

WCDA Events



Singing in Wisconsin

November 9, 2013

Registration Now OPEN until 9/27!



All-State Choirs

November 9, 2013

Nominations Open September 19



Basilica of St. Josaphat



2014 State Convention

Save the Dates! January 10-11
Milwaukee

“The Voice” Convention Issue
Coming in November

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WCDA All-State Choirs:
Children • Middle Level
HS Men • HS Women • Collegiate

September 23-November 1, 2013

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NC-ACDA Honor Choirs

October 14, 2013

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• [Singing in Wisconsin](#)
Non-auditioned state-wide festival!
Appleton-Eau Claire-
Wausau-West Milwaukee

November 16-January 6

• [Pre-Registration](#)
2014 WCDA State Convention

January 10–11, 2014

• [WCDA State Convention](#)
Milwaukee, WI. Special Guests:
The Millikin University Choir,
Brad Holmes, conductor



March 19–22, 2014

• [NC-ACDA Division Conference](#)
“Celebrate Choral Diversity!”
Des Moines, IA

March 21, 2014

• [NC-ACDA Vocal Jazz Festival](#)
Non-competitive festival, part of
the NC conference, Drake
University. Watch for information
at www.ncacda.org.

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Letter from the President

"A Choral Community"

Matthew Wanner, Waukesha
Muskego High School
matthew.wanner@muskegonorway.org

I spent the better part of the summer grumbling to myself in anticipation of the camping trip I returned from yesterday with my family, my siblings' families, and my mom. Confession of a Wisconsin choral director: I really don't like camping. I suppose it would be difficult to understand my reasoning when the experience includes perks like mosquito swarms, smoke that seems to change direction as often as I change my seating position around the fire, sleep deprivation, and an overall sense of 'grime' that does not subside until I am safely back at home and out of the shower. Now that I have alienated myself from what seems to be the vast majority of Wisconsinites, I will admit, though painfully, that the trip yielded at least one redeeming value. Somewhere between the many self-inflicted blows to my head swatting mosquitos, it occurred to me that one of the really wonderful things about camping is the way that people work together, learn from each other, and generally spend time connecting with one another. We were developing and strengthening our sense of **community**.

The theme of **community** had really been on my mind since the WCDA Leadership Retreat earlier in the summer. Representatives from across the state gathered at the Wisconsin Center for Music Education in Waunakee to brainstorm, problem-solve, and reflect upon our organization. Seeing this group in action was inspirational, and it reminded me of the direction I would like to see WCDA continue to pursue in the coming years. In many different ways, "**Community**" seems to summarize those feelings.

Our community must be meaningful to the membership.

We should nurture a welcoming atmosphere that is inclusive and supportive of directors from widely diverse programs and backgrounds within our state.

We must cultivate learning and sharing in all that we do. This is true of our gatherings like the state convention, but it also applies to the ideas we exchange on the WCDA Facebook page and our website.

We should continue to strive for high standards in repertoire and performance. Programming for projects intended for our members and those geared for our singers should continue to be substantive and highly engaging.

We must make concerted efforts to identify and develop new leaders within our organization. This process begins with inviting new faces to take on various roles within our annual projects.

Our community should recognize the many faces of "success"

Success is not measured by the number of parts an ensemble is able to sustain.

Success may be found in a beautifully phrased unison line.

Success is not measured by the number of convention performances given by a choir.

Success is found in hearts that have been opened to the joys and wonders of the world thanks to experiences in choral music that fostered a wealth of self-discovery.

Our community should "reach out" to directors who are not yet part of WCDA.

We should make a special effort to connect with conductors prior to their graduation from Wisconsin colleges and universities and to connect with conductors who have since graduated but are not yet members.

In welcoming new members, we must recognize that people have unique reasons for initiating membership. Our program offerings must be relevant to conductors of diverse backgrounds.

While I would prefer to limit our WCDA "camping" to conventions spent in nice hotels with fluffy pillows and spine-friendly mattresses, I would encourage us to emulate the communal benefits of a weekend spent outdoors in the north woods. As we work together for the good of the organization, our "campsite" will become a thriving, energetic place where people connect to share brilliant ideas and become inspired. To be at our very best, everyone will be needed in the effort. In the coming years, let's continue to build an organization that inspires the very best within the membership while striving to hear every voice within our wonderful choral community.

Matt Wanner
WCDA President



Matthew Wanner

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Letter from the Editor

Joy Paffenroth, Sherwood
Chilton Middle School and High School
paffenrothj@chilton.k12.wi.us

Welcome back for another exciting school year! Hopefully all of you took the opportunity to relax, refresh, and rejuvenate this summer. I'm going to guess you took the opportunity to work on your professional self as well! You can rest assured that your WCDA leadership was doing the same thing.

I enjoyed spending time with many colleagues at our first **Refresh!** summer experience in Green Bay, working on details of the upcoming convention in Milwaukee and thinking "long-term" at the summer board meeting/retreat. WCDA is committed to keeping choral music alive and well in our state.

