Lyrics by Lee Adams, Music by Charles Strouse, arr. Steve Zegree. Hal Leonard Corporation #08749745; SAB, piano

This lovely standard by the composer of *Annie*, *Bye Bye Birdie* and more, has been expressively arranged as a ballad by Steve Zegree. While most of the voice-leading is relatively simple, some harmonies may take a little extra effort to tune and balance. The piano accompaniment features well-voiced jazz harmonies with one 8-measure *a cappella* section. Follow the phrasing as indicated by the text and try to achieve a natural, speech-like line that expresses the message of the song. Also available in an SATB setting, this work is appropriate for high school and up.

2. **O Magnum Mysterium**, Tomás Luis de Victoria, ed. Alice Parker and Robert Shaw. G. Schirmer #50305150; SATB, *a cappella*.

Tomás Luis de Victoria was the most famous composer of the 16th century in Spain, and one of the most important composers of the Counter-Reformation and a contemporary of Palestrina and di Lasso. Opening with an imitative treatment of the opening text, followed by a homophonic section, it moves into a hushed and reverent expression of the “O beata Virgo” text. The “Alleluia” is set in a dance-like triple meter until the final glorious “Alleluia.” Ranges are appropriate for high school and up, and this work offers opportunities to develop intonation, balance and blend, as well as gaining insights into the performance practices of the era.

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R&S “High Fives”

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Industry, *Continued*

3. **Climbin’ Up the Mountain, Children**, traditional spiritual, arr. Rollo Dilworth.
Hal Leonard Corporation #08745954; 3-Part Treble, piano.

This arrangement of the African-American spiritual includes traditional as well as newly composed material and incorporates elements of both spiritual and gospel genres. Set over a rhythmic piano accompaniment with gospel harmonies, the vocals enter in staggered ostinato patterns, followed by unison statement of the chorus. The verses are sung by a lead voice while the other voices respond with a chromatic and syncopated “climbin’ up” pattern. The final section is a gospel celebration (with handclaps) moving up by half-steps, further illustrating the “climbing higher” metaphor. It is an excellent piece for treble choirs in middle and high school, and better children’s choirs.

4. **Danny Boy**, traditional Irish air, arr. Brian Finley. Boosey & Hawkes #48005092;
3-Part Treble, *a cappella* with solo.

Part of the Celtic Voices segment of the “Choral Music Experience” series of Doreen Rao, this gentle and expressive arrangement is excellent for featuring a soloist or small group with *a cappella* choral accompaniment. Opening with a sustained choral drone on an open fifth, the soloist enters on the familiar tune, and continues as the vocal harmonies build through the opening verse. A seamless modulation leads to a fuller texture in the second verse and a glorious climax before gently fading into a wistful pianissimo final cadence. This setting would be ideal for high school women’s choirs, children’s choirs or more experienced 8th or 9th grade treble ensembles.

5. **MLK**, words and music by U2, arr. Bob Chilcott. Hal Leonard #08740809; SATB
divisi, *a cappella*, with soloist.

“MLK” is the tenth and final song from U2’s 1984 album, *The Unforgettable Fire*. A lullaby to honor Martin Luther King, Jr., it is a short, haunting piece with simple lyrics. In Bob Chilcott’s arrangement for the King’s Singers, the tenor soloist is supported by sustained vocals on an open fifth. The short verse is then repeated, this time with parallel treble harmonies over a the fuller TTB bourdon below, building to a high point on the word “thundercloud” before gently receding into a reflective final cadence. The successful performance should have a fine tenor soloist and low basses, although an electronic keyboard or cello and double bass could effectively double the voices to strengthen the low tones. This work is a dramatic and effective encore or an excellent addition to MLK concerts, sure to become a singer and audience favorite.

R&S “High Fives”

College/University

Lucinda J. Thayer, R&S Chair
UW-Stevens Point

1. **My Flight for Heaven**, Blake R. Henson. GIA Publications G-7189; SSAATTBB, *a cappella*.

This is a beautiful setting of John Herrick’s poem “To Music, Becalm His Fever,” written in honor of Joe Miller’s appointment as director of choral activities at Westminster Choir College. The composer is currently on the faculty at St. Norbert College in De Pere, WI.

2. **Io Piango**, from Six “Fire Songs” on Italian Renaissance Poems, Morten Lauridsen. Carl Fischer 61646-121; SATB, *a cappella*.

Wonderful setting that captures the style of the late Italian Renaissance madrigal with a 20th-century twist. This is the fourth of a set of six. I’ve often thought that a couple from this set would make a great pairing with a couple of Gesualdo madrigals.

