



# Colorado RE:View

The Newsletter of the Colorado Chapter of the American Choral Directors Association  
Vol. 30, No. 2 Spring 2013

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## CoACDA Summer Workshop 2013 July 22 – 24

Bethany Lutheran Church  
4500 East Hampden Avenue, Englewood, CO

### Featured Clinicians:



Anton Armstrong



Bradley Ellingboe



David Brunner

Visit our website,  
[www.coloradoacda.org](http://www.coloradoacda.org)  
for more  
Summer Workshop  
details!



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## From the President

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Bill Erickson



### The Year Comes to a Close

Moving into the final month of our year of teaching, conducting and serving in our houses of worship brings a certain mix of thoughts and emotions. As we review our goals for the year, we reflect on the journey. What did we do well? What would we change? What did we achieve and to what extent was our achievement?

The goals that are tangible are easy to assess, but what about the level of achievement regarding intangible goals? In other words, how effective was the journey itself? What was the level of preparedness and execution of the goals? What about the human side of the journey? Was the “working the plan” achieved with enthusiasm, persistence patience and compassion? Was the daily grind achieved with honesty and kindness? Did we transform a bunch of “me’s” to one big “we”?

Hopefully, the answer to each of the aforementioned questions is one that is highly positive, one that shows strong evidence of positive achievement. For our ensembles, the proof of evidence is in the sound. It’s in the achievement of a beautiful musical phrase or elevating levels of music literacy, i.e., empowering our singers. It’s in the eyes of the performer. It’s in the response of our audiences. It’s in the connection of one human spirit with another.

Then again, it may be in the evidence of growth in our programs from this year to the next as projected enrollments come in. Or, it may be in the achievement of the non-musical components of what we do. In other words, understanding how to work with the tremendous variety of students or adults that walk into our rehearsals, and, connecting with what makes those folks tick. Perhaps it’s the achievement of a deeper understanding and appreciation of those with whom we work as well as ourselves.

As we close this year, we also make plans for rejuvenation. **The 2013 COACDA Summer Workshop** proves to be a real jewel amongst the professional growth opportunities this year. **Dates are July 22-24, 2013 and will once again be held at Bethany Lutheran Church in Greenwood Village, CO.** Check out the COACDA website for more information on our headliners, Dr. Anton Armstrong from St. Olaf College, Dr. David Brunner from the University of Central Florida, and Bradley Ellingboe from the University of New Mexico. Dr. Brunner will be directing the 6-9 Treble Honor Choir. Please see the website for the honor choir details, and, get your students to register now as registrations have been arriving since mid-March. Deadline for registration is Apr. 20.

All of Colorado ACDA would like to congratulate Boulder Fairview’s Janis Vlahos and Age of Guinevere for their superb performance at the American Choral Directors Association National Conference in Dallas this past March. What a fantastic evening of jazz, and, Age of Guinevere was clearly the shining star. Congratulations and thank you for representing Colorado so well.

Once again, attending the ACDA National Conference was life changing. The level of artistry was inspiring and gave the opportunity to look at our own artistic understanding of beautiful choral tone and exceptional phrasing. So many “ah-ha”

## From the President, cont.

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moments certainly create change in all of us! Seeing old friends and renewing these friendships is simply priceless.

That said, on behalf of Brent Ballweg, SWACDA President and SWACDA's upcoming division conference in Little Rock, Arkansas Mar. 19-22, 2014, I would like to invite all Colorado ACDA members to submit applications for choral performance or interest session proposals for the conference. You can find application information for both on the SWACDA.org website. I know there are ensembles and individuals in our state who would make a fine contribution to the conference. Please consider applying. **Deadlines for both are May 24, 2013! Apply now!**

All best wishes to all of you for a successful close to a successful year. See you July 22-24 for our Summer Workshop. Look for your brochure coming in early May.

