

Carolina Caroler

*An official publication of the North Carolina Chapter
of the American Choral Directors Association*

Dates to Remember for the Coming Year

September 22-23, 2006

NC ACDA FALL CONFERENCE 2006
Guest Clinician~Judith Willoughby
UNC Greensboro School of Music



ACDA 2007 National Convention
March 7-10, 2007

**Miami
Florida**

March 7-10, 2007

ACDA National Convention
Miami, Florida

November 13, 2006

NC ACDA Luncheon at NCMEA

**Future NC ACDA
Conference Dates**

September 21-22, 2007
September 19-20, 2008
September 18-19, 2009

**NC ACDA
Sr. High Women's
All State 2007**

January 26-27, 2007

March 5-8, 2008

ACDA Southern Division Conference
Louisville, Kentucky

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Volume 8, Issue 1

Fall 2006

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2005-2007**

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President's Message
Tom Shelton, NC ACDA President



It's hard to believe another summer has passed and we are once again in the throes of choosing repertoire, planning rehearsals, and scheduling concerts for our various choral organizations. A welcome respite from the chaos of the beginning of a new year can be found at the North Carolina ACDA Fall Conference! The conference provides an opportunity to work with an outstanding clinician, hear wonderful choral groups, and gain new repertoire ideas. We are excited about having Judith Willoughby with us this year! Take a moment to check out the conference schedule, peruse the sessions being offered and the Choral groups selected to perform. You can find biographical information on our clinicians and performing groups in this issue of the Caroler. Dan Bara, NC ACDA President-Elect and Conference Chairperson, has done an outstanding job putting the conference together.

A highlight of the Fall Conference has become the "Meet the Clinician" Reception. The price of the reception is included in your registration fee; however, since this is an expensive event, it requires that you RSVP. There was a space on the Conference Registration form for you to indicate whether or not you can attend. This is a ticketed event, so if you have not registered for the conference, please do so now and plan to attend the reception. A special **Thank You** goes to our wonderful sponsors who help defray the cost of this event: Virtuoso Works, Inc.—Jim Boitnott; Hinshaw Music – Roberta Van Ness & Bill Carroll; J.W. Pepper – Jeff Whitsett; Walton Music—Gunillaq Luboff; Sally Albrecht & Jay Althouse; Field Studies of North Carolina – Linda Torres; Burrage Music – Don Howard; and Treble Clef Music – Mary Lycan.

During the upcoming academic year, we have many special activities for ACDA members. In November, we will convene at the NC ACDA Luncheon held during the annual NC Music Educators Conference in Winston-Salem. The luncheon will take place on Monday, November 13, from 12:45 p.m. – 2:00 p.m. A special concert will be performed by the Enloe High School Chamber Choir and Enloe High School Advanced Women's Choir, under the direction of Ann L. Huff. You will find a registration form for the luncheon on page 19 of this newsletter.

January brings the NC ACDA All State Women's Choir. This is held in conjunction with the NCMEA High School All State Choirs. The concert will be at the Greensboro Coliseum on Saturday, January 27, at 3:00 p.m. Amy Daw is the coordinator for the choir and Dr. Hugh Floyd, Director of Choral Studies at the Oberlin College Conservatory, will serve as guest conductor. Information and registration forms can be found in this issue of the Caroler.

In March, the National ACDA Conference will be held in Miami. The Conference will feature three Honor Choirs: a Multicultural Choir, conducted by Rollo Dilworth and Francisco Nunez; a Two-Year College Choir, conducted by Bruce Rogers; and a Treble Youth Choir for singers up to age fifteen, conducted by Jean Ashworth Bartle. Registration forms for these choirs and other conference information can be found online at the national ACDA website: www.acdaonline.org. The deadline for applications is October 2. In this issue of the Caroler, you will find additional information about the National Conference on page 17.

(Continued on page 3)

President's Message

(Continued from page 2)

This is the last issue of the Caroler that Stephen Futrell will put together. Stephen has served as editor of the Caroler for the past seven years and has done a FANTASTIC job. We are indebted to him for his creativity and meticulous work. Our newsletter has come a long way under his leadership.

We welcome Anne Saxon as the new newsletter editor. She will officially begin her duties as editor with the Spring Issue. Anne is resigning her R&S Children's Choir position to take on this job. Replacing Anne as Children's Choir R&S Chair is Dr. Heather Potter. We welcome Heather to the board and you can find out more information about Heather in this issue on page 11.

The NC ACDA Board works hard to provide enriching opportunities for the choral community. As we continually strive for excellence within our State ACDA Chapter, we invite your ideas, suggestions, and comments.

As you embark on a new "choral year", I wish you great success with your music making. I look forward to seeing you at the conference in September!

Tom Shelton

NC ACDA Fall Conference Update and Invitation

Judith Willoughby, Clinician

Dan Bara, NC ACDA Conference Coordinator

Make arrangements now to take part in our fall conference in Greensboro on September 22-23, 2006 at the UNCG School of Music. This year's conference promises to offer something for everyone including extensive reading sessions and roundtable discussions led by our state R&S Chairs.

As you probably already know, our headlining clinician, Judith Willoughby, will share her experience working with choirs of all ages, and will offer sessions bound to educate and inspire conductors of all types of choirs. Her session titles include:

Developing Choral Artistry Through Stylistic Integrity

Five Foundational Tips to Improve Every Chorus

Children's Choruses: Rehearsal techniques to Build Strong Musicianship Question & Answer Session with Dr. Willoughby with emphasis on ideas for nurturing the conductor / music director as providers for our ensembles, our organizations, our families, friends and communities."

Additionally, Saturday morning's session, entitled *Johannes Herbst: North Carolina's Sacred Moravian Bridge to the Berlin Song School* will be led by Dr. Tim Sharp in collaboration with Dr. Nola Knouse and the Moravian Music Foundation. This session will help to offer historical and musical insight into the Moravian musical tradition that is such a vibrant part of North Carolina's musical landscape and history.

As always, the fall conference will also feature some of North Carolina's most outstanding choirs. This year we will hear from the UNCG Chamber Singers, Welborn Young, conductor; The Central Carolina Children's Chorus, Anne Saxon, conductor; and The Concert Singers of Cary, Lawrence Speakman, conductor.

Jumpstart your year with the ACDA Fall Conference.... And invite your friends and colleagues!

