

Melisma

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

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North Central-ACDA
**Celebrate
CHORAL
Diversity**
Des Moines
March 19–22, 2014

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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 2,400 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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Get your choral recording reviewed ...in *Melisma*!



Have you recently produced a commercial recording with your choral group? A published CD review is an excellent way to get the word out. *Melisma*'s online flexibility allows for the inclusion of new features such as CD reviews. A *Melisma*-reviewed CD will get press across the six states of the division. Not only will that help your sales; the visibility of your choral program will grow, too! Only recordings that are commercially distributable can be considered at this time. How they are distributed can vary, but they must be intended for sale to the public, with mechanical rights secured.

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

Editor's Corner



David Puderbaugh

*Sweetest the strain
when in the song
The singer has
been lost.*

—Elizabeth Stuart
Phelps Ward

*It is only by
introducing the
young to great
literature, drama,
and music, and to
the excitement of
great science that
we open to them
the possibilities
that lie within the
human spirit—
enable them to see
visions and dream
dreams.*

—Sir Eric Anderson

David Puderbaugh

Melisma Editor

Iowa City, IA

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Happy 2014!

The turn of the year is the season of personal resolutions. Most seem to focus on personal health. My resolutions fit that mold, usually centering on diet or exercise as I recover from the culinary debauchery of the holiday season. One of these years, perhaps I will actually exercise successful self-control DURING the holidays, but who am I kidding?

As choral conductors, what if we were to make a choral resolution each year? Think about all the aspects of your art that could use some personal improvement. Maybe you could pledge to program a musical period/genre/style you have not experienced before, or hone a particular skill, such as your gesture or an aspect of your rehearsal technique.

Happily, our division is here to help you with your choral resolutions this year with our biannual conference. The conference program has something for everyone and is certain to inspire, educate, and rejuvenate those who attend. President **James Kinchen** enumerates the fabulous lineup awaiting us in Des Moines this March in this issue; a one-of-a-kind musical experience awaits us in the state of Iowa!

Besides James' conference column, you will find a wealth of valuable information in this issue of *Melisma*. Jerry Rubino tackles the topic of programming quality choral music in a church setting. Sarah VanWaardhuizen shares a number of valuable online resources for show choir directors. Lucinda Thayer and Steve Boehlke provide you with their High Five repertoire selections for Community Choirs and Male Choirs, respectively. Thank you to these Repertoire & Standards chairs, and all of the R&S experts who share their vast knowledge with us during the course of the year. Such selfless sharing is part of what makes ACDA the vital organization that it is.

See you in Des Moines! ■

—David Puderbaugh

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CHORAL MUSIC

AT THE UNIVERSITY OF ST. THOMAS



Dr. Angela Broeker, director of choral activities

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concentration in music education

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College of Arts and Sciences

James Kinchen

NC-ACDA President
Racine, WI
kinchen@uwp.edu



James B. Kinchen, Jr.

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

How does a group of singers become a **community**?

It is December as I write this article and my immediate family and I will soon be traveling down to Tennessee to spend time with other family members. In this season of giving and sharing, and of coming together with family, friends, and meaningful others, I am thinking in a special way about our choral leadership and practice in a communal context.

Of course, the choral art is by its very nature and of necessity a communal activity. One person singing alone is referred to as a soloist! One of the most special things about choral singing is that it is a collective endeavor. Choral singing is a team sport. A quote attributed to Paul McCartney of Beatles fame recently made the e-rounds: “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.”

As many years as I have been on this side of the podium and piano, I am not the least bit ashamed to admit that I have been indelibly shaped by my choral experiences in the public schools of my youth. I am where I am as a musician because of them. But I was also sustained and shaped as a human being through those experiences. If you asked me to name former prep schoolmates from memory, I could probably rattle off about thirty or forty names on demand. Most of those names would be of choir kids, people with whom I shared a choral community. Some of them went on to become good friends far past our school days. A couple of them, I realize now, were among my very best friends in life.

This thing that you and I do when they file into our rehearsal space, whoever they are—elementary or middle level children, high schoolers or collegians, adult community choristers or members of a church choir that we direct—is precious and special even beyond the music that we make. Now, make no mistake: the art is always the main event. It is the tide that lifts the ships and makes much possible, not least of all, the aesthetic experience. But if it is possible to make our encounters with Bach and Mozart and the thousands of other creative souls who have had something of worth to say using the choral medium more special than they inherently are, then it is the community, the human community, that we bring into existence when we invite people to sing together with us. So, my first question is this: **how much have you and I attended to this indispensably important mission of the choral art in an intentional way?**

Because choral music almost always involves public performance, we all strive against the finite strictures of clock and calendar. There are songs to be learned! There is teaching to be done! It seldom leaves us with too much time to spare.

continued

I mean, when was the last time you canceled a rehearsal because you did not need it? Might not the experience of being together in that room be enhanced if we could help the people who sing for us foster more meaningful connections? The ways that we might possibly accomplish this (and still be performance-ready!) are likely limited only by our own creativity. Necessity is the mother of invention, it is said.

