



Focus Issue:

March 2015

Music in Worship

[Click Here to View the WCDA Website](#)

Upcoming Dates

- April 1, 2015**
Online Registration Opens for Refresh
- April 15, 2015**
Deadline for “The Voice” Articles in the Spring/Summer edition. Also the deadline for the May Staccato Notes.
- April 13, 2015**
Online Pre-registration Opens for Next Direction
- June 22-24, 2015**
Refresh Music Teacher Retreat
- September 11-13, 2015**
Next Direction

WCDA Central Office

1005 Quinn Drive, Suite #158
Waunakee, WI 53597
Phone: 608-850-1033
Email: officemgr@wischoral.org




Table of Contents

Click on the Links to Access

Letter from the President	2
Letter from the Editor.....	3
Planning on Magic..... By Margaret Jenks,	4
Modernizing Worship, Musically Speaking..... By Joy Paffenroth	7
Nurturing a Parish Through Music Ministry..... By Lana Schumacher	9
High Expectations for Church Choirs..... By Mark Babcock	11
In Memoriam: Fred Leist.....	15
High Fives Boy Choir.....	16-17
Four-Year College.....	18-19
Two-Year College.....	20-21
Show Choir.....	22-23
Singing in Wisconsin Reflections.....	24
State Convention Reflections.....	25
Refresh!.....	29
NextDirection.....	30

In This Issue...

Click on the Links to Access

[Letter from the President](#)

[Letter from the Editor](#)

[Planning on Magic](#)

[By Margaret Jenks](#)

[Modernizing Worship,
Musically Speaking](#)

[By Jason Meissner](#)

[Nurturing a Parish
Through Music Ministry](#)

[By Lana Schumacher](#)

[High Expectations for
Church Choirs](#)

[By Mark Babcock](#)

[In Memoriam: Fred Leist](#)

[High Fives](#)

[Boy Choir](#)

[Four-Year College](#)

[Two-Year College](#)

[Show Choir](#)

[Singing in Wisconsin
Reflections](#)

[State Convention
Reflections](#)

[Refresh! News](#)

[NextDirection News](#)

Letter From the President

Matt Wanner

Dear WCDA Members,

On behalf of all who attended the 2015 WCDA State Convention in January, I would like to offer a resounding THANK YOU! to Joy Paffenroth, convention chair, and Kathy Alan, All-State Coordinator, for their leadership and the efforts of their teams who made our gathering a huge success! Mother Nature did her best to keep things on ice, but that didn't stop the large number of our members who braved the elements to enjoy engaging interest sessions, fantastic concerts, and lively social time with friends. From the timely EE / SLO / edTPA workshop offerings, and the revival of the All-State Vocal Jazz choir to the headliner concert featuring the Voice of Chicago that raised the roof on the Lawrence University Chapel, the 2015 State Convention was one to remember!

The annual Awards Luncheon is one of the most enjoyable events that takes place during the convention. WCDA is a volunteer organization, and there are many, many people who give of their time and energy to plan our annual events, write and edit our various publications, and serve on the board. All of these people are deserving of our appreciation and gratitude. In addition, we take time to recognize excellence in our field with the naming of our annual award recipients. Congratulations to Genevieve Jorn (Outstanding Young Conductor), Lana Schumacher (Outstanding Church Musician), Amy Wright (Outstanding Middle Level Conductor), and Lucy Thayer (Morris D. Hayes Award). Nominations for these awards are made in the fall and voted upon by the board. Be sure to check out the WCDA website to view the awards, and please consider nominating a deserving colleague!

Looking ahead, it's never too early to start thinking about summer and our WCDA summer conference, Refresh! Entering its third year on the campus of UW-Green Bay, we have enjoyed a wide variety of activities over three days including reading sessions, presentations by WSMA State Honors Project conductors, unique interest sessions, and social time in the evening and during the day at Bay Beach Amusement Park. As an example of a very practical "take away," I urge you to take a look at page 10 from the fall 2014 issue of The Voice to see what came out of an interest session that allowed participants to openly share with the group "the best idea I ever had". It has been a joy to see such a healthy turnout for this event with many of our younger, newer members getting involved! Watch for registration information coming soon, and I look forward to seeing you this June!

Sincerely,

Matt Wanner
President, WCDA

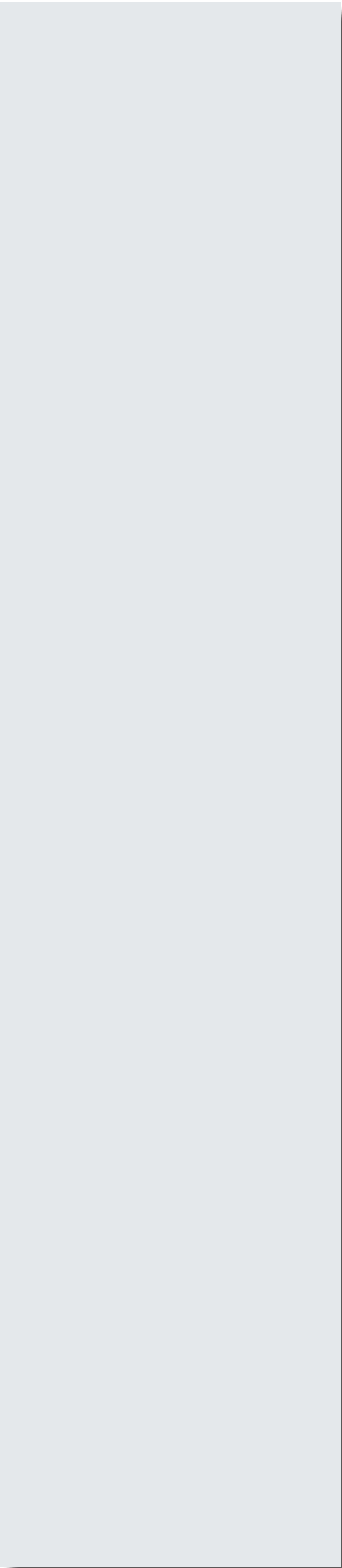


Matthew Wanner
WCDA President

[Return to Page 1](#)

[Visit WCDA
Website](#)

In This Issue...



Letter From the Editor

Bryson Mortensen

Dear Friends,

It was such a pleasure to see you and commune with you while at our WCDA State Convention a little less than two months ago. As always, our days were packed with valuable interest sessions, uplifting concerts, and wonderful opportunities to visit with friends. These weekends together remind me of how much I value our time together. If you haven't ever come to a WCDA event, I strongly encourage you to plan ahead to join us - either at Refresh this spring or at the State Convention in January 2016. You will not regret it!

This issue highlights a portion of our community that is often overlooked: Music in Worship. I would venture a guess that several of us spend some portion of our week - or at least some portion of our lives - working with sacred music in a worship setting. Unfortunately, our time is so often filled with the most pressing issues of our day to day lives that we sometimes can't find the time to dedicate to this significant portion of the choral art.

Take advantage of this moment to meditate on music in the worship atmosphere. Recenter your focus on the role of music in the worship setting as you read through an article by our most recent winner of the Excellent Church Musician award in 2015, Lana Schumacher. Take a new look at the expanding role of the church musician with an article by our current R&S chair, Jason Meissner. Finally, consider a new challenge for your choir with an article from our neighboring R&S Chair Mark Babcock from Centre College in Iowa. Whatever your role as church musician, we hope that these articles will give you a chance to see music in worship in a new light.

Happy Reading, and I look forward to seeing you soon!

Bryson Mortensen

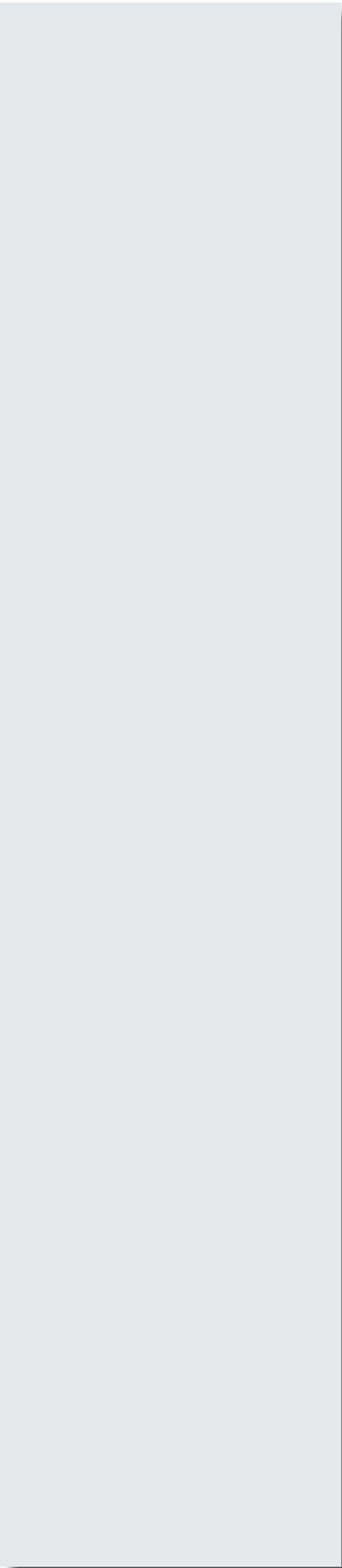


Bryson Mortensen

[Return to Page 1](#)

[Visit WCDA Website](#)

In This Issue...



[Return to Page 1](#)

[Visit WCDA Website](#)

Planning on Magic, *Intentional Affective Learning in the Choral Classroom*
By Margaret Jenks, SW District Representative

Think back to your earliest memories of school. What do you remember? Chances are that you remember some detail of your early schooling—important or not—because you remember how that event made you feel, whether positive or negative.

For me, it was my fifth birthday, which happened a month into kindergarten. We rarely ate anything sweet, so the chocolate cupcakes with sprinkles I brought for the class were less of a “birthday treat” and more of a total obsession for me. When it came time to pass them out, I went through the whole class, gave one to the teacher, and was about to take one for myself. Mrs. Winnig looked at the last cupcake, not realizing that I didn’t have one, and said, “And this one we will put aside for Timmy. I’m sure he will be so happy that you thought of him.” Timmy was a boy that had only shown up for a day or two—he had leukemia—who I had not actually thought about. I remember being conflicted just like it was last week. Should I point out that I’d had no cupcake? Cry? Protest? I felt guilty for forgetting about our poor classmate. I knew all of the reactions that I contemplated were really selfish, and that there would be more cupcakes in my life. So, even though I was five, I slunk back to my seat and tried to blend in as everyone ate their treat. I didn’t cry... until I hit the backseat of the car on the way home.

Did I learn to read in kindergarten? I think so. I bet I also did some math or counted something, but I don’t really remember. My memories are few, but clear, and they are all connected to things that I tried to make sense out of—emotional moments, connections that my little brain was trying to make. In short, they were all what we call “affective connections”. More and more research is showing that any fact, experience, or bit of knowledge we retain has much better staying power if there is a strong affective component tied to it.

Yet in the age of the SLO and school wide outcomes, how much thought and planning do we really put into affective learning? Can affective moments even be planned? Given the tremendous power that the affective has in our brain, what would happen if we were more intentional with affective outcome planning? Of course, there will still be countless affective moments that we don’t plan and will just happen anyway—that’s how life works. That doesn’t mean that we can’t have a role in also crafting meaningful, magical moments of self-discovery and emotional insight. We can and should guide our students to reflect, analyze, and draw deeper connections—to ponder the mysteries of the world, other people, and their own inner workings—and do it through the lens of music.