NC ACDA Specially Appointed Officers

Ace Mentoring/Auditions

Sam Doyle
1702 Westridge Road
Greensboro, NC 27410
336.282.0549
sdoyle4@triad.rr.com

Conference Exhibits/ Reading Sessions

William McConnell
St. Andrews Pres. College
1700 Dogwood Mile
Laurinburg, NC 28352
910.277.5262
mcconnellwt@adelphia.net

Conference Site Host

Welborn E. Young (Bill)
UNC-Greensboro
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P.O. Box 26167
Greensboro, NC 27402
336.334.5428
weyoung@uncg.edu

Historian

Anne Coltrane
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Kernersville, NC 27284
336.993.3217
annecoltrane@hotmail.com

Lara Hoggard Award Chair

Sam Doyle
(see Ace Mentoring info listed above)

SSA All-State Coordinator

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dawaw@dpsnc.net

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foxsterb@aol.com

NC ACDA R&S Chairs**Boychoirs**

Bill Allred
1009 Bridgewater Drive
Burlington, NC 27217
baallred@bellsouth.net

Children's Choirs

Heather Potter
2005 Scott Avenue
Charlotte NC 28203
704.408.1685
hpotternc@juno.com

College/University Choirs

Welborn E. Young (Bill)
UNC-Greensboro
School of Music
P.O. Box 26167
Greensboro, NC 27402
336.334.5428
weyoung@uncg.edu

Community Choirs

Larry Speakman
The concert Singers of Cary
PO Box 1921
Cary, NC 27512
919.251.6170
speakman@
concertsingers.org

Ethnic and Multicultural Perspectives

Jacqueline P. Robinson
Hunter Huss High School
1518 Edgefield Avenue
Gastonia, NC 28052
704.866.6610
jprobinson@gaston.k12.nc.us

Jazz Choirs

Stephen A. Futrell
Elon University
2800 Campus Box
Elon, NC 27244
336.278.5681
sfutrell@elon.edu

Junior High/Middle School Choirs

Tammy Shook
H.M. Arndt Middle School
3530 34th Street NE
Hickory, NC 28601
828.256.9545
tamerashook@
catawba.k12.nc.us

NC ACDA Fall Conference 2006 R&S Interest Sessions

September, 23rd, 9:00-9:45AM

Community Choirs – Larry Speakman

Community Choir Issues in North Carolina

Women's Choirs – Mary Lycan

Simple But Not Stupid – Good Unison and Two-Part Music for Small Choirs

Male Choirs – Desiree Davis & Company

Four Generations of Vocalizes for the Male Choir

Music and Worship – Tony Spencer and Clyde Buckner

*All Things Bright and Beautifultaking our choirs - and ourselves....
along the high road of ministry*

Senior High Choirs – Jocelyn Pharr Thompson

THE EOC CHALLENGE!!

Maintaining Musical Integrity in High School Choral Music Programs

NC ACDA Fall Conference 2006 Exhibitors

Bill McConnell, NC ACDA Conference Exhibits Chair

Each year, one of the enjoyable aspects of our Fall Conference is the opportunity to browse exhibits from organizations that support the choral art throughout the year. Publishers, retailers, tour organizers and others expend great effort bringing their wares to us. This year Hinshaw Music, JW Pepper at Winston, Alfred Music Publishers, Burrage Music, and Treble Clef Music Press will have sample copies of octavos for perusal and sale, as well as books and other resources designed for choral musicians. Notion Music, a new exhibitor, will be demonstrating its music notation and performance software. Field Studies of North Carolina-Festivals at Carnegie Hall will offer opportunities for our choirs to perform at one of the greatest venues in the world. North Carolina Summer Institute for the Choral Art offers opportunities for middle school and high school students to make music during the summer under the direction of some of our leading choral educators. Brain Gym for Musicians offers information and resources to help us experience the brain/body connection in music. Along with these exhibitors, we also have an opportunity to peruse compositions by North Carolina composers and arrangers. Not only do these organizations support the choral art here and throughout the country, they all call North Carolina home. As you renew acquaintances with colleagues, catch up on the latest news in the field, recharge your battery with Judith Willoughby's timely and motivating thoughts, and listen to several of our state's wonderful choral organizations – take time to thank our exhibitors for all they do to keep choral music alive!

NC ACDA Fall Conference 2006 Clinician

Judith Willoughby

Judith Willoughby is Professor of Music (Conducting and Music Education) and Associate Director of Choral Activities at Oklahoma City University. She is also Artistic Director of the Canterbury Academy of Vocal Arts (CAVA), the youth choral program of the Canterbury Choral Society which established a partnership with Oklahoma City University. She comes to Oklahoma City University from Northwestern University where she was a member of the conducting and music education faculty.

(Continued on page 5)

Judith Willoughby*(Continued from page 4)*

Professor Willoughby earned an MM in choral conducting and piano performance from Temple University and a BM in piano performance from Northwestern University where she was also a member of the Mortar Board Society. Her principal teachers included Elaine Brown (choral conducting), Max Rudolph and William Smith (orchestral conducting), and Natalie Hinderas and Gui Mombaerts (piano). She taught, for many years, in the Summer Institute Program at the Eastman School of Music, has also taught at Westminster Choir College's Summer Institute and at Central Connecticut State University, and most recently lectured at the Central Conservatory in Beijing, China. Professor Willoughby began her career teaching in the Philadelphia, Pennsylvania public schools. She founded the Temple University Children's Choir in Temple's Center for Gifted Young Musicians and led that ensemble to international prominence during her ten year association with the school. She also founded and, for twenty years, led the Choral Society of Montgomery County (PA) which received many honors during her leadership. Both ensembles appeared at regional and/or national meetings of the American Choral Directors Association (ACDA) and the Music Educators National Conference, and were featured in live broadcasts on classical music stations in the Mid Atlantic region and abroad. Both choirs also recorded and were featured on Chorus America's former radio program, *The First Art*. In 2000, the Temple University Children's Choir performed in concert, and in collaboration with the Oregon Bach Festival Orchestra and Chorus, in Eugene, Oregon, under the baton of Helmut Rilling. Additionally, the Temple University Children's Choir was featured on recordings, led by Willoughby, for the Silver Burdett Ginn Music Series published in 2002.