For example, my chamber choir's semester overnight retreat is a moment in which my students value the social bonding as much as they do the opportunity for focused, extended musical work. In my University Chorale, we have a "Chorale Buddy" exercise that tries to pair students who do not know each other well. We give a short list of things to find out about each other — and, then, there is a quiz (ungraded, of course!). Once or twice over the years, we managed a field trip together to a significant choral concert, but these days I am happy for our end-of-semester potlucks. My campus/community choir has a break each rehearsal at which they enjoy a moment of "taste and grace;" members sign up to bring refreshments, and the singers enjoy each other's company for a brief moment. My self-sustaining community choir extends its customary break, usually a coffee and bathroom break, a couple of times a semester to celebrate birthdays (a designated section brings desserts) and also has some kind of ice-breaker or interactive exercise midday during our twice-a-season, extended retreat. I know that many of you have other ways of encouraging "ties that bind." Some of you have focused on and found ways of enhancing the learning community that exists within our various choral ensembles, benefiting both musical and social goals. There are many possibilities. The point is that, however we do it, honoring the community of our singers is an important thing to do and almost always adds value to the choral experience.

Then, how have we tried to extend, abet, enhance, and facilitate human community in other meaningful ways?

The possibilities for making meaningful connections between our choir and other choral groups come to mind. This can range from the formal festival or collaborative concert to something as simple as having our choirs get together with another choir or choirs. I miss the Collegiate Choral Festival that we had back in North Carolina in which many of us in higher education agreed to bring a choir to a designated host institution to present a short program for the other choirs, then join the audience and listen to the singing of our collegiate neighbors. More modest and doable in scale is the simple shared concert. Seeing each other recently in Charleston, South Carolina, Brian Gorelick of Wake Forest University and I remembered the shared visits that his choir and mine did in those days. I similarly cherish the collaborative concerts that my chamber choir and the choirs under the direction of Peter Dennee at neighboring Carthage College have done, most recently last month. Two area high schools, both with strong programs, join forces to do things like Madrigal Dinners and choir tours. My Milwaukee Choristers had an opportunity that is rare for adult groups when Decorah (Iowa) Chorale invited us to be part of a fall festival with them. Each participating choir sang short solo programs, and the choirs sang together, doing a couple of numbers under the direction of Weston Noble and Allen Hightower. Several times in my own state and neighboring Illinois, I have been asked to guest conduct this

... it is the community, the human community, that we bring into existence when we invite people to sing together with us.

... honoring the community of our singers is an important thing to do and almost always adds value to the choral experience.

continued

I hope you will come and be a part of the community of hundreds of choral artists and educators who will gather [at the 2014 NC-ACDA conference in Des Moines].

or that festival where various high school choirs have come together. The key word here, again, is community—coming together to share the choral experience in a way that could not happen in the isolation of our own rehearsal space.

How many opportunities, actual or potential, are there for us to enhance connections with our area communities? As much as Christmas means to me for so many reasons, no Christmas observances have quite equaled the ones I experienced in junior high school. Long before dawn even seemed a possibility, we would be awakened by our parents on Christmas morning and taken to our school. There we would huddle on an always chilly school bus and begin an itinerary that almost invariably took us to several places, such as senior care facilities, youth detention centers, and hospital wards to sing Christmas carols. Of course, these visits were prearranged, but I don't remember anyone at any of those places being anything other than grateful to us for coming and singing for them. Then, as day broke, we would go to a church fellowship hall and have a hearty breakfast of pancakes, bacon, sausage, eggs, and grits. We would all feel really good as our parents took us home to join our families.

The community that is as important for us professionally as any other is the community of choral artists, teachers, and leaders to which we all belong. I learned rather early, and am happy that I did, that connecting with peers was hugely important. We can do this informally, simply by reaching out to a fellow choral person. Having breakfast, lunch, or coffee with someone whose choral journey is similar to our own can help us feel that we are not alone and renew our sense of being part of a larger community, or we might connect with an experienced choral mentor or someone with less experience than ourselves. There is a nearby former student who directs middle school choir to whom I try to bring lunch during her free period at least once or twice a year, simply for the fellowship. The fellowship is why I invited another couple of former students to trek along with me to examine scores at a music store a couple hours' drive away. After a very enjoyable day working with choirs at a large area high school, the icing on the cake was that the two directors and I sat down and just visited.

