



October 2015

Fall Issue

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Upcoming Dates

- October 26, 2015**
All State Jazz Choir Applications Due
- October 30, 2015**
All State Collegiate Choir Applications Due
- October 28-31, 2015**
WMEA State Music Conference
- November 14, 2015**
Singing in Wisconsin
- November 20, 2015**
Return Registration Forms and Fees for Accepted All State Choir Students
- January 15-16, 2016**
All State Performances
- January 15-16, 2016**
WCDA State Convention

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Letter From the President

Joy Paffenroth

Dear WCDA Members,

Ahhhhh...summertime for teachers and conductors is all about "R and R," right? You know, rest and relaxation? I mean, isn't that what you did all summer? You can stop laughing now! I know that summertime for most of us has lots of other "Rs" in it as well – reflection, reconfiguration, refueling, reworking, repertoire, resources, refreshing...and the list goes on and on!

And before we know it, we find ourselves here, back in the thick of what we love to do – making music with our singers!

This summer, WCDA went through some "R and R" as well...and not of the "rest and relaxation" kind either. In fact, the board of WCDA was very busy making sure the organization is serving our membership in the best possible way. I would like to share some of those initiatives with you:

Social Media Presence: With the appointment of Derek Machan as Social Media chair, WCDA hopes to communicate more efficiently with our membership. We now have two pages on Facebook – our closed WCDA group that serves as a place of discussion for our members and our NEW official WCDA page. This new page will serve as the Facebook "face" of WCDA. Official announcements and celebrations will be posted here. It is a public page and we hope to increase our visibility to the general public as well as our members through this page. Please be sure you are a member of our group and then LIKE our new page! We now also have a presence on Twitter. This account will serve us in much the same way that our public Facebook page will with official announcements and celebrations. Be sure to follow us at @wischoral.

New Logo and Informational Tri-fold: Recent board discussions led to the decision to revamp the WCDA logo and branding as well as produce an informational tri-fold about the organization. This tri-fold will be available at conventions where WCDA has a presence as well as to members who wish to promote WCDA to colleagues that are not members. The new logo was developed by Gretchen Hermann of Primary Colors, a graphic design firm in Oshkosh with the guidance of a committee consisting of Matthew Wanner, Stephen Sieck, John Popke, Johnathan Turba and Joy Paffenroth. We are very excited about the design of our new logo and hope that it revives the look of WCDA to our members and the public.

Changes Within the Board: This summer saw several changes to the board of WCDA. A new position was added. We now have a Collegiate and Early Career Representative and Zachary Moore has been appointed to that position. We hope that this position will help WCDA connect with our collegiate membership as well as those colleagues entering the profession. We as a board recognize that early career professionals can especially benefit from all that WCDA has to offer. We also welcome the following board members effective July 1, 2015:

Zachary Durlam – editor of The Voice of WCDA

Amy Wright – NE representative

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Joy Paffenroth
WCDA President

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Letter From the President

Joy Paffenroth

Cory Schneider – High School R & S chair

John Popke – treasurer

Stephen Sieck – president-elect

With these new faces on the board, we bid a fond farewell and share many thanks to those who have left the board – Bryson Mortensen, Christine Anderson and Jacob Truby. We will recognize them for their service at our annual luncheon in January.

Constitution and Bylaws: As Matt Wanner mentioned last year at this time, we have a dedicated group of members working to update our Constitution and Bylaws to have them reflect where we are as an organization today. This is incredibly important and time-consuming work. The board had a first reading of the updates this summer at our retreat. Suggestions and edits were sent back to the committee. A second reading will take place this fall and an organizational vote will take place this winter. Please be on the lookout for information regarding the vote – it is imperative that we have the whole organization involved in this process. I would like to express my heartfelt gratitude to Sue McAllister and the rest of the committee for their work on this project.

Sing Up! The national office is again sponsoring the Sing Up! membership campaign this year!

Here is how the program works:

- 1) Student Membership Initiative: state and national subsidies allow collegians to join for only \$5!
- 2) Complimentary Memberships Program: Wisconsin has been allotted 10 complimentary memberships for new members. If you know of a deserving individual, please contact your district representative for consideration!
- 3) Colleague Referral Program: While supplies last, both the “referrer” and “referee” will receive a thumb drive with performances from the 2015 National Conference.