Bill Erickson, CoACDA President

### CoACDA Summer Workshop 2013

July 22 – 24

Bethany Lutheran Church  
4500 East Hampden Avenue, Englewood, CO



Featured Clinicians:  
Dr. Anton Armstrong, Dr. David Brunner,  
and Bradley Ellingboe



Grade 6-9 Honor Choir directed by Dr. Brunner  
Firesign Vocal Quartet: Ben Riggs, Artistic Director  
Interest Sessions presented by Colorado choral conductors

[www.coloradoacda.org](http://www.coloradoacda.org)

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suewandedm@aol.com

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### Community Choirs R&S Chair

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## Differentiating for Our Guys: Ear Training in the Men's Choir

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Adam Cave, Men's Choir Repertoire and Standards Chair  
Cherry Creek High School



In the world of education, there is a lot of talk about differentiating instruction for different learning styles. In the world of choir, our boys often lag behind our women in areas like matching pitch, ability to read music and confidence. I believe we need to implement different strategies in our men's choirs to directly address these problems - we are doing our guys a great disservice if we don't adjust our teaching to meet them at their level. I have found that using relatively simple ear-training exercises as part of my daily warm-up routine has created a foundation for my guys to start understanding the language of music, and has started to close the gap between the genders.

These exercises can take a few different forms. On the first day, I would play an easy series of pitches on the piano ("do-mi-sol-mi-do" or "sol-fa-mi-re-do") and ask them to sing the passage back on solfege. Another day, I return to some of the same series of pitches, but this time I would show the students the solfege hand signs and ask them to "hear" the pitches from my hand before repeating them back aloud. On another day, I could use notes written on the board and point to pitches in a variety of sequences. Regardless of how difficult the series of pitches, I encourage my guys to sing confidently and, when they make mistakes, to make them boldly.

Benefits in my own men's choirs:

- 1) **Energizes the warm-up.** My guys think of these ear-training drills as games more than anything else. They love the challenge of getting something right on the first try, thus they focus a bit more and compete with each other. It never fails to add energy to the room, which then transfers to the next activity or warm-up.
- 2) **Encourages independent singing.** Toward the beginning of the year, I will introduce very simple patterns ("do-re-mi-re-do") and ask each guy in the group to sing the pattern on their own. It is a quick, non-threatening way to get my guys singing independently. Once they realize they can do it, their confidence builds and the prospect of singing independently within rehearsal doesn't seem so daunting.
- 3) **Begins the process of matching pitch.** In this context, while I am having boys repeat patterns on their own, if a boy is not matching pitch, it is very easy to pause for a few seconds and work with him individually. I may repeat the pattern a few times until the student sings it in tune; I may even change MY beginning pitch to match theirs, then slowly work the pitch back up by half or whole steps. I can then address the individual student and even the whole class to talk about what they heard (i.e., "Did you hear that when I changed my pitch, Mark started to match my pitch? And then when I started to go up, Mark did a great job going with me. Mark, that was great progress today. When we do this again, remember to aim a little higher – you'll get there"). A quick conversation like this can do wonders to help that student match pitch and also educate the class in critical listening.
- 4) **Scaffolds them toward musical literacy.** The idea of sight-reading an entire line or song is simply overwhelming to many of my guys when they start choir. However, if they have already sung "do-mi-sol-mi-do" in class aurally, seeing it written as a series of notes on a staff isn't terribly overwhelming. And if I can integrate a similar pattern into a very simple 3 measure sight-reading exercise ("do-re-mi-re-do-mi-sol-mi-do"), even the most novice of musicians can begin to decipher the notes independently.
- 5) **Paves the way toward teaching scales, triads and intervals.** Preparing the boys for auditions like Colorado All-State Choir can be daunting, but if these simple ear training exercises are familiar to them, introducing "me" as part of a minor triad (do-me-sol-me-do) becomes just another new wrinkle. Similarly, I might have them sing up and down from "do" (do-mi, do-la, etc.) to introduce intervals.

To be clear, I do also use exercises like this in my women's choirs, but I have found that in my men's choirs, I use them more and the tangible improvements are more dramatic. These exercises are most certainly not cure-alls for the issues facing our guys, but I do believe these simple, easy activities can begin the process of developing them into more independent, literate musicians.

