

The Carolina Caroler

Newsletter of the
North Carolina Chapter of ACDA

Fall 2001
Vol. 3, No. 1

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The Carolina Caroler is the official newsletter of the North Carolina chapter of the American Choral Directors Association. It is published three times per year (Fall, Spring and Summer issues). Deadlines for submission of articles and advertisements are:

Issue	Deadline	Publication
Fall	July 15	Aug. 1
Spring	Dec. 15	Jan. 15
Summer	April 15	May 15

NC-ACDA reserves the right to edit any application for appearance and to edit all materials proposed for distribution.

NC-ACDA Conference

(*NC-ACDA Board Meeting)

October 12-13
UNC-Greensboro

Dr. Mary Goetze
Guest Clinician/Conductor

Dr. Goetze is recognized for her work as a clinician, composer and conductor. Her arrangements and compositions for treble voices are published by Boosey & Hawkes in the Mary Goetze Choral Series. She has published articles on children's singing and children's choirs and served as a coordinating author for *Share the Music*, a series book for grades K-6 published by Macmillan McGraw Hill. In addition to degrees from Oberlin Conservatory of Music, Indiana University, and the University

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President's Message

—Ann Dunn
President, NC ACDA

With the arrival of a new Board and Officers in July for NC-ACDA, there are many exciting opportunities upcoming! A special "Thank You" to Past-President Maribeth Yoder-White for her guidance and outstanding leadership over the past two years. Our state chapter has grown dramatically in strength and numbers under her presidency.

Looking ahead—Plan now to attend the NC-ACDA Fall Conference at UNC-Greensboro on October 12-13, 2001. Headlining the conference will be Dr. Mary Goetze, internationally known clinician. She will be sharing with us her research in multicultural and world music. We will have reading sessions and performing groups in each of the R&S areas. There will be breakfast roundtables on Saturday, as well as a combined children's choir,

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~ Dates to Remember ~

NC-MEA
November 11-13
Winston-Salem

ACDA
Southern Division
Convention
Feb. 28-March 3
Charlotte

NC-ACDA
Collegiate Festivals
March 23 at
Campbell University
April 6 TBA

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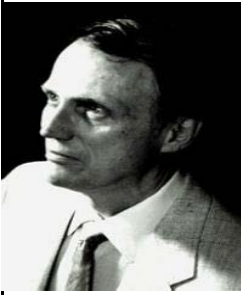
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A Celebration of Richard Cox



After more than four decades of distinguished service to the UNCG School of Music, Dr. Richard Cox will retire at the end of the 2001-2002 academic year. His work as teacher, conductor, singer, coach, advisor, and mentor has touched hundreds, if not thousands of students and musicians. He is a beloved and respected member of the Greensboro and

Triad music community, and we know many artists around the state and country who will join us in singing his praises.

An ad hoc committee has worked for more than a year to develop an appropriate celebration and recognition for Dr. Cox. UNCG is establishing The Richard Cox Vocal Arts Scholarship, and the School of Music has planned an exciting fall weekend of music and special events to celebrate!

A Celebration of Richard Cox will take place Friday, November 9 through Sunday, November 11, 2001.

~ Events include ~

Friday, 7:30 & Sunday, 2:00~Richard will conduct an alumni cast performing a concert version of Verdi's *Falstaff*
Saturday, 1:00-3:00~Choral Ensemble Reunion
Saturday, 7:30~Special presentation: "A Tribute to Richard Cox"

All events will take place in Aycock Auditorium. All proceeds from *Falstaff* and the TRIBUTE will go to the endowed scholarship.

For more information, please e-mail David Holley, UNCG Director of Opera, at: d_holley@uncg.edu

President's Message

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rehearsing under Dr. Goetze's leadership and culminating in a concert at our closing session. You will receive more about this in a separate mailing. Mark your calendars now.

We are so fortunate to host the ACDA Southern Division Convention in Charlotte February 28 – March 2, 2002! Plan now to attend this close-to-home meeting, chock full of inspiration and programming ideas. You will leave renewed and invigorated! Watch for the application and conference information, and send it in quickly so you will be sure not to miss this wonderful opportunity. With the theme of MENTORING and PARTNERSHIP IN MUSIC comes the idea of Honor Choirs

whose older members can mentor the younger ones. There will be a Male Chorus, made up of boys grades 7-12, and a Female Chorus for girls grades 7-12. Also featured will be a Children's Honor Choir for boys and girls grades 3-6. PLEASE prepare audition tapes for your singers and submit by the October 5 deadline. My singers in the past Honor Choirs have gained so much from these events, as I'm sure yours will. Your choir will reap the benefits of their new knowledge and their rekindled love for choral music!

