President’s Message 2-3
We Rise, We Sing: Our 4
Vision Unfolding— 5-7
NC ACDA Fall
Conference
An Interview with 7
Donald Milton of the
Atlanta Gay Men’s
Choir
Invitation for 8-9
Performing Choirs
Creating Community:
The Senior Adult Choir
in the Church
An Interview Update 10-13
with Sundra Flansburg
and Trina Kopacka
Tributes to 14-16
Richard Cox
ACDA Membership
Form
Name That Excerpt! 17
18
DIRECTORIES
Executive Board 2
R&R Chairs 16
Specially-Appointed 16
Officers
R&R Coordinators 18
President’s Message
Wendy Looker, NC ACDA President

It has been such an honor to serve as President of our North Carolina chapter. I am excited to pass the baton to Jeremy Tucker, who has been a fantastic colleague and collaborative leader in his role as President-Elect. I am equally excited to welcome to our leadership team our next President-Elect, José Rivera! Like Jeremy, José has an open and collaborative spirit that has helped us bring board members together to find our way through a pandemic that made our jobs as choral practitioners exceptionally difficult. After a year full of virtual conferences, concerts, workshops, happy hours, and endless other events on Zoom, our board members have shown up yet again to brainstorm and innovate as we slowly reenter physical spaces to finally gather again in person and enjoy live choral music. Rather than simply returning to “normal,” we are taking this opportunity to assess the ways in which we can use what we’ve learned during the pandemic to provide an even more relevant and welcoming experience for our membership. I hope you’ll follow NC ACDA on social media and check our website frequently for updates on the October 8-9 conference, to be held in Raleigh, whose title is even more impactful today than it was when we had to postpone it last spring: We Rise, We Sing: Our Vision Unfolding.

If you had asked me a few months ago, I would have told you there was no way we would be able to reconstruct the conference we had planned for October 2020. Luckily, I was wrong! EXIGENCE: A Sphinx Vocal Ensemble is in fact coming to North Carolina for a week-long residency including stops in Winston-Salem, Greensboro, Durham, and Raleigh. Not only are we going to be able to celebrate reconnecting with friends and colleagues, we are going to be treated to an exceptional Friday evening concert featuring EXIGENCE, conducted by our headline clinician, Dr. Eugene Rogers. The concert will be followed by an opportunity for fun and relaxation at our first in-person Beer Choir, hosted by Andy Roby and Meg Stohlmann at a local brewery. There are so many other reasons to participate in this conference, one being the fantastic opening session planned by José Rivera, Gerald Knight, and Marshall Butler.

We are taking this opportunity to assess the ways in which we can use what we’ve learned during the pandemic to provide an even more relevant and welcoming experience for our membership.

NC ACDA Officers
Executive Board

President
WENDY LOOKER
Guilford College
president@ncacdaonline.org

President-elect
JEREMY TUCKER
Raleigh Baychoir
presidentelect@ncacdaonline.org

Post President
ANDY ROBY
Greenville Choral Society
aroby72359@gmail.com

Executive Director
ANNE SAXON
Winston-Salem Girls Chorus
Midpatch@aol.com

Secretary & Registrar
CHELESA HUBER
Lucas Middle School
Durham
chelseahuber7@gmail.com

Treasurer
BEVERLY ALT
Northwest Guilford High School
beveryalt@gmail.com
treasurer@ncacdaonline.org

Membership Chair
GINGER WYRICK
UNC-Charlotte
gwri@hwccl.com

Publications Manager & Editor
CARL ASHLEY
First Baptist Church Goldsboro
Ill Century Singers
carl32767@gmail.com

The Carolina Caroler is published three times a year by the North Carolina Chapter of the American Choral Directors Association (NC ACDA).

Copyright © 2021 by NC ACDA. All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying, recording, or by any information storage and/or retrieval system, without express written consent of NC ACDA.
As I transition into the role of Past-President on July 1, I look forward to supporting Jeremy and José in their visions for the future of NC ACDA. Specifically, I plan to work with other board members to grow and diversify our membership post-pandemic. I attended a state leadership meeting last week in which presidents and presidents-elect shared strategies for identifying and developing new leaders. These strategies must be

**Not only are we going to be able to celebrate reconnecting with friends and colleagues, we are going to be treated to an exceptional Friday evening concert featuring EXIGENCE, conducted by our headline clinician, Dr. Eugene Rogers.**

intentional, respecting that diversity and representation matter, and recognizing that diversity in leadership is linked to diversity in membership. How do we foster a welcoming culture within our chapter? How do we make our conferences accessible and invite first-time members and students, and how do we create opportunities for new folks to volunteer and gain experience and visibility? How do we support new leaders with resources and how do we connect them to others? I am bringing these queries to the board, and I hope you won’t hesitate to reach out with ideas, questions, and concerns!

President-Elect Jeremy Tucker and Social Media Chair, Chelsea Huber, created an inspiring video to share with other states our existing strategies for developing leaders. Take a look.

Finally, I want to share some resources with you. Perhaps you already follow these pages and belong to the Facebook groups below, but if not, I have found these to be helpful spaces to connect, to stay well-informed, and to access resources. If I have learned anything from this year of endless Zooming, it is that there are amazing ACDA colleagues across the country who are eager to connect and generous with resources.

**ACDA Facebook Pages** (Like them!)
- American Choral Directors Association (ACDA)
- ACDA Collective: A Gathering Place for Repertoire and Resources

**ACDA Facebook Groups** you should join
- American Choral Directors Association
- ACDA Advocacy and Collaboration
- ACDA Composition Initiatives
- ACDA Diversity Initiatives
- ACDA International Activities
- ACDA Student Chapters
- ACDA Tenor-Bass Choirs Repertoire & Resources

Join ACDA today! [www.acda.org](http://www.acda.org)

WE RISE, WE SING: OUR VISION UNFOLDING

NC ACDA FALL CONFERENCE
CHRIST BAPTIST CHURCH
RALEIGH, NC

10.8-9.21
We Rise, We Sing: Our Vision Unfolding
NC ACDA Fall Conference

Jeremy Tucker, NC ACDA President-elect

I hope that each of you are planning on attending our 2021 NC ACDA Conference *We Rise, We Sing: Our Vision Unfolding*. The conference committee has been working hard to feature professional development by world-class musicians, reading and concert sessions, exhibits, and affordable registration. This is the year to attend our state’s ACDA conference! There is truly something for all members this year.