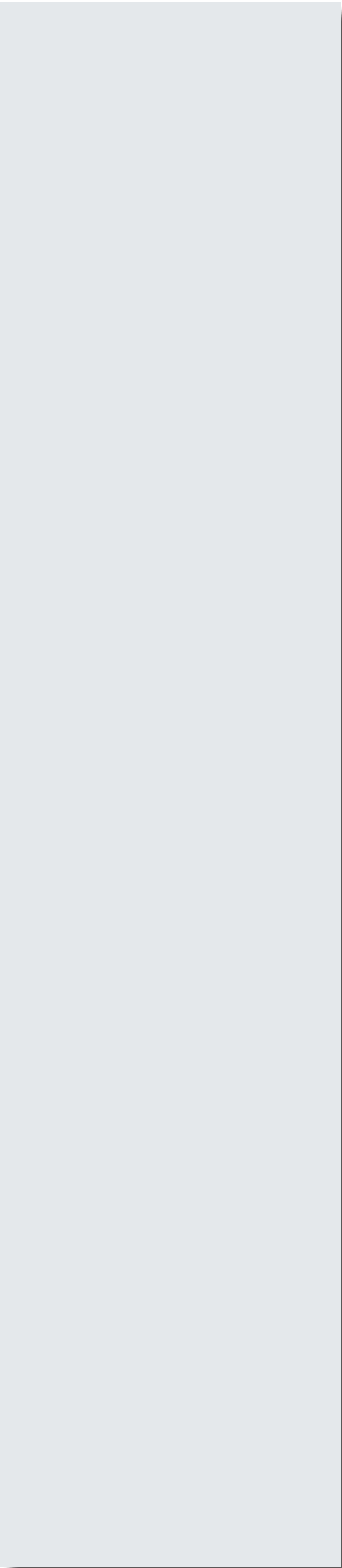
Yes, it all sounds great, but when there are countless classes to be planned, concerts to perform, and the altos are still singing the wrong notes in measure 35, it can be hard to craft any outcome, much less a thoughtful affective outcome. I wanted this article to provoke thought on the importance of affective outcomes and inspire ideas, but I also wanted to give a practical, brainstormed list of some potential affective outcomes that could be freely plucked and plopped right into your choral rehearsal plan. This list of five ideas is not meant to be exhaustive, but does contain different affective ideas that are worth exploring. You, who know your students, the music that you are currently preparing, and what your particular ensemble needs, will hopefully discover some affective outcomes that you may have not thought about before—or you will be reminded of something that you once did and know that it is time to do it again. My hope is that something will resonate with you or at least give you inspiration for a new idea!

Continued on Next Page



Margaret Jenks

In This Issue...



[Return to Page 1](#)

[Visit WCDA Website](#)

Planning on Magic
By Margaret Jenks, SW District Representative

Continued from Previous Page

Five Potential Affective Outcomes Worth Exploring in a Choir

Outcome: Discover one’s role in a community.

What is a community? What are different ways of showing leadership? When do roles shift/change within a community?

Possible Musical Connections: Find a piece where the melody is passed around or where different parts need to have a special awareness of the other parts. Work on balance, listen for tuning, and focus on rhythmic precision.

Outcome: Develop “intellectual companionship” with a composer or poet who lived in another place or time period.

Understanding that there is more to a historical figure than a few trivial facts; developing curiosity about the inner mind of another person via their artistic imprint

Possible Musical Connections: Look at a work/composer of historical significance; study a piece with a text by a well known author; explore a genre that is far outside students’ experience.

Outcome: Reflect on how formal structure can help to evoke emotional responses.

The place of new ideas and familiar ones and the role of each in our life; looking at texture—polyphonic vs homophonic vs. monophonic—how they occur in music, art, other life examples and how textural changes impact minds and feelings

Possible Musical Connections: Use pieces that have any type of repeated section, music with significant changing textures, music with a refrain, music with repeated motifs in the voices or accompaniment

Outcome: Explore a shared human life experience (birth, death, longing, joy, etc…)

Exploring cultural norms as related to shared human experiences, explore range of human responses to a given event

Possible Musical Connection: Find pieces that are essentially about a profound emotion or event; non-texted music that clearly evokes a strong emotional response; poems or texts that explore these ideas through metaphor or analogy.

Outcome: Approach the unfamiliar or new with an open mind.

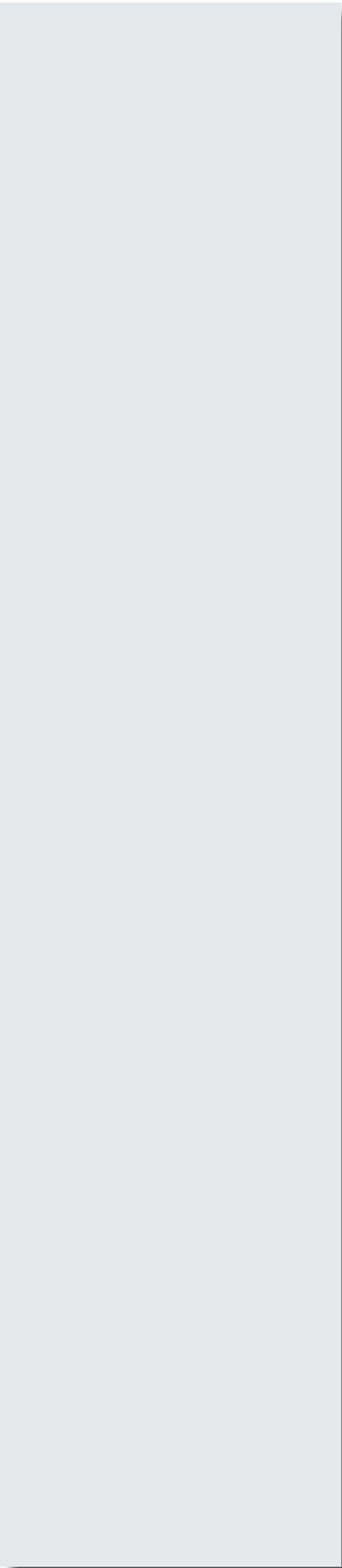
Not judging something negatively because one doesn’t really understand it; realization that tastes and people are not fixed but often change; realizing that there is value in different perspectives

Possible Musical Connections: Basically, select any repertoire that is not something that is really familiar to the students, but also works especially well with music from cultures or languages that are not well known and with sonorities that might be outside of what the students are used to exploring.

If any one of these outcomes intrigues you and you would like to get ideas for creative strategies to effectively teach these ideas in your ensemble, please feel free to email me. If you let me know what pieces you are working on and the age of your students, I’d love to help you brainstorm your way to affective outcome teaching success!

Continued on Next Page

In This Issue...



Planning on Magic
By Margaret Jenks

Continued from Previous Page

If this kind of thinking gets you excited, also consider attending the amazing CMP workshop, Wisconsin’s finest contribution to music education. This year: Viterbo University in La Crosse, June 22-26.

Margaret Jenks
mjenks@tds.net
Conductor, Madison Youth Choirs/Madison Boychoir
Music Teacher, Van Hise Elementary School (Madison)
Wisconsin CMP Project Chair
South Central WCDA Representative

Other resources for Affective Outcome thinking (and great people who would be a great addition to your music discussion and brainstorming community):

- Randy Swiggum** **rswiggum@wisc.edu**
- Miriam Altman** **maltman@usmk12.org**
- Rebecca Winnie** **rwinnie@sbcglobal.net**
- Jeremy Little** **jeremy.little@d128.org**
- Marcy Russell** **russell@platteville.k12.wi.us**
- Karen Bruno** **brunoscheffler@new.rr.com**

[Return to Page 1](#)

[Visit WCDA Website](#)

In This Issue...

Modernizing Worship, Musically Speaking

By Jason Meissner

If you're like myself, many of us choral directors have sought additional positions and opportunities outside of our teaching schedule as choral directors in the public/private/college sector. Somehow out of our attraction to be driven by the energy our profession gives us (or perhaps takes away from us especially during seasons of Christmas and Easter) we acquire additional duties and positions in churches such as: Adult choir director, worship leader, section leader, accompanist, organist, praise band director, music coordinator, hand bell director, youth choir director, Sunday school choir director, or perhaps the "Director of Music".....the list goes on. With the demand to "keep the spirit moving" so both long term members and new visitors continue to walk into the door of the church, it's noted that music in worship plays a role in the health and wellbeing of a church, whether it be to offer traditionally based music which is rooted in the history of the church, or modern praise and worship music which is continuously evolving in a similar way to popular music. Either way, attracting new members to walk in the doors of your congregation is a perspective that should always be part of the vision your staff and leadership team has invested in. The music of the church is, in most cases, one of the top three considerations when visitors are looking to join and become members in a church.



Jason Meissner

In 2003 I began my position as director of music during a time when this church was experiencing a significant decline in membership during a major transition. The church counsel voted to remove the senior pastor for using a leadership model that does not work well when congregations are breaching "industrial size" of 2,000 members or more. When I started my position and reviewed all the music this church was using, all three services (one Saturday evening worship service and Sunday morning 8am and 10:30am with adult and Sunday School education hour in between) were the same: Very stoic, traditional Lutheran hymnody, a significant amount of which in chant-like liturgy with very little room for musicians to be creative during the worship service. This was not attracting new members to experience an enlightening, engaging, and uplifting worship experience

Now, all three services are different and are offering three different worship styles. The Saturday evening service is a very simple hymnody led by a pianist and cantor. The Sunday 8am service is some liturgy combined with traditional hymnody on organ and other more "contemporary" music on piano based on the theme of the worship service. We often use a verse and chorus from a wide array of music for the gospel reading, not always hymns. Our 10:30 service has a praise band with piano, drum set, guitars (acoustic and electric), amplified bass (keyboard bass, electric bass, or upright). We use a series (referenced below) that can accommodate piano/keyboard players who need everything written out on page, to piano players who are able to use their improvisation skills.

As you consider expanding the music your offer as part of a worship service, consider some of the following variables you need to consider and investigate:

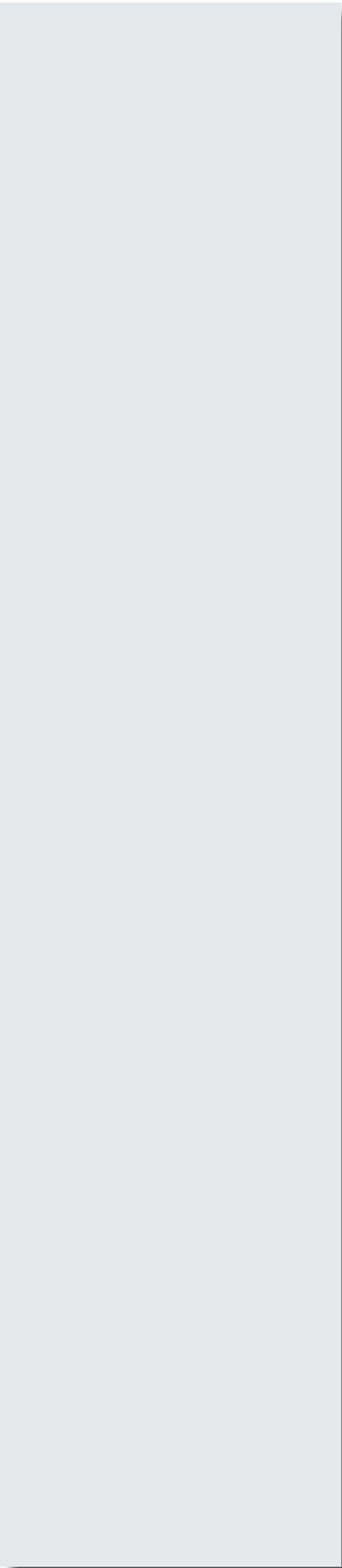
- 1) Can I explore music outside of repertoire of music that we as choral directors studied in college, and have expanded upon since our college graduation?
- 2) Are the congregation and pastoral staff willing to transition away from the traditional liturgy and hymnody? Even Marty Haugen's music from GIA publishing maybe just a bit too "traditional" for your taste.
- 3) Do you or someone among your musicians in the church possess a strong skill set on the piano, (that can play off of a lead sheet and improvise chord progressions like a jazz pianist) and organ, and even more the musicians, members, and staff you have available to use as part of your music worship team. It's very important that you take the time to individually assess the strengths and weaknesses of your fellow volunteer musicians you already have in the church to use. You may need to explore bringing in musicians if you really need to which always means taking a closer look at what budget you might have.