## Community Choirs: Rumor Has It . . .

Richard Larson, Community Choirs Repertoire and Standards Chair  
Kantorei



Reflecting on the past 30 years living and teaching choral music in Colorado, I hear more people than ever are singing. Rumor has it that community choirs are the fastest growing arts groups in the country. In 2011, Chorus America did The Chorus Impact Study: How Children, Adults, and Communities Benefit from Chorus. The study quoted, “Chorus America’s study found that an estimated 42.6 million Americans regularly sing in choruses today. More than 1 in 5 households have at least one singing family member, making choral singing the most popular form of participation in the performing arts for both adults and children.”

Community choirs come in all sizes, shapes, and genre. There are children’s choirs, women’s, and men’s choirs, chamber choirs, barbershop choirs, etc.. Some choir members are paid, some pay to sing. Nonetheless, all are important.

So why do we join a choir? We join because we love to sing and make good music. Somewhere in our short lives, we get hooked on the joy and beauty and inspiration of singing. The feeling of ensemble singing, and what it does to our soul is something that goes beyond words.

However, there are artistic criteria that cannot be ignored or slighted if a group is to succeed. Two things are of utmost importance if the choral art is to communicate: music technique and music expression. They must be adhered to and addressed on a minute, hourly, daily, monthly or yearly basis.

There are three areas of an arts organization that are of equal importance: The Board of Directors (term limits), The Executive Director, and the Artistic Director. I would suggest you look at two small pamphlets published by Chorus America. Go to: [www.chorusamerica.org/publications](http://www.chorusamerica.org/publications), and purchase two small books: The Chorus Leadership Guide, and Conductor’s Count. They are worth your investment.

I have several role models whom I hold in the highest of esteem. Dale Warland, former artistic director/conductor of the famed Dale Warland Singers would have to be one of the few at the top of my list. Recently, Mr. Warland presented a session at the National ACDA in Dallas entitled, “Passion for the Choral Art. . . .” Passion in choral singing has always been one of my personal goals for my groups. Below are bullet points of Mr. Warland’s opinions on how to make “passion” come alive in your choral organization. I concur with Mr. Warland. Therefore, I wanted to share with you some of what I heard him say at his session. Much of the list below you are already familiar with:

- In Dallas, Dale Warland first asked in his session, which was most important in the success of a choral program: the choir, the director, or the repertoire? Warland answered, “Repertoire! Selecting music for any ensemble one directs is a lifetime responsibility. Repertoire will shape the direction and purpose of the choral ensemble you direct.”
- Auditions: Singers auditioning for your group need to know expectations.
- Tone: What is the natural sound you are looking for?
- Innate musicianship—does one sing a musical phrase naturally? This would include tone color, dynamics, expressive flexibility, and the ability to read accurately the printed page—the first time through! The ability to innately make a musical phrase happen is a gift.
- Ability to sustain a musical phrase.
- Dynamics—beware of dynamic extremes!
- Unification of pronunciation.
- Accuracy of pitch—essential
- Conductor self-evaluation—evaluate your “gestures.”
- Develop metaphors.
- Repertoire—a lifetime challenge and delight. “What your choir becomes or doesn’t become is dependent on repertoire”—Dale Warland.

- Score Study—score study should take as much time as selecting repertoire. There is no one true method for studying scores.

Finally, singing feeds the soul. Music has given meaning to my life. Songs well sung transports people to another level. It is heartwarming to know there are so many people singing in this country. Let your heart and soul come out. With all the hate and violence we read about every day, singing beautiful songs can bring unknown joy to this modern troubled world. It is uplifting for the human soul. Continue to be passionate about your art.

## Summer 2013 6-9 Treble Honor Choir

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Sue Williamson, Children's Choir Repertoire and Standards Chair



We are thrilled to have Dr. David Brunner as our Treble Honor Choir Clinician this summer. Dr. Brunner is an extremely talented conductor and composer who teaches at Central Florida University. We have asked Dr. Brunner to consider programming which spans multiple treble ages so that all conductors, regardless of what level they teach, will find repertoire and inspiration. Enjoy reading his biography on page 9, and please join us in welcoming him to Colorado at the Summer Convention!

Dear Colorado ACDA members and friends,

Colorado ACDA is pleased to offer your treble choir members, children exiting grades 6-9, the incredible opportunity to sing this summer with Dr. David Brunner, University of Central Florida, in Colorado ACDA's 6-9 Treble Honor Choir, part of our Summer Workshop, July 22-24, 2013.