Judith Willoughby has conducted professional, adult volunteer, collegiate, high school, junior high/middle school, and children's honor, all-state and festival choruses throughout North America, Europe, the Caribbean and Asia. She has appeared internationally as a guest conductor and clinician in the world's major concert halls in China, Hong Kong, Puerto Rico, Australia, Canada, Wales, Hungary, the Czech Republic, St. Petersburg, Russia, and throughout North America. In 2003, Willoughby conducted the Women's Honor Choir at the American Choral Directors Association national convention in New York City, and she conducts Eastern and Northwest ACDA divisional honor choirs during the 2005-2006 season.

During her years in Pennsylvania, Willoughby served terms as state president of Pennsylvania's branches of the American Choral Directors Association and the Pennsylvania Collegiate Choral Association. She has served on panels for the National Endowment of the Arts, state arts agencies and private foundations. She also edits a new choral series published by Alliance Music. She served nine years on the board of Chorus America (two as secretary), and currently dedicates her efforts to Chorus America's conducting task force and as national co-chair of the Children and Youth constituency group. Judith Willoughby is a member of the International Federation for Choral Music, Chorus America, the College Music Society and the Music Educators National Conference. She is also a life member of the American Choral Directors Association.

**NC ACDA R&S Chairs****Male Choirs**

Désirée Davis-Omburo
East Chapel Hill High School
500 Weaver Dairy Road
Chapel Hill, NC 27514
919.969.2492
ddavis@chccs.k12.nc.us

Music & Worship

Tony Spencer
First Baptist Church
211 West Main Street
Forest City, NC 28043
828.245.6626
tspencer@rfci.net

Senior High School Choirs

Jocelyn Thompson
West Charlotte Sr. HS
2219 Senior Drive
Charlotte, NC 28216
980.343.6060x288
Jocelyn.Thompson@
cms.k12.nc.us

Show Choirs

Amy W. Daw
(see SSA Coordinator info
on page 3)

Two-Year College Choirs

Vacant

Women's Choirs

Mary Lycan
Women's Voices Chorus
415 Wesley Drive
Chapel Hill, NC 27516-1521
919.932.5455
mlycanclef@aol.com

Youth & Student Activities

Brett Nolker
UNCG School of Music
PO Box 26167
Greensboro, NC 27402
336.334.3642
dbnolker@uncg.edu

ACDA Advocacy Resolution

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

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

NC ACDA Fall Conference 2006 Performing Groups

UNCG Chamber Singers, Welborn Young, conductor

Welborn Young is on the choral faculty of the University of North Carolina at Greensboro where he teaches Conducting to undergraduate and graduate students, German Diction, and Choral Repertoire. He conducts the UNCG Chamber Singers and Women's Choir. He is the founder and clinician of the annual UNCG High School Honors Chorus Clinic and the recently established Middle School Honors Chorus Clinic. Young is also the Music Director/Conductor for the Choral Society of Greensboro and the newly named director of Bel Canto Company. In May, Young with his colleague William Carroll conducted a festival chorus at the historic York Minster in York, England. The preceding year he conducted UNCG and Choral Society members at Carnegie Hall, New York. Young has toured during the summers with his choirs in England, Germany, Austria, Czech Republic, Hungary, and Italy. Young has held numerous positions with NC ACDA and has been the site coordinator for the annual state conference since 2000. He is an active clinician and guest conductor giving performances in Washington, Illinois, North Carolina, South Carolina, Tennessee, and Virginia. He was the 2005 Guest Conductor for the North Carolina Middle School All-State SSA ensemble and the 2002 Guest Conductor for the North Carolina Middle School All-State SATB ensemble. He received a DMA in Choral Conducting from the University of Illinois Urbana-Champaign.



The **UNCG Chamber Singers** is a select ensemble of 16-19 accomplished singers that are upper division undergraduate music majors and graduate music majors. They sing choral and solo repertoire representing a variety of historical and stylistic periods. This ensemble, the newest at UNCG, is conducted by Welborn Young.

Central Carolina Children's Chorus Anne Saxon, Artistic Director

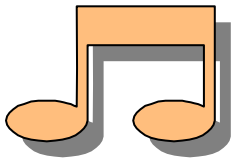
Anne Saxon has directed choirs for several years throughout the Triad, most recently at Main Street Methodist Church in Kernersville. There she served as the full-time director of Music Ministries, where she directed a comprehensive music program including children, youth, hand bells, and adults. Mrs. Saxon earned a Master of Musical Performance Degree with a concentration in Choral Conducting from the University of North Carolina at Greensboro, and a Bachelor of Music Education Degree from Greensboro College, Piano Applied. She has completed further study in conducting with Paul Salumanovich, Lynne Gackle, Henry Leck, and others, as well as certification in three levels of Doreen Rao's "Choral Music Experience."

Having taught general and choral music at all levels in local public and private schools, Mrs. Saxon will soon begin serving on the executive board of the North Carolina Chapter of the American Choral Director's Association as the Newsletter Editor, where she is currently finishing her post as the Children's Choir R & S Chairperson. Mrs. Saxon has also served as the Newsletter Editor of the NC Music Educator's Association Middle School Section, and is on the executive board of the North Carolina



(Continued on page 8)

Virtuoso Works, Hinshaw Music & J.W. Pepper
"Meet the Clinician" Reception



Friday, September 22, 2006

7:00pm - 9:00pm

Summit Room

Greensboro Marriott Downtown

Heavy hors d'oeuvres/Cash Bar

Music Provided by the Marc Freundt Trio



NC ACDA gratefully acknowledges the contributions of the
2006 "Meet the Clinician" Reception Sponsors:

Platinum Sponsors

Virtuoso Works, Inc./Notion Software

Hinshaw Music - Roberta Van Ness and Bill Carroll

J.W. Pepper in Winston - Jeff Whitsett

Gold Sponsors

Sally Albrecht & Jay Althouse

Field Studies of North Carolina - Festivals at Carnegie Hall -

Linda Torres

Silver Sponsors

Burrage Music - Don Howard

Treble Clef Music - Mary Lycan

Walton Music - Gunilla Luboff

* Please RSVP for this event on your Conference Registration Form.

NC ACDA Fall Conference 2006 Performing Groups

(Continued from page 6)

Summer Institute in Choral Arts. She is a frequent guest conductor and piano accompanist for Honor and Festival Chorus, as well as an adjudicator for choral festivals throughout the state.

