

Melisma

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

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**“Voices from the Division”
An Interview with Bob Youngquist**

by Jill Wilson

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If you would like your recording reviewed, e-mail *Melisma* editor David Puderbaugh at david-puderbaugh@uiowa.edu. ■

Melisma, the official newsletter of the North Central Division of the American Choral Directors Association, is published three times a year: fall, winter and spring.

The North Central Division comprises over 2,700 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.

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Cover photo
Bob Youngquist directs attendees at the NC-ACDA 2006 Division Convention, Omaha.
Photo by Judy Periolat.

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David Puderbaugh

"I love to hear a choir. I love the humanity to see the faces of real people devoting themselves to a piece of music. I like the teamwork. It makes me feel optimistic about the human race when I see them cooperating like that."

—Paul McCartney

I was a paragraph into typing this column, extolling the virtues of programming unfamiliar music for our ensembles, not only the newest compositions but also older pieces, when an e-mail from my wife popped up on my screen:

"Are you watching the CT story? Awful."

I hadn't checked the news since early in the morning, and I was shocked to read of the horrific events at the elementary school in Newtown, Connecticut. The question of how and why such a thing could have happened seems to defy any logical explanation. As the father of a kindergartener myself, I worry about not only safety in our schools and other institutions, but about the health of our society as a whole. How can events such as this, the murder of innocent children and adults, be prevented? Fortifying our schools even more cannot be the sole solution.

As choral musicians, we are gifted with a wonderful tool to salve humanity's wounds, to provide comfort and resolve to both our singers and listeners. Profound words, wedded to musical tones, are a powerful balm for the broken and fearful heart. It is no coincidence that choral music was heard so frequently after the terrorist attacks of September 11, 2001; for that moment, and for other tragic moments since, it serves as a reminder that we are all in this together, gathering strength through unity, not succumbing to fear and isolation.

Our choirs are at their best, not only musically but socially, when every member feels an equal sense of belonging, purpose, and responsibility to the greater group. A choir is a symbol of unity, a microcosm of what our society can achieve when even the least among us is valued and protected. As we perform in concert, it will serve us well to remember that it is not only about the music we sing, but also our witness to the power of community in an individualistic society. Ours is a profound privilege and a righteous responsibility. ■

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Timothy Stalter
Director of Choral Activities



David Puderbaugh
Assistant Director of Choral Activities



Mary Cohen
Music Education (choral)

UI choral singers have performed such works as Bach's B-minor Mass, Mozart's Requiem and Great C-Minor Mass, Handel's Messiah, Brahms's Ein deutsches Requiem, Terry Riley's Sun Rings (world premiere with the Kronos String Quartet), Verdi's Messa da Requiem, and Whitacre's Hebrew Songs.

James Kinchen

NC-ACDA President
Racine, WI
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James B. Kinchen, Jr.

"...I wish to celebrate the extraordinary men and women who are serving and will be serving our organization in myriad volunteer capacities..."

In the last *Melisma*, I wrote about service and declared my strong commitment to serve North Central ACDA with diligence, determination, and dedication during the term that you, my colleagues, have so graciously given me the privilege to serve. This issue, I continue this theme of service; this time, however, I wish to celebrate the extraordinary men and women who are serving and will be serving our organization in myriad volunteer capacities in the coming months. Yes, you can most certainly find their names listed someplace, such as our website or even this issue of *Melisma*. But I want to have you meet them with perhaps a bit of extra fanfare and a little more "ta-da," because, in my book, they are really so special!

We start with our division leadership. We are extremely fortunate to have the continued service of **Aimee Beckmann-Collier**, our immediate past-president, who serves as my most important advisor and as our division membership chair. Every month, the national office sends me a list of current members as well as those who need to "re-up." I forward this list to Aimee, who tries to help us keep members in the fold, even as we appeal to unaffiliated choral colleagues to join our ranks.

Bob Demaree, my fellow Wisconsinite, is president-elect, and, as such, is already planning the conference that he will be chairing in Sioux Falls, South Dakota in 2016.

David Puderbaugh is another hugely important volunteer. He edits our now electronic newsletter, *Melisma* (the one that you are reading!). He solicits and edits content and makes certain that those of us who contribute to *Melisma* meet our designated submission deadlines; for the record, I have missed mine.

And speaking of "for the record," **Judy Periolat** (Eckenrod) and **Vincent Rose**, our division designer and web developer, respectively, are not volunteers, but I think that both are worth quite a bit more to us than we are able to pay them!

Back in the late spring and early summer, all North Central Repertoire & Standards chairs resigned, as is the custom when there is a change of president. Some of those who resigned had served six years, the maximum time that a division R&S chair may serve. Some simply asked not to be reappointed, and I honored their requests. Others had done excellent work for us and wanted to continue on for another term of service. In these cases, upon consultation with my predecessor, I gladly reappointed them. But most are new appointments, as I extended the invitation to several outstanding colleagues to join the division R&S team for the first time.

Two R&S veterans who are returning to us are **Lee Nelson** (IA), College/University chair (Lee conducted *To Be Certain of the Dawn* in Madison) and **André Heywood** (MN), Boychoir chair, whose choir performed on the auditioned stage in Madison. Each brings a passion for his respective area, coupled with the strong resolve to serve

his constituency. **Cathy Britton (SD)** and **Rhonda Fuelberth (NE)**, chairs of High School and Women's Choirs respectively, and both past state presidents, return with renewed commitment to represent and respond to the needs of the directors who share their specialties. Fresh from her leadership of the very successful Collegiate Repertoire Choir project in Madison, **Laura Diddle**, a former South Dakota state president, once more heads the Youth & Student Activities area.

The other nine R&S leaders are new to their posts, but some of them are by no means new to me. I am thrilled that my colleague from UW-Stevens Point, Wisconsin, **Lucinda Thayer**, who also conducts the Wausau Lyric Choir, accepted my invitation to become Community Choir chair. I owe Lucy a large debt. It was she, over a decade ago, who, as our state president, lifted me from the anonymity of the WCDA rank-and-file to do the state R&S work that began my current trajectory of choral service and leadership.

I stayed in my neighborhood to ask **Eduardo Garcia-Novelli**, who directs choirs a stone's throw from me at Carthage College (WI), to embrace the leadership of an area that is, really, already deeply integrated into his own choral practice—the study and performance of Multicultural and Ethnic music.