We will welcome Dr. Eugene Rogers as our headliner clinician. Dr. Rogers is the director of choirs and an associate professor of conducting at the University of Michigan. Recently, he was named as the fifth Artistic Director of the two-time GRAMMY® Award-Winning Ensemble, The Washington (D.C.) Chorus.

Performances will include auditioned choirs as well as the following invited choirs:

**WE RISE, WE SING: OUR VISION UNFOLDING HIGHLIGHTS**

**OPENING SESSION**

*José Rivera and Gerald Knight, Co-Chairs*

Dr. Gerald Knight and Marshall Butler will lead a collaborative session on idiomatic and non-idiomatic African-American choral music featuring Dr. Eugene Rogers and Maestra D’Walla Simmons-Burke. Dr. José Rivera will conduct interviews with prominent African-American composers and conductors. The session will also feature a choral ensemble from various NC HBCUs, and audience participation.

**UNDERGRADUATE CONDUCTING COMPETITION**

Premiering this year for undergraduate students. Applications can be found on our website, and the final rounds will occur with contestants conducting EXIGENCE live at our conference.

**EVENING CONCERT SESSION**

EXIGENCE is a professional vocal ensemble highlighting artistry within Black and Latinx communities. Led by founding conductor Eugene Rogers and composed of vocal artists including solo performers, educators, conductors and composers, EXIGENCE celebrates the power of community and expression through choral music.

**THE NORTH CAROLINA MASTER CHORALE**

Founded in 1942 as the Raleigh Oratorio Society, the North Carolina Master Chorale is committed to bringing the very finest in choral music performance to Raleigh-Durham-Chapel Hill audiences. Under the direction of Dr. Alfred E. Sturgis since 1993, the Chorale boasts a 170-voice Symphonic Chorus and a smaller, professional Chamber Choir, whose size varies by project.

This special concert will take place a short drive from our conference hotel at the new Holy Name of Jesus Cathedral.

**NEW CONFERENCE SITE: CHRIST BAPTIST CHURCH**

Due to a scheduling conflict at Meredith College, we are excited to be back at Christ Baptist Church (CBC) in Raleigh, North Carolina. CBC will serve as our conference “hub,” with the exception of the Friday evening concert, *A Vision Unfolding*, featuring EXIGENCE and the North Carolina Master Chorale at the astonishing Holy Name of Jesus Cathedral.

**INTEREST SESSIONS**

NC ACDA invites proposals to present an interest session at the 2021 Fall Conference, *We Rise, We Sing: Our Vision Unfolding*. We’re looking for interest sessions that address either K-12 music literacy (methods and literature) or the adult singer. Proposals will be accepted until June 15, 2021. You may submit by filling out the form below. Questions? Contact the interest session chair, Heather Copley at hcopley@wcpss.net.
An Interview with Donald Milton of the Atlanta Gay Men’s Choir

Jeremy Nabors, Men’s/TTBB Choirs R&R Chair

I had the pleasure of sitting down with an old friend and a great colleague, Donald A. Milton III, this week to talk about his work with the Atlanta Gay Men’s Choir. Donald and I went to high school and college together and built up a friendship around TTBB music. We got to talk about the history of the AGMC, TTBB repertoire, and his experience taking his choir virtual during the pandemic.

Jeremy Nabors: Tell us a little bit about yourself and how you came to be interested in TTBB music.

Donald Milton: I am Donald Milton and I am the director of the Atlanta Gay Men’s Chorus. TTBB music has been central to my musical experience my entire musical life. I first got interested in men’s a cappella groups when I was singing in high school choirs. I was lucky enough to grow up in Michigan. At that time, Jerry Blackstone was hosting an event called Men’s Vocal Arts Day that I went to on a whim with my high school friends and had my first great choral experience of my life singing in a large room with hundreds of men at the University of Michigan with the U of M Men’s Glee Club. It was enjoyable and inspiring and made me think that I want to sing in this men’s chorus. Singing in the U of M Men’s Glee Club became a goal.

As I kept singing in high school I decided I wanted to be a choral musician and eventually got into Michigan and joined that very Glee Club for five years. Singing in that group was one of the great musical experiences of my life. There is something about singing with a group of all men that goes past how wonderful it is sonically. It is great sonically; there is close harmony and great power that a men’s choir can create. That thick, visceral sound, but there is also something about the collective brotherhood that is created. Twenty years ago, singing in choir wasn’t seen as popular, therefore people got made fun of for wanting to do something that they loved. So we all shared that collective piece. We enjoyed singing together. It created deep and meaningful bonds, and that still happens today in a men’s chorus.

JN: That is an excellent point. The community that is created through and beyond the music is so special in a TTBB choir. Can you give us some history of the Atlanta Gay Men’s Chorus?

DM: The Atlanta Gay Men’s Chorus is currently in our fortieth season, and, for a gay chorus in the south, that is a big deal! The group started not long after the San Francisco Gay Men’s Chorus, which was the first in the Gay and Lesbian Association of Chorus’s movement. Those choruses popped up after the assassination of Harvey Milk. At the protests in San Francisco there was a great deal of singing, and that singing turned itself into the SFGMC. Forty years ago these choirs were safe spaces for gay men to both make music and be themselves and be out of the closet when there were so many places in their lives where it wasn’t safe for them to be out. We have stories of men who would rehearse with the group and then not sing a concert in case someone they knew from work might come to the concert and they would be fired. Or they might sing in the concert but ask that their names not be listed in the program so that there was a smaller chance of their name getting out into the public. It doesn’t necessarily serve the same purpose today, though in many southern states you can still be fired for being gay. The men still come together to have community but making music has become the biggest draw.

