



“Springing Ahead” to Summer: News and Updates from GA-ACDA President, Mary Busman

“Spring ahead” seems to be the theme the last couple of weeks. Our clocks, the blossoms of nature, and summer plans all point toward summer, and even the most disciplined soul is feeling a bit of spring fever and the urge to kick back for a moment or two.

Summer plans are well under way for the 2012 Georgia ACDA Conference. Scheduled for June 28-30 at beautiful Spivey Hall, it is the hope that the conference participants will be musically invigorated and refreshed. Dr. Joe Miller from Westminster Choir College is this year’s headliner. Dr. Miller is very active as a clinician and we are thrilled to have him share the time with us. College students will be excited to know Dr. Miller is offering a conducting workshop for developing conductors.

Dr. Kenneth Fulton, from Louisiana State University will direct the High School and Collegiate Honor Choir. This choir is designed to challenge the more advanced high school singer and to provide leadership opportunities for college students as they work alongside younger musicians. It is a fantastic way for students to be involved with choral singing during the summer and provides an opportunity for high school students to test the waters at a higher music level. Dr. Fulton has also agreed to open one of the rehearsals to the conference attendees where he will share techniques and rehearsal strategies.

Knowing that participants want to leave with materials and ideas that will transfer to their individual choral rehearsal, reading sessions featuring collegiate, elementary, jazz, and multi-cultural choral music will be presented. Dr. Jeffrey Benson, from San Jose State University and Dr. Troy Robertson, from Ithaca College will share their use of improvisation and composition in the rehearsal setting. Finally, offering a session on jazz in the choral scene will be Dr. Shannon Jeffries from Georgia Southern University.

Leaving the “spring ahead” theme for a brief moment, allows a chance to congratulate the groups that represented Georgia at the Southern Division conference at Winston-Salem. On Thursday, the Shorter Chorale under Martha Shaw, the Valdosta State Chamber Singers directed by Paul Neal, and the Mercer Singers led by

Stanley Roberts each performed. On Friday we were treated to the Woodward Academy, under the direction of Stephen Rotz, and on Saturday, the Atlanta Sacred Choral directed by Eric Nelson closed out Concert Session Five. What wonderful representation from our state!

Finally, we welcome 10 new members to ACDA through an incentive program initiated by the national ACDA office. These members either applied for a free 2012 ACDA membership through the gaacda.org website or participated in a drawing held at the Georgia ACDA booth this January at the GMEA convention. These new members are Stephanie Archer, Debbie Byrd, Amanda Dodd, Cindy Elliott, Audriana Farris, Kimberly Geter, Kenneth Grant, Annie McCaleb, Paige Tillotson, and Amanda Varner. We look forward to meeting these new members soon at upcoming ACDA events! We hope this incentive will continue as we strive to welcome new members. Armed with enthusiasm, fresh knowledge, and lingering memories of concerts from the Southern ACDA conference and looking ahead to summer offerings, it is unbelievable that another year has flown by! Take the time to reflect back on the past year and enjoy the successes. Looking ahead, may your spring be filled with beautiful musical moments as we spring forward toward summer.

Mary Busman, GA-ACDA President mjbusman@gmail.com

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An Interview with Composer Andrea Ramsey



Andrea Ramsey

As choral directors, we are continually searching for gems of choral literature to present as well as new music that will connect with our students, audiences, and importantly, ourselves. A new composer, Andrea Ramsey, is creating choral literature that utilizes inspiring text set in a refreshing manner. Andrea is a Ph.D. student in choral music education and University Distinguished Fellowship recipient at Michigan State University. This month I had the opportunity to interview her and ask her about her compositional process and thoughts about Women's choral literature.

After reviewing your current compositions, I noticed that you have quite a variety of compositions for Women's Voices. Do you hear your compositions in a women's voice, or have you just had the opportunity to write more for that group?

Andrea Ramsey: For me, the process of writing a piece usually begins with the commissioning body--why are they commissioning this work? For whom will it be written? What does the conductor hope that singers and audience members will take from this experience? From there, that knowledge informs my selection of text, and everything else stems from the text. While I love composing for all voicings, a majority of the



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requests I've received for commissions have been from women's choruses or children's choruses, which is why a larger section of my output is treble music. I owe a great deal to the Allegro Community Children's Choirs of Kansas City and their artistic director, Christy Elsner. Allegro has commissioned and performed over ten works from me that are now in print. As a welcome result, I've experienced an influx of commissions from other treble choir organizations. Though the 'market' may have driven my writing for women's voices to some degree, my own passion for women's choruses is sincere. There is something wholly remarkable about the women's choral ensemble. The collective empowerment that can result from a community of women singing together, and the unique group dynamic is compelling. Writing for treble voices feels like 'home' to me. While I love writing for men and for mixed choruses, there's something inexplicably comfortable about writing for women's choruses.