Several years ago, a young choral colleague new to the state contacted me and let me know of her eagerness to serve WCDA. Given that a president at any level has to also be an expert arm twister-in-chief, I jumped at the opportunity to put someone to work who was actually asking me if they could work! From that first hospitality-related assignment, I realized that **Joy Paffenroth** (currently editor of the WCDA newsletter, fresh back from participating in the ACDA-Cuba exchange, and, now, chair for Junior High/Middle Level R&S), is a jewel who very much represents the future of ACDA—one of a cohort of bright, young, energetic, creative, and dedicated colleagues who will keep our organization alive and thriving for decades to come.

However, experienced leadership is essential to the mix that we need to keep us moving ahead. Younger choral teacher/artists like André, Joy, and **Sarah Van Waardhuizen (IA)**, our new Show Choir chair, who came highly recommended and was immediately receptive to my invitation, are necessary as we move forward.

But we need our veterans, too! So I am thrilled to have **Jerry Rubino (MN)**, whose unfettered musical interests range from church to concert hall to publishing house to musical theater stage, serve us as Music-in-Worship chair. He has coordinated division R&S in the past and helped organize interest sessions for the 2010 Minneapolis conference.

And what a joy to have our colleague and past North Central

"I don't know what your destiny will be, but one thing I know: the only ones among you who will be really happy are those who have sought and found how to serve."

—Albert Schweitzer

Continued

President's Voice, continued

*"Don't ever
question the value
of volunteers.
Noah's Ark was
built by
volunteers; the
Titanic was built
by professionals."*

—Dave Gynn

president, **Steve Boehlke** (MN), share his vast choral and leadership experience as our Male Choir R&S chair! I am really impressed that he is not content to sit to the side and rest on the laurels of his already excellent service, but, instead, wants to continue to contribute to our organization.

I met **Rita Stinner** (NE) this fall in Madison and found that she is every bit as engaging as when I talked to her by phone this summer and invited her to become our R&S chair for Two-Year Colleges.

I have not met **Fredrick Ritter** (a former NE president) or **Pamela Burns** (ND), our newly appointed Jazz and Children's & Community Youth Choir chairs, respectively, but learned much about them from the summer telephone conversations that we had. And I have been so excited to get copies of Fred's email communications with his state Vocal Jazz R&S cohorts. I appreciate that he is engaging them in those conversations and keeping me in the loop.

These colleagues make what I am convinced is one of the strongest R&S teams of any ACDA division. We are so fortunate to have them and thank them for their ready willingness to serve. Earlier in the fall, those who did not have schedule conflicts met with us in Madison to begin generating ideas for the 2014 conference, not ideas that simply represented "nice things to do," but ideas they believed would be of particular value and interest to colleagues in their respective areas of specialty. ***Can you please help them? Listed in this newsletter is contact information for each R&S chair. Get in touch with your chair and let him/her know what you would like to see at the Des Moines conference!***

Even as I committed to having a full slate of R&S people in place for us (every chair filled!), I began **putting together the team of colleagues who will help us plan and execute our 2014 conference.**

There are four of us on the **Conference Executive Committee.** We form the core leadership group of the conference, consulting frequently as we plan and carefully put into place all of its pieces, and assuming a major role in helping to guide it through to a smooth (we hope!) and successful conclusion a year and a half from now.

I am fortunate beyond words to have my distinguished compatriot from North Dakota, former NC-ACDA treasurer and president-elect of the North Dakota chapter, **Michael Weber**, to work alongside me as Program chair.

Iowan **Roger Henderson**, who teaches and conducts in Grinnell, is chairing Local Arrangements, which includes overseeing facilities and equipment. I am tempted to quip that he has already been worth his salary, but that might open the door to clichéd wisecracks about doubling it – or worse.

Roger will be assisted by **Gerard Krupke** and a busy and hard-working band of helpers. Completing our core group is newly minted treasurer (please permit that small pun), **Luke Johnson**. Luke is in his first year as director of vocal music at Iowa Western Community College and succeeds **Storm Ziegler**, who needed to step down. We met

together—Michael, Roger, Luke, and I—in Des Moines back in August, and have since had several video meetings via Google to talk about myriad aspects of the 2014 conference. My guess is that, over time, we will easily end up logging two or three dozen such virtual meetings.

But we will not be alone in providing leadership in this endeavor. We have a team, and what a team we have! In the months leading up to the conference, you will receive reminders of all of the reasons why you just cannot possibly miss coming to Des Moines on March 19-22, 2014 to join all of your North Central colleagues in “celebrating choral diversity.”

These will come via email as well as on our division website. The person who will be largely orchestrating the pre-conference publicity that will keep “Des Moines excitement” before our membership, as well as connect our conference with the greater Des Moines public in appropriate ways, will be **Vanessa Brady**, our Publicity chair.

At the beginning of the audition process, our president-elect, **Bob Demaree** (WI), will handle the call for choirs, and will help the audition panels at state and division levels structure the hours of listening they must do in order to bring our finest North Central choirs to the conference stage.

In many conference years, there is an activity before the start of the conference concert and session schedule that focuses intensively on a single topic that will be of special interest to many in the choral community. 2014 will be no exception. Already, we are laying foundations for an **Immersion Day** that will revolve around the theme of “**Choral Paradigms for the 21st Century.**” **Rhonda Fuelberth**, joined by **Joy Paffenroth**, will lead this transformational exploration of how twenty-first century learning skills inform teaching and learning in the choral music setting.

Once it is time for our conference “downbeat,” we will count on **Matt Harden** (NE), Hospitality chair, to lead the charge in helping to welcome our conference choirs—

Continued

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First-Plymouth Church, Lincoln, Nebraska

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*"I slept and
dreamt that life
was pleasure,
I woke and saw
that life was
service,
I served and
discovered that
service was
pleasure."*

*—Rabindranath
Tagore*

President's Voice, continued

those auditioned and those specially invited "headliners"—as well as the many special guests and luminaries who will join our choral celebration. He will be assisted by **Stephanie Trump** (MN) and a cadre of volunteers.

Once you arrive in Des Moines as a conference registrant, expect to be greeted by Registration chair, **Linda Vanderpool** (IA), and her assistants. They will give you your packets and registration materials and prepare you for what will be a wonderful conference experience.

