

Melisma

Official publication of the North Central Division—American Choral Directors Association

NOVEMBER 2015 • Vol. XXXV, No. 2



“Why do I go to the NC-ACDA Conferences?”

“Special Guests!”

INSIDE: Interviews with Ramona Wis, Barbara Brinson and Jefferson Johnson

“Interest Sessions!”

PAGE 6: Presenters and topics relating to our conference theme—

The CONDUCTOR as
SERVANT-LEADER



February 17–20, 2016 • Sioux Falls, South Dakota



NDSU

CHALLEY SCHOOL OF MUSIC

NDSU offers bachelor's and professional degrees in performance, conducting, and music education.

- Bachelor of Music in Performance
- Bachelor of Music in Music Education
- Bachelor of Arts in Music
- Bachelor of Science in Music
- Master of Music in Conducting
- Master of Music in Performance
- Master of Music in Music Education
- Doctor of Musical Arts in Performance
- Doctor of Musical Arts in Conducting

Details at ndsu.edu/music or call 701.231.7932

NORTH DAKOTA STATE UNIVERSITY

IN THIS ISSUE

If reading this issue as a pdf file, all article titles below, plus emails, websites and ads throughout the issue, are active links. "Back to 'In This Issue'" will return you to this page. Thank you!

COLUMNS

Editor's Corner
John C. Hughes 4

President's Voice
NC-ACDA Conference: Interest Sessions!
Bob Demaree 6

INTERVIEWS: Conference Guests in their own words

Ramona Wis, Keynote Speaker
with Rita Stinner 10

Barbara Brinson, Immersion Day: Choral Success in Small School Settings
with Christopher Fettig 13

Jefferson Johnson, Immersion Day: HS Men's Festival Choir (non-auditioned)
with Andrew Robinette 18

INTERVIEW: College Quarterly

Marcy Russell, Focus on Middle School
with Brandon Dean. 20

ARTICLES

"SERVE. CONNECT. CELEBRATE." INITIATIVE
Celebrate: State-by-State News
with Phil Hesterman 22

GOOGLE HANGOUTS: LIVE online sessions with R&S chairs!
with Shannon Gravelle 24

DIRECTORY

NC Leadership 25

Melisma, the official newsletter of the North Central Division of the American Choral Directors Association, has been published twice this year: fall and spring, while preparing for our new web format for fall, 2015.

The North Central Division comprises over 2,500 members in its six-state area, including Iowa, Minnesota, Nebraska, North Dakota, South Dakota, and Wisconsin.

NC-ACDA reserves the right to edit and approve all materials.

Editorial Board

- David Puderbaugh
editor
david-puderbaugh@uiowa.edu
- John C. Hughes
associate editor
HughesJ@ripon.edu
- Sheri Fraley
advertising editor
sheri.fraley@yahoo.com
- Judy Periolat
designer/publisher
judy.graphicsink@gmail.com
- Erin Kaufman
erin.kaufman.13@gmail.com
- Todd O'Connor
oconnor@crossroadspres.org
- Clark Roush
croush@york.edu
- Lynn Seidl
lynn.a.seidl@gmail.com

Four Issues of *Melisma!*

ARTICLES/ADS DUE	ISSUE POSTING	Submit articles for consideration to David Puderbaugh, editor david-puderbaugh@uiowa.edu
August 1	September 15	
October 1	November 15	
January 2	February 1	For ad information and pricing, contact Sheri Fraley, advertising editor sheri.fraley@yahoo.com
April 1	May 15	

John C. Hughes

Melisma Associate Editor
Ripon College, Ripon, WI
hughesj@ripon.edu



John C. Hughes

“Reading this issue of Melisma, which features several articles about the conference, will offer a much-needed respite during this busy season.”

“This issue of Melisma contains interviews conducted by divisional R&S chairs with three of the conference headliners.”

Greetings!

As the holiday season quickly approaches, choral musicians find themselves spread increasingly thin as they prepare for the concerts and performances ahead. During such busy periods, it is beneficial to carve out some time to be refreshed and rejuvenated. Certainly, NC-ACDA's upcoming conference February 17–20 in Sioux Falls, SD will be a time to reconnect and get inspired. Until then, reading this issue of *Melisma*, which features several articles about the conference, will offer a much-needed respite during this busy season.

This issue of *Melisma* contains interviews conducted by divisional R&S chairs with three of the conference headliners. **Rita Stinner** (Two-Year College Choirs) sat down with **Ramona Wis**, whose book *The Conductor As Leader: Principles of Leadership Applied to Life on the Podium* (GIA) inspired the conference's theme.

At the conference, Wis will present a keynote address and share her thoughts about the conductor as servant and leader. **Andrew Robinette** (Male Choirs) interviewed the University of Kentucky's **Jefferson Johnson**, who will conduct the Men's Festival Choir, and **Christopher Fettig** (Senior High School Choirs) spoke with another featured presenter, **Barbara Brinson**, the author of the well-known *Choral Music: Methods and Materials* (Schirmer). Brinson will offer an immersive, all-day workshop called “Choral Success in Small School Settings: A Workshop for Vocal Music Educators” on February 17. Special thanks to these R&S chairs and headliners for giving us a sneak preview of the conference!

These interviews demonstrate how worthwhile the conference will be if you are still undecided about whether to attend. The entire conference will revolve around the “conductor as servant-leader,” which will inspire and reenergize all of us. The interest sessions and performances promise to be educational and enlightening as well. There will truly be something for everyone. Plus, Sioux Falls will be a wonderful host city featuring excellent venues, accommodations, and restaurants.