“When children and youth stand before others and collectively share their music in a beautiful way, there is great power, honor, and love created. It is what drives my passion to continually strive to create this thing called the *Central Carolina Children’s Chorus*,” Anne Saxon.

The *Central Carolina Children’s Chorus* is a multi-leveled, auditioned community chorus for singers, from the ages of 8–18, from Winston-Salem and surrounding areas. A partner with the Centenary Music Academy and an educational affiliate of *Bel Canto Chorus*, CCCC’s mission is to provide quality music education with the goal of attaining the highest level of artistic excellence in choral music performance. The choir program consists of four levels that utilizes a performance-based curriculum, and was founded by Anne Saxon and Ann Doyle.

Now beginning its eighth season, CCCC has established itself as a chorus of distinction, earning a superior rating at the *Festivals of Music*, and is a recording chorus for *Kindermusik International’s*® Curriculum Recording Series. Other highlights have included a joint concert with the world-renowned American Boychoir, as well as participating in the Piedmont Opera Theater in Winston-Salem. The chorus has also performed for local and state events, including the NC Music Educator’s Association In-Service Convention and the NC Association of Educators. In the fall of 2005, the chorus hosted a joint clinic in Winston-Salem with the Tucson Arizona Boy’s Choir, which was conducted by Henry Leck of the Indianapolis Children’s Choir and Butler University.

CCCC is one of five core groups that host the Piedmont Invitational Children’s Choir Festival. Through the festival, singers have been exposed to high quality choral music with nationally recognized guest conductors who have heightened the level of musicianship in young singers, and helped promote a ‘unity of spirit’ through creative artistry. In addition, each summer the chorus hosts “Summer Sing,” a local choir day-camp founded in the year 2000.

CCCC has participated in auditioned International Children’s Choir Festivals in London and Canterbury, England, and the Pacific-Rim Children’s Choir Festival in Hawaii. In the summer of 2005, the chorus served as “Young Artists In Residence” for Doreen Rao’s *Choral Music Experience Institute* at Elon University. The chorus recently traveled to Canada and Alaska to participate in a choral festival conducted by Sir David Willcocks and Duane Wolfe.



Concert Singers of Cary **Lawrence J. Speakman, conductor**

Concert Singers of Cary (CSC) debuted in the fall of 1991 as an outgrowth of a Citizens’ Advisory Committee initiative promoting arts in the fast-growing Cary community. Under the musical leadership of **Lawrence J. Speakman**, the organization quickly attracted both singing membership (85 in its initial season) and critical attention and in its second year earned guest performance roles with the North Carolina Symphony. CSC has since continued its interest in collaborative performances and has appeared across the Research Triangle metro in partnership roles with nine separate organizations, including the Raleigh Symphony Orchestra, Chamber Orchestra of the Triangle, Triangle Wind Ensemble, and ECU Symphony Orchestra. In addition, CSC established several auxiliary choruses including an elementary school age wing

(2000), the Cary Choral Artists and Cary Voices Unlimited ensembles for more experienced adult singers (2002) and a program for middle school age singers (2005). CSC currently lists over 190 adults and 50 children on its active membership rolls. CSC’s repertoire has similarly expanded with creative programming including performances with period instruments, international and multicultural music, and contemporary classical works, among others. Concert Singers of Cary’s web site is:

www.concertsingers.org.



NORTH CAROLINA ACDA FALL CONFERENCE

Schedule of Events

FRIDAY, SEPTEMBER 22, 2006

- 12:00 **Registration and exhibitor set-up.** Recital Hall Lobby.
- 12:30-6:00 Exhibits Open**
- 1:00 **Opening of Convention – Concert Session #1**
The UNC Chamber Singers~Welborn Young, conductor.
Recital Hall.
- 1:30 **Browse Exhibits**
- 1:45 **Clinician Session I - “Developing Choral Artistry Through Stylistic Integrity”** using the assembled class as conductor’s chorus, 3-4 pieces of literature will be selected by Judith Willoughby for this session. Room 110.
- 3:00 **Break and browse exhibits**
- 3:15 **Clinician Session II - “Five Foundational Tips to Improve Every Chorus”**, Judith Willoughby.
Registrants serve as demonstration choir. Room 110.
- 4:30 **Concert Session #2**
The Central Carolina Children’s Chorus~Anne Saxon, conductor. Recital Hall.
- 5:15 **Clinician Session III - “Children’s Choruses: Rehearsal techniques to Build Strong Musicianship”**,
Judith Willoughby. Room 110.
- 7:00 **Meet the Clinician Reception**

SATURDAY, SEPTEMBER 23, 2006

- 9:00 **R&S Roundtable Discussions led by R&S Chairs**
- 9:30-4:00 Exhibits Open**
- 10:00 **“Johannes Herbst: North Carolina’s Sacred Moravian Bridge to the Berlin Song School”**, Timothy Sharp, DMA.
In collaboration with the Moravian Music Foundation, Winston-Salem. Featuring the Herbst Chorale assembled by Dr. Nola Knouse.
- 11:30 **Reading Session #1**
College, Community, High School, Music and Worship.
Led by NC R&S Chairs.
- 12:30 **Browse Exhibits and Lunch on your own**
- 2:00 **Concert Session #3**
The Concert Singers of Cary~Lawrence Speakman, conductor. Recital Hall.
- 2:45 **Reading Session #2**
Ethnic/Multicultural, Children’s, Middle School, Women’s Choirs. Led by NC R&S Chairs.
- 4:00 **Clinician Session IV - “Question & Answer Session with Judith Willoughby.** Emphasis on ideas for nurturing the doctor/music director as providers for our ensembles, organizations, families, friends and communities.”
- 5:30 **END OF CONFERENCE**

Conference Site

The fall conference will be held at the UNC-Greensboro School of Music located at the corner of McIver and Market Streets in Greensboro. Visit www.uncg.edu/online_map/ for campus and driving directions.

Conference Parking

Parking is available in the McIver Parking Deck adjacent to the School of Music. Rates are assessed hourly. Each time you enter and leave the deck, charges will be assessed. A limited number of parking spaces may be available on nearby streets.