Our conference will have the customary array of activities: concerts, interest sessions, literature reading sessions, open rehearsals, and other opportunities to both engage in events and interact informally with choral colleagues from across our division.

Two of the activities that are always important to me as I seek to know more quality literature are the Reading Sessions, which **Charlette Moe** (ND) will chair, and the Exhibits, which will be led ably by our industry friend of long standing, **Don Langlie** (ND).

The reading sessions will present us with packets of pieces that we may explore together. The many exhibit booths that will be located adjacent to the registration area at the Des Moines Marriott will provide the literature, recordings, books, teaching aids, and other information and opportunities that will abet our work. Our conference program booklet will be our guide to the conference schedule, programming, facilities, literature performed, and other activities. It will also contain a plethora of advertisements from the choral music industry and supporting institutions and choral programs, all of which will have been solicited by **Derek Machan** (WI) our Advertising chair.

If the usual conference activities are the reality for most members, then a kind of alternative universe exists in the form of our four honor choirs. For much of the conference, nearly 600 young choral musicians will populate our Children's, single-gendered Middle Level, and High School honor choirs, and will exist physically apart from the rest of the conference, until they come to the conference main stage on Saturday afternoon to share their music with appreciative conductors and parents. But even before the first honor choir student takes his/her place, a whole lot of prep work will have already taken place. The extraordinary team of people that will ensure that all is ready for the Honor Choir program will include: **Judy Fauss**, **Emily Danger** (SD), **Sarah Waardhuizen**, **Marie Flagstad** (MN), and **Rita Gentile** (WI). Meanwhile, **Laura Diddle** will help collegiate musicians enjoy an experience that allows them to explore a variety of quality literature both as learners and teachers-to-be.

It is the **volunteers** who make all this possible. Of course, every member is integrally important to our organization. But we are deeply and most especially indebted to those generous people who agree to stand for election, or who accept Repertoire & Standards and other appointments, or who respond positively to the call to help staff various projects, activities, and events that will be part of our next biennial conference. Those people make a huge difference for all of us. They are the difference between us

having an organization that we can simply belong to, or, as is the case for us in North Central, being able to benefit so richly from membership in a community that gives so much to each of us as professionals and to the singers who participate directly in NC-ACDA activities, or who derive benefit from NC-ACDA through us and our teaching and conducting.

May each of you be inspired by those who are already serving so admirably and giving so much to join the ranks of these volunteers whose generous gifts of time, talent, energy, and dedication help drive ACDA and enrich the choral lives of us all.

The next time your state president or R&S chair calls, or someone from North Central calls on you to help make something happen for your state or our division, please say “YES” to the invitation and opportunity to be a more active part of our choral community. Maybe you would if someone only asked, but no one has asked. Well, I’m asking. Do you want to assist directly with the Des Moines conference? Call me or email me! Let me know and I promise to put you to work! And you’ll get to come to the party that I am throwing at the end of the conference!
kinchen@uwp.edu ■

“It is the volunteers who make all this possible... Those people make a huge difference for all of us.”

Back to “In this Issue”



A Festive Celebration of the German Renaissance

Featuring concerts, lectures, classes, and a masked ball! • July 6–12, 2013

The 14th Madison Early Music Festival celebrates the sumptuous years of the German late Medieval, Renaissance and early Baroque periods. The historical centerpiece of the week will be a magnificent Mass and subsequent eight-day, international festival that took place in Stuttgart in March 1616, celebrating the princely christening. We are delighted to welcome Dark Horse Consort, Parthenia, Piffaro, and the Calmus Ensemble to our 2013 festival!



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University of Wisconsin-Madison Continuing Studies

An Interview with Bob Youngquist

—Jill Wilson. ICDA *Sounding Board* Editor



Bob Youngquist

*"Great music
and great
performances
create their own
sense of 'kairos.'
Each great work
makes one forget
every other
one—at least
temporarily."*

Bob Youngquist retired in the spring of 2010 after directing the choral department of Washington Senior High School in Washington, Iowa for 41 years. In those years, he held many leadership positions in ICDA and ACDA, including state president, division president, division R&S chair for Senior High School Choirs, and state R&S Coordinator. He also chaired two conventions—one on the state level and one for the division—and has been on the planning committees for several others. As a pianist, he accompanied for numerous festivals and reading sessions.

How did you first become involved in ICDA?

My first ICDA leadership position was as the Southeast District Chair. Gary Fiscus was the outgoing president when I first joined the ICDA board. He told me at my first meeting that he hoped I would continue in leadership roles for years and years to come. I have worked continually to fulfill Gary's challenge and will always remember his friendship and the wonderful support he brought to our organization.

In Iowa, we have been blessed by many visionary choral leaders who created great experiences for school musicians. Our system of state contests and festivals has encouraged great singing. Programs like ICDA's Opus Honor Choir and the IMEA/IHSMA All-State Music Festival have been very influential. The most valuable aspect of our state's All-State Festival has always been the incredible learning that students experience while working to prepare for their audition. The ICDA Summer Symposium has also strongly influenced the choral music making in our state.

Tell us about an early musical experience or influential moment.

I have loved music for as long as I can remember. My mother was a good singer. As a child, it was my mother's singing that welcomed me to life and painted the world around me.

I remember the joy I experienced singing in an all-city junior high choral festival in Toledo, Ohio. The choir filled one side of a huge field house at the University of Toledo. The boy who had been selected to attend from our school became ill and I got to be his replacement. I'll never forget the joy it was to hear a choir from the inside. We had no choir in our junior high school so this was a first for me. We sang *The Green Cathedral*. Remember that golden oldie?

Who are your primary musical influences?

There have been so many. Robert Shaw, of course, was a great influence; I participated in several workshops and choral performances with him. I also had the joy of studying with Julius Herford on various occasions and have found his influence to be strong in my teaching. Concert pianist Jerome Rose was my piano instructor for four years in college and he also proved to be very influential in my musical life.



Bob Youngquist conducts the Washington (IA) High School Choir at St. Paul Cathedral.

“Now my grown-up students are the parents and administrators I once sought to reach, and they have continued their passion and support for the arts as an indispensable part of a strong education.”

What is your favorite piece of all time?

