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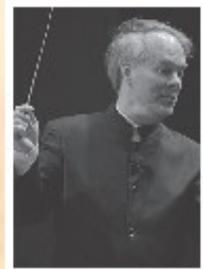
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In This Issue

MSVMA MISSION STATEMENT

Our mission is to educate and inspire all people to understand and value the art of vocal music and its lifelong impact on the human spirit.

Important Websites

MSVMA
www.msvma.org

American Choral Directors
Association-Michigan
www.acdami.org

Michigan Music
Educators Association
www.mmeamichigan.org

Michigan Music Conference
www.michiganmusicconference.org

Michigan School
Band & Orchestra Association
www.msboa.org

Michigan Youth Arts Festival
www.michiganyoutharts.org

Fall 2015

Volume 50, Number 1

The MSVMA Journal is published three times a year, in October, March, and June. Articles are welcome and may be submitted to the MSVMA office msvma@msvma.org.

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President's Message

Steven Lorenz, President



As the school year begins feverishly, we are drawn back into the excitement of vocal music education. The first day of school yields students entering the choir classroom for the first time, displaying a mixture of excitement and trepidation, vulnerability and eagerness. At an earlier point in our lives, we, too, were at this stage, singing in a choir for the first time. What was it like to feel vulnerable about singing in front of others?

How were you encouraged to get involved? What caused you to continue? What connection was made between you and the music? What kindled a fire inside you to sing, perform, and ultimately, teach?

MSVMA aspires to promote the power of vocal music to students, educators, and the greater community. The organization provides numerous ways to positively impact students, teachers, and the greater community.

How can MSVMA positively impact your students?

- Student membership in MSVMA is available to high school students. Consider inviting students who are considering a career in music education to become members!
- Students can perform in non-adjudicated events, including: musical theater and chamber choir festivals.
- Students can sing alongside other choristers from across the state in Regional, State and All-State Honors Choirs.
- Students can attend district and state Choral festivals, listening to choirs, working with adjudicators and soaking up choral music performance.
- Students can perform as soloists at district and state Solo & Ensemble festival.
- Students can attend or perform at the Michigan Youth Arts Festival, exposing themselves to amazing student performances.

How can MSVMA positively impact your teaching?

- Outside of our traditional festivals, MSVMA offers

many opportunities for member directors to improve their craft:

- The *Clinician/Consultant Program* can bring choral music educators to your classroom to assist with topics such as pedagogy, lesson planning, repertoire, or classroom management.
- The *Choral Conducting Symposium* pre-conference at the Michigan Music Conference focuses on individual conducting technique. Professional development opportunities, including the Michigan Music Conference, Summer Workshop, Adjudicator In-Service, and the Michigan Youth Arts Festival.

How can MSVMA advocate for music education in your community?

The MSVMA Full Board now includes the position of Advocacy Supervisor. If you are struggling for support from your district or community, please contact the State Office. A team of MSVMA emeriti are ready to visit your building and assist in any way possible!

How can you affect change in MSVMA?

- Submit proposals to be considered by the Full Board.
- Communicate your concerns to a member of the Full Board or Executive Board.
- Offer to host district festivals or volunteer in the office.
- Serve as co-district manager of your district.

We are fortunate to work in a creative medium, guiding the next generation to learn about their humanity through a collaborative process. MSVMA is here to support and empower educators, students, administrators and the community to engage in vocal music.

Sing on!

From the Desk of
Virginia Kerwin, MSVMA Executive Director



Welcome to a new beginning in MSVMA – the 2015-2016 school year. May it be one of joyful music making and rewarding classroom interchanges. We are thrilled as an organization to have Debra Jacks on board as the new Director of Operations. She has already made meaningful suggestions for more efficient organizational operations. We are most appreciative of her contributions at both the Full and Executive Board meetings. Debra is currently working on a redesign of the website that will operate equally well on all devices (computer, phone, tablet). We are disappointed to be losing Pamela Hughes as the Administrative Assistant, but wish her success in her new administrative position in the School of Pharmacy at Ferris State University. We are committed to embracing change with enthusiastic optimism.

NOT TO BE MISSED FOR 2015-2016

- HS Honors Choir Auditions and January Concerts
- 6-7-8-9 Honors Choir Auditions and January Concerts
- HS Musical Theater S&E Festivals, Chamber Choir Festivals and A Cappella Festival
- MSVMA Annual Elections
- 11th Annual Michigan Music Conference – Margaret Jenks and Randy Swiggum, Headline Clinicians
- District S&E Festivals
- Clinician Consultant Program
- District Choral Festivals
- State S&E Festivals and State Choral Festivals
- Michigan Youth Arts Festival – Western Michigan University
- All-State Choir Concert – Allen Hightower, conductor
- Looking Ahead – MSVMA 2016 Summer Workshop – Jo-Michael Scheibe, Headline Clinician

Full Board Meeting Action Items – September 12, 2015

Proposal 14-09

In order to conserve resources and funds expended by the Districts, the sight-reading guidelines would be rewritten to say “districts have the option to use one book per two students, or one book per student in the ensemble”, rather than one sight-reading book per student.

Submitted by Cherub Beard

Action – DEFEATED

Proposal 15-13

Allow Junior High / Middle School Choirs to receive final determinations at State Choral Festival.

Submitted by Emerick Dee

Action – DEFEATED

Proposal 15-14

MSVMA will shift the responsibility for awards and medals to the MSVMA State Office.

Submitted by Virginia Kerwin

Executive Director *contin-*

Action – PASSED

Proposal 15-15

MSVMA will allow directors to choose one of 2 rubrics for MSVMA festival adjudication: The Old Rubric The New Rubric – Events being considered for State Events and MYAF will be required to use the New Rubric.

Submitted by Virginia Kerwin

Action – TABLED UNTIL THE JANUARY 2016 MEETING

Proposal 15-16

To allow singers auditioning for the JH/MS TTB Honors Choir to audition as duets (two different parts, one on a part) as well as trios. The auditioning duet could be T1 and T2, T1 and Baritone, or T2 and Baritone.

Submitted by Cherry Westerman

Action – PASSED



MSVMA welcomes to the MSVMA staff Christine Seyler as Administrative Assistant. Christy is a visual communications specialist with more than 15 years of multi-media experience as a web developer, photographer, and graphic designer with expertise in print and internet marketing strategies. She holds an associate of art degree from Bowling Green State University, and a bachelor of science in technology degree with a major in visual communication technology from the same school.

Her resume lists the following qualification highlights:

Visual Communications

- Specializing in social media strategy development centering around promotional campaign pieces through electronic and print media
- Extensive experience with video editing and production, including streaming video, interactive CD ROMS, and training videos
- Advertising expert utilizing print marketing, newspaper, TV, and radio advertising
- Experienced graphic designer and photographer

Information Technology

- Designs and manages websites
- Provided technical support for hardware, software, and server maintenance and backup
- Excellent employee and customer service skills provided through email feedback
- Performed systems (Mac and PC) troubleshooting and managing data uploads and nightly backups

Community Building

- Practiced community event and promotion planner for community services and local businesses
- Planned all aspects of events from venue to advertisement campaign
- Seasoned program manager with superb communication and team building

Debra Jacks and I are thrilled to have Christy on our team!!!! She will begin on Monday, October 19th with regular hours 9 am until 2 pm Monday through Friday.

MSVMA Strategic Plan

Steve Hinz, Strategic Planning Facilitator

The MSVMA Full Board took official action at its recent meeting to adopt a new mission and vision statement as part of its overall strategic plan for the organization. The language of these statements reflects a broad process where the board members were engaged in many activities that explored organization.

First, a council of MSVMA Past-Presidents studied the organizational framework from a historical perspective leading to a survey of the membership to study the needs of the transition of the executive office. Next, the Full Board spent a year in study developing an image of a noble self and inspired leadership and formed a market-defining story that explained the unique and worthwhile need of MSVMA as a vital organization. The board then defined the need for clarity of mission to strengthen the culture of MSVMA through a unified sense of purpose that would improve decision-making with clarity about the big picture. The board further defined the cause, the actions, and the impact of MSVMA.