See you there!
John



DEGREE PROGRAMS

**Ed.D. in Leadership, concentration in
music education**

Master of Arts in Music Education

choral • instrumental • kodály
orff • piano pedagogy

Certificate Programs

kodály • orff • piano pedagogy

Undergraduate Majors

music education • performance
liturgical music • music
music business

**On-campus Scholarship Invitational
Feb. 27, 2016**

**Dr. Angela Broeker, Director
of Choral Activities**

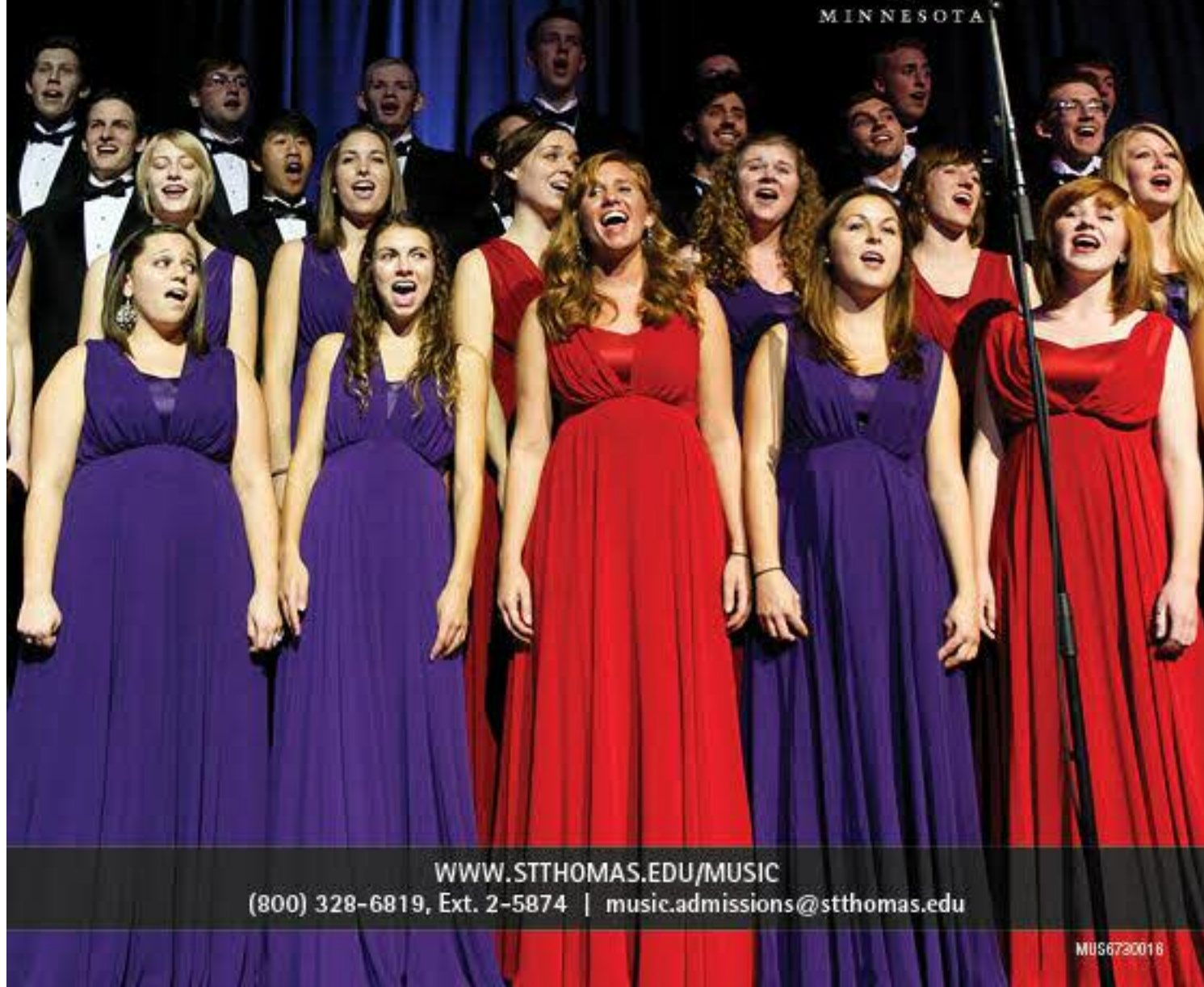
**Aaron Brown, Liturgical Choir
and Schola Cantorum**

Angela Mitchell, Donne Unite

Shon Parker, Jazz Singers



UNIVERSITY of ST. THOMAS
MINNESOTA



WWW.STTHOMAS.EDU/MUSIC

(800) 328-6819, Ext. 2-5874 | music.admissions@stthomas.edu

MUS6730018

Bob Demaree

NC-ACDA President
University of Wisconsin-Platteville
demaree@uwplatt.edu



Bob Demaree

"We will be challenged to think about how we communicate with our singers at a root level."

"After participating in the first ever High School Men's Festival Choir, young men will learn, grow, and return home to spread their excitement among their peers."



Jonathan Palant



Interest Sessions!

I love meteorology. I'm fascinated by it—not that I am a storm chaser or anything! But I love the weather patterns, the seasons, the ways that our lives are transformed, almost on a daily basis by climate changes and the motions of our planets. As I write this, we have just enjoyed our last "blood moon" until 2033. And I could see it from my front porch.

And right now I'm thrilled to busting. Do you know why? Because our friend "El Nino" is back! During an El Nino winter, our NC-ACDA states tend to be warmer and drier! I remember thinking during the Des Moines conference that James Kinchen must have had a direct line to the Almighty because the weather in 2014 was so tremendous!

Now that we know the weather is going to cooperate, let me tell you why our 2016 Conference, **"The Conductor as Servant-Leader,"** is going to excel. First, I believe that we are going to enjoy a tremendously integrated conference. Led by **RAMONA WIS'** inspirational notions of how to encourage our singers to take responsibility for their artistry, we will be challenged to think about how we communicate with our singers at a root level.

The notion of service will be represented strongly in our interest sessions. One thread that we have created will tell the stories of successes achieved despite huge obstacles:

JONATHAN PALANT will come from Texas to share the story of his "Dallas Street Choir," which premiered a work about homelessness even while the singers themselves were living in shelters or on the streets.

MARY LENARD is coming from the Twin Cities to share the wonders of "Giving Voice"—a choir that exists to help those suffering from dementia by keeping them singing. Current research shows that singing familiar songs helps ward off this menace to our senses.

Continued

Interest Sessions

Nebraska's own **RHONDA FUELBERTH** is bringing singers from her i2 choir to the conference. i2 means "Inclusive, Intergenerational, Exponentially Better Together." According to Rhonda: "We encourage teams who would like to sing with, and support family members and friends with a variety of physical, sensory, and cognitive challenges." All singers are treated with equity and without labels.

Wisconsin's **RAYMOND ROBERTS**, whose choir from the Milwaukee School of the Arts performed at the 2014 NC-ACDA Conference in Des Moines, will share teaching stories from this inner city magnet school where dozens of students experience the wonders of amazing art while facing tremendous social, racial, and cultural obstacles.



Barbara Brinson



Jefferson Johnson

Immersion Day, February 17

The day before the conference opens focuses on **Choral Success in Small School Settings** and is geared toward teachers in schools with a population of 500 or fewer students in grades 9 to 12.

Renowned music educator **BARBARA BRINSON*** will present sessions about repertoire, recruitment and retention, technology, and advocacy. This all-day workshop is open to choral directors and school administrators.

Also on Immersion day...

We will host our first **High School Men's Festival Choir** for students in schools with a population of 500 or fewer students in grades 9 to 12.

Under the guidance of **JEFFERSON JOHNSON*** of the University of Kentucky, this will be a day of inspirational music making. **There are no auditions for this choir.** Instead, teachers may nominate up to 4 students to participate. Young men in small school situations often miss out on musical opportunities of this kind. We believe they will learn, grow, and return home to spread their excitement among their peers.

** See interviews with Barbara Brinson (p. 13) and Jefferson Johnson (p. 18).*

ALL presenters are preparing Interest Sessions related to service!

JOSHUA BRONFMAN'S "Putting Humpty Dumpty Back Together Again" will look at how a choral program can be rebuilt after having lost its way. Revitalizing any program serves singers and communities alike.

"Four Scores and Seven Minutes to Go" will focus upon how to achieve score study given limited time. **ZACHARY DURLAM** intends to show how score study can serve singers and the music we sing through deeper knowledge and context.



Mary Lenard



Rhonda Fuelberth



Raymond Roberts



Joshua Bronfman



Zachary Durlam

Continued



André Heywood



Tom Holm



Richard Robbins



Jennaya Robison



Brett Robison

Interest Sessions

ANDRÉ HEYWOOD will help us learn how to serve a particularly challenging group of choral singers—young men going through the voice change. **“Changing Voices Anonymous”** will focus not only upon the physical challenges but also the social, developmental and psychological challenges.