Are not there days when just a phone call or an email with someone who does what you do could make all the difference in the world? One director whom I know has often spoken about how he came close to despairing at a fairly new position and how a sympathetic and encouraging colleague helped convince him not to throw in the towel. Have you ever found that a colleague had just the piece to suggest or the solution to a problem that had you stymied? The virtual communities that exist via Facebook and ChoralNet chat groups are truly amazing, aren't they?

But—and this opens the door perfectly for a pitch that I am not the least bit ashamed to make—the actual, physical community is without equal. We offer that in our beloved North Central ACDA in Des Moines at our 2014 Conference. I hope you will come and be a part of the community of hundreds of choral artists and educators who will gather. Make fresh connections as you meet new people. Refresh connections with those whom you already know. Most of us know John Donne's words: "No man is an island entire of itself; every man is a piece of the continent, a part of the main." It still is true. *I challenge and encourage you: find, foster, facilitate community!* ■

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—James Kinchen

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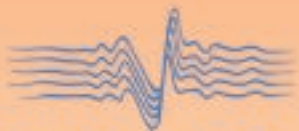
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- Explore classroom and rehearsal approaches to help singers build confidence, grow and succeed.
- Discover how to sing for a lifetime and teach others to do the same.
- Invite freedom in yourself and others to produce rich, effortless, and expressive sound.
- Experience how freedom in conducting gestures enhances choral sound and expression (*Bodymind and Voice Course*).



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or e-mail: info@voicecarenetwork.org

The *VoiceCare Network* is affiliated with the National Center for Voice and Speech. Endorsed by the National Association of Teachers of Singing and the American Choral Directors Association of Minnesota.



Elizabeth Grefsheim



Carol Klitzke



Babette Lightner



Axel Theimer



Leon Thurman

WHY come to Des Moines for the 2014 conference? **GLAD YOU ASKED!**

—James Kinchen, NC president and conference chair

Our mission is to present a vibrant, growth-facilitating, inspiring, and memorable conference that will focus on and celebrate the many aspects of diversity in our choral community and our choral practice.



There are as many reasons for you to come to our 2014 North Central ACDA Conference in Des Moines, Iowa, as there will be exciting things to hear, see, do, learn, and experience once you're there!

The NC-ACDA biennial conference (we used to call them conventions) will take place March 19–22, 2014. Please come. Register now!

[Click to Register for the 2014 NC-ACDA Conference!](#)

Our conference theme is **“Celebrate Choral Diversity –**

Our many songs, our many paths, our many voices.”

Our mission is to present a vibrant, growth-facilitating, inspiring, and memorable conference that will focus on and celebrate the many aspects of diversity in our choral community and our choral practice.

We will examine, honor, and celebrate diversity in the choral art in all the ways that it occurs, and in all the ways that it gives variety, interest, inclusiveness, accessibility, relevance, vitality, and strength to our choral community.

This includes the construction of “diversity”—racial, ethnic, and cultural—that most obviously and immediately comes to mind. As a multicultural nation within a global community, we are challenged to expand our horizons—the canon of our literature, the diversity of our performance practices, the inclusiveness of our choirs, the cultural sensitivity of our pedagogy, the demographics of our audiences—in ways that will better reflect these realities. But we will also aim to engage diversity in broader ways. For example, might we not do well to appreciate that, for those of us who succeed in our choral teaching and performance, there is not necessarily a “one size that fits all?” There are varied approaches, philosophies, and pedagogical styles among us. If we dare to utter with any credibility the words “best practice,” we must quickly pluralize it.

We are anything but a monolith!

continued

Specifically, HOW will we bring our theme to life?

HOW will we celebrate choral diversity?

HEADLINER CHOIRS

- **We Welcome Four Outstanding and Diverse Headliner Choirs.**

(Click for photos and bios.)

~ Our choral friends to the south, the exciting and celebrated **Schola Cantorum de Mexico**, make their first ACDA concert appearance.



Schola Cantorum de Mexico, Mexico City

~ Acclaimed in its own nation of South Korea, the **Ulsan Metropolitan Choir** employs its rich and beautiful tone in the service of a wide range of musical styles, including the music of Korean composers.