Speaking of mentorship, we want to utilize your expertise! Please send your name and contact information to Sam Doyle, the NC-ACDA ACE Mentoring Chairman, who will offer you the unforgettable experience of encouraging a new choral direc-

tor. You may be the reason a new director continues in the profession, impacting hundreds of lives over the course of their tenure. It would certainly be a worthwhile use of your time and talents!

I'm sure each of us knows a choral director who is deserving of recognition due to their outstanding leadership and performance in the field of choral music. Please send their name and contact information to Linda Torres, Chair of the Lara Hoggard Award. She has developed a format to allow the membership to more easily nominate colleagues for this distinguished award. A nomination form is provided in this issue.

Thanks are extended to those who agreed to serve our membership as an officer. I look for-

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President's Message

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ward to working closely with them over the next two years. They will be available to act as a resource and contact person for their particular area, so feel free to call upon them with your questions, or to offer them information to be shared with the membership. Your new Board members met July 3, 2001 to plan the Fall Conference and toss out ideas for the next two years.

We are fortunate to have found a new newsletter editor to replace John Campbell, who resigned to take a job at Georgetown University in Kentucky. Dr. Stephen Futrell, Director of Choral Activities at Elon University, is excited about the challenges (understatement!) and opportunities that await him as newsletter editor. Please continue to help make *The Carolina Caroler* a wonderful asset to choral music directors in North Carolina by sending to Stephen a listing of concerts and events that he can include in the newsletter. Please note the deadlines for submissions, as this will help keep us current and timely in our reporting of events. Also send to him any articles of interest that could be useful to the membership.

Another new addition to our officers is Bert Fox, who will develop a website for NC-ACDA. Please forward to him all helpful hints you may have regarding the formation of a website, or how to make this interactive! If you are willing to help with this, please let him know. We hope to be able to make this website a valuable and

useful tool for you, as well as the national ACDA website ACDAonline.org.

I hope you can tell I am excited about the opportunities awaiting the NC-ACDA membership this year! I am preparing to meet in Oklahoma on August 2-5 with the other State Presidents, Divisional officers and National leaders. My goal will be to learn as much as possible about ACDA and its partnership with the members across America. Plan now to become an active part of NC-ACDA so that you can help this organization be a support network for choral directors across the state. Also encourage non-members to consider joining the organization, or at least attending the Fall Conference in Greensboro (new members attend free!). You can help encourage them in their profession as they impact hundreds of lives through choral music education. As state President, I pledge to partner together with you in choral music, and ask you to do the same. If everyone lit just one candle (or encouraged just one non-ACDA-member), imagine how light our corner of

ACDA ADVOCACY RESOLUTION

Whereas the human spirit is elevated to a broader understanding of itself through study and performance in the aesthetic arts; and

Whereas serious cutbacks in funding and support have steadily eroded arts institutions and their programs throughout our country,

Be it resolved that all citizens of the United States actively voice their affirmative and collective support for necessary funding at the local, state, and national levels of education and government, to ensure the survival of arts programs for this and future generations.

the world would become! As Dave Grant says in *The Ultimate Power*, 1983: 'The ultimate success of my life will not be judged by those who admire me for accomplishments but by the number of those who attribute their wholeness to my loving them, by the number of those who have seen their true beauty and worth in my eyes!'

Dr. Mary Goetze

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of Colorado, she holds certifications in Kodaly and Orff Schulwerk. Her PhD dissertation entitled "Factors Affecting Accuracy in Children's Singing" was named



Outstanding Dissertation of 1985 by Music Educators National Conference and Council for Research in Music Education.

She has received a Distinguished Teaching Award from Indiana University, Distinguished Alumnus Award (1992) from the University of Colorado College of Music, and was named Outstanding Educator of the Year (1993) by the Organization of American Kodaly Educators. In addition to conducting the International Vocal Ensemble, Dr. Goetze currently teaches music education courses and acts as liaison to the IU Children's Choir.

The question of the Centuries?

A point to ponder . . . hmmm!

I received a call last Spring from Tom Dillon of the *Burlington Times News* with a rather interesting question that rivaled those on my comprehensive exams in difficulty. But the difficulty, as you might agree, was not in recollection or amount of information or amount of time to spew back that information to a graduate faculty armed with red pens! I think you'll see what I mean when you read the question. My take on this question was arrived at with much debate (with myself) and sweat! I know you'll recognize that there are probably as many answers to this question as there are people on the planet. At any rate, here it is for your enjoyment!

