

Concerning the posting of audition results:

If you have questions -- A part of my work as a teacher is teaching students how to handle auditions: how to handle good news with grace, how to handle bad news with dignity, how to ask for feedback in a constructive and professional way, how to make future decisions carefully and as dispassionately as possible, and so on. It is in this spirit that the following procedures are set in place.

Anyone with questions about his/her audition can contact Mr. H, via e-mail, beginning 48 hours after the audition results have been posted; such e-mails should be sent to [Valenzuela\\_cole@silverfalls.k12.or.us](mailto:Valenzuela_cole@silverfalls.k12.or.us). Feedback will be provided to those that send e-mail requests; this is so that detailed and thoughtful information can be provided, which serves as a better teaching and diagnostic tool.

The 48-hour reflection period allows for a chance for a student to more carefully consider what it is that they want to know in order to learn from the audition. This also provides ample time for auditioners to honestly assess their performance in choir this year and throughout the audition process. Please be patient in waiting for a response; each email is given careful consideration. Also, all audition results and related information will be destroyed on June 22nd, so all audition questions must come prior to that day.

**Parents** - while I understand your eagerness to act as your child's advocate, I respectfully ask that you let your child sort this out on his/her own first. Soon enough most of these students will be interviewing for college admission, interviewing for jobs, and/or auditioning as adults; they will need to learn how to gather information and ask the right questions, in the right way.

**Students** - in the case of most auditions, few people actually achieve the complete result for which they hoped. Some get part of what they want, some fall short. No one can decide for you what you do next if you don't achieve what you wanted; it is the hope that, whatever you decide, you do so after having carefully considered what choir and music at Silverton High School has meant to you, and what you might accomplish regardless of the ensemble you are placed.

Remember that every single student is going through "audition pains"; the over-celebration of good news can be very hurtful to those who don't have as much to celebrate. On the other hand, one can be disappointed with his/her own results and still happy for a peer. Please be as sensitive to others as you want them to be to you. **Be aware that your reaction, particularly via social media, may affect your placement in any Silverton High School music ensemble for next year.**

We are fiercely proud of every student in our care, and promise to give each student in each choir that same extraordinary care and attention!

Perspective on competitive auditions, taken for NTA Taekwondo: Free match in a tournament is quite different from class sparring. In class there is no referee or judge, no points awarded, and no one is declared a winner. A tournament has all these, and after all the rounds of competition are done, there can be only one “winner.” Thus, the intensity of emotional and physical determination is much greater in a tournament than in class. Herein lie both the strength and weakness of tournament competition.

Viewed correctly, a tournament is an opportunity for a student to test his or her skills (physical, mental, and emotional). It is an opportunity to “do your best” on that day at that time and in that place: an opportunity to push yourself to the limit of which you are capable. From this perspective, “winning” a trophy makes you a champion; it does not make you a winner.

The difference between a champion and a winner is crucial to an understanding of the positive value to be gained from participation in tournaments. A champion is someone whose skill, luck, and timing came together at a critical moment: a skillful fighter (and not necessarily the most skillful) is someone who had the good fortune to enter the tournament and meet other fighters whose skill and luck were less on that particular day. The next time, he or she may win, or may not. Being a winner, unlike being a champion, is not a momentary thing.

***Being a winner is a matter of continuous attitude.*** A fighter who does his or her best each time he or she enters the ring is a winner; whether he or she prevails in the fight is unimportant. “Going for the gold” is merely a training aid to focus the mind and elicit the best the fighter has to give. The fighter who gives his or her best is a winner, win or lose in the ring. This becomes clearer if you bear in mind that the ring is merely a microcosm of life; performance in the ring is a reflection of performance in life.

A winner is not necessarily a champion, and a champion is not necessarily a winner. Everyone cannot be a champion, but everyone can be a winner. But it is difficult to be either if you refuse to enter the ring.