TOM HOLM’s session title says it all: **“Vocal Warm-ups that Serve both the Singers and the Music!”** His session will show how we can help our singers not only warm up their voices, but their minds and spirits as well.

“Analyze This! Empowering your Choir to become Critical, Creative Musicians,” led by **RICHARD ROBBINS**, will center upon nurturing a spirit of collaboration and critical thinking in choral ensembles. The session will encourage us to serve our singers’ senses of creativity and mental acuity.

How to serve the realities and wonders of gender-specific choirs will be the center of a session led by **JENNAYA** and **BRETT ROBISON** called **“The Highs and the Lows of a Choir: the Service of Treble and Bass Clef Ensembles within a Thriving Choral Organization.”**

JERRY RUBINO will present **“Creating Singers that are Musicians,”** which intends to show that servant leadership involves teaching core values and validating “musicians” instead of just “singers.”

One of NC-ACDA’s true leaders in Vocal Jazz techniques and literature, **FRED RITTER**, will present **“Using Vocal Jazz Techniques to Improve Your Choir”** in which directors of large ensembles learn strategies employed by vocal jazz ensembles to improve intonation, rhythm, and other musical skills.

Iowa President-Elect **JILL WILSON** will present **“Creativity in the Choral Classroom,”** a session that will explore successful, accessible activities that can be used to increase rehearsal process decision making amongst the singers, including both artistic choices and assessment.

I hope you can see that the winds of servant leadership will be blowing around us in Sioux Falls from February 17–20, 2016.

Come join us in beautiful Sioux Falls and be inspired!!! ■



Jerry Rubino



Fred Ritter



Jill Wilson

LUTHERAN SUMMER MUSIC

ACADEMY & FESTIVAL

A MUSICAL TRAINING AND PERFORMANCE PROGRAM
ON THE CAMPUS OF LUTHER COLLEGE, DECORAH, IA
GRADES 8 - 12



Encourage young musicians to join us for a transformational summer.
Learn more at www.lutheransummermusic.org

At North Park, you'll get the personalized attention and performance opportunities you need to reach your goals—in the classroom, on the stage, and throughout the city of Chicago.

Undergraduate Auditions:
February 20 and March 5, 2016

For more information, contact:
Dr. Rebecca Ryan, Music Recruiter
(773) 244-5623
rryan@northpark.edu

www.northpark.edu/music



Dr. Julia Davids
Director of Choral Activities

Find Your Future Here

North Park University is an accredited institutional member of the National Association of Schools of Music.

SCHOOL OF MUSIC
NORTH PARK UNIVERSITY

Rita Stinner

NC-ACDA Repertoire & Standards Committee Chair
Western Nebraska Community College
Scottsbluff, NE 69361
rstinner1@gmail.com



Special Guest Interview: Ramona Wis

Ramona Wis, Keynote Speaker for the 2016 North Central ACDA Conference, has tapped into principles and techniques from successful business leaders, and demonstrated their innovative application in the choral profession in her timely book, *The Conductor as Leader: Principles of Leadership Applied to Life on the Podium*. What better message could be conveyed during a conference entitled “The Conductor as Servant-Leader”?



Ramona Wis,
Keynote Speaker

Dr. Ramona Wis is the Mimi Rolland Endowed Professor in the Fine Arts, Professor of Music, and director of choral activities at North Central College in Naperville, Illinois. She was the chair's first recipient, endowed in 2002. She conducts the Concert Choir, Chamber Singers, and Women's Chorale and teaches courses in conducting, music methods, and servant leadership. Dr. Wis holds degrees from the University of Illinois, Northern Illinois University, and a Ph.D. from Northwestern University. A specialist in the areas of leadership and rehearsal techniques, she is in high demand as festival conductor, clinician, writer, public speaker, and is an active community service volunteer. She has presented workshops across the country and in Canada, including presentations for the British Columbia Music Educators Association, the International Conference of the Greenleaf Center for Servant-Leadership, Midwest Band and Orchestra Clinic, GALA Choruses, the Tennessee Arts Academy, American Choral Directors Association, and the Illinois and Ohio Music Educators Associations. Dr. Wis has served as president of the Illinois ACDA and on both ACDA and IMEA executive boards.

In anticipation of Ramona Wis' Keynote Address in Sioux Falls, I posed several questions. Her enthusiasm was contagious, and her contributions generous. Following are her responses:

RW: *I am honored and excited about being with NC-ACDA in February to partner with you and explore this topic!*

Continued

RS: Your book has been described as a “leadership classic” among conductors and music teachers. What inspired you to write it?

RW: *For a long time, I was drawn to leadership or management books when I spent time in the local bookstores, though I had no particular interest in the corporate world, which is where virtually all of these books were situated. I was intrigued with principles that explored the idea that the “what” you wanted to accomplish would be greatly improved by focusing on the “who” as much as the “how.” I would read about approaches to leadership and think, “this applies to conductors and teachers, not just CEOs,” and I began to translate these key principles to our lives on the podium and in music education. I also became very aware that even ensembles of modest ability could achieve a high level of artistry when led well, when inspired by something greater than themselves, and when they were authentically cared for and challenged, rather than punished or threatened. I came to believe that the autocratic and often, dictatorial approach traditionally expected of conductors was counter-productive to developing long term excellence and at the end of the day, left even the most “successful” conductor a little hollow inside.*

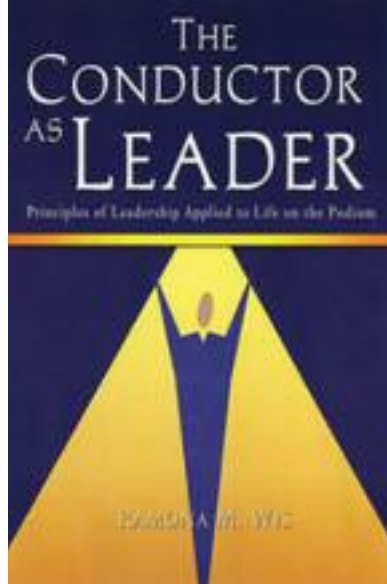
RS: Were there specific contemporary business leaders that inspired your writing?

RW: *Many, many people, starting with Robert K. Greenleaf, who is really the person credited with bringing the notion of “Servant Leadership” to the corporate sector. His seminal essay “The Servant as Leader” began a movement that now permeates business, non-profits, educational institutions, and many organizations world-wide. The Greenleaf Center for Servant Leadership and the Spears Center for Servant Leadership are the two largest and most influential organizations devoted to sharing the ideas and practices behind servant leadership; through these, one can find countless essays, books, courses, and outreach events, such as conferences, that bring to life the ideas behind an approach to leadership that is not only effective, but enduring.*

RS: Your book was described in Amazon. com customer reviews as “...teaching the truth about leadership in an amazing way,” “a textbook for future music educators,” and “a book for anyone, not just conductors.” What do you hope to inspire in the next generation of music educators?