Time to Celebrate! 2016 will mark the 55th Anniversary of WCDA! Each of the events during the year will recognize this milestone in a special way! Please be sure to attend one, two or all of the events during the year so you can be a part of WCDA history! January - Convention/All-State, June – Refresh!, September – Next Direction, and November – Singing in Wisconsin.

I hope these snapshots of WCDA initiatives have shown you that YOUR organization is working hard for YOU! I am honored and humbled to be the president of WCDA for the next 2 years and I look forward to connecting with as many of you as possible during that time. Please know if you ever have any questions or concerns, you may feel free to contact your district representative or anyone on the executive board. Our contact information can be found on the Leadership page on the website.

Here's to a great year of making music – and maybe finding some morsels of “R and R” along the way!

Joy



Joy Paffenroth
WCDA President

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Letter From the Editor

Zack Durlam

Dear WCDA Members,

I'm honored to serve as the new editor of The Voice of WCDA, and I'd like to thank Bryson Mortenson for his terrific work in this role before me! I'm currently in my second year as Director of Choral Activities at UW Milwaukee; I previously taught in both California and Iowa. In the relatively short time I've been in Wisconsin, WCDA has been an invaluable resource for me personally, helping me meet and get to know new friends and colleagues from around the state. I'm truly grateful for this organization and the outstanding people that comprise it!

As often happens, the beginning of the school year has me reminiscing about my first year as a choral director in a small northwest Iowa town. It was a time of excitement, disappointment, and trying new things, but most importantly it was a time of immense growth for me as a teacher. While I learned many lessons through the myriad failures and occasional successes of my first year, three profound realizations have stuck with me:

1. Our job is NOT to TEACH MUSIC to students, it is to TEACH STUDENTS about music. Partway through my first year, I was struggling with classroom management. I knew what I was supposed to do and say, but somehow I just wasn't connecting with the students, many of whom still missed the previous teacher and resented me for "replacing" her. I was fortunate to have an excellent principal, and I invited her into my classroom to observe and offer some advice. When I met with her afterward, she affirmed me and told me I was really doing great work (God bless her!). She then made an observation that forever changed my approach to teaching – that in many ways I treated the choir like a musical instrument. I was teaching, rehearsing, and fine-tuning them as if they were a single, massive musical entity, and my goals were singularly focused on creating great music. She encouraged me to see the choir as a collection of individual human beings – individuals with feelings and unique personalities and not merely voices. As I thought about this over the next several years, I realized that I had been so focused on teaching MUSIC that I forgot about teaching STUDENTS. In many ways, music is simply my chosen tool for reaching, educating, and touching the lives of the people in my choirs. Whether in a church choir, a community ensemble, or an educational setting, choral music requires human beings – and without those human beings and all of their crazy emotions, unique personalities, and delightful idiosyncrasies, choral music cannot exist.

2. Leading a choir is not a competition to be won. For me at least, it's hard not to fall into this trap. I always want to be the best at the things I do, and when I'm focused on being the best director and teacher I can be, good things happen. Problems arise, however, when I measure my success against the success of others. Whether I take a little pride in having better attendance or parental feedback than the band director, I feel frustrated because I can't get my choristers to sing at the same level as the director at the neighboring church, or I measure my success based on whether I had higher ratings or more students chosen for honor festivals than other directors, I am turning choir into a competitive sport – a sport with winners and losers.

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Zack Durlam

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Letter From the Editor

Zack Durlam

It's easy to become competitive even within the walls of your own choir room. When management issues arise or expectations aren't met, we sometimes yell or use biting sarcasm to assert dominance and control. The director may "win" rehearsal these days, but in the end everyone loses. Choir works best when everyone is on the same team. That team needs a strong leader, not a competitor. I came to realize that the wonderful thing about music ensembles is that there don't have to be "losers" for there to be "winners." In fact, in the end, all of us are on the same team. We're promoting the choral art and doing everything we can to educate and inspire singers into a love of music. As members of the same team, it behooves us to help one another – which leads me to my third revelation.