During the 3-day event at Bethany Lutheran Church in southeast Denver, the Treble Honor Choir will rehearse repertoire for a Wednesday afternoon, July 24 performance that will include a variety of repertoire, and perhaps one or two pieces by Dr. Brunner himself. Dr. Brunner has long been known for his work with all ages in choral music around the country. His work with children's and youth choirs is exemplary; rehearsals are engaging and so enjoyable. Performances by his honor choirs are always stunning, giving evidence of a high artistic level.

The Colorado ACDA 6-9 Treble Honor Choir will be limited to the first 72 applicants, with a 3-part, SSA balance of unchanged voices. Priority will be given to students of teachers who apply early and submit a balance of voice parts.

For more information about the registration process, fees, and rehearsal schedule, please visit our website at [www.coloradoacda.org](http://www.coloradoacda.org).

Sincerely,

Bill Erickson, Colorado ACDA President: [mr.emusicstudio@gmail.com](mailto:mr.emusicstudio@gmail.com) Phone: 303.916.0312

Sue Williamson, Colorado ACDA Children's Choir R&S Chair: [suewandedm@aol.com](mailto:suewandedm@aol.com)

Emily Martin, Colorado ACDA Middle School R&S Co-Chair: [emily.martin@bvsd.org](mailto:emily.martin@bvsd.org)

Phil Drozda, Colorado ACDA Middle School R&S Co-Chair: [philip.drozda@gmail.com](mailto:philip.drozda@gmail.com)

## Upcoming Events

### Oratorio Society of Estes Park 25<sup>th</sup> Anniversary Concert

([www.osep.info](http://www.osep.info))

Mendelssohn *Lauda Sion*, op. 73

Bruckner *Locus iste*

Beethoven *Choral Fantasy*

Kathy Bowers, conductor

Friday, May 17, 7:00 pm

Saturday, May 18, 2:00 pm

Estes Park High School Auditorium

1500 Manford Ave.

Estes Park, Colorado 80517

Free; donations accepted

### Estes Park Summer Sings (2<sup>nd</sup> Season)

Sponsored by the Oratorio Society of Estes Park

([www.osep.info](http://www.osep.info))

Saturday afternoons from 4 - 6:30 PM

(Registration opens at 3:30)

July 27th - Handel *Messiah*

August 3rd - Brahms *German Requiem* (in German)

August 10th - Rutter *Te Deum*

Location: Shepherd of the Mountains Lutheran Church

2000 Ptarmigan Trail (off of Hwy 34 and Dry Gulch)

Estes Park, CO 80517

Tickets: \$8; Season Ticket \$20/couples \$32

HS and UG students FREE with ID

Scores will be available for loan or bring your own

Please contact Music Director Kathy Bowers for more

information and/or to volunteer as a soloist

(970) 586-5193 [ksbd@mac.com](mailto:ksbd@mac.com)



*Summer Choralfest 2013*

# Requiem - Dvorak

**Sunday, June 23, 2013**

**Concert at 3:00 p.m.**  
**Pre-Concert Lecture at 2:00 p.m.**

**Festival Choir & Orchestra**

Bethany Lutheran Church  
4500 East Hampden Ave.  
Cherry Hills Village (Denver)

Adults \$15  
Seniors & Students \$10  
Tickets available at door or call  
970.392.2540

Details: [choralfest@comcast.net](mailto:choralfest@comcast.net)

Howard Skinner,  
Conductor

### The Rocky Mountain Chapter of Choristers Guild

The Rocky Mountain Chapter of Choristers Guild will hold their 61<sup>st</sup> Annual Choral Festival for Children & Youth on April 13 at Augustana Lutheran Church, 5000 E. Alameda, Denver. Sue Ellen Page, outstanding composer, conductor, author and teacher from Princeton, NJ, is the clinician.

Choristers Guild ([www.choristersguild.org](http://www.choristersguild.org)) is a Christian organization that enables leaders to nurture the spiritual and musical growth of children and youth through publication of choral and handbell music, choir curricula, educational resources, member benefits, educational and training events, advocacy and a bi-monthly journal, *The Chorister*.

