

Star of the North

volume 39
issue 1
fall 2010



Beyond the Notes

State Conference 2010
November 19-20
at St. Cloud State University

EDITOR'S REMARKS



MARK POTVIN
St. Cloud
State University

As a member of the St. Cloud State University campus community, I'd like to extend a hearty invitation to attend the ACDA-MN State Conference on November 19-20, 2010. Our students, faculty, and staff are delighted to host this event and cannot wait for the arrival of featured choirs, honor choir singers, convention attendees, and the rest. What a fun weekend it will be! Please take a look at the convention brochure found online at www.acda-mn.org and make sure to register right away!

Inside this issue, you'll see several articles focusing on the State Conference. Steve Albaugh provides a detailed explanation of the theme ("Beyond the Notes"), the annual award winners are announced beginning on page 18, and a complete listing of performing ensembles and interest sessions is on page 33. Mike Smith also outlines the Student Symposium that will run concurrently to the events of the conference on page 32. Beyond discussion of the activities scheduled for November, fantastic articles have been submitted by Kari Douma, Mary Whitlock, Bonnie Nelson, and Heather Douglas. We also have Pick Six lists for College/University, Community, and High School Choirs.

You'll also that you're reading from a computer screen instead of from a printed page. (Obvious, I know!) This issue marks the first exclusively online publication of *Star of the North*. For more information on this landmark moment in our journal's evolution, please read Bruce Becker's "Last Word" at the end of the issue.

I hope your fall continues to roll forward with purpose, momentum, and joy. See you at SCSU in November!

**STATE HONOR CHOIR AUDITION
INFORMATION AT:
www.acda-mn.org**



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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 cut-backs in funding and support have steadily eroded arts institutions in our 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.

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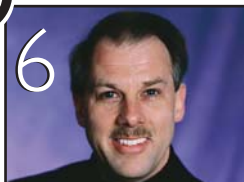
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Winter 2010.....1/7/11
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5 WORDS or less...



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POLICY STATEMENT ON PROGRAMMING

Recognizing the broad diversity of cultures and beliefs by our member directors, by our singers, and by all those touched by performances of choral music, ACDA of Minnesota reaffirms its commitment to balance and diversity in programming. It is important that we, as the leading proponents of choral art in our state, actively encourage and model sensitivity to and awareness of diversity, particularly with regard to sacred and secular repertoire.

We recommend that no more than fifty percent of the literature chosen for Honors Choirs, All-State Choirs and Pick Six packets contain music with sacred text. Performances and lists pertaining to music in worship are exempt.

Adopted by the ACDA of Minnesota Executive Board, January 13, 1996.

PRESIDENT'S CUE



BRIAN STUBBS
Brainerd High School

Fall is in the air, and it is that time of year when we begin to finalize plans for the season – literature picks at the top of the list, followed by organization strategy (THIS year I am finally going to do it right!), and (of course!) calendar conflict resolution. (How is it that we plan our concerts a year or more in advance, yet people don't notice conflicts until a week prior?)

Coming off the summer break, I hope your batteries are charged and you are excited to face the upcoming choral season. Personally, I find it difficult to rekindle the fire for next year until I attend Summer Dialogue. Connecting with colleagues, sharing ideas and passions, learning new literature, and performing together are the perfect recipe for reigniting my passion for the profession. This year's Dialogue proved to be the best yet for me. Judy Sagan planned an incredible week with a great line-up of presenters and clinics. Judy's gifts for planning and visioning have been a tremendous gift to our organization.

Speaking of organization, the ACDA-MN board was busy this summer: Our June board meeting at St. Cloud State was spent working on amending our constitution to enhance the effectiveness of our District Chairs. We also toured the facilities that will be utilized for our upcoming conference in November. Make plans to attend what is shaping up to be an incredible conference, organized by Steve Albaugh. We formally thanked and said goodbye to our outgoing District Chairs: Mary Jo Bot, Karen Lutgen, and Brian Ohnsorg, as well as to Secretary Tom Hassig and Chuck Hellie, who has served as Treasurer for the past ten years. Chuck's work through a period of tremendous growth guided ACDA-MN through a huge shift in how we keep our financial records.

In July, the executive board met to fine-tune a few amendments to our constitution and bylaws, vet nominations for statewide awards, and envision the organization's work for the next two years. Prior to Dialogue in August, the full board met for two days. We welcomed our new District Chairs (Marie Spar Dymit, Chris Harris, and Bon-

nie Nelson), with a three-hour orientation and brainstorming session. Look for communication from your District Chair about upcoming activities that will be close to home! We also welcomed our new secretary, Amy Johnson, who has put her thumbprint on the organization by moving our work to Google docs and designing templates for all of our reports. These fine people already are making positive impacts – it is a great time to be a part of the ACDA-MN board.

Please keep in mind that our constitution/bylaws will be impacted with our next election. You will be asked to vote the changes we have recommended:

1. District lines are being redrawn to represent our geographic regions better. We hope to afford our District Chairs the opportunity to connect with their constituents (you!) better.
2. District chair terms are being lengthened from two to three-year terms. This is at the request of past District Chairs, who felt that it took a whole year to figure things out and had only one year remaining to serve before their term expired. In a major policy shift, we are asking each District Chair to organize at least one activity in their district each year and are providing them a budget to do so. This means an even higher learning curve. Giving our District Chairs time to grow means lengthening their terms.

As is always the case, we are here to serve you. The absolute best place to go with any question is our website: www.acda-mn.org. A quick click and you are set to go! What if it isn't there, you ask? Then WE are! Click on your District Chair or an Executive Officer, and you can zip out your question straight to our email inbox. You'll have a reply in short order. We continue to strive to serve our mission: to support and inspire a community of choral musicians. YOU are our number one concern.

Best wishes as you move through your fall season. See you at the November conference!

ON THE HORIZON

Beyond the Notes: 2010 State Conference



STEVE ALBAUGH
Rosemount
High School

Join us in Saint Cloud for the 34th annual ACDA-MN State Fall Conference! This year's conference will be held on the campus of Saint Cloud State University on November 19-20, 2010. Enlightening immersion experiences, informative interest sessions and inspiring concerts are being planned for you! "Beyond the Notes" truly has something for everyone!

Middle School/Junior High Immersion

Clint Pianalto, a dynamic music educator from Springdale, Arkansas, will present "Peace, Love, and Choir: Finding your Zen in the Middle-level Choral Classroom." These sessions will cover topics such as rallying young men to singing, vocal technique, choral pacing and rehearsal awareness. A reading session of successful middle level literature is included in the immersion schedule. The 8th Grade Treble Chorus, under the direction of Gillian Teoh, from Lake Middle School, South Washington County Schools will serve as a demonstration choir. Clint will work with the choir in an open rehearsal and performance format.

Music and Worship Immersion

An expert in aspects of music and worship, Kevin McBeth has been a leader in the Missouri choral and church music community for several years. Kevin is Director of Music at Manchester United Methodist Church in the Saint Louis area. His immersion sessions entitled, "Ancient Truth – Current Trends", will include something for everyone, regardless of church size or affiliation. A reading session is included as one of the sessions.

Imagine: A Minnesota Mosaic

The Twin Cities Community Gospel Choir, Voca-Essence, and The Youth Chorale of Central Minnesota join forces for this dynamic and moving tribute to Minnesota singing cultures. Bethlehem Lutheran Church will be the site for this not-to-be-missed celebration!

Concert Sessions

Saint Cloud State University's Ritchie Auditorium will be the performance site for concert sessions for this year's conference. Congratulations to the following choirs and conductors for being selected through an audition process for solo performances:

- College of Saint Benedict/Saint John's University Chamber Choir, Axel Theimer, conductor
- Duluth East High School A'cappella Choir, Jerome Upton, conductor
- Eastview High School Concert Choir, Judy Sagen & Greg Douma, conductors
- From Age to Age, Andrew Miller, conductor
- Minnesota Valley Men's Chorus, Steven Boehlke, conductor
- Northwestern College Women's Chorus, Mary Kay Geston, conductor
- Northern Lights Chorale, Bruce Phelps, conductor
- St. Olaf Chapel Choir, Chris Aspaas, conductor
- The St. John's Boys' Choir, André Heywood, conductor

Renewing your membership?
Go to acda-mn.org or mail directly to:
Bruce W. becker, Executive Director
12027 Gantry Lane
Apple Valley, MN 55124

Interest Sessions

Check out these amazing sessions that will inspire us to move “Beyond the Notes” in how we approach our singers and our communities!

- *Opening Ophelia’s Heart Through Song: Adolescence, Singing and Self-Concept in Adolescent Female Singers*; Presenter: Lynne Gackle, Baylor University
- *Viva Mexico! Mexican Choral Music for Young Voices*; Presenters: Philip Brunelle, Artistic Director of VocalEssence and Diane Syrse, Mexican Composer
- *The Bass Clef: Staying Honest With Our True Self*; Presenter: Christopher Fetting, Bemidji High School
- *Mexican Choral Music for High School and College Choirs*; Presenters: Philip Brunelle, Sigrid Johnson, and Diane Syrse with performance by VocalEssence Ensemble Singers

Hospitality

Holiday Inn Hotel and Suites is the largest full-service hotel in Saint Cloud. The hotel offers the best conference facility with

the area’s largest indoor recreational facility with an 11,000 square foot Holidome offering basketball and volleyball courts, as well as three different pools.

Registration

The registration brochure for this year’s conference can be found on the ACDA-MN website. A registration form will not be mailed this year. Check out the ACDA-MN website for all conference information!

This year’s conference also includes scheduled time for meeting and sharing with colleagues from your district, the annual ACDA-MN awards luncheon, and the popular afterglow!

Mark your calendars, encourage a colleague, and come to Saint Cloud!

5 WORDS or less... What inspires you as a conductor?

Great music – always and unceasingly.

~ René Clausen, composer and conductor

Editor’s Note: René Clausen is a familiar name to Minnesota musicians. He has served as a conductor of the Concordia Choir (Moorhead) since 1986 and his compositions and arrangements are available exclusively through Mark Foster Music (a division of Shawnee Press) in the René Clausen Choral Series.



FROM THE FIELD

Community Building Ideas for Ensembles



KARI DOUMA
Eagan High School

If you are anything like me, the first few weeks of rehearsals revolve around community building, establishing classroom environment and tone, “getting to know you” activities, and the joyful (although sometimes stressful) commencement of music making! I have a cache of fun activities, games, and conversation starters that I like to use to break the ice and encourage singers to open up to each other. Yet after about a week, the first concert looms in the future and the rubber has to hit the road.