Please consider taking part in one of the many events throughout the year – **Singing in Wisconsin, the WCDA Convention, All-State Choirs, Vocal Jazz opportunities, NC-ACDA Convention, NextDirection** – or simply take the opportunity to network and connect with other conductors from around the state. If you are interested in helping with one of the projects, please do not hesitate to contact a member of the board. None of our events could happen without the generous hard work of our member/volunteers.

At this time, it is my great pleasure to introduce our new editor of *The Voice of WCDA* – **Bryson Mortensen**. I am very excited that you will all get to know him through his work with this publication. I look forward to serving you as president-elect; as always, if you have ideas, questions, concerns, do not hesitate to contact me! I look forward to seeing you soon!

"Hello, my name is Bryson Mortensen, I grew up in Greeley, Colorado, and my favorite ice cream is Moose Tracks." As I think through what I could share with you to tell you about myself, I am coming to a realization of the number of times I will have to say this phrase over the next few weeks. It seems like the very first step we take in all of our classes is to find some way to get to know each other: "My name is Bryson, and I like brownies." (Somehow my statements always have something to do with food.) I'm really not sure about what you can find out about a person by their favorite food, or their favorite ice cream, or their favorite television show, but I believe that its an important part of the beginning-of-the-year routine.

In an era where interpersonal relations are interrupted (and sometimes assisted...though I hate to admit it) by social media and technology, I recognize again and again how important it is for us and our students to have some kind of a real connection. We don't need a witty remark of 140 characters or less or a voice heard over a data connection. What we need is to see one other as we really are – stripped of any pretenses or affectations – and to recognize a little bit of ourselves in our neighbor. If it takes something as simple as "the weirdest food I ever ate was a pig-remnant salami sandwich" to start to break down that barrier, its worth the time it takes on those first few days.

In that spirit: my name is Bryson Mortensen. I teach at the University of Wisconsin – Rock County and conduct the Festival Choir of Madison. Most days I feel like the luckiest person in the world, other days I worry if I really know what I am doing when I walk into that rehearsal. On the whole, I am enriched by the students I get to work with each day and I feel inspired by the music we get to sing. I believe that choral music is as much about the people singing as it is about the notes themselves. I believe that WCDA is here for us to sustain one another in what can be a lonely vocation.

I remember my first time at a WCDA state convention. I came away from that weekend with one thought clearly planted in my head: choral musicians here are open, friendly, and wonderful people! From that moment, I knew that Wisconsin was the place I wanted to be, because the people I get to collaborate with are amazing musicians and great friends. If you have never been to a WCDA event, make plans to come to one this year. Even if you can only come for a day, take advantage of the chance to make a connection with a colleague face to face and to take advantage of our network of support. Even if all you start with is "My name is Bryson, and my favorite breakfast cereal is Marshmallow Matey's," find a little bit of yourself in that person sitting next to you.

bryson.mortensen@uwc.edu



Joy Paffenroth



Bryson Mortensen

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Note: Refresh! photos are available to members by contacting: suemcmus@att.net



Drawing the names of the winners of over 30 door prizes!

"Refresh! was just SO valuable. All of it!"

"Excellent job! Great idea! Great location!"

"As a brand new teacher, the best thing about Refresh! was being welcomed into the WCDA community."

"What a variety of sessions and presentations. Great choral selections for the Directors' Choir."



How many choir directors does it take to...?

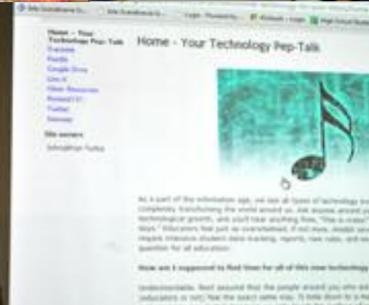
"I liked the fact that so many sessions were presented by WCDA members!"

"Thanks to all for devising and implementing this workshop. Very well done!"



"The opportunity for a new teacher to pose questions and get immediate feedback from more experienced peers!"

"Favorite sessions were those on sight-singing/music literacy and instructional technology!"



"Technology sessions were awesome!"



WCDA Presidents celebrating Judy Perolat's incredible service to WCDA.



Leftover cake? No worries.

"So great to meet and talk with other directors."

"I enjoyed watching other teachers conduct and teach their pieces."



"The Speed-Learning Social was AWESOME!"



"Some of the best conversations and networking happened during breaks. Loved this."

"Networking. Yeah!"



Blake Henson, composer, with Bryson Mortensen after "The Art of the Commission" session.



"Loved the Speed-Learning and Yoga sessions!"

"Loved singing in the Directors' Chorus... singing with great voices!!"

"Thanks to all for devising and implementing this workshop. Very well done!"



"Loved the Commissioning session and Sandra Peter. Got me fired up to try new things in my class."

"Effective idea to connect with the WSMA Honors Choir rehearsals and concert. That was refreshing!"