QUESTION

What are the top five composers and representative compositions of Western cultivated music of the centuries?

ANSWER

Johann Sebastian Bach (1685-1750), *Mass in B minor* (BWV 232) [c. 1747-49]

Bach is probably the first name that comes to mind when a conversation regarding cultivated ("classical") Western music is carried on. One of the most prolific composers in history, Bach is regarded by many as the consummate master composer and musician. In a way, the *B minor Mass* represents a cyclopedic and mas-

terly summary of the compositional manners of the Baroque. Two other compositions also written at the end of his life serve as summaries of his compositional technique: *A Musical Offering* (1747) and *The Art of Fugue* (1745-50). The *B minor Mass* is one of the most formidable demonstrations of art in the service of religious faith that has been left to us. Scored for soloists (SSATB), chorus, flutes, oboes, bassoons, horn, trumpets, timpani, strings and continuo. Text is traditional Latin.

Georg Freidrich Händel (1685-1759), *Messiah* [1741 with some revisions shortly thereafter]

Messiah focuses on the texts of prophecy and revelation, with relatively little biographical accounting of the life of Christ. Interesting that Händel seems to highlight the redemptive meaning of the Messiah to the faithful. Also interesting to note that the piece was not part of a devotional service, but rather as middle-class entertainment. Although of a pious nature, the work is not so far removed from the operatic stage. *Messiah* is probably one of the most performed and most popular pieces of cultivated Western music in history. Scored for soloists (SATB), chorus, oboes, bassoon, trumpets, timpani, strings and continuo. Text: German or English; scriptural sources.

Ludwig van Beethoven (1770-1827), *Symphony No. 9 in D minor, Opus 125* [sketched 1817-18, composed 1822-24]

Of course, listening to all of Beethoven's symphonies would give a sense of the development from absolute classicism to a broader romantic rhetoric. Still, I would argue that Beethoven was/is the ultimate Classical composer, although arguably he pushed the envelope. The concept of universal brotherhood is central to the *Ninth* and is heightened by a sense of return, on Beethoven's part, to the heroism of the past. The contrasts, the compositional technique, the orchestration, the driving sense of urgency versus the lyricism, culminating with a fantastic finale setting of Schiller's ode, *An die Freude* (To Joy), are evidence that Beethoven is truly one of history's master composers. Scored for soloists (SATB), chorus, piccolo, flutes, oboes, clarinets, bassoons, contrabassoon, horns, trumpets, trombones, timpani, bass drum, cymbals, triangle, strings. Text, in German, by Friedrich von Schiller (1759-1805), the German poet and playwright; the opening recitative in movement IV is by Beethoven.

Wolfgang Amadeus Mozart (1756-1791), *Symphony No. 41 in C Major, K. 551 (Jupiter)* [1788]

Hardly anyone would argue the genius of Mozart. His genius is found in his piano works, the *Eine kleine nachtmusik*, his op-

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Question (cont.)

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era (especially the overtures), his symphonies, and some would say his *Requiem*. The “Jupiter” symphony, presumably named so by Salomon, is a symphony of epic proportion which is in and of itself a remarkable testament to the genius of Mozart. The simplistic but forceful opening is followed by incredible twists and surprises. The second movement shows an *arioso* style approach to melody marked by lyricism, ornamented with graceful, yet complex arabesques. The final movement, like the opening, begins with a simple enough motive. Then at once, the sonata becomes permeated with counterpoint. Amazingly, at the coda, the five main ideas are gathered into a true fugue. To pull off such an extraordinary display is genius in itself. But it is the total combination of the orchestration, motivic development, lyricism, wit, counterpoint and style which makes Mozart’s genius so awe inspiring. Scored for flute, oboes, bassoons, horns, trumpets, timpani and strings.

Coming down to a fifth and final candidate was torturous. One could point to countless transitional composers, or composers such as Palestrina, Schubert, Brahms (and the list goes on), but the question posed was for five! I decided to take a little turn . . .

Krzysztof Penderecki, (b. 1933), *Passio et mors Domini nostri Jesu Christi secundum Lucam* [1966]

Without a doubt, Penderecki is

“The most important part of any work is its beginning. This is especially true for the education of young children . . . then we shall have a salubrious climate in which our young may dwell and benefit from all their surroundings, where works of beauty are conveyed to eye and ear like breezes bringing health from wholesome places. In this way, from early childhood on, they would easily live in harmony and friendship with beauty and reason, coming finally to resemble them. That is why education in poetry and music is first in importance. Rhythm and harmonies have the greatest influence on the soul; they penetrate into its inmost regions and there hold fast.”