JN: That is such an amazing story. I am struck by all of the positive ways that TTBB music has affected both the chorus and the city of Atlanta. It is always so nice to get to focus on those positives of men’s choruses, like the wonderful sonorities we hear or the comradery. I wonder if there are any traditional aspects of TTBB music that you wish we could move beyond?
**DM:** One thing that I do run into, not just in TTBB music, is that great care goes into a lot of classical arrangements, but great care does not always go into popular arrangements. Oftentimes if you have a song you would like to do in the musical theater or popular genre, there are gems here and there, and there are good composers doing this work, but most of the time there are very simple arrangements. This could be because these arrangements are written to be accessible to the majority of school choirs. Or you find a lot of good arrangements that are catered towards SSAA ensembles, but you can’t find a TTBB arrangement that fits the needs of our group. I would love to change the amount of available music for men’s choruses that are full of adults.

**JN:** Spinning off of the idea of picking music for your group, I love to know about the pieces that conductors think are the gems that every choir should do. Do you have thoughts on a few of those pieces for TTBB choirs?

**DM:** Generally I like to choose the Russian choral repertoire because of how it teaches a chorus to sing. It really puts us in a place to work on creating new colors and deeper sonorities. So I love to start with Spaseniye Sodela or Duh Tvoy Blagiy by Pavel Chesnokov. These are not only beautiful pieces that the audience loves and the chorus loves singing, but you can dig into the pedagogy of choral tone that you can apply to your other rep. I also think that Loch Lamond by Jonathan Quick is a must-do for a men’s chorus and will be an audience favorite. Kirby Shaw’s arrangement of Billy Joel’s And So It Goes is also a gem that works so well in the TTBB voicing.

**JN:** Digging deeper on the opposite side of this same topic. What are a few pieces that might not be as established that you think more choirs should perform?

**DM:** Everyone should do Eugene Rogers’s arrangement of Glory, without question. I think Sound off by Paul Rardin, for a larger talented men’s chorus, is unlike any piece of choral music I have ever done. It is fun, it’s funny, it is challenging in all the right kinds of ways, and audiences go wild for it.

**JN:** How about a few composers that we should look out for?

**DM:** Joel Thompson is number one on my list. He is truly one of the most fantastic up and coming composers. His Seven Last Words of the Unarmed is going to become a standard piece of rep for TTBB choirs. For men’s choruses, but specifically gay men’s choruses, I encourage everyone to look at David Maddox. He is writing really great arrangements of popular music. I also think Craig Hella Johnson writes really well for TTBB, and he does a great job of not over-composing. When he writes a piece, it is just enough, not overly complicated, but meaningful simplicity.

**JN:** Something that I know we all struggle with is building a program. How do you like to go about the process of building a concert program?

**DM:** My personal method is to find forty to fifty pieces that I really love. I start with those pieces before I think about a theme. I pick the music that I really want to do with my chorus. The pieces that will help the choir grow, are entertaining for the audience, and the choir will enjoy singing them. Then I look at the “throughline” between all the pieces. These pieces connect in one way and these others connect this different way. Once I find the main throughlines, I can start to connect an arch for the show. I think that this method leads to concerts with more excellent repertoire than if you think of a theme first and try to pick music that fits the theme. I start with rep and move the themes rather than the other way around.

**JN:** I think that is a great way of thinking about building a concert. We have talked about your love of TTBB music and how you go about picking your music. Last March we had to stop our plans for music-making when COVID hit. How has AGMC handled the choir quarantine over the last year?

**DM:** You know, I would say better than some. We were fortunate that we were able to do our March concert one week before shutdown happened. We did our most successful concert right before the world shut down. We then did some small virtual cabaret events with soloists and duets, with people recording at home. When we got to our holiday cycle we did virtual rehearsals just like everyone else and they have gone really well. Over half of our 120 members of the chorus are taking part virtually, which I thought was too low until I talked to my colleagues and found out that we are on par with most other choral groups. While virtual rehearsals are not what we want them to be, I am very proud of the product we put out. With the help of some very excellent video and sound engineers, we were able to put together a holiday program that
wasn’t just good for this time but was actually good art that we are proud of. Creating art right now is hard. So while we are itching to get back together we are still online each week for ninety minutes working on individual skills that I hope will benefit the choir when we are together. Normally when we sing together I work on group skills, but these virtual rehearsals have given us the opportunity to focus on the individual. I hope that when we are able to come back together that we have not lost too much; we may have learned some new skills, and those skills that got rusty will come back quickly.

**JN:** What is a positive that has come out of the choir being online this year?

**DM:** I think we have been a light in each other’s lives. The community aspect of the chorus is even more important during this time. We have lost three members during the pandemic. That has been so difficult because in normal times if one of our members were to pass away, this group would get together that night, somewhere. We were not able to do that, but we were still able to be in a place of grief together, to tell stories together, and help each other through difficult times. That is a huge piece of being in a men’s chorus. Those types of groups create brother-like bonds. When you lose someone, you want to be together, tell stories together, and laugh together. It makes our lives easier. Part of the positive is that in a time where loneliness is easy we have been able to be more connected.

**JN:** Building on that, what are you most looking forward to in the return of singing?

**DM:** It is 1,000 things, but I just think of that first rehearsal. Everyone is going to cry. It is going to be so emotional because we have been making it work and it is okay, but conducting choirs is the best thing I do in my life. It will be very emotional to be with my singers, who I love dearly, and we can breathe together. All those little things that we took for granted. When a chorus breathes together and comes in on the same vowel, it makes magic in the world. We did it so often that we took it for granted. I am excited for everyone to feel that magic again.

---

**Invitation for Performing Choirs**

**Meg Stohlmann, NC ACDA Auditions Chair**

This year, we want to highlight the many ways that choral music has continued during the pandemic. Preparation, flexibility, and adaptability—now more than ever—are keys to choral singing. With that in mind, we are seeking choral performances that would be in-person, livestreamed, or even pre-recorded to share as part of the fall conference. Performance lengths can vary from ten to twelve minutes up to a maximum of twenty-five minutes. NC ACDA will be providing regional hubs to support those ensembles that might want to livestream their performance from a location closer to home. Submissions can include audio recordings from performances between Spring 2018 and the present (please no virtual choirs for this submission; see below for a special new category). The performing choir performance session will be on Saturday, October 9, between 3:30 and 5:00 p.m.