"The most 'refreshing' thing was the Directors' Chorus—getting stylistic ideas from others and just enjoying singing together."

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WCDA 2013 Awards

We are pleased to announce that nominations for these prestigious awards will be accepted until **October 14, 2013**.

[WCDA 2013 Awards Nomination Form](#)

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.

Nominations will be considered by the WCDA Board of Directors.



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WCDA Event

Singing in Wisconsin

Sara Route, Baldwin, chair
St. Croix Central High School, Hammond
sroute@scc.k12.wi.us

Hello WCDA Colleagues and Friends,

Occasionally I like to present quotes to my students for them to think and talk about. One of my favorites is by Paul Hindemith: "People who make music together cannot be enemies, at least while the music lasts".

This is exactly what makes Singing in Wisconsin (and all our WCDA festivals) great. Students, who may or may not talk to each other on any typical school day, come and spend an entire day making wonderful music together. They share unique moments, they begin to understand a different side of music, and (maybe for just a second) they begin to appreciate the music teacher who brought them there.

Singing in Wisconsin (SIW) is celebrating its 21st year of serving Wisconsin! It is not about honors choirs—it is a *festival* where you can bring any students that you think should get the opportunity to go. In my opinion, that is one of the reasons it has so much charm. You fill an auditorium with 100 students who LOVE to sing and the program will shine. We all know there are moments that may not shine as brightly as we wish, but that just presents another inspirational teaching opportunity. SIW has 4 choirs to serve whatever student population you need: 5th-6th grade youth choir, 7-9th grade women's choir, 7-9th grade men's ensemble, and 10-12th grade SATB mixed ensemble. Those grades can be flexible if you would like your 9th graders to take part in the SATB mixed ensemble. Please contact your site chair about any other movement of younger students as the youth and women's choirs generally fill up fast.

Thank you to the teachers who continue to make sure SIW is successful and still going strong after 21 years! That is amazing! You continue to make this state great for choral music and education.

▼

[Registration OPEN NOW ...until September 27!](#)

"To me...music exists to elevate us as far as possible above everyday life." ~Gabriel Fauré



Sara Route

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2014 All-State Choirs

Judith Kirby, Kenosha, coordinator
kirbyj1956@yahoo.com

[Nominations](#) open online **September 19-October 19!**

WCDA is proud to announce that the 2014 state convention in Milwaukee will include **five** All-State Choirs!

The January 10-11 gathering will feature performances by the All-State Children's Choir, Middle Level Choir, High School Men's Choir, High School Women's Choir and a Collegiate All-State Choir. Judith Kirby is the Coordinator of the All-State Project. The chairpersons are **Timothy Keith Griffin, Beth Smith, Derek Machan, Tamra Novinska** and **Bert Pinsonneault**. Five esteemed conductors are in place to prepare and conduct the All-State Choirs:

Michael Ross will serve as the conductor for the Children's Choir. Michael is the first full-time Artistic Director of the Madison Youth Choirs and is also currently the Executive Director of the organization. He has been active in state music organizations, having been the choral chair for the Wisconsin Music Educators Association, accompanist for the Wisconsin Choral Directors Association's Next Direction conference, and both section leader and accompanist for various WSMA and WCDA State Honors Choirs.

Keith Hampton is our conductor for the Middle Level Choir. Composer Dr. Keith Hampton is best known for his arrangements of gospel songs and spirituals. In 2010, the North Central American Choral Directors Association named Keith Hampton one of the top 25 contemporary composers. In addition to his accomplishments as a composer, Dr. Hampton is dedicated to bringing the joy of music to the public as the Artistic Director/founder of the Chicago Community Chorus.

The conductor of the High School Men's Choir will be **Robert Sinclair**. Dr. Sinclair has served VanderCook College of Music as director of choral activities since 2001. His educational background includes studying at Luther College where he sang in the Nordic Choir under the direction of Weston Noble. He is an active member of ACDA, Phi Mu Alpha Sinfonia Music Fraternity and Pi Kappa Lambda National Music Honors Fraternity.

Mary Hopper will conduct the High School Women's Choir. Dr. Hopper is professor of choral music and director of performance studies at the Wheaton College Conservatory of Music and the ACDA national President-elect. Before coming to Wheaton College in 1979, Dr. Hopper taught both junior high and high school choral music in the Chicago area and choral conducting and voice at the University of Minnesota, Morris. She has served ACDA at the state and division levels since 1983. Since then she has held positions as Central Division Women's Choir R & S Chair, Illinois State Treasurer, Illinois Newsletter Editor, Illinois State President and Central Division President.

Finally, **James Rodde** will serve as the conductor of the All-State Collegiate Choir. James Rodde is the Louise Moen Endowed Chair in Music and director of choral activities at Iowa State University. He conducts the Iowa State Singers, the 130-voice Iowa Statesmen, and teaches choral conducting and literature. A native of Minneapolis, Dr. Rodde received the Bachelor's degree in music education from Augsburg College and completed the M.A. and D.M.A. degrees in choral conducting at the University of Iowa. From 1985 to 2000 he served as director of choral studies at the University of North Dakota, where he was honored with the Fine Arts Faculty Award for Teaching.

