

# Carolina Caroler

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



## *Lara G. Hoggard 1915 - 2007*

*An Atlanta columnist once conjectured that "it is possible that Lara Hoggard has taught and conducted more people in person than has anyone else in the world." What is certain is that, as Robin Garner wrote, "The lifework of Lara Hoggard is synonymous with choral music education, consummate musicianship and inspired performances, not only in North Carolina but throughout the United States and beyond."*

*Thousands of students who sang with him will remember not just that he made them sing better than they thought they could, but that through the music and his conducting they found a sentience and depth in the music and in themselves that otherwise they might never have known they had."*

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## **Director**

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**NC ACDA Officers  
2007-2009**

**President**

Daniel J. Bara  
School of Music  
East Carolina University  
Greenville, NC 27858  
252.328.6243  
barad@ecu.edu

**Past President**

Tom Shelton  
Kernersville Middle School  
110 Brown Road  
Kernersville, NC 27284  
336.996.5566  
tomshelton@triad.rr.com

**President-Elect**

Ginger Wyrick  
Queens University of  
Charlotte  
1900 Selwyn Avenue  
Charlotte, NC 28269  
704.337.2269  
ggw@hwaci.com

**Secretary**

Gwen Hall  
Southwest Randolph  
High School  
1641 Hopewell Friends Road  
Asheboro, NC 27205  
336.381.7747  
bhall@asheboro.com

**Treasurer**

(See President-Elect info  
listed above)

**Membership Chair**

Reta Phifer  
339 Falesco Lane  
Matthews, NC 28105  
704.708.9789  
phifer4music@  
mindspring.com

**Newsletter Editor**

Anne M. Saxon  
4105 Sewanee Drive  
Winston-Salem, NC 27106  
366.922.4073  
CCCCSing@aol.com

***President's Message***  
***Daniel Bara, NC ACDA President***



Happy Spring and Summer to all! As I write, the academic year is coming to a close at ECU, and I am once again thrilled with the notion of having a bit more 'me' time in the coming months to do some daydreaming about the future of my life as a musician and professional. I simply love May and June! These are the months where I have the time to do personal inventory – my own private 'State of the Union' in regard to where I am and want to be as a musician, teacher, colleague, and as an ambassador of choral music. It is also the time of year when I spend hours at the piano - playing and singing through piles of octavos and scores (be glad you're not my upstairs neighbors) in an effort to program the entire upcoming year – again more daydreaming. "Can my choir sing this beautifully?" "Am I a good enough musician to teach this piece effectively?" "Better start the score study process now!" Anyway, as the academic, church, and community choir seasons come to a close, I hope that each of you is able to savor some moments (or months) of personal reflection and renewal and daydreaming.

I find myself somewhat apprehensively entering this new phase of our relationship with one another as I step into the role of President. I am humbled by the remarkable leadership of the presidents I have known since arriving in NC: Tom Shelton, Janna Brendell, and Ann Pratt, and hope to live up to their fine standards of initiative, organization, artistry, and vision. I'd like to offer my sincerest gratitude to them, and to Tom in particular, for his calm and efficient leadership and mentorship over the last two years. North Carolina is lucky to have him!

It is also somewhat daunting to be offering my first president's message in a newsletter dedicated to the memory and legacy of Lara Hoggard. As I was reading drafts of this newsletter, I found myself moved to tears at the remembrances included within these pages. Selfishly, I am troubled that I never met Dr. Hoggard, let alone sung with, studied with, or observed him, as so many in this state, country, and world have - and who seem to unanimously share such glowing and lasting memories. I offer my sincere thanks to all who have contributed their reflections and tributes to this newsletter. Lara Hoggard was the thing of legends, and we, as North Carolinians and lovers of choral music, are fortunate to have been part of his legacy, and are charged now, perhaps even more than before, with the responsibility of emulating and passing on (as best we can!) his gifts of interpersonal inspiration, musicianship, and human compassion to our singers, students, and peers in the profession.

I draw your attention to our upcoming events for 2007-2008, and implore your support of the growth of our state membership numbers and fall conference numbers - and in the continued role of NC-ACDA in the lives of our state's conductors and singers. As you will read, the Fall Conference will be expanding its parameters by the inclusion of a new event for male singers. Share this news with your singers, colleagues, and friends. It is important this event be successful in its inaugural year so that it can grow to become a meaningful part of our yearly choral calendar. If you'd like to help with the administration of this event, please let me know. The more minds and hands on deck, the better. Otherwise, consider supporting the event by sponsoring singers.

I am thrilled that James Jordan will be with us in the fall, and know that he will bring with him a wealth of experience and spirituality that will be contagious and inspiring.

*(continued on page 3)*

## ***Ginger G. Wyrick*** ***President-Elect***

Ginger G. Wyrick has been a member of ACDA since 1988 joining the North Carolina chapter in 1995. She is completing her 10th year as state treasurer where she serves on the planning committee and as registrar for Fall Conference, assisted five presidents with budget planning, produced state, division, and national financial reports as needed, and secures the annual independent review of the bookkeeping.



Wyrick, conductor, author, clinician, lecturer, teacher, and performer, calls Charlotte home with her husband, Richard. She is an Assistant Professor of Music at Queens University of Charlotte where she directs the Chamber Singers and Royal Showstoppers, teaches various piano classes as well as applied piano and voice. Wyrick frequently leads workshops and lectures on music education and church music; serves as an adjudicator for piano, voice, and choral festival; and appears as a guest conductor for special events, music festivals and camps. She has served the local church for over 25 years in Music Ministry and remains active as a liturgical arts consultant, choir director, and organist.

Wyrick is a writer and editor for Abingdon Press where she has published several resources including *Singing Between the Lines*, *FaithSongs*, *Church Music for Children*, the production book and teaching plans for *Joseph: What a Life!*, *The ChoirMember's Companion*, *Church Choir 101*, and *The Choir Director's organizer*. Her articles regularly appear in *Church Music Workshop*, and she developed the *First Choice Choral Club Newsletter* for Abingdon.

Conducting engagements include events in North Carolina, Virginia, South Carolina, Georgia, Alabama, Mississippi, Louisiana, Texas, Michigan, Wisconsin, West Virginia, and Tennessee. She has led numerous training events for the Southeastern Jurisdiction of United Methodists at Lake Junaluska and has appeared at national symposiums presenting her research on the changing role of music in the United States and the local church.

Wyrick received the Bachelor of Music degree from the University of North Carolina at Greensboro where she studied piano and music education. She earned the Master of Music and Master of Sacred Music degrees in conducting from Southern Methodist University.

## ***President's Message***

*(continued from page 2)*

Finally, please keep the emails coming. *NC-ACDA is YOUR organization*. Your ACDA board members and I are eager to find new ways of improving and advancing the state of choral music in North Carolina – not just once a year at a conference – but on a daily basis in your classrooms and rehearsal spaces.

Warm regards, and thank you for support and encouragement. --Dan

### **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  
School of Music  
P.O. Box 26167  
Greensboro, NC 27402  
336.334.5428  
weyoung@uncg.edu

#### **Historian**

Anne Coltrane  
6001 Knightbridge Court  
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**

Amy W. Daw  
Northern High School  
117 Tom Wilkinson Road  
Durham, NC 27712  
919.560.3956x56813  
dawaw@dpsnc.net

#### **Technology Chair Webmaster**

Bert Fox  
Lufkin Road Middle School  
1002 Lufkin Road  
Cary, NC 27539  
919.387.4465  
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  
Charlotte Children's Choir  
715 N. Church Street  
Charlotte, NC 28202  
704.342.2463  
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  
Campus Box 2800  
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 2007, September 21-22, UNCG******James Jordan, Clinician******Daniel Bara, NC ACDA Conference Chairperson***

This year's fall conference, scheduled for Friday and Saturday, September 21-22, 2007, is bound to jump start the academic year for all in attendance. This year, we add another major component to the conference experience by offering the first **Male Vocal Arts Symposium**. In addition to outstanding performing choirs from our state and keynote interest sessions offered by the prolific and passionate Dr. James Jordan of Westminster Choir College, the conference will sponsor a state-wide men's chorus clinic and performance led by Dr. Paul Rardin of the University of Michigan. Stay tuned to upcoming newsletters and our website for Dr. Jordan's session titles.