The executive board, at its summer retreat, took all of the language and data, sought out themes and areas of importance and concern, and established a structure to execute a 5-year strategic plan. The MSVMA Strategic Plan defines the present state and purpose of MSVMA through its **mission statement** and defines the optimal desired future state of what MSVMA wants to achieve over time through its **vision statement**. It also establishes a list of internal **core values** that will bring the MSVMA mission and vision statement to life, through the vitality of all volunteers and staff involved. The strategic plan identifies and labels the foundation stones of our strategy and expands on the vision statement, creating structure around how to actually guide MSVMA to achieve its goals through its **focus areas** and **strategic objectives**.

This is the MSVMA Strategic Plan

MSVMA

Educate. Empower. Experience.

the art of vocal music

As innovative leaders in vocal music education, we provide experiences to inspire our diverse community. Our vision is to reach the hearts of all people through song.

Core Values:

- demonstrate empathy, compassion and respect
- serve with steadfast commitment
- innovate with spirit and vision
- share wisdom and perspective
- communicate effectively

Focus Areas:

- Expand fund development
- Improve member and participant satisfaction
- Increase public awareness

The full board has already translated many ideas into concrete steps and actions to breathe life into MSVMA's many dreams and visions. The next step of the strategic plan is to review these strategic objectives and establish first steps and actions.

Adopted by MSVMA Full Board Sept 12, 2015

MSVMA Financial Report for the Period July 1, 2014– June 30, 2015

<u>RECEIPTS</u>	<u>2014-2015</u>	<u>Actual</u>	<u>EXPENDITURES</u>	<u>2014-2015</u>	<u>Actual</u>
Accountant			Accountant	3500.00	3446.00
Adjudication		13.99	Adjudication	3500.00	3253.13
Awards & Medals	25000.00	40565.04	Awards & Medals	18000.00	25366.48
Executive Board			Executive Board	14318.00	14095.37
Full Board		1825.75	Full Board	17000.00	14849.26
HS Honors Choir	58500.00	45190.61	HS Honors Choir	54500.00	42275.51
JH/MS Honors Choir	35000.00	38670.95	JH/MS Honors Choir	28500.00	33026.43
Legal Counsel			Legal Counsel	1000.00	1944.50
Membership	198000.00	199455.00	Membership	7000.00	5718.08
Miscellaneous	100.00	106710.26	Miscellaneous	500.00	220539.00
MYAF	3350.00	12848.95	MYAF	5500.00	15000.49
Pop/Chamber/MT Festival	500.00	6353.00	Pop/Chamber/MT Festival	500.00	5247.01
Professional Development	32000.00	36253.08	Professional Development	30500.00	31529.03
Publications	3000.00	4085.40	Publications	1000.00	1698.28
Sight Reading	5300.00	5888.41	Sight Reading	6000.00	5240.47
State Choral Festival		25440.00	State Choral Festival		23503.98
State Solo & Ensemble Fest.		48895.50	State Solo & Ensemble Festival		55809.26
Technology Development			Technology Development	10000.00	10000.00
Office Management	350.00	1624.49	Office Management	159782.00	161641.51
TOTAL	361100.00	573820.43	TOTAL	361100.00	674183.79

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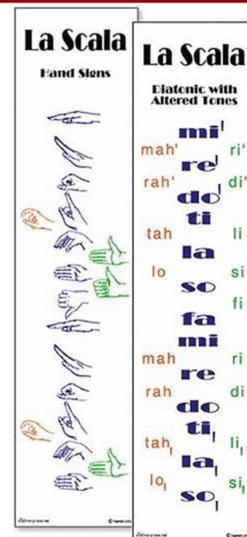
The Seven Banners available include:

"The Ladder" Solfeggio Banner	Diatonic with Altered Tones
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MSVMA Members get a 25% discount when banners are purchased through the MSVMA State Office:

"The Ladder" retails at \$59.95, with MSVMA Member's discount it is \$45.00.
All other banners retail at \$39.95, with MSVMA Member's discount they are \$30.00.

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Michigan School Vocal Music Association
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Big Rapids MI 49307-1131

Clinician Consultant Program

This program offers the opportunity to member schools to bring in a clinician/consultant to work with students and directors. MSVMA will reimburse (once a year) up to \$185 of the costs incurred by an individual member school. The Clinician Consultant List includes all MSVMA adjudicators who wish to participate. In order to be listed as an MSVMA Clinician/Consultant, it is required that the individual be an associate member, if not teaching in a member institution. Any school wishing reimbursement for this program must complete the Clinician/Consultant Form found on the MSVMA website. All paperwork must be received by the MSVMA office no later than June 1.



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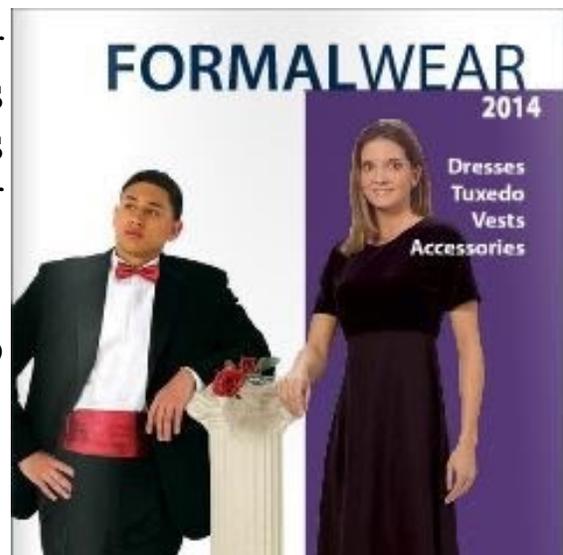
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2015 SUMMER WORKSHOP

THANK YOU!

THANK YOU to the following individuals and businesses for contributing to the MSVMA Summer Workshop. They made our workshop an overwhelming success!!!!!!!!!!!!

MSVMA Summer Workshop Leadership Team

Brandon Ulrich, SW Director
Nancy Bray, SW Coordinator
Helen Hansens, SW Registration
Jed Scott: SW Program
Dr. David Rayl: Equipment
Monty Bishop: Onsite assistance
Sharon Garner: Onsite assistance
Nancy Lewis: Onsite assistance
Sheri Tulloch: Coordinate Student Performers
Pam Hughes: MSVMA Administrative Assistant
Debra Jacks: MSVMA Director of Operations
Ginny Kerwin: MSVMA Executive Director

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David Chavkin

Headline Clinician

Dr. Sandra Snow, Michigan State University

Accompanists

Takis Pizanis
Emerick Dee
Todd Schreiber

Conductors - Sandra Snow Session

Nancy Lewis
Laurenne McDougall
Eric Taylor
Jonathan VanEck

Presenters

Gary Abud
Kimberly Dunn Adams
Doug Armstead
Frances Brockington
Kathy Cunningham
Emerick Dee
Tamara Grove
Julia Holt
Sean Ivory
Carrie Lede
Brandon Johnson
Russ Larimer
Carrie Ledet
Andrew Minear
Josh Palkki
Clayton Parr
Marge Payne
Rob Peavler
Jolene Plotzke
Dr. Adam Rubin
Jackie Schoon
Mandy Scott
Jed Scott
Brandon Ulrich
Carly VanDyke
Kent Wattleworth
Wendee Wolf-Schlarf
Kyle Zeuch

Presiders

Jan Boswell
Lindsay Cie Chanski
Megan Eldred
Eric Floetke
Sharon Garner
Angel Gippert
Leo Humback
Ginny Kerwin
Parks Payton
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Fall 2016 Entrance & Scholarship Auditions

February 13
March 11
March 12
March 19

Save the Date

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**Oakland University
Honors Vocal Day**
November 7, 2015

**University Chorus
and Oakland Chorale**
November 20-21, 2015

Opera Workshop
December 5, 2015

Voice Alumni Gala Concert
March 11, 2016

**University Chorus
and Oakland Chorale**
March 18-19, 2016

**Oakland Symphony Orchestra
with the Oakland University
Symphony Chorus**
April 5, 2016

Die Fledermaus
March 3, 5, 7-8, 2016

Feature:

IT'S ALL ABOUT AIR!

By Carol Petty, BM, MM, MSVMA adjudicator,
voice faculty-Macomb Community College

What Students Don't Know About Breathing

As a professional classical singer and teacher of voice, I am concerned that many of the students I adjudicate for MSVMA do not breathe well, do not seem not to know there is a big difference between a singing breath and an ordinary breath for living, as well as why and how they should breathe differently when they sing. When I adjudicate Solo & Ensemble, I will very often ask the student to tell me one or two things about their performance that they thought they did well. I hear answers such as, "I remembered all the words," or "My dynamics were really good," or "My diction was good," etc. I ask the question because it gives me insight into what skills their choir director or private voice teacher emphasized other than correct rhythms and pitches. I will usually then respond with an affirmative response, such as, "Yes, you were well prepared," or "Yes, your diction was quite good." etc. My second question to the student is, "If you had two or three more weeks before S & E, what would you work on?". Perhaps ninety percent or more of the students say "BREATHING!".