Parking Deck Instructions

1. Drive into the parking deck and take the white ticket as you enter.
2. **Bring the parking deck ticket with you when you leave your car.**
3. When you are ready to leave and **BEFORE GOING TO YOUR CAR** - go to the big Yellow box (on the right as you approach the parking deck) that says “Pay Here”.
4. Place your parking ticket in the appropriate slot.
5. Pay for parking.
6. **Take the white ticket (receipt) with you to your car.**
7. Insert the ticket in the machine to activate the crossbar to leave the deck.

Conference Accommodations

Greensboro Marriott Downtown 304 N. Greene Street;
Phone: 336-379-8000; Ask for the NC ACDA Conference
Room Rate: \$87 (plus tax).

Reservation Deadline is August 31, 2006.

Directions to Greensboro Marriott Downtown

From the Raleigh-Durham area: Follow 85 South/40 West to the Elm/Eugene Street exit (125). At the stoplight, turn right on Elm/Eugene Street. Follow Elm/Eugene Street into downtown area. Turn right on Smith Street. Follow Smith Street to Greene Street. Turn right on Greene Street. The hotel entrance is located 2 blocks on the left.

From the Charlotte area: From I-85 North, exit 122B (Highway 220 North/ Coliseum are). Continue straight across Highway 40 and this changes into Freeman Mill Road. Follow Freeman Mill Road approximately 5 miles into the downtown area. Turn right on Smith Street. Follow to Greene Street. Turn right on Greene Street. The hotel entrance is located 2 blocks on the left.

For more information

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barad@ecu.edu

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Office Phone: 336.334.5428
weyoung@uncg.edu

or visit www.ncacdaonline.org

Dr. Tim Sharp to Present at NC ACDA Fall Conference 2006

Johannes Herbst: North Carolina's Sacred Moravian Bridge to the Berlin Song School

Tim Sharp is Associate Dean of Academic Affairs for Fine Arts and the Elizabeth G. Daughdrill Chair in the Fine Arts at Rhodes College. Associate Dean Sharp originated the Center for Outreach in the Development of the Arts (CODA) at Rhodes, a program that fosters leadership, vision, and innovation for future leaders in the arts.

Tim is author of **Achieving Choral Blend and Balance**, and **Precision Conducting: Seven Disciplines for Excellence in Conducting**, (Roger Dean Publishing Co., Dayton), and is a contributing author to **Up Front! Becoming the Complete Choral Conductor** (E.C. Schirmer, Boston) and **Collaborative Creative** (Free Association Books, London). His scholarly articles are published in *Choral Journal*, *Moravian Music Journal*, the *International Musicological Society*, and the *Society for Education, Music, and Psychology Research*. Published collections include **An Early American Service of Lessons and Carols** (Church Street Music), **Salvation is Created** (Lorenz), and **Mendelssohn's Elijah for Young Voices** (Integra).

Sharp lists as his conducting mentors Margaret Hillis, Sir David Willcocks, and Don Hustad. He completed his DMA in conducting in 1982 at The School of Church Music, The Southern Baptist Theological Seminary, Louisville, KY, writing his dissertation on the oratorio *Maria und Johannes* by J.A.P. Schulz as found in the Johannes Herbst Collection; his degree conducting performances focused on the works of Benjamin Britten and Ralph Vaughan Williams. Sharp is a Life Fellow at Clare Hall, Cambridge University, Cambridge, England.

Conductor of the Rhodes Singers and MasterSingers Chorale, Dr. Sharp also teaches courses in Conducting and African American Music. In 2004, the Rhodes Chorale and Singers under his direction made their Carnegie Hall debut with Morten Lauridsen in a performance of the composer's "Les Chansons des Roses", "Mid-Winter Songs", "Madrigali", "O Magnum Mysterium", and "Lux Aeterna."



Perspectives on Choosing Repertoire, Dr. Hilary Apfelstadt ***ed. Andrea Ramsey***

This article is reprinted from "Accent" – The Official Newsletter for the Arkansas Chapter of ACDA, Andrea Ramsey, Newsletter Editor.

Editor's Note: Dr. Apfelstadt taught a graduate level seminar at the University of Kansas this summer which I had the pleasure of attending. She has graciously granted permission for the ideas shared in that seminar to be printed in this issue of the Arkansas Accent.

Selecting repertoire is the single-most important decision we make with our ensembles. The choice of repertoire not only dictates the curriculum; it IS the curriculum.

What considerations do you make when choosing literature?

- Text: Is it meaningful? Is there substance to the message? What is the language? Is the text appropriate to the context?
- Personal investment: Pick a piece you love. Ask yourself, "Do I believe in this music? Can I teach it and perform it with conviction?" As a conductor, you are a salesperson. It is very difficult to sell a piece of music to your choir if you do not believe in it.
- Programming context: What will your program be? Some examples of programming models:
 1. "Potpourri"- a lot of little pieces in random order.
 2. Chronological order: oldest to most recent.
 3. Sacred/secular- two halves.
 4. Thematic- music by a specific composer or group of composers ("Music of Latin America", for example), or based on a particular theme ("Songs of Love", for example).
 5. Seasonal- e.g. "Music for Spring," "Music of the Holidays".

(Continued on page 11)

Choosing Repertoire

(Continued from page 10)

6. Textural Unity— several settings of the same text (e.g. “Ave Maria”)
- Is it engaging? Consider the genre, form, rhythms, tempo, and harmonic structure. Is it musically interesting? Does it keep melodic interest in all parts or are the tenors and basses bored while the sopranos and altos carry the melody?
 - Opportunities for success: Set up the singers for success. Ask yourself if the work is truly accessible to your choir.
 - Challenge: Are there elements present in the music that challenge you as a conductor? Are you learning something from studying and teaching the score?
 - Teaching opportunities: Does the music provide opportunities to explore musical concepts? What opportunities does the text provide?
 - Integration: Group the music according to musical and textual ideas. Consider the variety of keys, tempi, style, voicing and timbre (avoid monotony). Do you have a good balance between accompanied and unaccompanied works? What is the pace of your program?
 - Consider the source: There are many “tried and true” publishers who consistently publish repertoire of quality. Take note of the publisher when selecting music.
 - Venue: Where will this music be performed? Will you be using a space in which the choir could perform a processional, for example? What are the acoustics like? You would not want to program a Bach motet in a cathedral with a ten second reverb.