Continued on Next Page

[Return to Page 1](#)

[Visit WCDA Website](#)

In This Issue...



Return to Page 1

Visit WCDA Website

Modernizing Worship, Musically Speaking

By Jason Meissner

Continued from Previous Page

Once you decide that you want to explore these ideas further, use the following resources to see what is available to you and what you can use to build your repertoire and experience:

Resource 1: www.hymncharts.com.

Take a look at Hymncharts if you are trying to make a transition into more up tempo congregational music, but don't want to stray too away from traditional hymnodies. These are arrangements of over 100 traditional hymnodies which is all web based, (with a yearly subscription fee) and supplies you with unlimited use of multiple resources. It can offer a full piano accompaniment, or lead sheet for guitar and/or bass player, with optional melody, 2 part, SAB or SATB voicing. Most of these also offer additional instrumental parts that are transposed accordingly and rhythm charts. There are recordings available and power point projection available already formatted with the lyrics for screen or bulletin use.

You can utilize this minimally by using piano and worship leader only, or using piano and some sort of bass instrument, whether it is keyboard bass, or a string/electric bass player. You could also use the bass pedals of the organ if someone can help comp some basic chord progressions on organ that follow the music using light registrations along with the piano. You can also expand by using percussion, guitar, sax, etc. Most importantly, use your choir, whether as small as two vocalists on microphone to as much as 30, to help "amp up the singing" with stylistically correct approaches. Use slightly detached phrasing with significant emphasis and energy on the consonants for worship leading and much less vibrato. The recordings on the website give you some ideas to listen to. I urge you to pay close attention to how this music is vocally demonstrated, which is not the same approach as you would use singing a Bach Cantata.

Resource 2: "Praise and Worship" series from Word Music Publishing

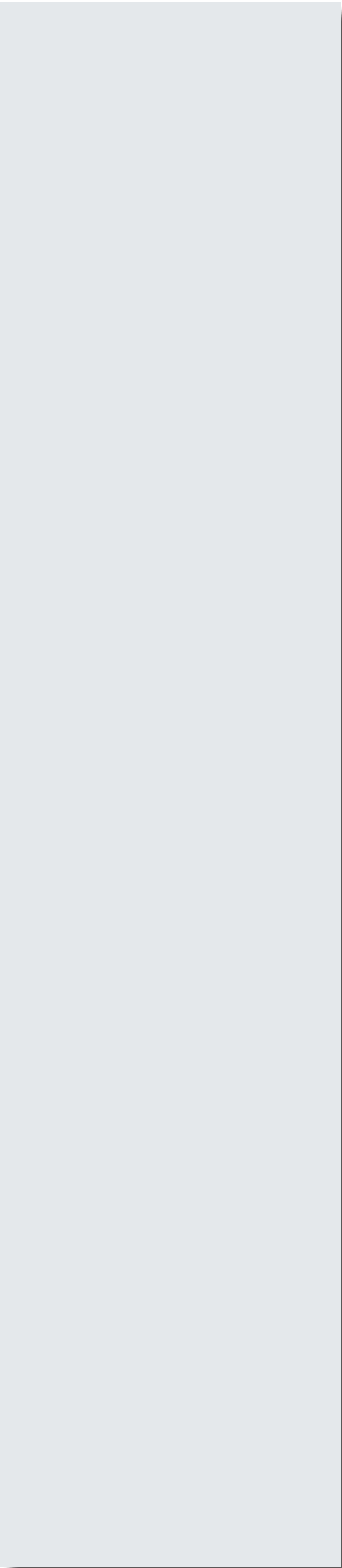
A number of churches do now have a "Praise Band". The issue I am finding is that many have a 3 ring Church band gig book full of charts that has been compiled over time. Word Music is one of the few publishers that has made a full complete layout for a band that has a piano chart, lead sheet for guitar and bass, rhythm section, instrumental packets, and separate vocal score in varied voicings. Word Music Publishing's "Praise and Worship" series now has seven editions; As more new popular Christian music comes out, Word Music Publishing rolls out another edition to keep their music for this series current. If you're familiar with CCLI (Christian Copyright License Incorporated) you can use this reference to find the top 100 Christian music charts based on weekly copyright reports for free. The "Praise and Worship" series offers approximately 52 different selections per each edition. Most of this series is now on CD-ROM in PDF format. If you're looking to move to an iPad or similar device, some research will be needed to make the formats work well with each other.

If you do move to a full praise band at your church, carefully consider how you will "teach" your congregation this music. Generally I suggest that you offer repetition over a 3 month period in your weekly services so members are becoming comfortable and know the music well, carefully introducing roughly 2-3 new selections a month. Worship is much more effective in "moving the spirit" if your congregants are also singing well. Your choice in vocal leadership is also very significant in this leadership.

Whether change is needed or not, always keep both your eyes and ears open to how receptive and engaged your congregation is. If you are in the drivers seat of making music selections for worship, I urge you to constantly assess how well your members are "joining you in song". The better the congregational singing, the more effective your worship service will be received.

Jason Meissner, Director of Music,
Our Savior's Lutheran Church, Oconomowoc, WI

In This Issue...



[Return to Page 1](#)

[Visit WCDA Website](#)

Nurturing a Parish Through Music Ministry

By Lana Schumacher

As Christian believers, engaging all parishioners into full, active and conscious participation of the liturgy is of utmost importance. How does one achieve these goals? By building a firm foundation through a comprehensive music program.

At St. Francis Borgia Catholic Church, we engage the children of the parish in a solid choral program to start the formation as early as possible. Through our youth choir program, our children are invited to join as 2nd grade students. We draw from elementary public, parish and home schooled families. Our children meet immediately after school and are provided a snack prior to rehearsal. Rehearsals incorporate Kodály, Eurhythmics and sight reading techniques. Handchimes and drumming are incorporated into the rehearsal because children love enhancing their anthems as instrumentalists. Simple arrangements prepare them to participate as handbell ringers and instrumentalists upon entering high school. Upper school choir members are mentored and teamed up with adult cantors to prepare them as adult leaders of liturgy.

Parental involvement is key. Parents need to be kept informed of chorister expectations and schedules. Email communications are sent weekly and semester schedules are sent in August and January. Parents also assist at all rehearsals to strengthen their commitment.

We extend an invitation to first grade students in May to build interest in the music program. They are invited to a pizza party and rehearsal in May as an introduction to the youth choir. A summer camp is held in August to preview music used in the fall season. Seasonal pizza parties are also held throughout the year for the children.

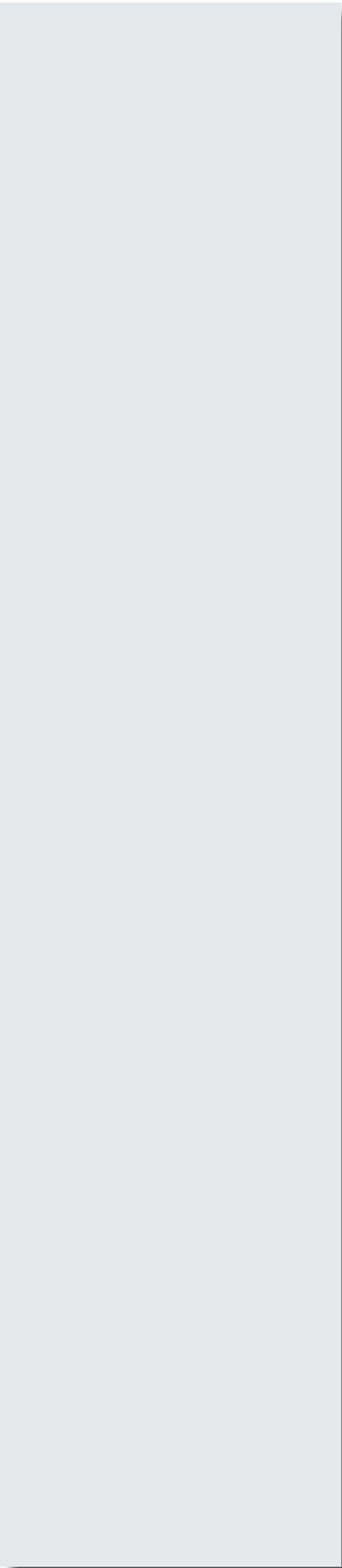
The adult choir formation begins with students who are entering high school. The responsibility of our adult choir is to lead the congregation in song. Consistent presentation of the same hymns/songs at all five weekend liturgies builds a common repertoire among the entire parish and nurtures active participation. Youth choir members participate in those same hymns, psalms and songs, establishing a solid foundation for their life formation. This encourages the growth of congregational singing, not only at our parish, but also wherever the future leads them.

Wise music choices are crucial. Texts need to be solid and melodies well-crafted so they are worthy of the parish repertoire for years to come. Diluted texts or poorly composed melodies may be entertaining one year and passe the next, and they are not worthy of presentation during liturgies.

We strive to achieve full, active and conscious participation both visually and aurally. Our electronic number boards and cantors assist in an invitation to sung prayer. New hymns and mass settings are introduced several weeks in advance to build familiarity and encourage enthusiastic singing. The clergy are leaders of song as well, so time spent teaching and rehearsing with them is well-spent.

Continued on Next Page

In This Issue...



[Return to Page 1](#)

[Visit WCDA Website](#)

Nurturing a Parish Through Music Ministry

By Lana Schumacher

Continued from Previous Page

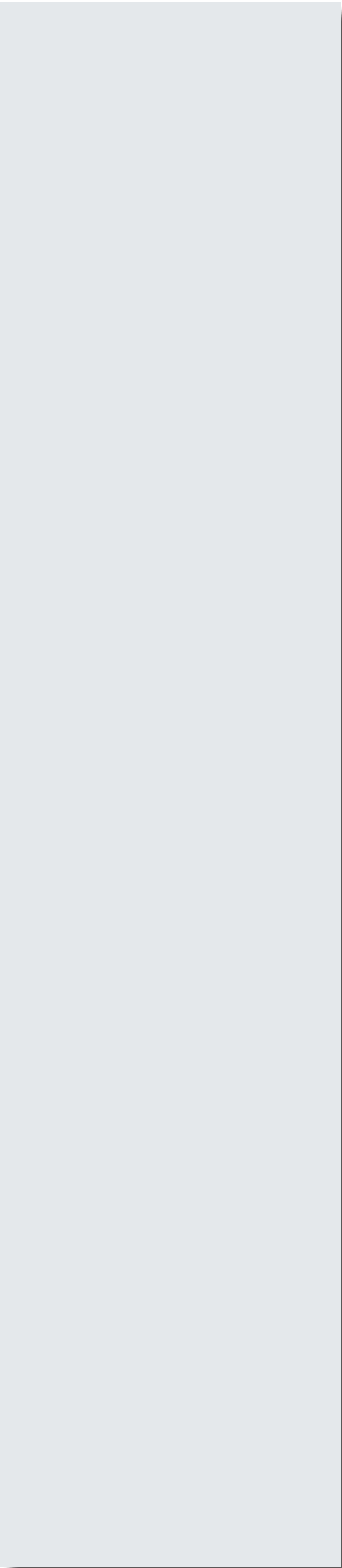
Using instrumental arrangements of hymn tunes helps solidify melodies in the minds of all listeners. High school instrumentalists should be encouraged to play for liturgies. Their participation engages other high school students to become active participants as well, and will encourage them to develop a faith filled life. Ultimately, this is the goal of music ministry.