RW: *Put simply, do great work by sharing your gifts, talents, and energies in service of those you are privileged to lead. If we focus on making people happy and just feeling good, then we might not be really teaching them or challenging them to grow and develop their ability to the highest level; we are not opening the door to the wonder and insight that comes from deeply engaging in music. But if we focus on technique and push others to excel without an awareness that these are people and not automatons, or if we are self-absorbed in our own egos or career building, then we are not doing what I believe we are on the planet to do.*

This is not about “soft” leadership; frankly, serving others through our leadership is often tougher than traditional approaches to leadership that appear more rigorous, because to help others grow we have to be honest, we have to make tough decisions, we have to help people to hold themselves accountable, and we have to stay engaged with them when we might rather not.



“Do great work by sharing your gifts, talents, and energies in service of those you are privileged to lead.”

Continued

“We are charged with creating a mindset, character, and work ethic that supports the highest level of education and artistry while also supporting the people who are working to achieve it.”

RS: What is your most memorable project building community connections and improving the quality of life in either your ensembles or constituency? Were there any obstacles? How did you overcome them?

RW: *I don't have one particular experience in mind because every time we launch a new endeavor—a new ensemble, take on a new role, work with a new initiative, we essentially have the same obstacle: changing peoples' minds about how to “be” together in the pursuit of a shared goal. As leaders, we are charged not only with skill development (what we are trained to do in our undergraduate and graduate programs); we are not only charged with management (which is part of, but not the same thing as, leadership); we are charged with creating a mindset, character, and work ethic that supports the highest level of education and artistry while also supporting the people who are working to achieve it. This starts by demonstrating in our own actions what we hope to see in those we lead (want commitment? then we need to be committed, consistent, trustworthy) and by regularly verbalizing, bringing to group consciousness, who we are and what we are about.*

We look forward to the challenging theme of our 2016 conference, “The Conductor as Servant-Leader,” and anticipate sharpening our tools through the inspiring words of our Keynote Speaker, Dr. Ramona Wis: *“I will be sure to give ‘take it home ideas’ in my sessions, not just the theory or philosophy behind leadership. The whole point is to live out these principles in ways that create ensembles of high artistic levels (yes, even junior high kids) while also helping create a community of enduring quality.”*

■

Christopher Fettig

NC-ACDA Repertoire & Standards Committee Chair
Bemidji High School, MN
Bemidji, MN 56601
chris_fettig@bemidji.k12.mn.us

*Senior
High
School*



Special Guest Interview: Barbara Brinson

Barbara A. Brinson is associate professor emeritus of music education at the State University of New York at Fredonia, having retired after 13 years in the spring of 2014.

While at Fredonia, Dr. Brinson directed the University Chorus and the Fredonia Women's Choir and taught courses in music education, including choral conducting and rehearsal techniques. Before moving to Fredonia, Dr. Brinson served for fourteen years on the music faculty of Southern Methodist University in Dallas, TX. where she founded and directed the Meadows Chamber Singers and taught courses in elementary and secondary music methods, conducting, and supervised student teachers.

She began her 42-year long career by teaching in the Georgia public schools where she directed choirs and taught general music for ten years at the elementary, junior high, and senior high school levels. She has directed choirs of all levels in both schools and churches.

Her choral methods text, *Choral Music: Methods and Materials*, was first published in 1996. In 2014, a second edition was published, this time with Dr. Steven Demorest (Northwestern University) as co-author. This text is used in college and university choral methods and conducting courses, and could be very helpful for church musicians as well as a refresher for seasoned choral directors.

During my recent interview with Dr. Barbara Brinson, one of the headliners at the NC-ACDA conference in Sioux Falls in February, I had the pleasure of gaining some insight on her career and what we can expect to hear and learn at her workshop: "Choral Success in Small School Settings: A Workshop for Vocal Music Educators."

Our conversation centered on the conference theme, "**The Conductor as Servant-Leader.**"



Barbara Brinson

Continued

“[My teachers] all cared about us as people, too, and I think that is so important.”

CF: Who inspired you to be a choral director?

BB: *I had 3 wonderful church choir directors and a middle school director who all obviously loved their art, excelled in it, wanted their choirs to be the best they could be, and who hoped we would love choral music as much as they did! They all cared about us as people, too, and I think that is so important.*

CF: What are some memories of your first years as a choral director?

BB: *I vividly remember my first year as a middle school choir director. I had minimal error detection skills at this time. I could hear that something wasn't right, but I didn't know what it was, and worse—how to fix it. My common sense told me to break it down and become a detective! This involved isolating parts or combinations of parts, or taking away the accompaniment or the text. I think this approach is so important for young directors—take the time to really listen and don't be afraid to dig in, isolate, and discover. There are so many teaching moments that occur with this approach, and the funny thing is, you aren't the only one building skill at listening. Your students are, as well. Listening skills are gained by practicing them on the job and are an important foundation for a good choir—and a good conductor. I am still gaining error detection skills after 42 years!*

Other memories of my first years as a choral director include learning the characteristics of the age group I was teaching and considering those qualities to everything I did, gaining leadership skills by trial and error, and experiencing those hard-won performances that take your breath away. I also remember feeling so inadequate or discouraged at times, but staying with it anyway because I believed so strongly in what I was doing. Being in charge of opening up the world of singing to emerging musicians is as exciting as it is important.

CF: What are some of the highlights of your career?

BB: *Some of the highlights of my career include: (1) starting a chamber choir and watching us grow musically and personally and becoming a musical family over the years; (2) inheriting a large un-auditioned chorus of 180-230 students (some of whom did NOT want to be there) and over several years making it into the very best group it could be; (3) choosing a piece by a living composer, performing the piece with him in the audience, and feeling so exhilarated when he come up afterwards to tell us “that is exactly how I wanted it to sound!”; (4) performing a piece that was composed for my women's choir, and working with the composer along the way in rehearsals; (5) having my book delivered to my house in 1996 by the UPS man; (6) working with individual students in preparation for ACDA Conducting Workshops; (7) having the privilege to work with students who were just beginning their musical journeys, and having them write to me on Facebook their memories of our performances of 40 years ago!*

CF: When did you write Choral Music Methods and Materials and what inspired you to write your book?

BB: *In the late 1980's and early 1990's, I was teaching a secondary choral methods course, and couldn't find one methods book at that time that offered everything I wanted to cover. I started writing chapters on these topics to supplement the material for my*

Continued

students, and before long I thought: do I have the makings of a book here? I sent the 5 chapters off to several publishers and found that I did indeed have the beginnings of a textbook. So, writing a book happened quite by accident—and out of necessity! The first edition was published in 1996, and in 2014, the second edition came out, this time with Dr. Steven Demorest as co-author.

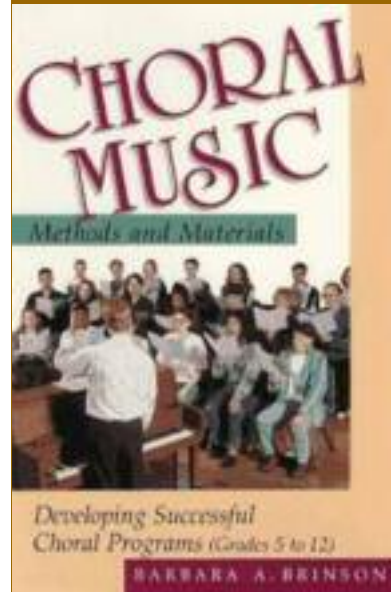
CF: List some of the highlights of your book.