Ulsan (South Korea) Metropolitan Choir

~ Named for and inspired by Robert Nathaniel Dett, an award-winning composer and choral director who claimed both his native Canada and his adopted United States, the **Nathaniel Dett Chorale** has achieved international recognition as virtuosic champions of Afro-centric choral literature.



Nathaniel Dett Chorale, Toronto, Canada

~ While known nationally and internationally as one of the world's premier male vocal ensembles, we in North Central rightly and proudly claim Twin Cities-based **Cantus** as our own, and are honored to have them as our invited guests.



Cantus, Minneapolis/St. Paul, Minnesota

continued

Specifically, HOW will we bring our theme to life? HOW will we celebrate choral diversity? *continued*

- **We Proudly Present Fourteen of our Top North Central Choirs in Concert on the Conference Mainstage.** (Click for choir and conductor bios.)

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AUDITIONED CHOIR



Heartland Youth Choir Cantemus
Barbara Sletto, conductor

OUR 2014 CONFERENCE TEAM!

Conference Chair
James B. Kinchen, Jr.

Program Chair
Michael Weber

Conference Executive Committee

James B. Kinchen, Jr.,
chair
Roger Henderson
Luke Johnson, treasurer
Michael Weber

**Local Arrangements/
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Roger Henderson

Hospitality Coordinator
Matthew Harden

Registration
Robert Youngquist
Millie Youngquist

Reading Sessions
Charlette Moe

**Performing Choir
Auditions**
Robert Demaree

Conference Presiders
Norm Grimm

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Derek Machan

Publicity
Vanessa Brady

Exhibits
Don Langlie

Housing Coordinator
Christina Conn

**Honor Choirs:
Project Coordinators**
Judy Fauss &
Emily Danger

High School
Linda Mitcheltree

Middle Level Boys
Joey Hyland
Jason Meissner, asst. chair

Middle Level Girls
Marie Flagstad

Elementary
Beth Herrendeen Smith
& Rita Gentile

**Collegiate Repertoire
Choir, Laura Diddle**

**Schola Cantorum de
Mexico: Kevin Meidl**

**Dett Chorale/Cantus/
Ulsan Metropolitan
Choir: Deb Ragan**

**Vocal Jazz Experience
Day: Fred Ritter &
Linda Vanderpool**

A Community that Sings
Kevin Meidl

**International Conductor
Exchange Program**
David Puderbaugh

Music in Worship Event
Jerry Rubino

**Conference Special
Assistants: Stanley Bochat
& Timothy Keith Griffin, Jr.**

AUDITIONED CHOIRS



West High School Singers, Iowa City, IA; Ryan Person, conductor



John F. Kennedy High School Select Women's Choir, Cedar Rapids, IA; Storm Ziegler, conductor



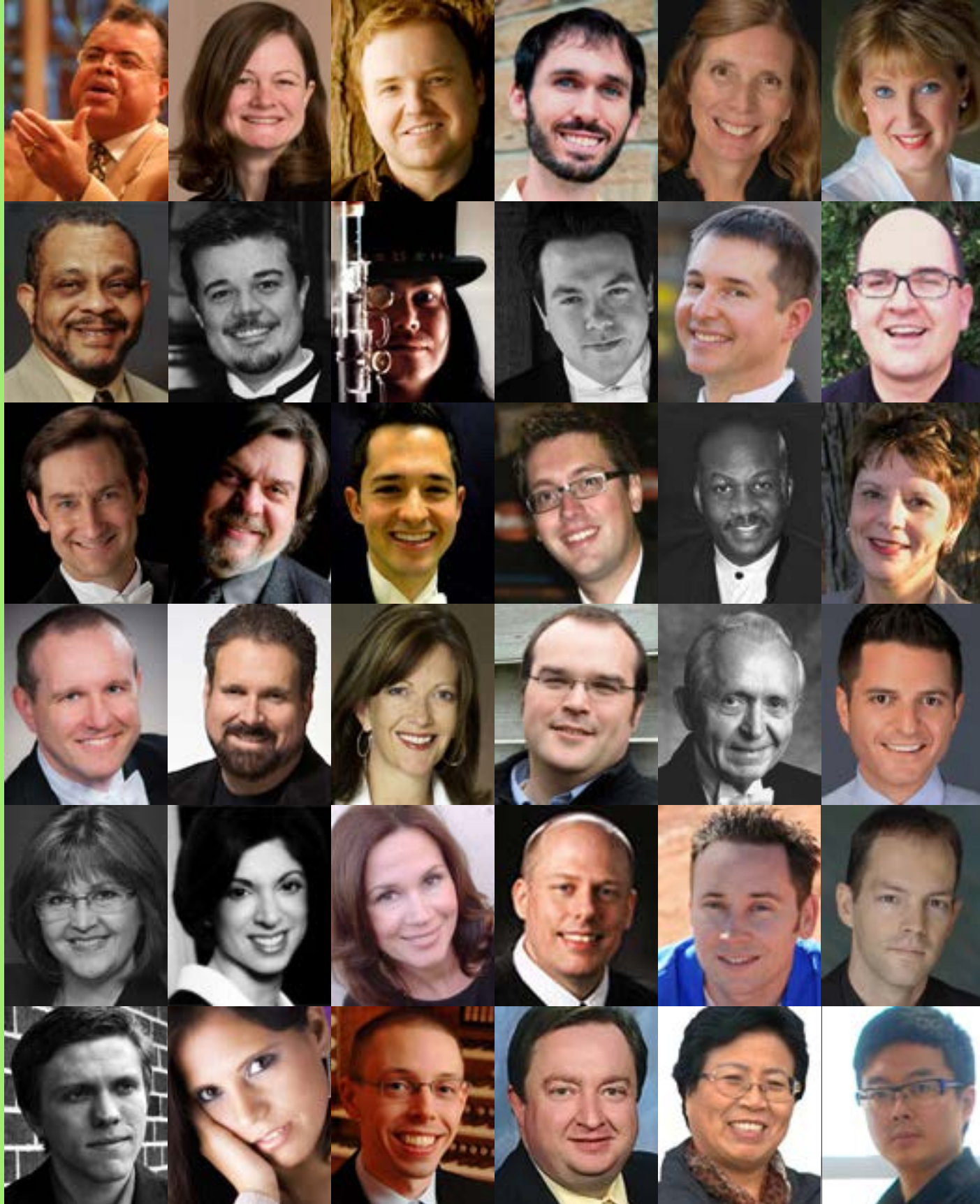
Eastview High School Concert Choir, Apple Valley MN; Greg Douma, conductor