This is a difficult question as I am a music literature nut. Great music and great performances create their own sense of *kairos*. Each great work makes one forget every other one—at least temporarily. But in my teaching, I’ll never forget when my choir performed *Faire is the Heaven* by William H. Harris at St. Paul Cathedral, St. Paul, MN. The audience response was wonderful and the performance transformed my students and seasoned their thoughts and conversations for the rest of the school year. Some still talk of the experience.

What do you consider your greatest choral accomplishment?

I always felt that the best way to reach parents and school administrators about the importance of music education was to teach to the best of my ability. I continually showed my students how important choral training could be and I helped my students to express their discoveries verbally. Now my grown-up students are the parents and administrators I once sought to reach, and they have continued their passion and support for the arts as an indispensable part of a strong education.

What do you hope your students gain from their choral experience?

I hope that they will find that choral music can tie all of their other school learning together. Choral music is history, geography, language, culture, math, physics, and poetry, and one could extend that list immeasurably. Choral music is a bridge that can

Continued

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Interview, continued

unite the world. In music, we help students to find expression for their feelings and to realize that they are not alone. Other people throughout time and throughout the world have felt the same as they.

Describe a time when you felt you'd made a positive impact on a student's life.

Well, there have been many. Sometimes the impact was a musical one. Sometimes it was the teaching of a life skill. Sometimes it was the act of proving a student's self-worth. Sometimes it was the challenge of getting a student to try something new.

Once, when my choir was on the way to sing at the St. Louis Cathedral in St. Louis, Missouri, a foreign student from Mexico came up to me in the bus saying, "I don't think I should go into the cathedral. I don't believe in God." I told him that it was fine if he did not want to be with us, but I suggested that he was certainly welcome to see what those who do believe have done to express their faith. I suggested that he might enjoy coming to see the cathedral architecturally because it is something like visiting a European cathedral right here at home. Antonio did come in and he sang with us. I had admonished the choir to be silent while in the cathedral except for their moments of singing, but Antonio came over to me just after we performed. Tears were streaming down the face of this heroic high school wrestler. "I have never felt closer to God in all my life" said Antonio. "I wish my mother could have been here! She's Catholic, you know." This experience seasoned Antonio's fellowship the rest of the time he was with us. Shortly after graduation, he returned to Mexico. There, he was killed in a freakish accident after completing repairs on his parent's hotel during a monsoon. I have always been glad that Antonio shared his strong experience with us. Some of our students are at the very beginning of their lives, yet some are already experiencing their final encore. What we share is deeply important.

What would you say are the challenges and rewards facing today's school choral directors?

Today's teachers face *No Child Left Behind* and the many initiatives that schools have put in place to help students succeed in these monitored areas. Shifting schedules, increased graduation requirements and funding challenges practically threaten to squeeze music programs out of existence. But the great reward is to be found when students discover that choral music helps all of their other learning, while also enriching their life. It has been said that "all I ever needed to learn in life I learned in kindergarten." I think in many respects, the same could be said of choir.

What advice do you have for future choral directors?

Teach the students to sight-read and to become independent musicians. It will eventually save much time in rehearsal and the students will then be able to use this skill throughout their lives.

Explore great literature. Great literature encourages great singing and great thoughts. Give the students experiences that they might not otherwise discover. Do not try to reproduce the "hit parade;" much popular music is not choral anyway.

"Explore great literature.

Great literature encourages great singing and great thoughts.

Give the students experiences that they might not otherwise discover."

Continued

*“Continually
work to discover
music that is
new to you and
keeps your
teaching fresh
and vital.”*

Interview, continued

Get involved with your state choral director’s association. You will find a wonderful support structure and great friendships that can last a lifetime. This extended musical family does not graduate and move away from you at the end of each school year. You will be plugged into continuing education, innovative teaching techniques, and wonderful choral performances that will renew inspiration for your teaching.

If you could offer three challenges to NC-ACDA members, what would they be?

Avoid trivial musical literature. Buy music with a long shelf life. Build a library of great literature. When selecting music, consider both the text and the musical composition. (Remember, we teach two arts.) A great library can be revisited when finances are lean. Great music is ageless.

Stretch yourself to grow as a musician. Step outside of your comfort zone. Avoid burnout. Do not just repeat the same concert every so many years. Continually work to discover music that is new to you and keeps your teaching fresh and vital.

Teach your students to express verbally their musical discoveries. They will become the strongest advocates for your program and their influence will continue to support choral music education. ■

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NDSU CHORAL SYMPOSIUM

CALL FOR PAPERS

The North Dakota State University School of Music, in partnership with the American Choral Directors Association, invites papers and presentations for the NDSU spring symposium: *Choral Music of the Americas*, May 3-5, 2013, in Fargo, N.D.

In addition to showcase choral performances, the academic portion of the symposium will examine choral music styles and traditions of the Americas, including those of Canada, the USA, Mexico and other Latin American countries.

Presentations may address a variety of related topics, including cultural and social influences that have guided development of choral music in the Americas.

Proposal submission deadline is Jan. 15, 2013. See www.ndsu.edu/finearts/music for details.

NDSU SCHOOL OF MUSIC

AMERICAN
CHORAL
DIRECTORS
ASSOCIATION

Laura Diddle

NC-ACDA Repertoire & Standards Committee Chair
Brookings, SD
Laura.Diddle@SDState.edu



Laura Diddle

“A collegiate ACDA chapter offers much more than simply a subscription to the ‘Choral Journal’ and an opportunity to vote in elections and attend conferences. It gives students the opportunity to form a unique bond, a special community of our future choral leaders.”

Step Right Up!! Practically Free Membership!!!!

Have you ever been to a state fair or carnival in the games area, and you were approached by a booth attendant encouraging you to play a game to win a five-foot tall teddy bear, promising that the cost to play the game is practically free? Most of us would walk past laughing, knowing that if we did play the balloon-and-dart game, we would easily spend at least ten dollars to win a stuffed, six-inch, pink-and-purple snake that would probably live in the back seat of our car for months. Well, here I am: that carnival booth manager (a.k.a. Laura Diddle – your Youth & Student Activities R&S chair) telling you that **Collegiate ACDA membership is practically Free!** Only this time, *it really is!!*

Some of our college students may join ACDA for \$5.00*. Tuition costs may be rising, Starbucks coffee costs may have gone up, but, my friends, it is a very good time to be a collegiate choral student who wishes to participate in ACDA. The national ACDA office, in coordination with our state chapters, understands that the future of our craft lies with our up-and-coming collegiate choral musicians. In order to foster the future, they have presented the following two offers:

1. ACDA Collegiate Student Membership Initiative—

**If State pays \$15, National will pay \$15, and Student will pay \$5*

This will pay for a one-year **NEW** ACDA student membership. Students will have access to the *Choral Journal* online. [CLICK HERE](#) for all the details.