You will certainly want to give your outstanding young singers the chance to be a part of the 2014 WCDA All-State experience!



St. Paul's Episcopal Church, Milwaukee

Guest Conductors



Michael Ross



Keith Hampton



Robert Sinclair



Mary Hopper



James Rodde

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Sound Ideas from our District Representatives

Introducing our District Reps, elected in fall, 2012—

Katelyn Peterson, North West District, New Richmond
New Richmond Middle School
katelynp@newrichmond.k12.wi.us

Welcome, Katelyn!

Originally from a dairy farm in Milaca, MN, Katelyn Peterson is a 2011 graduate from the University of Wisconsin-River Falls where she earned a BME in choral/general K-12 music education and a minor in musical theatre. She is currently in her third year at New Richmond Middle School where she teaches a 6th grade general music course, directs the 6th, 7th, and 8th grade choirs, and directs a select choir of auditioned 6th-8th grade students. She is also the director of drama activities for New Richmond High School.

In addition to these positions, Katelyn serves as president for the St. Croix Valley Music Educators Association, and as teacher liaison and voting member on the New Richmond Fine Arts Council, a fine arts supporting community organization.

During these past two years, Katelyn has strived to work alongside teachers in her community and music teachers in the area to promote and create exciting experiences for her students.

In her spare time, Katelyn volunteers with the hospitality committee at Faith Community Church in Hudson, WI. Before her employment at New Richmond Middle School, Katelyn served as choir director for Shepherd of the Valley Lutheran Church in Afton, MN.

As a note to her fellow choral directors, Katelyn would like to extend an invitation to North West members to contact her with any questions about WCDA and/or the region. She looks forward to serving with you, and hopes to see you at the **Singing in Wisconsin Festival in Eau Claire, WI on November 9th!** She is here to serve you, and if there is anything you need from her or the WCDA organization, don't hesitate to email or call (715) 243-1620.



Katelyn Peterson

Karen Zuidema, Central District, Wausau

John Muir Middle School, Wausau
kzuidema@wausauschools.org

Greetings to all from the "old newbie"!

I find myself in the odd position of being both a new face on the WCDA board and an old face (in many respects...) at the same time. My name is Karen Zuidema and I've been elected to represent the Central Wisconsin District as of July, 2013. I served on the board from 2005 – 2009 as the North Central District Representative and as the "Singing in Wisconsin" chair from 2005 – 2010. So many changes! My name then was Karen Johnson, the district I represented then was called North Central, the last time I wrote an article it was for our print newsletter, *Soundings*, and I had a specific paper-based word expectation. Just yesterday I was the young person on my school staff, now I'm definitely an "elder" (that's a polite way to say it...).

When I asked Joy Paffenroth what topic this writing would address, she advised me to introduce myself to the WCDA community. That's not as easy as it sounds—it honestly makes for boring reading and I've always preferred to write something I would personally like to read myself (ie: not boring). I enjoy writing—unfortunately that means that once I make it through the ghastly business of an opening paragraph my fingers take off typing on their own and only the good Lord knows when I can stop them (maybe it was safer when I had a specific paper-based word expectation). So, I'll try to bypass the usual dull biography introduction and let people know who I am.

I generally like kids (except in February and 8th graders in May),

I generally love choral music (except when I've made a very public playing, conducting or singing error and everyone knows it),

I generally like cats (except when the one that weighs as much as a boat anchor decides he wants to sleep on my chest),

I generally like teaching (except when I don't),

I generally like to read (except when it's boring),

I generally like people (except when they're mean) and

I hate going through menopause.

So, I'm generally just like every other choral teacher out there, except after teaching middle school boys for 21 years my conducting technique could definitely use some work. By the way, that includes my male colleagues on the menopause thing. If they've had to live with or work around menopausal women, they aren't so fond of it, either.

I've been at John Muir Middle School in Wausau for all of those 21 years, where I've witnessed an overabundance of educational initiatives and acronyms, a thousand students, three different fine arts coordinators and 9 different principals/associate principals have come and gone. (I have to honestly say that my current building administration is the most supportive I've ever had...now let's see if they are reading this and if it works...).

When asked, my advice to new teachers and musicians is always the same— don't ever get too comfortable; things change. Let's be honest, though— despite the unrest, frustration and all-out terror that can come with change, it's actually much better than the alternative. Settled is boring. Change can be wonderful. Along with a new married name I found out I like fishing. I found out living with a man who's completely hooked on sports TV is actually liberating. I found out that growing old means you don't care as much what people think of you. Some new educational initiative and acronyms honestly do have merit and do succeed. Teaching CAN be rewarding and worth all the hassles. Hot flashes in cold choir rooms can be nice. (Ok – that's stretching it).