~ from Plato, *The Republic*

one of the greatest composers of the twentieth century. The *St. Luke Passion* is a representation, to quote Penderecki, “of the suffering and death of Christ, but it is also the suffering and death at Auschwitz, the tragic experience of mankind, in the middle of the 20th century. In this case, it should according to my intentions and feelings have a universal, humanistic character...” Indeed, the *St. Luke Passion* does have a universal, humanistic character. It is interesting to note that at the time Penderecki took a bold stand, as a composer from a then eastern bloc country, in producing a major work based upon Biblical texts—texts essentially forbidden by the government. Penderecki incorporates twentieth-century compositional techniques, but also uses devices from earlier historical periods. Some of the musical elements are original motives and themes while some are borrowed. Penderecki borrows a hymn tune from the 7th century, the “pange lingua” which dates from the 9th century, and even the

famous B-A-C-H motive which Penderecki claims is “the fundamental motive of the whole work”. Although listening to the *St. Luke Passion* may be somewhat difficult, and the work may not be listed high in terms of popularity, the piece represents the best of twentieth-century technique, artistic creativity, inspirational pursuit and musical substance. The work is truly evidence of Penderecki’s genius. Scored for soloists (narrator, soprano, baritone, bass), chorus (3 four-part choruses), two-part boys choir, flutes, bass clarinet, alto saxophones, bassoons, contrabassoon, horns, trumpets, trombones, tuba, timpani, strings, piano, harp, vibraphone, harmonium, organ, bells, and a varied assortment of percussion instruments, gongs and cymbals. Text: Latin from various biblical sources including Luke, and other services and offices of various rites.

submitted by Stephen A. Futrell

**NC-ACDA
WOMEN'S ALL-STATE
January 25-26**

This year's guest clinician is Paul E. Oakley and the chorus will be accompanied by Tom Shelton. The application will be sent out through NC-MEA mail-outs. For more information you can email Désirée Davis (see info on page two).

Paul E. Oakley bio

Paul E. Oakley is Minister of Music and Organist for The Meyers Park Baptist Church, a theologically progressive American Baptist congregation in Charlotte, North Carolina. He is the Artistic Director for the Northstar Choral Festival and the Manhattan Festival of Sacred Music (both in New York) and the Masterclass Conference in Church Music, now based in Charlotte. Prior to these appointments, he was the Director of Choral Activities and Associate Professor of Choral Music and Conducting at East Carolina University, and

was the Chairperson for Choral Conducting and Choral Music at The Hartt School-University of Hartford. Known for his unique level of versatility, Mr. Oakley is in constant demand as a conductor of choir, orchestra and opera, concert organist, collaborative pianist, lecturer, adjudicator and clinician. He has performed throughout North America and in England, Ireland, France, Germany, Switzerland, Austria and Brazil.

From 1988-1998, Maestro Oakley was the Music Director and Conductor of the Bach Society of Minnesota and the Sebastian Singers. Under his baton, the choruses of the Bach Society gave highly acclaimed performances in national and divisional conventions of the American Choral Directors Association. Mr. Oakley has served as a clinician for national, divisional and many state conventions of ACDA and MENC. He has prepared choruses for both the Minnesota Orchestra and the St. Paul Chamber Orchestra and ap-

peared regularly as an organist, pianist and harpsichordist with the Minnesota Orchestra from 1986-1997.

Mr. Oakley has conducted numerous All-State High School choirs and festival choruses throughout the United States and beyond. He has performed in many widely respected venues including Carnegie Hall, Lincoln Center, the Kennedy Center, The White House, Washington National Cathedral, Westminster Abbey, Coventry Cathedral and Chartres Cathedral.

Paul E. Oakley pursued his graduate studies in conducting at Boston University where he was a Dean's scholar in music, was a student of Ann Howard Jones and where he conducted the Repertory Chorus. His undergraduate degrees are in Organ Performance and Sacred Music (Choral Emphasis) from Friends University where he was a Presser Scholar in music. Mr. Oakley was Director of Choral Activities at Atlantic Union College and taught organ and church music at Bethel College in St. Paul.

WHAT'S IN A NAME?