Princeton High School Concert Choir, Princeton MN; Mark Potvin, conductor

*For there is music
wherever there is a
harmony, order, or
proportion; and
thus far we may
maintain the music
of the spheres.*

–Sir Thomas Browne



INTEREST SESSION PRESENTERS

Row 1: Anton Armstrong, Joy Beckman, James Bowyer, Tim Buchholz, Anna Burns, Constance Chase.
 Row 2: Wallace Cheatham, Nicholaus Cummins, Brent Michael Davids, Trey Davis, Robert Gehrenbeck, Steve Grives.
 Row 3: Allen Hightower, Bruce Kotowich, Reid Larsen, Christopher Larson, Anthony Leach, Patrice Madura.
 Row 4: Daniel Mahraun, Kevin Meidl, Charlette Moe, Bryson Mortensen, Weston Noble, Jonathan Palant.
 Row 5: Sarah Parks, Susan Rice, Jennaya Robison, Christopher Russell, Adam Scott, Stephen Sieck.
 Row 6: Wesley Smith, Diana Syrse, Tom Trenney, Tom Vozzella, Lingfen Wu, Jin Ye.

Specifically, HOW will we bring our theme to life? HOW will we celebrate choral diversity? *continued*

• **We Will Be Challenged, Informed, and Inspired by over Thirty Interest Session Presenters.** (Click for session descriptions.)

Want to improve the tone and resonance of your choir? Want to learn more about the music of Czech composers? Explore the works of a Native American composer? How about a black composer from Canada? Want strategies for better serving adult senior singers based on research on the aging voice? Want to make your choral setting an inclusive, welcoming place for everyone, regardless of sexual orientation? Want to enhance your grasp of Renaissance choral performance practice in a way that will infuse your early music readings with new life? Want exciting and useful tips on how to use the iPad in your choral teaching? Want to find out how barbershop singing can attract more males to your program? Want to grow musicianship in your choral setting? Want ideas for off-the-beaten-path extended works? Want ideas for organically building better artistry into your choir's singing from the moment the singers start to study and prepare a piece, or building better diction? How about ways to help your singers enjoy a more interdisciplinary experience by connecting the music they sing with the visual arts? And how about opportunities to garner wisdom from Weston Noble and Anton Armstrong, two of the treasures of our division?

• **We Will Read New Literature that Is Relevant to Each of Our Repertoire & Standards Areas.**

Identify the packets that you are most interested in when you register. Sit with colleagues in focused reading sessions, where you will explore new literature, literature specially vetted and discerningly selected, that you can use with your program.