When I ask them to tell me how they should breathe, or to demonstrate a good breath, the answer is "I shouldn't lift my shoulders," or, "I should breathe from my diaphragm" or, "I'm supposed to push out my belly," etc. The problem is most of the students don't know why they shouldn't lift the shoulders for a good singing breath and nearly every student does not understand what the diaphragm is, where it is located in the body (you would not believe some of possible locations of the diaphragm), and what it does. Several young ladies told me they didn't want to push their bellies out because it made them look fat!

I know not all of my private voice students are able explain the anatomy and physiology of a singer's inhalation and exhalation well, but they have been told how to breathe and why they must breathe differently than they do when they are not singing. I'm sure they get tired of me reiterating the same information and doing breathing exercises at every lesson and then working on breathing in a song. My favorite saying is, "The better the air, the better the sound". A not so good breath means a not so good sound (tone). Solo & Ensemble attracts the best singers in the choral programs in Michigan. Every participant wants to sound as good as

possible and we as choral educators want our students to sing well. We all know that that our choir(s) will sound much better if everyone understands the singers' breathing process and is motivated to continue to work on it.

Random Thought on Breathing

Before I list some breathing exercises that I use, I have some random thoughts on breathing:

- Do students say they need to work on breathing the most because that's what they hear the most from their teacher, and they don't know what else to say?
- It takes a lot of time to make a singer's breathing a habit.
- Some students don't hear much of a difference between how they sound when they take a "good" breath and when they don't, especially when singing in a group. They may think "so and so" sounds better than they do because "so and so" has a naturally better voice.
- Perhaps, we as teachers need to find a different physical breathing exercise or try to explain the breathing process in a slightly different way. I know I can tune out very well the same information given to me using exactly the same words over and over again.
- Most students would tell their teacher they are breathing correctly, but if they looked at themselves in a mirror, they would see the lifting shoulders, or the lack of expansion as well as indifferent posture.
- Perhaps students take an appropriate breath, but after a measure or two, their concentration turns to the "high" note or the "hard part" or the "words that are flying by too fast" or the fact that "it's almost time for the bell to ring" and much of that good breath support is gone.
- Have our students really experienced "good" breathing? If they don't know what taking a singer's breath feels like, they probably can't do it. Singing is a physical activity as well as a mental one. We learned to walk and jump, hit a tennis ball, downhill ski, and play the piano and all those other physical skills we know how to do by doing, not just having someone tell us how to do them.

Breathing *continued...*

- Sometimes a teacher's priorities on a given day are to get the music more prepared for Choral Festival (which is in two days time!) so we forgo the vocal and breathing exercises, when perhaps that might be a very beneficial use of time for improvement of tone or diction or intonation or phrase beginnings/endings and the list goes on.
- Are the students thinking that breathing exercises are just something their choir director does at the beginning of class, but it doesn't really make a difference in the way we sound, so let's start singing?
- Do students say to the adjudicator they need help with their breathing because they feel some sort of tension or tiredness when they sing and "good" breathing might help them sound better?
- Sometimes it's difficult to connect what students know about breathing to how it applies to a piece of music.

Breathing Exercises

Some of my favorite/successful breathing exercises:

- First on the list is great posture. If the body is not correctly aligned, the breathing will not be effective. Insist on it, be a nag about it, don't accept anything but wonderful posture while the students are in front of an audience or rehearsing. We all know our students will perform what they practice. Tell the kids to have an "attitude," be a model, look proud and confident. Insist on it.
- I have an anecdote relating to posture and the performance of a former student. Billy was a very talented singer, great bass voice and a "good ole boy". He shuffled into the State S & E performance room, and announced in a drawl the titles of his two selections. Then he began to sing and he sang beautifully, a great performance for a high school senior. When he finished the second song there was silence and then, suddenly the adjudicator leaped out of her chair, ran up to him, got in his face, shook her finger at him and said, "Don't you ever, ever do that again!" Billy looked at me, asking me silently what on earth he had done wrong. The judge then continued, "You set me up to expect a very mediocre performance when you entered the room and announced your songs – and then you started to sing. You blew me away. I wasn't expecting the gorgeous sound, the fine preparation, the great musicianship." She continued in that vein for the entire critique time. A lesson learned the hard way! (By the way, I attended Billy's senior college voice recital. He walked on the stage as if he owned it - and he did, and is currently studying with a leading bass from the Metropolitan Opera.)
- A favorite breathing exercise that I use is as follows. Touch the tip of the thumb to the tip of the index finger (a letter "o" shape). Have the student(s) put the circle in the crease between their lower lip and their chin (as though they were blowing into a pop bottle) and then breathe and blow into the "bottle". Most students will breathe with an expanded rib cage, (front, sides and back,) as well as a tightened pelvic girdle. This area uses the same muscles that someone would use for a bowel movement, or for women, to give birth to a baby. Have the students breathe in this manner for a minute or two, and then have them take the same kind of breath and siren. They can put their letter "o" in front of their mouth if they wish. Most of them will not be very successful when they try to put pitch on the air. The MORE OFTEN (maybe weeks or months) they practice this breathing, the more successful they will become. Using a very short straw (two, three or four inches in length also works. The students blow through the straw. This exercise done correctly allows the students to feel the desired physical sensation. This should be monitored carefully with each student by the choir director. Lots of time; but the sound will be better.
- To feel the abdominal expansion necessary, try having the students make fists, put their knuckles at their waist and take a pop bottle breath. They should feel expansion. You can have them put their fingertips up in their armpits and breathe. Again, they should feel expansion, not a lot, but some. One last exercise to teach back expansion; have them put their thumbs at their waist, fingers touching their back and take a pop bottle breath. They should feel some expansion. It may take several days before they have all felt the EXPANSION. And realize, for most choir members, these are new physical sensations. These sensations are not habits, yet. It takes much time (years?) to make a singer's breath habitual. College voice students, whether they are undergraduate or doctoral level still are working on breathing.
- I like to use tongue trills as a breathing exercise. A well taken breath as well as a constant flow of air is necessary for the tongue to continue trilling. Lip trills also work. Try a 1-2-3-4-5-4-3-2-1 pattern as part of your vocal exercises from C up to C and then descend. Lots of students will NOT be successful keeping the tongue or the lips vibrating for the entire exercise.
- We all know the "lay on your back" with a heavy book on your belly, then breathe and push the book up. It works, although I believe the students will be concentrating only on belly expansion, to the detriment of side, and back expansion and pelvic girdle muscular tightening. I sometimes use this exercise with my private students; I don't know if it's workable in a classroom situation. Perhaps several people could demonstrate?
- Lean with your hands against a wall, feet behind as if

Breathing *continued...*

you were doing a calf muscle stretch, put as much weight as possible on the hands. It is almost impossible to shoulder breath; almost everyone will expand the abdomen.

I have only talked about inhalation since that is the first part of a singer's breath. Remember, it's all about air. The better the inhalation, the better the exhalation.

I'm certain many of you have other great breathing exercises that work really well with your students. Maybe these few ideas will give you something new to do in choir and who knows— it may be just the exercise that gives a student the AH HAH moment. That would be great!

One more story

Yesterday I had a most interesting experience with a brand new voice student. "Joe" had been in his high school choir program for four years, eventually singing in the top level group. The high school is well known for its quality vocal music program. "Joe" also had taken voice lessons with a private teacher. As we did some vocal, breathing and technical warmups, it became obvious that "Joe" did not breathe as well as a young man with his choral and vocal solo experience should. I asked him to explain how to take a good singing breath. He said that one should never lift the shoulders when inhaling. I agreed with him and asked him how to breathe and why. "Joe" had no idea how to breathe for singing and no understanding of the anatomy/physiology of breathing. I briefly explained what happens in the body when someone breathes like a singer. We did some exercises and the sound of his voice changed for the better. His comments were interesting – why wasn't this explained better; I can hear the difference; it's easier to sing; my teacher(s) didn't work very much on breathing; and one of my favorites, now that I understand a bit about what happens in my body, I am motivated to work on my breathing. WOW! I'm looking forward to "Joe's" next lesson.