What compositional considerations do you have in mind when writing for Women's choirs?

Andrea Ramsey: I suppose I'm no different than other composers in this regard. I think about range, tessitura, voice leading, 'sing ability', overall structural continuity, and the like. Of course, there are also issues of color to be considered, especially in certain registers. When a mezzo sings top-space E, there is going to be a certain intensity in that timbre that won't happen when a first soprano sings the same note. These kinds of timbral differences come into play when I think about balance

in chords, or if I want to 'ramp-up' or 'dial-down' intensity. I find that different commissioning bodies have different comfort levels with regard to range extremes so I learn their preferences and try to be attentive to them.

Personally, I am a sucker for lyric melodic content and suspensions, so I know those elements often find their way into my work. I'm also a champion for non-boring alto parts! Growing up, I primarily sang alto, and it was always such a treat to have something interesting to sing for a change. I try to keep that in mind as I write, and also hope I include a little 'something' for all the voices at one time or another. I'm not sure I always succeed, but it is something I think about. My primary consideration when I write, whether for women, men, or mixed ensembles, is the text. That single element dictates the work to me, certain words have flashes of color, require emphasis or special attention. Climactic moments in the text drive climactic moments in the music. More specifically, when writing for women's choruses I look for and cultivate texts that are affirming or have the capacity to empower. For example, I set Emily Bronte's poem "Last Lines" for an SSAA work titled "I See the Heaven's Glories Shine." I loved the idea of a huge mass of women singing: "No coward soul is mine. No trembler in this world's storm troubled sphere." Any text that gives women the opportunity to express strength be confident, authentic, positive, etc.-- those are the texts that command my attention.

When did you start composing, how would you describe your compositional voice?

Andrea Ramsey: As a child, I was a terrible piano student yet I loved to sit for hours at the piano. When I sat for hours at the piano, I chose to noodle around and explore sound possibilities rather than practice! I began to 'write my own songs' in those awkward adolescent years. These were seriously awful creations--tortured teenage pop tunes I have blocked from my memory. My brother was (and still is) a fabulous guitarist, so we'd often write songs together. I have a vague memory of the two of us wearing matching red sequined vests and performing an original song at the county fair talent competition. (We didn't win.) I wrote my first 'real' composition as a high school senior. In love with William Byrd's Ave Verum Corpus, I ventured to create my own setting of that sacred text. It took all year and I think I even had to draw my own staff paper with a ruler. Once I entered college, I revised the work (on real staff paper) and showed it to my choral director. He suggested I rework a few sections, and once I did, he programmed the work with the university chamber choir for the next year. That small act of generosity gave me the confidence to keep going and it just grew from there. I just doggedly kept sending things off and showing music to people, receiving rejections and criticism (much of which was well-deserved at the time) and the occasional compliment that kept me going, and before too long rejections started turning into acceptances.

Describing my own compositional voice is more difficult. I like what Alberto Grau has to say about this: "Everything in life changes. Your work as a composer should evolve in the same line as you evolve as a

human being." I think my compositional voice is changing even now, and I know it has changed from ten years ago when I was first starting to try my hand at this. I aspire to avoid being neatly categorized as "that composer who writes _____ music." There are so many different styles of music I want to explore! I know my ear gravitates toward certain colors, melodic patterns, and rhythmic ideas. I like what I like, and since I can't help that, I have to embrace that there are certainly similarities among my works and that those similarities are both natural, and acceptable.

Currently, what is your favorite Women's Choir piece in your repertoire?

If I had to pick right now, I'd go with a piece I finished last summer that will be available in March of 2012 through Alliance Music Publishing titled "A Witness to Majesty". The text is a lesser-known Sara Teasdale poem, and the work was written as an homage to a very close friend of mine, commissioned by her family. The text, rich with typical Teasdale imagery, describes the solace of a starry night sky, and concludes with the phrase, "And I know that I am honored to be witness of so much majesty."

I hope that you will take the time to explore the choral works of Andrea Ramsey and listen to recordings available at:

<http://web.me.com/andreamusic/Site/Home.html>

Here are a few highlighted Women's selections available for choirs ranging from elementary through college.