New this year, we also want to invite those interested to submit virtual choir/community celebration videos to honor the amazing, out-of-the-box work that the pandemic inspired. This will be a non-competitive category and can be a mixture of virtual choir and interviews/information about what makes your choir great. Please limit application videos to five minutes or less. If you want to submit applications for both the performing choir (competitive, blind application) and the virtual choir/community celebration video (non-competitive) you are most welcome!

All applications will be due no later than June 1, and ensembles will be notified by July 1, 2021 of their acceptance. Help us share and celebrate the amazing work that you all achieved during these challenging times.
Creating Community: The Senior Adult Choir in the Church

Adam Ward, NC ACDA Music in Worship R&R Chair

Are you as tired as I am of reading articles about how to survive COVID-19 as a choral director? I know I am. If I see another aerosol study... (Let me say here and now that if there is an article about this by one of our colleagues in this issue of the Carolina Caroler, it is certainly an exception to my first two sentences!)

I thought that I might write about creating community during COVID; however, we’ve all been trying our best at this for the past year. I admire those who have created virtual choirs. I am admittedly far too lazy to do this. In our weekly Zoom gatherings with my church choirs, I require them to all unmute so that we can sing “Happy Birthday” to those who have had a birthday in the past week. When it is all done, I remind those gathered that this is why we don’t have Zoom choirs!

But I digress. I offered an interest session at our NC ACDA 2019 Fall Conference with my Senior Adult Choir (the Encore Choir), and when I think of creating community, this group immediately comes to mind. I created this choir shortly after coming to my position in Charlotte after having worked with senior adults in other churches. I came to the table with very low expectations, but what took place far exceeded any I could ever have imagined.

After calling for singers in church publications, we started with a small group of about fifteen that sang two- and three-part music, and this grew to a group of forty-two that could hold down four independent parts beautifully. I tell them often that there are many churches that would give their altar furniture to have them as their main choir! I am so proud of the Encore Choir, and I think it has proven to me more than ever that singing is a life-long important gift that we are given. Think about it—we learn through song as children. Why should this stop because we’ve reached a ripe old age? (Notice that I’m not calling a specific age here!)

There are many resources available (I have a list at the end of this article) with invaluable information regarding senior adult choirs in the church. I would like to relay my experience and “boil it down” for those who think this might be a good thing in their church situations. As we are in a time of considering the dangers of group singing, it is nice to think about what is possible when we’re able to sing together again without concern.

First of all, I find it important to not place age limitations on any choir—including the choir for the senior adult. If there were twenty-somethings or even youth who wanted to sing with our Encore Choir, they would be welcomed. However, the joy of working with senior adults is that most of the singers are retired; therefore, rehearsals can take place at creative times. I find that Thursday mornings work well.

The other joy of working with senior adults is that because they are retired and have ostensibly more flexible schedules, a senior adult choir can be an “outreach arm” of a music ministry. The Encore Choir travels to area retirement and skilled-care facilities during the day to provide some musical joy to wonderful people who are not able to get out into the world any more. Some of the most powerful experiences we have had have been in memory-care units where people who have been non-verbal for years have suddenly “come to life,” singing along with us.

I have found that it is very important not to lower expectations for a senior adult choir. It is very important to changemy expectations. The expectation is that we do our best and know our limitations as an ensemble. The other expectation is that there is a bit more “social” and fun element with the senior adult choir. While we are a performance and worship leadership ensemble, the pressure is
much lower than our Chancel Choir that leads worship week after week and sings large works twice a year. The Encore Choir sings twice a semester for our early service, which has a lower attendance than our main service. Once a year they lead worship at both services. This is almost always the Sunday after Easter, which serves to give our Chancel Choir a week off.

Expectations have to be changed with regards to repertoire choice and rehearsal planning. Exercises for vocal agility and sound (vowel) unification are so important. Obviously, the voice changes as it ages, and one would never want to program the Bach Magnificat for voices that struggle to sing four eighth notes in a row. Likewise, most senior adults are interested in singing “the old hymns.”

I have found that it is very important not to lower expectations for a senior adult choir. ... The expectation is that we do our best and know our limitations as an ensemble.

The Old Hymns. If I may pause here for a moment to say that I know that they mean In the Garden (which is truly only appropriate for the Easter Sunrise service). But it gives me great joy, when asked why we don’t sing “the old hymns,” to remind those that ask that the tune to the processional hymn last Sunday was written in 1782, and those lyrics were translated from a fifth-century Psalter.

But I digress again. The senior adult choir gives a tremendous opportunity to sing “the old hymns” in beautiful arrangements. It satisfies the longing souls of so many! What makes this even better is that there are complete “cantatas” put together for senior adults! Joe and Marty Parks have written many musical programs after many themes for the senior adult choir. Published by LifeWay, these musicals offer simple voicings and large print!

Keeping the rehearsal time positive and fun is so important. I find myself becoming a storyteller and entertainer in my senior adult choir rehearsal. Let’s face it—these wonderful people have so many other things they could be doing. Retirement villages are like cruise ships. If I want to hold their attention and their presence in choir, I need to keep them coming back. I have quoted more Andy Griffith episodes than I care to recount! One must also consider physical space and mobility limitations of the singers—not to mention physical stamina for singing at an advanced age.

As we have a few fleeting months left before we (hopefully) move back to whatever “normal” might be, I hope that those of you who serve religious institutions might consider starting a senior adult choir. The rewards are endless. I tell my singers the truth so often; I dread coming into a morning rehearsal, and they turn it all around for me, and I leave having gained more than I gave.

Helpful Resources

An Interview Update with Sundra Flansburg and Trina Kopacka

Ginger Wyrick, NC ACDA Membership Chair

Did you know...?