3. Community is key. Here I mean a community of colleagues – others in the profession with whom you can share the joys, frustrations, humorous anecdotes, advice, and common experiences that only those in our profession understand. This is where ACDA is so important! My first year teaching was also my first year with an e-mail address, and I remember many days retreating to my office after my last rehearsal almost in tears, sitting down at my computer, and venting my frustrations to a colleague I knew through ACDA. His responses would always put things in perspective, and without the dozens of e-mails, conversations at conferences, and occasional desperate phone calls with him and other friends I met through ACDA, I honestly don't know how I would have made it through my first year. Through WCDA, all of us have a network of colleagues that support one another through the unique challenges of our profession. Since "winning" choir doesn't require others to lose, we are free to share great ideas, help one another, and celebrate the successes of colleagues without personal or professional cost.

I hope everyone's fall is off to a great start, and I look forward to seeing many of you at WCDA events in the coming year. Now get out there and WIN CHOIR!

Zack



Zack Durlam

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WCDA Convention Sneak Peek

By Joy Paffenroth, 2016 WCDA Convention Chair

Make plans now to join us January 15-16, 2016 in Appleton, Wisconsin. We will enjoy the hospitality of the Paper Valley Hotel as our convention headquarters and be treated to performances and interest sessions at St. Mary's Catholic Parish and on the campus of Lawrence University. Many exciting things are sure to spark your interest at this convention! ONLINE RESERVATIONS OPEN NOVEMBER 1. From fantastic performing ensembles to fascinating interest sessions, the convention is the perfect place to connect with colleagues and get revitalized!

We are so pleased to welcome Vertical Voices to the stage of the Lawrence Memorial Chapel on Friday night—their performance is sure to be invigorating and eclectic!

More about the ensemble can be found at www.verticalvoiceslive.com.

Performing Choirs:

The Sanctuary Choir of First Congregational UCC, Appleton John Albrecht, conductor

Bay Lane MS 6th Grade Choir, Muskego-Norway Sarah Milton, conductor

Middleton High School Concert Choir, Middleton Thomas Mielke, conductor

Milwaukee Children's Choir, Milwaukee Marco Melendez, conductor

Oak Creek High School Les Chevaliers, Oak Creek Sam Wulterkens, conductor

Limited Edition, Port Washington Dennis Gephart, conductor

UW-Marathon County Vocal Jazz Ensemble, Wausau Timothy Buchholz, conductor

All State Choir, Kathy Alan, chair

Nominations open until October 20

Guest Conductors

COLLEGIATE Axel Theimer, St. John's University (MN)

HIGH SCHOOL MEN Reed Criddle, Utah Valley University (UT)

HIGH SCHOOL WOMEN Beth Holmes, Millikin University (IL)

MIDDLE SCHOOL Brett Robison, Waldorf College (IA)

CHILDREN Gregory Douma, Allegro Choral Academy (MN)

VOCAL JAZZ Jennifer Parker, McNally Smith College (MN)

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Looking Back on Refresh! 2015

By Susan McAllister, Refresh! Chair

"Enjoyed it all! I appreciate the diversity of the sessions. The core concepts can be applied to all levels."

"Well- put-together conference. I've learned a great deal and had a blast! Very appreciative!"

"This was awesome. Time of year is great. Wish I had come for the past 2 years."

"Learning new things is great. But helping me rekindle my passion for life and teaching is priceless!"

"This helped me believe in myself and ready to take on a new challenge".

"It gets me excited about new ideas for the next school year!"

Refresh! – WCDA's Summer Workshop – took place in June on the campus of UW-Green Bay for the 3rd year, and from the feedback of over 60 attendees it was a success! Each year, more and more choral directors are making their way to Green Bay to take part in 2½ days of learning, connecting, singing, observing, and "refresh"ing their minds and spirits. WCDA's goal in offering Refresh! was to design a summer workshop that would appeal to a wide range of choir directors from all genres, choral types, and levels of experience and provide opportunities to release the stresses of the school year or performance season, rekindle our passion for the choral art, and rejuvenate our professional connections. We are pleased and excited to see the number of Refresh! participants increasing each year. This year, our 64 attendees included choir directors from elementary through college and community level and a wonderful mix of levels of experience: 0-2 years: 11; 3-5 years: 7; 6-8 years: 5; 9-12 years: 10; 13-25 years: 12; 25+ years: 19.