It's the end of summer and here we go again...life is good.

▼



Karen Zuidema

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Feature Article

Recharging the Batteries

Tim Wurgler, WCDA Liaison to WSMA, Madison
WSMA Program Director, Waunakee
twurgler@wsmamusic.org

As we look forward to another school year, we also look for ways to expand our ideas, skills and methods to connect with our students. This is always an exciting adventure as music educators but sometimes the path to these experiences can be difficult to navigate or to find available opportunities. This article is intended to be a short road map of workshop or conference offerings that exist through the three associations housed in the Wisconsin Center for Music Education. These three organizations are the Wisconsin School Music Association (WSMA), Wisconsin Music Educators Association (WMEA) and Wisconsin Foundation for School Music (WFSM). These organizations, as well as several partners, offer varied and exciting learning opportunities for music educators statewide.

Wisconsin State Music Conference: Now more than ever, the Wisconsin State Music Conference is an opportunity to meet and connect with colleagues, gain professional development through a wide variety of sessions, and still have the opportunity to attend a number of quality choral performances. There is much to choose from as WMEA strives to provide varied and pertinent offerings directed towards choral directors.

Of course, one of the highlights of the conference is the opportunity to attend the WSMA High School and Middle Level State Honors Concerts. This year's choral conductors include Sharon Hansen (High School Honors Mixed Choir), Sandra Peter (High School Honors Treble Choir) and Rick Bjella (Middle Level Honors Choir). As part of the conference, these three conductors along with the Band and Orchestra Honors conductors will also be providing sessions. Attendance at the Wisconsin State Music Conference can also be taken for credit.

For more information and to see the entire schedule of offerings at the Wisconsin State Music Conference, please visit the WMEA website at: www.wmeamusic.org.

Attend a Workshop at the Wisconsin Center for Music Education: Each summer and even during the school year, workshops are offered at the Wisconsin Center for Music Education in Waunakee. These workshops cover a wide variety of topics including sessions on vocal diction, Comprehensive Musicianship Through Performance (CMP), SMART Board technology, the use of iPads in the classroom, and many more. Many of these workshops offer college credit to assist in license renewal or used in your Professional Development Plan.

For more information on workshop offerings, schedule and registration information, please visit: <http://center.wsmamusic.org>.

Host a Workshop at Your School: Another way to attend a workshop is to host one at your school! If there is a topic that you and your colleagues feel is interesting and important to music education, a workshop can be set up at your school. If five attendees from outside of the host school district register for the workshop, music educators from the host school district attend for free. Technology available to music educators such as SMART Boards or iPads in the music classroom is certainly a possibility as a workshop topic as long as the host school IT person can accommodate the needs of the workshop. Other workshop possibilities could include almost any topic that would provide a service to the workshop attendees. Credit could be a possibility for a workshop held at a school as well.

For more information or to arrange a workshop at your school, simply email Mary Elsner (Events Manager) at melsner@wsmamusic.org.

Partnerships With Other Associations: The Wisconsin Center for Music Education and the three associations headquartered in the facility are proud of the work accomplished statewide but we are also aware of the need to partner with other like-minded associations such as the Wisconsin Choral Directors Association (WCDA). An example of this partnership is the Vocal Jazz Institute held each summer here at the center. This workshop brings together educators interested in the vocal jazz idiom. The workshop, geared for participants at all levels, provides practical knowledge of the vocal jazz idiom by bringing together music educators from around Wisconsin as well as national names sponsored through Hal Leonard such as Kirby Shaw, Paris Rutherford and Roger Emerson.

Another exciting opportunity for choral educators is "Refresh" held on the UW – Green Bay campus. This offering was provided by WCDA but WSMA was there with the High School State Honors Camp. The opportunity for the participants to gather and share as well as being able to observe Honors conductors working with high school students from around Wisconsin was a great collaboration between the organizations only possible through this strong partnership. Credit was also available.

I hope that this short offering of opportunities to gather, connect and share knowledge is helpful as we all continue our quest to expand and hone skills for the benefit of students throughout the state of Wisconsin and to continue to keep music as a strong part of every student's life.

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Tim Wurgler

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Vocal Jazz Opportunities in Wisconsin

Timothy Buchholz, WCDA R&S Chair, Wausau
UW-Marathon County, Wausau
timothy.buchholz@uwc.edu

Whether you have a vocal jazz ensemble, or are looking to begin one at your school, there are plenty of ways to get involved in this fun and challenging genre of music in our state. Below are the details for two non-competitive vocal jazz festivals whose focus is education through the sharing and performance of this music.

Jazz on the Rock

Saturday, November 9, 2013
Jefferson High School, Jefferson

Non-competitive festival featuring ensemble performance opportunities with on-stage clinic, solo singing master class, and optional evening concert by "Groove for Thought." Open to high school and middle school vocal jazz and contemporary a cappella ensembles.