This summer, I decided to do some research about community building and its impact on classroom environment. Although I have not been unhappy with how things have been in the past, I find that as the year moves from one major event to the next, music learning becomes the one and only priority and community building goes as far as whatever was done early in the fall. This year, the one over arching goal I have for all of my ensembles is to continuously and purposely build community year-round. My specific plans are not important to share, as I think one of the things that make a successful learning community is tailoring such specifics to the teacher and his/her students. Below is a list of games and activities that one could use early on in the year or anytime your choir or music class needs a refresher, energizer, brain break, or a stress reliever. Hopefully, a few of these will be new for you.

Community Building Ideas

1. “Give One, Get One”

Give the students a piece of paper and have them divide it into nine sections (three squares across, three squares down). Across the top three squares students should put one number in each square that is important to them (or names, favorite books, etc.). Students then walk around and find a person they don’t know well. After they have paired up, one student asks the other to explain the significance of ONE of the numbers, after explaining, the student writes that number in one of the remaining 6 boxes and then the other student does the same thing. This is great not only as an ice breaker, but as a formative assessment activity.

2. “Direction Connection”

This game is a blast! Each student in your class or choir receives a piece of paper with instructions on it. (For instance, “Stand up and yell ‘Fire!’ when a pencil drops.”) Sit in a large circle and tell the students that they are to follow the directions on their cards. When you say go the first person starts (their card should read something like, “Stand up and sing when your teacher says go.”) Time how long it takes everyone to perform his or her task on the card. Work throughout the year to improve the time. If you Google “direction connection” you should be able to find ready-made cards.

3. “Questions, Questions!”

Have each student write a question on a small piece of paper. The question should be something like, “What is your favorite superhero?” Turn music on or set a timer and have the students mingle for about five minutes asking each other their questions. Each time they ask their question, they exchange theirs with the person they were conversing with so the students always have a new question. This would also work as a “Whaddya know about...” activity.

4. “Group Thumb War”

Either in rows or in a circle have students sit closely to each other. Students cross their arms and grab hands with the people on either side of them. Instruct them to connect their hands together as if they were having a thumb war. When everyone is connected, do the thumb war count down: “One, two, three, four, I declare a thumb war!” Students have to stay connected as they “wrestle”. Teachers can time this activity to last about a minute or two. This is a great energizer/focus/brain engaging game.

These ideas are new to me and I am excited to use them in my choir rehearsals. I am sure you have a tried and true routine of these sorts of activities, but perhaps you will be intrigued enough by these find time to try them out sometime as well!

FROM THE FIELD

Oh! The Places We've Been



BONNIE NELSON

Sauk Centre
High School

Apple strudel, chocolate, crepes, chocolate, ice cream, chocolate, crème brulee, did I say chocolate? Oh, the memories of a 16-day trip to Europe... wait! I wasn't there for the food, but what a great benefit! I was traveling with 280 music students and teachers on a whirlwind, incredible, eye-opening tour with the Minnesota Music Ambassadors.

Biennially, Minnesota Music Ambassadors offers our Minnesota choir and band students the opportunity to perform in parks and churches in England, France, Switzerland, Austria, and Germany. Before chaperoning this trip, I didn't know enough about the experience to realize what an amazing adventure I should be offering my top students. Having participated myself and had sixteen of my students experience it during the last two trips has found me encouraging colleagues to nominate their best singers and players. This year's tour was lead by one of our own ACDA members, Bill Krinke, in partnership with instrumental colleague Chip Williams. Chaperones are Minnesota band and choir teachers. What makes this trip extra special is that the students have the opportunity to perform in both the band and the choir.

We all know there are many companies that offer our students travel opportunities. We also have tours that we sponsor ourselves. Any chance to make music with enthusiastic and motivated musicians is an opportunity not to be missed. I just want to share a few highlights from this particular experience for those unfamiliar with the Minnesota Music Ambassadors program.

After three days of intense rehearsal, we flew on six flights to London. Once there we boarded six buses for our tour. Many of those chaperoning have participated several times, so the whole process is a well-oiled machine. The band concerts are held

in parks – usually with lots of American flag-waving and enthusiastic applause. The choir concerts are held in historic churches that feature beautiful architecture and amazing acoustics. Each of these churches is inspiring to perform in, but the highlight for the choir is likely the performance at St. Mark's Cathedral in Venice.

Of course, our time isn't just spent on concerts, but sightseeing! Memories from my students include:

- A Broadway show in London,
- Marching beside the royal band at the changing of the guard,
- Vespers at Westminster,
- Climbing the Eiffel Tower in Paris,
- A river cruise on the Seine,
- Seeing the *Mona Lisa* at the Louvre,
- Our first glimpse of the Alps,
- A mountain picnic in Zermatt at the Matterhorn,
- Visiting Chillon Castle and Lake Geneva,
- Driving through the Brenner pass on our way to Venice,
- A mini concert in the rain in Seefeld, Austria, complete with umbrellas held over the music,
- Watching ski jumpers practice at the Olympic jump in Innsbruck,
- The Night Watchman tour in Rothenburg, and
- Shopping, shopping, shopping – of course!

Why should we offer our students opportunities to travel? I know that my students' eyes were opened to a world much bigger than little Sauk Centre, Minnesota. Prejudices were challenged, friendships were forged, superior music performances were experienced, and the idea that music is an international language became more fully understood.

**2011 ACDA-MN
State Conference
November 19 & 20
St. Cloud State University**

New State Dues Reminder:
Add \$15 to Active, Life,
and Retired membership
categories when renewing
your membership

SPECIAL FEATURE

MMEA Update



DIANE HEANEY
Albert Lea
High School

Greetings from the choral side of MMEA!

When ACDA asked me to write a short article about the happenings in MMEA choral world, I thought it was a great idea, and I am happy to share any news or topic that might be of interest.

We have just finished All-State Choir Camp at St. Olaf in Northfield with a wonderful experience. The students were very respectful, well-behaved, and of course, talented. Our section coaches and choral assistant, John Kleinwolterink, were amazing and inspiring to many of the students in the choirs. The conductors Angie Broeker, Hilary Apfelstadt, and Gary Swartzhoff, were all first-rate. It was great fun to watch their individual styles mold and shape each choir toward beautiful performances.

MMEA and ACDA work closely together to provide experiences for the All-State choir students. The two organizations commission a new choral work each year to be performed by one of the choirs. This year's composer was Josh Shank, and his composition *Your Children (Are Not Your Children)* was premiered at the Saturday morning concert on August 7th by the Mixed Choir, Angie Broeker conducting, along with four players on two pianos. The other experiences provided this year were performances of *Spirit Journey* directed by Darcy Reese (featuring students from Thief River Falls High School and professional musicians from the Twin Cities), as well as a rousing concert by the all-male Great Northern Union Chorus under the direction of Peter Benson.

I'd like to offer a word about the choosing of students for All-State choirs. Since I am now a part of the process and understand it much better, I can confidently report that the vocal scoring and judging panel work very well.

There is very little discrepancy in the scoring range between judges, and judges comments on the ballots only help to determine close ties. All the vocal judges met before the auditions to do several mock auditions and were pleased to find they were all very similar in scoring. The tonal memory and sight reading was also re-written in a committee/consensus manner and seemed to work better this year than in years past. Each school is only allowed 6 students in All-State choirs, whether actually chosen or as a alternate. Many times, this allows a student from a different school to go even though their score was less than a student from a school which had maxed out.

All-Staters for this year will meet again in February 18-19 in Minneapolis and perform in Orchestra Hall. Auditions for next year's choirs will be in March and those deadlines occur just after the first of the year. Next year's camp will again be at St. Olaf and the conductors will be Axel Theimer of St. John's University for Men's Chorus, Sandra Snow of Michigan State for the Women's Chorus, and Geoffrey Boers of the University of Washington for the Mixed Chorus. Conductor suggestions for future years are always welcome, and if someone has a great interest in serving as a section coach for camp, please feel free to contact me.

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FROM THE FIELD

National Organization Sponsors Show Choir Championship



HEATHER DOUGLAS

It has finally happened! A true National Champion show choir will be crowned in 2011 from a competition series bringing together performers and educators from across the nation. FAME Events has partnered with MENC: The National Association for Music Education to make this “the most educationally sound program for Show Choirs in the nation.”

This Championship Series is a huge step forward for the world of show choir. There have been “national” show choir competitions around for years, produced mostly by for-profit companies, taking place all over the country. While these events were not sponsored by music education organizations, they have been beneficial for groups attending as a platform to see what schools from other parts of the country are doing, to learn from their peers, and to gain new perspectives through travel. With all the different “national” competitions existing, no single show choir could rightly claim the title of National Champion, and often the groups brought together at these competitions were competing because they could afford the expense, rather than because they were among the best show choirs in the country.

FAME is trying a new approach to determining a true champion; they will set out this year to prove they have created an effective formula for doing so. MENC and FAME will be working together on this event series, and to have a nationally recognized organization backing this is perhaps the most important element for success. Never before has anyone at the national level come forward to sanction such an event in this genre. The involvement of MENC will ensure that an emphasis on show choir as an educational tool should be prevalent throughout this competitive season.

The next important key to this championship series is the idea that the top three show choirs from the five qualifying events will be receive an invitation

for a chance to compete for the title. The qualifying events are other venues that FAME has used in the past as national competitions: Hollywood, Branson, Orlando, New York, and Chicago. This component could give more groups a chance to compete in the qualifying round, as some groups may have competed at more than one of these events in the past. These qualifiers could then lead to a more competitive final competition.

The adjudication process is certain to be second to none. Selected adjudicators are respected professionals among the entertainment and music education worlds. FAME and MENC are committed to choosing individuals who are very familiar with and have had years of experience with show choir. The score sheets have “been refined to ensure consistency and integrity in scoring. Adjudication is based on vocal production (40%), visual production (30%), show production (20%) and music production (10%).” The scoresheet shows the importance of “choir” by using the largest percentage of scoring on the vocal sound coming off the stage, and will provide another support for an emphasis on education.

The final component to this series is the new “Show Choir Expo.” This will occur simultaneously with the culminating National Championship competition. It will be an opportunity for industry merchants and professionals to attend and connect with one another. There will also be workshops for any enthusiast to attend.

With the recognition of MENC and the other components, the National Show Choir Championship Series is extremely exciting for music educators working in the show choir field. Those interested in learning more about show choir will find this a great way to see what the “experts” in the field are doing. Hats off to FAME Events for this new path for show choir!