The sessions and presenters change each year, but the Refresh! curriculum always provides attendees opportunities to sing together, observe WSMA Honor Choirs rehearsals, learn from WSMA Honors Choir directors, read new repertoire, meet together to discuss and share common experiences/challenges, network, and socialize. Many of the sessions and presenters are suggested by attendees at the previous Refresh! workshops, so there is always something new. Some choir directors attend every summer!

This year, the reading sessions featured "Repertoire Every Singer Should Know." Suggestions came from 21 choir directors across the state representing every level from elementary through college/community. Presenters chose one or two representative pieces, and rather than just singing through the piece, they rehearsed the piece and shared background information and their reasons for choosing the music. Each prepared an outline/overview of the piece to give to all attendees.

Hilary Apfelstadt, the director of the WSMA Honor Women's Choir, shared a lively and informative session on "Effective Listening: From Accuracy to Artistry." Matt Turner got everyone involved in his session "Improvisation: Keeping It Safe and Simple," giving us lots of ideas to try with our singers. Other sessions explored technology, time management, music literacy/sight-reading, creative programming, community-building ideas and activities, and sharing circles. Each year, the picnic at Bay Beach is a great opportunity to meet new people and renew friendships (and ride the Zippin Pippin, of course!), and there is never a dull moment at the Speed-Learning Social! The Refresh! committee hopes to see YOU next summer at Refresh! 2016.

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Looking Back on Refresh! 2015

By Susan McAllister, Refresh! Chair

More reflections from 2015 attendees:

"A very welcoming feeling...well done!"

"Sharing with others and making connections. Realizing we're all in the same boat."

"It was just what I needed this year. Thanks!"

"The passion of the presenters refueled me."

"I like that the sessions were led by choral directors. These are great ideas that are used by people in Wisconsin!"

"So appreciated the connections, conversations, music reading, encouragement, and support."

"I am new....I appreciated the warmth and welcome from others. There was real meat in the presentations for me to take home".

"Appreciated networking with others. I found beauty in every person I met and thought how lucky the kids are to have them as their director."

"Thank you so much for doing this. I know it is a lot of work...but it is so valuable for those of us who get bogged down and lose the joy during the year."



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An Invitation from Our Sister Organization WMEA State Music Conference

By Jim Scheuer, President, Wisconsin Music Educators Association

The 2015 Wisconsin State Music Conference will take place October 28 to 31 at the Monona Terrace Convention Center in Madison.

The 2015 Wisconsin State Music Conference theme, "Musical Minds, Broader Minds", expresses something every music educator understands about the importance of music education. A WMEA position statement on Music Education for All Wisconsin Students expresses this idea very clearly when it states (in part) that: "In a world where high stakes testing and shrinking resources tend to narrow the focus of teaching and learning to a limited number of core subjects, the strategies employed and skills taught by professional music and arts educators that target the whole child are proven to support crucial brain development and lead to educational outcomes considered essential for college, career and citizenship readiness: increased focus and academic achievement; collaboration and school engagement; and innovation and creative thinking."

The focus of the 2015 State Music Conference clearly targets the importance of music education in educating the whole child. It's an idea that attempts to put the focus back on the student, and not the test score. Over 100 sessions are planned in order to help us broaden the minds of our students and of our communities. We feature another slate of excellent performances, including Wednesday evening's opening performance by "The Big Payback", and the annual series of State Honors concerts. Please plan to join us for a new feature at this year's conference – a short President's welcome session to open the conference on Thursday morning. This session is an opportunity to meet your WMEA Council members, and also serves as our awards presentation session.

Registration again includes a Friday-only option. A support letter from WSMA President Dr. R. Scott Pierce detailing the conference's professional development opportunities was sent to all Wisconsin administrators last spring, and can be downloaded for you to use to support your attendance at the conference. Click here to view the letter. Be certain your NAFME/WMEA membership is current to be eligible for the best conference rates – you can renew online at <http://www.nafme.org/>. Complete conference details and online registration can be found at <http://www.wmea.com/conference>.

Please join me for a broader minded experience at Monona Terrace in Madison for the 2015 Wisconsin State Music Conference October 28 to 31. I look forward to sharing the days with you!