If you look at the deadline dates for submission of articles and ads at the bottom left of page one, you'll notice a bit of a "name" change for issues of the *Carolina Caroler*. The issues are now "named" to correspond with the way most of our schools are divided by semesters. Granted some of us may be on quarter systems and some of us may have some type of winter term. The idea is that all performance dates taking place in the fall (late Aug. thru Dec.) are listed in the fall issue; all dates pertaining to the spring semester (Jan. thru May) are listed in the spring issue, etc. Not really earth shattering changes, but hopefully there is a little clarification regarding deadlines. Notice that the deadlines are such that I'll be working on the next issue as the current issue has been published.

That is, during the summer, we'll be preparing the fall issue, etc.

Thanks to you all for your patience regarding the publication of this issue. I know you'll join me in sending your best regards to John Campbell who is now at Georgetown College. He has set the bar high, and I am excited about the challenge to strive for that level of quality which John has established. Unfortunately, I came to the table late and many of you were not aware of where to send your concert information. If you will send your performance info, I will publish and have available a listing for folks to pick-up at our Fall Conference (Oct. 12-13). Please send that information to me by Oct. 5th. Thanks again for your support.

~Stephen

TOURING INTERNATIONALLY WITH CHILDREN

WHAT WE'VE LEARNED SO FAR.

—Sandy R. Holland,
Children's Choir R&S Chair, NC ACDA

In honor of our 15th season, the Charlotte Children's Choir decided to embark on our first international tour in 10 years. The Tour Committee of the Parent Association set a price range and was off to find an exciting musical adventure for our 60 advanced singers. After looking at several proposals, it was decided that we would go to France and include a visit to our Sister City, Limoges. The planning process was tedious and frustrating at times, but on June 16th, 92 persons returned with great memories, a souvenir or two, some pictures and a few lessons learned. They may be helpful for your choir.

1. **Plan ahead.** It takes about 18 months to prepare to go abroad. Dealing with several different school systems' schedules and raising enough money through individual fundraising and corporate gifts to ensure that everyone who wishes to go is able takes time.
2. **Put it in writing.** The Chaperone Committee took several weeks putting together a *Tour Manual* distributed to every child and parent. It contains information on what to do prior to the trip, what to pack and how, lists all the forms that were due and when (medical waiver forms, etc.) and explains rules for homestays.
3. **Talk to a professional.** Tour companies are there to make your life easier, if they don't, move on and find a new one. We had a great experience with Ambassador Tours.
4. **Chaperones need to be trained.** Our Head Chaperone scheduled 4 training sessions starting 6 months before the trip. Each chaperone had a job to do, and a group of kids assigned to them. Chaperones do better when they are not chaperoning their own kids. So do the kids.
5. **Children (ages 11-15) like to spend money.** We added an additional amount for the tour to cover every meal. The tour company sent us the equivalent of \$90.00 per person in francs prior to our departure. Chaperones distributed this money to the children, which they had been assigned. This way we knew the children were eating and not walking around in a lot of souvenirs and starving.
6. **VISA, don't leave home without it.** Hands down the best way to get around, get cash, and the best exchange rate. Many banks will allow parents of young children to set up a VISA checking account with a certain limit.
7. **Take a Doctor.** Touring is exhausting and people are bound to get sick. Many companies give a free trip for 20 or 25 paying persons. Use one of these trips for a Doctor. He or she will be busy during the tour, may miss out on some things, or may even have to stay behind with someone while the tour continues. It's not fair to ask them to pay their own way and then work the entire trip.
8. **Limit your numbers.** On any transcontinental commercial flight, you are limited to 80 seats. If you all want to be on one plane, limit your numbers.
9. **Give the chaperones a night off.** Take enough adults that you feel comfortable letting them work out a schedule of who is "on duty" and who is "off duty" during the evenings. Everyone is working hard and they deserve a break.
10. **Take a digital camera and laptop.** It's great to post info & pics on a website for folks back home. It is a great luxury to take someone along that is in charge of documenting the entire trip.
11. **Homestays are scary.** In this day and age, home exchanges can be a little nerve racking, especially for kids. Our *Tour Manual* contained information about the "RED FOLDER", a password for a child to use if they are in a home where they feel uncomfortable and need to be removed. Although this was what parents and kids were most apprehensive about, it turned out to be the most rewarding experience of the tour.

(Continued on page 9)

TOURING INTERNATIONALLY

(Continued from page 8)

12. **The small things mean the most.** Things like—chaperones always get off the bus first, only one key per room, color coded information cards with hotel and phone numbers for each day, packing a days clothes in two gallon zip lock bags, and international cell phones—really make traveling with children a little easier.