BB: Choral Music Methods and Materials offers the future choral director a firm foundation upon which to build their career. Written by authors who have “been there” and who continue to interact with choral classrooms, honor choirs, and young singers, this text is not only the nuts and bolts but also the musical artistry needed to succeed as a choral director. An additional highlight of this text is a healthy balance is achieved between research and good old practical experience and learning on the job. Beginning with exploring a philosophical focus that will guide your actions, the text moves on to what choirs and classes should be offered, how to handle auditions for both choirs and for musical productions, choosing repertoire suitable for your singers, and planning and producing a concert. The all-important issues of curriculum and its relationship to assessment are discussed at length. Working with emerging voices and musicians is discussed thoroughly in chapters on group vocal techniques, the changing voice, and building musicianship skills. As the director approaches a rehearsal, the analyzing and preparing of the musical score, creating the rehearsal plan, using effective rehearsal techniques, and creating a positive environment in which to sing and learn are presented. Sections on techniques for classroom discipline as well as an excellent discussion on bullying are included. The chapter on administering the choral program is especially helpful and deals with budgets, tours and travel, performing outfits, student leadership, parent organizations, teacher burnout, the choral library, and fund raising. The final chapter discusses building your career and touches on preparation for student teaching, whether or not to go to graduate school right out of college, the job search, and continuing your education for a lifetime.

CF: What words of advice or encouragement would you give to new music teachers?

BB: Transitioning from college student to student teacher to THE teacher requires a major change of view. I urge new teachers to willingly take on the mantle of music teacher and all that it implies. First of all, remember that you are there to be your students’ teacher/leader /choral director and not their friend. We all want our students to like us, and often we may overlook some things that shouldn’t be overlooked, or try to be “one of them” too often—all in an effort to be liked by our students. It’s natural to want people to like you, but you are there to make music and teach music, and to help students to grow musically and personally. Discipline and leadership take courage and it must be done to shape our young people into responsible adults and excellent musicians. The funny thing is that when you do take that leadership role, the students will respect you because they will be growing, seeing positive results, and learning how to get them! Respect most often will lead to a deep and lasting connection between student and director and that’s when the magic happens—musically and personally!

Continued



“Servant-leaders consider their students and their musical needs, problems, successes, personal growth, and desires, both individually and collectively.”

New teachers need to know that your first year or two may be a bit rough or even disappointing by such things as unbalanced choirs, disinterested students, inadequate budgets, uncooperative parents, or administrators who don’t “get” music. Hopefully, you won’t experience all of the above at one time, but the remedy to succeed is to remember why you chose to be a choral director in the first place, what mountaintop experiences you have had, and then get busy sorting things out so that you can provide an environment for your students to experience similar exhilarating opportunities. Persevere, have patience, take one or two things at a time, and be diligent at what you do! Things take time to run smoothly like you want them to run!

CF: What words of advice and encouragement would you give to choral musicians in small schools?

BB: I know that having small ensembles, and unbalanced ensembles can be discouraging. You have to carefully choose your music to have success in this situation. On the positive side, you have the opportunity and time to really get to know your students vocally, musically, and personally. Give private or small group voice lessons, incorporate theory lessons, and work with them in even small groups such as duets, trios and quartets. This can really improve musicianship in your singers! If you have skills at arranging, put them to use! If you don’t, take a class in choral arranging, and also ask someone to write a piece especially for your choir so that it will sound its best. Also, look for opportunities for your students to be a part of a larger ensemble by combining school performances in your general area, create honor choirs, and encourage singers to audition for All-State Chorus or ACDA Honor Choirs.

CF: How can teachers best prepare to fulfill their role as a choral musician in a small school?

BB: Think positively! Work to make singing in a choir a really cool thing to do! Plan a strong recruitment effort for all students who will be coming to your school for the first time (5th graders or 9th graders, etc.). Offer a variety of singing opportunities and make room for anyone who would like to sing. In doing so, your choral program will likely grow, and even though the school is small, your choral program doesn’t have to be!

CF: Our conference theme is “The Conductor as Servant-Leader.” What do you feel it means to be a “servant-leader”?

BB: Looking outward, servant-leaders consider their students and their musical needs, problems, successes, personal growth, and desires, both individually and collectively. Servant-leaders guide their students by delegating responsibility and involving them in setting goals. They are listeners, and are aware of the climate of the group under their care. Everyone in the group has a stake in the success of the choral ensemble, and therefore, each person has an individual responsibility as well as the need to collaborate with others in the choir for its success.

I taught a sociology/psychology course for future music educators in their sophomore year in college, and at that time in their development, the students were anxious to learn methods to teach music. I introduced the idea to them that they will be teaching music to people. That approach puts an entirely different spin on being a teacher/conductor—a servant-leader, and focuses as much on the “who” as on the “what” and “how” of what we do.

Continued

CF: Can you give any specifics on what we can expect to learn or explore during your workshop, “Choral Success in Small School Settings: A Workshop for Vocal Music Educators”?

BB: *We will explore together several issues that can create success for students in small school settings. Repertoire is perhaps uppermost on the minds of directors. A single choir in a small school is often made up of students with a wide range of age, ability, and development. How do directors meet the needs of the changing voice, for example, in the same choir that can sing in 4-part harmony with ease? How does the director keep young adolescents focused while working on tedious details that need to be addressed in the music? We will take a look at several “tried and true” pieces and discuss how they can be used in a small choir setting. We will also explore broadening our horizons by exploring music of different cultures and styles.*

Another issue we will explore is recruitment and retention. Just because your school is small, does that mean your choral program has to be? Making your choir(s) musically, academically, and socially meaningful will certainly help you increase numbers in your program. We will discuss ways to do just that.

Staying connected to each other is another issue we will explore together. This is especially important for those teachers who are geographically isolated from others. Technology has certainly made things possible that we wouldn’t have dreamed of even 10 years ago! How can we use it to our advantage and to benefit our students?

Revisiting your philosophy is always helpful, even to the most experienced choral directors. What do you believe? Does your program reflect those beliefs? Knowing why choral music is vitally important in the lives of our students will help us advocate effectively for our programs and for our students, especially in these days of testing, budget cuts, and changing values. Music is NOT a frill!

CF: What personal experiences will you draw from when preparing for your workshop?

BB: *ALL of them, even the unpleasant ones. They can make you grow as much as or more than the positive ones.*

CF: Are there any connections between your book and the conference theme that you would like to highlight?

BB: *The word “servant-leader” never appears in the text, yet in looking closely at the overall approach presented in every chapter, this idea permeates the entire book! Uppermost in the director’s mind is always what will benefit the singers, from creating a philosophical base on which to build your program, to the idea of student leaders and parental involvement, to the all-important choice of music, the number of concerts per year, and the rehearsal plans you make. This does not negate the fact that the director has the expertise to guide all that happens in the choir room and on the performing stage, and it does not mean that the students are running the show. To me, the idea of servant-leader means that the directors use their expertise to guide their singers toward achieving their best in a supportive atmosphere where they can grow musically as well as personally, and where their ideas and desires are heard and acted upon. ■*

“To me, the idea of servant-leader means that the directors use their expertise to guide their singers toward achieving their best in a supportive atmosphere where they can grow musically as well as personally, and where their ideas and desires are heard and acted upon.”