The **Male Vocal Arts Symposium** will welcome male singers ages 14-80 to come and prepare the capstone concert of the conference on Saturday afternoon. Sponsoring ACDA conductors can reserve spaces within the MVAS Choir for their male singers. Singers can be selected from school, university, community and church choirs, and will prepare all of the music on-site with Dr. Rardin. MVAS is designed to serve as a counterpart to the ACDA SSA All-State event in January, and will hopefully promote singing among men of all ages, while providing unique cross-generational mentoring within the ensemble. More information and application materials for this new initiative are available on the state website. Applications are due on May 1<sup>st</sup>, but late applications will be accepted until we've reached our target numbers.

The Fall Conference will also include R&S reading sessions and a roundtable discussion on classroom management in high school choral rehearsal led by some of our states most experienced and revered high school choral music educators.

All that, PLUS exhibit browsing and the usual networking and socializing with friends and colleagues old and new. Make your plans now to join us in Greensboro – and encourage your colleagues to join ACDA and enroll their male singers in the first annual Male Vocal Arts Symposium!

***James Jordan Biography***

**James Jordan** is recognized and praised from many quarters in the musical world as one of the nations' preeminent conductors, writers, and innovators in choral music. He has been called a "visionary" by *The Choral Journal*. His career and publications have been devoted to innovative educational changes in the choral art that have been embraced around the world. A master teacher, Dr. Jordan's pioneering writing and research concerning the use of Laban Movement Analysis for the teaching of conducting and movement to children has dramatically changed teaching in both those disciplines. Called the "Father of the Case Study," he was the first researcher to bring forward the idea of the case study as a viable and valuable form of research for the training and education of teachers.

One of the country's most prolific writers on the subjects of the philosophy of music making and choral teaching, he has produced ten major textbooks and several choral series bearing his name. He has contributed to four other textbooks. In 2005, four new books authored by him were published: *Learn to Conduct Using the Swiss*

*(continued on page 5)*

**James Jordan***(continued from page 4)*

Exercise Ball, Ear Training Immersion Exercises for Choirs (book, CD, and Singer's Edition), The Choral Warm-Up (book, CD, and Accompanist Supplement), and The Musician's Walk (all published with GIA Publications, Chicago). His books on the subject of Vocal Technique for Choirs are considered as essential for the education of conductors around the world. His choral conducting book, *Evoking Sound*, was named as a "must read" list of six books by *The Choral Journal*. His text, *Ear training Immersion Exercises for Choirs*, details the first comprehensive approach toward aural literacy for choirs using Harmonic Immersion Solfege™ and a unique system of score analysis that focuses upon what is aurally perceived by the choir.



His trilogy of books, *The Musician's Soul* (GIA, 2000), *The Musician's Spirit* (GIA, 2002), and most recently *The Musician's Walk* (2005), have been acclaimed by both instrumental and choral conductors alike and have been credited with beginning a transformation on how music is taught both in ensembles and the classroom through a process of humanizing and loving. His latest book, *The Choral Conductor's Aural Tutor* (GIA, 2006), is the first text to teach conductors to hear subtle texture changes based upon changes in vocal technique within an ensemble.

Dr. Jordan also serves as Executive Editor of the *Evoking Sound* Choral Series, published by GIA Publications in Chicago. This series presents choral literature at the highest levels for high school and college choirs. In addition to new compositions by America's finest composers, the series also presents new editions of standard choral repertoire, edited with singers in mind. Also unique to this series are solfege editions that utilize Jordan's groundbreaking approach to the use of solfege in choral ensembles that uses accurate aural analysis as the basis of the approach.

Dr. Jordan teaches and conducts at Westminster Choir College of Rider University in Princeton, New Jersey, one of the foremost centers for the study and performance of choral music in the world, where he is an associate professor of conducting and senior conductor. For the past twelve years, he has served as conductor of The Westminster Chapel Choir. In the fall of 2004, he founded one of Westminster's highly select touring choirs and performing choirs, The Westminster Williamson Voices. This choir's mission is not only choral performance and recording at the highest levels, but to serve as an ensemble that employs unique and cutting-edge approaches to the choral rehearsal and choral performance. The ensemble also has at its center a significant outreach to the musical world through workshops and residencies. The ensemble specializes in the premiere of significant contributions to the choral literature. The choir has championed the new works of Jackson Hill, Roger Ames, Tarik O'Regan, Gerald Custer, and Brian Schmidt. The ensemble has also collaborated in performances with The Spiral Q Puppet Theater (Philadelphia) and Archedream Dance Theater ([www.archedream.com](http://www.archedream.com)).

The Westminster Williamson Voices is also involved in educational recordings of significant educational choral literature for the next five years for GIA Publications, which will culminate in the recording of approximately one hundred essential pieces of choral literature. The first recording in that series, *Teaching Music through Performance in Choir, Volume 1, Levels 1-3* (GIA CD-650), was released in February 2006. During the 2004-05 academic year, Dr. Jordan was also Visiting Distinguished Professor of Music Education at West Chester State University.

*(continued on page 7)***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 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.

### ***Abstract: The Development of Zulu Male Choral Singing***

***VANA, MARILEE A., D.M.A. (1994, 2006) for the Poster Presentation Seminar for the American Choral Directors Association National Convention, Miami, FL, March 7, 2007***

This paper is a discussion of the tradition of male choral singing in South Africa, and how it has evolved from a tribal expression of war or special events in a rural setting to amateur and even professional ensembles that perform themes of love, faith, pride, gratefulness for family and land, and independence. The tribal groups who migrated to the Natal colony on the northeast coast of South Africa brought with them their indigenous music that was then blended with other tribal groups, specifically the Nguni peoples.

The primary musical expression of the Zulu people of the Nguni is choral music with elements of dance. Their music is characterized by an open voice quality ornamented with a tremulous vibrato, tongue trills, and varying degrees of portamento. The music is basically slow, lacking a steady tempo with heavy articulation and off-beat stressed words. While dance is an integral art of their choral music, instrumentation is limited to the voice and the rhythmic sounds of hand-clapping and foot patterns. The musical structure is usually either homophonic or antiphonal and polyphonic in rural settings. The harmonic structure blended tribal sounds with Western harmonization.

Westernization of South Africa by missionaries and the establishment of apartheid directly affected the music of the Zulu people. In the late 1800s black American minstrel groups, known as *jubilee singers*, toured South Africa inspiring the formation of competitive clubs among the migrant workers or miners whose male choral singing became known as *Isicathamiya* or dancing on their toes. Because *Isicathamiya* has its roots in the mining camps that separated men from their families, these choral groups were exclusively comprised of men.



***“Ladysmith Black Mambazo”***

Mission Africans were convinced that Westernization and compliance with white South Africans was the key to their liberation. The reality of their political and economic life became a source of bitter disillusionment for these Mission Africans. Denied higher education by the government, many of the elite black South Africans enrolled in American colleges to further their education.

Among these elite Zulu South Africans, the most important composer championing choral music was Reuben Caluza who was educated at Hampton Institute of Virginia and Columbia University in 1936. Caluza combined ragtime rhythms and harmonies of western music with traditional lyrics and synchronized movements of the Zulu. In 1913 Caluza published his first song, *Silusapho Lwase Afrika*, which became the first official anthem of the African National Congress and remained so until 1919 when it was replaced by Enoch Sontanga’s *Nkosi Sikelel iAfrika*.

As Caluza was an innovator with variety shows, Solomon Linda developed successful

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**Abstract...**

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*Isicathamiya* groups. Linda expanded his group, “The Durban Evening Birds” from the typical 5 members to 6-8 singers in order to augment the bass part. Linda’s most famous song is still popular today, *Mbube*, or as we know it, *The Lion Sleeps Tonight*.

Caluza and other composers became the forerunner for the formation of professional groups such as the world-renown “Ladysmith Black Mambazo” under the direction of Joseph Shabalala. “Ladysmith” brought this exciting genre to the attention of international audiences and continues to evolve in even more diverse settings, including a recording of traditional and classical works with The English Chamber Orchestra.