All of these considerations are valid and valuable. To summarize:

1. Select music of high quality (well-crafted and expressive).
2. Select music that is teachable (has content worthy of teaching time).
3. Select music that is appropriate to the context (suitable and accessible).

In choosing music, we may be attracted by various things at first: particular composers, arrangers and publishers; text and poetry; particular musical elements such as texture or harmony; challenge; motivating music that will appeal; accessible music. No matter the reason, ALL of us owe our singers and ourselves the right to learn the best of what is available, no matter what the style, or what immediate pressures come to bear on us. We are spending time and money; invest wisely!

*Dr. Apfelstadt is National President-Elect, ACDA and Professor and
Director of Choral Activities at The Ohio State University.*

NC ACDA Welcomes Heather Potter as New Children’s Choir R&S Chair

Heather Williams Potter is an Associate Conductor with the Charlotte Children’s Choir where she conducts the Lyric Choir and assists with the Concert Choir. Her responsibilities as a music director at First Associate Reformed Presbyterian Church in Gastonia, North Carolina, include conducting an adult choir and two children’s choirs. Previously, Dr. Potter was the choral director at Stanley Middle School in Gaston County. She regularly guest conducts music conferences, camps, and All-County Choruses and presents children’s choir training workshops. In 2006, she made a research presentation at the Southern Division ACDA convention Children’s Choir Breakfast Roundtable. Dr. Potter holds a Bachelor of Music Degree in music education from Furman University, a Master of Music degree in choral music education from Arizona State University, and a Doctor of Musical Arts degree in choral conducting from the University of North Carolina at Greensboro. In addition, she has completed Level III in the Choral Music Experience certification course. Dr. Potter is a member of ACDA, MENC, and Choristers Guild. She lives in Charlotte, North Carolina, with her husband Kenney.

An Introduction to the Ultimate Model in Recruiting Male Singers: Barbershop Harmony

Anne Saxon, NC ACDA Newsletter Editor (effective September 2006)

Barbershop Choruses have been around for a very long time indeed, having begun in the early 1900's. Most men went to the barbershop often for a shave, and as men sat around a pot-bellied stove catching up on local news, they would often sing together. Thus another uniquely American Musical art-form was born which is still very much alive today. In fact, you could say that Barbershop Music is having a Renaissance of sorts and is branching out to reach younger audiences, actively and successfully recruiting new members.

Have you ever noticed how animated barbershoppers are when they sing, and how much fun they seem to have? My experience was that it was mainly for untrained and aging male singers that looked forward to singing together a little each week for fun. Imagine my surprise when my twenty year-old son proudly pulled out his current membership card to the *Barbershop Harmony Society* and read the introduction to their code of ethics: The Society aspires to preserve for its members and for all future generations of prospective members the sacred right of men to seek haven from the burden of their daily cares through indulgence in old-fashioned vocal quartet harmony, and to that end we do hereby solemnly pledge ourselves to abide by the precepts of our code of ethics.©



Come to think of it, he sang in a high school barbershop quartet, the lowly freshman of the group, singing the top part in his light *cambiata* range. It was sponsored by the local barbershop chapter that sent two of their members to work with them each week. Still, wasn't this mainly for older singers?

In reading the list of ethics, here are a few that stand out when thinking of recruitment:

1. We shall do everything in our power to perpetuate the Society.
2. We shall accept for membership only congenial men of good character who love harmony in music or have a desire to harmonize.

We shall by our stimulus to good music and vocal harmony, endeavor to spread the spirit of harmony throughout the world.

And to think that we have such difficulty in recruiting men in our volunteer church choirs and community choruses! For us women conductors, especially, I think we need to take a deeper look into the world of Barbershop and find ways of implementing their recruitment philosophies and social dynamics. In my opinion, here are three areas in which the Barbershop Harmony Society seems to excel: Harmony, Fraternity, and Passion.

I will begin with "harmony." Quartets aren't set up like most SATB choruses, for in Barbershop the lead part is under the top part, and the baritones quite complexly sings part three. The bass part is not only providing the foundation for the tonal structure but has a much greater role in the rhythm and harmony of the music. The tone quality is straighter in Barbershop than other choirs, and when the singers line up the chords properly there are tremendous opportunities for overtones AND undertones. It is what I call the "ping" in the sound, and surely this has something to do with some sort of vibrational frequencies—I truly believe that it makes them FEEL good as well, and the harmony here is 'what its all about.'

However, there is another kind of harmony that happens within chapters of the society which has to do with number two on the list above. The society is a place where men can go and escape the rigors of work, as I think that for the most part men still feel the pressures of being the main providers of the household. One barbershopper said that "you can't come to a rehearsal and stay depressed or tired...people that sing together can't stay mad at each other." How GREAT to hear that singing in a choir contributes to the harmony and well-being of the world! As choral musicians and educators we should remind ourselves that we train our singers for a LIFETIME of enrichment and the search for beauty, not just to make sure we have enough tenors for the next time we conduct Brahms (of which many of us have probably been guilty sometime or another!).

One final idea: How could our SATB choirs use some of the qualities above to recruit and keep more male singers? Something to think about for sure.

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NORTH CAROLINA ALL - STATE 9th - 10th GRADE MIXED CHORUS
NORTH CAROLINA WOMEN'S ALL - STATE CHOIR
(GRADES 9, 10, 11, & 12)

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Director's E-Mail Address _____

School Phone () _____ Home Phone () _____ Fax # () _____

Total Number of Students in the PRESENT CHORAL program in your high school
(9th - 10th and 11th - 12th grade enrollment should equal the total choral enrollment)

TOTAL 9th - 10th grade enrollment _____ Total female enrollment (9th - 12th) _____
TOTAL 11th - 12 grade enrollment _____
TOTAL Choral enrollment _____

**The choral director must be a current member of the Choral Section of the North Carolina Music Educators Association or a current member of ACDA.

For membership information,, contact: www.menc.org or Music Educators National Conference,
1806 Robert Fulton Dr., Reston, VA 20191

MENC I.D. Number _____ Expiration Date _____

Principal (type or print name) _____

Principal's Signature _____

APPLICATION DEADLINE - SEPTEMBER 10

APPLICATIONS POSTMARKED LATER THAN SEPTEMBER 10 WILL NOT BE ACCEPTED.