The Rocky Mountain Chapter sponsors one of the longest-running children's choir festivals in the nation. Members prepare their choirs to sing several anthems in the 2:00 p.m. Festival Worship Service, to which the public is invited, free. Interested prospective members can also attend the mass rehearsals (at no charge) beginning at 9:00 a.m. to observe a master clinician in action with 200 singers.

Contact Dorothy Elder, [dorothy@firstconggreeley.com](mailto:dorothy@firstconggreeley.com) for more information.

# Concerts by area professional, semi-professional, and community choirs

## **Ars Nova Singers**

Conductor Thomas Edward Morgan  
"Music Beyond Words"  
May 31 & June 1  
[www.arsnovasingers.com](http://www.arsnovasingers.com)

## **Cherry Creek Chorale**, Conductor Brian Patrick

Leatherman  
"Isn't It Romantic?"  
May 10 & 11  
[www.cherrycreekchorale.com](http://www.cherrycreekchorale.com)

## **Colorado Chorale**, Conductor Frank Eychaner

"A Brief History of A Cappella"  
May 17 & 19  
[www.coloradochorale.org](http://www.coloradochorale.org)

## **Denver Gay Men's Chorus**, Guest Artistic Director

Tim Seelig  
"2<sup>nd</sup> Annual Diva Ball"  
May 2  
[www.dgmc.org](http://www.dgmc.org)

## **Denver Women's Chorus**, Conductor Mark Zwilling

and  
"Colors of the Soul"  
June 8  
[www.rmarts.org/dwc.php](http://www.rmarts.org/dwc.php)

## **Harmony, A Colorado Chorale**, Conductor Bill

Loper  
"Hers and Herstory,"  
May 19 & 31  
[www.harmonychorale.org](http://www.harmonychorale.org)

## **Kantorei**, Conductor Richard Larson

"This is the Day"  
May 4 & 6  
[www.kantorei.org](http://www.kantorei.org)

## **Longmont Chorale**, Conductor Scott Hamlin

"British Isles – Tour Choir Concerts"  
June 9 & 16  
[www.longmontchorale.org](http://www.longmontchorale.org)

## **Out Loud, The Colorado Springs Men's Chorus**, Conductor Mark Zwilling

"It's Getting Better: Stories of our Lives"  
April 27  
[www.rmarts.org/outloud.php](http://www.rmarts.org/outloud.php)

## **St. Martin's Chamber Choir**, Conductor Timothy

J. Krueger  
"Festive Flourishes: Glorious Music for Choir and Organ"  
June 7  
[www.stmartinchamberchoir.org](http://www.stmartinchamberchoir.org)



## Meet Anton Armstrong

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Excerpted from the website of St. Olaf College, [www.stolaf.edu](http://www.stolaf.edu)



Anton Armstrong, Tosdal Professor of Music at St. Olaf College, became the fourth conductor of the St. Olaf Choir in 1990 after ten years in Grand Rapids, Michigan, where he had served on the faculty of Calvin College and led the Calvin College Alumni Choir, the Grand Rapids Symphony Chorus, and the St. Cecilia Youth Chorale.

Dr. Armstrong is a graduate of St. Olaf College and earned advanced degrees at the University of Illinois and Michigan State University. He is editor of a multicultural choral series for Earthsongs Publications and co-editor (with John Ferguson) of the revised St. Olaf Choral Series for Augsburg Fortress Publishers. In June 1998, he began his tenure as founding conductor of the Oregon Bach Festival Stangeland Family Youth Choral Academy. A graduate of the American Boychoir School, Dr. Armstrong served for over twenty years on the summer faculty of their summer program ALBEMARLE and held the position of Conductor of the St. Cecilia Youth Chorale, a 75-voice treble chorus based in Grand Rapids, from 1981-1990. He has conducted the Troubadours, a 30-voice boys ensemble of the Northfield Youth Choirs, since 1991. He currently serves as a member of the Board of Trustees of the American Boychoir School and the Board of Chorus America.