Each time we face an opponent in the ring, we, in truth, face ourselves. Our insides are bared, and all of our fears, angers, hatreds, and insecurities come out and fight against us. Thus, we are really fighting ourselves; our opponents become our partners and teachers, exposing for us our weakness and pointing the direction to transform them into strengths. Ultimately, the controlled conflict of free sparring opens the door to new levels of self-awareness and understanding.

From Mr H:

First, I would like to thank everybody who auditioned to be a part of an advanced ensemble this year. There are so many of you who are hard-working and willing to continue making this program excellent. I am so incredibly proud of all of you and what you have done this year. I believe that auditions are the hardest part of my job. It is never easy plugging in names on a list and posting them. Remember to be supportive of each other and understand the process.

You will see two lists: call-backs for Choralaires and call-backs for Concert Choir. If you are on these lists, you still have one more round of auditions. Choralaires call-back auditions are June 5th starting at 3:15 pm - 5:00 pm and Concert Choir call-back auditions are June 6th starting at 3:30 pm - 5:00 pm. **You must be at the call-back time for the entire call-back time to be considered for these advanced ensembles next year.** The call-back materials are online at [www.silvertonchoirs.weebly.com](http://www.silvertonchoirs.weebly.com) under 'Audition Materials'. Please read all of the instructions and come prepared on those dates. Keep in mind that just because you're on the call-back list on both does not guarantee you a spot in either ensemble.

As of right now, I ask that you all hold off on asking me about your audition until after I post all final ensemble lists on June 7th whether you are on or not on this list. Once the final ensemble lists are posted, you can send me an email to get feedback. Again, I am so thankful for all of you and your amazing work this year. Keep up the great work everybody!

Mr H

## 2019-2020 Concert Choir Call-Back

### Soprano

Vanessa Arce  
Amy Carbajal  
Olivia Hickam  
Elizabeth Merklin  
Liseth Ortiz  
Jen Overlin  
Alyse Pyper  
Kathryn Schurter  
Kyra Anderson  
Heather Pool  
Fenya Shadrin  
Claire Lulich  
Marina Kalugin  
Carina Leland  
Julia Kuenzi  
Gracie Goemaere  
Jasmine Cook  
Jamaica Leland  
Destinee Anderson

### Alto

Reegan Buchheit  
Jalysa Clark  
Cassidy Stutzman  
Jayla Toland  
Marie Tolmachoff  
Julianna Williamson  
Jillian McWhorter  
Chloe Platt  
Lily Desantis  
Claire Crager-Stadeli  
Darrean Holt  
Lylia Nardin  
Faith Koger  
Charlie Bevans  
Anna Leway  
Catie McCarty  
Julianna Marshall  
Amy Miller

### Tenor

Connor Almquist  
Murphy Bell  
Riley Carter  
Andrew Fronza  
Alex Gardner  
Colby Henckel  
Ben Koch  
Johnathan Milner  
Dylan Vandehey  
Benjamin Roth  
Bjorn Domst  
Austin Kent

### Bass

Anson Bahr  
Josh Cverna  
Blake Doerfler  
Caleb Forster  
Rigoberto Garcia Ramirez  
Quinton Kaser  
Titus Roth  
Matthew Snyder  
Chris Seifer  
Cole Runion  
Leo Barker  
Kameron Lynch  
Zachary Stutzman  
Orion White

## 2019-2020 Choralaires Call-Back

### Soprano

Liseth Ortiz  
Alyse Pyper  
Amy Carbajal  
Libby Merklin  
Jen Overlin

### Alto

Marie Tolmachoff  
Jalysa Clark  
Jayla Toland  
Olivia Hickam  
Vanessa Arce

### Tenor

Colby Henckel  
Ben Koch  
Connor Almquist  
Alex Gardner  
Murphy Bell  
Andrew Fronza

### Bass

Josh Cverna  
Anson Bahr  
Matthew Snyder  
Titus Roth  
Quinton Kaser  
Kameron Lynch