FOR SATB ALL - STATES, RETURN TO:
Jane Woody (336) 855-3884
1707 New Bedford Dr.
Greensboro, NC 27410

FOR WOMEN'S CHOIR, RETURN TO:
Amy Daw (919) 382-0023
North Carolina Women's All - State Choir
6 Dalton Ct.
Durham, NC 27705
Amy.Daw@dpsnc.net

Student Allotments per school will be determined (on a percentage basis) by the All-State Coordinators and sent to each school. Acceptance by each school will be the timely return of entry fees to the appropriate coordinator. Students must attend an All-State District Rehearsal to be eligible for the All-State Chorus.

Please use a photocopy of this application and retain the original for future use.

NC ACDA 2007 Sr. High All State Women's Choir

Amy Daw, NC ACDA coordinator

Hugh Ferguson Floyd, conductor

Don't miss the Sept. 10th deadline to mail your registration form for the: NC ACDA Sr. High All State Women's Choir to be held at the Greensboro Coliseum January 26-27. A registration form can be downloaded off of the NCMEA website under FORMS and there is also one on page 14.

We are very fortunate to have Dr. Hugh Ferguson Floyd as our conductor. Teachers, please note what an opportunity it will be for your ladies to perform a program of such variety. This will be some challenging music, but Dr. Floyd will work with the French pronunciation for the Debussy piece and spend time with the modern elements in "Agelpta" by Melnas when the students arrive in Greensboro. Just be sure selected students learn the correct pitches before they arrive. Also, remember participants along with their teacher must attend a district rehearsal. (These rehearsals are also listed on the NCMEA website under CALENDAR-H.S. Choral Music.)

Repertoire for the NC All State Women's Concert

Oh Had I Jubal's Lyre, G. F. Handel, arr. Robert W. Gibb, Gentry JG-3001

Weep No More, David N. Childs, Santa Barbara Music Pub., SBMP 249

Noël des Enfants qui n'ont plus de maison, Claude Debussy, Durand S.A.

Editions Musicals through Theodore Presser. (Purchase the smaller parts for choir rather than solo version – teachers would need a copy of the piano part if they intend to perform at home)

Aglepta (for three part treble choir), **Arne Melnäs**, Walton Music Company

He's gone away, arranged by **Ron Nelson**, From Three Mountain Ballads,

Elkan Vogel Inc. (Theodore Presser)

Music Down in my Soul, Moses Hogan, Hal Leonard

Hugh Ferguson Floyd is Director of Choral Studies at the Oberlin College Conservatory of Music and Director of Choral Activities at the Interlochen Center for the Arts. At Oberlin, Dr. Floyd conducts the Oberlin College Choir, the Oberlin College Singers, the Oberlin Musical Union, and, in rotation, the Oberlin Chamber Orchestra. The Oberlin College Choir performs regularly with the Cleveland Orchestra, and this year also sang for the American Choral Directors Convention and with the renowned Kronos Quartet. Dr. Floyd is a graduate of Furman University, the Eastman School of Music, and the University of Michigan. He has studied conducting privately with Elizabeth A.H. Green, Margaret Hillis, and Ann Howard Jones. Prior to his current positions, he was conducting assistant of the Charlotte (North Carolina) Symphony and director of the Oratorio Singers of Charlotte. In Charlotte, he also conducted the Oratorio Chamber Singers, a select ensemble that frequently performs at the Spoleto Festival. He served as chorus master for the Grand Rapids (Michigan) Symphony, and opera chorus master and conductor in residence at the Brevard Music Center. Dr. Floyd frequently serves as a guest conductor and clinician and will be conducting All-State choirs in New Jersey, Tennessee and North Carolina this season. In addition, Dr. Floyd will conduct the Fauré *Requiem* in New York's Alice Tully Hall at Lincoln Center. Dr. Floyd has also prepared ensembles for such eminent conductors as Robert Shaw, Margaret Hillis, Robert Page, Franz Welser-Möst and Robert Spano.



The *Carolina Caroler* is the official newsletter of the North Carolina chapter of the American Choral Directors Association. Articles and advertisements may be submitted to:

Stephen A. Futrell, Editor, via email at sfutrell@elon.edu

Articles may be submitted via email as Word documents. Times New Roman, or similar, with font size 11 is preferred. Please do not double space after punctuations (periods)—a practice held back in the days of typewriters—it is not necessary with word processing.

For advertisements, contact our **Advertising Editor:**

Lisa Fredenburgh
Meredith College
Raleigh, NC 27607
919.760.8577
fredenburghL@meredith.edu

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.

Advertising Rates

The *Carolina Caroler* will accept advertising at the following rates:
Full page-\$150.00 (c. 7.5"x10")
Half page-\$100.00 (c. 7.5"x4.5")
Quarter page-\$50.00 (c. 3.75"x4.5")

Discounts are available on multiple ads of the same design. Rates listed are for camera-ready copy or digital .jpg or .tif file. A check made payable to "North Carolina ACDA" must accompany the order. Advertisers will NOT be billed. Copy will not run without advance 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.

NC ACDA Treasurer's Report (Through July 26, 2006)

Ginger Wyrick, NC ACDA Treasurer

Income

Interest Income	123.90
Newsletter Advertising	525.00
Conference Registration	8985.00
SSA Honor Choir Registration	3645.00
SSA T-Shirts	285.00
Conference Underwriters	1430.00
Allotment from Southern Division	5787.00
NCMEA Luncheon Tickets	170.00
TOTAL INCOME	20950.90

Expenses

Bank charges	12.90
Newsletter Printing	3649.13
Newsletter Postage	463.47
R&S Committees	61.14
Board Meetings	819.92
Officer travel	461.02
Conference Meals	4215.03
Fall conf. state officers	131.30
Conference Clinicians	1500.00
Conference Clinician Food/Travel	15.26
Conference Clinician Housing	192.09
Conference Badges/Ribbons	28.68
Conference Pre-registration brochure	487.28
Conference Program Printing	250.00
Conference printing/duplication	279.36
Conference accompanist/instrumental	100.00
Office Supplies	27.36
Postage	49.90
Printing	27.01
Awards	116.12
Online/website	159.20
NCMEA Convention Booth	275.00
SSA Rental	1390.88
SSA Clinicians	1000.00
SSA Clinician Housing/Food/Travel	134.65
SSA Badges/Ribbons	70.88
SSA Program printing	94.00
SSA Accompanist	300.00
SSA piano moving/tuning	235.17
TOTAL EXPENSES	16546.75
Operating Profit	4404.15



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**NC ACDA thanks Brodt music for
providing our annual financial review.**



National Convention Information

Editor's Note: This information was taken from the article "The Making of a Convention: Miami in March", by Hilary Apfelstadt, Choral Journal, August 2006.