• **Students from All Over Our Division Will Enjoy the Peak Experience of Singing in Honor Choirs Led by Clinicians of National Stature.**

Feel free to visit open rehearsals of the four honor choirs as our invited master choral teacher/artists whip them into shape, or wait to be surprised at their outstanding Saturday afternoon performances!

continued

HONOR CHOIR GUEST CONDUCTORS



Martha Shaw
Elementary



Maribeth Yoder-White
Middle Level Girls



Vincent Oakes
Middle Level Boys



Robert Harris
High School Mixed

READING SESSION PRESENTERS

Jazz/Show Choir

Fredrick Ritter, NC-ACDA
R&S chair: Vocal Jazz

Sarah Van Waardhuizen,
NC-ACDA R&S chair: Show
Choir

Jr High/Middle School

Laura Diddle, NC-ACDA
R&S chair: Youth/
Student Activities

Rhonda Fuelberth, NC-
ACDA R&S chair: Women's
Choirs

2-Yr College/ College & University

Rita Stinner, NC-ACDA
R&S chair: 2-Year
College Choirs

Sean Burton, Briar Cliff
University

Stephen Boehlke, NC-
ACDA R&S chair: Male
Choirs

High School

Rhonda Fuelberth, NC-
ACDA R&S chair: Women's
Choirs

Stephen Boehlke, NC-
ACDA R&S chair: Male
Choirs

Children's & Community Youth/Boychoirs

Pamela Burns, NC-ACDA
R&S chair: Children's &
Community Youth Choirs

Marco Antonio Melendez,
NC-ACDA R&S chair: Boy-
choirs

Laura Diddle, NC-ACDA
R&S chair: Youth/
Student Activities

Worship/Community

Jerry Rubino, NC-ACDA
R&S chair: Music in Worship

Specifically, HOW will we bring our theme to life?

HOW will we celebrate choral diversity? *continued*

- **We Will Feature SPECIAL EVENTS That Add Luster to an Already Star-Studded Conference Line-up.** (Click for more details!)

- ~ **Anthony Leach** leads two Special Events with open rehearsals: first, he shows the exciting potential for bringing even greater diversity to school choral settings through the use of African American music. “Enlarging the Canon: Choral Teaching through African American Literature,” an all-day activity with high school students, THURSDAY, 9:00 AM - 2:30 PM, RENAISSANCE SAVERY BALLROOM with an Informance at 4:00 PM, ST. AMBROSE CATHEDRAL; then he lends new breadth *and* breath to traditional **Music-in-Worship** sessions by leading an interfaith choir of Des Moines singers in an experience that runs the gamut of worship traditions, SATURDAY, 8:30 AM, ST. JOHN’S LUTHERAN CHURCH. **Jerry Rubino**, coordinator.
- ~ Selected jazz groups from around the division will come together for a first-of-its-kind **Vocal Jazz Experience Day**, an opportunity to learn both from master clinicians and each other and to show off their jazz-singing skills. Wouldn’t you just love to be a fly on the wall? *Well, you can!* FRIDAY, 9:00 AM - 4:00 PM, DRAKE UNIVERSITY SHESLOW AUDITORIUM.
- ~ Or you can visit a special session presented by **Anton Armstrong**, a respected master teacher and world renowned conductor, as he shares his transformative work at fabled St. Olaf College. “Fostering Choral Diversity in a Bastion of Choral Tradition.” FRIDAY, 12:00 NOON, MARRIOTT SALON A, B, C, D.
- ~ Our division welcomes **Lingfen Wu** and **Jin Ye**, two top choral conductors from China, as part of the **ACDA International Conductors Exchange Program**. **David Puderbaugh**, coordinator. FRIDAY, 4:45 PM, MARRIOTT SIOUX CITY ROOM.
- ~ Collegiate singers from all over North Central, as part of the **Collegiate Repertoire Choir**, will get a chance to explore literature that is new to them from the inside, and consider how they might teach it. **Laura Diddle**, coordinator. SATURDAY, 9:00 AM - 4:00 PM, SCOTTISH RITE CONSISTORY.
- ~ **Mini-Residency for High School Choirs**: How would you like to have a world-class conductor and his professional choir do a residency with your choir? Jason Rausch's Decorah High School Choir and the Hopkins High School Choir, directed by Philip Brown get just that – at least, in miniature form – when **Brainerd Blyden-Taylor** and the **Nathaniel Dett Chorale** share some of the riches of the choral experience with them for two hours. **Conference registrants are invited** to come, observe, and learn from this unique opportunity for master conductor and singers to explore pre-selected choral music with two excellent, but aspiring, and intact secondary choirs. SATURDAY, 11:30 AM-1:30 PM, SCOTTISH RITE CONSISTORY AUDITORIUM.
- ~ The third iteration of “**A Community That Sings**” will continue to cherish and celebrate our communal national song heritage, while also helping us to celebrate the bicentennial of *The Star-Spangled Banner*, one of our best-known shared songs. **Kevin Meidl**, presenter. SATURDAY, 12 NOON, MARRIOTT SALON A, B, C, D.