2. ACDA National Conference Student Attendance Scholarship Initiative—

For those of you who have students who would like to attend the National Conference in Dallas in March 2013, the national office sees the value in our future choral leaders seeing and hearing the best choirs, the best clinicians, and the most incredible performance of Britten’s *War Requiem*.

Each state will be given **five** scholarships covering the cost of student conference registration to attend the National Conference in Dallas, March 2013.

The national office has suggested that the five scholarship recipients be from five **different** institutions if possible. **The deadline for your state board to forward names to the national office is February 1, 2013**, so I suggest forwarding this to your state president as soon as possible. [CLICK HERE](#) for all the details.

How to start or reactivate an ACDA Student Chapter

Some of you may be saying, “Sorry Laura, we don’t have a collegiate ACDA chapter.” I have more good news. It is very easy to apply to form a collegiate chapter or to reactivate a former chapter. Simply fill out a one-page application to start a student chapter or reactivate a former chapter. [CLICK HERE](#) for the new-chapter application.

If you wish to reactivate an inactive chapter, [CLICK HERE](#).

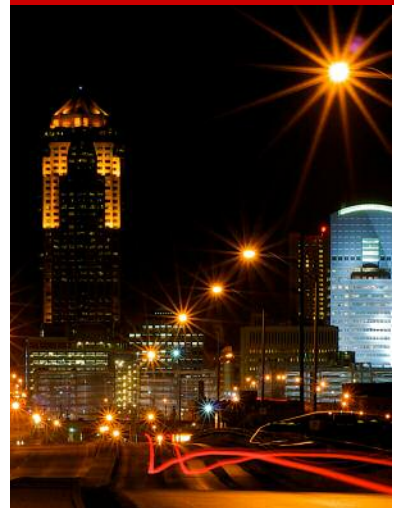
It couldn’t be easier!!! A collegiate ACDA chapter offers much more than simply a subscription to the *Choral Journal* and an opportunity to vote in elections and attend conferences. It gives students the opportunity to form a unique bond, a special community of our future choral leaders. So many of us are seeking out ways to serve our communities, to make a difference; sponsoring a collegiate ACDA chapter can be a first step for you to form community among our future leaders and to allow them to know the important premise that “you get more by giving.” A local community group would welcome your support, and your students would know the importance of giving back. You could teach them so much more than simply how to be a better choral music educator. You would, as vice-president Aimee Beckmann-Collier says, go “beyond the notes.”

After we all cheer about the above news and rush to sign up our young choral leaders to be ACDA compatriots, we here in the North Central division have MORE to celebrate! Thanks to the vision of Aimee Beckmann Collier and the incredible talents of five outstanding conductors, our collegiate choral music education students had the great good fortune to participate in what was the talk of Collegiate Honor Choirs, the **NC-ACDA Collegiate Repertoire Choir at the 2012 North Central conference!**

110 choral music education students (all collegiate ACDA members), representing thirty-one colleges and universities, participated in the Collegiate Repertoire Choir. This choir was comprised of junior or senior choral music education students in balanced quartets from our division. These fortunate students spent five hours on Saturday, February 11, 2012 singing fifteen different octavos under the direction of David Rayl (MI), Cheri Helmer-Rienschke (NE), Jason Rausch (IA), Cathy Britton (SD) and Bruce Becker (MN).

Each director brought his or her special talents to our future choral leaders, providing them with three contrasting pieces each, and specific lesson plans detailing their process of introducing and finessing each piece. Students and collegiate choral directors are still talking about that amazing experience from our 2012 North Central conference.

Continued



*North Central 2014
Division Conference*

March 19–22

*“Celebrating
Choral
Diversity”*

Des Moines!!

Youth & Student Activities, continued

I would like to thank the incredibly talented **clinicians** who made a significant difference in the lives of our future leaders, and all of the **directors** who supported and sponsored their students as they participated in this life-changing event:

A sincere thank you is extended to all of the sponsors/directors who showed support of this program:

Drake University	Aimee Beckmann-Collier	IA
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Lawrence University	Stephen Sieck & Phillip Swan	WI

ACDA National Conference: DALLAS!

March 13–16, 2013

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February 15!

Here is more good news for you! Our NC-ACDA president, James Kinchen, has asked me to coordinate once again the Collegiate Repertoire Honor Choir for our 2014 NC-ACDA conference in Des Moines, Iowa.

It seems obvious to me that the division has taken great care to develop this as a regular component of our conference offerings, and I call upon the collegiate directors of this division to continue to support and further strengthen this valuable ensemble.

For me it has been a labor of love. I had much assistance from my state Youth & Student Activities R&S chairs and my South Dakota collegiate comrades. This valuable endeavor can only continue to flourish if we are all committed to making it grow and prosper!

I wish you all the best as we continue making a difference in our students' lives and in the lives of our audiences. **Please feel free to contact me should you have questions about the ACDA Collegiate Membership Initiative, the National Conference Scholarship Program, or the NC-ACDA Collegiate Repertoire Choir.**

I look forward to hearing from you! laura.diddle@sdstate.edu ■

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NC-ACDA Repertoire & Standards Committee Chair
Rosemount, MN
Soboehlke@gmail.com



Steve Boehlke

“What can we do differently to enhance lifelong male singing?”

Do you ever wonder where all the ideas for conference interest sessions originate? They come from **you**. I am interested in exploring the many aspects of men singing, and we are looking for your ideas for the 2014 NC-ACDA conference in Des Moines.