ON THE HORIZON

21st Annual Men's/Women's Festival Preview



THOMAS HASSIG
Prior Lake-Savage
High School

Saturday, October 30, is the date. Saint John's University is the place. Music, camaraderie and a positive learning environment is the purpose. Get your male and female quartets ready! This one-of-a-kind event has a national reputation for unique interaction of collegiate and high school singers and the chance to hear a dozen or more collegiate choirs and hundreds of singers combined in three concerts. Oh, the repertoire you'll hear that day! The different tone colors and styles of performance! Besides everything else, the long day is also a lot of fun!

Repertoire for the massed choirs will be:

Women's Chorus Festival Literature

- "Os Justi" (SSAA) – Daley, Alliance AMP 0018
- "A Child Said" (SSAA) – McCray, Emerson NMP 130
- "How Can I Keep From Singing" (SSA) – Ginsberg, SBMP 223
- "Music Down In My Soul" (S)(SSA) – Hogan, HL 08743329

Men's Chorus Festival Literature

- "Cantate Domino" (TTBB) – Hassler/Greyson, Bourne 018637
- "Stars I Shall Find" (TTBB) – Dickau, Walton HL08501605
- "Gentle Annie" (TTBB) – Shaw-Parker, Alfred 00859
- "Dies Irae" (TTB) – Stroope, Alliance AMP 0616

Combined Choirs Final Selection

- "If Music Be the Food of Love" (SATB) – Dickau, Colla Voce 36-20109

Since several of these titles are repeated from previous years, check your music libraries to avoid needless duplication. Order the music directly through your music dealer ASAP and get your bus/van reserved now. See you the last Saturday in October!

Festival website is accessible through www.acda-mn.org/mwfestival.html
Contact Thomas Hassig at Prior Lake High School for further information.
e-mail: thassig@priorlake-savage.k12.mn.us
tel: 952-226-8663



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FROM THE FIELD

Dialogue: Inspiring, Rejuvenating and Worth Every Penny



MARY WHITLOCK
Marshall High School,
Duluth

This year, I ended my school year with budget cuts and downsizing in staff, which resulted in a wonderful, energetic, talented teacher being let go. So as a result, I hesitantly registered for Dialogue this year, mainly because of the cost. What if this happens to me next year? I give so much extra to my job and it seems as though no one, especially administrators, is appreciative of the extra time we give to our jobs. But within 24 hours of Dialogue, Angela Broeker, gave the best quote, "Let this be about the students." That is why I am here at ACDA Dialogue. It starts the same way every year. "Where do you teach?" "What level do you teach?" "How are things in your district?" These are conversations that let you know that you are not alone. Not alone with a lack of time, budget restraints, and advocating for music in the schools.

The week of ACDA Dialogue allowed almost 200 music educators time to sing, laugh, listen, converse and learn. Even though almost all of us make our living in music many of us do not have the opportunity to just sit in a choir and sing. The 2010 Director's chorus was energizing and exciting under the direction of Dr. Christopher Aspaas from St. Olaf. "He was unbelievably upbeat and engaging," said Marcia VanCamp (Duluth) of Aspaas. During the three days of rehearsals Chris shared how important some of the music he had selected was to him and his personal journey. One composition, "Christ the Apple Tree" arranged by a St. Olaf student, was particularly special to him. It was a piece of music that had given him comfort and guidance in a year that was challenging. It was comforting to be reminded that music can give us the strength to get us through the rough times.

Every year I look forward to hearing from the All-State Choir directors. The director of the Mixed Choir, Angela Broeker, gave a presentation titled, "Help, I'm a Sensitive Introvert and a Choral Director." She spoke in a quiet, calm, soothing voice and shared personal reflections and stories that took

us all back to the days we were in college or grad school. It caused us to reflect on those mentors and teachers who used their words either to encourage us or demean us. The stories made us laugh, reflect and even gasp in horror at the results. All this made me think on how I teach and how my words will stay with a child forever. Angela (a college choir director who seems confident, talented, and picky) shared her insecurities regarding student evaluations of her and her courses. Even though 98% of student comments are generally positive she lets the 2% that are negative bother her. How many of us do this same thing? I know I do. She shared quotes from her favorite new book called *The Love of Impermanent Things: A Threshold Ecology (The World As Home)* by Mary Rose O'Reilley. Maybe that will help me work through that 2%.

Hilary Apfelstadt, director of the Women's All-State Choir focused on warm-ups. Her presentation entitled, "The Conductor as Voice teacher: Developing Good Vocal Skills in the Ensemble Setting." Dr. Apfelstadt reminded us that we are the one and only voice teacher for over half of our students. We must be purposeful through warm-ups so they do not get boring. Engage our students and make it physical. She stressed the importance of the students keeping an inner pulse through tapping or movement with their arms. She showed us how to spice up the warm-up by changing the interval, the scale or mode. To listen, she had us sing a scale and move in a circle... a different experience, and one I want to use in my classroom.

Gary Schwartzhoff, director of the All-State Men's Choir spoke on "The Male Scale: Investigating the Y Chromosome." He started by reading testimonials from former students and parents about the long-term benefits of being in a male choir: trust, tradition, brotherhood, sense of pride, leadership, sense of community, lessons learned and lessons extended. This could be applied to all ensembles

and it supports why the arts hold a valuable spot in our education process. But in this time of education cuts, with the arts looking like icing on the cake, he showed us a recent report from Chorus America investigating the value of singing in a choir. I would encourage us all to share the following with our administrators:

“A large percentage of the American population appears to be drawn to choral singing and the desire to participate in the communal expression, creation, and performance of beautiful music. Whatever motivates choral singers to sing, the data indicates that choral singing is a thriving and growing form of

artistic expression in America, and can be acknowledged not just for providing great musical performances, but for advancing many of the positive qualities associated with success in life both for children and adults” **This piece originally aired on Sunday, June 14, 2009 on CBS Sunday Morning with Charles Osgood.** http://www.chorusamerica.org/impact09_CBS_video.cfm

By Friday, I realized the 2010 ACDA Dialogue was worth every penny I spent. I need that connection each summer with other music teachers from across the state. I continue to be renewed by sharing conversations on the art of teaching music.

thank you...

...for allowing us to be a part of dialogue for 20 years...

...and for making us your source
for everything musical since 1939.



8056 Nicollet Ave S
Bloomington, MN 55420
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DIALOGUE REFLECTION

I'm not a poet, and I know it!



JUDY SAGEN
Eastview High School

Twas the last week of August
and all through my mind
were those thoughts of summer
that helped me unwind

Some closets got cleaned
and days by the pool
But now it was time
to focus on school

From selecting new music
to planning the year
My memories from **DIALOGUE**
became apparent and clear!

ON-SITE REGISTRATION
certainly went great!
With **MARK** at the helm
there was no debate

We started with **DINA**
On vocal technique
From Iowa she came
in that terrible heat!

A special production
Called "**SPIRIT JOURNEY**"
Entertained us in style
All would agree!

TEN SESSIONS OF MUSIC
were plenty to read
We sang through more songs
than we could possibly need!

The **DIRECTOR'S CHORUS**
was one of the best
With **ASPAAS** as head
we were put to the test!

Our **AFTERGLOWS** were always
the place to be
How fun to share stories
and friends to see!

It was late to bed
and early to rise
We were ready for **WARM-UPS**
C'mon open those eyes!

Presentations from **ANGIE**
GARY and **HILARY** too
Always inspiring
Teaching something new

BOEHLKE and **GESTON** (Doug)
and **FETTIG** showed clips
Sharing their knowledge
and giving us tips

Sessions on **TEXT**
and **TECHNOLOGY** to learn
thanks goes to **SUE**
we know where to turn!

We could not have done it
without **RUTH** on the keys
Her sessions were awesome
and we were so pleased!

Our "Prez" **BRIAN STUBBS**
is always a tease
But certainly runs
a meeting with ease

KARI GILBERTSON from Texas
stole the show
With her humor and advice
we enjoyed her so

The **COMPOSER'S SESSION**
was received so well
They had such great music
and so much to tell!

Our **CLOSING BANQUET**
at the "Legends" we had
Saying goodbye to friends
was a little bit sad

A week full of **MUSIC**
And the **PEOPLE** we met
All the **MEMORIES** we shared
We'll never forget!

THANK YOU to all
I just want to say
for making this week
so special in every way!

So here's to our **MEMBERS**
who all are so dear
I wish you the best
for a wonderful school year!

A special thank you to ACDA-MN's hard-working board of Statewide Officers, District Reps, and R&S Chairs, as well as to our Executive Director, Bruce Becker. Each of these folks greatly contributed to the success of the summer conference. Your contributions and dedication are valued and appreciated more than you'll ever know. Thank you also for allowing me to serve for the past six years in an organization whose commitment to the choral art is endless. It is through your membership and participation that ACDA-MN continues to be one of the leaders of choral music in America!



Starting upper left and moving clockwise:
*Past and present collide: St. Olaf's Chris Aspaas and Bob Scholz
Sigrid Johnson, Mary Kay Geston, Linda Armstrong, and Diana
Leland enjoying the banquet*
*Bruce Becker recognizes outgoing financial chair, Chuck Hellie
Darcy Reese and Thief River Falls High School Choir
presenting Spirit Journey at Summer Dialogue with special
guests Robert Robinson and members of the Twin Cities
Community Gospel Choir*
*First Summer Dialogue Planning Committee from 1985: Axel
Theimer, Geneva Eschweiler, Robert Scholz, Rolf Anderson*



Starting upper left and moving clockwise:

Kari Werdahl and Rebecca Wyffels

Eastview High School English teachers present on Teaching Literacy in the Choral Classroom

President-Elect Steve Albaugh and Mark Johnson of Groth Music

Brian Stubbs and a microphone: A dangerous combination

Lin Warren, Mark Potvin, and Michael Sellheim at the Annual Meeting

VOLUNTEERS NEEDED FOR

**Honor Choir Concert Days in
November and February**

**Contact Jamye Casperson, Co-Coordinator
jkcasperson@isd194.k12.mn.us**

**Renew your membership directly
with the ACDA-MN state office at:
acda-mn.org**



Starting upper left and moving clockwise:
"News You Can Use" with past president, Judy Sagen
Social hour prior to Friday's banquet
Bruce Becker and Bob Scholz
Dialogue participants in one of ten Reading Sessions

See what our ACDA-MN Board of Directors and our FMC Endowment Fund Committee have been up to... Meeting minutes posted on-line at: www.acda-mn.org

FMC scholarship applications to attend ACDA National Conference and World Choral Symposium due December 1, 2010. For details go to: www.acda-mn.org

Statewide Awards for 2010

Advocate for Choral Excellence (ACE)



2010 ACE Award Winners (L to R) – Mary Kay Geston for Doug Geston (MW), Merna Eppeland (SW), Carol Carver (NE), Adair Horgen (NW), Almore Mathsen (SE), Karen Lutgen for Jane Ramsayer Miller (ME)

ACDA-MN District Chairs presented the 2010 Advocate for Choral Excellence (ACE) awards in a banquet August 7 honoring the recipients and marking the end of Summer Dialogue. The banquet was held at the Legends Country club in Prior Lake. This year's recipients were:

- Adair Horgen (Northwest)
- Carol Carver (Northeast)
- Jane Ramsayer Miller (Metro East)
- Doug Geston (Metro West)
- Myrna Eppeland (Southwest)
- Almore Mathsen (Southeast)

The recipients represented a myriad of activities supporting choral music in their communities, from conducting ensembles to working with individual singers; accompanying choirs and soloists to supporting organizations through publishing, editing, and recording. Each of these fine folks have been outspoken advocates for choral music as an essential element of the human existence.