**Dr. Vana is the Choral Director at Ravenscroft School in Raleigh**  
[mvana@ravenscroft.org](mailto:mvana@ravenscroft.org)

**James Jordan**

(continued from page 5)

Dr. Jordan has studied and has had the unique privilege of studying with several of the landmark teachers of the twentieth century. He was a student of Elaine Brown, Wilhelm Ehmann and Frauke Haasemann. He completed his Ph.D. in the psychology of music under Edwin E. Gordon. James Jordan has been the recipient of many awards for his contributions to the profession. He was named as Distinguished Choral Scholar at The University of Alberta. He was made an honorary member of Phi Mu Alpha Sinfonia in 2002 at Florida State University. Composer Morten Lauridsen dedicated a movement of his acclaimed Mid-Winter Songs to him.

This year alone, Dr. Jordan will present over thirty keynote addresses and workshops around the world. Dr. Jordan’s writings and professional activities are detailed on his website: [www.evokingsound.com](http://www.evokingsound.com). A comprehensive listing of his workshops, seminars, and publications can be found on his Web page of the GIA Publications, Inc. Web site: [www.giamusic.com/jordan](http://www.giamusic.com/jordan).

**Education**

Bachelor of Music: Susquehanna University, Master of Music (Choral Conducting): Temple University, Doctor of Philosophy (Psychology of Music): Temple University, Additional Professional Study

Laban Institute of Movement Studies - New York, Bucknell University (Psychology), Laudinella Kulturzentrum: Conducting Studio Wilhelm Ehmann, Conducting and Choral Music Studies

Elaine Brown  
 Wilhelm Ehmann  
 Frauke Haasemann  
 Gail B. Poch  
 Janet Yamron  
 Howard Swan

Volker Hempfling  
 Sabine Horstmann  
 Welfard Lauber  
 Psychology of Music  
 Edwin E. Gordon--  
 (Ph.D. Dissertation Advisor)



**“O For a Thousand Tongues to Sing”**

**A Charles Wesley Hymn Festival  
 Providence UMC, Charlotte**



*Festival participants will be under the direction of*  
**Dr. André Thomas,**  
*the Owen F. Sellers Professor of Music,  
 Director of Choral Activities  
 & Professor of Choral Music Education  
 at Florida State University.*

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For additional information, contact Charlotte Judge at 704-366-7442 or [cjudge@providenceumc.org](mailto:cjudge@providenceumc.org)

## ***Lara Hoggard: A Choral 'Great'***

***Anne Saxon, Newsletter Editor***

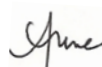
On the next few pages you will read remembrances from several people who's lives were greatly touched by Lara Hoggard. As you read you will notice a common theme among them, one being that Dr. Hoggard literally brought music off of the printed page and into the fabric of one's very core. We get a glimpse of him not only as the musician, but the man, a person filled with emotional depth and caring. He also had a paternal side to him that made many singers and conductors feel as if he were a father figure and personal mentor to them. For choral musicians he was one of those leaders who was 'the font' from which one could draw upon as a wellspring of inspiration and connection. He indelibly left his mark here in North Carolina (especially), the nation, and the world.

Dr. Hoggard and the 'North Carolina Summer Institute in Choral Art' ran synonymous with one another for the first 31 years of its existence, as each summer he lead countless young people and choral teachers all from all over the state to the art of choral music, and beyond. I was one of those privileged few, and even from my teenage perspective I knew that I was in the presence of greatness. My high school chorus teacher, the late Maxine Blackwell, was an NCSICA founder that was partly responsible for bringing him to North Carolina. She always spoke of him with great love and the utmost respect, and each summer almost the ENTIRE school chorus would attend the choral camp after talking about it all during the year with great expectation. Several went on to attend

school at UNC-Chapel Hill for one reason: to sing in the Carolina Choir under his direction! One thing I especially remember about him was that he was so passionately connected to the music, it inspired us to work harder so we would come up to his standards of musical excellence.

This summer will be my 26th year to attend NCSICA, and I have served on the executive board for several years. My own daughter and son attended for 8 and 10 summers, respectively. I was the choir director at Main Street Methodist Church in Kernersville from 1997-2006, where Mrs. Blackwell had been the director for over 50 years, because it still held the passionate regard for great music that Mrs. Blackwell had fostered. The last time I saw Dr. Hoggard was at her funeral in 1998. Even though he had advanced in years, he was still a striking figure with that familiar, intense gaze. Dr. Hoggard had a profound influence on my life, and his memory will be long-cherished by many, for years to come.

The best way to remember him is for us to take the legacy of his passion and dedication to the choral art with us in all of our artistic endeavors. Also, many choirs across the state, and the nation, are dedicating their concerts this year in his memory. A Memorial Celebration is being planned at University Presbyterian Church on 209 East Franklin Street in Chapel Hill. When the date is determined it will be announced at [www.ncsica.com](http://www.ncsica.com).

*Read on ...you will be blessed. --* 

## ***Turning Towards Home*** ***from Susan Hoggard Yohe***

When I received a letter on my e-mail from Anne Saxon asking me if I would write about my father, Dr. Lara G. Hoggard, I readily agreed, thinking that this would be a simple task. After all, I had lived with this man on and off for my entire life, with varied interruptions of college, marriage, children being born. He was certainly the most important person in my life, and I knew him, I thought, as well as anyone could know him. Most of his belongings were still at his house and I assumed that I could simply go through these things and come up with a visual inspiration telling others who loved and respected him that this was indeed a blessed life of a great man larger than life to most; simple as Oklahoma red clay to others.

I knew that I did not have to go through the litany of retracing his career, giving a play by play account of his awe-inspiring life as a great musician. This had already been done beautifully, and is still being done in writings and

concerts by those who worked beside and studied with him in his roles as teacher, arranger, and conductor. Nor did I need to remind anyone that his inspiration and leadership led to the founding of choral groups which remain as living monuments to his dedication to great music as well as the development and inspiration of young talent. These testimonials have already been written; therefore, my assignment would unmistakably be easy. I had only to touch the objects of his life and they would speak to me.

Three years ago my children and I decided that we would not allow the precious lives of my father and mother to wither away in some desolate dark hole of a "facility." We were determined, with no experience to go by or roadmap to follow, that somehow we would see to it that they would stay in their home. There was no turning back. We worked alternate "shifts" of staying with them around

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## *Lara G. Hoggard: In Memoriam*

Lara G. Hoggard, William Rand Kenan, Jr. Professor of Music (Emeritus) at the University of North Carolina Chapel Hill, and one of the most widely recognized and honored choral and orchestral conductors in the United States and Europe, died Friday, March 16, in Durham, North Carolina. He was 92.

He was born in Kingston, Oklahoma, February 9, 1915. His musical career began in April 1926 when the eleven-year-old “Larry” won first prize for piano in the Marshall County Interscholastic Contests in Madill after having only one piano lesson. He had learned Beethoven’s “Minuet in G” by listening to a girl friend practice. A succession of prizes for his scholastic as well as his musical achievements soon followed.

During his senior year at Southeastern Teachers College in Durant, Hoggard became the director of the Russell High School program in vocal music. Three of his four ensembles won top honors in the state competitions for 1934. After graduating with highest honors, he continued in Durant as the supervisor of music in the Durant Public Schools where his choral ensembles began to attract much wider attention. The Durant High School Choir represented Oklahoma at the Music Educators National Conference in St. Louis in 1938 winning the highest praise from Noble Cain, the principal clinician and conductor for the event. A year later the Durant choir sang for the national convention of the Federated Music Clubs in Baltimore, and on this occasion there was recognition for his excellent choral work in the Nashville, Baltimore, and Washington newspapers.

After conducting a summer workshop at the University of Oklahoma in Norman, he was offered a position at the university which he delayed for a year in order to complete an MA at the Teachers College of Columbia University. In September of 1940, he assumed his duties as the Director of Choral Activities at OU and by 1942 was again in the national spotlight. His OU Men’s Glee Club, one of eight chosen in a nationwide competition, participated in May 1942 in the Chesterfield National Pleasure-Time Glee Club Championship arranged by Fred Waring at Carnegie Hall in New York City. The judges presented a special award for choral artistry and musicianship to the glee club, and Waring arranged for them to remain in New York for several more days so that they could perform on two occasions as a part of his nationally broadcast radio program on the NBC network. Deems Taylor, critic for the *New York Times*, wrote that “from a musical standpoint, none of the others could touch that group from Oklahoma University.”