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Each time I have visited Des Moines, first in 2002 at the last divisional meeting hosted there, and then each time I have traveled there to plan this conference, I have found the people there to be warm and friendly. Des Moines knows how to welcome visitors! Most conference events will be situated in lovely downtown Des Moines where everything is just a short walk away! The recently remodeled Downtown Marriott will be our headquarters hotel. Most concerts will take place in the beautiful Cathedral of Saint Ambrose. Many downtown buildings are connected by interconnecting walkways, though you won't need them. It will be spring and we will welcome every chance to get a breath of fresh air! Check out [Catch Des Moines](#) for restaurants, maps, trails, and more!

Come to Des Moines for Our North Central Conference! ■

[Click to Register!](#)

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—James Kinchen



University of Minnesota-Duluth
Lake Effect, Tina Thielen-Gaffey,
conductor



Lawrence University Cantata, Phillip Swan, co-director



Lawrence University Concert Choir, Stephen Sieck, co-director



Stephen Boehlke

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



Stephen Boehlke

There are many new and exciting original octavos and arrangements being published for the male choir. Here are a few new selections you will find interesting for your male chorus.

1. ***I'm Gonna Sing 'til the Spirit Moves in My Heart***, Moses Hogan, arr. for male chorus by Peter Eklund. Hal Leonard 00121745, TTBB.

Peter Eklund, University of Nebraska-Lincoln, stays true to Hogan's original SATB arrangement. Dr. Eklund has arranged two additional Moses Hogan spirituals for male chorus which are not yet released but should be available soon: *Ride On*, *King Jesus*, and *My Soul's Been Anchored in the Lord*. All three arrangements are well worth your time; any one would be an exciting addition to your spring concert.

2. ***The Road Not Taken***, David Dickau. Words by Robert Frost (1874–1963); Pavane Publishing P1460, TTBB. Piano.

Dr. Dickau has given us a new original setting of this poem by a great American poet. The piano accompaniment is sensitive and truly enhances the text and music.

3. ***Prayers of Kierkegaard***, Michael Cox. Walton Music WW1479, TTBB. *A cappella*.

Michael Cox has taken three prayers by Danish philosopher and theologian Søren Kierkegaard and skillfully set them to music. The complete setting is in a quasi chant-like style that reflects the natural flow of the text. This setting will require an upper-level male chorus. Suspensions and well-placed dissonances are also used to enhance the meaning of selected words.

4. ***It Takes A Whole Village***, Joan Szymko. Santa Barbara Music Publishing, SBMP 1127, TTBB. Percussion.

Joan Szymko has provided a great setting of this West African maxim

continued

AUDITIONED CHOIR

University of Wisconsin-
Eau Claire Singing Statesmen,
Gary Schwartzhoff, conductor



for male chorus. From her program notes: “In adapting this saying, I’ve sought to embody the cultural concept behind this proverb – that it is truly ALL individual parts linked and working together that create and support the whole.” There are endless possibilities for this setting in your spring concert. Use your imagination in staging this selection.

5. **Danny Boy**, arr. Christopher Aspaas. Music available from www.aspenhillmusic.com, TTBB, tenor solo. *A cappella*.

Dr. Aspaas has provided the male chorus with a new arrangement of this familiar Irish folksong. The selection begins with all the men singing the opening melody in unison, then dividing into four parts. Later, Aspaas gives the melody to a solo tenor voice accompanied by the chorus on a sustained “ah” —very effective. Finally, the chorus accompanies a tenor duet. This arrangement will be a solid addition to your spring repertoire for your men’s chorus.

Looking for new and exciting or different repertoire is a great way to build your choral library. As we look for selections throughout our year, the above selections are only ideas that will lead you to more new settings for all your choirs. One last word: do not forget the “old warhorses.”

Have a great spring! ■

— Stephen Boehlke

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*A musician must
make music, an
artist must paint,
a poet must write,
if he is to be
ultimately at peace
with himself. What
a man can be, he
must be.*

—Abraham Maslow



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Lucinda Thayer

*Music, moody food
Of us that trade in
love.*

—Shakespeare

1. *Carols and Lullabies (Christmas in the Southwest)*, Conrad Susa. ECS Publishing, Ed. #4839, SATB (also available in SSAA and TTBB). Harp, marimba, and guitar.