There are three tracks: You can hear EVERY concert in Miami!

- The entire convention begins with concerts at 8:00AM on Wed., March 7. Keep that in mind when scheduling your travel.
- The Atlanta Symphony and Chorus will be performing Vaughan Williams' *Sea Symphony* and Debussy's *Nocturnes* in Miami's new Knight Concert Hall, just for ACDA attendees.
- We will honor composer Kirke Mechem's fifty years of contributions to the choral art with a sixty-minute interest session that will be offered three times during the conference.
- An ecumenical event will be offered by the Music in Worship R&S area in a beautiful Episcopal Cathedral right near the downtown hotels. You will need to reserve a space for this when you pre-register.
- Jazz Night, presented in the early evenings, includes some excellent ensembles you won't want to miss!
- The three Honor Choirs will sing on Saturday afternoon in the Jackie Gleason Theater. Their programs promise to be exciting and varied. The Honor Choirs will be: a Multicultural Choir, conducted by Rollo Dilworth and Francisco Nunez; a Two-Year College Choir, conducted by Bruce Rogers; and a Treble Youth Choir for singers up to age fifteen, conducted by Jean Ashworth Bartle.
- The beautifully appointed Miami Beach Convention Center is right next door to the Jackie Gleason Theater, where all performing groups will sing. The exhibits and interest sessions will be held in the convention center. There will be food available in the exhibits hall, whether or not you choose to attend luncheon roundtables when scheduled or simply enjoy hearing performances in the exhibit hall.
- International choirs will perform on Wednesday night, representing South Africa, Indonesia, Sweden, and a Philippino community in the U.S.
- There will be bus transportation available to shuttle you from downtown Miami (site of Knight Concert Hall) across the causeway to Miami Beach. When you pre-register, note the option to purchase a ticket that will give you space on the buses that will run throughout the day and evening. If you choose not to purchase a bus pass, you will need to rely on taxis or a private car. Both are costly alternatives. There is a People Mover in downtown Miami that will get you around that immediate area from Knight Concert Hall to the nearby hotels. Watch for more information in your pre-registration materials, which will arrive in September.
- Twenty-six interest sessions will be presented.
- Roundtable Luncheons have been added (which replace the former Roundtable breakfasts!)
- You will hear wonderful choirs, enjoy repertoire both new and old.
- You will be challenged by a variety of interest sessions, roundtable topics, and reading materials.
- You can search for music at the exhibits.
- You will see friends and colleagues from across the country.
- You will be able to enjoy fine dining in Miami or Miami Beach.
- You will be in Miami in March where the temperature is pleasant and truly spring-like.

(Continued on page 18)

National Convention, Miami

(Continued from page 17)

More information can be found on the National ACDA Website:
<http://acdaonline.org/>

September 2006

Convention Registration info sent to all current members
Hotel rates and reservation codes announced

October 2, 2006

All Honor Choir applications due

November 2006

Notification of Honor Choir application results

December 2006

Program Book advertising reservations due

January 2007

Pre-Registration postmark deadline

March 7-11, 2007

Miami, Florida hosts another memorable ACDA Convention!

REMINDER~2007 National Honor Choir Applications

Multicultural Honor Choir - Postmark Deadline: **October 2, 2006**

Rollo Dilworth & Francisco Nunez, co-conductors. *Students eligible to apply must be high school juniors or seniors, two-year college students or college / university students.

Treble Youth Honor Choir - Postmark Deadline: **October 2, 2006**

Jean Ashworth Bartle, conductor.

*Student eligible to apply must have unchanged treble voices and be ages 11 to 15.

Two-Year College Honor Choir - Postmark Deadline: **October 2, 2006**

Bruce Rogers, conductor. *Student eligible to apply must be two-year college students.

Note: The three above listed honor choirs are the only honor choir opportunities available at the 2007 ACDA National Convention

*Enloe High School Chamber Choir &
Enloe High School Advanced Women's Ensemble
Ann L. Huff, Conductor*

To Perform for the NC ACDA Luncheon at the NCMEA Conference



North Carolina ACDA Luncheon

at the

***North Carolina Music Educators Association
Annual In-Service Conference***

Benton Convention Center in Winston-Salem, North Carolina
Monday, November 13, 2006 at 12:45 PM

Embassy Suites Terrace

Guest Choirs

*Enloe High School Chamber Choir &
Enloe High School Advanced Women's Ensemble
Ann L. Huff, Conductor*

Menu

Rice Noodle Salad with Grilled Asian Chicken
Ginger Vinaigrette
Fresh Baked Rolls & Butter
Key Lime Tart with Mango Coulis
Coffee, Tea

Luncheon Cost: \$18.00

NCMEA Members Pre-register for the Luncheon
On the Conference Pre-Registration Form Provided in
The North Carolina Music Educator

Or on the NCMEA Website: www.ncmea.net

**Non-NCMEA ACDA Members Place Luncheon Ticket Orders
by Submitting Form with Check**

Name: _____ ACDA Membership #: _____

Address: _____ City: _____ Zip: _____

NC ACDA Luncheon: _____ @ \$18.00 = Total Amount Submitted: \$ _____

Make checks payable to: NCMEA

Mail this form and your check to: Dr. Reta R. Phifer, Executive Director
PO Box 2632
Matthews, NC 28106-2632
Contact Reta R. Phifer at rphifer@ncmea.net

Deadline for Pre-registration for the ACDA Luncheon: October 25, 2005

Carolina Caroler

North Carolina American Choral Directors Association
c/o Stephen A. Futrell, editor
Elon University
Campus Box 2800
Elon, NC 27244



American Choral Directors Association

Membership Application

Name: Mr. Ms. Mrs. Dr. _____

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

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- Senior High School
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- Music and Worship
- Professional Choir
- Supervisor/Administrator
- Youth & Student Activities

Check All Choir Types

- Children
- Boy
- Girl
- Male
- Women
- SATB/Mixed
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- Ethnic/Multicultural

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