“As we think of sacred hymns, anthems and psalms as songs of glory, praise, thanksgiving and laments, we bring the full expression of human experience – joy, sorrow, fears, pain and anger – and offer all these things to God. We lay them at the foot of the cross if you will. And to do so in music is to imprint them with a mark from the soul. With that understanding, while presenting a choral anthem is satisfying, having a full church join in the song is so much more.” St. Francis Borgia Choir Member

Lana Schumacher

2015 Outstanding Church Musician Award Winner

In This Issue...



[Return to Page 1](#)

[Visit WCDA Website](#)

High Expectations for Church Choirs

By Mark Babcock

Editors Note: As part of our continuing tradition of including articles from our neighboring state organizations’ newsletters, this months article comes from the September 2013 article from the Iowa State Choral Directors’ Association newsletter, Sounding Board.



Margaret Jenks

Like every other kind of excellent choir, church choirs want and need to be challenged. They need long term goals and vision for the future. Growth for all choirs, including church choirs, depends on delayed gratification, challenge and the thrill of reaching goals.

Church choirs often perform every week which sets them apart from other school and community choirs. This need for a weekly anthem and liturgical responses often creates a certain sameness or predictable pattern. While they do make church choirs better at performance skills, sight reading and efficiency in learning (nothing produces focus like a public performance offering), they often result in artistically weaker and less challenging, accessible material.

My suggestion: Do a major choral work. Following is a list of reasons why to do this and practical ways to accomplish it.

Why a major work?

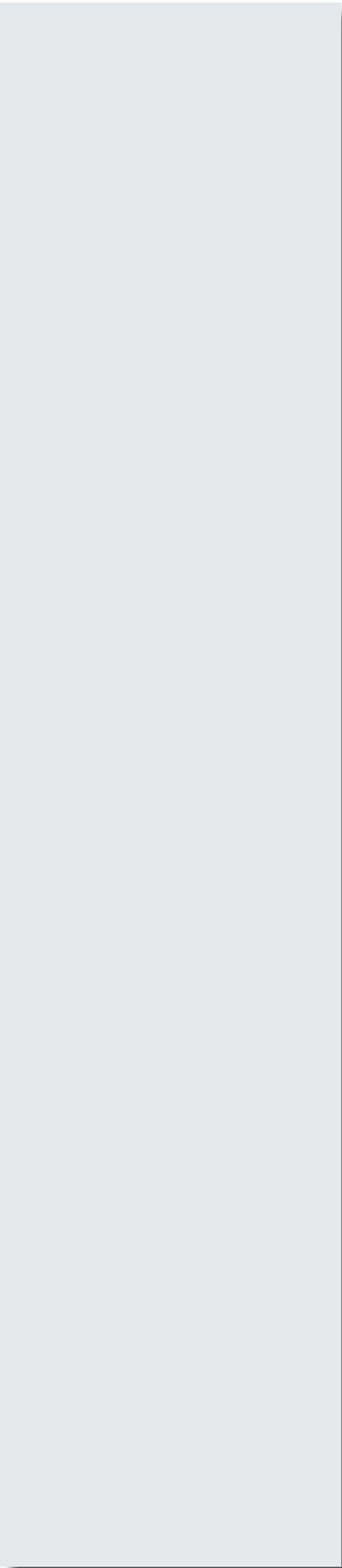
- 1. Marketing power. They are attractive to the congregation, the community and the local media. Attendance significantly increases on these Sundays. Pastors like this!
- 2. Unifying force. Bring people together for a common goal.
- 3. Recruitment. It may be short-term or permanent.
- 4. Challenge. Artistic growth comes from discipline and difficulty.
- 5. Special. We all need extraordinary experiences.

How can we do this?

- 1. Select manageable movements. Leave out the Credo of Schubert’s Mass in G if it’s too much. You don’t have to do the entire work to be successful.
- 2. Do it during worship. Spread movements throughout the service. This doesn’t create another event in people’s schedules and there is already a core audience – the congregation.
- 3. Bring in professional instrumentalists and singers as needed. Resource follows energy. People will give to these special musical offerings once their significance is established.
- 4. Start small, but make sure it is a long term goal.
- 5. Use half of the rehearsal time for anthems/weekly liturgical music and half for the upcoming major work. This allows short-term folks to join.
- 6. Use selected movements as anthems at other times during the year or leading up to the event.

Continued on Next Page

In This Issue...



High Expectations for Church Choirs

By Mark Babcock

Continued from Previous Page

Reading this you may wonder if your church choir can take on a major work. You may be right to ask this. However, I recommend starting some- where. Start with something that will take time and will require something extra of your members. The best singers, the singers you want in your church choir, are not attracted to low expectations. I often hear comments about great singers in the congregation who don’t sing in the choir. Usually excuses like “I’m too busy” get floated. I am too busy decoded often means “I don’t see enough value in participation to prioritize this in my sched- ule.” Many people are busy, but when singing adds significant value to life, they prioritize participation. I have seen it over and over. I have success- ful teachers, lawyers, CFOs, business people, couples with young children, college students and doctors in my church choir. They are very busy people who find value singing their faith.

Jim and Becky are a professional couple that sings in my church choir. I recruited them from the congregation. One is a busy CFO, the other a busy attorney. Both sit on numerous boards and contribute to the life of our larger community. I am inspired by their commitment to the St. Mark Lutheran Chancel Choir. Jim might text me, “I’m in Florida for a business meeting tonight unexpectedly and am sorry to miss rehearsal. I will make sure to brush up on Sunday’s anthem. See you at 8 a.m. on Sunday!” Jim and Becky love the challenging material we sing and are energized by the major work with chamber orchestra each semester.

I know that busy, successful people drive society’s progress. I know that people of excellence flock to other people of excellence. I know that I must challenge them with great art music. I know that I must be efficient and organized demonstrating that I value and respect their time and commitment. I know that a sung faith is real and nothing takes its place. We sing in times of peace and joy. We sing in times of tragedy and sadness. We sing from a deep place because we must. In our singing, we experience the healing, grace and love found in our communities of faith. Challenge the church choir and set high expecta- tions. You will not only grow, but will be faithful to our calling as church musicians.

“Love so amazing, so divine, demands my soul, my life, my all.” Isaac Watts

Consider the following major works or a portion of them for church choir:

The Incarnation
K. Lee Scott
Hinshaw Music HMB - 220 Organ and brass or full orchestra

This is appropriate for the Advent/Christmas season. It is fairly accessible and in English. It is quite exciting, festive and rewarding! K. Lee Scott writes well for church choirs.

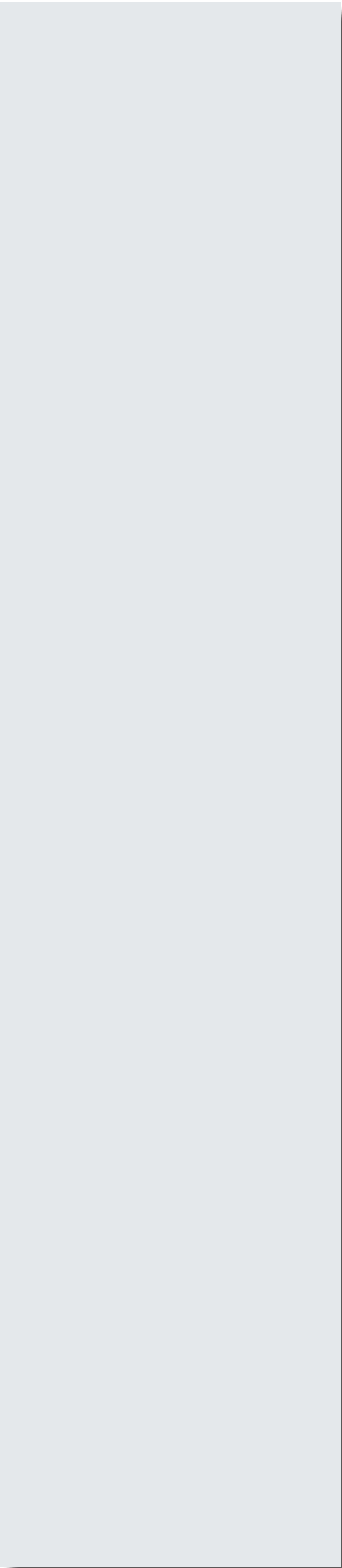
Voices from the Passion
Ronald Nelson
Randall M. Egan Associates Organ or orchestra

Continued on Next Page

Return to Page 1

Visit WCDA Website

In This Issue...



Return to Page 1

Visit WCDA Website

High Expectations for Church Choirs

By Mark Babcock

Continued from Previous Page

This work is very effectively used during Holy Week, especially on Good Friday. It includes congregational participation on many chorales and has several familiar hymn tunes. Appropriate for the Passion Story, it has some challenging dissonance and syncopated rhythms. It requires a strong soloist as the voice of Jesus and a few easier solo parts.

Missa Brevis in D, KV 194
W.A. Mozart
Carus-Verlag Stuttgart CV 40.526/05 (also available on CDPL)
2 violins, cello and organ

This is appropriate almost any time as it follows the traditional Western Liturgical Rite with a short Kyrie, Gloria, Credo, Sanctus, Benedictus and Agnus Dei. It is easy to omit the Credo, the longest movement with the most Latin text.

Mass of the Children
John Rutter Hinshaw Music Inc.

This work is quite lengthy, challenging and really needs full orchestra. However, it is possible to strategically omit some parts and movements. It incorporates children’s choir rather well. It is stirring, rich and rewarding work for those ready for a challenge.

Requiem
John Rutter
Hinshaw Music Inc.
Organ and small chamber orchestra or full orchestra

This work or parts of it are very useful on All Saint’s Sunday. It rich, lyrical and accessible melodies are quite haunting and meaning- ful. Movement one is very dramatic, but also rather difficult. Start it early or omit. Some sections are in English and some are in Latin.