He resigned his position at Oklahoma to accept a commission in the navy where he served as a communications officer on the staff of Admiral Sprague aboard the small aircraft carrier, the *Sangamon*. After the Battle of Leyte Gulf he received a commendation “for exemplary leadership in combat and for performance above and beyond the call of duty.” Upon his return from combat in the Pacific, he was ordered to Washington to conduct *The Navy Hour*. One of the members of the selection board had heard his Oklahoma choirs perform the Brahms *German Requiem* with the Oklahoma City Symphony under Hoggard’s direction and recommended him. At the conclusion of the series NBC offered him a job as Director of Music for the network and conductor for the *Ford Sunday Evening Hour* which he declined in order to return to Columbia University to pursue the doctorate.

Soon after he resumed his studies, he accepted a position as the associate conductor of Fred Waring’s *Pennsylvanians*, replacing Robert Shaw. By the time he completed the degree he had established himself as a choral festival and workshop clinician and conductor, directing, among many others, the choir and orchestra for the Centennial Celebration of the Church of Latter Day Saints in Salt Lake City.

From 1948 to 1951 he worked with Waring’s *Pennsylvanians*, preparing and conducting radio, television, recording, and concert performances. He co-founded the Waring Summer Choral Workshops and served as the principal instructor. His *Festival of Song*, a pioneering “multimedia ‘choral-theater’” production toured eighty-five cities during the 1952-53 season under the auspices of the Waring organization. Although *Variety Magazine* termed *Festival of Song* the “season’s best,” and newspapers across the United States gave it excellent reviews, Hoggard decided against a second season.

At the request of his friend and former principal in the Durant school system, Louis Armstrong, Hoggard visited the campus of Indian Springs School near Birmingham, Alabama in 1955 to help locate a suitable conductor for the ISS

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**Lara G. Hoggard***(Continued from page 9)*

Glee Club. He decided to accept the position himself, seeing it as an opportunity for the ISS Glee Club received acclaim from audiences across the Southeast.

Leaving Alabama in 1960, Hoggard returned to Hemet, California where he had lived while working briefly for the Idyllwild Arts Foundation (University of Southern California) after he left the Waring organization, and, again, his residence in California was brief. In Texas to conduct workshops he was persuaded to become the director of the Midland-Odessa Symphony Orchestra and Chorale, which was under his guidance from 1962 through 1967. He then left Texas to become William Rand Kenan, Jr. Professor of Music at the University of North Carolina, conducting and inspiring future choral conductors through exposure to the Carolina Choir which prospered musically and institutionally.

During his first year in Chapel Hill, Hoggard conducted the premier of Dave Brubeck's oratorio *Light in the Wilderness* with a chorus of townspeople and university students. Earlier he had conducted premiers of works by Roy Ringwald (1950, 1951), Joseph W. Clokey (1955), and Talmage Dean (1964). The Carolina Choir, which he founded, presented the opening concert for the Music Educators National Conference (Southern Division) at Daytona Beach, Florida in 1971, and the following year was named the "Resident Ensemble" for the Austrian International Music Festival in Graz. Introducing the choir at its final performance in Graz, the Austrian Minister of Culture declared that "we have not heard finer singing in Austria."

In 1973 and 1974 Hoggard was the Artistic Director and Principal Conductor for the *Jugendenmusikfest* in Vienna, Austria. There he conducted masterwork performances in the famous *Konzerthaus*.

Following his retirement from UNC in 1980, he spent a year as the Fuller E. Callaway Professor at Columbus College, Columbus, Georgia. However, in addition to conducting workshops and festivals, he devoted most of his years in retirement to editing an English version of the Brahms *German Requiem* and other significant choral masterpieces.

Among his many awards and citations are those from the Birmingham (Alabama) Fine Arts Festival for his "Outstanding contribution to music in Alabama" (1959); the West Texas Chamber of Commerce which named him "West Texan, 1967"; the Governor and Senate of the State of Texas for his "Outstanding contribution to the fine arts in Texas" (1967); the North Carolina Chapter, American Choral Directors Association for "Outstanding leadership and distinguished service to music in North Carolina" (1976); and from the Czech Philharmonic Society "in gratitude to Maestro Lara Hoggard for the inspirational concerts involving Czech orchestra musicians" (1976). The University of North Carolina presented him its Tanner Award in 1971; five years later the student body at UNC voted him one of "Our Ten Best Professors." In 1986 the State of North Carolina awarded him its highest honor, the Order of the Long Leaf Pine, recognizing, among his many other accomplishments, his work for thirty-one years as the director of the North Carolina Summer Institute in Choral Arts, providing inspiration to literally thousands of North Carolina teachers and young singers. As further tribute, the 55<sup>th</sup> Anniversary of NCSICA this June, 2007, will be dedicated to the late Dr. Hoggard.

**Hoggard Conducts the NCSICA High School Choir in Hill Hall at UNC-Chapel Hill**

It is hard to overstate the profound influence Dr. Lara Hoggard has had on my life. As a teenager, he became like a second father to me. Later, he became a professional colleague and mentor. In recent years, I came to think of him as a revered friend.

I first saw Dr. Hoggard when, as tenth-grader from the town of St. Paul's, my high school choir director, Mrs. Faison Powers (another person of great influence in my life), chose me to go to an NC All-State Chorus that Dr. Hoggard conducted. I was overwhelmed with the music and the man. In the summer of 1956, at a workshop Dr. Hoggard conducted at East Carolina, I was one of the students he talked to about going to the Indian Springs School, where he was then choral director. Amazed that this great man would even talk to me, I regretted that things did not work out for me to accept his invitation to go to Indian Springs and sing in his choir. However, at that time we established a personal connection that lasted for five decades.

Because of Dr. Hoggard's influence, I got to thinking that maybe I'd like to be a choral director and, in the fall of 1965, ended up directing choirs at Mars Hill College on an interim appointment that turned into eleven years. Early in my tenure as NC ACDA president (1972-76), Dr. Hoggard suggested that NC ACDA sponsor a collegiate choral festival. I admit that I had reservations at first, not being sure that college choir directors would be interested in taking a Saturday for a program exclusively to sing a short concert and to hear other choirs. But, because it was Dr. Hoggard's idea, I pursued it vigorously. He invited several of us to lunch at the Carolina Inn in Chapel Hill, where we developed a plan. Others I remember at that meeting were: Richard Cox (UNC-G), Bob Rich (Mars Hill), and Richard Brewer (Pfeiffer). I think a couple of others were present, but I don't recall who. Perhaps someone who reads this will know.

At concerts of the NC Collegiate Choral Festival, I cannot forget the high honor I felt to conduct a choir on the same program with a man who was famous when I was a high school student, and who was, in my opinion, a towering giant among American choral conductors of the 20<sup>th</sup> Century. For him to compliment my choir was almost more than I could handle!

At my last meeting with Dr. Hoggard, in his home in December 2003, he recalled details of our conversations in the summer of 1956, when we had discussed the possibility of my going to the Indian Springs School. He said he hoped I would not be offended that he still thought of me as one of "his boys." I was highly honored. Dr. Lara Hoggard changed my life. To have known him is an honor and privilege I will cherish forever.

*Joel R. Stegall--2732 Tudor Rd, Winston-Salem, NC 27106; [joelstegall@bellsouth.net](mailto:joelstegall@bellsouth.net)*

### *North Carolina Choral Institute in Choral Art -- NCSICA*

Eula Tuttle, legendary choral director at Grimsley High School, and Maxine Blackwell, legendary choral director in Kernersville (eventually becoming East Forsyth High School) traveled to a Fred Waring Workshop in 1951 at the height of the 'Fred Waring and His Pennsylvanian's TV show craze.' They met Dr. Hoggard and were so impressed with him that they asked him to come to North Carolina and work with the teachers here; the idea being that his skills transferred and inspiring the NC teachers would improve choral music all over the state.