Active nationally and internationally as a guest conductor and lecturer, Anton Armstrong was honored in June 2003 to serve as the first Peter Godfrey Visiting Professor of Choral Music at the University of Auckland, New Zealand. In the summer of 2001, Dr. Armstrong conducted the World Youth Choir sponsored by the International Federation of Choral Music with concerts in Venezuela and the United States. Recent international engagements include serving as a guest conductor at the 2010 Zimriya-The World Assembly of Choirs, and in March 2011 Dr. Armstrong returned to guest conduct the Formosa Singers of Taipei, Taiwan. In the summer of 2011 he was a guest conductor of the Prague Proms International Music Festival sponsored by the Czech National Symphony Orchestra. He has been featured as a clinician at the Fourth World Symposium on Choral Music in Sydney, Australia (1996), the Eighth World Symposium in Copenhagen, Denmark (2008,) and led a conducting master class at the Ninth World Symposium of Choral Music in Puerto Madryn, Argentina (2011). He will return to Israel in July 2013 to once again serve as a guest conductor of the 23rd Zimriya-The World Assembly of Choirs. Finally, he is serving as the Co-Chair of the Artistic Committee for the 10th World Symposium of Choral Music being held in Seoul, South Korea in August 2014.

Dr. Armstrong has frequently conducted ensembles and appeared before regional, national, and international gatherings of the American Choral Directors Association, International Federation of Choral Music, Music Educators National Conference, Choristers Guild, American Guild of Organists, Association of Lutheran Church Musicians, Organization of American Kodaly Educators, and the Orff-Schulwerk Association. During 2012-13, Dr. Armstrong will lead choral festivals at Carnegie Hall and Lincoln Center, New York, and Orlando, Florida. Other guest conducting/lecturing engagements in 2012-13 include appearances in New Jersey, New York, Utah, Michigan, Oregon, Pennsylvania, and Trondheim, Norway.

In January 2006, Baylor University selected Anton Armstrong from a field of 118 distinguished nominees to receive the Robert Foster Cherry Award for Great Teaching. The award is designed to honor great teachers, to stimulate discussion in the academy about the value of teaching, and to encourage departments and institutions to value their own great teachers. He spent February-June 2007 in residency at Baylor University as a visiting professor. In March 2007 he was the first recipient of the Distinguished Alumni Award from the American Boychoir School, and in October 2009 he received The Distinguished Alumni Award from Michigan State University.

– January 2013 Press contact: Karl Reichert, publicist

## Meet David Brunner

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Excerpted from [www.davidbrunner.com](http://www.davidbrunner.com)



David L. Brunner is Professor of Music and Director of Choral Activities at the University of Central Florida and well known for his work with singers of all ages, appearing as a popular honor choir conductor, clinician and composer in thirty-four states and internationally in Canada, the U.K, Europe, Australia and Japan, including the American Choral Directors Association, Music Educators National Conference and American Guild of Organists, the Association of British Choral Directors and the Kodaly Societies of Canada and Australia, the International Cathedral Music Festival at Salisbury and Canterbury, the International Honor Band and Choir Festival at the Hague and Brussels, and the Choral Music Experience International Institute for Choral Teacher Education in England, Scotland and Wales.

*Cont. on p. 10*

## Meet David Brunner, Cont.

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Brunner is an imaginative composer who has received yearly ASCAP awards since 1997 and in 2000 joined a prestigious group of American composers when he was named Raymond W. Brock Commissioned Composer by the American Choral Directors Association. The New York Times has noted him as a “prolific choral writer whose name figures prominently on national repertory lists”. He is published by Boosey & Hawkes, with over one hundred compositions in print.

This year David conducts the North Dakota Junior High All-State Chorus, the Mississippi and Louisiana High School Mixed All-State Choruses, and the Charleston, South Carolina All-City High School Chorus; works with singers at Mississippi State University, the Clark County (Las Vegas, NV) Children’s Chorus, and Heritage Children’s Chorus Festival in Chicago; is Conductor/Clinician for the Colorado ACDA conference and Composer-in-Residence for the Choral Music Experience Institute at Carthage College (WI); and conducts a concert of his works for chorus and orchestra at Carnegie Hall, his 8<sup>th</sup> appearance there. In addition he prepares choruses for a performance of Mahler’s 3<sup>rd</sup> *Symphony* with the Orlando Philharmonic Orchestra and Beethoven’s 9<sup>th</sup> *Symphony* with the orchestra of the University of Central Florida. New works premiere in Michigan, California, North Dakota, Mississippi, Nevada, Florida and at the National ACDA convention in Dallas.