3. **Swimming Over London**, Bob Chilcott. Oxford University Press BC 129; tenor solo and SATB (optional double choir), *a cappella*.

This is a mid-tempo tune that Chilcott wrote for the King’s Singers, which you can check out on their CD of the same name. Requires a strong tenor soloist, but easy for the choir. I paired it with Puerling’s arr. of “A Nightingale Sang in Berkeley Square” as a little “London” set.

4. **Last Letter Home**, Lee Hoiby. Schott Choral Music ED 30013; TBB, *a cappella*.

As we know, Lee Hoiby was a Wisconsin composer. This is his choral arrangement of his solo song. The text is a letter that a U.S. soldier in Iraq left for his wife, their son, and unborn child which was to be opened only if he was killed. It was commissioned by the Male Choir Commissioning Consortium. I would actually recommend that you listen to the accompaniment for the solo song and consider adapting it for use as accompaniment for this arrangement.

5. **Beidh Aonach Amarach**, traditional Irish melody, arr. David Mooney. ECS Publishing 60201; SSAA chorus, piano.

This is a very easy arrangement of a lively tune, but the pronunciation of the Irish will take some time. It’s just over two minutes long. It works well on a program of either folk music or music from Great Britain. Mooney’s arrangements and original compositions are the most readily available sources of Irish music to us on this side of the “pond.”

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2-Year Colleges

Benjamin Shoening, R&S Chair
UW-Barron County

1. **In the Bleak Midwinter**, arr. Abbie Betinis. The Music of Abbie Betinis
(www.abbiebetinis.com) AB-047-01; SATB with S & A solos, piano.

Abbie Betinis does a superb job of resetting a traditional Christmas hymn. She is able to transform what is a simple strophic work into something filled with emotion and beautiful text painting. The work uses a combination of imitative counterpoint, ostinato, and homophony. The work is not overly difficult for what it is able to accomplish in sounds and textures and will be a rewarding experience for any choir to perform.

2. **The Shepherd’s Carol**, Bob Chilcott. Oxford University Press BC 44; SATB divisi,
a cappella.

This is a beautiful setting of the Clive Sansom poem by Bob Chilcott. Chilcott moves back and forth between simple and compound times seamlessly allowing for proper emphasis of the text. With the exception of the opening and closing soprano section soli, there is not a moment where the ensemble is not creating beautiful sound and Chilcott masterfully carries the musical lines between sections. This is a great work for choirs to master movement between meters and an understanding of feeling pulse internally within the ensemble.

3. **Amazing Grace**, arr. Jack Schrader. Hope Publishing Company GC 1006; SATB,
piano (optional orchestration).

This is a fun, approachable version of *Amazing Grace* set in the gospel/spiritual style. Schrader uses a slow tempo, creating a wonderful groove for the ensemble to sing the work. In addition, he writes piano licks that sound as authentic as any you would hear from a trained gospel style pianist. One of the unique features of this arrangement is that Schrader arranges the choir as the “backup singers” in the final verse to the piano’s solo on the melody. Overall your choir will find this fun piece to work on and perform.

4. **Bonse Aba**, arr. Andrew Fischer. Alliance Music Publishing AMP 0626; SATB,
a cappella.

This is a wonderful and upbeat setting of the traditional Zambian song *Bonse Aba*. The text means “All who sing have the right to be called the children of God.” The song is rhythmic and can use auxiliary percussion if desired to create a more authentic feel. It is a wonderful introduction to African music as it is compelling for both performers and audience members.

R&S “High Fives”

2-Year Colleges, *Continued*

5. **Schicksalslied**, Johannes Brahms. In the public domain. If purchased, I recommend Breitkopf and Haertel ChB 3442 (can be purchased through Lucks music library – lucksmusic.net); SATB, orchestra.

This is a wonderful piece to introduce your singers to Brahms and the choral/orchestral repertoire. Its text is from a Friederich Hölderlin poem. The work is mainly homophonic in texture throughout, making it approachable to singers at this level. It is constructed in a rather exciting ABA form. The initial A section is slow, beginning with an orchestral prelude before the singers enter on text describing the bliss of the gods. The middle B section is at a much faster tempo as the second verse of the poem describes the sufferings of mankind as they have been “plunged into the abyss.” The slower A section returns to finish off the work but in the orchestra only (there is an earlier rendition of Brahms work in which the choir reprises a portion of the first verse which can be performed as well). Overall, this a great piece from one of the great masters that is approachable and will be rewarding for singers. ■

Notice of Elections

*WCDA will hold elections for the offices of
South East and South West
District Representatives
during February.*

*Information and directions for online ballots
will be posted on the WCDA Home Page.*

Watch your email box for details!

*Questions? Please contact
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