To that end the North Carolina Summer Institute in Choral Art was first held in 1952 at Catawba College. It was such a success that it has continued, first as an outgrowth of the North Carolina Music Educator's High School Choral Section, then in 1972 as an incorporated non-profit organization. The workshop is now enjoying it's 55th season.



*Hoggard with NCSICA Founders and Officers*

Coincidentally, in 1981, when Maxine stepped down as President of NCSICA, a Grimsley High School choral director, Marta Force, became President, and remains so to this day. Coincidentally once more, Marta Force is the current recipient of the NC-ACDA Lara Hoggard Award for her contributions to choral music in our state. --Check the "Hoggard Memorial Celebration" webpage at [www.ncsica.com](http://www.ncsica.com) for updates.

## “Turning Towards Home”

(continued) from page 8

the clock cooking meals, changing beds, doing laundry, and making sure medications were properly administered, although the medications sometimes seemed to change on a daily basis. We slept at their house on the sofa, on aero beds, on the floor next to their beds. We took them to endless doctors’ appointments and arranged everything imaginable or unimaginable to help them to be comfortable and secure at home, as they had always done for us, knowing undeniably that had the roles been reversed they would have done the same for any or all of us. When my father passed away on March 16, 2007, he had been in a “facility” for a short time; a long and dreadful series of falls, rehabilitations, old age, and the terrible ravages of Alzheimer’s had at the last made it impossible for us to manage.

In retrospect I felt pretty sure that I had done a fairly decent job of holding myself together before, during, and after those frantic, fearful, awesome, sometimes spiritual, hours surrounding my father’s last days. It was only when I agreed to delve into this writing and touch the relics of his life, that death and its finality were real and, well, final.

I drove myself over to his house, and entered the one room that has not been changed drastically to accommodate the homecoming of my mother and her wheelchair. There was his bed where I had sat for hours talking and listening to him tell me of wide open spaces of the mind and spirit,

**Memory, remembrance, recollection, all the same in a way, were what I wanted my gifts to be to you, subtlety and low decibel counts.**

to me, a sense of living at the edge emotionally, sometimes; caring for what seemed to be unrelated-to-anything things. I opened his dresser drawers and touched and smelled his shirts, neatly folded. I opened the little leather box containing his official nametag from a North Carolina workshop long ago, another nametag in German from Graz, a coin given him by his father, handed down by his father, and his father, and on and on.

I saw through tears the black and silver cufflinks I had given him on Christmas in New York, after he had given me \$5.00 to get him a Christmas present. There were the Indian Springs School program notes he had written in his own hand for a long ago concert, and a little slip of paper reminding himself to call Ron Shirey in Ft. Worth. I closed the box very quietly and opened the doors of his closet. There neatly hung to the far right were his formal suits, his “concert duds” as he would say to me, smiling broadly: a white tuxedo, a black tuxedo, and next to them a blue Carolina sweat shirt, and those shoes. He would wear one

pair of shoes for years, having them re-soled and re-made until my mother’s gentle complaining would force him to buy a new pair. I looked up on the shelf and there was a box labeled, “Things To Be Gone Through Immediately – 1966”, full of letters from students, colleagues, old friends and family. On the top shelf was Brahms; instrument parts, revisions and more revisions.

I was looking for something else not to be found in a

dresser drawer, a small box, or a closet. What I was searching for danced beyond the firelight, an intangible something, an essence of the man. And then it hit me, a simple and profound realization. I was looking too directly, too closely at things. Memory, remembrance, recollection, all the same in a way, were what I wanted my gifts to be to my father, subtlety and low decibel counts.

I want you to know about the wonderful father this man was to me. What a simplistic sentence as I look at it on paper. He was everything about unconditional love, protection, support, encouragement. His generosity and concern for his family were overwhelming, and I always knew that I could count on him for good advice at every stage of my life.

When my father was with Fred Waring, we lived in New York for awhile, then moved to Pennsylvania where he commuted every day back and forth to the city, coming in late at night after rehearsals and the television show on Sunday night. This was the earliest television and was live, and I remember going with him to the studio. Fred Waring was “Uncle Fred” to me, and I loved singing duets with him. We would sit around the piano in the rehearsal room and sing, later as a trio when daddy would join in. “Uncle Fred, are you on the right tune?” I always waited up for daddy when he came home late at night. I would sit with my blanket at the top of the stairs in the dark until I saw the car headlights pull into the driveway, then run and jump into my bed. Daddy would come to my room, kiss me on the forehead and say, “Good night, my Sukie.”

My passion was horses, an expensive hobby to be sure. Being a somewhat overindulged little person as a child, I

was understatedly demanding. Daddy knew from California to North Carolina and all places in between that I had to have horses, because I told him so! To think about that now

**...this was indeed a blessed life of a great man larger than life to most; simple as ‘Oklahoma red clay’ to others.**

**We were all connected to this man in a complicated symphony, intricate, unrehearsed, and precise.**

(continued on next page)

## *Turning Towards Home* (continued from page 12)

is burdensome and embarrassing, but he always made sure, even when it was a drain on our finances, that I had at least one good horse. He told me the last week of his life that he really thought way back then that maybe someday I would write about horses, be inspired enough to share with others my own passion. He didn't want me to live vicariously through him, but to find my own way, "which is a very good way."

Our holiday family festivities were significant in that they were so much about daddy. I would always cook. I cooked everything he liked, or thought he might like. He would go on and on raving about my cooking as though it was truly the best he had ever tasted, "a gastronomical delight", he called these feasts. It only encouraged me to reach even greater heights the next year. his past Christmas was our last together. This time the children and I bought "take out" food, put up a little Christmas tree, and brought mama over to his room so that we could all be together. He recited some poetry and gave the blessing as always: "...and dear Father, protect these dear ones that you know I love so very much. Amen."

Yes, he taught me rhythms I have only recently begun to sense, melodies that escaped me until now. I learned from him that beauty and precision are not at odds, that small universes exist if you acquire the discipline and skill to enter them, and that grace, passion, and elegance of spirit are all that really matter, whether you're conducting a chorus of hundreds or riding the West Texas plains with its unbroken horizon on a good horse.

I'll close with fragments of a letter I sent to a dear friend:

Went to see progress on the house and progress is coming along nicely. I think we'll be bringing mom home in a week plus a day or two, so I will be able to finally announce a date for daddy's service. And when that service is over...what? All of this frenzy has been exhausting but exhilarating, sad but uplifting...oh so very sad...Fathers' Day will probably be devastating to the kids, mom, and me...Thanksgiving and Christmas...I'll not be able to fix those favorite dishes he always raved about even when they didn't turn out so well; I'll wake up in the middle of the night, as I have for a weeks now, thinking that I need to call and ask him about something trivial to which he always had the wisest of answers; and I'll reach for his hand till the day I die. Maybe just maybe, tonight when I'm almost in that place between awake and asleep, he'll bend over and kiss me on the forehead..."Good night, Sukie," and everything will be all right.

Yes, Dr. Lara G. Hoggard, was the keeper of the Academy, the consummate teacher. All of you and I had the good fortune to study there in times when we were younger, and tender, and wondering what the world would be for us. We were all connected to this man in a complicated symphony, intricate, unrehearsed, but precise.

*May all our memories be rich and warm,  
and may we all simply remember as we turn toward home.*

*Susan Hoggard Yohe  
Durham, NC --April 2007*

### *From Chancy Kapp*

### **"I wasn't just an OK soprano on the back row -- I was a MUSICIAN..."**

Dr. Lara Hoggard was **the** most influential teacher and one of the most influential people in my life -- education, career, avocation, spiritual growth and personal happiness. My eastern NC high school didn't have a small ensemble, and Carolina Choir was on hiatus when I came to UNC-Chapel Hill as a freshman in August 1972, so I didn't know much about the famous conductor until fall of my sophomore year, when I re-auditioned for Women's Glee Club. The previous conductor Bebe Snyder had moved with her husband to New York, a replacement had not yet arrived, and the great Dr. Hoggard himself awaited me in the audition room. He was directing both Women's Glee and the revived Carolina Choir.