Andrew Robinette

NC-ACDA Repertoire & Standards Committee Chair
South Dakota State University
Brookings, SD 57007
andrew.robinette@sdstate.edu



Special Guest Interview: Jefferson Johnson



Jefferson Johnson

This year, as part of the North Central ACDA division conference in Sioux Falls, there will be an exciting new opportunity. On February 17th the conference will host “**Immersion Day**” to celebrate and honor students and teachers from school systems with fewer than 500 secondary students. As part of the celebration, North Central will offer its’ first High School Men’s Festival Choir, conducted by **Jefferson Johnson**. Dr. Johnson serves as the director of choral activities at the University of Kentucky where his men’s choir has become one of the premier ensembles in the country, regularly performing at national and divisional conferences. Recently, I had the opportunity to speak with him about his upcoming work with Immersion Day, as well as working successfully with men’s choirs.

AR: Can you please tell us about the High School Men’s Festival Choir and Immersion Day, that you will be working with at North Central ACDA, in Sioux Falls on February 17?

JJ: *I’m excited about this! It’s the first time it’s been tried at North Central, and I’ve never done anything like this, nor heard about anything quite like this being done before. It’s a great idea*

to take small programs that may not have enough kids to do certain things [because of numbers] and to combine them so they can. I know they are going to be very highly motivated, I know they are going to be super hard workers... I hope it will be a really affirming experience for these kids.

AR: What do you think are some of the primary challenges to conducting a male choir at the high school and middle school levels? And what are some things you suggest to overcome those challenges?

JJ: *One of the biggest challenges is choosing the right repertoire. If we can find music that will engage the guys and grab them from the get-go, we have a lot better chance of*

Continued

retaining them and getting them to recruit other guys. Guys recruit guys. We want the daily rehearsal process to be exciting and motivating so they speak well of it, to others... We have to find the right balance between fun and work. We have to move quickly through the activities and at least enjoy the work if not make it downright fun.

High school guys and middle school guys love rewards. If we set goals for the choir and let them know that as they improve and meet the goals they will be rewarded, and with guys sports and food work well.

AR: What do you think is the most important element of recruiting for choirs in general, and then specifically to recruiting male voices?

JJ: Recruiting and retention is one of the primary challenges. Working tirelessly to build a program that the kids will want to be a part of, and the first part of that for me, is having high standards. Having the same high standards that we would have for our top mixed choir, for our men's choir, is important. Then, challenging but fun repertoire is really important. Showing kids that we care about them, by doing tangible things like attending after school events, speaking to them about what is going on in their lives, having personal conversations, and showing an interest in their life is important. It is amazing how quickly a bond can form... I've seen this work with both male and female conductors of men's choirs.

AR: What would you like to see more of, in regards to the activities of male choirs?

JJ: Universally, I think that we need to continue to foster experiences between high school men and college men, and high school men and middle school men, so that these young singers are constantly looking up to their older peers. Any time we can put older guys in role model situations for younger guys that is really great.

AR: What do you look for as you program repertoire for your men's choir and what would you tell young conductors or conductors who are new to male choirs?

JJ: The biggest challenges facing any choir are tone and intonation. The way I suggest approaching tone with male choirs is through the five Latin vowels. It can be that simple. If we can get five vowels unified, that is a really big step toward building our tone. I program Latin repertoire for my choir every semester. Intonation is an issue for all choirs, but especially men's choruses, and it's almost always flatting. Knowing this, every time we open music we have to think about keeping the pitch up. Something we do is we circle every descending half-step with an arrow pointing up, and when they sing it, they point up with their fingers. Prior to that we do the same thing singing major scales in warm-ups. The flip side of that—the good news is that male choirs tend to be really good with rhythm, articulation, and expression.

Additionally, there are non-musical challenges some of which we've talked about—recruiting, retention, and motivation; being the kind of person, every day, that they want to sing for.

If guys are singing repertoire that was written for men's voices, that is always better than singing something that was written for women or mixed choirs. Also, programming pieces that are truly about rhythm, because men sound great when they sing rhythmically and it appeals to them. ■

“If we can find music that will engage the guys and grab them from the get-go, we have a lot better chance of retaining them and getting them to recruit other guys. Guys recruit guys.”

“Showing kids that we care about them by doing tangible things like attending after-school events, speaking to them about what is going on in their lives, having personal conversations, and showing an interest in their lives is important.”

“Be the kind of person, every day, that they want to sing for.”

Brandon Dean

NC-ACDA Repertoire & Standards Committee Chair
Gustavus Adolphus College, St. Peter, MN
bdean@gustavus.edu

College Quarterly

Connecting collegiate students with professionals in the choral field.

Focus on Middle School: **Interview with Marcy Russell**



Brandon Dean

This installment of College Quarterly is focused on strategies for the middle school choral setting. These formative years can be extremely rewarding, but they can also present choral music educators with many unique challenges. I am delighted to be joined by **Marcy Russell**, an accomplished choral conductor from Platteville, Wisconsin, who will share strategies that have worked in her own middle school settings. In addition to teaching in the Platteville school district since 1997, Marcy also serves as conductor for two of the Madison Youth Choirs and was the director of the Platteville Children's Choir Choristers from 1997–2015. She currently serves as the Wisconsin state choral chair for NafME and she managed the 2015 National ACDA Junior High Boys' Choir. Marcy is also a recipient of the Wisconsin Choral Director's Association Outstanding Young Choral Director Award.

BD: One of the common challenges for all choral conductors is the search for appropriate repertoire for our singers. Can you describe your repertoire selection process for use with your middle school choirs?

MR: *I actually think this is one of the toughest parts of my jobs. I continually stress over the repertoire I choose. I know that for some of my students, this will be the only choral experience they have in their lives. For the rest, I need to build a comprehensive curriculum through the repertoire.*

Know Thy Students: *I have never been one to successfully choose repertoire over the summer. I will look and listen to lots of rep over the summer, but until I meet my students in the fall I can't narrow down the choices.*

Established composers and publishers: *I first try to find music composed for children's choirs by established composers. I think of someone like Benjamin Britten who wrote for children's choirs but was a renowned composer in many genres. I like to search earthsongs, Oxford, Santa Barbara Music Press, IMSLP and CPDL. Outside the conventional octavo, I usually look for a unison Art Song each year, creative yet authentic arrangements of folk songs, duets from operas or oratorios. Visit **The Great Choral Treasure Hunt** (found on the WMEA website) created by Margaret Jenks, Randy Swiggum, Rebecca Winnie (Miriam Altman and Karen Bruno). They are all Wisconsin music educators with great taste and vast knowledge of repertoire.*

Recordings of Children's Choirs: *I have hundreds of CDs of various children's choirs and convention recordings that I have collected over the years. I visit their websites and try to get a hold of repertoire lists or programs.*

Continued



Marcy Russell

Red Flags: I look for red flags, such as, did the composer write the text and music? Are there too many musical clichés? Is an SAB arrangement missing something, or could the original SATB be performed with an instrument playing the bass line?