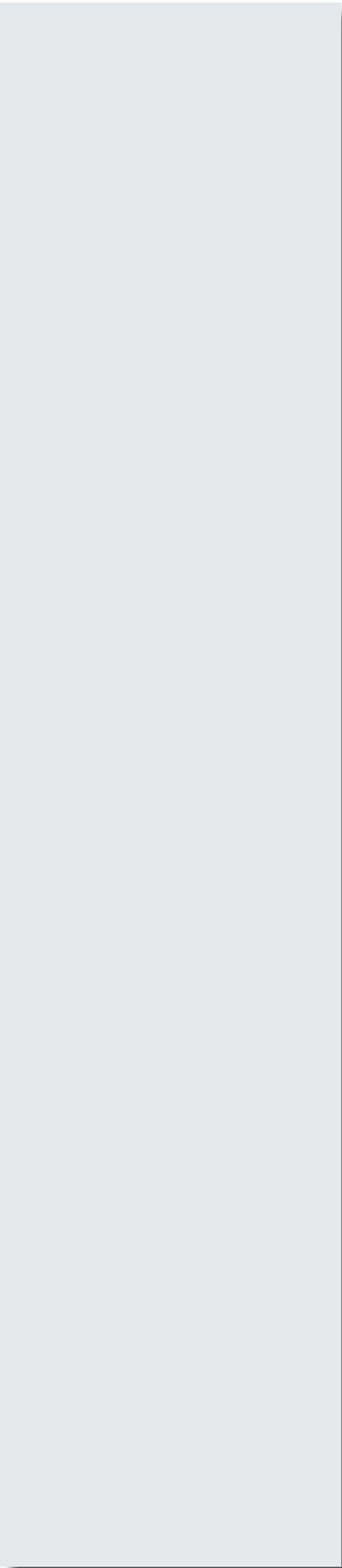
Savior of the Nations, Come
Michael Burkhardt
Morning Star Music Publishers MSM 70-005A
Organ, brass and handbells

This brilliantly conceived Advent/Christmas Hymn Festival includes new and familiar hymn tunes. It contains many places for the congregation to participate. While modestly accessible, it is artistically conceived and includes moments of soft beauty and glorious grandeur. Readings are effectively woven throughout.

Gloria
Antonino Vivaldi
Several editions available; can also be found on CPDL Chamber orchestra

Continued on Next Page

In This Issue...



High Expectations for Church Choirs

By Mark Babcock

Continued from Previous Page

Glorias are often heard in the Christmas season because of the association with the Angel’s response to Christ’s birth in the Gospels. However, the actual Latin Gloria text may be used in any non-penitential season.

Mass in G
Franz Schubert
Roger Dean Publishing Co. CS 865; also available on CPDL

Like the Mozart Mass listed above, it is fairly short and straight forward classical writing. It also follows the Western Liturgical Rite and uses a simple chamber orchestra. Again, the Credo is the longest movement and may be omitted. A strong soprano soloist is needed, although the solo material could be shared.

Requiem
John Leavitt
Concordia Publishing House 98-3583
Piano only, piano and some instruments or full orchestra

This fully English work is more like a collection of anthems proclaiming the full life of the Christian faith using many Psalms and other familiar texts. The anthems are all published separately and can be used throughout the church year. The work is quite accessible.

Christmas Oratorio
Camille Saint-Saens
G. Schirmer Inc. Organ, strings and harp

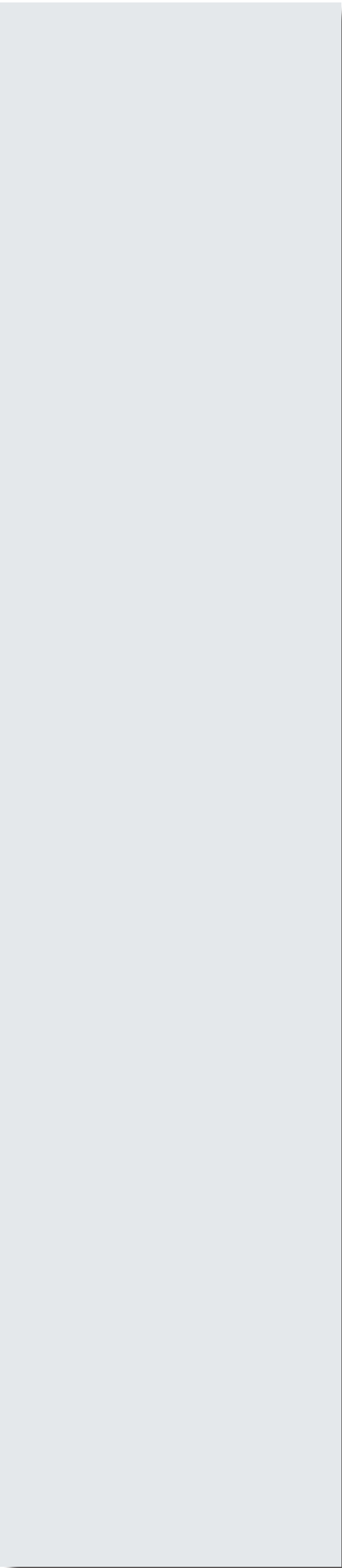
Like the title suggests, this work is for the Christmas season. Selections may be used on Christmas Eve. It can be sung in English or the original Latin. It is very lovely, serene and pastoral. It has several beautiful solo/small ensemble movements that require trained singers. The relatively small harp part may be played on piano or synthesized harp if a harp is not available.

Mark Babcock
Worship Choirs
R&S Chair, Iowa

[Return to Page 1](#)

[Visit WCDA Website](#)

In This Issue...



In Memoriam: Fred Leist

Chairman, Wisconsin Chapter of ACDA (later WCDA)

Frederick O. Leist passed away peacefully in his home surrounded by family on Friday, January 23, 2015.

As Music Director at Oshkosh Senior High School (1942-1974), Fred Leist had established himself as a leader in the state’s advocacy for music education. Elected as the first WMEC president, he served a one-year term from 1960-1961. Leist gained valuable administrative skills as he helped establish a constitution for the new WMEC organization during its formation year. In addition, he worked to advance support for the arts in communities and within schools. These skills proved equally useful as chairman of the Wisconsin Chapter of ACDA.



Fred Leist

Leist was appointed to a two-year term as Chairman beginning July 1, 1964. The Oshkosh Daily Northwestern published the announcement of his appointment along with the tasks he would undertake as chair: “His duties will include recruitment of new members in Wisconsin, dissemination of information to the state membership, and to serve as Wisconsin representative at national ACDA committee meetings and conventions.”

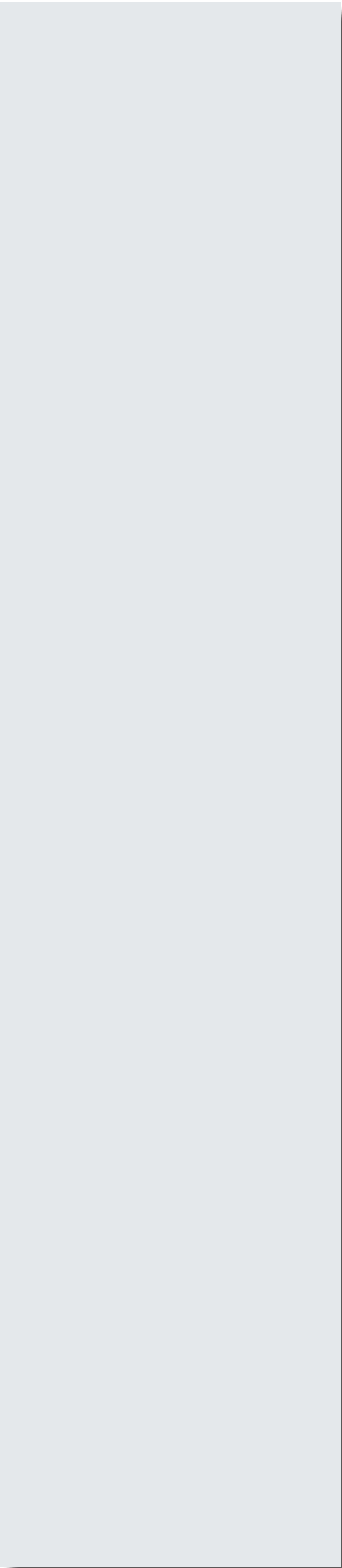
Leist was a unique leader in early ACDA circles. As a high school director, he stood out in an association where the leadership was primarily made up of collegiate directors. Leist gained a strong regional reputation as an organizer through his work with MENC but also a strong reputation as a choral conductor. Milwaukee’s Donald F. Moore called Leist’s choir “One of the best High School choirs in the country” after hearing them at a choral festival in Manitowoc, Wisconsin. Jack Rudolph of the Green Bay Press Gazette echoed this praise. With these credits, Leist had the ability to help build the membership base of the Wisconsin Chapter of ACDA. The Oshkosh Daily Northwestern reported a state-wide membership of “about 45” in June of 1964. By June of 1967, a year after Leist left office, there was a total membership of 75.

As a leader in the early years of the Wisconsin Chapter of ACDA, Leist brought a tremendous amount of experience leading advocacy associations from his positions with WMEC/MENC. In addition, Leist had made significant connections with conductors and teachers from across the state both as a performing conductor and as a representative at the beginning of the decade for WMEC. His strong reputation as a musical leader gave him credibility to speak on behalf of the artistic pursuits of ACDA both within the state and as a representative to divisional and national conferences. Due to his experiences and personal qualities, the membership of the Wisconsin Chapter of ACDA grew during his term and established stronger footing as a choral advocacy organization in the state.

[Return to Page 1](#)

[Visit WCDA Website](#)

In This Issue...



High Fives Boy Choir

Margaret Jenks, WCDA R&S Chair, Madison

No. 1

Title: “The Storm is Passing Over

Composer: Charles Albert Tindley arr. Barbara Baker

Publisher: Boosey & Hawkes

Edition: 48004591 (SSA); 48004683 (SATB)

Voicing: SSA or SATB

Accompaniment: piano accompaniment

Gospel is not generally a style that one thinks of when the group is a boy choir, but we experimented with the goals of getting the boys to use a solid, supported tone in their upper register and work on the deceptively difficult skill of singing in tight-3rds harmony. They may not have sounded exactly like the Detroit Mass Choir, but it was a great venture into singing in a style that we generally don’t have a lot of exposure to, and a chance to develop a different kind of listening and tuning skill. Plus, they loved it! Skill Level: Moderate-Difficult

No. 2

Title: Big Sky

Composer: Seth Houston

Publisher: Santa Barbara Music Publishing

Edition: SBMP1185

Voicing: SATB

Accompaniment: a cappella

Written in a traditional shape-note style, this piece works with all boys (as well as mixed choir) for many of the same reasons that other authentic shape-note pieces do. The straight, bright tone of boys and young singers is a natural fit for this piece. To do it well, it would be a challenge for a young HS ensemble or a mix of MS and HS boys. Like all of these selections, it is also an excellent mixed choir choice! (Many older pieces from the shape-note tradition are free online on the Choral Public Domain Library). Skill Level: Difficult

No. 3

Title: Il Est Bel Et Bon

Composer: Pierre Passereau, arr. John Rutter

Publisher: Oxford University Press

Edition: 9780193418165

Voicing: SATB

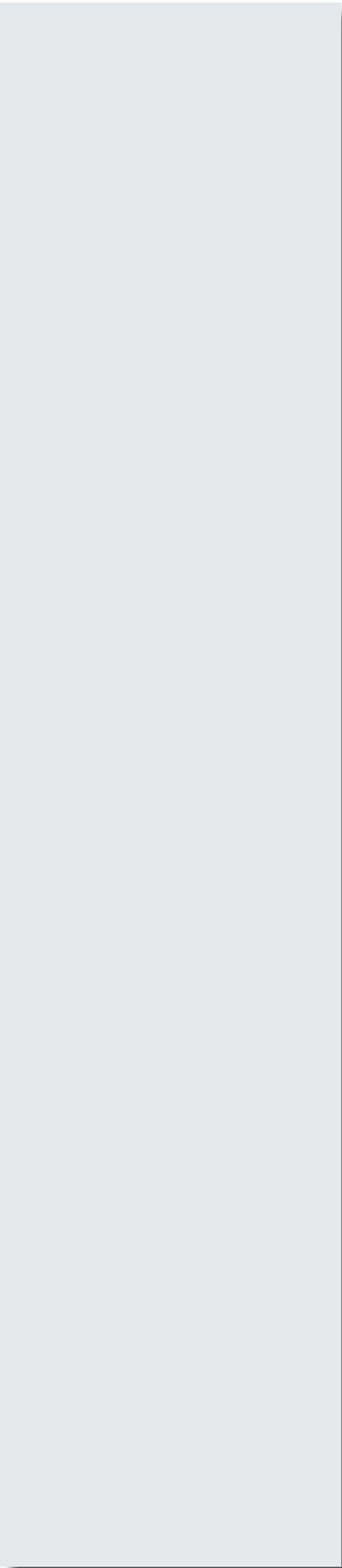
Accompaniment: a cappella

Don’t forget about classic madrigals when programming for an all boy SATB ensemble! The ranges in this madrigal work well with changing and newly changed voices. The subject matter, like most madrigals, may be a bit PG, but for MS and HS boys with a keen sense of humor and irony, it is a great way to see that innuendo existed hundreds of years ago! Skill Level: Moderate-Difficult

[Return to Page 1](#)

[Visit WCDA Website](#)

In This Issue...