The children will reap the rewards from an international tour for years to come. Sharing their music in a foreign country enables them to understand the uniqueness of their own culture while learning about others. Although the kids weren't wild about the food and couldn't speak the language, they came home declaring that music is certainly the universal language.

If you'd like a copy of our *Tour Manual* contact me by email.

srholland@mindspring.com

NC ACDA Budget Report August 6, 2001

—Ginger Wyrick
Treasurer, NC ACDA

ASSETS:

Opening balance	3397.09
Southern Division Allotment	1387.00
Certificate of Deposit	6152.33

TOTAL ASSETS: 10,936.42

EXPENSES:

Officer Election Printing and Postage	273.57
Bulk Rate Permit (renewal)	125.00
Board Meeting	79.50
NCMEA Booth Rental	155.00

TOTAL EXPENSES: 633.07

BALANCE (August 6, 2001) 10,303.35

WHAT IS ACDA?

Purpose. Founded in 1959, the American Choral Directors Association (ACDA) is a nonprofit music-education organization whose central purpose is to promote excellence in choral music through performance, composition, publication, research, and teaching. In addition, ACDA strives through arts advocacy to elevate choral music's position in American society.

Membership. ACDA membership consists of approximately 18,000 choral directors who represent more than one million singers across the United States. ACDA members teach choral music in public and private schools - kindergarten through senior high school - and at the college and university levels. They conduct a variety of choral groups, including boychoirs, children's choirs, men's and women's choruses, junior and senior high school choirs, college and university choruses, ethnic choirs, vocal-jazz ensembles, and symphony choruses. They also conduct choirs in their communities and in their places of worship.

Structure. ACDA is divided into seven geographic regions as well as fifty state chapters, each with its own conventions, newsletters, festivals, clinics, and workshops. Whether at the national, division, or state level, ACDA is structured so that its members can easily involve themselves in the organization's activities.

Conventions. ACDA offers conventions at the state, division, and national levels. National conventions are offered in March of odd-numbered years; the seven division conventions take place in February and March of even-numbered years. Through concert performances by accomplished choirs, educational clinics by leading experts, and exhibits by music-industry representatives, ACDA offers its members a diverse and practical forum in which to develop their skills and professional knowledge.

The Choral Journal. The official publication of the American Choral Directors Association is the Choral Journal. This national publication, issued monthly except for June and July, contains articles and columns of a scholarly and practical nature in addition to reviews of newly released CD recordings, books, and printed music. The Choral Journal is a benefit of membership in the American Choral Directors Association. Subscriptions are available to libraries.

Committees. ACDA has numerous national committees engaged in advancing the choral profession in its many facets. The committees work in several areas of the choral profession, whether through establishing high performance standards, recommending quality choral literature, encouraging research in choral studies, or advocating the importance of choral music in our society.

This page reserved for
ACDA Southern Division
2002 Honor Choirs
Statement of Commitment Form

This page reserved for
ACDA Southern Division
2002 Children's Honor Choirs
Audition Form

This page reserved for
ACDA Southern Division
2002 7th-12th Honor Choirs
Men's Audition Form

This page reserved for
ACDA Southern Division
2002 7th-12th Honor Choirs
Women's Audition Form

This page reserved for
NC-ACDA
Lara Hoggard Award
Nomination Audition Form

Choral Events Calendar

August 15 through December 31, 2001

Each issue of The Carolina Caroler includes a calendar of choral events. The Fall issue will include events from August 15 to December 31, 2001. Please send information about major choral events at your school, church or community to the editor. Include date, time, place, choir (including sponsoring institution if appropriate), conductor, major works or other special information, admission cost if any, and a contact person and phone number. And plan to hear choral music happening near you!