MOST IMPORTANTLY: The Unexpected: Is there something in the composition that is unexpected, unique, intriguing? Does it inspire deeper thought, or is it simply what it is on the surface? These are the most satisfying musical works to explore. This is what even makes less complicated music (say something for a 6th grade choir) interesting to me as a teacher.

BD: Do you have a particular methodology for assessing vocal placement within the choir, particularly when it comes to the changing voice? Do you make alterations to the music to enable successful performance?

MR: For my youngest singers, I try to get them to use their voices as freely and efficiently as possible. I allow them to explore all ranges and create a safe environment where singing alone or in a small group is no big deal: we make it a game or competition. With this said, I voice the students differently as they mature and age.

In my youngest choirs, I divide them into two or three parts, and only use part numbers. I mix boys and girls and encourage the boys to develop their treble voice even after the voice change. I use my computer or an iPad to have students record their own voices while everyone else is singing. They can hear themselves and we discuss what they hear. In the beginning of the year, we do this a lot.

For my older students, I am allowed some individual lesson time before or after school, and this is where we focus on vocal technique. We divide into more traditional sections (SATB). I have the standard resources when it comes to working with boys, but I usually try to use the anatomy of the voice to explain what is happening with a “voice change.” I have videos and links to see the vocal folds in action and it’s just a little bit gross for them, but fun. I re-voice, use vocal pivots, adapt, twist and turn, whatever it takes to make the music accessible.

BD: Maintaining multiple harmony parts to support the melody can be a challenge at this age, are there rehearsal techniques you have used successfully to enable part-singing?

MR: My favorite strategy is the **Choir Olympics**. I use this in the second semester. It’s a series of events I have created to build and foster independence. I divide the choir into teams and have them focus on a specific skill: “Downhill Sight-singing,” “Rhythm Karate,” “Solfa Marathon,” and more.

I have collected many short songs that I call “silly songs.” Some of the songs are silly, but most are legit. (canons, catches, folk tunes). I use them to develop vocal tone and part-singing. The best strategy I have was stolen from my friend and colleague, Margaret Jenks: The **“It’s Not Fair Group.”** Basically, we embrace the fact that it’s not going to be fair, and when performing the canon, only a few people will get to sing against the group. It’s really a trick. They all want to sing in the small group, even though “it’s not fair” ...they will be outnumbered. But then I can hear and assess them in a small group. Works brilliantly. ■

“I allow them to explore all ranges and create a safe environment where singing alone or in a small group is no big deal: we make it a game or competition.”

“I know that for some of my students, this will be the only choral experience they have in their lives.”

*Serve.
Connect.
Celebrate.*

"Celebrate" Initiative: State-by-State News

—Phil Hesterman, chair



Phil Hesterman

*Celebrate the
special events in
your state!*

*Contact Phil at
philhest@gmail.com*

IOWA

ICDA OPUS Honor Choir Festival

Thursday, November 19, 2015

Iowa State University

Ames, IA

iowachoral.org

Middle School All-State Choir

Iowa All-State Music Festival

Friday & Saturday,

November 20 & 21, 2015

Iowa State University

Ames, IA

ihsma.org

High School All-State Choir

ICDA/ICF Choral Composition

Competition Application Deadline

Friday, January 1, 2016

iowachoral.org

*Two compositions to be premiered at the
ICDA Summer Symposium*

Luther College Dorian Vocal Festival

Saturday–Monday, January 9–11, 2016

Luther College

Decorah, IA

[http://www.luther.edu/music/dorian/
festivals/vocal](http://www.luther.edu/music/dorian/festivals/vocal)

*Vocal festival for select high school
juniors and seniors*

Wartburg College Meistersinger Honor Choir Festival

Sunday & Monday, January 31 &

February 1, 2016

Wartburg College

Waverly, IA

<http://www.wartburg.edu/music/fest.aspx>

*Choral festival of the midwest's most
talented high school vocal musicians*

University of Iowa

Honors Choir Festival

Sunday & Monday, January 31–

February 1, 2016

University of Iowa

Iowa City, IA

Contact: timothy-stalter@uiowa.edu or
(319) 335-1677

*A two-day festival open to high school
sophomores, juniors, and seniors*

MINNESOTA

ACDA of Minnesota State Conference

Friday & Saturday,

November 20–21, 2015

St. Andrew's Lutheran Church

Mahtomedi, MN

[http://www.stateconference.acda-
mn.org/](http://www.stateconference.acda-mn.org/)

State 7-8 Boys' and Girls'

Honor Choir Concerts

Saturday, November 21, 2015 5:30 p.m.

St. Andrew's Lutheran Church

Mahtomedi, MN

<http://www.mnhonorchoirs.org/>

State 9-10 Honor Choir Concert

Thursday, February 11, 2016 5:30 p.m.

Central Lutheran Church

Minneapolis, MN

<http://www.mnhonorchoirs.org/>

MMEA All-State Choir Concerts

Friday, February 12, 2016 10:30 a.m.

Orchestra Hall

Minneapolis, MN

<http://www.mmea.org>

NEBRASKA

All-State Children's Choir Concert

Thursday, November 19, 2015,
4:00pm

Lied Center for Performing Arts
Lincoln, NE

<http://nmeanebraska.org/childrens-choir/#schedule>

*Sponsored by Nebraska Music
Educators Association*

Nebraska High School All-State Choir Concert

Friday, November 20, 2015, 4:30pm

Lied Center for Performing Arts
Lincoln, NE

*High School All-State Choir sponsored
by Nebraska Music Educators
Association*

NORTH DAKOTA

University of North Dakota Winter wUNDERland

Saturday, December 5, 2015

Chester Fritz Auditorium

University of North Dakota

Grand Forks, ND

<http://arts-sciences.und.edu/music/winter-wunderland.cfm>

NDSU Messiah

Saturday, December 5, 2015, 7:30pm

St. Mark's Episcopal Church

519 Oak Grove St

Minneapolis, MN

<https://www.ndsu.edu/performingarts/calendar/events/index.php?com=detail&eID=1109>

NDSU 41st Annual Madrigal Dinners, featuring *Amahl and the Night Visitors*

Thursday–Saturday,
December 10–12, 2015

Reineke Performing Arts Center
Challey Atrium

North Dakota State University

Fargo, ND

https://www.ndsu.edu/performingarts/music/madrigal_dinners.html

NDSU Messiah

Sunday, December 13, 2015, 2:00pm

Festival Concert Hall

North Dakota State University

Campus

Fargo, ND

<https://www.ndsu.edu/performingarts/calendar/events/index.php?com=detail&eID=1114>

University of Mary

42nd Annual Jazz Festival

Friday–Saturday, January 29–30, 2016

University of Mary

Bismarck, ND

Vocal Jazz adjudication featuring

Shon Parker and Kim Nazarian

<http://www.umary.edu/academics/arts-sciences/music-department/jazz-festival.php>

University of North Dakota Honor Band and Choir Festival

Friday–Sunday, January 22–24, 2016

University of North Dakota

Grand Forks, ND

<http://arts-sciences.und.edu/music/hbc-festival/>

North Dakota ACDA State Conference

Friday–Saturday, February 5–6, 2016

Legacy High School

Bismarck, ND

<http://www.ndacda.com/>

7th Annual NDSU

Women's Choral Festival

Friday, February 26th, 2016

North Dakota State University

Fargo, ND

For more information call

(701) 231-7932

SOUTH DAKOTA

Augustana Christmas Vespers

Friday, December 4, 7:00pm

Saturday, December 5, 3:00 &
7:00pm

Sunday, December 6, 7:00pm

Our Savior's Lutheran Church

Sioux Falls, SD

www.augietickets.com

Carols, Carols, Carols— SDSM&T Cathedral Christmas

Saturday & Sunday,

December 5 & 6, 2015, 7:30pm

Cathedral of Our Lady of

Perpetual Help Church

Rapid City, SD

<http://www.sdsmt.edu/Events/Choral-Concert/?dt=12/5/2015#.VjOE26QXQmY>

*33rd annual Christmas concert by the
choirs of the South Dakota School of
Mines and Technology*

Augustana Christmas Vespers

Friday, December 18, 7:30 p.m.