ACE award winners are chosen by ACDA-MN District Chairs out of nominations received from their constituents. What constitutes an ACE candidate? Simple: anyone who supports our craft. Recipients do not have to be choral conductors or even ACDA members. This award was created two years ago in an effort to celebrate and connect the many people across our state who support choral music. Sharing their inspirational stories reminds us all of the power of choral music.

If you know of a deserving person for your district's ACE award – contact your district chair or visit www.acda-mn.org. Criteria and nomination information is under the awards button.

ACDA-MN/VocalEssence Creative Programming



Jane Ramsayer Miller recently completed her 15th year as Artistic Director for One Voice Mixed Chorus, Minnesota's GLBTA chorus. She is currently enjoying a one-year sabbatical and is working as Artistic Director in Residence for GALA Choruses providing resources and workshops for GALA Choruses across the US and Canada. She holds Masters of Music in

Choral Conducting from the University of Minnesota and a BA in Psychology from the University of Waterloo in Ontario, Canada – and uses both degrees every day in working with choirs!

In 2008 she received the GALA Choruses Legacy Award for her innovative programming and commitment to community outreach. In 2010, Ramsayer Miller is being recognized not only with this award, but also with the ACDA-MN Advocate for Choral Excellence (ACE) Award and the Human Rights Campaign Brian Coyle Leadership Award.

One Voice Mixed Chorus, Minnesota's gay, lesbian, bisexual, transgender (GLBT) and allies chorus has enjoyed a rich history of creative programming and innovative collaborations during the 15 years that Jane Ramsayer Miller has served as Artistic Director.

"Many of our audience members are not traditional choral music fans", explains Ramsayer Miller. "For this reason I program a wide variety of musical genres and elements of fun along with thought-provoking themes." Ramsayer Miller believes in creative collaborations and this interest has resulted in fascinating concerts with groups such as Heart of the Beast, Kairos Dance Theatre, Theatre Mu, the Twin Cities' Community Gospel Choir, Teens Rock the Mic, the Minnesota Philharmonic Orchestra and many metro-area schools.

Last fall she collaborated with Shir Tikvah and Bet Shalom Congregations to present *Unsilenced. GLBT and Jewish Voices of the Holocaust*. The project utilized music to commemo-

rate the shared Holocaust experience of individuals from the Jewish GLBT communities. The program included music by GLBT and Jewish composers impacted by the Holocaust, German cabaret music as a focal point for the GLBT community in 1920s Berlin, historical photographs, and narrative stories of the resistance movement. The concert sold over 1,300 tickets.

The previous June, Ramseyer Miller programmed *Lavender Green: Thinking Globally, Singing Locally*, an environmentally-themed concert showcasing a wide range of musical styles and eras, ranging from the 1700s to today. Concert partners included Eureka Recycling and showcased earth-honoring music including four local Minnesota composers. For this environmental theme all tickets were provided electronically, the concert program was projected on stage, and all concession items recycled or composted.

"In the 'Land of 10,000 Choirs' you need to be incredibly creative in order to make an splash," remarks Ramseyer Miller. Her favorite concerts include a 2004 commission for chorus and Taiko drums, a concert collaboration with women at Shakopee Prison that was filmed and projected for the public and inmates' families in Minneapolis, One Voice's recent kid's concert *Different is GREAT* performed at Heart of the Beast, and the very popular (and sold out) *Faerie Home Companion: The View from Lake Lesbionne*.

One Voice makes it a priority to commission new choral compositions and has commissioned over 20 pieces in their 22-year history. Ramseyer Miller has made it a priority to draw on the talents of living composers within Minnesota. It is always a special opportunity to have a composer join us for rehearsal and to work on their on composition before a concert. For a historical view of One Voice programs visit: www.ovmc.org.

Outstanding Young Director



Brian Ohnsorg is Conductor of Choirs at Jordan High School in Jordan, MN, and a well-known choral singer and Tenor soloist in the Twin Cities. Ohnsorg is a 1997 graduate of Gustavus Adolphus College. At Gustavus, Ohnsorg sang in the Gustavus Choir for four years under the direction of Karle Erickson, Kenneth Jennings, and Gregory Aune. His first teaching

position was in Cold Spring, MN, at ROCORI High School where he taught for three years. In 2001, Ohnsorg returned to academia to pursue a M.M. in Vocal Performance from the University of Minnesota. While in graduate school, Ohnsorg continued to teach voice lessons at Eastview High School and as an adjunct faculty member at Gustavus Adolphus College. In 2005, Ohnsorg felt the call to return to the secondary vocal music classroom and accepted his current position at Jordan High School. Brian Ohnsorg has been a section leader, soloist and assistant conductor at Mount Olivet Lutheran Church in Minneapolis Minnesota since 2001. Recently, Ohnsorg served the ACDA as a co-chair for the North Central Divisional Men's Honor Choir and this past June he concluded his term as South East District Chair for ACDA-MN.

Brian Ohnsorg has taught at Jordan High School for five years. There he teaches three curricular ensembles and four co-curricular ensembles. In addition to his choral music duties, Ohnsorg is very involved with the school musicals and is an assistant golf coach. 200 students representing 40 percent of Jordan High School's population are involved in choir! Jordan High School choirs have had a history of exceptional student participation over the years. Ohnsorg is proud that this tradition continues and that the students and community of Jordan continue to expect and appreciate a heightened level of excellence each year. Ohnsorg's choirs participate annually at Large Group Contest, The South Metro Men's Festival, in 2008 they toured to Florida, and last April the Concert Choir performed at the Gustavus Oratorio Festival. In the spring of 2010 Brian was named Jordan High School's Teacher of the Year.

Mr. Ohnsorg's choral and solo engagements have included work with the VocalEssense Ensemble Singers and Minnesota Chorale, as well as nine summer seasons with the Grammy Award-winning Oregon Bach Festival Chorus and Orchestra under the baton of master conductor Helmuth Rilling. In addition to singing often as a soloist at Mount Olivet Lutheran Church, Mr. Ohnsorg has performed numerous staged roles and oratorio solos with many recognized organizations.

ACDA National Conference

Voices In The Wind

March 9-12, 2011 – Chicago, Illinois

2011 Summer Dialogue

August 2-5 – St. Olaf College, Northfield

Director of the Year



A native of southeastern Minnesota, Thomas Hassig is now in his 22nd year at Prior Lake High School in Savage, MN, where he is music department chairperson and director of the Varsity Men's Choir, Women's Chorale, Choralaires, Concert Choir, and MadJazz. Prior to assuming his teaching duties with the Prior Lake-Savage schools he gained valuable experience teaching at public schools in South Dakota and Iowa.

Degrees include a B.A. from Gustavus Adolphus College, and an M.A. in Music Education from the University of Minnesota. Additional studies have been with Paul Salamunovich, Elmer Iseler, Phil Mattson, Lloyd Pfautsch, Weston Noble, Eph Ehly, Doug McEwen, among others. During the summer months, Hassig attends workshops and conferences nationally and worldwide to gain new insights and ideas. Recent workshop attendance has included stops in Illinois, Iowa, Tennessee, New Mexico, New York, California, and Texas. In 2008, Hassig attended the World Choral Symposium in Copenhagen, Denmark. Bringing new ideas home and 'cross-pollinating' with teachers and directors from across the country helps to keep his teaching fresh and innovative.

In the fall of 2003, the Prior Lake-Savage schools opened their new high school building; Tom served on the planning committee for the new high school's overall design as well as the music and auditorium design subcommittees. Many of the choir students at PLHS pursue private voice study through a program operated through the district's Community Education office. The program, created and established with Tom's vision and leadership, brings outstanding private instructors to the school for lessons with students. Through the program, PLHS students have worked with singers from the Minnesota Opera and other

area professional musicians and organizations. Additionally, in conjunction with his PLHS colleague, Josh Shank, a new choral work is commissioned each year for a PLHS choir.

Groups under Tom's direction have performed in concert and church venues ranging from Seattle to Stockholm and Minneapolis to Moscow. He has led groups on seven concert trips to Europe, including a March 2009 tour with performances at several locales in Greece. In addition to receiving superior ratings at MSHSL contests, Hassig's choirs have made the following special appearances:

- UW Eau Claire Choral Festival (October 2005)
- Choral Festival at Minnesota State University Mankato (November 2004)
- ACDA-MN Fall Conference (November of 2003)
- Dorian Invitational Choral Festival at Luther College (April 2003)

Hassig was the 2004 Minnesota Music Educators Association Music Educator of the Year, is a recipient of the ISD 719 Secondary Teacher of Excellence Award, was recognized as Outstanding Advisor of the Year, and has been a state finalist for Minnesota Teacher of the Year. Hassig is a member of MENC, MMEA, ACDA, ACDA-MN, NEA, and Education Minnesota. He has been active with ACDA-MN as the Secretary to the Executive Board and now serves as Secretary for the FMC Endowment Committee. He also coordinates ACDA-MN's annual Men's/Women's Choral Festival involving approximately 1,000 singers from over 50 high schools and nearly a dozen colleges. For several years, Tom has been the Minnesota Conference Coordinator of Music Festivals; he was also music representative for Region 6AA of the Minnesota State High School League. In 2004, the Prior Lake-Savage district was recognized by the American Music Council as one of the 100 best communities in the nation for music education.