<u>Date, Time, Place</u>	<u>Performing Ensemble(s)</u>	<u>Director(s)</u>	<u>Concert Information</u>
Oct. 28, 3:00PM Jones Auditorium Meredith College	Meredith College/Raleigh Oratorio Society	Lisa M. Fredenburgh Alice Parker	All Alice Parker concert. Ms. Parker will conduct. 919.760.8577, fredenburghL@meredith.edu
Nov. 9, 7:30PM Aycock Auditorium UNCG	UNCG Alumni (principals) Bel Canto Company Greensboro Opera Chorus	Richard Cox	Concert presentation of Verdi's <i>Falstaff</i> with UNCG Orchestra. d_holey@uncg.edu
Nov. 10, 1:00-3:00PM Aycock Auditorium UNCG	UNCG Choral Alumni	Richard Cox	Choral Ensemble Reunion d_holey@uncg.edu
Nov. 10, 7:30PM Aycock Auditorium UNCG	UNCG Music Department and Alumni		<i>A Tribute to Richard Cox.</i> Departmental Celebration. d_holey@uncg.edu
Nov. 11, 2:00PM Aycock Auditorium UNCG	UNCG Alumni (principals) Bel Canto Company Greensboro Opera Chorus	Richard Cox	Concert presentation of Verdi's <i>Falstaff</i> with UNCG Orchestra. d_holey@uncg.edu
Nov. 17, 7:00PM First United Methodist Charlotte	Charlotte Children's Choir	Sandy Holland	Fall Concert 704.374.1892 for tix and info
Nov. 17, 7:30PM McCrary Theatre Elon University	élan~elon university vocal jazz presents <i>Sambadouro</i>	Stephen A. Futrell	All Brazilian jazz. Guest artists Jon Metzger, vibes and Sam Fagaly, sax. Free. sfutrell@elon.edu
Dec. 1, 7:30PM St. Patrick's Cathedral Charlotte	Charlotte Children's Choir, Concert Choir and Bella Voce Singers	Sandy Holland	<i>The First of December</i> featuring Rutter's "Dancing Day" with harp. 704.374.1892 for tix and info
Dec. 2, 3:00 & 8:00PM Jones Auditorium Meredith College	Meredith College Christmas Concerts	Lisa M. Fredenburgh	919.760.8577 fredenburghL@meredith.edu
Dec. 4, 7:30PM McCrary Theatre Elon University	Elon Camerata, Elon Choral and Elon Orchestra present <i>A Christmas Festival</i>	Stephen A. Futrell David Bragg	Free. 336.268.5681 sfutrell@elon.edu
Dec. 7 & 8, 6:30PM UNC Pembroke	Medieval Feast III "Don Quixote in Pembroke"	Gary Wright	Dinner Theatre presentation 910.521.6230 for tix and info

GIVE BOYS A CHANCE

—*Thomas E. Sibley*
Boychoirs R&S Chair, NC ACDA

Choral and choir directors are encouraged to give boys ages 7 to 11 a chance to sing some of the world's great choral music in a church or school. There are a significant number of boys who would respond to an invitation to participate in a boychoir if one was available in their community.

There are several boychoirs in North Carolina and hopefully our choral directors will be inspired to organize additional choirs. Suitable choral music for unison, sa and saa, is available from many publishers. Organizational assistance is available from the NC-ACDA Boychoir Repertory and Standards Chair. Address request to North Carolina Boychoir R & S Chair, ACDA, 1329 Ridge Road, Raleigh, NC 27607. You will receive a prompt reply.

In the U.S. and in England new boychoirs are being organized each year. A new choir in London was organized in 1996 with an "objective to be the best quality boychoir in the world." In 1997 this choir, "Boys Air Choir," composed of eight members released in Japan their first CD which is worth the purchase price.

In the summer of 2003 the Raleigh Boychoir will host a Boychoir Music Festival with world-renowned clinicians, varied performance opportunities, and free time for outings. Organize a boychoir in your community and take them to this festival which will be held on a college campus in Raleigh.

Repertoire for Boychoirs:

Velvet Shoes~Randall Thompson
 2 part treble, E.C. Schirmer #2526

Angels Carol~John Rutter
 2 part with harp or piano
 Hinshaw Music #986

Water Songs~Alice Parker
 Text: Robert Louis Stevenson
 2 part, Jenson Publ. #43509058

Aura Lee~arr. Carl Strommen
 2 part, Boosey & Hawkes OC2B6231

Deep Peace~Andrew Carter
 SA, Oxford Univ. Press

You Shall Have a Song~Harriet Ziegenhals
 2 part, Hope Publ. Co. A 577

Do Lord, Spiritual~arr. Lyn Murray et.al.
 2 part, Staff Music Publ. #1022

He Is Our Lord Eternal~Handel, arr. Ehret
 2 part, Hinshaw Music #G-129
 Sole Selling Agents: Hinshaw Music

O Music~Lowell Mason, arr. Rao
 Canon, Boosey & Hawkes OCTB6352

Where'er Man Walk~George F. Handel
 Unison, NG-197
 Gordon V. Thompson Music
 Dist. Oxford Univ. Press

If you are interested in organizing a boychoir you may wish to attend a Roundtable-Breakfast Meeting at the Fall Conference of the NC-ACDA which will be held at UNC-Greensboro. A "how to" format will be followed.