High Fives Boy Choir

Margaret Jenks, WCDA R&S Chair, Madison

No. 4

Title: Hava Nashira

Composer: Traditional Israeli Round, arr. Julseth-Heinrich

Publisher: Heritage Music Press

Edition: 15/1013

Voicing: SSA (canon)

Accompaniment: piano accompaniment (could be a cappella)

One of my most favorite canons, this is a great choice for younger, developing choirs as well as more mature ensembles. The contour of the three melodic lines together is extremely satisfying to sing. Skill Level: Easy-Moderate

No. 5

Title: Where'er You Walk (from Semele)

Composer: G. F. Handel arr. Doreen Rao

Publisher: Boosey & Hawkes

Edition: M051465101

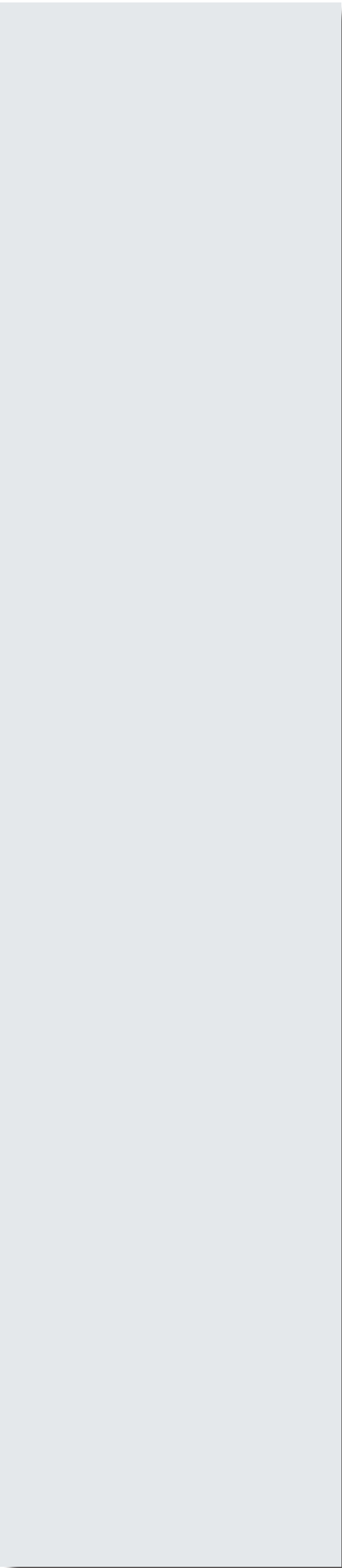
Accompinement: unison, piano accompaniment

This great selection is also available in the public domain on CPDL. Though there are many arrangements of this well-known and beloved tune, the original, unison version is absolutely perfect. This is one piece that inspires groups of all boys (or girls and boys) to sing through slow, long phrases and sustain a beautiful legato line. Adding a cello on the bass line gives a continuo sound to the selection. Skill Level: Moderate (Though the pitches are not difficult, the phrasing is.)

[Return to Page 1](#)

[Visit WCDA Website](#)

In This Issue...



[Return to Page 1](#)

[Visit WCDA Website](#)

High Fives Four Year College / University Choirs

Bob Gehrenbeck, WCDA R&S Chair, Whitewater

No. 1
Title: The Storm (Der Sturm)
Composer: Joseph Haydn
Publisher: Kalmus, Arista, Doblinger
Edition: Kalmus AP.K06938
Voicing: SATB
Accompaniment: piano or orchestra

The Storm was Haydn’s first vocal work to an English text, composed in 1792 during his first visit to London. Haydn wrote the piece in response to a London newspaper article claiming that the composer “has but slender merit as a writer for the voice.” This five-minute work—not to mention Haydn’s subsequent vocal output—effectively put that argument to rest. The opening instrumental introduction and choral entrances are full of bluster, revealing Haydn’s skill in choral scoring, text painting, and dramatic harmonic shifts. The middle F-major portion, depicting “calm,” is scored for a solo quartet but can be sung by the full chorus. This piece is an accessible and entertaining example of Classical-period style that is not terribly difficult to sing. The Arista and Doblinger editions include the original English along with a German translation whereas the Kalmus edition is unfortunately only in German. The Arista company, based in Brooklyn, is a bit hard to deal with—not all sheet music vendors carry their editions, but some still do. A full score is available on IMSLP under “Der Sturm.”

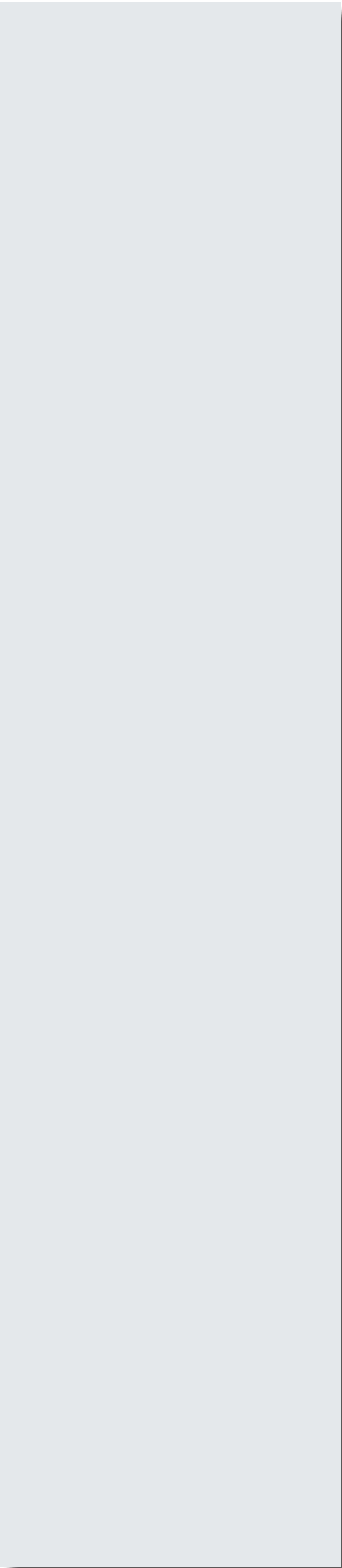
No. 2
Title: Motets, op. 69
Be Joyful In the Lord (Jubilate)
My Soul Doth Magnify the Lord (Magnificat)
Lord, Now Lettest Thou Thy Servant Depart in Peace (Nunc Dimittis)
Composer: Felix Mendelssohn
Publisher: Bärenreiter, CPDL
BA 8397 (entire opus with commentary)
BA 8395 (Jubilate); BA 8396 (Magnificat); BA 8394 (Nunc Dimittis)
Voicing: SATB with optional divisi and solo portions
Accompaniment: optional organ accompaniment

Like Haydn, Felix Mendelssohn had close connections to English musical life, and composed a number of works on English texts, notably his opus 69 motets. In 1847, near the end of his life, Mendelssohn realized a long held wish to complete a Morning and Evening Service for the Anglican liturgy, which he had come to admire during his numerous visit to England. He had composed an English-language Te Deum in 1832, but only returned to the remaining canticles (Jubilate, Magnificat, and Nunc Dimittis) shortly before his untimely death. In a fine article in the April, 2009 Choral Journal, Mendelssohn scholar J. Michael Cooper unravels the complex genesis of all three of the op. 69 motets and disentangles the original English versions from the subsequent German ones. (Cooper is also the editor of the excellent Bärenreiter edition of the complete opus.)

Mendelssohn demonstrates an excellent command of English text setting in these pieces, and subtle nuances of phrasing and harmonic pacing lend the music emotional depth. The composition of the Jubilate spanned the tragedy of his older sister Fanny’s death in May of 1847. Underneath this piece’s serene A-major surface there is an “expressive intensity” (Cooper) that bears witness to the grief Mendelssohn experienced at the loss of his closest musical confidant. The Nunc Dimittis was performed at Mendelssohn’s own memorial service just six months later.

This music is accessible to any good choir. As Cooper explains, the organ accompaniment is appropriate to the English versions whereas the German versions were intended to be sung a cappella. The CPDL editions of op. 69 (in English) are eminently usable, although they seem to be based on the 19th-century collected works versions (viewable on IMSLP) rather than the newer, more accurate Bärenreiter publication.

In This Issue...



Return to Page 1

Visit WCDA Website

High Fives

Four Year College / University Choirs

Bob Gehrenbeck, WCDA R&S Chair, Whitewater

No. 3

Title: Slava... Yedinorodniy Sine (Glory—Only-begotten Son) from Divine Liturgy, op. 29

Composer: Alexander Gretchaninoff

Publisher: Musica Russica

Edition: Gr026

Voicing: SSAATTBB

Accompaniment: a cappella

This sprightly setting of a prayer from the Russian Orthodox liturgy opens with the Church Slavonic equivalent of the Latin Gloria Patri, a text that reappears in many Russian choral works (for example, in several movements of Rachmaninoff’s All-night Vigil). For choirs unaccustomed to singing in Russian, this particular text is a good starting point, and the publisher, Musica Russica, provides an excellent audio pronunciation guide for a small additional fee. Gretchaninoff’s scoring is highly imaginative, opening with an angelic trio in the women’s voices followed by the fuller textures of the ensuing portions. Striking contrasts bring individual phrases of the text vividly to life, such as the lush, eight-part segment in F-major that depicts the incarnation, followed shortly thereafter by a powerful passage in bare octaves for the words “death was trampled down by death.” To examine a perusal score and recorded excerpt of this piece, visit http://www.musicarussica.com/sheet_music_pieces/gr026. Musica Russica publishes many other wonderful pieces by Gretchaninoff, and you may discover many of his works in English translation lurking in your files. Gretchaninoff spent the last two decades of his life in the United States and is buried in New Jersey.

No.4

Title: Swing Low, Sweet Chariot

Composer: H.T. Burleigh, arranged by N. Clifford Page

Publisher: Library of Congress American Choral Music Series (free download; see URL below)

Voicing: SSAATTBB

Accompaniment: piano accompaniment

Harry Thacker Burleigh (1866-1949) was a pioneering African-American composer renowned world-wide for his spiritual arrangements. Burleigh’s 1917 publication of his arrangement of Deep River was so successful that he followed it with numerous other works, including Swing Low, Sweet Chariot the same year, in a version for solo voice. The choral arrangement by Nathaniel Clifford Page dates from 1920, but the rich harmonic palate was already present in Burleigh’s 1917 publication. A high-quality pdf of the choral Swing Low is available for free download from the website of the Library of Congress as part of the library’s American Choral Music database, which features excellent notes on the music as well. The URL for the article on this piece is <http://lcweb2.loc.gov/diglib/ihas/loc.natlib.ihas.200185375/default.html>.