ACDA’s strongest asset is its members. This year has seen an outpouring of membership support through the generous sharing of resources and ideas among state chapters and individuals. NC ACDA stepped up in this most unusual year by moving our Fall Conference to four online events, including a prelude week of virtual choir bootcamp. Attendance spread across the country and connected us over several months with training, engagement, and support, thanks to our wonderful leadership and talented membership.

So, how do we nurture ACDA members? The National Office has two employees dedicated to membership needs: Sundra Flansburg and Trina Kopacka. As Membership Chair, I recently asked Sundra and Trina to give us some insight. Here’s the scoop.

S undra, your title at the National Office is Director of Membership & Communications. What are your responsibilities?

I provide overall planning and leadership in the membership and communications area, but as in most small staff organizations, it’s a bit of a grab bag of tasks. My work falls into several areas: (1) membership strategist (acquisitions, retention/engagement, and reactivation—collect and plan using membership analytics); (2) strategic benefit development and administration (e.g., admin on ACDA Mentoring and ACDA Career Center); (3) communications strategist (oversee communications plans throughout all ACDA online channels—email, aspects of website content, ChoralNet, ACDA app, media releases, etc.); (4) liaison with state chapter leaders (coordinate peer exchanges and connections, maintain leadership information); (4) run elections and votes at all levels; (5) strategize and oversee fundraising efforts for Fund for Tomorrow and administer the grant process.

T rina, your title at the National Office is Membership & Communications Coordinator. What are your responsibilities?

First and foremost, and what takes up the bulk of my day, is I respond to our membership when they have questions or need help. When a member who is frustrated with a problem contacts me and I am able to not only fix the issue but leave them feeling happy is very rewarding; I verify and maintain the records for all our student chapters; I run and answer ACDA’s social media; I maintain membership records in our database, correct mistakes, verify problems occurring, assist other colleagues as needed; and so many more odd and end jobs.

A CD A has expanded its online presence over the last decade. Member-only resources have increased our connection with members beyond the Choral Journal. The ease of online membership renewal, voting, and conference registration has changed how we connect throughout the year. What are the most used online resources by membership?

This is kind of a hard one, since “most used” is hard to pin down. This move to develop and communicate online resources was a push from Tim, and he added my position and another IT person to work to stabilize membership so that we didn’t cycle up and down so much, depending on the national conference year. Choral Journal articles and other publications tend to be among the links most clicked on from our e-newsletter, though lately our “Resources for Choral Professionals During the Pandemic” page is right up there. When I have an intern and can be actually uploading more videos, those are popular. ChoralNet (members and nonmembers) gets about 15,000 visits a month.
A re there more online resources in development? If so, what exciting updates can you give us?

[The fall was] mostly focused on developing an awesome virtual national conference at this point. The National Student Leadership Academy is new to help with the loss of the honor choirs but we think will be very engaging and exciting for students. We’re ramping up advocacy work this year, in response to the real needs of our members. We just launched the new microsite (choraladvocates.org) and will be doing more with that in the coming months.

The National Student Leadership Academy is new to help with the loss of the honor choirs but we think will be very engaging and exciting for students.

The membership dashboard for state leaders is a wonderful resource. NC ACDA uses our information as a snapshot of our membership health. We are able to keep our records current to get information to our members regarding ACDA activities. Members may not realize that they can login on the national website and update their information at any time. What other ways is this information helpful to the National Office?

We’re still in “transition” mode on the new membership platform, but once we get the kinks worked out, member information will be utilized in exciting ways. The database offers opportunities for us to connect members more personally with activities and benefits they are interested in. So for now, we are encouraging members to go to their profiles and indicate their primary choir type and primary activity type. That helps inform the direction we go in developing new benefits (e.g., with the growth in K-12 educators, we revamped ChorTeach and worked to add and highlight classroom-based benefits), and sometime in the future we may even offer customized homepage content tailored to those interests, or feature email content aimed specifically at those areas. Probably after the conference, we’re probably going to implement “engagement” rewards that help members earn badges for doing a variety of things (looking at a publication, going to an event, participating in the mentoring program, serving in leadership, etc.)—which are fun for members and also help us know who is in the pool to tap for leadership opportunities and who may be fairly disengaged and may need some personal outreach.

Tim Sharp has served as the Executive Director of ACDA for 13 years. His recent retirement named Dr. Hilary Apfelstadt as the Interim Executive Director. How do you interact with Dr. Apfelstadt as membership staff?

Hilary is very much in contact with all of us. We have weekly staff meetings, and other ad hoc meetings as needed. She’s learning more of what we do on the ground and why and being an excellent communicator with the EC and staff and other leadership.

Does Dr. Apfelstadt come to Oklahoma, or is she working remotely?

She is working virtually, like a number of the staff are. She won’t be visiting Oklahoma physically until after a vaccine.

Can you briefly update the membership on the timeline and process for hiring a new Executive Director?

Hilary has shared with us and with state leaders (probably more, but just what I’ve witnessed) that she will serve as interim likely through late summer 2021. The EC plans to actively start the search following the national conference, and there will be a search committee that she heads, from what I understand. She told us yesterday that there will likely be at least a month of overlap, so that the new ED and she can transition the work.

What one or two resources are available to membership that you see as being overlooked or under utilized—a jewel that is available to membership that many do not realize.

I still believe that YouTube is an underutilized resource. There are so many wonderful performances and other resources there! The ACDA Mentoring Program also is mostly operating between students and new educators, matched with experienced conductors. I think much of our membership is missing out on the
peer development that could happen if they stepped out of just wanting to be a mentor and into thinking about relationships with other members who have different areas of expertise and interest.

This year is placing new challenges on our choral organizations. Required separation, restrictions on rehearsal length, and many choirs not meeting. It is impressive the amount of member support coming from states this year. Many states opened their online conferences for free. Webinars and training sessions in online content delivery and the sharing of ideas abound. This is ACDA at its best as members support members. We share our strengths and empower others. What is the National Office doing to support its members through this difficult period?