Adventures of Isabel, The

1) Isabel and the Doctor

2) Isabel and the Bear

SA + piano, oboe & bassoon

Hal Leonard, recording available

Dream Keeper, The

SSAA + piano + vibraphone & wind
chimes

Colla Voce, recording available

From a River's Edge

SSA(A) + piano

Boosey & Hawkes

God Be In My Head

SA + piano

Alliance, recording available

I See the Heaven's Glories Shine

SSAA + piano

Santa Barbara, recording available

Mueveme

SSAA + piano + oboe

Boosey & Hawkes, recording
available

Out in the Fields

SA + piano

Santa Barbara, recording available

Psalms for the Soul

SSAA unaccompanied

Boosey & Hawkes, recording available

Psalm of Hope

SSAA + piano (Also available SATB + piano)

Colla Voce, recording available

Sehnsucht nach dem Frulinge

Unison + piano + flute + violin

Santa Barbara, recording available

Sing to Me

SA + piano

Santa Barbara, recording available

Songs from Above:

1) Sky

2) Sun

SSA + piano

Colla Voce, recording available of *Sky*

There Has to Be a Song

SA + piano (Also available SATB + piano)

Santa Barbara, recording available

Three Quotes by Mark Twain:

1) The Silent Fool

2) Telling the Truth

3) My Dear Mother

Unison/SA+ piano

Santa Barbara, recording available

What Can I Bring

SA + piano

BriLee

Dr. Kenneth Fulton to Conduct the Georgia ACDA Summer High School/Collegiate Honor Choir Spivey Hall, June 28-29, 2012



Kenneth Fulton, the Sanders Alumni Professor of Choral Studies and Chair of the Division of Ensembles and Conducting in the College of Music and Dramatic Arts at Louisiana State University, has conducted the LSU A Cappella Choir for the past twenty-six years and is in his final year at LSU.

During his tenure at LSU, he has taught undergraduate and graduate choral conducting, literature, and methods as well as guiding graduate degrees in choral conducting, founded the LSU Chamber Singers, conducted various choral organizations, held two endowed professorships at LSU, been named as one of LSU's Distinguished Professors, and in January 2006, received the Earleene Sanders Alumni Professorship, one of the university's most prestigious endowed teaching professorships. He served as Chorusmaster for the Baton Rouge Symphony Chorus for fifteen years and for seven years was Artistic Director/Conductor for the Linz International Choral Festival in Linz, Austria where he annually conducted performances with the Festival Orchestra and Chorus. He is editor for the Kenneth Fulton Choral Series published by Alliance Music Corporation.

Fulton has conducted performances in some of the most prestigious performance venues in the world including Carnegie Hall in New York, Symphony Hall in Boston, the Kennedy Center in Washington, D.C., the Disney Concert Hall in Los Angeles, the Mozarteum, and the Brucknerhaus in Austria. In the summer of 2011, he served as primary conductor and teacher for performances and master classes at the prestigious International Music Festival in Campina Grande, Brazil. He has conducted the LSU A Cappella Choir in invitational performances in Notre Dame (Paris) and the Vatican (Rome), and in six successful European tours of the Netherlands, France, Germany, England, Wales, Scotland, Austria, the Czech Republic, Italy, and Switzerland. Prominent performances by his choirs include appearances for three national and seven divisional ACDA Conventions, a national MENC convention as well as performances for national meetings of the College Music Society, the Sonneck Society, the American Musicological Society, the American Society of University Composers, and the International Dvorak Association in Prague, Czech Republic. Fulton has conducted

invitational clinics including all-state, and Honor Festival choruses, conducting master classes, and conductor/teacher workshops in forty-two different states and Brazil, as well as in Belgium, Austria, and Germany. He has published articles on the choral music of William Walton, Don Carlo Gesualdo, and William Byrd in the Choral Journal and the AGO Magazine and served for six years as an editor of the National Editorial Board for the Choral Journal. He has held a wide variety of professional offices and is a past President of the Southern Division of the American Choral Directors Association, the Texas Choral Directors Association and the Louisiana ACDA.

The graduate program in choral conducting was begun by Dr. Fulton in 1985 upon his arrival on the LSU campus. As of this Spring, there have been 34 graduates with the DMA (Doctor of Music Arts) in Choral Conducting and 63 graduates in the MM (Master of Music) in Choral Conducting. Recognized internationally as an outstanding program in choral conducting, graduates of this program now hold choral positions at all levels of choral music from secondary public schools to college/university positions in thirty states and several foreign countries.