Not a music major, I just sang for fun, so I was more or less terrified to realize that I had to get past him to spend another year on the risers! He ran me through the usual routine, asked about grades, other activities and such, and then wondered, "Why aren't you interested in Carolina Choir?" Stunned, I mumbled the equivalent of, "Oh, no, I'm

not nearly good enough for that." He peered over the music stand at me and said sternly, "I get to decide that!" One of the greatest blessings of my life thus far has been that Dr. Hoggard decided (after a lot of scary auditions!) that I was good enough to do both.

His confidence in me then and through all the years since opened up for me the idea that I wasn't just an OK soprano on the back row -- I was a MUSICIAN, and I could and should share those gifts with others -- not the way choir-mates Nova Thomas and Terry Rhodes can share, with stunning talent and world-class skill, but as an example to others who treasure the experience as an AVOCATION rather than a career.

Without the experience in Dr. Hoggard's ensembles, I likely would have shelved arts participation under "things I did as a kid" and moved on. Because of Dr. Hoggard's inspiration, I caught the attention of my then-boss at the Department of Cultural Resources in Raleigh because I had

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## From "one of his boys"

Dear Friends;

The single most important memory in my life, even to this day, was the day I first encountered Lara Hoggard as a 15-year-old sophomore in Oklahoma City, when he came to conduct our first major choral clinic with the massed high school choirs of that city...! I remember most of the repertoire he had selected for the concert that was presented in the Municipal Auditorium, the only stage large enough to hold the 250 massed voices collected for that occasion, after a full week's worth of intense and dedicated rehearsals. I sang that one as a member of the Northeast High School choir, under Elna Smith (a 1925 graduate of TCU, by the way) and the other choir directors had long tenures at their respective schools, including Earl Wilhoite, soon to become an associate of Dr. Hoggard with the Waring organization in Delaware Water Gap, PA, as he was for the rest of HIS life, too.

The first piece we rehearsed with Dr. Hoggard (memorably) was "The Almighty" by Schubert, arranged for mixed voices by Ron Ringwald, (who else..?) with soprano solo, and the first chord we SANG was "molded" by his hands, showing the sound of the VOWEL he wanted in the first word, "GREAT" is Jehovah, the Lord." I still use this very arrangement, from time to time, at the University Christian Church in Ft. Worth, where Lara visited on many occasions in later years, and I NEVER fail to hear that first sound of that massed choir, when the 80 to 100 voices in our Chancel Choir, break out in that anthem..!!

We did the still recently published "Alleluia" of Randall Thompson, trying to learn to do the dark "Latin -type" vowels he insisted on, in that great work, having

**...and in all of those years, there has never been a time when he didn't surpass my expectations, over and over again, making me try to 'measure up" to the greatness that was a part of his rehearsal routine and performance expectation, ALWAYS..!!**

NEVER experienced that sort of unanimity in such a work, which still "colors my own concept," every time I have used it, similarly, over the many years

(more than 50, now) that I have been conducting and teaching in Oklahoma, New Mexico, and Texas. Of course, I have been pleased to sponsor performances of the Choirs I have conducted in the places I have been, starting in 1960, and in all of those years, there has never been a time when he didn't surpass my expectations, over

**The most unforgettable man I have ever known...**

and over again, making me try to 'measure up" to the greatness that was a part of his rehearsal routine and performance expectation, ALWAYS..!! The Brahms GERMAN REQUIEM on at least three occasions (I have actually lost track, when I try to think about them..) and Durufle REQUIEM, on three others, from Corpus Christi, to Portales, NM, and Ft. Worth, TX.

And the most memorable of all such excursions, our trips to Europe to rehearse (together) the choirs from the USA, in performances of Brahms, Schubert, Carl Orff of REQUIEM, Mass in G, and Carmina Burana in the Konzerthaus of Vienna, with full orchestra. I had many of those rehearsals, trying to prepare for HIM the final products from some 1,500 high school singers from many of the best choirs in the entire USA. That was in '73, and I am re-tracing those steps with the chancel Choir from University Christian Church, this coming May-June, singing in St. Stephen's Cathedral(s) in Budapest and Vienna, some Dvorak, Schubert, Bruckner, because I want these fine people to see these places, and experience (to some degree) the thrill of a 30 year old choral director from Oklahoma, (then teaching in New Mexico) who loved hearing and working with these great works, back there, with my "mentor" showing the way.. That's how those "ripples" work that we used to talk about, when we discussed teaching and the effects of it to other students who learned it, initially, from someone else.

Lara has been in my life, EVERY year, in some way, from the FIRST year I met him, as I served him as a piano accompanist, co-conductor assistant, from Chapel Hill, to Dallas, to Vienna, Austria, and many other places, over those intervening years. When I went to the hospital, he was the first or second person

*(continued on page 17)*

Dr. Hoggard was a friend of the choral program at Mars Hill College: he came to the college on several occasions, including his conducting of the Mars Hill College Choral Festival and to attend the NCACDA Collegiate Choral Festival which he initiated while Choral Professor at UNC-Chapel Hill.

Dr. Hoggard was always highly supportive of my work and we had several conversations about our lives as choral musicians. Following my choir's first appearance on an ACDA Convention program, Knoxville: Southern Division Convention, 1980, he asked if I would pass on to my students his congratulations for such a fine performance. I told him I would, but that they would appreciate even more hearing the words from him, especially the North Carolina students who knew his legacy. He did speak to the entire choir as they gathered for a photo: he was gracious and helped to complete an unforgettable day in the lives of those students.

We talked about his younger days when he and Robert Shaw were companions in NYC. He relayed an experience in New York following a performance of the Brahms Requiem that he and Shaw had attended together. As they left the performance, walking down the street, Shaw asked Hoggard: "Do you think that we could ever conduct something like the Brahms Requiem?" Of course we know now that this work went on to be a personal landmark for each of these choral giants.

Following Shaw's death several years ago, I wrote Dr. Hoggard a thank you letter in which I told him how much he had meant to me. A couple of months later on a cool summer morning, I received a call from Dr. Hoggard thanking me for the letter. His expressions of gratitude for my words were never more genuine as he told me what the letter meant to him.

Through the years, his setting of "Personent Hodie" has become a favorite of ours at Mars Hill College. We now perform this annually at the Mars Hill College Choral Festival, a performance that includes more than 500 young singers and their choral teachers, organ, brass and percussion. What an honor this is to allow Dr. Hoggard's influence to be continued to the next generations of choral musicians through these performances.

*I was never more proud than the day I received the 2003 Lara Hoggard Award from the NCACDA. I will miss him. We were proud to honor the legacy of Dr. Hoggard with our performances of the Fauré Requiem this past April.*

*Joel F. Reed, Director of Choral Activities, Mars Hill College; jreed@mhc.edu*

**As they left the performance,  
walking down the street,  
Shaw asked Hoggard:  
"Do you think that we could ever  
conduct something like  
the Brahms Requiem?"**

*From "one of his boys" (continued from page 14)*

I called from my hospital bed, having neck surgery, and heart surgery, and other ills and he would get my greetings when he underwent similar procedures. Do I miss him..? Oh yes, and always will, I'm sure.. ! He showed me the way, in so many ways, and over such a LONG time, truly.

He's resting, I'm sure, and thinking surpasses anything we have ever experienced, as he did for ALL of us, here. The most unforgettable man I have ever known, and I have met (and worked with) a number that we would all recognize, if other names were mentioned here. The single greatest choral "Artist" I have ever met, without a doubt.. This is HIS space, and I won't mention ANY other, in this place, and at this time.

*Bless us all, and peace be with us, forever.*

*--Ron Shirey.*

*Texas Christian University  
& University Christian Church,  
in Ft. Worth, Texas.*

*Chancy Kapp (continued from page 15)*

"Carolina Choir under the direction of Dr. Hoggard" on my resume. I have been able to serve as President of the Moravian Music Foundation three times and perform at least a tiny solo at a Moravian Music Festival. I have joined a group of other Moravian church choir singers on a professional recording with the Bach Festival Society of Orlando and sung with a mostly African-American gospel choir. With my husband, I have chaired First Night Raleigh, our downtown celebration of the arts. And my (trumpet-playing) husband and I are rearing a daughter who left me in the dust as a singer years ago -- thanks in part to good instruction from Terry Rhodes.