Thanks for asking this question. We quickly pivoted in March [2020] and really rethought what we were doing and how. Communications ramped up significantly with a weekly email in addition to the monthly newsletter, and we focused on developing a collection of vetted resources to help members who were enduring a quick and sometimes chaotic transition to online teaching and rehearsing.

My whole day-to-day job changed, honestly, to ensuring that we provided relevant resources and kept members up on facts and inspirational connections. That’s also why we’re developing more in our advocacy area.

Some specifics:

- Collaborative webinars with Chorus America, Barbershop Harmony, and NATS early in the crisis
- Sponsorship of research related to COVID and choral singing
- Resource page
- More all-member communications
- Shifting the Leadership Conference to virtual and opening up participation to more state leaders
- More advocacy content and planning for increased visibility
- Virtual concert halls for members who were dealing with canceled concerts to highlight their choir performance via a video on R&R lists on the national website

- In general, more focus in my area on connecting with state presidents and connecting them for peer sharing, providing additional support and resources, and opening up opportunities for them to share ideas and benefit from the ideas of other leaders

Many states opened their online conferences for free. Webinars and training sessions in online content delivery and the sharing of ideas abound. This is ACDA at its best.

Tim worked hard with Match My Sound on getting their app working well with choirs and developed into My Choral Coach. Also, for the first time, I’ve collected event information from the states and am sharing it with all members. And, as a result of that, state events are getting a more diverse participation.

The modifications in the Sing-Up membership drive were also made to support members and states, namely:

- Dropping all student dues, new and renewing, to $5 and covering that subsidy ourselves rather than asking states to
- Opening up the comp membership program to allow states the discretion to offer a comp year not only to potential new members, but also to current members who were undergoing financial hardship or some other situations

Imagine you occasionally receive strange requests from members. Would you share a funny story with us?

I (Trina) do receive quite a few requests that may sound strange in the beginning. One that sticks out was a request not from a member but from someone who wanted to find his high school choral director (who happened to be a member) to let her know the impact she had on his life and career. I sent the message on to her. Normally that’s where it is left, but in this instance, they both independently contacted me later to thank me for helping them reconnect. It
was very meaningful for them both.

The Takeaway...

So Why ACDA? Why pay another membership? A ChoralNet posting on November 12, 2020, summarizes “Why ACDA?”

We are in a time when most of us are thinking carefully about our expenses, including memberships. Our institutions are doing the same. Why is ACDA membership worth your investment?

As a member, you hear first about research-based strategies and practices that choral professionals around the country are finding success with.

We’re Stronger Together. Last March, when so many choirs had to stop gathering and performing in person, and educational institutions quickly moved online, choral directors and singers showed their creativity and generosity of spirit. All of us were helped by the ideas and diversity of expertise that surfaced, in practical ways, but also in inspirational ways. ACDA stepped up then to add resources and help connect members together when we most needed it.

You are Investing in Sustaining Our Choral Tradition. Your ACDA membership joins your voice with others at a time when arts funding is under scrutiny in every quarter, especially that of choral singing. Your membership is an investment in stewardship for the art. Your dues help support scientific research on singing and the virus, which will help us continue singing in safe ways at a time when people are turning to music for comfort and support.

You are Staying Connected with the Science and with the Art During This Challenging Time. As a member, you hear first about research-based strategies and practices that choral professionals around the

country are finding success with. ACDA’s COVID Response Committee’s report in June brought a clear approach and the best thinking to ways professionals could reimagine choir and singing during a rapidly changing and uncertain time. ACDA members will continue to hear from musicians, thought leaders, and scientists as we continue to move forward.

Your ACDA membership joins your voice with others at a time when arts funding is under scrutiny in every quarter, especially that of choral singing. Your membership is an investment in stewardship for the art.

There’s a Membership Category That’s Right for You! Our Active membership category gives you full benefits: print Choral Journal, access to all ACDA event registration, and more—for $125. We have a special price for full-time student members this year—just $5! Our affiliate membership is only $45 and gives you access to our online benefits, including e-publications.

If you are already an ACDA member, thank you. If you were, but your membership has lapsed, please consider rejoining your colleagues. If you would like to join ACDA, welcome! Visit https://acda.org/membership-central/ to sign-in and join ACDA, renew, or reactivate your membership. Alternately, contact the National Office at (405) 232-8161 or membership@acda.org for assistance.

If you want to know more about North Carolina state activities, contact Ginger Wyrick, Membership Chair at ggwi@hwaci.com.

Yes, ACDA.
Tributes to Richard Cox

Richard Cox was the Director of Choral Activities during the decade I taught at UNCG and he, Bill Carroll, and I worked as a choral team. Richard always supported me in my role as conductor of the Women’s Choir. From the first concert I conducted with them in the fall of 1983, he was encouraging and complimentary. He was a fan of treble ensembles, and he knew the repertoire thoroughly. Over the years, he introduced me to wonderful compositions for the group; he recommended we apply to perform at ACDA conferences and was right there applauding when we did. An enthusiastic “ravishing!” from him was an affirmation that meant as much to me as it did to the singers. We all respected Dr. Cox.

When he was serving as NC ACDA President and Treasurer at the same time, Richard suggested I take over the Treasurer duties, partly as a way of helping me get to know other choral conductors in the state. I think eventually he nominated me to run for state President, and I am quite sure that when I left UNCG in the summer of 1993 to take a position at the Ohio State University, he expedited the Lara Hoggard Award which normally was announced at NCMEA in the fall. I credit him with nurturing my involvement in ACDA and for the many opportunities it has afforded me. He knew better than I did what was important professionally and encouraged me to do the right things in terms of conducting (Barbara Bair handled the music education advice).

Richard was a wonderful musician with an impressive knowledge of vocal pedagogy, performance practice, repertoire, diction, and languages; he was inspiring. He never drew attention to himself; his passion was for the music and the people sharing it. His enthusiasm was infectious. At the same time, in addition to his professional life, he was a fervent baseball fan; he rode his bike to work; he was devoted to his family; he loved his church; he was passionate about social justice and one of the most principled human beings I have ever met. The way he balanced his professional and personal lives was a good example to everyone.