Some helpful books

Singing for Dummies, Pamela S. Phillips, DMA
(excellent book that explains everything in a very understandable manner)

The Naked Voice, W. Stephen Smith
(voice faculty, Julliard)

Group Vocal Technique, Frauke Haaseman & James M. Jordan

Basics of Vocal Pedagogy, Clifton Ware

The Diagnosis & Correction of Vocal Faults, James C.

McKinney
(excellent information, technical)

Singing: the Mechanism and the Technic, William Vennard
(the premier source book, VERY technical)

Vocal Technique, Julia Davids and Stephen LaTour
(combines vocal pedagogy, vocal science and choral technique. Jerry Blackstone says, "I cannot help but wish I had read this volume when I started my conducting career. . . I heartily recommend it to conductors and singers of every level experience and training.")

Arnold Jacobs: Song and Wind, Brian Frederiksen
(a most interesting book; Arnold Jacobs had a career that spanned seven decades as a TUBA player with the Indianapolis, Pittsburgh and Chicago Symphonies. "Many physicians have said that he knew more about the mechanics of respiration than their colleagues. (Many wind instrument players of major symphony orchestras would occasionally have a series of lessons with Mr. Jacobs in order to improve their breath control.)

What Every Singer Needs to Know About the Body, Melissa Malde, MaryJean Allen, Kurt-Alexander Zeller
(technical, informative, very helpful)

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Preliminary Auditions - in person : Saturday, March 5 - Holt HS, Holt, MI
Finals - Gala Recital: Sunday, March 20, 6pm - MSU's Cook Recital Hall

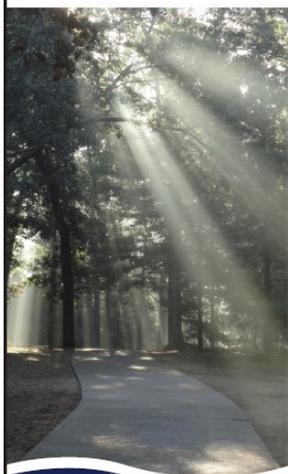
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as they discover the rich repertoire of vocal music".*
(Ethel Armeling, in 2013)



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Michigan Youth Arts Festival 2016 All State Choir Conductor Allen Hightower



Recently appointed the first Weston Noble Endowed Chair in Music, Allen Hightower is a Professor of Music at Luther College, where he serves as conductor of the renowned Nordic Choir and Artistic Director of *Christmas at Luther*. As Luther's Director of Choral Activities, he gives leadership to a choral program that includes four

conductors, six choirs and over 500 singers.

Prior to joining the faculty at Luther, Dr. Hightower served as Professor of Music and Director of Choral Activities at Sam Houston State University in Huntsville, Texas. During his tenure, the SHSU Chorale performed for the 2007 National Convention of the American Choral Directors Association, the 2010 Southwestern Division of ACDA, and the 2003, 2006 and 2010 conventions of the Texas Music Educators Association. Prior to his appointment at Sam Houston, Allen was the conductor of the Chamber Choir at California State University, Long Beach. From 1992-1996 he was Director of Choirs at Odessa Permian High School, and led the PHS Kantorei and Chamber Orchestra in performance at the 1996 Texas Music Educators Association convention. In March of 2014, Dr. Hightower conducted the Nordic Choir in performance at the North Central Division of ACDA.

From 2005-2010, Allen was Artistic Director and Conductor of the Houston Masterworks Chorus and Orchestra, with whom he led performances of many of the most significant masterworks of the choral-orchestral repertoire. As a church musician, he has served Baptist, Methodist, Presbyterian, and Congregational churches in Texas and California. He served as the Duesenberg Concert Choir Chair for the Lutheran Summer Music Academy and Festival during the summers of 2007, 2011, and 2013. Allen presently serves as a Worship Pastor at the Autumn Ridge Church in Rochester, Minnesota.

Allen earned an undergraduate degree in music education from Sam Houston State University, a master's degree in choral conducting from the Eastman School of Music, a master's degree in orchestral conducting from Baylor University and a doctorate in conducting from UCLA,

where he served as graduate assistant to Donald Neuen. He pursued further orchestral conducting studies at the University of Southern California; and in 1993 and 2000 was a member of the conducting class of Helmuth Rilling at the Oregon Bach Festival. Allen was first-prize winner in the graduate division of the ACDA Conducting Competition in 1997; and from 1997-2000 he served as assistant to Paul Salamunovich, conductor the Los Angeles Master Chorale.

Since joining the Luther faculty in 2010, performance, guest conducting and teaching opportunities have taken Dr. Hightower to 24 states and 3 European countries. Dr. Hightower recently completed residences at the University of Alabama, Michigan State University, Colorado State University, Vandercook College of Music and Pepperdine University. Allen and his wife, Dr. Kristin Hightower reside in Decorah, Iowa with their daughters Caroline and Julianne.

**2016 Michigan Youth
Arts Festival**
May 12, 13, 14
Western Michigan University

MSVMA Events
Thursday, May 12
Opening Celebration
Featured Soloist

~

Friday, May 13
Solo & Ensemble Recitals
Performers Chosen at State S&E Festivals
Capstone Awards Banquet
Gala Concert
Featured Choirs
Concerto Soloist

~

Saturday, May 14
All-State Choir Concert

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MSVMA State A Cappella Festival

Friday, May 6

Ann Arbor Skyline High School

MSVMA announces plans for the first annual
MSVMA State A Cappella Festival!

This pilot event will take place on Friday, May 6
at Skyline High School in Ann Arbor.
All contemporary and pop a cappella ensembles
are welcome to attend!

This is a non-adjudicated festival event that features performances of genres such as jazz, barbershop, novelty, pop, etc. We know that your students are doing beautiful work at Solo and Ensemble and Choral Festival, but here is a way to showcase the great work that your students are doing in these alternative genres!

Each a cappella group will perform three pieces of music (unaccompanied, of course!) and will work with a clinician who will provide expert advice from within the field of a cappella. One of the pieces must be performed in a classic a cappella style.

The cost is \$100 per ensemble

Please join us for this fantastic event! Updates and registration information will be posted to the MSVMA Website soon so save the date and email Lyn CieChanski at ciechanL@aaps.k12.mi.us with any questions.

Feature:

Pamela Pierson Teacher of the Year Comments

Spoken July 30, 2015 at the MSVMA Summer Conference

This past Sunday, I still hadn't come up with my comments yet.

It's not that I haven't been thinking about it but my moments of inspiration seem to come when I'm in the shower, in the middle of the night or while I'm driving.

So on Sunday.....I was riding my horse, C.T. in the woods and of course, some ideas came to me.

Although this doesn't work when I get ideas in the shower, I remembered I have a voice recorder on my phone. So I dug out my phone and I started recording my thoughts. My horse was totally confused because the only time I talk when I ride alone is to talk to him. And most of the time it's to communicate something to him. In fact, I think he is one of the few living breathing things that totally listens to every word I say and he didn't know what to think. His ears started twitching and he turned an eye to look at me.

I put my phone away and it wasn't long before I got another idea so I did this a number of times and by the end of the ride I don't know what he thought other than I'm going to babble from now on and he should in fact, ignore me. It's really too bad my horse C.T. isn't here today to hear these comments!

Also, even though I'm 100 years old and I've heard many Teacher of the Year speeches, I didn't get much inspiration there because I don't really remember any specifics. I know I have shed a few tears and I know there were also lots of thank-yous involved and I can remember seeing family members present but there is one that stands out to me and that is Todd Schrieber's.

I don't really remember what he said but I remember two things. One, it was funny, very funny and we laughed a lot and secondly it was about people and the people part of things is probably the most important.

I have always thought that MSVMA is populated by people of the highest caliber and professionalism. People who care passionately about what they do.

I know that when I graduated from college 100 years ago, I was not prepared to lead a choral program and I slowly realized with more and more frustration that I had much to learn and that I was not equipped to teach kids to sing.

I think things have changed a lot since the 70's. There was a lot of peace, love and brotherhood in the air back then but I didn't come away with much of substance.

I had many needs and finding MSVMA was career changing.

In MSVMA I discovered everything I needed to improve.