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High Fives - Middle School Choirs

By Beth Herrendeen Smith

1. The Cuckoo

Robert Hugh

SAB with piano

Hal Leonard HL.8750093

This fast-paced American folk song is tons of fun for an older middle school choir. The baritones double the soprano part for much of this piece, making it easier for middle school men to learn. The challenge lies in the "scat" section found in the middle of piece. The three rhythmic parts are layered until they are joined by a descant. The scat is a challenge to learn, but once your students have this part down, they won't stop singing it. The piano accompaniment drops out for a few measures allowing students to work on a cappella singing.

2. A Festive Call to Freedom

Traditional Shaker Hymn arr. with additional music by Joseph Martin

Two-part with piano

Shawnee HL.35028528

A Shaker tune is combined with an original patriotic text about freedom and working together. The theme of teamwork is carried into melodies that are performed equally by each part, making it a favorite with my altos. The range is large, but the melodic line allows young singers to flip easily up to the high notes. Frequent dynamic changes at the finale of the piece are a lesson all on their own.

3. The Battle Hymn of the Republic

Arr. Lon Beery

Three-part mixed with piano and optional brass and timpani

Shawnee HL.35027736

There are many fabulous arrangements of The Battle Hymn of the Republic, but this is one of my favorites for middle school. The harmony is tricky for the men, who may struggle to stay on their own part, but the five- to seven-note range lies perfectly in the younger boys' voices. Optional lower notes are added for boys whose voices have changed. Several modulations add to the suspense of the piece. Adding the brass and timpani parts will make this a dynamic closer for your concert.

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High Fives - Middle School Choirs

By Beth Herrendeen Smith

4. Ain't Gonna Let Nobody Turn Me Around

arr. Rollo Dilworth with additional text by Langston Hughes and Rollo Dilworth

SSA with piano

Hal Leonard HL.00114508

Frequent unison paired with moments of three-part harmony make this a perfect choice for older middle school girls. The easier harmonies paired with syncopated rhythms and handclaps still offer a challenge. The real power in this piece is what it can offer your students historically. From Selma, Joan Baez, and the poetry of Langston Hughes, to events that are happening in our nation right now, this civil rights song is sure to get your group talking.

5. Aya Ngena

Traditional Zulu, arr. Ruth Morris Gray

Three-part mixed with piano and optional bells, shaker, and drums

Alfred AP.35599

This is a favorite year after year with my choirs. The Zulu text is repetitive and easily accessible. Harmonies are added one by one starting with the men, making it easy for them to hang on to their part. Optional percussion is simple enough for choir students to perform. We added a Zulu dance to increase the excitement. This is also a fabulous piece if you have a dynamic soloist.

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High Fives - Men's Choirs

By Dennis Gephart

1. When I Hear Her I Have Wings

Mark Templeton

TTBB a cappella

Santa Barbra Music SBMP 673

Mark Templeton's beautiful love song, "When I Hear Her I Have Wings," is a setting of a poem entitled "Gibberish" (yes, really, check the link if you don't believe me) by Mary Elizabeth Coleridge. Well written, straight forward, and sensitive, this is a piece that was on my bucket list all last year, and I will not pass it up again.

2. Cripple Creek

Ken Berg

TTB with piano

Santa Barbra Music SBMP 968

Cripple Creek is, in short, a great light and fun piece to add to your Men's Choir set list. Described as a Southern Mountain frolic song, it preserves the traditional qualities of a true American folk song while providing a fun foot-stomping piece for your audiences.

3. Shenandoah

Paul Basler

TT(B)B with piano

Colla Voce 36-20300

I have done this piece several times with my men's choir and love it every time. With unique harmonic qualities, especially in the accompaniment, it gives young singers a traditional folksong with a breath of fresh air. Fairly easy with well written lines, this piece will be accessible for your young men's choir.

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High Fives - Men's Choirs

By Dennis Gephart

4. Die Nacht (The Night)

Franz Schubert, arr. John Leavitt

TTBB a cappella

Hal Leonard HL 8596718

This beautiful piece provides a challenge to all your men that is very attainable. An early work by Schubert, the song tells of the beauty and stillness of the night. Because this piece is on our state solo and ensemble list, you could use it in several performance settings—for example, with a small quartet or your full men's choir.