Through ACDA, we stayed in contact by serving together on the Research and Publications Committee for many years. He brought his quiet wisdom to all of our deliberations. I looked forward to seeing him at conferences. ACDA printed his monograph on English Diction which is now under consideration for publication with an excellent publisher. I am very excited to play a role in that while working full time for ACDA this year. His more recent book on Benjamin Britten is an excellent resource, and I treasure his autograph and note in my copy. Like Richard, the book is brilliant.

When NCMEA publicly recognized Richard a few years ago, I happened to be at the conference and was greatly honored that he invited me to sit with his family at the awards ceremony. The last time we met in person was the fall of 2018 when I was visiting UNCG, and we sat together at dinner one evening. He was as energetic as ever, talking about delivering Meals on Wheels one minute and music the next. We shared our similar political opinions at that meal, too!

I am fortunate to have known Richard for almost 40 years and will miss him. What a legacy he leaves, as a musician, a beloved professor, a colleague, and a family man. Dozens of recent tributes on Facebook represent but a small sample of the people whose lives he touched. Rest well, my friend.

Hilary Apfelstadt
UNCG faculty 1983-1993
NC ACDA Treasurer 1984-1989
NC ACDA President 1989-1991
Lara Hoggard Award recipient 1993
National ACDA Interim Executive Director 2020-2021
I recently wrote a letter to Mary Alicia Cox and am pleased to share a portion of that letter with all of you. I, like so many other faculty, friends, colleagues, and former students, are sad at Richard’s passing but have been so rewarded by our association with him. In 1984 Richard took a chance on me, a 30 year-old with little teaching experience, limited research and writing skills, and “green” in so many ways. Luckily, Richard mentored me, was patient with me, and I learned so very much from him. He was undoubtedly the most brilliant mind that I have ever known.

Most amazing, I was driving down West Market Street one day and saw Richard standing in front of the courthouse protesting the death penalty. That observation began to open up discussions between us that added significantly to my opinions regarding equality, immigration, politics, race, the gay community, and abortion, among others. I am forever grateful to him for his counsel and wisdom, his personal and professional support and encouragement, and the care for which he showed me, colleagues, students, friends, and his family. I will miss him very much and am so glad that he called me just a few weeks ago for a delightful conversation. One last time he demonstrated to me the broad reach of his humanity through a dry wit and an incredible mind.

I know that all of you join me in thanking Mary Alicia, David, John, and Anna for sharing Richard with us. His legacy will live long in the hearts and minds of all of us.

William P. Carroll
Professor Emeritus, UNCG School of Music
NC ACDA President, 1995–1997
Lara Hoggard Award Recipient 2001

A fitting tribute to Richard Cox...to strive to learn more, teach with compassion, make beautiful music from the heart and, most importantly, strive to be a better person by loving more fully with a respect for all people with whom we share this brief journey.

Welborn Young
Director of Choral Activities, UNCG
Associate Professor of Music, UNCG
Artistic Director and Conductor, Bel Canto Company
NC ACDA President, 2011–2013
Lara Hoggard Award Recipient 2015

I’ve had to think on this for a few days. The passing of Dr. Richard Cox has allowed so many of us to reflect upon our past musical experiences and interactions with him.

Dr. Cox was a wonderful Professor, Scholar, Musician, Choral Conductor, Leader, and all in all – a wonderful person. I learned so much from Dr. Cox during my undergraduate years, but what I remember most was how he lived his life and how he was committed
to helping others.

He was fully dedicated to his life at UNCG and his church work at Holy Trinity Episcopal – and when not at either of those places – you could find him helping with Meals on Wheels, or protesting the death penalty out on West Market Street.

He was a REMARKABLE Person that held a REMARKABLE Life that had an impact on thousands and thousands of people. I have to say a word about his leadership in ACDA. He was the FIRST Southern Region President and organized the first Southern Region conference. I feel that his work and leadership of choral music in the South is unprecedented.

Later in my life – EVERY time I saw him, I (of course) would call him “Dr. Cox” – but he would NOT have it...I was to call him Richard. I will always think of him as “Dr. Cox”, but feel so privileged that he would have me call him “Richard”.

I am so fortunate and blessed that he was my professor.

All in all, it doesn’t matter how great a musician you are or the musical impact you have on the world. What matters is your humanity and the impact you have on bettering the lives of others. Dr. Cox made a PROFOUND impact on all those that studied with him – not only musically – but he made us better people. I am indebted to him for this.

Rest in peace, Dr. Cox (okay...Richard!) You lived a life that will always be remembered. I am so blessed to have crossed paths with you. Much love to his family.

Tom Shelton

Associate Professor of Sacred Music,
Westminster Choir College
NC ACDA President, 2005-2007
ACDA Middle School/Jr. High R&R Chair, 2007-2009
ACDA Southern Region President, 2011-2012
ACDA National President, 2017-2019

With Richard’s passing last December, NC ACDA is inviting folks who knew him and had an opportunity to study and sing with him to send a tribute to include in our print and social media as we honor this great man. Please send your tribute to Anne Saxon at midpatch@aol.com
## Membership Form

Online Renewal: www.acda.org  
Fax or mail: 
ACDA  
545 Couch Drive  
Oklahoma City, OK 73102-2207  
Phone: 405-232-8161 x110  
Fax: 405-232-8162 (no cover sheet please)  
membership@acda.org

- [ ] New Membership  
- [ ] Renewal: #______________ (Please print clearly)

### Name

<table>
<thead>
<tr>
<th>First Name</th>
<th>Middle Name</th>
<th>Last Name</th>
<th>Suffix</th>
<th>Last 4 # of SSN</th>
</tr>
</thead>
</table>

### Mailing Address

<table>
<thead>
<tr>
<th>Address 1:</th>
<th>Address 2:</th>
<th>City:</th>
<th>State / Province:</th>
<th>Postal Code / Country:</th>
<th>Phone:</th>
<th>Fax:</th>
<th>Cell:</th>
</tr>
</thead>
</table>