No.5

Title: She’ll Be Comin’ Round the Mountain

Composer: arr. Emma Lou Diemer

Publisher: Colla Voce

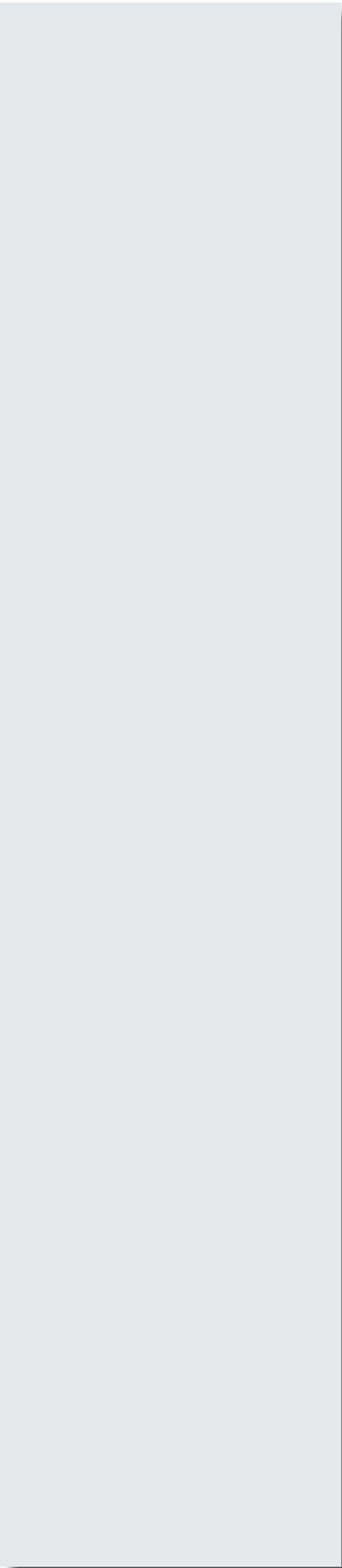
Edition: 37-21020

Voicing: SATB

Accompaniment: a cappella

This is a sophisticated yet humorous setting of a simple children’s song. Throughout most of the piece various combinations of voices imitate an intricate accompaniment of banjo and string bass. To avoid monotony, the melody migrates between the voice parts, appearing in a new key in each successive verse. Sopranos get to show off their high Bb’s at the end. Diemer, who writes in both avant-garde and more traditional styles, has written a huge amount of choral music for choirs of widely varying skill levels. She’ll Be Comin’ was commissioned by Dale Warland Singers in 2000. A perusal score can be viewed at <http://www.collavoce.com/catalog/item/she-ll-be-comin-round-the-mountain-37-21020>

In This Issue...



[Return to Page 1](#)

[Visit WCDA Website](#)

High Fives

Two- Year College

Bryson Mortensen, WCDA R&S Chair, Janesville

Touring Around the World

One of my favorite program “themes” is a concert that takes students and audience around the world to experience a variety of musical styles, languages, and the cultures associated with each country. Even though I can’t take my students to experience all of these countries first hand, I love that we can connect through their music! Here are five of my favorite international songs that teach great musical skills at the same time: two from Ireland, two from South Africa, and one from Ghana.

No. 1

Title: Dulaman

Composer: Michael McGlynn

Publisher: michaelmcglynn.com

Voicing: SAB

Accompaniment: a cappella

This is possibly one of my favorite pieces to teach to a young group of students that are still developing their sound. The asymmetric meter and McGlynn’s harmonies are immediately engaging, and the voice leading is straightforward and simple enough that students can quickly grasp the musical language of the piece. The high tessitura for the bass part (they spend most of their time on middle c) helps to develop a useful head voice. The most challenging part of this piece is to learn gaelic, for which McGlynn provides an audio pronunciation guide and a phonetic transcription to assist in this process.

No. 2

Title: “Innisfree

Composer: Michael McGlynn

Publisher: michaelmcglynn.com

Voicing: SATB divisi, Solo

Accompinament: a cappella

A beautiful setting of the poem by Yeats, Innisfree is a rich composition that uses straightforward voice leading to develop colorful harmonies that are evocative of the text. The solo could be sung by an excellent soprano or tenor or by a small group of singers as well. There are only a few musical challenges in the piece, but each can be handled with a little bit of focus and creative problem solving!

No. 3

Title: N’kosi Sikelel I Africa

Composer: arr. Audrey Snyder

Publisher: Hal Leonard

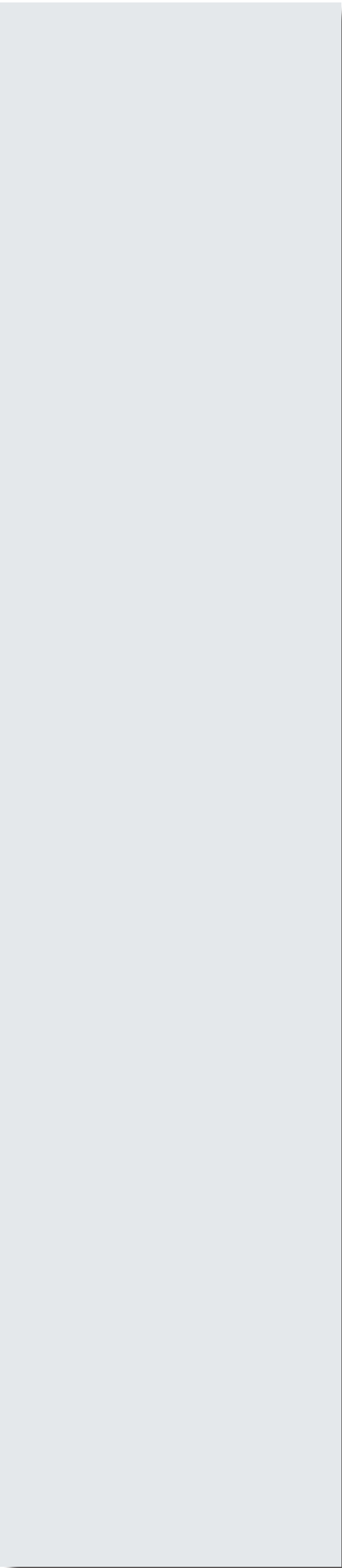
Edition: # 08747119

Voicing: SATB (available for SSA or 3 Part Mixed)

Accompinament: a cappella

We originally sang this piece in memory of Nelson Mandela who had recently passed. This piece immediately grabbed the students and me as a piece that was a beautiful, simple setting of a lovely melody. The piece builds from a simple unison to a strong climax with varied textures and rhythmic activity and uses simple first inversion chords most of the time to present a sound that is closer to an authentic setting. This is a lovely piece for anyone to perform! Add some percussion and the piece will come alive!

In This Issue...



High Fives Two-Year College

Bryson Mortensen, WCDA R&S Chair, Janesville

No. 4

Title: “Tshotsholoza

Composer: arr. Jeffrey L. Ames

Publisher: Walton Music

Edition: # 08501546

Voicing: SATB (available for TTBB), solo

Accompaniment: a cappella, percussion

We also sang this piece in memory of Nelson Mandela’s passing, the unofficial hymn of South Africa. This piece highlights the traditional call and response texture common in African music and while creating voice leading that is energizing while not necessarily authentic. The piece highlights an alternation between textures and offers percussion parts to be played underneath the choral parts.

No. 5

Title: Anigye aba (The High Life)

Composer: arr. Fred Onovwerosuoke

Publisher: Oxford (Published in Songs of Africa)

Edition: ISBN: 978-0-19-380465-4

Voicing: SATB

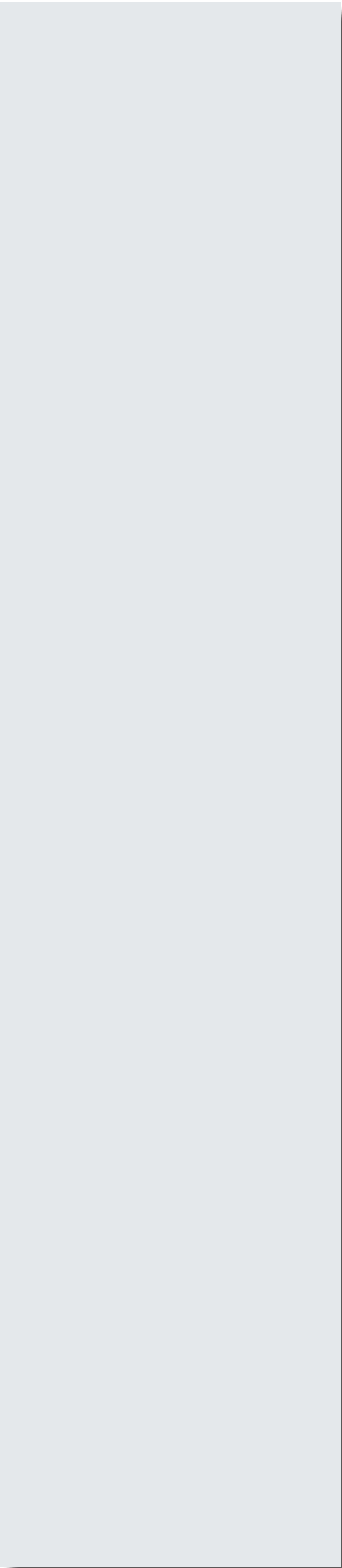
Accompaniment: a cappella, percussion

A high-energy piece with a text that celebrates the good things in life, this is a fantastic piece as an opener or as a closer. The piece can be found in a collection of arrangements of traditional African songs and the entire collection is worth owning! The melody is easily learned and a real earworm, while the harmonies and rhythms expand on the melody, helping the piece to unfold in an exciting way until the climax of the piece. The book includes recommendations for percussion, choreography, and even includes a cultural context to help students understand the significance of the piece.

[Return to Page 1](#)

[Visit WCDA Website](#)

In This Issue...



High Fives Show Choir

Nancy Allen, WCDA R&S Chair, La Crosse

No. 1

Title: Disco Fever

Composer: arranged by Jay Althouse

Publisher: Alfred

Edition: 38089

Voicing: SATB, SAB and SSA

Accompaniment: SoundPax and SoundTrax available

It is time to disco dance! A fun selection for your students and the audience. This medley includes the following disco favorites: Stayin’ Alive, Disco Inferno, It’s Raining Men, Celebration and Turn the Beat Around. This arrangement has just enough of each number to satisfy your ear, then it smoothly transitions to the next song. Have fun with this one!

No. 2

Title: Stairway to Heaven

Composer: words and music by Jimmy Page and Robert Plant, arr. Eric Van Cleave

Publisher: Alfred

Edition: 41896

Voicing: SATB, SAB and SSA

Accompaniment: SoundPax and SoundTrax available

A crowd pleaser and a fantastic arrangement of this rock classic! If you have a great soloist this is a chance for them to shine. In the beginning the chorus supports the vocal solo with a palate of harmonic colors then the chorus takes over and it is time to rock! Be sure to get a good guitarist to play along!