Think of all the problems associated with the male voice—**first we have to get them singing, and then we have to keep them in our programs**. Think about the elementary choirs you work with or observe. Most of these choirs are a mixture of both male and female. I know there are obstacles, but **what if we promoted gender-based choirs?** Does that enhance boys singing together? Does this create some discussion? Just when we really get them interested in singing, their voices start to change and we have a new set of problems. **How do we work with their voices as they go through the dramatic changes in their lives?** Some years ago, a colleague talked about all the problems young men face during these formative, “off the wall” years; most of the changes happen during their middle school years. We talked about how the changing voice exemplifies young men’s changes. Their lives are changing before their eyes. Think of all the emotions they are going through that have nothing to do with singing. **What can we do, as choral directors, in addition to working with the changing voice, to keep those young men involved in vocal music?**

One of the ideas that came out of a planning meeting for NC-ACDA R&S chairs was **“The Male Voice – Changing to Aging.”** Ten years ago, I organized, and still direct, a non-auditioned community men’s chorus of sixty voices called the Minnesota Valley Men’s Chorale. They come together for two hours every week for twelve weeks in the fall and again in the spring. The youngest chorus member to sing with us is a first-year college student. The oldest singer is seventy-plus years old. They all love to sing great music and to sing it well! Two years ago, we organized a high school festival and invited schools to submit names of boys to participate in it. We have 60 –70 young men each year who give us their time for a day. We provide them the music, meals, and a focused music workshop. The high school choir sings in the evening concert and then joins the men’s chorale for a grand finale. This coming year, we are going to expand the festival and invite a men’s choir from a college to be our special guests. We want these young men to be part of an ensemble that goes from age 15 to 75 that sings together about common ideas. Those of you familiar with Lee Nelson at Wartburg College, in Waverly, Iowa, already know about his men’s festival. Dr. Nelson’s **“Real Men Sing”** one-day festival brings together boys from the seventh grade to adult with one common goal: to sing together.

One final thought about all these events—**go beyond the music for a moment**. What are we doing for the young male singer beyond his changing voice? Does his father or grandfather sing? Do we have opportunities for these men to sing together in our programs? How are we promoting men of all ages singing together? What can we do differently to enhance lifelong male singing?

Now it's your turn. The success of ACDA—at the state, division or national level—depends directly on how active each of us becomes at each level. I look forward to hearing your comments and ideas. Also, send me some of your favorite titles that would be great intergenerational selections. I will share all these ideas with you as we move toward Des Moines in 2014. I am excited about this opportunity to work with you as your R&S chair for Male Choirs in NC-ACDA. You can reach me at Soboehlke@gmail.com. ■

*“The only thing
better than
singing is more
singing.”*

—Ella Fitzgerald

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André-Louis Heywood

“While there will always be those who prefer the tried and true versions they have grown to love, we can also seek to, at the very least, expand their musical horizons by acquainting them with some more contemporary settings.”

Have you ever tried to teach an old dog new tricks? It can certainly feel that way sometimes when it comes to introducing new musical settings of familiar texts. While there will always be those who prefer the tried and true versions they have grown to love, we can also seek to, at the very least, expand their musical horizons by acquainting them with some more contemporary settings. One particular example from my own experience was when I programmed Z. Randall Stroope’s *There Is No Rose* in lieu of our annual performance of the Britten setting. Now the audience wants to hear them both every year!

So in that positive light, here are some similar success stories in waiting. The composers of the following five works have creatively portrayed these familiar texts in unique ways, while still maintaining the traditional spirit of the text. These have been tested with boychoirs and/or children’s choirs, but work well with several different types of ensembles.

1. *How Can I Keep from Singing*, René Clausen.

SSA, piano. Roger Dean Music 15/2971R. Medium; 4’ 30”

Although published as part of a “Women’s Choral Series,” this work was written for The St. John’s Boys’ Choir in honor of their thirtieth anniversary. The work features six stanzas which are each set slightly differently. Some elements of the main theme are reminiscent of the familiar hymn tune, but the piece is original. The long, legato lines are a joy to sing, and are helpful in developing healthy, beautiful tone in younger choirs. The alto part does not descend too low, making it a good match for younger singers. Sopranos will need to achieve a light sound in the upper register to allow high G’s and A-flats to sail in almost every stanza. The variations among the stanzas allow for the music to reflect more accurately the meaning of the text than the familiar strophic version does. This is a treat to learn and has been a favorite among my choirboys for the last three seasons.

2. *I Lift My Eyes*, Bob Chilcott.

SSAA, piano. Oxford University Press 9780193378377. Medium; 4’

This piece was premiered at the 2009 Crescent City Choral Festival in New Orleans and was released by Oxford University Press in 2011. Chilcott takes this Anglican hymn text in a new direction by quickly establishing a recurring motif that features the song’s title. The more tedious text is set as simply as possible, as if on a reciting tone with minor embellishments. The main theme comes in later and features a leap of a fifth on the word “lift” that comes to a full climax when sung in three-part imitation. The song’s four-part categorization is misleading, as much of the divisi occurs in canon and is quite simple. There are only four measures of the piece that are truly SSAA. This piece is quickly learned note-wise, which allows more time to work on text declamation and developing beautiful tone in all voice parts.

3. *God Be in My Head*, Andrea Ramsey.

SA, piano. Alliance Music Publications AMP 0804. Easy; 2' 15

Many conductors are familiar with the John Rutter setting, which is available for both treble and mixed voices. In this 2010 release, Ramsey establishes a lilting feel with the piano accompaniment, immediately distinguishing it from Rutter's vision. The original text is quite short and comprises very short lines. Ramsey repeats some of these lines for emphasis, which creates a stronger sense of musical longing, drawing the listener in more closely. Ramsey also takes a few liberties with the text, changing the ending from "God be at my end and at my departing" to "God be at my end, and my beginning, and all days in between." This alteration leaves the listener with a subtly different mindset after contemplating the powerful text.

4. *I Dream a World*, Peter Robb

SSA, piano. Hal Leonard HL 08754417. Medium; 4' 45

The only secular selection on this list, *I Dream a World* is a popular Langston Hughes poem with which many conductors may be familiar through the SATB musical setting by André Thomas. This unique setting begins with a legato exposition of the statement, but intensifies with contrasting syncopated gestures, dynamic swells, and a broadening of the harmonic palette. Before long, the piece arrives at a gospel style, embodying the cultural significance of the text as well as the joyful and hopeful nature of its meaning. The opening theme is skillfully juxtaposed over the gospel vamp, reinforcing the theme of unity and harmony. The piece ends in a quiet dreamlike fashion, leaving the audience pensive rather than raucous. Published just this past year, the piece was debuted at the Pacific International Children's Choir Festival in 2008. Kid tested. Listener approved.