*Give boys a chance
 to sing great choral music!*

Thomas E. Sibley is
 President/Artistic Director of
 The Raleigh Boychoir

CD Review (submitted by Stephen A. Futrell)

Being born and raised in the south, I was taught that when visitors come 'round to set and visit a spell, the first order of business, after greetings of course, was to offer a cup of coffee or a glass of iced tea. I always enjoyed talking about music and exchanging with friends albums which we may or may not have owned. So grab yourself a cup of coffee or glass of tea or whatever and check out these gems.

Giuseppe Verdi, *Requiem*, Decca Record Company, London, 411 944-2

Verdi was profoundly moved by the death of the great Italian poet/novelist Alessandro Manzoni on May 22, 1873. Verdi proposed a Requiem to be performed on the first anniversary of Manzoni's death. Although the "Libera me" was written in 1868, the *Requiem* was completed by the end of 1873 and it's performance at St. Mark's in Milan was an overwhelming success.



Verdi was particular in acquiring the best musicians available for this first performance. Almost 100 years later, the best musicians were assembled to record this work. The album was originally recorded in 1967 in

Vienna with the Vienna State Opera Chorus and Philharmonic. The production is absolutely right on, dynamic and inspiring. Digitally remastered in 1984, the album's power is realized. Here's the "all-star" line-up: Joan Sutherland-soprano, Marilyn Horne-mezzo, Luciano Pavarotti-tenor, Martii Talvela-bass, and Sir Georg Solti-conductor. Does the phrase "it just doesn't get any better" come to mind? All around the musicianship is impeccable. The interpretation is highly dramatic and vigorous. Solti's command of this masterwork is without question. Truly, Solti is one of the great conductors of our time. This double-CD is a must have for any library of recorded works!

Advertising Rates

The Carolina Caroler will accept advertising at the following rates:

Full page—\$150.00

Half page—\$100.00

Quarter page—\$ 50.00

Rates listed are for camera-ready copy only. See page one for submission deadlines. A check made payable to "North Carolina ACDA" must accompany the order. Advertisers will NOT be billed. Copy will not run without advance payment. If the ad is to run in more than one issue, please include commensurate payment. Advertising copy is subject to editorial approval. The editor reserves the right to head and/or box any advertisement bearing confusing resemblance to editorial material. See page two, "Newsletter Editor," for contact information.

Vocal Sampling, *Una forma mas*, Sire Records, 61792-2

Cuba is known for more than great cigars... Music, Music, Music! Recorded in 1993 at Studio N, Cologne, *Una forma mas* is ripe with the tastes and sounds of Cuba. Made up of six men, Vocal Sampling offers up originals and a few Cuban classics dating from the 30's up to the present. The singing is vibrant, rhythms lively, harmonies tight and the vocal percussion is unreal. Engineering, production and that little known but all important art of mastering deserve a tip of the hat. (They gave us yanks the task of mastering at Sterling Sound in New York--great job Tom Coyne!) Check it out.



American Choral Directors Association

Membership Application

Name: Mr Ms Mrs _____

Member No. _____

Send ACDA publications to:

Alternate Address:

Address: _____

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City: _____

City: _____

State: _____

State: _____

Zip: _____

Zip: _____

Country: _____

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Phone: _____

Phone: _____

E-mail: _____

E-mail: _____

Fax: _____

Fax: _____

Check Member Type

- Active—\$65
- Associate—\$55
- Student—\$20
- Retired—\$25
- Institutional—\$75
- Industry—\$100
- Foreign Airmail—\$90
- Foreign Surface—\$80
- Life (\$200 minimum installments)—\$2000

- Enclosed is \$1 for the ACDA Endowment Trust Fund

As a member of ACDA, I will comply with the copyright laws of the United States of America.

Check All Choir Types

- Children
- Boy
- Girl
- Male
- Women
- SATB/Mixed
- Jazz/Show Choir
- Ethnic/Multicultural

Make check payable to: "American Choral Directors Association"

Mail completed form and check to:

ACDA Membership
P. O. Box 6310
Lawton, OK 73506-0310

Check All Activity Areas

- Elementary School
- Junior High/Middle School
- Senior High School
- ACDA Student Chapter
- Two-Year College
- College/University
- Community Choir
- Music and Worship
- Professional Choir
- Supervisor/Administrator
- Youth & Student Activities

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