No. 3

Title: Wagon Wheel

Composer: words and music by Ketch Secor and Bob Dylan, arr. Roger Emerson

Publisher: Hal Leonard

Edition: 00121369

Voicing: SATB, SAB and 2-Part

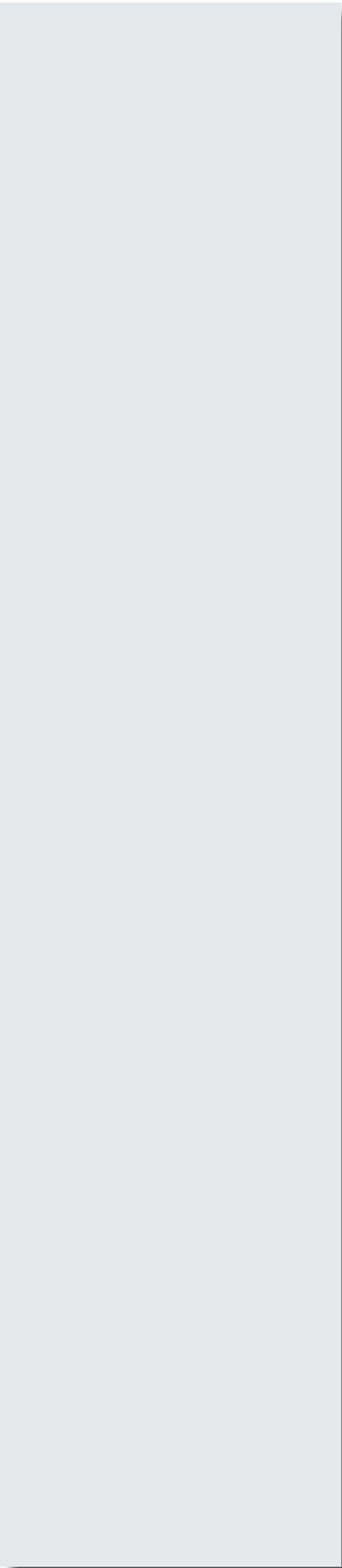
Accompaniment: fiddle part available

If you are looking for something that will be a change of style vocally and visually, this is for you! The men have the melody on the verse so it is a chance to feature them! The choral parts are accessible and sound great! Find your cowboy hats!

[Return to Page 1](#)

[Visit WCDA Website](#)

In This Issue...



High Fives Show Choir

Nancy Allen, WCDA R&S Chair, La Crosse

No. 4

Title: Get Ready/Dancing in the Street from MOTOWN THE MUSICAL

Composer: arranged by Roger Emerson

Publisher: Hal Leonard

Edition: 00122936

Voicing: SATB, SAB and SSA

Accompaniment: Combo Parts Available

This is a great chart to open a show! The rhythmic drive will set toes tappin’ and souls dancin’! You can’t miss with Motown!

No. 5

Title: Forget About the Boy

Composer: music by Jeannie Tesori, lyrics by Dick Scanlan, arr. Audrey Snyder

Publisher: Hal Leonard

Edition: 02501641

Voicing: SSA

Accompaniment: ShowTrax CD available

A fun character piece for the women in your group! This women-take-charge song from the musical Thoroughly Modern Millie will be fun to stage. Each vocal part gets a chance to sing the melodic material. Time to swing!

[Return to Page 1](#)

[Visit WCDA Website](#)

Singing in Wisconsin Reflections
Highlights from the 2014 WCDA Singing in Wisconsin Performances

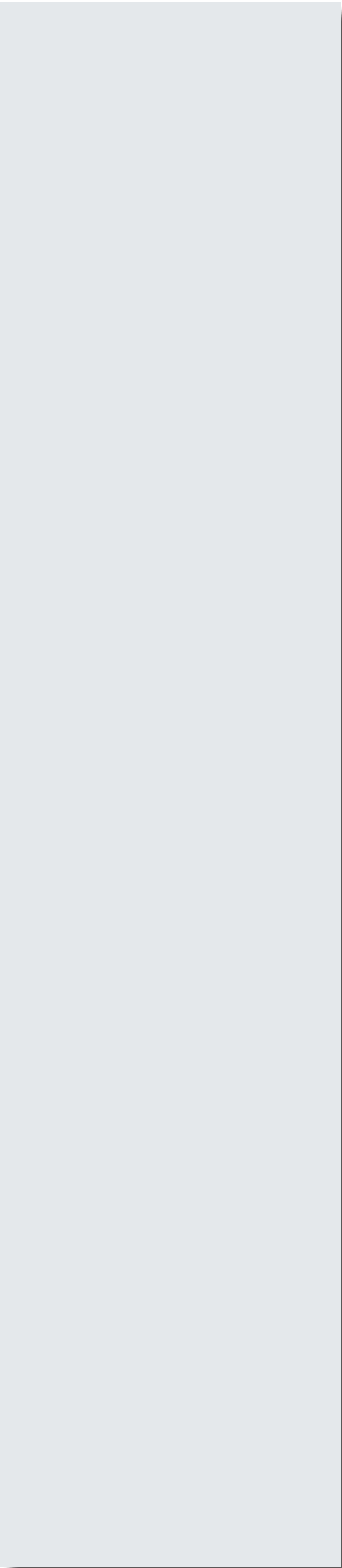
In This Issue...



[Return to Page 1](#)

[Visit WCDA Website](#)

In This Issue...



State Convention Reflections

Joy Paffenroth

Dear Friends -

Thank you to all who made the cold, snowy trek to Appleton for the 2015 WCDA convention. It was an absolute pleasure to bring you a line-up that followed our theme of “Educate! Collaborate! Inspire!”

My sincere congratulations go out to our auditioned choirs and their conductors for spectacular performances on Friday and Saturday in some acoustically gorgeous spaces! I’ve heard wonderful comments from all of those that took part in our interest sessions and our panel discussion on EE/SLO/edTPA. I hope you all walked away with something you could add to your toolbox of success for your choirs. Our wonderful slate of all-state choirs and their esteemed conductors provided meaningful experiences for our students and stunning performances over the course of the two days as well. It was especially wonderful to welcome back the All-State Vocal Jazz Ensemble! The Friday night headliner concert featuring Voice of Chicago and their conductor, Josephine Lee is something I will not soon forget - what an inspiration to all in attendance! And, of course, how special it was to spend time together sharing a meal and celebrating the successes of our colleagues at the awards luncheon.

I would like to take a moment and thank a few people that were integral in the success of the convention – John Popke-facilities chair, Brandon Rockstroh-program chair, Kathy Alan-All-State chair, Dan VanSickle, Lisa Utecht, Emily Hackl, Kim Tiegs, Seth Houston, Maureen Tjoflat and Chris Anderson-All-State Choir chairs, Genevieve Jorn-registration chair, Steve Sieck-liaison to Lawrence University, Katie Butler-WCDA office manager, and many, many other volunteers who helped during the planning phase of convention as well as during the event itself. I want to give a special shout-out to Kim Tiegs, Cheryl Meyer and Karrie Been for going above and beyond the call of duty to make the All-State Children’s Choir successful and meaningful for our singers despite Elaine Quilichini being so delayed. I was reminded that we belong to a great organization and work with amazing people who are willing to do whatever is asked!

Now is the time to start thinking about submitting a recording of your choir or an interest session proposal for next year’s convention. Please see the convention tab on the WCDA website for more details. The deadline for submissions of both types is June 19, 2015.

I look forward to welcoming you back to Appleton and Lawrence University as plans are already taking shape for the 2016 WCDA convention to be held next January 15-16. Please note, this is a shift to the 3rd weekend in January so be sure to mark your calendars now! I look forward to seeing you there!

Enjoy the second half of the school year!

Sincerely,

Joy Paffenroth

WCDA president-elect and 2015/2016 convention chair



Joy Paffenroth

[Return to Page 1](#)

[Visit WCDA Website](#)

January Convention Reflections

Highlights from the January 2015 WCDA Convention and All-State Performances

In This Issue...



[Return to Page 1](#)

[Visit WCDA Website](#)

January Convention Reflections

Highlights from the January 2015 WCDA Convention and All-State Performances

In This Issue...



[Return to Page 1](#)

[Visit WCDA
Website](#)

January Convention Reflections
Highlights from the January 2015 WCDA Convention and All-State Performances

In This Issue...



[Return to Page 1](#)

[Visit WCDA Website](#)

In This Issue...



PLAN NOW to attend Refresh! 2015! **ONLY \$45.00! Graduate credit available!** **Registration OPENS online – April 1**

WCDA is again offering a great summer workshop. For our 3rd annual Refresh! we'll be bringing back some of our most requested sessions/events and also adding new ideas.

Coming back for 2015 ...

Speed-Learning Social session! Informal but exciting atmosphere!

Two WSMA Honors Directors to meet and learn from!
Bruce Gladstone (Mixed); Hilary Apfelstadt (Treble) Directors' Choir!

Great variety of sessions for ALL levels of choir directors including:

Sight-Reading and Literacy Sessions	Technology Ideas Galore
Vocal and Choral Technique for All Ages	The Best Idea I Ever Had
Sharing of Favorite Teaching Strategies	Effective Classroom Management

Refresh! 2015 will add:

MORE "Best Ideas" Sessions – "Best Warm-Ups" "Best Ice Breakers"
MORE Instructional Technology ideas!
Reading Session of "Repertoire Every Singer Should Know!"
MORE than one track of sessions!
Assessment Tools & Sharing! MORE Honor Choir observation time!
MORE discussion forums by choir type and age level!

Bay Beach Picnic! Ride the Zippin Pippin!

Time to Release! Rekindle! Rejuvenate!

[Return to Page 1](#)

[Visit WCDA Website](#)

In This Issue...



NextDirection, Inspiring Choral Artists September 11-13, 2015 Green Lake Conference Center in Green Lake, WI

Registration: Pre-Registration opens April 13 and runs until May 28. Regular Registration runs from May 29-June 26. Chaperone registration opens April 13 and runs until May 28.

Cost: Pre-Registration cost= \$215.00. Regular Registration cost= \$250.00. Chaperone cost is \$150.00.

Register online at <http://new.wischoral.org/nextdirection> and click on the registration link. Fill in the form and submit.

Featuring Dr. Andrew Last, Luther College - Dr. Last is a master at guiding singers in outstanding life experiences including: working together on a common goal, tackling tough challenges, taking time for themselves, savoring the final product, trusting others, and allowing all to take down barriers and become vulnerable to fellow musicians. Dr. Last believes it is his responsibility to pay it forward through inspiring others to sing because they just cannot help it - it is a vital part of who they are.

Quotes from Attendees

"A really moving experience. I recommend this event if you want to learn not just about music, but about life-come!" ~ND Participant 2013

"If I could do this every year for the rest of my life, I totally would!" ~ND Participant 2013

"The chaperones were wonderful to talk to and sing with, and they gave me insight into college choices and college life." ~ND Participant 2012

"I learned a lot about the music field from amazing people who love what they do." ~NDParticipant 2013

"I feel like I have become more of myself. This conference put me in a position to talk to new people. It has also taught me to always have a passion for what I do." ~ND Participant 2011

"Helpful, educational, eye opening- oh yes, and the food was awesome!" ~ND Participant 2012

"NextDirection is an amazing experience that really influenced my passion for music education." ~ND Participant 2011

"I loved just being able to make music with amazing people." ~ND Participant 2010

"NextDirection is what made me decide to go into music." ~ND Participant 2009
"Simply put, NextDirection changed my life." ~NextDirection Participant 2010

[Return to Page 1](#)

[Visit WCDA Website](#)