Dr. Fulton holds advanced degrees from Texas Tech University (MME - Ph.D) and an undergraduate BME from the University of North Texas. He has held appointments at LSU in Baton Rouge, Texas State University (formerly Southwest Texas State University) in San Marcos, University of Illinois in Champaign-Urbana, Texas Tech University in Lubbock, and in public school choral music.

A Letter from Shannon Jeffreys

R&S Chair for Jazz Choirs



It is my pleasure to be a part of GA-ACDA and serve as your Repertoire and Standards Chair in Vocal Jazz. First, congratulations to Mitos Andaya and the University of Georgia Hodgson School of Music on their collaborative concert and workshop with New York Voices held on October 15th. As your new chair, I think it would be helpful for all of us to get a complete picture of the vocal jazz activity in the state and develop a directory in order to set up a community for conversation and sharing. May I request each director or leader of such groups (secondary or university) send me as much of the following information as possible:

Name of ensemble

Name of Director, including title

Contact information:

Address

Telephone #

Web-site and email

Rehearsal site

Concert venue(s) and date(s)

Brief history of the group

Please submit information to: csjeffreys@georgiasouthern.edu

or

Dr. Shannon Jeffreys

Georgia Southern University

PO BOX 8052

Statesboro, GA 30460

Best wishes for a great Spring!

The Georgia ACDA Summer High School/Collegiate Honor Choir
Spivey Hall
Dr. Kenneth Fulton, Conductor
June 28-29, 2012

NOMINATION FORM

\$45 per singer payable to GA ACDA
Postmark by April 30, 2012

Mail to:

Kathy Bizarth
 15 Inland Court
 Newnan, GA 30263

Quartets are preferred, but not required.

ACDA Member Information

Name _____ ACDA No. _____
 Exp. _____
 School/Church _____
 Mailing Address _____
 City _____
 Phone _____

Singer Information

Name _____ Grade _____
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ACDA 2012 Summer Choral Honor Choir

Dr. Kenneth Fulton, Conductor

Dr. Jana Williams, Accompanist

June 28-29, 2012

Spivey Hall- Clayton State University

2000 Clayton State Boulevard · Morrow, GA 30260 · (678) 466-4000

Rehearsal Schedule:

Thursday, June 28

9:30 *Registration*
10:00-11:30 *Rehearsal I*
11:30-1:00 **Lunch**
1:00-2:45 *Rehearsal II*
2:45-3:00 *Break*
3:00-5:30 *Rehearsal III*
5:30-6:30 *Rehearsal IV*
6:30-8:00 **Dinner Break**
8:00-9:30 *Rehearsal V*

Friday, June 29

9:00-10:45 *Rehearsal I*
10:45-11:00 *Break*
11:00-12:00 *Rehearsal II*
12:00-1:45 **Lunch**
1:45-3:00 *Rehearsal III*
3:00-3:15 *Break*
3:15-5:00 *Rehearsal IV*
5:00-7:30 **Dinner Break –**

Change into Concert Attire

7:30 **Warm-up**
8:15 **Concert**

**Rehearsals will take place in the music building adjacent to Spivey Hall. Enter the building from the right side, rather than at the Spivey Hall entrance. Signs will guide you to the registration and rehearsal areas.*

Performance Dress: Ladies- Black choral dress, or professional black concert attire; Men- tuxes or black suits with dark tie. Singers will be able to change into concert attire in the music building prior to the warm-up at 7:30 p.m. on Friday.

Concert Tickets: Tickets are available for purchase at the Spivey Hall box office; \$15.00, adults, \$7.50 children.

Meals: All participants are responsible for getting meals on their own. There are several fast-food restaurants in the area, and you are also able to dine at the campus cafeteria during lunch.

Directions: (taken from the CSU website)

Clayton State University is easily reached by taking I-75 to exit 233 (15 miles south of downtown Atlanta). Turn left and follow the green and white signs for 1 1/2 miles north on Georgia Highway 54. Turn right into Clayton State Boulevard.

From I-675 take exit 5 west and continue straight on Forest Parkway for two miles. Turn left onto North Parkway. At the first traffic light, Harper Drive, North Parkway becomes North Lee Street. Continue straight on North Lee Street for one block to the next traffic light. Turn left onto Clayton State Boulevard.

Required Materials:

- Music
- Black folder
- Pencil
- Water bottle

**There will not be extra copies of music available. It is the responsibility of each performer to arrive with his/her music.*

Emergency Contact Information:

Please complete the attached Emergency Contact Form and bring with you to registration. This must be completed and signed by a parent/guardian.