St. Andrew's Lutheran Church

Mahtomedi, MN

www.augietickets.com

Augustana VikeSing

Friday–Saturday, January 15–16, 2016

Augustana University

Sioux Falls, SD

<http://www.augie.edu/arts/camps-festivals-and-competitions/vikesing-choral-festival>

*A choral festival for high school singers
and their directors*

WISCONSIN

WCDA Annual State Conference

Celebrating 55 years of WCDA

Friday–Saturday, January 15–16, 2016

Appleton, WI

www.wischoral.org ■

Back to "In This Issue"

Google Hangouts!

During this school year/concert season, your NC-ACDA R&S Chairs are planning **Google Video Hangout sessions** on a wide range of topics important to your work...

—Shannon Gravelle, chair



What is a Video Hangout? *It's a way to talk in real-time using Google.* If you have a computer and a Google ID, you can join any of these sessions. The link to join these Hangouts will be shared through social media and email as the dates approach. Below is a list of the upcoming topics, as well as their dates and times. *Be sure to check them out!*

If you have a Google ID, a link for each Hangout will be sent via email, posted on Facebook, and/or listed on the NC-ACDA website.

If you don't have a Google ID, to facilitate joining the Google Hangout, do **one** of the following:

- 1) Add NC-ACDAHangouts@gmail.com to your Google+ circle if you have Google+.
- 2) Make sure you have a Google ID and you know your log-in information to join.
Note: A Google ID does not necessarily have to be a Google account.
- 3) If you have a Google ID, you can email NC-ACDAHangouts@gmail.com and ask to be added to the event ahead of time.
- 4) The link for each Hangout will be sent out via email, Facebook, and be posted on the NC-ACDA website.
- 5) If you hadn't added NC-ACDAHangouts@gmail.com to your Google+ circle, wait for the link to appear in social media as the event is starting. Join the event!

Note: If the event is "full" (meaning there are already 10 people using video), you can join, watch, and use the chat function!

Upcoming Google Hangouts:

- **November 17, 2015** at 9:30 PM
with Youth & Student Activities R&S Chair, **Brandon Dean**
Topic: *Student Activity Planning Ideas*
- **November 22, 2015** at 2:00 PM
with Children's & Community Youth R&S Chair, **Pam Burns**
Topic: *Interview with NCACDA Children's Honor Choir Director, Lynnel Jenkins*
Note: Questions for Ms. Jenkins can be sent to Pam Burns by **November 8** at this email address: pcapuch@msn.com
- **December 13, 2015** at 2:30 PM
with Junior High/Middle School R&S Chair, **Desiree Bondley**
Topic: *National Standards for Middle School Choir*
- **January 24, 2016**, time TBD
with Community Choirs R&S Chair, **Jonathan Nero**
Topic: *Sharing Repertoire ideas for Choral/Orchestral Works on a Limited Budget*
- **February 2, 2016** at 8:00 PM
with College & University Choirs Chair, **Lee Nelson**
Topic: *Interview with Ēriks Ešenvalds.* ■



Shannon Gravelle

Questions?

Contact Shannon at
shannonmgravelle@gmail.com



BOARD OF DIRECTORS

President
Bob Demaree
University of Wisconsin-Platteville
Platteville, WI 53818
demaree@uwplatt.edu

President-elect
Mary Kay Geston
Great River Chorale
St. Cloud, MN 56302
mkgeston@gmail.com

Vice President
James Kinchen
University of Wisconsin-Parkside
Kenosha, WI 53144
kinchen@uwp.edu

Treasurer
Brian Hildebrant, CPA
Brookings, SD
bhildeb@brookings.net

Iowa President
Jason Rausch
Decorah High School
Decorah, IA 52101
president@iowachoral.org

Minnesota President
Susan Zemlin
Blaine High School
Blaine, MN 55434
president@acda-mn.org

Nebraska President
Marjorie Simons-Bester
Bellevue East High School
Bellevue, NE 68005
iteachchoir@hotmail.com

North Dakota President
Joshua Bronfman
University of North Dakota
Grand Forks, ND 58202
joshua.bronfman@und.edu

South Dakota President
Ann Deckert
Rapid City, SD 57701
Ann.Deckert@k12.sd.us

Wisconsin President
Joy Paffenroth
Chilton Middle/High School
Chilton, WI 53014
joypaffenroth@charter.net

REPERTOIRE & STANDARDS CHAIRS

Boychoirs
Marco Melendez
Milwaukee Children's Choir
Milwaukee, WI 53202
mmelendez@milwaukeechildrenschoir.org

Children's & Community Youth Choirs
Pamela Burns
Lake Agassiz Girls Choir
Fargo, ND 58107
pcapuch@msn.com

College & University Choirs
Lee Nelson
Wartburg College
Waverly, IA 50677
lee.nelson@wartburg.edu

Community Choirs
Jonathan Nero
Black Hills State University
Spearfish, SD 57799
jonathan.nero@bhsu.edu

Ethnic & Multicultural Perspectives
Eduardo Garcia-Novelli
Carthage College
Kenosha, WI 53140
egarcianovelli@carthage.edu

Junior High/Middle School Choirs
Desiree Bondley
Watcher Middle School
Bismarck, ND 58504
desiree_bondley@bismarckschools.org

Male Choirs
Andrew Robinette
South Dakota State University
Brookings, SD 57007
andrew.robinette@sdstate.edu

Music in Worship
Tom Trenney
First Plymouth Congregational Church
Lincoln, NE 68502
tomtrenney@gmail.com

Senior High School Choirs
Christopher Fettig
Bemidji High School, MN
Bemidji, MN 56601
chris_fettig@bemidji.k12.mn.us

Show Choirs
Lukas Warren
St. Francis High School
St. Francis, MN 55070
lukaswarren@icloud.com

Two-Year College Choirs
Rita Stinner
Western Nebraska Community College
Scottsbluff, NE 69361
rstinner1@gmail.com

Vocal Jazz
Tina Thielen-Gaffey
University of Minnesota Duluth
Duluth, MN 55812
ttg7967@gmail.com

Women's Choirs
Phillip Swan
Lawrence Conservatory of Music
Appleton, WI 54911
phillip.a.swan@lawrence.edu

Youth & Student Activities
Brandon Dean
Gustavus Adolphus College
Saint Peter, MN 56082
bdean@gustavus.edu