Help ensure Minnesota's choral legacy...
Give to the FMC Endowment Fund at
www.fmcendowment.org

Change of address or phone number?
Contact our Executive Director at
execdirector@acda-mn.org

F. Melius Christiansen Lifetime Achievement Award



Carl Lipke was born and raised in Rice County, MN, and is a graduate of Faribault High School. He received a BS degree from Mankato State University and an MA degree from the University of Minnesota. While attending Mankato State, Carl played in the Concert Band under Howard Van Sickle and sang in the Concert Choir under Elias J. Halling, both for four years.

His teaching career began at Cleveland High School in 1951, where for one year he was a vocal and instrumental music teacher and an assistant coach for the football, basketball, track and baseball teams. He then served 22 months on active duty with the Naval Air Reserve. In the fall of 1954, Carl came to North High School in North St. Paul to head up the music department and teach vocal music.

Carl Lipke's choirs consistently received superior ratings and were awarded more than 60 trophies in MSHSL large group competitions. They toured Europe several times and performed all across the United States. During his tenure, he has mentored over 35 student teachers from various colleges including Bethel University, Hamline University, Northwestern College, St. Olaf College, and the University of Minnesota. Several of his former high school students have gone on to become successful choral directors.

After 39 years at North St. Paul High School, Carl retired in 1993. He continues to direct the North High School Alumni Choir, which he has done since his retirement. In addition to his duties at North, Mr. Lipke directed the youth Cathedral Choir at Mt. Olivet Lutheran Church in Minneapolis (7 years), the Roseville Lutheran Church Adult Choir (4 years) taking them on a concert tour of Norway. He is currently in his eighth year with the Salem Lutheran Church Adult Choir in West St. Paul. For 25 years, Carl was the director of the 3M Music Makers. This was a corporate sponsored choir, auditioned from the full-time employees of 3M, created as a public relations group for the company. They traveled and performed at 3M functions both here in Minnesota and in many locations across the country.

Carl has enjoyed a 50-year affiliation with the Minnesota Music Educators Association. He was named MMEA *Music Educator of the Year* in 1985-86, and served as Vocal Vice President in 1986-87. He was inducted into the MMEA *Hall of Fame* in 1996.

In 1991 Carl received the Minnesota *Outstanding Music Educator Award* from the National Federation Interscholastic Music Association and in 1995 received the *Outstanding Music Educator Award* for Section 5, a six-state area of the organization. In 1998, the Association honored him with their Citation Award as the *National Outstanding Music Educator of the Year*. This is the first and only time a Minnesota music director has received this prestigious national award.

Carl has been a member of the American Choral Directors Association for 41 years and was appointed its first state president in 1969. Since 1996, he has been an active member and one of the original organizers of the F. Melius Christiansen Endowment Fund Committee. Mr. Lipke has chaired that group since 2007.

In 1971, Executive Director Murrae Freng of the Minnesota State High School League hired Carl as Music Consultant. In that role, which he still holds today, he assigns contest judges, chairs the Music Advisory Committee, conducts adjudicator certification clinics, updates the League Music Manual, and hosts the contest manager's workshops. In May of 2009, Carl was inducted into the MSHSL *Hall of Fame*.

In his spare time, Carl is a pilot and has been a Flight Instructor and Charter Pilot at the University of Minnesota Flight Facilities. In this role, he has transported state officials, U of M presidents, staff, and department heads, as well as donor organs for the U of M hospitals. He later became a Flight Instructor and Pilot Examiner at Wings, Inc. at the St. Paul Airport. In November of 2009, he was awarded the *Wright Brothers Master Pilot Safety Award* for over 50 years of safe flying without any accidents, incidents or violations.

Carl is an avid fisherman and hunter and has several trophy fish and large animals decorating his home and cabin. Carl has been married to Jean for 46 years, and they reside in North Oaks. They have two children, four grandchildren, and five grand-dogs.

ACDA-MN Events Master Calendar
www.acda-mn.org

2010 State Conference
Beyond the Notes
On-line registration brochure
available only at: www.acda-mn.org

LEGACY

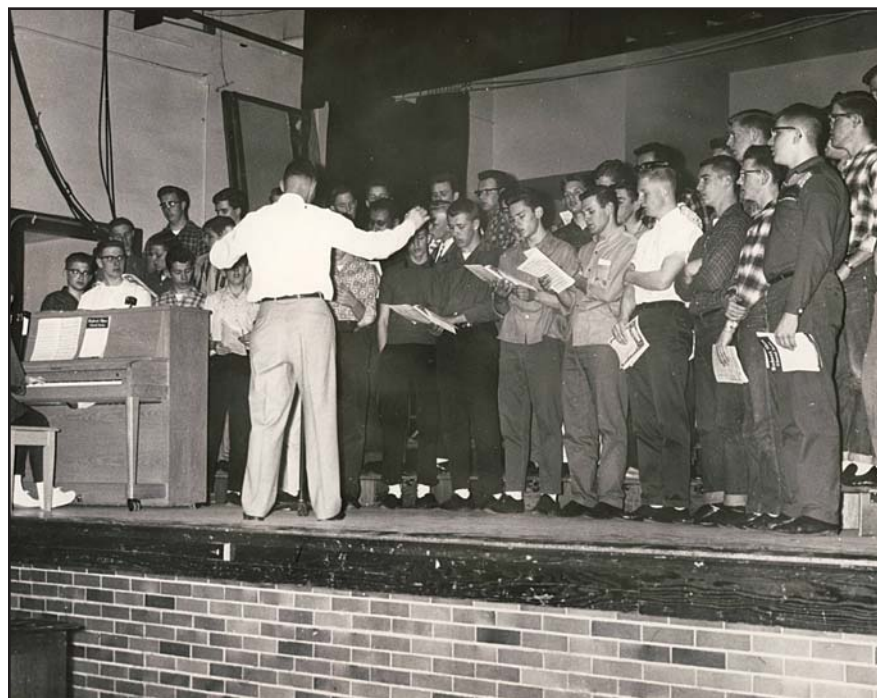
Illuminating the Past, Informing the Present, Inspiring the Future



CARL LIPKE

Editor's Note: Carl Lipke was recently selected as the 2010 recipient of the FMC Lifetime Achievement Award. A full biography of Carl's career can be found on the preceding page. The following is from an interview conducted with Carl in August 2010 by Vicki Peters, a former student and now colleague. Vicki serves as conductor of The Summer Singers and is a professional singer with The Singers, Minnesota Choral Artists. Vicki begins with the following testimony:

If you have ever met Carl Lipke you have experienced his steel blue eyes, firm handshake, and boundless energy. Those eyes, hands, and passion created beautiful music with such fine subtleties, while capturing the hearts of thousands of young high school students and many adults too. His intensity and passion for excellence in the choral art has been instilled in many people who have continued to sing in good choirs all across the country.



The Boys at North High School in 1964

I had the privilege of singing under Carl in high school and learned firsthand how he took average singers and turned them into superior choirs. He always called his choir students "the cream of the crop!" This confidence, high expectations, and discipline was instilled in us and helped create the mutual trust and respect needed to become a great choir. Carl gave us outstanding choral literature, including college level music, and we sang it very well because we knew we could. He taught us hard work, commitment, and dedication for the team, resulting in memories that will last an entire lifetime. We took a seventeen-day choir trip to Europe my senior year, one of the first choirs to travel to Europe from Minnesota. That trip and his passion for choral music were instrumental in my decision to become a choir director.

Vicki Peters: When did you first decide to become a choral director, and why?

Carl Lipke: I guess it was when I was singing in my high school choir and church choir that I decided that I wanted to direct a choir some day. Along with that, it was when I took my first teaching job at Cleveland High School in Cleveland, MN. I had such a great time and success with the choir groups there, that I wanted to continue teaching

VP: Where was your first year of teaching and what were some of your responsibilities during your first year as a choral director?

CL: My first teaching position was at Cleveland High School in Cleveland, MN. Some of the responsibilities were: Band, Choir, one class of Geography, English, History and assistant coach in football, basketball, track and baseball. At basketball games I would go back and forth from coaching on the floor to directing in the stands.

VP: How long did you teach at North High School? And did you coach there also?

CL: I taught choir for 39 years and was department chairperson at North High School. I did one year of coaching gymnastics as I had been on the gymnastic team in college. I was also the musical and technical director for musicals. North St. Paul is a great community of wonderful, caring people. I thoroughly enjoyed my years at North and just loved those kids. I loved going to work every day. For me it was never a job, just so much fun!

VP: Back in the day, who were the choir directors that inspired you during those early years?

CL: When I was growing up, my parents would take me to hear the St. Olaf Choir sing their Christmas Concert and I remember being in awe just listening to them. I would look forward to this concert every year. When I got to college, I knew that I wanted to sing in the college choir and it was Elias J. Halling, my college choir director, who inspired me. He was a master teacher and director. I was very fortunate to have sung under him for 4 years. Those were very exciting years. After college, it was listening to choirs directed by Paul J. Christiansen, Robert Berglund, Robert Holiday. Along with these college directors, it was the high school directors of Oscar Dahle, Gar Lockrem, A. B. (Bud) Engen, Denis Brown, and Bill Lydell.

VP: You have a gift for programming great music for both the singer and the listener. Where do you find your selection of music?

CL: I would and still do attend many concerts during the year and listen to hear what music I could use that would be appropriate for my choirs or singers. I would attend clinics and workshops and always be looking for literature. When I would go to music contests, I would listen to as many choirs, solos and ensembles as I could from other schools. In today's world, one can go on the internet and review literature. I also attended the Christiansen Choral Schools held at Concordia where we sang through new music.

VP: Your choirs always had 30-40 guys singing, and they were athletes and scholars. How did you recruit them and deal with all the sport conflicts?

CL: When I first came to North St. Paul, I had probably two or three boys that were athletes in choir and I immediately would encourage them to go and recruit some more boys. I would go to the locker room and with the help of these boys, encourage some more to come to choir. Next, I would go out and compete alongside some of these athletes. Having been involved in sports throughout high school and college days, I pretty much stayed with them. When they saw that the choir director could stay with them, I guess they soon thought that

choir wasn't a bad thing to belong to. I also had some very intelligent students and some very attractive girls in my choir, which surely helped. It was THE class to belong to. After a while, students saw the success that the choir was having, and soon it became the class that the students wanted to be in, especially the concert choir. I had some great leaders and the best students in school.