It made me happy to remember that I first discovered MSVMA in the 9th grade when I moved to the United States from living in Vientiane, Laos. My family settled in urban Lansing not far from here and I enrolled in Walter French Jr. High where I had the good fortune to land in Alice Nelson's 9th grade Chamber Choir. Alice Nelson was the *Real Deal* and a whole new world was opened up to me. I drank the Kool-Aid and thrived. As Mandy Scott says, I found my people. Among other things, we went to festival and worked very hard to meet her rigorous standards. I wonder what my future would have been had I not been able to work with her.

By the way, yesterday morning when I was in the shower, I thought – Wow – I should google her!! The first thing that came up was her name in a University of Michigan archive of Midwestern Music Conference programs from 1954 in reference to a session about music in Jr. High. 1954 was the year I was born.

I next discovered MSVMA 11 years later in 1980 in my 4th year of teaching middle school when in a round of cuts, my school district laid off the high school choir teacher and told me I was going to teach high school and middle/jr. high. The first thing I did was join MSVMA and went to my fall District meeting where I found kindred spirits who I connected with and learned from and who became my friends.

I discovered MSVMA when I went to Choral Festival that first year and came home with 3's. (For those of you used to the current rubric, that's BAD!) I felt I had really let the kids down. I won't tell you what literature I asked those kids to sing. When we got on the bus to go back to school the tears came and I cried all the way home. I vowed to myself I would do whatever it took to never let those kids down again and I never did.

I discovered MSVMA through the experiences of my

TOY Comments *continued...*

students in Honors Choir where I sat all day at rehearsal to see what I could learn. Many years later I was one of those conductors and had one of the most meaningful experiences with kids in my career.

I discovered MSVMA at what was then the Midwestern Music Conference at the University of Michigan where I was able to hear fabulous choirs from around the state sing fabulous literature. It was and is an annual journey of joy and inspiration.

I discovered MSVMA when I went to the summer workshop, back in the old days at Alma and was afforded intense exposure to masters in the vocal music world. What a privilege and gift this summer workshop is.

I discovered MSVMA through the wonderful Chamber Choir Festivals where choirs come just to perform, share and learn from each other in a wonderfully supportive environment.

I discovered MSVMA through my students' experiences at solo and ensemble and learned so much in particular about the solo voice and literature.

I discovered MSVMA through the opportunity to adjudicate and was compelled to really examine how to articulate, communicate and share. Adjudicating is such an enlightening experience.

I discovered MSVMA when I became District Manager. District Managers are the work horses of this organization and in my opinion are the people who comprise the backbone of MSVMA.

And just when I thought I was pretty familiar with the workings of MSVMA I had another opportunity to discover MSVMA through serving on the Executive Board where I encountered another group of extremely dedicated, consummate professionals whose sole purpose is to make this organization function for you and me.

So really, in my life MSVMA and my teaching go hand in hand, side by side and really are so interconnected that I don't know how you could separate the two. Thank goodness MSVMA was there.

I know how important MSVMA is to teachers who aspire to become better at their craft. Today, as the state legislature continues to increase the pressure on us with ever higher standards and expectations, while at the same time, threatening our jobs if we don't meet them, MSVMA becomes even more important. It is more crucial than ever for us to take advantage of all the opportunities MSVMA gives us and it becomes absolutely essential for those choral educators who are struggling in their jobs to reach out and ask for help from those of us who are here to help. And it falls upon those teachers to extend both hands and do as much as they can to help so that all the members of our profession become Educated and Empowered to Experience accomplishment and joy in the quest to touch every student with the lessons to be learned from having music as an important part of a life well-lived.

To conclude, I am going to share a lyric that has been running in my mind lately for many reasons. It speaks for itself and is what I describe to my kids as 'a rule of life'. It is a Beatles lyric from the last song on their last recording together titled, The End.

And in the end

The love you take

Is equal to the love

You make.

THANK YOU TO MSVMA FOR GIVING ME A VOICE.



Those are the required ingredients in every recipe for musical success.

Mix them together under the proper conditions and a star is born. Or two, or three.

The Verdi Opera Theatre of Michigan in cooperation with The Italian American Cultural Society and The Italian American Club of Livonia Charitable Foundation are pleased to announce

The 22nd Annual Italian Songs and Arias Vocal Competition for Michigan High School Students

See website: www.verdioperatheatre.com

Ten finalists will be selected from the entries received and will perform at the Concert of the Finalists. Each finalist will receive a monetary prize. Entry forms for the competition and all other pertaining information, are available to teachers and students at our website, www.verdioperatheatre.com

\$1000 First Prize



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Sunday, May 1, 2016 at 4:00 pm

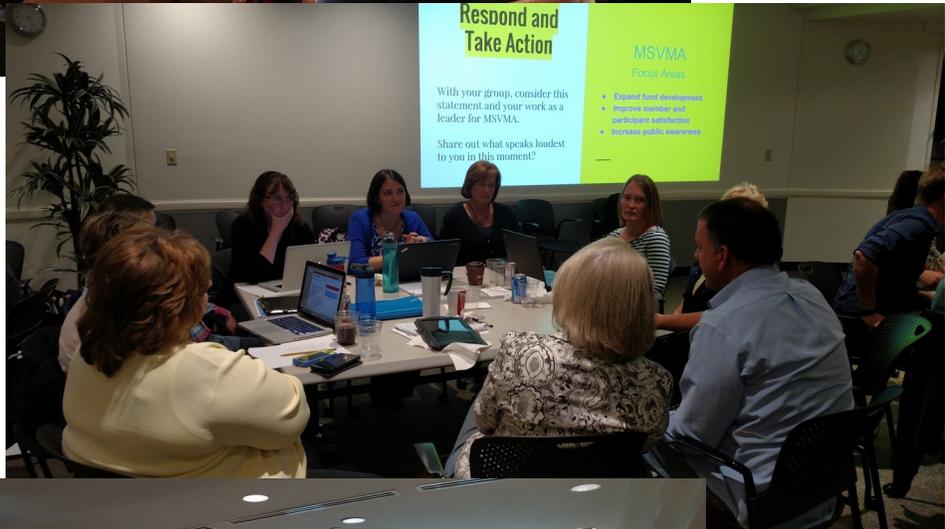
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2015 September MSVMA Board Meetings



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MSVMA Executive Board Updates



Past-President
Erich Wangeman

“O---k-lahoma where the wind comes sweeping down the plain.” Who knows the song? (Or rather who doesn’t know it?) The Rodgers and Hammerstein musical is a classic.

I have a cousin who lives in Oklahoma. He and his family come to visit Northern Michigan every summer and we usually get together during their visit. It’s always nice to catch up with family. My cousin and his wife have two children and their oldest just graduated from

high school. During their annual summer pilgrimage my cousin proudly proclaimed that his daughter had taken so many Advanced Placement exams, and early college courses, that she would enter college this fall as a second semester sophomore. He went on to clarify that she was almost halfway through collage before even setting foot on campus. WOW! Pretty awesome...right?

I asked my cousin what kinds of experiences his daughter had during her high school career. He explained that she had been a member of National Honors Society and Key Club. She had also spent one semester as a Peer Assistance Leader and had volunteered quite often at their church. During this conversation his wife also added that their daughter swam competitively through her sophomore year and that she sang in chorus for a semester. (I think that last clarification was added for my benefit.)

I congratulated my cousin and his wife on all of their daughter’s accomplishments and added that he must be very proud that she is entering college having had such academic success. “And we’ll save so much money!” he added.

Is it really worth it though? I’m thinking about the fact that this young lady will most likely graduate when she is twenty-one, and I have to wonder if her youth and inexperience will play against her in the competitive job market. What happens to someone who is in such a hurry to reach adulthood in the “accomplished” sense when they arrive and aren’t

ready in the “emotional” sense?

I also found it interesting that at no point was this young woman on a team or part of group for a consistent amount of time. She was on the swim team for a while; chorus an even shorter period, and the clubs and organizations she participated in were varied. She spoke about these endeavors, however, from the aspect of HER contributions and how they added to HER resume. At no point did I hear her say, “I loved being a part of that *team/ensemble/club/organization* because the more I gave to it the more I got back.” Her pride came from checking off the list to success:

- Strong Academic Accomplishments (check)
- Involvement in Philanthropic Association (check)
- Participation on a Team (check)
- Music (check)

So here’s the thing...I’m very proud of my niece and I know she will have great success in college. I am a little worried about her over the long haul though. Students who aren’t a consistent part of a team, an ensemble, or a club for an extended period of time really miss out on the biggest lesson these kinds of endeavors teach. Young people who don’t participate have a harder time understanding that you’re not always there for yourself; that being a part of something through thick and thin, and not moving on when things get a little difficult, is one of life’s great lessons...and rewards.