Email for info and to register: schreckk@jefferson.k12.wi.us

UW-Marathon County Vocal Jazz Festival

Saturday, April 12, 2014
UW-Marathon County, Wausau

Non-competitive festival featuring ensemble performance opportunities with on-stage clinic, breakout sessions, and optional evening concert. Open to high school, middle school, and college vocal jazz ensembles.

Email for info and to register: timothy.buchholz@uwc.edu

Additionally, there are two great educational opportunities in the summer for both students and educators to broaden their skills and knowledge of this unique musical idiom:

The Vocal Jazz Institute

Monday and Tuesday, late July
Wisconsin Center for Music Education, Waunakee

The Vocal Jazz Institute is in its ninth year, and will feature Wisconsin's best vocal jazz educators in a series of hands-on workshops dedicated to improving your skills and increasing your confidence in teaching vocal jazz.

Two separate tracks will be offered to benefit those who already have some experience in vocal jazz, and mentors will be available for new vocal jazz directors. Registration fees include all music and materials. Participants are encouraged to prepare a vocal jazz standard for the first day. The Institute takes place at the Wisconsin Center for Music Education in Waunakee on a Monday and Tuesday in late July.

UWMC Everest Academy for the Arts Vocal Jazz Camp

Monday-Saturday, July 21-26, 2014
UW-Marathon County, Wausau

This week-long intensive camp is open to both students age high school through adult and educators and will teach participants the basics of music theory, jazz improvisation, jazz style, and jazz history. Additionally, each singer will be coached on solo repertoire and will sing with others from the camp in a vocal jazz ensemble. A public performance will be presented at the end of the week featuring the camp's vocal jazz ensemble(s) and solo singers from the camp.

Email for info and to register: timothy.buchholz@uwc.edu



Timothy Buchholz

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High 5: High School Choirs

Jacob Truby, WCDA R&S Chair, Madison
Beloit Memorial High School
jtruby@sdb.k12.wi.us

As high school choir directors, repertoire is always in the back of our minds. An upcoming performance, a choir festival, a unique ensemble, a long or short time to prepare, all of these factors and more contribute to picking repertoire that is successful and educational for kids. Listed below are five selections that will hopefully help you find that final piece for a concert, a composition or composer that kids will resonate with, or a reinterpretation of a song you might already know. *Enjoy!*

1. Title: "Dúlamán"

Composer / Editor / Arranger: David Mooney
Publisher: ECS Publishing / **Edition #:** No. 5925
Voicing: SATB Divisi Voices

Accompaniment: A cappella, optional percussion

Seaweed! Edible seaweed! This arrangement of an Irish folk song speaks of the fine seaweed in Ireland and a seaweed collector's desire to impress and marry a woman who does not wish the same. The piece contains very memorable motifs, including a section of intense whispering of text that your students will love to do. The time signature rarely stays the same for more than 8 measures, often moving from simple to compound meter and quickly back again. This makes for an excellent review of meter and the division of the beat. The piece is in Dorian mode and contains unique moments in harmony and voice leading. This composition is fun; be prepared for your students to enjoy its challenges and how the song dances! It is a great piece for a top-level ensemble and would be a fitting selection for a concert containing a folk music theme.

2. Title: "Domine Deus"

Composer / Editor / Arranger: Johann Sebastian Bach / edited: Doreen Rao
Publisher: Boosey & Hawkes / **Edition #:** 48004319
Voicing: Two-Part Treble Voices

Accompaniment: Keyboard with optional violins

Don't be fooled, this two-part composition contains many opportunities for learning and vocal development for younger high school singers. Part of Bach's "Mass in G Major" (BWV 236), this piece is a great way to introduce young singers to the movements of a mass. A Lutheran Mass, it is also a Missa Brevis - another distinction that one could teach their students. The movement is through composed and a majority of the singing is homophonic, helping younger singers stay together with the rest of the ensemble. Opportunities for students to learn proper singing technique and musicianship within this piece are everywhere! Sung in Latin, students will learn the importance of placement and space through the five Latin vowels. Composed in the Baroque period, students will learn to be sensitive to terraced dynamics without being overwhelmed with additional expressive markings. Do not be surprised if this becomes your entry-level ensemble's favorite piece to sing!

3. Title: "The First Noel"

Arranger: Dan Forrest
Publisher: Beckenhorst Press, Inc. / **Edition #:** BP1857
Voicing: SATB

Accompaniment: Keyboard or Full Orchestra

This is a wonderful contemporary holiday selection from an up and coming choral composer. Dan Forrest's compositions have an incredible way of sounding complex in texture and harmonically intriguing, all the while keeping an accessibility to each voice part that makes many of his works smart choices for high school choirs. His decisions on voice leading allow for students to be successful early on in the learning process, often moving in stepwise motion or in very memorable leaps! This is especially true in the beginnings of phrases, as a first note in any given voice part often matches the notes being sung or previously sung in another part. In *The First Noel*, Forrest places equal emphasis on both four and five-part singing as well as singing in unison. There is rubato singing throughout the score, keeping both the singers on their toes (hopefully not physically) as well as the audience at the edge of their seat. It would make an excellent closer to a holiday concert! There is an orchestral accompaniment available, but the piano accompaniment is equally compelling and expressive.