A complete resource of David Brunner’s work can be found at [www.davidbrunner.com](http://www.davidbrunner.com).

## Meet Bradley Ellingboe

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Excerpted from the website of the University of New Mexico College of Fine Arts, <http://music.unm.edu>



Bradley Ellingboe has led a wide-ranging career in the world of singing, including accomplishments as a choral conductor, soloist, composer, scholar and teacher. As a choral conductor he has led festival choruses in 40 states and 14 foreign countries. He made his operatic conducting debut in 2011, leading the world-premiere performances of Stephen Paulus’s opera *Shoes for the Santo Niño* in a joint production by the Santa Fe Opera and the University of New Mexico. As a bass-baritone soloist he has sung under such conductors as Robert Shaw, Helmuth Rilling, Karl Jenkins and Sir David Willcocks. Ellingboe has over 110 pieces of music in print, including his largest work, the *Requiem* for chorus and orchestra, which made its Carnegie Hall debut with the composer conducting in 2010. Ellingboe led the European debut of his *Requiem* in 2011, with concerts in Budapest, Bratislava and Prague. For his scholarly work in making the songs of Edvard Grieg more accessible to the English-speaking public, he was knighted by the King of Norway in 1994. As a teacher, the University of New Mexico Alumni Association named him *Faculty of the Year* in 2008.

Bradley Ellingboe has been on the faculty of the University of New Mexico since 1985, where he is Professor of Music and Regents Lecturer. He has served as Chairman of the Department of Music. In the fall of 2005 Ellingboe stepped down from his post as Head of the Voice Area and assumed the title of Director of Choral Activities. He is a graduate of Saint Olaf College and the Eastman School of Music and has done further study at the Aspen Music Festival, the Bach Aria Festival, the University of Oslo and the Vatican.

Ellingboe has won annual awards for his choral compositions from ASCAP, the American Society of Composers, Arrangers and Publishers since 2000. His choral music is widely sung and is published by Oxford, Augsburg, Walton, Hal Leonard, Mark Foster, Choristers Guild, Alliance, Concordia, and particularly the Kjos Music Company, for whom he edits two series of choral octavos. His music has been performed and recorded by such groups as the Santa Fe Desert Chorale, Philip Brunelle’s *VocalEssence*, the Saint Olaf Choir, the Harvard Glee Club, Craig Hella Johnson’s *Conspirare*, and the choirs of the University of Michigan and Luther College, among many others.

He has prepared choirs for such luminaries as Dave Brubeck, Moses Hogan, Alice Parker, Morten Lauridsen, René Clausen and Robert Ray. At the request of composer Libby Larsen the UNM Women’s Chorus, “Las Cantantes,” recorded all Larsen’s music for treble chorus. He was asked to guest conduct the Santa Fe Desert Chorale in a series of concerts in December, 2011.

An active church musician, Ellingboe was Director of Music at St. Paul Lutheran Church of Albuquerque from 1990-2009. He has given workshops for the AGO, PAM, ALCM, and NPM. He has been on the summer faculties of Saint Olaf College, Southern Methodist University and Montreat. He was a member of the national board of the Choristers Guild from 2004 – 2011.

Professor Ellingboe is the editor of *Choral Music for Sundays and Seasons* (2004), published by Augsburg Fortress Press. He is also editor of two books of songs by the Norwegian composer Edvard Grieg: *45 Songs of Edvard Grieg* (1988) and *A Grieg Song Anthology* (1990) published by Leyerle Publications.