As for dealing with the sport conflicts, it was not as bad in my day as it is right now. With the girls and boys sports today, it would be much more difficult. However, there were still some conflicts that did occur for my choir students. I was fortunate to have coaches that would work together with me most of the time, and I would do the same with them. When it came to conflicts, however; if a decision had to be made by the students, my students chose choir or choir activities. Choir was THE CLASS to belong to.

VP: I remember the strict "Lipke's Rules" that made sure the guys hair weren't too long and girls skirts weren't too short (tough in the 70's) and shoes were exactly the same. Where did you acquire this strong sense of discipline?

CL: There was a long history of strong discipline in my family for me. My parents were very strict. My father, being a barber, saw to it that my hair was cut short every week or two weeks, whether I needed it or not. It was just accepted that you would always dress appropriately for school and church. You did not wear clothes that one would wear for recreation. I had strict hours to be in, and all of my school responsibilities had to be completed before I was allowed to go and recreate. This included practicing the piano and clarinet as well. My family was not very affluent. We had only one car and I did not get my first car until my first year of teaching. Along with that, I had just been discharged from the Navy and had been under strong military discipline. I think that these elements played a very natural part of my strict discipline.

VP: Many of the choral students today take private voice lessons which help them and their choirs. How did you take untrained high school singers and produce outstanding choirs year after year, receiving over 60 superior choir trophies?

CL: I guess I felt and approached every rehearsal as a voice lesson for my students. We would work on tone, and tone production, listening skills, blend, balance and sight reading skills during our choir rehearsal. I was very much influenced by Doug McEwen from Arizona State. He was one of our first All State choir directors. I liked his philosophies on vowel placement and blend. I also encouraged students to be involved in state contest singing solos or ensembles. Every grading period, each student was required to be in an ensemble and perform



Carl with the 3M Music Makers in 1980

for the choir for a portion of their grade. I often felt that after school hours were really where the teaching began. I always had students coming in after school and working on vocal techniques and/or literature. I would also try and expose them to as many concerts and performances as possible. Some years I brought in college directors such as Dr. Sateren and Dr. Berglund to work with my choirs.

VP: What are some of the festivals and conventions your choirs have participated in?

CL: The choir participated in MMEA conventions and were invited to sing at MMEA choral clinics. I also hosted many exchange concerts with other schools, much like the conference festivals they have today. Also, a group of high school directors would observe a choir every month. Then we'd go out to dinner and candidly critique the choir with their director. We learned a lot from these discussions and had fun too. Also, the Dorian Festival at Luther College was first offered to All State singers which North High had many members each year. Then Weston (Noble) changed it to be a quartet from each school. That was a marvelous opportunity for those kids.

VP: Tell me about the wonderful choir trips you took in those 40 years of teaching.

CL: We took a choir trip almost every year. We would tour Minnesota, Iowa, Wisconsin, Illinois, Missouri, Florida, California, Washington D.C. and generally throughout United States. We also toured Europe on three separate occasions in 1972, 1974, and 1985. During those

times, we gave concerts in the Netherlands, East and West Germany, Austria, Switzerland and France. The cost of the first trip was \$538.52. It about doubled thirteen years later for the 1985 trip.

VP: How do you feel the European choir tours affected your students?

CL: I feel that there was and is a lasting and positive attitude toward their experience traveling in Europe. I know that in some cases that was and is the only time that any of the students have gone or will go to Europe. I hear all of the time, "The European Trip was the greatest." "Do you remember when?" etc. I have members in my Alumni Choir today that often times reflect on those trips and wish we could do it again. I should mention that in 1972 and 1974, the Iron Curtain was up and there were some very scary times. They saw and heard things that the students could hardly believe or could have imagined existed. They saw how people lived there and they appreciated their homes and country much more when they returned. I will never forget when we crossed over on the bus from gloomy East Germany into West Germany and the sun suddenly came out. The choir broke out singing "Oh, Freedom", one of our concert songs. I still tear up at the thought of it. It was such a valuable, educational experience for them.

VP: You are currently the Chairperson for the FMC Endowment Committee. How has this committee impacted choral directors and how will it affect musicians in the future?

CL: I'm a hopeful and firm believer that the money that is being raised through the FMC Endowment Fund Committee will have a lasting impact on Choral Music in Minnesota. The committee, through their fund raising efforts, make it possible for teachers to attend conventions (state and national,) dialogues and symposiums. It will help to keep Choral Music alive in Minnesota. We have such a wonderful tradition here in Minnesota and we certainly want to maintain and nurture that. Being Chairperson for the FMC Endowment Fund Committee, I'm just so hopeful that I in some way can, give back to Choral Music what it has given to me. What a wonderful life I've had.

VP: As Music Consultant for the Minnesota State High School League, what are your responsibilities and how long have you held this position?

CL: In 1971, Murrae Freng, then the Executive Director of the Minnesota State High School League, hired me to be their Music Consultant. In that role, which I still hold today, I assign contest judges, chair the Music Advisory Committee, conduct adjudicator certification clinics, update the League Music Manual, and host con-

test manager workshops. I mentor choir directors, manage region music contests, and adjudicate contests. I also represent the League at the MMEA Convention, and help in many other as-needed capacities. In May of 2009, I was inducted into the Minnesota State High School League "Hall of Fame."

VP: How has the State Solo/Ensemble and Large Group contests changed over the years?

CL: I believe there is much more involvement in the solo/ensemble contests. I do know that in 1994, the student involvement in MSHSL music contests impacted 93,000 students each year. In 2010, the student involvement was around 99,000 students.

VP: You have been highly influential in developing life-long singers as well as directors. Name some directors that student taught under you.

CL: Well, I had over 35 student teachers that I mentored including Tim Sawyer, David Cherwin, Ed Anthony, Jeff Wressel, Dave Ryan, Jean Larson, Kirsten Broman, and Al Hawker to name a few.

VP: What other jobs have you held over the years?

CL: For seven years I directed the Cathedral Choir (teen-age) at Mt. Olivet Lutheran Church in Minneapolis, and I directed the Roseville Lutheran Church Adult Choir for four years, taking them on a concert tour to Norway. I am currently in my eighth year with the Salem Lutheran Church Adult Choir in West St. Paul. For 25 years I was also the director of the 3M Music Makers. This was a corporately sponsored choir, auditioned from full-time employees of 3M, created as a public relations group for the company. They traveled to perform at 3M functions in Minnesota and 3M's many locations across the United States. I am also a pilot. Summers and weekends I was a Flight Instructor and Charter Pilot at the University of Minnesota Flight Facilities, flying state officials, U of M presidents and staff, department heads, as well as transporting donor organs for the U of M hospitals. I later became a Flight Instructor and Pilot Examiner At Wings Inc. at the St. Paul Airport. Since 1992 I have been a Designated Pilot Examiner for the FAA and have given flight tests to over 900 prospective pilots. In November of 2009 I was awarded "The Wright Brothers Master Pilot Safety Award" for over 50 consecutive years of safe flying without any accidents, incidents, or violations.

Another job that I thoroughly enjoyed was being the charter pilot for Reuben K. Youngdahl, the Senior Pastor of Mt. Olivet Lutheran Church. He loved to spend his summers at their church camp called Cathedral of the Pines on Caribou Lake near Tofte, MN. But members of the church wanted him to be available in Minneapolis for services, weddings, and funerals. The compromise was

to charter a plane and a pilot for the summer to get him back and forth quickly and safely. During June and July, I would juggle my flight students at the U of M Flight Facility and then my wife Jean and I would live at the camp in August to accommodate Youngdahl's schedule.

VP: You are still directing your Alumni Choir today and it has inspired other retired directors to do the same. Why did you decide to start an alumni choir?

CL: As you know, the Alumni Choir was started when I retired from North High School. Unbeknownst to me, you (Vicki Peters) and Linda Smith (Edina music teacher and former North High Student) put together an alumni choir as a surprise for my retirement party. 80 alumni showed up to sing for that party! They had such a good time singing together, they wanted to continue and asked me to direct them. We have been singing ever since. I still have a member in my Alumni Choir who was in my very first choir in North St. Paul. They have been a wonderful group to work with and as long as they keep coming to rehearsals, concerts and enjoy singing, we'll keep on having an Alumni Choir.

VP: What do you do in your spare time, if there is any?

CL: I am an avid fisherman and hunter and have several trophy fish and large animals decorating my house and cabin. I have been married to Jean for 46 years and we live in North Oaks. We have two children, four grandchildren, and five grand-dogs that keep us very busy.

VP: What impact has music organizations such as ACDA, MENC, MMEA had on your career?

CL: These organizations have helped me grow not only musically but also expanded my professional and social network. One can attend any or all of the conventions, conferences, concerts and many other functions put on or sponsored by any one of these organizations and come away with a refreshed attitude and feeling. They are all there to help directors to be able to give back to their students the best help that they can give. You go



Conducting the Alumni Choir in 1999

to these conventions to hear the finest speakers, finest directors and finest groups perform great literature. Along with all of that, directors have been able to compare strategies for their choirs. Everyone there is willing to help one another for the common good of their music students. What more could one ask for?

VP: What words of wisdom would you give the emerging choral director of today?

CL: You choir directors today have the greatest job in the world. You have the finest students and the best atmospheres for working with these wonderful students. Where else can you have a position like that? When the day comes that you retire from teaching music, is the time that you will know what a great life that you have had. I would like to say, give your students the best opportunities that you can, enjoy their youthfulness, and expose them to all different types of music, as well as the best literature that you can. "Savor the moments."

The greatest thing about all of these jobs and experiences is the wonderful people I have met and the friends that I have made over all of these years!



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ON THE HORIZON

ACDA-MN Commissioning Consortium Launch Project –
Be part of a new Dave Dickau SATB Commission!
Official registration will be emailed in September.



BRYAN BLESSING
Oak Grove Middle
School, Bloomington

EXPECTATIONS

- Twelve SATB choral ensembles will be selected on a first-come/first selected basis to collaborate in a statewide commissioning consortium with composer David Dickau of Mankato, MN.
- Pay \$250 (refundable) registration/commission fee. This fee gives your organization the right to reproduce and give your premiere performance after the grand premiere at 2011 ACDA-MN State Conference. If your organization is not one of the first twelve to return this registration form, the fee will be refunded in full.
- A PDF of the score will be mailed by August 1, 2011 for your preparation.
- Each participating ensemble within the consortium group should plan to send a balance of 4-6 voices to the 2011 State Conference for the grand premiere performance conducted by composer David Dickau.