I’m concerned that our society is teaching young people to check off the list; that finishing sooner means you’ve done it better, and that life is about what you take from your experiences, not about the reward you receive from having given of yourself to something bigger than you.

I believe AP Courses and Early College provide tremendous opportunities for young people to save thousands of dollars on the immense expense of higher education. For this we should be grateful. We must also be careful, however, that we don’t create a society of young people who believe that the accomplishment is always greater than the journey.

Board continued...



**President Elect
Mark Krempski**

Thank you, MSVMA members, for providing me the opportunity to play the role of president-elect. My hope is that in donning the mask of this presidential personae, I can provide leadership through serving you and your vision for this organization.

“Man should not be in the service of society, society should be in the service of man. When man is in the service of society, you have a monster state, and that's what is threatening the world at this minute. ...Certainly Star Wars has a valid mythological perspective. It shows the state as a machine and asks, "Is the machine going to crush humanity or serve humanity?" Humanity comes not from the machine but from the heart. What I see in Star Wars is the same problem that Faust gives us: Mephistopheles, the machine man, can provide us with all the means, and is thus likely to determine the aims of life as well. But of course the characteristic of Faust, which makes him eligible to be saved, is that he seeks aims that are not those of the machine. Now, when Luke Skywalker unmasks his father, he is taking off the machine role that the father has played. The father was the uniform. That is power, the state role.” – Joseph Campbell

District Manager Retreat, July 27 & 28, 2015

Earlier this summer, the District Managers gathered for their annual retreat in Lansing. The two-day event was very successful, as we welcomed new and returning district managers, reviewed policies and procedures, and shared best practices. Thanks to Steve Lorenz for leading this retreat. Our MSVMA District Managers for 2015-17 are:

- District 1 Katie McInnis & Scott Emelander
- District 2 Tamara Grove Williams & Michelle Zebell
- District 3 Steven Holovach
- District 4 Kelli Falls & Kylie Meinka
- District 5 Cheryl Gapinski & Jessica Nieuwkoop
- District 6 Beth Gray-Roll & Brett Yzquierdo
- District 7 Kathryn Becksvoort
- District 8 Adam Boyce & Darin DeWeese

- District 9 Jean Brown-Baker & Cathy Kintner
- District 10 Laura Oprea & Diane Scott
- District 11 Eric Cadena
- District 12 Todd Schreiber & Cate Windelborn
- District 13/14 John Beck
- District 15 Cheryl Valentine & Dennis Ryans
- District 16 Jan Boswell & Deborah Root

2016 Michigan Music Conference

Presiders: Presiders have been secured for the 2016 MMC MSVMA sessions. Thank you to those volunteered to serve MSVMA in this capacity!

Reading Sessions: As last year, MSVMA will have three reading sessions at the 2016 MMC - Mixed Choir, Treble Choir, Male Choir. Our MSVMA Repertoire Board Members will be presenting literature for all levels at these sessions. Thank you Repertoire Supervisors and Executive Board Director of Repertoire!

Headliner: Our headliner for the 2016 MMC will be Randal Swiggum and Margaret Jenks, directors from from Wisconsin - <http://www.michiganmusicconference.org/about-the-conference/conference-highlights>

Thursday Evening Concert: The Thursday Evening Concert, January 21, 2016 will feature the Western Michigan University School of Music: Symphonic Band, Chorale, Symphony Orchestra.

Conducting Symposium: The second annual MSVMA Choral Conducting Symposium will be hosted at The MMC pre-conference on Thursday, January 21, 2016. Dr. Jonathan Reed, Michigan State University, will be the clinician for this event. This pre-conference event will allow participants to conduct traditional choral repertoire with a featured rehearsal ensemble and receive live feedback and instruction from our guest clinician. Teachers have the opportunity to apply as either a Conductor or as an Observer (reduced fee). College students may apply as Observers. New and experienced choral conductors can benefit from observing or conducting.

District Information

Please check you district web pages for important information;

- District Meetings
- District Festival Dates, locations and application deadlines

All District Festival transfer requests are due by November 15th.



Treasurer
Julia Holt

I am excited to announce that the Executive Board has voted to establish the Carolyn F. Leep Endowment Fund to provide financial assistance the Carolyn F. Leep Scholarship. This scholarship was established in 1988 in honor of Carolyn's service to the Michigan School Vocal Music Association. In her position as head of the Choral/Vocal Department of Malecki Music Inc., Carolyn worked tirelessly for 20 years to provide MSVMA members with the materials to better perform our jobs as music educators.

MSVMA is proud to honor Carolyn Leep by presenting a scholarship each year in her name. The scholarship is awarded to an MSVMA member in January and must be used by the end of the next calendar year or be forfeited. Requisites for the scholarship are:

- Must be utilized for Post-Bachelor study toward a degree or a non-degree choral music institute or workshop
- Must be an MSVMA member with at least three years teaching experience in Michigan
- Must be able to return to MSVMA activities after using the scholarship
- Areas of study include:
 - Choral Conducting
 - Composition, with emphasis on Choral/Vocal Music
 - Vocal Music Education
 - Church Music with Vocal/Choral emphasis

Scholarship Requirements:

- **Application Deadline: November 15, 2015**
- All applicants must be available for an interview Thursday, January 21, 2016, to take place in Grand Rapids.
- If selected, the recipient must use the scholarship monies by December 31, 2017.



Bert Van Dyke
Director
State Events
Pop & Chamber
Festivals

Read beyond the title... I encourage you and your students to explore the many educational experiences available to you as "State Events." This title is only applied because the state office of MSVMA is responsible for sponsoring these events. Did you know that not every "State Event" requires a qualifying performance at a District event?

Your local districts sponsor District Choral Festival and District Solo and Ensemble Festivals. Based on performances at these District festivals your students may qualify to perform at the State Choral or State Solo and Ensemble Festival. Our MSVMA state office sponsors these state-level events. Please reference the MSVMA web site to see dates, sites, and supervisors for these events.

But wait – there is more!! Chamber Choir Festival is one of my favorite festival experiences and I highly recommend it to you. Each entry performs 2 contrasting selections of appropriate literature and listens while the other groups perform theirs. That's it!! No adjudication, no other stresses. And it is really affordable. The only limiting factors are size of group and the number of sites. Consider taking a group this year and who knows, maybe in future years we could even grow this type of festival to include more sites and larger choirs.

Still more!! A popular recent addition to our offerings is the Musical Theater Festival. Yes, you can really sing a song from your favorite show! You will still want to sing with healthy technique but here is an opportunity to experiment with a different genre of music and style of performance.

Could there be more!?! We are looking to develop a new MSVMA festival featuring the performance of contemporary acappella music. If you have some expertise in this area and would like to contribute to festival development, or if you might like to host or supervise such a festival, please let me know.

IMPORTANT NEW INFORMATION regarding State Solo and Ensemble Festivals: In an effort to reduce errors and improve our festivals, all scoring at these festivals must be done by a member director. Why do you care? If no one volunteers, no scores will be available. We simply must have members step up to volunteer. I am suggesting to our

Board continued...

Supervisors that they sign up 2 directors to be present in the festival office for a specific portion of the festival. That would include 2 for Friday evening, 2 for Saturday morning, and 2 for Saturday afternoon. Please consider volunteering! It's only a few hours and you get more connected to this incredible organization. You will receive training and support.

Also somewhat new: no Final Determinations will be posted at State Solo and Ensemble. Events may look up their FD online, or the director may check in the festival office.

MSVMA offers so much! For all events that interest you, please consider the MSVMA web site as your go-to place for festival information. Please understand that the guidelines and deadlines must be followed. I encourage you to read carefully and fully understand the expectations – this will provide you the most satisfactory experience. All the best to you and your students!!