4. Title: "My Flight For Heaven"

Composer: Blake Henson
Publisher: GIA Publications / **Edition #:** G-7189
Voicing: SATB Divisi Voices
Accompaniment: A cappella

This piece takes text from Robert Herrick's "To Music, to becalm his Fever," a poem that speaks of embracing death while striving for a life of peace and serenity. Recently composed, this composition moves slowly with close, contemporary harmonies. While best suited for a top-level ensemble, this piece is very accessible, particularly if your choir is proficient in sight-singing and solfege. Blake Henson, a professor at St. Norbert College, shows his knowledge of the expanding voice through his voice leading in "My Flight For Heaven," creating a mature-sounding composition without pushing the range in any voice part. There are beautiful moments of word painting, dynamic contrast, and ideas with texture to help bring out words and phrases throughout the piece.

5. Title: "Keep On Travelin', Soldier"

Composer / Editor / Arranger: Rollo A. Dilworth
Publisher: Brookfield Press / **Edition #:** 08744583
Voicing: SATB

Accompaniment: Optional Piano and Percussion

This spiritual's text, inspired by the African-American jubilee shout song "I'm a Soldier in the Army of the Lord," speaks of the faith that hope and freedom will come to those who are struggling. Students are to march together on beats one and three of each measure, symbolizing the marching of soldiers in the battle for justice. The beginning of the piece starts with students whispering "Keep on travelin'," gradually growing in volume with each phrase, symbolizing the choir's arrival and assuring that the message of hope is heard. At the end, the exact opposite happens, with the students whispering and decreasing in volume until everyone ends on the word "on." The bridge builds in intensity as one voice part after the other begins to decorate the bass line as they sing, "keep travelin'," creating a powerful final entrance into the last refrain. The piano accompaniment written is optional for performance, and if you incorporate it in the students' marching, it works very well without.



Jacob Truby

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High 5: Men's Choirs

Dennis Gephart, WCDA R&S Chair, Belgium
Port Washington High School
dennis.gephart@pwssd.k12.wi.us

1. Title: "El Yivhen Hagalil"

Composer: Peter Sozio / arr. E. Jon de Revere

Publisher: Music Sales Corporation / **Edition #:** Pepper # 10070532

Voicing: TTBB

Accompaniment: A cappella

Level: Medium

Starting on unison, the song sets the melody and builds each part throughout the first section. The second section starts with a great wall of sound as the energy and tempo quickly turn into an almost dance like fashion. Your guys will love this accessible piece that allows your men's group to open up, have fun and sing out. Translation: "The Lord will build Galilee / The blessed will build Galilee."

2. Title: "Brothers Sing On"

Composer / Editor / Arranger: Edvard Grieg/ed. McKinney

Publisher: Alfred Publishing Co., Inc. / **Edition #:** Pepper # 96842

Voicing: TTBB

Accompaniment: A cappella

Level: Medium Easy

If all men, everywhere in the world, could get together and sing, or there was just one song that could be sung in a true spirit of peace and brotherhood, "Brothers, Sing On!" by Edvard Grieg would be it. "Brothers, Sing On!" is a timeless gem in men's choral repertoire. It has been called the 'international anthem of men's choral singing.' For nearly 50 years, "Brothers, Sing On!" has been a mainstay of many a Glee Club's repertoire. With the classic men's choral structure and great message, I consider this a "must" for my students to sing before they graduate from high school.

3. Title: "When I Hear Her I Have Wings"

Composer: Mark Templeton

Publisher: Santa Barbara Music Publishing / **Edition #:** Pepper # 3300203 or SBMP 673

Voicing: TTBB

Accompaniment: A cappella

Level: Medium

Mark Templeton's beautiful love song "When I Hear Her I Have Wings" is a setting of a poem entitled "Gibberish" (yes really check yourself if you don't believe me) by Mary Elizabeth Coleridge. In the key of D this piece will need some talented tenors and basses on the last note. But with the beautiful text and use of dissonance and resolution this has been a favorite of my men's choirs to perform. A special piece for the men's choir you will definitely want to look at as a transition piece in your men's set.

4. Title: "Fogarty's Cove"

Composer: Stan Robers

Publisher: Cypress Publications / **Edition #:** Pepper # 3165321

Voicing: TTBB

Accompaniment: A cappella

Level: Medium Easy

Stan Rogers, Canada's folk music hero speaks to all of us through his words and music. This arrangement is faithful to Stan's musical style and it's great to sing.