MAILING SCHEDULE

- September 15, 2010 – Registration form and payment may be returned
- October 15, 2010 – Deadline to receive Registration form and payment. Check payable to ACDA-MN.
- NOTE: Registrants will be immediately notified as to whether or not they are among the first twelve choirs to submit a complete registration. The complete consortium group will be posted on the ACDA-MN webpage at: acda-mn.org

ELIGIBILITY

- Conductor must be a current member of ACDA.
- This registration implies that selected members (4-6 voices) of the above named SATB ensemble are prepared to travel to and perform as part of the grand premier at the 2011 State Conference.
- Failure to comply with all of the specifications on this registration form will disqualify your ensemble from participation.

The ACDA-MN Commissioning Consortium is a new group of music teachers, conductors, and composers who want to help further the music of Minnesota-based composers through new commissions and continued performances of existing works. Group members include Bryan Blessing, Craig Carnahan, Michael Culloton, Karen Lutgen, Eugene Rogers, Jocelyn Hagen, Tim Takach, and Bruce Becker.

If you are interested in joining this group, please contact Bryan Blessing at bryanblessing@yahoo.com or 612-239-1934.

Honor Choir Concerts at State Conference:

(featuring 400 auditioned voices)

State 7-8 Boy's Honor Choir • November 19

State 7-8 Girl's Honor Choir • November 19

State 4-5-6 Children's Honor Choir • November 20

FMC ENDOWMENT UPDATE



DIANA J. LELAND
Director of Development

The annual fundraising campaign for ACDA-MN's F. Melius Christiansen (FMC) Endowment Fund during the 2010 Summer Dialogue week was extremely successful. I am pleased to report that we surpassed our campaign goal. A grand sum of \$3,900 was contributed by ACDA-MN members during a 30-hour fund drive held from August 4-5 on the St Olaf College campus during Summer Dialogue.

In addition, past and present FMC Endowment Fund committee members pledged matching monies (prior to Summer Dialogue) of up to \$3,725 as an incentive for ACDA-MN members to contribute during the summer conference. As a result of achieving the pledged matching monies amount, the FMC Endowment Fund has recently generated \$7,625 of new income.

Thank you to all ACDA-MN members who participated in the FMC Endowment Fund drive. We greatly appreciate your support and generosity to ensure and keep ACDA-MN and Minnesota choral music vibrant and exemplary now and into the future.

Statistics regarding donations received from ACDA-MN members during Summer Dialogue are as follows.

- Past FMC Endowment donors at Dialogue: 55 donors (\$2,920)
- New FMC Endowment donors at Dialogue: 34 donors (\$980)
- GRAND TOTAL of donors: 89 donors

54% of the 165 Summer Dialogue registrants made a donation. The average donation per person was \$43.80.

If you have not yet contributed to the FMC Endowment Fund during 2010, we encourage you to donate online at any time by visiting: www.fmcendowment.org. Contributions of any amount are most welcome!

Contributions may also be mailed directly to:
FMC Endowment Fund
Bruce W. Becker, ACDA-MN
Executive Director
12027 Gantry Lane
Apple Valley, MN 55124

During late October you will receive a letter from the FMC Endowment Fund committee requesting your annual support for ACDA-MN's endowment fund. We will also be conducting a telethon to all ACDA-MN members from November 1-15, 2010, verifying your ACDA contact information, inviting you to our annual state ACDA-MN conference in St. Cloud on November 19-20, and encouraging you to make a donation to the FMC Endowment Fund.

On November 16 ACDA-MN members will again have an opportunity to participate in the GIVE TO THE MAX DAY which generated over \$9,000 for the FMC Endowment Fund last November. Mark your calendars now for this special event!

Best wishes for all your fall choral music endeavors!



2010 Summer Dialogue FMC Endowment Fund Scholarship Recipients –

Back row: Tobias Thietje, Andrew Beard, Michael Skaar.

Front row: Andrew J. Lund, Nancy Parker, Elizabeth Strandberg

Absent from photo: Christine Beatty, Kelsey Ann Korthage, Richard Yates

PICK 6



ANGELA BROEKER
University of St. Thomas

Wipip!!!

Sydney Guillaume

Santa Barbara Music Publishing, SBMP 925

SATB

All we *Twa Tanbou* fans are sure to be pleased with Sydney Guillaume's latest. The title, meaning "wow," aptly describes the character of the piece. Filled with Guillaume's characteristic "doums," "woys," and "di-pops," the rhythmic impetus is infectious. The Haitian text, written by the composer's father, jubilantly imagines a world without conflict.

Le Pont Mirabeau

Lionel Daunais

Editions a Coeur joie, ACJ 139

SATB

Every once in a while, a piece comes along that seems to define "simple beauty." *Le Pont Mirabeau*, by French Canadian composer/singer Lionel Daunais, is just such a piece. The languid, homophonic, strophic work contains harmonic language that seems to be a cross between Debussy and vocal jazz. Accessible to high school and college choirs alike, Daunais gives us a score with ample opportunity for expression and nuance.

Jumalisten joucko

Stephen Chatman

E.C. Schirmer EC.7.0450

SSATBB

A Finnish medieval chant serves as the basis for Chatman's Christmas piece. The chant, in d minor, is harmonized with numerous open fourths and fifths and sometimes hints at Dorian with its addition of b naturals. Used as a processional with hand drum, the piece unfolds gradually, swelling to a glorious conclusion. The alternate English singing translation offered by the composer works well.

Now Our Meeting's Over

Jocelyn Hagen

www.jocelynhagen.com

SATB with divisi

Jocelyn Hagen is masterful at taking a simple melody and setting it in numerous ways to create a choral work. As this traditional melody is passed throughout the voice parts, Jocelyn writes accompanying material that 1) retains the character of the melody, 2) moves from neutral syllable to text, and 3) builds through the use of dynamics, complementary rhythmic figures, and vocal registers. The coda of hums and whistles makes for a satisfying, contemplative ending.

Kaki Lambe

Traditional Senegal, arr. Brian Tate

Pavane Publishing – HL.8301722

SATB

A traditional piece from Senegal, Kaki Lambe's simple vocal ostinatos add up to a wonderfully interesting piece that is great as an opener or as a closer with traditional movement. The translation, "Protector of the harvest, come to us," suggests an autumn performance. Percussion parts work well as written or as a springboard for improvisation.

El Bodeguero

Son de la Loma

La mujer de Antonio

Me quiero casar contigo

arr. Conrad Monier

www.alinaorraca.com

Many voicings

These four Cuban selections as well as others are available from the web site. Monier has taken traditional Cuban melodies and set them with energy and syncopations reflective of the culture's heritage. The comprehensive web site allows for viewing each score (in many different voicings) and listening to recorded examples.

PICK 6



STEVE DEITZ
Alexandria (Jefferson)
High School

HIGH SCHOOL CHOIRS

Rest

Timothy Jon Tharaldson

Hal Leonard 08751042

SATB divisi, a cappella

A powerful composition with text by Christina Rossetti, this work reflects upon the moment just before sleep, offering both challenge and reward to mixed ensembles, with multi-layered contemporary harmonies and dramatic dynamic contrasts.

Ubi Caritas

Ola Gjeilo

Walton Music HL08501631

SATB a cappella

Originally published for mixed voices, this great work has reached a large audience in a very short time, and has been published in SSAA and TTBB voicings as well, to meet the growing demand. It is an exceptionally strong choice for every a cappella choir! With a sound at once modern and medieval, this remarkable setting of the familiar Latin text starts in unison and evokes plain chant, and gradually unfolds into wider harmonies and more modern harmonic language. Not unduly challenging in terms of vocal range, it's readily accessible to good high school mixed choirs for concerts or festivals at any time of year.

Early One Morning

Edward Higginbottom

Oxford University Press 978-0-19-343233-8

SATB, a cappella

An easy arrangement for unaccompanied SATB. The delicate scoring, smooth vocal lines, and well-judged splashes of harmonic color allow the simple beauty of the tune to be heard.

Prayer

Rene Clausen

Lorenz 15/2708R

SATB divisi, a cappella

Our choir LOVED this last year. "Help me spread your fragrance wherever I go. Flood my soul with Your spirit and life..." This powerful text by Mother Teresa of Calcutta is the inspiration for Rene Clausen's a cappella work for concert choir. The composition is well-crafted and a powerful piece to sing...great for a Baccalaureate service at the end of a school year.

Christ the Appletree

Stanford Scriven

Earthsongs

SATB, a cappella

If you sang in the Director's Chorus at Dialogue this summer, you KNOW the power of this simple piece. Text is the same as the "other" arrangement by same title, but the melody and harmonic rendering of this work is fresh, elegant, and powerful.

The Stars Stand Up In the Air

Eric Barnum

Walton/Hal Leonard.

SATB, accompanied

Originally commissioned by the Youth Chorale of Central Minnesota, Barnum's piece is backed with heavy praise from Artistic Director, Garrett Lathe. The text deals with sadness for a lover that has turned her heart away. The piece is accessible for most fine and well-balanced high school ensembles.

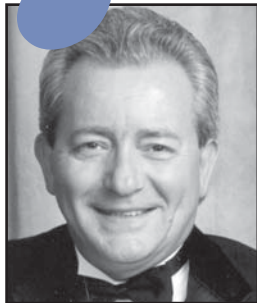
Honor Choir at MMEA Mid-Winter Clinic

State 9-10 High School Honor Choir

Larry Bach, Conductor

Thursday, February 17, 2011

PICK 6



STEVE BOEHLKE
Minnesota Valley
Men's Chorale

COMMUNITY CHOIRS

Down to the Sea from *Three Days by the Sea* Gwyneth Walker

EC Schirmer 6572

SATB divisi, accompanied

"Down to the Sea" is a beautiful setting of the text by Norah M. Holland. In the program notes, Walker talks about the power of the sea which speak to all of us in unique ways. "Down to the Sea" speaks of the dark power of the sea and our love and fear of it. This is well worth the effort and will speak to your audiences.

Ave Verum Corpus

Stephanie Martin

Cypress Choral Music CP 1149

SATB a cappella

Ms. Martin has taken a very traditional Latin text and given it a new and fresh feeling. She expands some of the harmonies within the lines to allow the text to be sung with a new awareness of direction. *Ave Verum Corpus* is a wonderful piece to teach line in your ensemble.

Northern Lights

Ola Gjeilo

Walton Music WW1447

SATB a cappella

Northern Lights is about beauty. Gjeilo speaks of the awesome beauty of the aurora borealis, the Northern Lights. Gjeilo does a great job in using the Latin text. It pulls the listener through a series of wonderful suspensions and presents some musical challenges to the ensemble, but again, well worth the effort.