New Kid on the Block

It was the first time I sang in a choir. My dad and the two other men that made up the entire men's section of the church choir, recruited this quasi-changed-alto-tenorish middle school voice to join the ranks of the rural but beloved singing crew. The first Sunday that fall, I donned my blue polyester robe and stole, sweaty palms holding up my music like I had been told, and sang the anthem, trying to sing as many notes as my range would allow. I LOVED it! Even though I had taken piano lessons and played the saxophone, singing in a choir was so different to me. Everything felt so new and I had so many questions for our

Kyle Zeuch
Director
Summer
Workshop,
Awards, MYAF,
Media Library

director. Why do we have to be so concerned about vowels? What does "space inside the mouth" mean? You want me to read bass clef AND look up at the conductor, AT THE SAME TIME?! There is nuance when singing in a choir, the details matter, and the feeling of adding your voice to something bigger than yourself, stirs something inside that can't be explained. Looking back, this time was such a transformative experience for me. It opened my eyes to music making that would forever change my life.

The choral bug had bitten me and there was no turning back. I had a hard time trying to understand why the entire congregation didn't want to be a part of the choir. When I joined choir in middle school, I was sad that there were only a few other boys. When I became a teacher, recruiting became top priority, because after all, what is better than singing in a choir? Choral directors share these sentiments and it's hard not to take it personally when we can't reach every single possible singer out there. The good news is that there are other quasi-changed-alto-tenorish voices, Beyoncé-inspired alto voices, I-don't-know-why-my-voice-got-so-low-overnight voices, and breathy-but-accurate-soprano voices just waiting to be discovered. You have the chance to find them and change their lives (and MSVMA can help)!

Well, here I am again, the new kid on the block, serving MSVMA in a new capacity for the first time. Just like when I joined my first choir, everything is so new and exciting to me. I have so many questions and need to learn about things quickly. I can see all of the things that MSVMA has to offer and feel a little sad that there aren't more people in our organization. I know there are teachers out there that could benefit from MSVMA. Likewise, I want all current MSVMA members to take advantage of our events and programs. As the executive board member of Summer Workshop and Michigan Youth Arts Festival, my goal is to increase participation in both of these events. Both events inspire and recharge our teaching batteries. If you have suggestions, comments, questions, or just want to share something with me regarding these events, PLEASE contact me. I look forward to meeting many of you at future events. Remember, keep looking for that quasi-changed-alto-tenorish voice, he's waiting for you to change his life.



Mandy Scott
Director of
Sight Reading
and Repertoire

Poetry and Music

I had an epiphany this summer about poetry and the power of text in the repertoire we choose. The poetry of the music can be the foundation of our teaching. Our students crave the opportunity to be exposed to “words that shimmer,” to quote the American poet Elizabeth Alexander. Our students crave text that speaks deeply to the human experience.

It all started on the drive to Alice Parker's farm in Massachusetts this summer. We would try to pack in as many NPR On Being podcasts

as we could (in between Pixar movies that our boys were watching in the back of the minivan). One of the episodes was an interview with Elizabeth Alexander, and it touched me deeply.

We arrived at Alice Parker's house, and we met with her every morning to talk about music, melody, poetry and life. Did I mention the poetry? In our week together, she read us poetry every day. Before she would let us sing a note of one of her arrangements or compositions, she would insist on reading us the text. Her love of language and words is captivating.

When we drove away from Massachusetts a week later, we listened to Elizabeth Alexander again. Then we listened to poet, Mary Oliver, on the same show. We had been changed by poetry in a way that we did not anticipate.

So here we are, at the beginning of the school year, picking out repertoire to reach the hearts and minds of our students. We have the opportunity to select music with text that is meaningful, poetic and filled with words that shimmer.

When we choose music with an intention for meaningful text, we offer our students a depth of experience that allows them to explore more than notes and rhythms. We offer our students a chance to explore human emotion and connect poetry and music to their own lives. We teach them how to be fully present and creative as human beings.

Consider a few lovely examples from the MSVMA Required Lists:

The Robin is the One
Emily Dickinson

The Robin is the One

That interrupt the Morn
With hurried—few—express Reports
When March is scarcely on—

The Robin is the One
That overflow the Noon
With her cherubic quantity—
An April but begun—

The Robin is the One
That speechless from her Nest
Submit that Home—and Certainty
And Sanctity, are best

MSVMA High School Primary
The Robin is the One--Ginsberg, 2-Part Hal
Leonard HL8751541

These Things Can Never Die
Charles Dickens

The pure, the bright, the beautiful
That stirred our hearts in youth,
The impulses to wordless prayer,
The streams of love and truth,
The longing after something lost,
The spirit's yearning cry.
The striving after better hopes;
These things can never die.

The timid hand stretched forth to aid
A sister in her need,
A kindly word in grief's dark hour
That proves a friend indeed;
The plea for mercy softly breathed,
When justice threatens high.
The sorrow of a contrite heart;
These things shall never die.

Let nothing pass, for every hand
Must find some work to do,
Lose not a chance to waken love;
Be firm and just and true.
So shall a light that cannot fade
Beam on thee from on high,
And angel voices say to thee,
These things can never die.

MSVMA High School Intermediate
Things That Never Die--Dengler, SATB Shawnee
35023055
Things That Never Die--Dengler, TTBB Shawnee
35023057

My Heart's In the Highlands
Robert Burns

Board continued...

Farewell to the Highlands, farewell to the North,
The birth-place of Valour, the country of Worth;
Wherever I wander, wherever I rove,
The hills of the Highlands for ever I love.

My heart's in the Highlands, my heart is not here;
My heart's in the Highlands a-chasing the deer;
A-chasing the wild-deer, and following the roe,
My heart's in the Highlands wherever I go.

Farewell to the mountains high covered with snow;
Farewell to the straths and green valleys below;
Farewell to the forests and wild-hanging woods;
Farewell to the torrents and loud-pouring floods.

My heart's in the Highlands, my heart is not here;
My heart's in the Highlands a-chasing the deer;
A-chasing the wild-deer, and following the roe,
My heart's in the Highlands wherever I go.

MSVMA JHMS Advanced

**My Heart's In the Highlands--Porterfield, TTBB
Shawnee 35014820**

MSVMA JHMS Intermediate

**My Heart's In the Highlands--Beery, TTBB Alfred
32018**

No Coward Soul Is Mine

Emily Brontë

No coward soul is mine
No trembler in the world's storm-troubled sphere
I see Heaven's glories shine
And Faith shines equal arming me from Fear

O God within my breast
Almighty ever-present Deity
Life, that in me hast rest,
As I Undying Life, have power in Thee

Vain are the thousand creeds
That move men's hearts, unutterably vain,
Worthless as withered weeds
Or idlest froth amid the boundless main

To waken doubt in one
Holding so fast by thy infinity,
So surely anchored on
The steadfast rock of Immortality.

With wide-embracing love
Thy spirit animates eternal years
Pervades and broods above,
Changes, sustains, dissolves, creates and rears

Though earth and moon were gone
And suns and universes ceased to be
And Thou wert left alone
Every Existence would exist in thee

There is not room for Death
Nor atom that his might could render void
Since thou art Being and Breath
And what thou art may never be destroyed.

MSVMA High School Intermediate

**I See the Heaven's Glories Shine--Ramsey, SATB Santa
Barbara, SBMP1040**

**I See the Heaven's Glories Shine--Ramsey, TTBB Santa
Barbara, SBMP929**



Angel Gippert
Director
Honors Choirs

As we begin thinking about everything that must be done at the start of a new school year, be sure to include the Honors Choir program in your plans. We have many amazing conductors this year from which our students could learn so much.

The conductors guiding our students in those few hours of artistic genius for 2015-16 are:

- HS SATB – Dr. Kimberly Adams
- HS TTBB – Dr. Clayton Parr
- HS SSAA – Wendee Wolf-Schlarf
- 6-7-8 SA – Julia Holt
- 7-8-9 SSA – Kent Wattleworth
- 7-8-9 TTB – Emerick Dee
- HS All State – Dr. Allen Hightower, Luther College

Our biggest change this year is the online registration form for 6-7-8-9 HC. We are very excited about this change and hope that it makes the process more streamlined! Last year, we implemented an online audition process at the HS level. Although there were bumps along the way, we have heard back from a few teachers about some wonderful opportunities that arose from this process. Teachers shared with us that not only were their students able to use their online application/resume for applications to places such as Interlochen Academy, but also were invited to perform in the Performance Series at Carnegie Hall. How exciting for these students! Thank you for sharing these success stories!

One of our primary goals this year will be to continue to increase the number of students who audition and subsequently, increase the size and quality of the choirs at the regional and state level. Don't forget that you can send up to 14 students to 6-7-8-9 auditions and 32 students to high school auditions.