5. Title: "Come Travel With Me"

Composer: Scott Farthing

Publisher: Walton Music / **Edition #:** Pepper # 3281565

Voicing: TTBB

Accompaniment: Piano

Level: Medium

Walt Whitman's *Song of the Open Road* is the basis for this expansive and melodic original composition that is perfectly suited to the young men's choir. Limited range melodies and chordal harmonies soar over an active piano accompaniment, creating an expressive sound tapestry that is up-tempo and infectious for both your men and audience.

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Dennis Gephart

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High 5: "Potpourri"

Emily Crocker, WCDA Industry Representative, Milwaukee
Vice President of Choral Publications, Hal Leonard Corp.
ecrocker@halleonard.com



Emily Crocker

1. Title: "Light of a Clear Blue Morning"

Composer: Dolly Parton / arr. Craig Hella Johnson

Publisher / Edition #: Hal Leonard 08750799

Voicing: Solo/SATB a cappella

Accompaniment: Soprano recorder

This song by the legendary country singer Dolly Parton was written in response to the pain she felt from the breakup with her longtime musical and business partner Porter Waggoner. This setting by "Conspirare" conductor, Craig Hella Johnson, opens with the crystal clear sound of a soprano recorder above a sustained tone in the men's voices. The opening strains of the verse are sung by a solo soprano over choral harmonies. The full chorus enters on the text "I can see the light, see the light..." Then follows a cumulative refrain with the ad lib soprano solo, SATB chorus entering one part at a time, an obbligato soprano trio, and the soprano recorder before a dramatic pause and final section with chorus and soloist singing the closing expressive cadence. Easily learned, this selection is ideal for showcasing a lyric soprano soloist. Excellent change of pace for both holiday and spring pops concerts.

2. Title: "Alleluia, Amen" (from *The Place of the Blest*)

Arranger: Randall Thompson

Publisher / Edition #: ECS No. 2839

Voicing: SSA

Accompaniment: Organ, or Flute, oboe, Clarinet, Bassoon and String Quartet or String Orchestra

The Place of the Blest was written for the Boys Choir of Saint Thomas Church, New York City in 1968, and "Alleluia, Amen" is the concluding movement of this work. Marked *Largo e sereno*, the work develops through harmonic repetition, range and dynamics to an emotional highpoint *largamente*, and then gradually decrescendos to a peaceful final codetta. Thompson's *Alleluia* from 1940 is a better-known work, but parallels between the two pieces exist. Thompson wrote, that "the word 'Alleluia' has so many possible interpretations. The music in my particular Alleluia cannot be made to sound joyous. It is a slow, sad piece, and...here it is comparable to the Book of Job, where it is written, "The Lord gave and the Lord has taken away. Blessed be the name of the Lord." Another parallel might be noted that the 1940 *Alleluia* was written while World War II was developing and this "Alleluia" was written during the height of the Vietnam War. This is an excellent selection for high school women's choirs or advanced children's choirs.

3. Title: "Sing All Ye Joyful"

Composer: Kirke Mechem, text by J.R.R. Tolkien

Publisher / Edition #: G. Schirmer 50481638

Voicing: SSAA

Accompaniment: Piano

Young singers will enjoy this setting of a Tolkien text from *The Hobbit*. The buoyant melody is first presented in unison, then in two parts in a 4-part canon, and then in a 4-part homophonic harmonization before the *poco meno mosso* codetta. Superbly crafted, this short work has the feel of a contemporary madrigal and although in 4-parts, is suitable even for middle school and children's choirs. High school women's groups will love it, too! Ideal for contest, festival, and any other concert occasion.

4. Title: "Chi la Gagliarda"

Composer: Baldassare Donato, ed. Maynard Klein

Publisher / Edition #: G. Schirmer 50316100

Voicing: SATB

Accompaniment: A cappella

The galliard is an athletic dance, characterized by leaps, jumps, hops and other similar figures, and gained popularity during the 16th century, becoming a great favorite of Queen Elizabeth I. Baldassare Donato was a composer and singer of the Italian Renaissance and was *maestro di cappella* of the prestigious St. Mark's Basilica at the end of the 16th century. This light-hearted work lends itself to a variety of performance options. Consider adding instruments: wind, string, and percussion to enhance the dance-like qualities. Consider opening the work with a soloist on the first phrase, with the full chorus entering on the second phrase. Above all, keep it bouncy and full of rhythmic vitality.

5. Title: "Birdsong"

Composer: Paul Read, text by an unknown child in the Terezin Concentration Camp, Czechoslovakia

Publisher / Edition #: Boosey & Hawkes 48004700

Voicing: 2-Part Treble

Accompaniment: piano

The text of this work comes from a collection of poems written by children who, while incarcerated in the Terezin Concentration Camp in Czechoslovakia during World War II, wrote of their experiences and their dreams. The text's positive and uplifting message is all the more striking when placed against the backdrop of war and the loss of personal freedom. The composer writes skillfully for young voices. The melody is simple and clear, while the harmonies are slightly darker with jazz overtones; the rhythms are gentle but suggest dance and celebration. Ideal for middle school treble choruses and community children's choirs.

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