5. Nearer My God, To Thee

Lowell Mason, arr. James L. Stevens

TTBBB a cappella

James Stevens Music

An infectious, pulsating groove marks this piece as a definite closer for my group this year. Best of all, the arranger, former Brigham Young University Vocal Point student James Stevens, is giving this song away free on <http://www.acasongs.com/>. He considers it a gift from God and wants it to be shared with everyone. I couldn't agree more. Check it out on YouTube in the performance by the BYU Singers.

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High Fives - Women's Choirs

By Karen Bruno

1. The Peace of Wild Things

Joan Szymko

SSAA with piano

Santa Barbara Music SBMP 561

Although this composition is not new, it is one of my singers' favorites. Szymko's setting of the Wendell Berry poem is expertly crafted, using a variety of voicings, dissonance, and changing meter to highlight the narrator's despair and eventual sense of peace. The accompaniment is sometimes sparse, allowing the voices to create the aesthetic. Sometimes a critical member of the soundscape, the accompaniment anchors singers to the natural world with impressions of birds, stars, and water. Mature high school singers can handle the text; wonderful for college or adult women without being terribly difficult.

2. Lilacs (СИПЕЛЬ), Op. 21, No. 5

Sergei Rachmaninoff, arr. Elena Sharkova

SSA with piano

Carl Fischer CM9376

This gentle Romance suggests a flight of the imagination using short but expressive lines. The accompaniment doubles some of the voices while maintaining flowing eighth notes throughout. A Russian pronunciation guide and spoken recording is available from the publisher. With its symbolist aesthetic, this could be a wonderful companion piece for a choir studying the music of Debussy or Ravel.

3. Hexenlied (Witches' Song)

Felix Mendelssohn, arr. Paul Neal

SSA with piano

Walton WW1474

Warning: you need a crack pianist to perform this piece, and you will spend a lot of time with the German text. It is well worth the time and effort, however, as singers and pianist tell the story of Walpurgis Night, the spring night when witches fly over the Brocken mountain in central Germany. My choir also explored the Mendelssohn cantata, Die Erste Walpurgisnacht, the Balanchine-choreographed "Walpurgisnacht Ballet" from Gounod's Faust, and the Brahms duet, Walpurgisnacht, which led to conversations about the importance of point of view in the way events – historic or current – are transmitted and recorded. If you don't have time for these additional studies, the piece stands alone as an exciting and expressive sing.

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High Fives - Women's Choirs

By Karen Bruno

4. Coo-Coo Bird

Alice Parker

SSAA with piano

Santa Barbara Music SBMP 1222

The Lawrence Academy Girl Choir participated in the Chorus America consortium that commissioned this work for youth choruses. Although several children's choir programs have performed the work, I prefer the sound of an older treble choir, with its warmer tone quality, for this "heavy blues" arrangement of an American folk song. As an added bonus, choirs who perform this (or any Alice Parker work) between December 2015 and December 2016 can take part in the celebration of Parker's 90th birthday by uploading a video and tagging it #Alicels90. More information is available through her Melodious Accord website: www.melodiousaccord.org

5. Carols: Distinctive Arrangements for Women's Voices

Paul Carey

Unison/SA/SSA/SSAA and variety of a cappella, piano, harp, cello, flute, percussion

Available from the composer/arranger: www.paulcarey.net

This is a book of 18 Christmas carols including transcriptions and arrangements of Medieval and Renaissance tunes as well as entirely new settings of carol texts from those eras. Some of the new compositions are written in a "quasi-Medieval" or "quasi-Renaissance" style. The collection is a nice resource with a wide range of difficulty levels, languages, and accompanying instruments. Schools or programs who find the \$15.95 cost per book prohibitive should contact Paul Carey directly at paulcarey440@yahoo.com to inquire about options.