Our secondary goal will continue to be reinforcing student music preparation and memorization for each event through individual testing. Last year, we were placed in the situation of sending students home as a result of not knowing their music. **PLEASE** remember

that the responsibility for success lies squarely on the shoulders of directors who send their students and relates directly to the time they invest in preparing the music. Ask them to sing their HC music for you. We have seen that when students come to these rehearsals prepared, the result is a more productive, musical experience beginning with the very first rehearsal.

We have a fabulous Honors Choir administrative team in place to help deal with all aspects of organizing and managing students, events, and logistics. Our 2015-17 team includes:

- 6-7-8 SA Coordinator – Nathan Masterson
- 7-8-9 SSA Coordinator – Gail Worden
- 7-8-9 TTB Coordinator – Mark Shepard
- 6-7-8-9 Supervisor – Eric Floetke
- Region A/State SSAA Coordinator – Meghan Eldred
- Region B/State SATB Coordinator – Matt Callaghan
- Region C/State TTBB Coordinator – Andrew Hathikhanavala
- Region D Coordinator – John Beck
- All State Coordinator – Nate Degner
- HS Supervisor – Pam Pierson
- Executive Board Director of Honors Choirs – Angel Gippert

Our coordinators and supervisors put in countless volunteer hours to provide the youth of Michigan with outstanding musical experiences and memories! As you can see, we have many new faces on our team and look forward to an exciting year!

Every year brings new faces, new host locations, deadlines, dates, fees, repertoire and a variety of details. The MSVMA website is the repository of all current knowledge and information concerning MSVMA. *Please make sure that you visit the website often.* Below is some information that can be found on our website:

2015-2016 6789 Honors Choir Dates

- September 29** - Audition Registration DEADLINE
- October 24** – Auditions, @ *Grandville HS and South Lyon East HS*
- November 7** - Rehearsal & ALL Fees/Forms DEADLINE, @ *Birch Run HS*
- November 21** – Rehearsal, @ *TBD*
- January 2, 2016** – Rehearsal, @ *Walled Lake Northern HS*
- January 21, 2016** - State rehearsal & MMC performance @ 6:30 PM THURSDAY

****We are still in need of a rehearsal site for November 2nd on the west side of the state. If you think you could help**

Board continued...

out, please contact Eric Floetke ASAP! Thank you!

2015-2016 High School Honors Choir Dates

September 15 - Audition Registration/Application DEADLINE

September 22 – ONLINE Regional Auditions OPEN for submission

October 7 – ONLINE Regional Audition submission DEADLINE

October 16-17 - Regional Auditions Adjudication

October 23 - Regional Honors Choir/State Auditions Registration DEADLINE

December 5 - Regional Honors Choir/State Auditions

Region A	Region B	Region C	Region D
Grand Haven HS	Western MI University	South Lyon HS	Escanaba HS

December 11 - State Honors Choir Registration

DEADLINE

January 21-23, 2016 - State Honors Choir @ MMC

February 1, 2016 – All-State selection announced

March 1, 2016 - All State Registration DEADLINE

May 12-14, 2016 - All State Honors Choir @ WMU

Official source of all music and correct editions: Musical Resources, <http://www.musical-resources.com/>

HIGH SCHOOL HONORS CHOIR REPERTOIRE 2015-16

Kimberly Adams

HS – SATB

The Heavens are Telling

Unclouded Day

Uti vår hage

Sing Me To Heaven

O My Love's Like a Red, Red Rose

Past Life Melodies

J. Haydn/Shaw-Parker

arr. Shawn Kirchner

Alfvén, Hugo

Daniel Gawthrop

Rene Clausen

Sarah Hopkins

Lawson-Gould LG51147

Boosey & Hawkes 48021256

Gehrmans GE 11544

Dunstan House DH9101

Mark Foster Music MF3065

Morton Music MM2001

AUDITION

REGIONAL

Clayton Parr

HS – TTBB

Praise Him

Gentle Annie

Heaven

Epitaph on John Jayberd of Diss

Chela

Pemulwuy

Michael Cox
Stephen Foster/arr. Parker-Shaw

Andre Thomas

R. Vaughan Williams

arr. Clayton Parr

Paul Jarman

Hinshaw HMC-1257

Lawson-Gould LG00859

Mark Foster MF1016

Oxford University Press 95.115

Earthsongs

self-published

REGIONAL

REGIONAL

Wendee Wolf-Schlarf

HS – SSAA

A Jubilant Song

Tundra

Duerme Negrito

Reasons for the Perpetuation of Slavery

Music Down in My Soul

James McCray

Ola Gjeilo

arr. Emile Sole

Elizabeth Alexander

arr. Moses Hogan

Santa Barbara SBMP 31

Walton Music WW 1459

Earthsongs S-117

Seafarer Press SEA-091-00

HL 08743329

REGIONAL

REGIONAL

Grade 6-7-8-9 HONORS CHOIR REPERTOIRE 2015-16

Julia Holt

6-7-8 SA

Days of Quiet Joy
Sound the Trumpet
Durme, Durme
Reuben, Reuben
An Awful Tempest
Kol Han'shamah

Paul Basler
Purcell/arr. R Robinson
arr. Audrey Snyder
arr. Vijay Singh
Jeffrey Cobb
Robert Applebaum

Walton Music WJMS 1051
Carl Fischer CM9236
HL 08551516
National Music Publishers NMP 282
Mysterium Music www.jeffreycobb.com
HL 00114511

AUDITION
CLINIC

Kent Wattleworth

7-8-9 SSA

The Mouse Madrigal
The Poet Sings
Stand Together
Hamisha Asar
Bora Maisha
Wake Me a Song

arr. Steven Porter
Z. Randall Stroope
Jim Papoulis
arr. Nick Page
Robert I. Hugh
Andrea Ramsey

Phantom Pub. PPI 300
Heritage Music Press 15/1376H-3
Boosey & Hawkes 48019165
Boosey & Hawkes 48004912
Boosey & Hawkes 48022596
Santa Barbara Music Publishing SBMP 1027

AUDITION
CLINIC

Emerick Dee

7-8-9 TTB

Courage Lives
Tell My Father
Ose Shalom
Moses
Seize the Day

Mark Patterson
Wildhorn/arr. A Ramsey
John Leavitt
Medema/arr. E. Dee
Menken/arr. R Emerson

Heritage Music Press 15/2089H
HL 02501096
HL 08703355
Word Music/manuscript
HL 08742606

AUDITION
CLINIC

HS ALL-STATE Repertoire

Dr. Allen Hightower, Weston Noble Chair in Music, Luther College

Domine Fili Unigenite (from Gloria)
Even When He Is Silent
He is Marvelous!
You Are the Music
Danny Boy
Oba Ti De

Antonio Vivaldi/ed. Lee Kielson
Kim Andre Amesen
Rosephayne Powell
Dan Forrest
arr. Roger Wagner
Jeffery Ames

Alfred Archive Ed: OCT02086
Norsk Musikforlag
Hal Leonard 08745985
Hinshaw Music HMC2171
Lawson-Gould 52599
Earthsongs S0379

How to get started, before time runs out:

1. Go to MSVMA Honors Choir website and read everything
2. Complete application forms ONLINE.
3. Send forms by deadline (if applicable) and pay the appropriate fees.
4. Purchase copies of the audition music (*and clinic piece for 6-7-8-9*)
5. (*Optional but recommended*) - Order practice recordings of audition music from <http://choraltech.org> (*Only 6-7-8-9 SA duets and TTB trios will receive access to download audition practice recordings from MSVMA upon audition registration*)
6. Teach your students the music and prepare them for the audition process.

Please do all that you can to support this amazing program that takes our singers out of their regular choral world, introduces them to the great vastness of all the talent throughout the state, and creates life-changing musical experiences and memories. To continue this extraordinary musical experience each year, we need your students to participate in the Honors Choir program! We hope to grow each year with an increase in participation. Please encourage as many of your students as possible who would greatly benefit from the program to audition in October! Now go start advocating...



Michigan School Vocal Music Association

Serving vocal music education in Michigan since 1937

MSVMA Office Staff

Virginia Kerwin, Executive Director

Debra Jacks, Director of Operations

Pam Hughes, Administrative Assistant

Nancy Bray, Adjudication & Summer Workshop Coordinator

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Nancy Bray, Recording Secretary

MSVMA Emeritus