Dr. Hoggard may have left this earth -- but his soaring spirit is so much alive! My deepest sympathies to his family members -- and my thanks to all who carry on his work!

*Chancy McLean Kapp  
Carolinna Choir 73-76," Raleigh, NC  
ckappings@aol.com*

## TOWARD INDIGENOUS WORSHIP

*Tony Spencer, Worship R & S Chair*

Indigenous (i.e., belonging to a particular place by birth or origin) is a term missionaries often use when searching for effective methods to relay their message. To effectively convey any message to our respective churches, we who live in the "melting pot" of the world need to identify the indigenous musical languages within the culture of our parishes. Then, by embracing people in their particular situation in life, we gain their freedom and trust as we fulfill our role as music educators for the purpose of expanding their musical language to enhance liturgy and theology. Music gives wings to theological expression, but only if it is understood by the worshiper. In our most recent Choral Journal (Sacred Music Focus Issue) Michael Hawn challenges us to this idea to another level. Hawn says, "Public worship should not only connect to those who have gathered on a specific Sunday, but also call our awareness of the faithful of every time and place." (Choral Journal, Vol. 47-No.9, March 2007, p.15).

At the Music in Worship Roundtable (ACDA National Convention in Miami) Thomas Coker, Minister of Music at South Main Baptist (SMBC) Church in Houston, Texas, referenced his congregation's strategic plan. The entire report may be found on their web-site at <http://www.smbc.org>. The concluding paragraphs of this article from SMBC Worship Task Force report are given as a resource to assist and enrich the ongoing philosophical discussion of worship in our culture. In addition to the aforementioned Choral Journal, other resources include papers read at previous national conventions by Harold Best, Bruce Leafblad, HananYaqub and Marva Dawn. They may be found on the National R&S Music in Worship web page <http://www.acdaonline.org/R&S/worship>.

**Worship must be a priority of South Main because when we come into the presence of God, we glimpse who we are created to be. We receive new vision of our identity as children of God which in turn compels us to joyously live out the love and grace we have received.**

**Moreover, worship has always been a priority of South Main. This was tangibly expressed in the early life of the church in the decision to design and build a rich, ornate sanctuary with classic stain glass and vaulted ceilings. This was markedly different from the type of Baptist church generally built as the time.**

**More recently, the Coordinating Committee charged a Worship Task Force (WTF) to study the idea of worship and produce a report that would provide the church direction and clarity in making**

**decisions about the worship services of South Main. The WTF report, upon the adoption by the church, committed South Main to the idea of "indigenous" worship, which encourages the use of congregation members' own unique spiritual gifts as offerings to God in worship. As such, the WTF's report has resulted in an evolving worship "style" which reflects what is most authentic to South Main. We are finding our voice in a way that is natural and true to our instincts in reaching to and seeking God.**

**Perhaps most importantly, the WTF report recognizes that worship is better described as a vocation than attendance at a concert. Worship is what we do. We are worshiping beings. We choose what we worship every day and every moment with our time, our effort, our money, and, in short, with our lives. The trail of our commitments, our choices, and our resources, lead to either a desert or a vibrant source of water. We want it to be the Living Water.**



*Tony Spencer  
is the Minister of Music  
at Forest City Baptist Church*

### Church Music Position

**Huntersville Presbyterian Church in Charlotte seeks part-time Music Director/Organist. Approximately 20 hours per week. Minimum requirement BA degree and preferably five years experience in both directing and accompanying adult choral groups and handbells.**

**The position is for the 11:00 Worship Service and weekly rehearsal.**

**Fax resume to (704) 948-5611  
or e-mail to [info@hpcpatch.org](mailto:info@hpcpatch.org).**

## ***Hoggard Award***

***Sam Doyle, Chairperson***

In 1986 NC ACDA established an award that is named after Dr. Lara Hoggard, who was an exemplary model of choral leadership in our state.

### *Past Recipients:*

1986 Richard Cox  
 1987 Richard Brewer  
 1988 Paul Frye  
 1989 Maxine Blackwell  
 1990 Rhonda Fleming  
 1991 Jim Jerome Williams  
 1993 Hilary Apfelstadt  
 1994 Barbara Bair  
 1995 Sam Doyle  
 1997 Don Hinshaw  
 1998 Richard Morgan  
 2000 Robert Holquist  
 2001 William Carroll  
 2002 Rodney Wynkoop  
 2003 Joel Reid  
 2004 David Pegg  
 2005 Mary Beth Yoder White  
 2006 Marta Force

### Criteria:

1. Nominee has distinguished himself/herself as an outstanding choral director within NC.
2. Nominee has consistently demonstrated the highest musical standards throughout his/her career.
3. Nominee has been active in several areas of education (i.e. school, community, church work).
4. Nominee has served and/or held office in choral areas of appropriate professional organizations such as NCMEA and NC ACDA.
5. Nominee provided statewide leadership in the choral art for a minimum of 10 (ten) years within the state of NC.
6. Nominee must be nominated by a member of NC ACDA by a letter of recommendation citing the merits of the nominee.

*A nomination form will be included in the fall issue of the Carolina Caroler.*

## ***New Orleans Children's Choir***

***From Heather Potter, Children's Choir R&S Chair***



When Hurricane Katrina devastated New Orleans last year, among the victims it left in its path is the New Orleans Children's Chorus. Struggling to survive with flooded office space and equipment, damp music, a recently-purchased piano now ruined, and children scattered in new cities, the NOCC artistic staff and remaining children refuse to stop singing. Artistic Director Cheryl Dupont gathered as many singers as she could locate. The children did not pay tuition, they didn't wear their regular uniforms, and Cheryl didn't take a salary. They gathered because they needed to sing. Music was a vital part of their healing process.

As these young musicians and their families assessed the damage to their homes and workplaces, choirs around the country assessed the needs of the New Orleans Children's Chorus. The sadness these children must have felt faced with the loss of their choir resonated with many young choristers, and children's choirs held fundraisers and concerts to benefit the NOCC.

There have been victories this year for the New Orleans Children's Chorus. They held rehearsals on the North Shore of the city, and they sang a concert this spring. More of the children are home, but the choir is not yet on solid ground. There remain significant financial needs.

To continue reaching out to the NOCC and the singing children of New Orleans, the Association for Choral Music Education has begun a Circle of Love campaign to receive donations for the choir. To contribute, send checks payable to the New Orleans Children's Chorus to:

Donna Thomasson and Paul Caldwell  
 The Circle of Love Campaign  
 2472 Howell Mill Road  
 Atlanta, GA 30318

"No storm can shake my inmost calm. How can I keep from singing?"  
 The goal of this campaign is to keep the NOCC singing.

## ***Reflections from National Convention, Miami, FL*** ***Tom Shelton, Past President***

Miami proved to be an exciting venue for the National ACDA Conference. My first National Conference was in Chicago in 1999. Before I attended that conference, a colleague said to me, "Once you attend a National Conference, you'll never want to miss another one!" - truer words have never been spoken. As a matter of fact, I haven't missed one since.

The National Conference hosts incredible Honor Choirs, Concert Sessions (representative of all the R&S areas), informative interest sessions, music reading sessions, and great exhibits. Another reason for attending is the opportunity it provides for networking with choral colleagues from across the nation, exchanging ideas, and sharing repertoire suggestions.

I attended an inspiring interest session titled: "Children's Choirs: Ear-Training and Sight-singing in the Context of the Rehearsal," presented by Jean Ashworth Bartle and the Toronto Children's Chorus (Demonstration choir). To watch Ms. Bartle in action and hear the Toronto Children's Choir not only sing - but SIGHTREAD - at an extremely high level was very motivating for the attendees.

Another personal highlight is hearing the wide array of Concerts (over THIRTY-FIVE different groups!). The East Carolina University Chamber Singers, under the direction of Dr. Dan Bara, presented a challenging and exciting concert. I was extremely impressed with Dr. Bara's creative programming. The opening "Wondrous Love" moving seamlessly into "Der Geist hilft unser Schwachheit auf" was very effective, as well as the placement of instrumentalists within the choral ensemble. Their choral tone was gorgeous and musicianship extraordinary.