5. *Laudate Dominum*, Z. Randall Stroope.

SSA, piano. Walton Music WW1323. Medium-Difficult; 3' 20

Perhaps the most challenging title on this list, *Laudate Dominum* is more similar to Stroope's *Dies Irae* or *Revelation* than to the more popular *There Is No Rose* or *Psalm 23*. Taken at an extremely quick tempo and heavily articulated, the piece is simultaneously lilting and fiery. There are great opportunities to work on phrasing and different types of articulations. Rhythmic integrity is of utmost importance throughout, and sopranos will be challenged by the particularly high tessitura. The combination of these elements makes this setting of the widely used Latin text stand out from its counterparts and a unique entry in your program. It is an effective opener or closer and exemplifies the message of the joyful text. ■

*"If a composer
could say what
he had to say in
words he would
not bother trying
to say it in music."*

—Gustav Mahler

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Lucinda J. Thayer

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Lucinda Thayer

*Chorus America's
2009 Choral
Impact Study
found that adults
who sing in
choirs exhibit
greater civic
engagement and
leadership than
their fellow
Americans.*

I am happy to start my term as the division R&S chair for Community Choirs. When James Kinchen asked me to serve in this position in July 2012, he also asked me to answer this question:

Why are you passionate about your R&S area, and how will you use that passion to serve colleagues in your area and those who sing with them?

By way of introduction, I thought I would share my response with you:

“As the conductor of a community choir that contains, like all community choirs, people of a wide variety of professions and abilities, I continue to observe how much singing sustains the emotional equilibrium of many. In this time of so many worries, I believe, more than ever, that community musical ensembles fill the important need for relief from those concerns for both musicians and audiences alike. I hope to focus my time as R&S chair on the future—how can we guarantee the successful continuation of these important ensembles in the face of ongoing cuts to music programs in the public schools and diminishing public funding?”

While I plan to provide an annotated “High 5” of repertoire suggestions in the future, I wanted my first article to be the catalyst for starting a conversation among all of us who work with community choirs, with the hopes that a face-to-face conversation might be arranged between all of us in some format at the 2014 NC-ACDA conference in Des Moines. Rather than trying to answer the question I posed at the end of my response to James, I thought we should begin by taking a look at one challenge that we all face:

The ‘graying’ of the community choir (and our audiences).

When I meet other community choir conductors, I have gotten in the habit of asking, “Do you see a ‘graying’ of your choir?” The universal answer, given without hesitation, is “yes.” Then, there are several follow-up questions: Do you re-audition singers on a regular basis? **Should** you re-audition singers on a regular basis? Why? (Is your answer more about you than it is about the **community** in your community choir?) If you need to keep your choir balanced and limited to a certain number of singers, do you find that you frequently are not able to add new and/or younger singers who may be more talented than someone who has been with the group since its beginning?

We can all expend a fair amount of energy bemoaning our fate or second-guessing why we cannot seem to attract younger singers, or why we see a sea of gray hair when we look out at our audiences. I would rather spend energy looking for effective ways to bring in new members to our choirs and to draw younger people to our audiences.

Fresh faces on both sides of the podium—some suggestions:

Start altruistically. Suggest that your board create a scholarship program for area high school students. Contact the local high school choir directors and ask them to

nominate one singer in their graduating class who will continue to keep choral music in their lives as they move on to college. The students do not necessarily have to be committed to majoring in music, but will continue to sing in a choir. By creating this program, you are demonstrating to your community, your local arts council, and potential donors that you are committed to encouraging young singers from your backyard and are committed to the future of our art. Arrange for a member of your board (or a representative from your choir) to attend the year-end awards ceremony at each of the high schools where you have given a scholarship. The personal touch is very important.

Contact your area high school(s) and/or colleges and ask the director there if they would recommend talented singers who might like to sing with the choir. Make it as easy as possible for them to join you. Waive the membership dues, if applicable, or offer financial assistance for the purchase of their concert attire, their music, their folder, etc. You may only have these students for a year or two if they leave the area after graduation, but the chances are good that their parents, siblings, and friends will attend concerts.

Ask a local high school choir to perform on one of your concerts. Better yet, ask several schools! I did this one year for a Christmas concert. Each school sang one or two pieces by themselves, my choir sang a couple of pieces, and then we all combined to sing a closing piece. We also had an audience carol sing-along, and each conductor from each school conducted a carol.

Many of you may already have in place a couple of these suggestions. Again, my purpose was just to start the conversation. I welcome other ideas and would be happy to share them. I am hopeful that we can have some kind of forum for conversation in Des Moines. If you have additional suggestions or ideas for how to gather at the 2014 convention, please send them to me at LThayer@uwsp.edu. ■

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*Chorus America's
2009 Choral
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identified about
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community and
professional
choruses in the
U.S.*



Sarah
Van Waardhuizen

“The importance of movement for health, development, and expression is an integral part of the show choir process.”

The Fitness Side of Show Choir

In 2010, First Lady Michelle Obama began the “**Let’s Move**” initiative to engage youth in movement, with the hopes of fighting childhood and adolescent obesity, stating, “**The physical and emotional health of an entire generation and the economic health and security of our nation are at stake.**” There are many reasons why this program was set in motion for the next generation:

- sedentary lifestyles**
- more snacks (higher in calories and sugar) being consumed**
- larger portion sizes**
- increased hours of social media/technology/entertainment**

The statistics are staggering. One out of every three American children is overweight. Obesity-related health problems are on the rise for children born after the year 2000.

So, what does all of this have to do with show choir?

As teachers, we have the opportunity to teach our students about the lifelong fitness benefits of show choir. Beginning in elementary school, students need to start recognizing the importance of movement and relating that to music. Much like the work of Dalcroze, the connection between music and movement is of great significance in the development of children into healthy adults.

Singing, dancing, and acting are important areas within the realm of show choir. The dancing and movement involved in a set can convey the importance of being physically active throughout one’s life. Just because a student graduates from high school doesn’t mean they necessarily become sedentary.

Many times, students are active in show choir and sports during their junior high and high school years, but this movement ceases during college. It is important throughout adolescence to build lifelong learners with movement. As important as it is for students to continue to sing in college and their community after graduation, it is also important for students to continue to move in their college and adult years.