Repertoire List:

<i>Pilgrim's Hymn</i>	Stephen Paulus
Two Marian Motets <i>Ave Maria</i>	Rihard Dubra
<i>Ne ímamI inIya pómoshchi</i>	Pavel Chesnokov
<i>Laudate Coeli Dominum</i>	Johann Hasse
<i>Calm on the Listening Ear of Night</i>	Rene Clausen
<i>The Lighthearted Lovers</i>	Kirk Mecham
<i>Precious Lord</i>	Arr. Thomas A. Dorsey

4th Annual Spivey Hall Summer Music Camp **June 11-15, 2012**

The Spivey Hall Summer Music Camp is a fun, week-long day camp for students entering 4th – 7th grades. Music specialist Craig Hurley, director of the Spivey Hall Young Artists, will engage students in singing, playing Orff instruments and tone chimes, folk dancing, and basic piano skills. The week culminates in a performance in the world-famous Spivey Hall. Complete information can be found at www.spiveyhall.org/education/summermusiccamp.

How will your child grow through attending Spivey Hall's Summer Music Camp?

- Develop musicianship
- Have fun and enjoy learning music through singing and playing instruments
- Participate in activities such as Orff ensemble, tone chimes, and folk dancing
- Develop basic piano skills
- Meet new friends and discover new talents
- Work with Craig Hurley, director of the Spivey Hall Young Artists

Kodály Teacher Training Workshop **July 16-20, 2012 9:00AM-4:00PM** **PLU CREDIT AVAILABLE**

New to Kodály or looking for a refresher workshop to brush up your skills? Spivey Hall is offering opportunities for both this summer! Led by the acclaimed Jill Trinka, Spivey Hall will offer a beginners course and a refresher course for those already certified this summer.

Intro to Kodály: Monday, July 16-Wednesday morning, July 18

Monday, 9:00-4:00, Tuesday, 9:00-4:00, Wednesday 9:00-noon

Learn the basics of Kodály-based music curriculum essentials for grades K-5. You will gain valuable tools and techniques that you can put to use in your classroom! A wide range of music repertoire, engaging instructional activities, and excellent sequencing will stimulate your planning for the 2012-2013 school year!

Kodály Refresher: Wednesday afternoon, July 18-Friday, July 20

Wednesday, 1:00-4:00, Thursday, 9:00-4:00, Friday, 9:00-4:00

If you are already familiar with Kodály, join us for this refresher course which will explode pedagogy and process in depth. Learn to write meaningful lesson plans, create smooth transitions for your students, and expand your knowledge of literature. Get re-inspired and ready to start your new school year off prepared and refreshed!

Course Fees:

Both courses are open to all teachers! If you are new to Kodály, we encourage you to take the intro course and then join us for the refresher.

Intro to Kodály: \$180

Kodály Refresher: \$180

Register to complete both courses for only \$350!

Complete information can be found at www.spiveyhall.org/professional-development-for-teachers/kodaly-teacher-training-workshop

Sacred Harp Singing School and Community Singing**Friday, July 20-Saturday, July 21, 2012****PLU CREDIT AVAILABLE**

Singers and history buffs alike will thoroughly enjoy this annual event! **Sacred Harp Singing**, sometimes also called "fa-so-la" or shape-note singing, involves singing parts without instrumental accompaniment. The repertoire includes psalms, fugues, odes, and anthems by the first American composers (1770-1810) as well as folk songs and revival hymns (1810-1860). It is a non-denominational community music event that emphasizes participation, not expertise.

Sacred Harp Singing School: Friday, July 20, 10AM – 4PM**Community Singing and Potluck Luncheon:** Saturday, July 21, 10AM - 4PM

At Friday's "singing school," a clinician will instruct beginners and experienced practitioners in the history, tradition, and performance practices of this authentic piece of Americana. Participants will also view the documentary *Awake, My Soul: The Story of the Sacred Harp*. Participation in the singing school is free but advanced registration is required.

On Saturday, July 21, Sacred Harp singers young and old will travel from throughout the Southeast for the annual singing and potluck luncheon at Spivey Hall. Bring a covered dish to share and prepare to enjoy a soul-stirring musical experience and wonderful fellowship. Please bring your own Sacred Harp book and if you have any extras, please bring those to share! All are welcome, from beginning singers to life-long experts! Both Friday and Saturday's events are free and open to the public, but advanced registration for Friday's singing school is required.

Complete information can be found at www.spiveyhall.org/professional-development-for-teachers/sacred-harp-singing-and-luncheon