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High Fives - High School Choirs

By Cory Schneider

1. Regina Coeli K. 276

Wolfgang A. Mozart

SATB chorus and SATB soloists with piano, organ, or orchestra

G. Schirmer ED 2306

This delightful work, written in 1779 in Salzburg, is a wonderful setting of the Regina Coeli text by Mozart. It is marked by contrasting solo and tutti sections as well as repetition of text. This underperformed work is a wonderful option to open or close any concert, with or without instrumental forces. It is also available through CPDL, although that edition contains several mistakes and should be compared to the more accurate study edition available via the Digital Mozart Edition

2. Bright Morning Stars

arr. Shawn Kirchner

SATB and baritone solo, piano

Santa Barbara Music SBMP 594

Kirchner's arrangement of this gorgeous Appalachian folk song will be a hit with your high school mixed choir. The beautiful piano accompaniment, combined with sensitive musical lines, creates a dynamic rendition of this beautiful folk melody.

3. Stars I Shall Find

Seth Houston

SATB with piano

Santa Barbara Music SBMP 1016

Seth Houston's setting of Sara Teasdale's poem "There Will Be Rest," expresses profound hope for the future. It speaks to the possibility for all people to make for themselves a "world of my devising." The vocal lines soar and intertwine with each other to challenge all voice parts. Your students will love this song and will want to sing it every day!

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High Fives - High School Choirs

By Cory Schneider

4. Wayfaring Stranger

arr. Michael Engelhardt

SSAATTBB with percussion/drum set and optional bass instrument

Walton Music WW 1530

This new setting of a popular American spiritual combines American shape-note singing, ancient Latin chant, and elements of modern music. Choirs are encouraged to sing with an early American vocal tone using a lack of affectation in the voice. Two possible endings, one quiet and one strong, make this setting appropriate for a variety of programs. This is a unique arrangement that your singers and audience will love!

5. Joy to the World

arr. Derric Johnson

SATB a cappella

Derric Johnson Press # djp627 (www.derricjohnson.com)

Are you looking for a fresh, a cappella arrangement of Joy to the World? Look no further! Derric Johnson's arrangement is an upbeat version of this traditional Christmas carol. Close harmonies, bell tones, and dynamic chord progressions combine to make this piece an exciting addition to your Christmas repertoire.

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WCDA Award Nominations

We hope that you will take a few moments to consider which of your colleagues would be a good fit for one of the following awards. We have so many wonderful artists in Wisconsin that deserve to be honored for their effort. You can fill out a 2015 Nomination Form [HERE](#). Nominations are due by October 26th and will be considered by the WCDA Board of Directors.

MORRIS D. HAYES AWARD: Established in 1985, this award was named for one of the founders of WCDA, Morris D. Hayes, who was president of WCDA, NCACDA, and National ACDA. The award does not have to be given every year and is to be reserved for people of outstanding merit.

CRITERIA: Candidate must be a current or former resident of Wisconsin who has demonstrated a commitment to choral music whether through teaching, conducting, or service to the art and who has made outstanding contributions to choral music in Wisconsin.

THE STANLEY CUSTER DISTINGUISHED SERVICE AWARD: Established in 1994, and renamed in honor of our unique benefactor and champion of choral music, Dr. G. Stanley Custer, in 1999.

CRITERIA: Candidate must be an individual whose contributions to the organization are exemplary and/or go beyond the normal services provided for the operation of Wisconsin Choral Directors Association, Inc.

OUTSTANDING CHURCH MUSICIAN AWARD: Established in 1998 to recognize an individual whose contributions to music in the church are exemplary.

CRITERIA: Candidate must be a current WCDA member who has made significant contributions in the field of church music in the State of Wisconsin.

OUTSTANDING MIDDLE LEVEL CHORAL DIRECTOR AWARD: Established in 1998 to recognize significant contributions made in the area of middle level choral directing.

CRITERIA: Candidate must be a current WCDA member and middle level choral director (grades 6–9) with a minimum of ten years experience who exhibits characteristics usually associated with master teachers.

OUTSTANDING YOUNG CHORAL DIRECTOR AWARD: Established in 1993 to honor teachers with five or fewer years experience, the scope of this award has been expanded to include ALL choral directors with ten or fewer years of experience.

CRITERIA: Candidate must be a current WCDA member who exhibits characteristics usually associated with master teachers, including enthusiasm, energy, musicianship, student rapport, and professionalism; who has made a considerable impact on the size, quality of performance, festival involvement, and visibility of their choral program; and/or who has also made a commitment to the community through church or civic choral organizations, youth activities, or civic service organizations.

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