We need to keep in mind the significance of teaching technique and the basics of dance and performance at the junior high and high school level so that students can join a dance group or fitness dance group later in life. The joy of movement within dance is a lasting experience. Dance is much like riding a bike; you never forget how to do those basic steps, even after years of being out of practice.

This is yet another reason for show choir in our schools. In terms of having to defend and advocate for a program, let this be part of the justification for being a member of a show choir. The importance of movement for health, development, and expression is an integral part of the show choir process.

As teachers, we can be part of the solution to the growing health epidemic. Why not encourage our students to sing, dance, and have fun, while staying physically active and healthy?

Through music and the art of show choir, all stakeholders—students, parents, community members and administrators—can be part of the solution to childhood obesity for the next generation, using song and dance as an important tool to get us there.

There are so many facets to show choir; we must continue to learn more about the fitness side of the art and encourage our students to jump in with two feet.

Check out www.letsmove.org for more information. You can reach me at svanwaa@gmail.com ■

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“Why not encourage our students to sing, dance, and have fun, while staying physically active and healthy?”



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Jerry Rubino

*"It is my belief
that everything
you need to
know about the
world can be
learned in a
church choir."*

*—Connie Willis,
science fiction
writer*

Traditional & Contemporary Church Music Styles— Can They Co-exist?

My answer to this continuing question is a resounding "yes!" This article will explain a bit of my own process in coming to this conclusion as well as a few suggestions for what is needed to turn this concept into a positive and meaningful reality!

I am a product of several kinds of worship experience with my family in suburban Philadelphia. My father's family was Roman Catholic, and I recall masses in Latin with very minimal congregational participation. We also attended the Norbertine Priory at the Daylesford Abbey, a training school for the Catholic leadership in the Philadelphia area. Its installation of the area's largest pipe organ expanded my exposure to the wealth of organ literature, and it was the first to adopt the "folk mass" with guitars.

Meanwhile, in my other church, a large Presbyterian church on the Main Line, I participated in the morning service, with organ only, hymns out of the hymnbook, and choir anthems that were mostly classical with an occasional hymn tune arrangement. Sunday night was a different story. The Hammond organ came out, the piano was used, and all special music was improvised based on hymns and gospel songs. Those of us who played instruments had mentors who wrote out arrangements for us to play as special music. I watched in amazement as Doris Kouba played the piano. I recall listening and watching and wondering how she could be playing up and down the keyboard while only reading four-part music out of a hymnal.

Published music of this era included only traditional repertoire. Most organ music was chorale preludes and classic literature. Because there were very few hymn arrangements, generations of organists learned to improvise service music based on a hymn tune. Eventually, the keyboard players for the Billy Graham Crusades came out with arrangements for piano and organ that were basically theme and variations on a gospel song.

It was not until the 1970s when contemporary Christian music became an industry. Singers like Amy Grant, Larnelle Harris, and Andraé Crouch performed their songs, and publishers not only recorded their work but also put them in print so that others could sing these arrangements. The folk group "The New Christy Minstrels" sang folk music with a guitar, stand-up bass, and singers on a microphone. Its influence was felt in the Christian song market through a group called "The New Folk," which used the same sounds, but different lyrics. The churches that I worked in during this time spent a lot of money buying music for soloists and small groups to follow this trend.

Music that was originally considered "church music" found an additional niche in

large concert halls as a mass worship and entertainment experience. In the 1970s and 80s, I participated as a singer and pianist with a group called “The Hawaiians” that performed nationally. **Working with many denominations, I learned that music styles varied from church to church and could be very effective!**

My first job out of undergraduate school was leading the choral and piano departments at a church-related college in St. Paul, MN. I taught a class titled “An Introduction to Worship and Church Music.” As part of our discussion, I asked the students what music they believed God preferred most and, as expected, most of the answers reflected the style of worship and music that they had grown up with and was most familiar. It was very interesting planning music for chapel services in that environment, as it was our feeling that the students needed to be exposed to a variety of music due to the large variety of

Continued

*“Yes, I heard my
people singing!
—in the glow of
parlor coal-stove
and on summer
porches sweet
with lilac air,
from choir loft
and Sunday
morning pews—
and my soul was
filled with their
harmonies.”*

—Paul Robeson

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Music in Worship, continued

*“...in this country,
there are many
church positions
that need leaders
who can function
in both contem-
porary and
traditional
styles...”*

church backgrounds among them! In this environment, the students' view of music was expanded, and their appreciation of it developed through this exposure.

Those who came from a Pentecostal or Charismatic church were among the first to experience worship choruses as a major part of the singing time. In most cases, these are brief songs where the intent is repetition and worship, rather than a poetic story as written in a traditional hymn. **Education is needed to demonstrate to congregations the value and use of both musical styles in worship. Praise bands or instrumental ensembles are used in many of our churches today to accompany worship choruses.**

Several years ago I was on a short list being considered for the choral position at a very influential college that trains church musicians. The head of the church music department asked me very pointedly what I believed the school's philosophy regarding church music should be to remain relevant in this century. My answer was that we need to realize that, in this country, there are many church positions that need leaders who can function in both contemporary and traditional styles, and that we need to train pianists, organists, and choral directors the skills to teach those styles to their congregations. Today I work as an editor and workshop leader for the Hal Leonard Corporation. We constantly are trying to find what music works for the church communities, and I often lead lively conversations about this topic!

I served NC-ACDA for many years as the R&S chair for Jazz and Show Choirs. Like church musicians being familiar with both traditional or contemporary styles, many music educators are classically trained but need to be able to teach at least four other styles: pop, Broadway, jazz, and gospel. In churches there are often leaders that are familiar with EITHER traditional or contemporary, but not both. We must understand how to sing a variety of music with an honest sense of performance practice, spiritual conviction, and integrity, to bless the hearers ultimately of our work.

What is the core value in church music? The mission statement that I created for use at my Methodist church in Golden Valley is “to discover, nurture and offer our artistic gifts in worship and to the greater community.” In order to minister to the largest number of people with different tastes and different backgrounds, I change the musical offerings every week and make sure that my goals of integrity and communication are consistent in all styles. **I try to encourage people to value and respect this diversity that we offer in our church.**

So, is it possible for traditional and contemporary church music to coexist? I repeat, “Yes, it is!” I plan to share more articles in the future with specific suggestions to stimulate others in finding their best process. Please contact me if I can join a conversation! JerryRubino@aol.com ■

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