Agnus Dei from *Lux Aeterna*

Morten Lauridsen

Peer Music

SATB, organ

Most of us have heard *Lux Aeterna*, a beautiful extended work by Lauridsen. "Agnus Dei" is the final movement from that work and makes a wonderful addition to your concert repertoire. Requires your singers to sustain long lines filled with many choral colors. The divisi is not hard and will enhance your ensembles awareness of harmony.

In the Bleak Midwinter

Lee. R. Kesselman

SATB, divisi, a cappella

This is a wonderful arrangement of Gustav Holst's *In The Bleak Midwinter*. The octavo opens with a soprano line solo. The other voices enter separately on a neutral syllable. Kesselman does a wonderful with his use of dynamics. Each verse has a color of it's own and his use of meter changes provides the music with a fresh lilting quality. This is a solid edition for a holiday concert.

Kyrie from *A Thanksgiving Mass*

Knut Nystedt

Walton Music 2972

SSA/SATB, a cappella

Each time I work on a Pick 6, I work hard to remind each of us about our past and some of the "chestnuts" that are in your libraries. "Kyrie" by Nystedt in just one of those octavos. This octavo contains elements of chant and allows you to combine your mixed and women's ensembles. It opens with the women, followed by the mixed ensemble and concludes with the forces being combined. If you are looking for a short octavo, check out "Kyrie" by Nystedt.

Haven't been receiving
regular emails
From ACDA-MN/Contact
Executive Director at:
execdirector@acda-mn.org

ON THE HORIZON

ACDA-MN College Chapters Symposium



MICHAEL SMITH
Concordia College,
Moorhead

From 9:00 am until 1:00 pm on Friday, November 19, ACDA-MN will host a symposium for college ACDA chapters as part of the annual State Conference at St. Cloud State University, St. Cloud. Highlights will include:

- Everything You Wanted to Know About Producing a High School Musical
- Organizing a Chamber Choir in Your School
- Developing a Junior High/Middle School Choral Program
- Free Pizza!

This event will cost only \$10.00 per person. The price of admission includes not only the symposium, but also registration for all sessions of the State Conference. This unbelievably low registration fee is made possible through generous underwriting of the symposium by the FMC Endowment Fund.

Any college choral music major, or ACDA Student Chapter member is welcome and encouraged to attend. Start by registering online at www.acda-mn.org!

As your Youth and Student Activities Chair, you may contact me at any time (smithm@cord.edu, (218) 299-4984) with questions regarding this event. See you in November!

HAPPENINGS

A Letter to Our Membership

I can't thank ACDA-MN and MMEA enough for the amazing thing you did for me this summer. Writing something for the All-State Choir has been something I've always wanted to do and having that opportunity isn't something I'm likely to ever forget. I was never able to be a member of All-State myself, as I only came to choral music during my senior year at Faribault High School. So, in a sense, I now feel like an honorary member!

In addition, sitting on the selection committee for the next two All-State commissions was a pleasure. I'm so glad that Carol Barnett was selected as the composer of the 2011 All-State Women's Choir composition, and that the next generation of MN composers, Timothy C. Takach will compose the 2012 All-State Men's Choir piece. What an amazing tradition!

The MN All-State commission is something Truly incredible. It simply doesn't exist anywhere else and, with typical Midwestern Reticence, the organizations who fund it would probably downplay its significance. That being said, it's amazing thing to watch how nurturing our community is of choral music both in its performance and creation. I will miss it and I was honored that my last act as a proper Minnesotan (for the foreseeable future) was to be included in this fraternity of composers. Thank you from the bottom of my heart.

Warmly,
Josh Shank



NOVEMBER 19-20
**STATE
CONFERENCE** **2010**

HONOR CHOIR CONCERTS

(featuring 400 auditioned voices)

STATE 7-8 BOYS' HONOR CHOIR

Christopher Fettig, guest conductor
Bemidji High School

STATE 7-8 GIRLS' HONOR CHOIR

Lynne Gackle, guest conductor
Baylor University, Waco TX

STATE 4-5-6 CHILDREN'S HONOR CHOIR

Anton Armstrong, guest conductor
St. Olaf College

ACDA-MN 2010

AWARD HONOREES

(Saturday noon award luncheon)

F. Melius Christiansen

Lifetime Achievement Award

Carl Lipke, North St. Paul High School (retired)

Minnesota Choral Director of the Year

Thomas Hassig, Prior Lake High School

Outstanding Young Choral Director

Brian Ohnsorg, Jordan High School

Creative Programming Award

Jane Ramseyer Miller

One Voice Mixed Chorus, Minneapolis

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34TH ANNUAL ACDA-MN STATE CONFERENCE

Beyond the Notes

Bethlehem Lutheran Church • St. Cloud State University
St. Cloud, Minnesota

MIDDLE SCHOOL IMMERSION DAY – Friday, Nov. 19

Clint Pianalto, Har-Ber High School, Springdale AK

Peace, Love, and Choir: Finding Your Zen in the Middle School Classroom

MUSIC & WORSHIP IMMERSION DAY – Friday, Nov. 19

Kevin McBeth, Manchester United Methodist Church, St. Louis MO

Ancient Truths – Current Trends

FRIDAY EVENING SPECIAL EVENT

Imagine...A Minnesota Mosaic

Special Featured Choirs and Performers

Twin Cities Gospel Choir, Sandra Hodges, director

VocalEssence, Philip Brunelle, director

Youth Chorale of Central Minnesota, Garrett Lathe, director

FEATURED CLINICIANS

Christopher Fettig, Bemidji High School

The Basic Clef: Staying Honest With Our True Self

Lynne Gackle, Baylor University, Waco TX

*Opening Ophelia's Heart Through Song: Adolescence, Singing
and Self-Concept in Adolescent Female Singers*

Philip Brunelle, VocalEssence & Diane Syrse, Mexican Composer

Viva Mexico! (Mexican history, culture, repertoire and pronunciation)

Mexican Music for High School and College Choirs

PERFORMING CHOIRS

Convention Sings led by St. Cloud State University Concert Choir

Matthew Ferrell, director

College of St. Benedict/St. John's University

Chamber Choir, Collegeville

Axel Theimer, director

Duluth East High School Acappella Choir, Duluth

Jerome Upton, director

Eastview High School Concert Choir, Apple Valley

Judy Sagen and Greg Douma, directors

From Age to Age, Nisswa

Andrew Miller, director

Minnesota Valley Men's Chorale, Rosemount

Steven Boehlke, director

Northern Lights Chorale, Shoreview

Bruce Phelps, director

Northwestern College Women's Choir, St. Paul

Mary Kay Geston, director

St. John's Boys Choir, Collegeville

Andre-Louis Heywood, director

St. Olaf College Chapel Choir, Northfield

Christopher Aspaas, director

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Our Mission: To support and inspire a community of choral musicians

THE LAST WORD



BRUCE W. BECKER
ACDA-MN
Executive Director

As I stated in my Last Word article in the 2010 Spring Issue, your ACDA-MN Board of Directors has been dealing with the certain reality that production costs for printing and mailing *Star of the North* are now beyond the realistic scope of what our organization can financially handle. The following figures sum up our dilemma. At the end of fiscal year 2009-2010, our production and mailing costs amounted to \$17,420, an increase of over \$5000 in one year, while our advertising revenue amounted to \$1010. The total cost for producing the print version of *Star of the North* last year rose to \$16,410, the highest amount ever reported. At last year's price structure, it now costs an average of \$36 per active member to continue producing the print version.

As a result of how this reality affects our organization's bottom line, the Board of Directors has authorized the discontinuation of printing *Star of the North* effective in the current (2010-11) fiscal year. The newsletter will be available only as an online interactive resource and will be available in the format we launched to our membership in the fall of 2009.

As we spoke to ACDA state and divisional leadership teams all across the country, we were surprised to learn that nearly half of the state ACDA chapters will be moving to online publications this coming year for exactly the same reason experienced here in Minnesota. In addition, the print version of the North Central Division *Melisma* newsletter will be phased out by the end of this fiscal year and will move toward an exclusive online presence.

In my view, our ACDA-MN Board of Directors and leadership team have taken a bold and positive step in being financially accountable to our entire membership. It also means that the *Star of the North* will be able to grow into the online publishing realm by offering services and features unaffordable or unavailable in print.

That's all for now... *fine.*



2010-11 ACDA-MN Board of Directors

MEMBERSHIP APPLICATION

Please accept my application for membership in ACDA of Minnesota as indicated:

- NEW member number _____
 RENEWAL _____

NAME _____
HOME ADDRESS _____
CITY, STATE AND ZIP _____
HOME PHONE _____

INSTITUTION _____
WORK ADDRESS _____
CITY, STATE AND ZIP _____
COUNTY OF EMPLOYMENT _____
WORK PHONE _____
WORK FAX _____
E-MAIL ADDRESS _____

Primary address for mailings:

- HOME
 WORK

If you do not want to have your contact information published in the ACDA of Minnesota Directory, check here:

As an ACDA member, I will comply with the copyright laws of the United States of America. Compliance with these laws is also a condition of participation by clinicians and performing ensembles that appear on any ACDA-sponsored event or convention.

Mail completed form to:

Bruce W. Becker
12027 Gantry Lane
Apple Valley MN 55124

Make Checks payable to ACDA of Minnesota

TYPE OF MEMBERSHIP

- \$100 Active (\$85 national; \$15 state)
\$100 Associate (\$85 national; \$15 state)
\$35 Student
\$60 Retired (\$45 national; \$15 state)
\$135 Industry
\$110 Institutional
\$2000 Life/Paying* (\$200 national; \$15 state)
Life membership is payable in \$200 annual installments. Ten years of active membership is required before applying for life membership.

- I am including a donation in the amount of \$ _____ for the F. Melius Christiansen endowment fund.

AREAS OF ACTIVITY

- 1 Elementary School
2 Junior High/Middle School
3 Senior High School
4 Elementary/Junior/Senior High
5 ACDA Student Chapter Member
6 Junior/Community College
7 Four Year College/University
8 Community Choir
9 Church
10 Professional Choir
11 Supervisor
12 Youth/Student Activities
13 Retired

VOICES YOU DIRECT

- A Children
B Boys
C Girls
D Men
E Women
F SATB/Mixed
G Jazz
H Show Choir
I Ethnic

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www.acda-mn.org
or send this form
directly to our
Minnesota office!