## The Editor's Last Word: Digging into Text

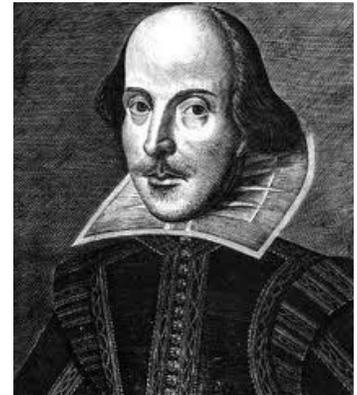
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MB Krueger, Newsletter Editor  
Metropolitan State University of Denver



### **Sonnet 29, William Shakespeare (1564-1616)**

When in disgrace with fortune and men's eyes,  
I all alone beweepe my outcast state,  
And trouble deaf Heaven with my bootless cries,  
And look upon myself, and curse my fate,  
Wishing me like to one more rich in hope,  
Featur'd like him, like him with friends possess'd,  
Desiring this man's art, and that man's scope,  
With what I most enjoy contented least:  
Yet in these thoughts myself almost despising,  
Haply I think on thee,--and then my state  
(Like to the lark at break of day arising  
From sullen earth) sings hymns at heaven's gate;  
For thy sweet love remember'd such wealth brings  
That then I scorn to change my state with kings'.



As a freshman at Michigan State University in 1986-87, I sang Robert H. Young's setting of this sonnet in the State Singers under the direction of Dr. Charles K. Smith. I believe this was one of my first experiences of "digging into" a text in a group setting. Dr. Smith dissected the poetry for us and with us line by line; his personal connection to Shakespeare's words was evident, and brought the poetry alive, making the musical experience of the piece profound for us students. To this day I recall the emotions that swirled in me while performing the piece, and I can still recite the sonnet and sing the alto 1 part from memory.

In rehearsals with my own students at Metropolitan State University of Denver, I always have the intention of digging into each text, but my follow-through tends to be rather hit and miss, for a couple of reasons. One, I find it easy to talk about texts I already know and have an understanding of, but I too often fail to do my homework with texts that are not immediately accessible to me. The second reason is that I find myself not wanting to "waste" rehearsal time that could be spent learning, shaping, or perfecting pitches and rhythms, even though I know from experience that the performance always sounds better when the text has been brought alive for the singers. Watching them feel real emotion while they sing is the reward for having taken the time to excavate the poetry together.

Performance "highs" most often have occurred in my experience when this investment has been made. I recently performed the Bach *St. Matthew Passion* with St. Martin's Chamber Choir and the Baroque Chamber Orchestra of Colorado, conducted by guest director and lutenist Stephen Stubbs, and it was a wonderfully moving experience. Mr. Stubbs was adamant about the emotion and affect he wanted portrayed in each movement and often in each word of this monumental work. Whether experienced as Christian worship or as archetypal storytelling, it was thrilling to sing, because of that attention to the details of the text. When conducting sacred Christian music with my own students, I am sometimes apt to "gloss over" the portions of text that seem too sectarian or even too Catholic (i.e. the mass text), because I'm a little leery of both the church/state distinction and the dangers of seeming to assume that my students are all Christian. In the same vein, I recently performed a wonderful setting of some Islamic poetry by Háfiz with one of my choirs and only discussed the poetry in the most general and basic of terms; I was afraid of delving deeper into Islamic symbolism than my students' comfort level as well as my own knowledge. However, I find that most students actually warm to a piece when given the theological meaning of the text and the context of its inspiration. Although I sometimes fail to credit them for it, they are adult enough to realize that we perform it not as worship, but as art. Great art is great because it speaks to every age.

I am fully aware that I am "preaching to the choir" when I assert that we must give our students a safe place to express themselves emotionally. They receive so many societal cues that encourage them to be guarded, selfish, and detached. Through the choral art we can help them experience real emotions in a corporate setting, making it safer to be trusting, generous, and connected instead. Our little contribution to a peaceful society begins with the marriage of music and poetry. So let's dig in.

*Gratitude to Timothy J. Krueger for his help with this article. "... I scorn to change my state with kings'."*



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Mark your Calendars for the **CoACDA Summer Workshop:**  
**July 22 – 24, 2013**

## **National 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 survival of arts programs for this and future generations.

Learn more and find ACDA Membership Application forms at [www.acdaonline.org](http://www.acdaonline.org).

Visit the CoACDA Website:  
[www.coloradoacda.org](http://www.coloradoacda.org)