### Choir & Activity Types

Mark your current areas of involvement. Mailings are based upon these selections:

- [ ] Boy  
- [ ] Children & Youth Community  
- [ ] Ethnic & Multicultural  
- [ ] Girls  
- [ ] Jazz  
- [ ] Men  
- [ ] SATB / Mixed  
- [ ] Show Choir  
- [ ] Women  
- [ ] ACDA Student Chapter  
- [ ] College & University  
- [ ] Community  
- [ ] Elementary  
- [ ] Junior High / Middle School  
- [ ] Music in Worship  
- [ ] Professional  
- [ ] Sr High School  
- [ ] Supervisor / Administrator  
- [ ] Two-Year College  
- [ ] Youth & Student Activities

### ACDA Membership - Including Choral Journal Subscription

Visit our web site for a description of these types. www.acda.org/membership

<table>
<thead>
<tr>
<th>Type</th>
<th>One Year</th>
<th>Two Years</th>
<th>Three Years</th>
</tr>
</thead>
<tbody>
<tr>
<td>Active, (US and Canada)</td>
<td>$125.00</td>
<td>$250.00</td>
<td>$375.00</td>
</tr>
<tr>
<td>Active Iowa: (Active members who live in the state of Iowa)</td>
<td>$128.00</td>
<td>$256.00</td>
<td>$384.00</td>
</tr>
<tr>
<td>Active Minnesota: (Active members who live in the state of Minnesota)</td>
<td>$140.00</td>
<td>$280.00</td>
<td>$420.00</td>
</tr>
<tr>
<td>International: (Those outside the US &amp; Canada: payment must be in U.S. dollars)</td>
<td>$45.00</td>
<td>$90.00</td>
<td>$135.00</td>
</tr>
<tr>
<td>Retired</td>
<td>$45.00</td>
<td>$90.00</td>
<td>$135.00</td>
</tr>
<tr>
<td>Retired Minnesota, (Retired members who live in the state of Minnesota)</td>
<td>$60.00</td>
<td>$120.00</td>
<td>$180.00</td>
</tr>
<tr>
<td>Student: (Full time and part-time students at any level)</td>
<td>$35.00</td>
<td>$70.00</td>
<td>$105.00</td>
</tr>
<tr>
<td>Associate: (Choral Singers, Administrators &amp; non-directors)</td>
<td>$45.00</td>
<td>$90.00</td>
<td>$135.00</td>
</tr>
<tr>
<td>Associate Minnesota: (Administrators &amp; non-directors who live in Minnesota)</td>
<td>$60.00</td>
<td>$120.00</td>
<td>$180.00</td>
</tr>
<tr>
<td>Institution: (Ensemble or School/Church Music Dept.)</td>
<td>$125.00</td>
<td>$250.00</td>
<td>$375.00</td>
</tr>
<tr>
<td>Industry: (Music-related businesses)</td>
<td>$150.00</td>
<td>$300.00</td>
<td>$450.00</td>
</tr>
<tr>
<td>Paying Life**: (Make a lifetime commitment)</td>
<td>$3,000.00 Annual Installment of $200.00 for 15 years</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**To qualify for life membership, you must have been an active member of ACDA for a minimum of 10 years.

Donation: ACDA Endowment: $__________ Fund for Tomorrow: $__________

### Payment - Payable to ACDA in US Dollars. Total Amount Paid $__________

- [ ] Check #______________ (Enclosed) Do not fax if mailing a check  
- [ ] PO______________ (PO form & this form must arrive together)

- [ ] Visa  
- [ ] MasterCard  
- [ ] Discover  
- [ ] American Express  

Membership will be renewed upon receipt of payment.

Expiration Date: _______ / ______ / ______  
CVV 2 Code: _______

Name on Card:______________  
Signature:______________  
Billing Address:______________  
Date:______________

I agree to pay the total according to the credit card issuer agreement and acknowledge that all sales are final unless duplicate payment is made.
Name That Excerpt!

**Allegro energico.**

Soprano I.

Soprano II.

Alto.

Tenor.

Baritone.

Answer to previous issue’s excerpt:

*Now Is the Month of Maying* by Thomas Morley

---

**Invest in Tomorrow’s Choir with ACDA’s Fund for Tomorrow**

**Donate Today!**

---

**THE CAROLINA CAROLER** is the official newsletter of the North Carolina Chapter of the American Choral Directors Association. Articles and advertisements may be submitted to Carl Ashley at carolinacaroler@gmail.com. Articles must be submitted via email as Word documents using Times New Roman at 12 point. Please do not double space after periods, hyphenate, abbreviate, or include any formatting. Pictures should be electronically attached separately, preferably in the .png format. NC ACDA reserves the right to edit all submissions.

**ADVERTISING RATES**

The Carolina Caroler accepts advertising at the following rates:

- Full page: $150.00 (approx. 7.5” x 10”)
- Half page: $100.00 (approx. 7.5” x 4.5”)
- Quarter page: $50.00 (approx. 3.75” x 4.5”)

Discounts are available on multiple ads of the same design. Rates listed are for digital .jpg or .pdf files. A check made payable to “North Carolina ACDA” must accompany the order. Invoices sent upon request. Copy will not run without advance payment. Advertising copy is subject to editorial approval. The editor reserves the right to edit and/or box any advertisement as deemed necessary.

**NC ACDA R&R COORDINATORS**

**Youth Coordinator**

CATIE HITZIGRATH
Lexington Middle School
catie.hitzigrath@gmail.com

**Lifelong Coordinator**

AARON JACKSON
Christ Baptist Church, Raleigh
ajackson821@gmail.com

**Repertoire Specific Coordinator**

STEPHEN FUTURELL
Elon University
sfutrell@elon.edu

**College/University Coordinator**

JAMES FRANKLIN
East Carolina University
franklin.choir@gmail.com

---

**NORTH CAROLINA CHAPTER of the AMERICAN CHORAL DIRECTORS ASSOCIATION**

---

18 | CAROLINA CAROLER, SUMMER 2021, VOLUME 22, ISSUE NUMBER 2