If you've never been to a National ACDA Conference, I encourage you to attend the next one in 2009.



*ECU Chamber Singers,  
Daniel Bara, conductor*

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## *Women's All-State*

### *Amy Daw, All-State Chair*

The 2007 North Carolina Women's All State Choir was a huge success under the direction of Dr. Hugh Ferguson Floyd from the Oberlin College Conservatory of Music. The women performed a fabulous concert of varied repertoire including music by Handel, Debussy, and Moses Hogan. Eric Stellrecht from East Carolina University added to the concert with his excellent abilities as the accompanist.

The students grew leaps and bounds musically from the time of the initial screening to the final concert on Saturday. Dr. Floyd was pleased at their level of preparation so I would like to say a big "thank you" to all the directors of participants and to those who hosted District rehearsals! And of course, I would like to thank Dr. Floyd and wish him well as he finishes his sabbatical in New York and directs the Choral Activities at the Interlochen Center for the Arts.

Last but not least, I would like to thank Jane Woody for her many years of service coordinating the SATB choirs for NCMEA and working out logistics at the coliseum for our own SSA singers. I am truly grateful for her assistance and hours spent promoting excellence in choral music in North Carolina.



## *Rollo Dilworth --2008 Women's All-State Conductor*

**Rollo A. Dilworth** is Professor of Music and Director of Choral Activities and Music Education at the North Park University School of Music in Chicago, Illinois. In 2003, the University awarded Dilworth with the prestigious Zenos Hawkinson Award for Teaching Excellence and Campus Leadership. He holds a Bachelor of Science degree in Music Education from Case Western Reserve University, and a Master of Education Degree in Secondary Education from the University of Missouri-St. Louis, where he studied composition and choral music with Robert Ray. He received the Doctor of Music degree in conducting performance at Northwestern University where he studied conducting and composition with Robert A. Harris. Additional composition teachers include Pauline Oliveros and Marta Ptaszynska.



Dilworth has written and/or arranged over 70 choral works that are currently in print. His choral compositions are a part of the *Henry Leck Creating Artistry Choral Series* with Hal Leonard Corporation and Colla Voce Music Company. He has recently published pieces with the Santa Barbara Music Publishing Company as part of the *Mary Alice Stollak Choral Series*. Dilworth is a contributing author for the *Essential Elements for Choir* and the *Experiencing Choral Music* textbook series, both published by the Hal Leonard Corporation/Glencoe/McGraw-Hill Publications, and for *Music Express!* Teachers Magazine. He has recently completed a book of choral warm-ups for elementary and secondary choral ensembles entitled *Choir Builders*.

An active conductor, composer, educator, and clinician, Dilworth has taught choral music at the elementary, secondary, and university levels. His performing endeavors have taken him to Europe, Asia, Africa, and Australia. In addition to composing music in the choral genre, his research interests are in the areas of African-American music and music education curriculum and instruction. Dilworth is an active member of the Music Educators National Conference (MENC), the National Association of Negro Musicians (NANM), the American Choral Directors Association (ACDA), and Chorus America. He is a member of the American Society of Composers, Authors and Publishers (ASCAP), and currently serves on the ACDA Central Division Board of Directors as the Repertoire and Standards Chair for Multicultural and Ethnic music.

# 2007-2008 Highlights

Check out the  
ACDA National Website  
[www.acdaonline.org](http://www.acdaonline.org)

- ⇒ ACDA Chapters
- ⇒ ACDA Divisions
- ⇒ Archives
- ⇒ Choral Journal
- ⇒ 2007 Summer Festival List
- ⇒ Conventions
- ⇒ Forums
- ⇒ Membership Form
- ⇒ Membership Services
- ⇒ Online Store
- ⇒ Research & Publications
- ⇒ Repertoire & Standards
- ⇒ Leadership Material

## Links of Interest

Southern Division:  
[acdaonline.org/southern](http://acdaonline.org/southern)

Music Educator's  
National Convention:  
[www.menc.org](http://www.menc.org)

NC Music Educator's  
Association:  
[www.ncmea.net](http://www.ncmea.net)

ChoralNet  
[www.choralnet.org](http://www.choralnet.org)

## September 21 - 22, 2007

NC ACDA FALL CONFERENCE 2007  
Guest Clinician ~ James Jordan  
UNC Greensboro School of Music



*featuring the inaugural*  
**MALE VOCAL ARTS SYMPOSIUM**  
Guest Conductor ~ Paul Rardin

## November 12, 2007

NC ACDA Luncheon at the  
NC MEA In-Service Convention  
Winston-Salem

## January 25 -26, 2008

NC ACDA Sr. High  
Women's All State  
Guest Conductor ~ Rollo Dilworth  
Greensboro Coliseum &  
War Memorial Auditorium



## March 5 - 8, 2008 ACDA SOUTHERN DIVISION CONVENTION

**Children's Honor Choir**  
Joan Gregoryk, Conductor  
(Ages 9 - 15)

**SATB Junior High Honor Choir**  
David Brunner, Conductor  
(Grades 7 - 9)

**SATB High School Honor Choir**  
Kevin Fenton, Conductor  
(Grades 9 - 12)

Louisville, Kentucky



## NC ACDA Treasurer's Report (Through April 6, 2007)

Ginger Wyrick, NC ACDA Treasurer

### Income

Conference Registration	6775.00
SSA Honor Choir Registration	3920.00
SSA T-Shirts	300.00
Conference Underwriters	1375.00
Allotment from Southern Division	2869.00
NCMEA Luncheon Tickets	162.00
<b>TOTAL INCOME</b>	<b>15401.00</b>

### Expenses

Newsletter Printing	3319.80
Newsletter Postage	441.45
R&S Committees	50.00
Board Meetings	212.53
Officer Travel	416.29
Conference Meals	1950.96
Fall Conference State Officers	271.20
Conference Clinicians	1600.00
Conference Clinician Food/Travel	508.23
Conference Clinician Housing	538.69
Fall Conference Awards/Certificates	2.45
Conference Badges/Ribbons	71.99
Conference Pre-registration brochure	334.92
Conference printing/duplication	64.20
Conference Publicity Postage	135.25
Conference accompanist/instrumental	300.00
Conference Music	705.93
Awards	303.42
Online/Website	98.08
NCMEA Lunch Pre-Sale	180.00
SSA Rental	1354.71
SSA Clinicians	1000.00
SSA Clinician Housing/Food/Travel	875.10
SSA Postage	58.50
SSA Badges/Ribbons	153.82
SSA Program printing	45.00
SSA Accompanist	500.00
SSA piano moving/tuning	211.71
<b>TOTAL EXPENSES</b>	<b>15704.23</b>
<b>Operating Profit</b>	<b>-303.23</b>

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:

Anne M. Saxon, Editor, via email at Midpatch@aol.com

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 unless requested. 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.

North Carolina American Choral Directors Association  
c/o Anne M. Saxon, Editor  
4105 Sewanee Drive  
Winston-Salem, NC 27106-2030

**American Choral Directors Association**

**Membership Application**

Name: Mr. Ms. Mrs. Dr. \_\_\_\_\_

Member No. \_\_\_\_\_

Send ACDA publications to:

Alternate Address:

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State: \_\_\_\_\_

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Zip: \_\_\_\_\_

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Phone: \_\_\_\_\_

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Check Member Type

- Active—\$75
- Associate—\$75
- Student—\$30
- Retired—\$35
- Institutional—\$100
- Industry—\$125
- Foreign Airmail—\$100
- Foreign Surface—\$90
- Life (\$200 minimum installments)—\$2000  
Installment Amount \_\_\_\_\_
- Enclosed is \$1 for the ACDA Endowment Trust Fund

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

Check All Choir Types

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

Make check payable to: "American Choral Directors Association"

*As an ACDA member, I will comply with the copyright laws of the United States of America as they pertain to printed music and the downloading of music off the internet. (Compliance with these laws is also a condition of participation by clinicians and performing ensembles that appear on any ACDA-sponsored event or convention.)*

Mail completed form and check to:

ACDA National Office  
ATTN: Membership  
P. O. Box 2720  
Oklahoma City, OK 73101-2720