This is a wonderful set of traditional Spanish carols, commissioned by VocalEssence in 1992, that can be performed individually or as a suite. The choral writing is not difficult, but the challenge lies in learning the Spanish. Happily, a pronunciation CD is available from the publisher. An alternate English version is provided in the score, making the option of doing some in Spanish and some in English possible. The colors provided by the instruments enhance the piece. The guitar part, in particular, is challenging.

2. *This Blessed Christmas Night*, Eleanor Daley. Alliance Music Publications, AMP #0597, SATB. *A cappella*.

This is a lively, mixed-meter piece that makes an excellent opener for a holiday concert. The text setting is strophic, but each of the five verses is subtly voiced differently. This is a real strength of Daley's; she creates interest without resorting to heavy-handed over-arranging. The quick tempo and mixed meters provide some musical challenge.

3. *Beidh Aonach Amarach*, traditional Irish melody, arr. David Mooney. ECS Publishing #60201, SSAA. Piano

This is a very easy arrangement of a lively tune, but the pronunciation of the Irish will take some time. It is just over two minutes long. It works well on a program of either folk music or music from Great Britain. Mooney's arrangements and original compositions are the most readily available sources of Irish music to us on this side of the "pond."



AUDITIONED CHOIR

Grand Forks Master Chorale,
Joshua Bronfman, conductor

4. ***Last Letter Home***, Lee Hoiby. Schott Choral Music, Ed #30013, TBB. *A cappella*.
Lee Hoiby was a Wisconsin composer. This is his choral arrangement of his solo song. The text is a letter that a U.S. soldier in Iraq left for his wife, their son, and unborn child, which was to be opened only if he was killed. The arrangement was commissioned by the Male Choir Commissioning Consortium. I would recommend listening to the accompaniment for the solo song and consider adapting it for use as accompaniment for this arrangement. This piece could be included in any kind of program with “war and peace” as its theme.
5. ***Verleih uns Frieden***, Felix Mendelssohn. ECS Publishing, Ed #5212, SATB. Organ.
I have become increasingly concerned with conference programs that present modern music, yet fail to include any repertoire from our rich history. Yes, we need to perform music of living composers, but we also need to continue to perform Bach, Brahms, Beethoven, and beyond. *Verleih uns Frieden* (Grant us peace) is a relatively unknown but really lovely piece. It is not difficult, the ranges are moderate, and it has great choir and audience appeal. It would make a nice companion piece to #4 above. ■

—Lucinda Thayer

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*Music has charms
to soothe a savage
breast,
To soften rocks, or
bend a knotted oak.*

—William Congreve

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Jerry Rubino

QUALITY MUSIC!

At a church staff lunch this past week, our Children and Family Minister asked me what the trends are in church music today. What a loaded question! In a time when we hear talk about traditional and contemporary church services and the unfortunate divide they often create, I wonder how we as “soul workers” choose repertoire that somehow fits our goal of quality. As we pursue this goal, I try to prioritize purpose over preference to determine the repertoire that my groups sing and play from week to week.

I have found, when serving in an advisory role for churches that are going through a transition, that a director’s musical preference, while certainly a factor in repertoire, should not be the sole determinant when choosing music. If the core values of a music ministry include honoring diversity in musical style and language, then I suggest that we may need to draw on some “musical grace” to include some repertoire that may not necessarily be our favorite, yet will connect with some members of the church family.

If you have not already done so, I encourage you to work with your music committee and others to create a mission statement that clearly states the purpose of the music ministry: a shared vision of inclusivity and diversity. In that way, our offerings may speak to the largest group possible in our congregations!

Notice that I have not tried to answer the question of how to determine what is quality music! I believe that we must make our own determinations on that key area and then be clear to our singers and instrumentalists as to why we choose certain literature, spending the time to necessary to create our best work!

I serve as an editor for the Hal Leonard Corporation and Oxford University Press. I have noticed certain trends in what is being published today and will list them here:

Original anthem

Newly edited versions of standard oratorio choruses

Gospel choral series

Traditional hymns often using the original lyrics and set to new tunes

Contemporary Praise and Worship

New arrangements of classic hymns, sometimes with children’s choir, brass, handbells, etc.

At our upcoming NC-ACDA conference in Des Moines, we will be celebrating diversity and will address some ways to find quality in many or all of these styles of music.

continued

*For me, music is a
vehicle to bring our
pain to the surface,
getting it back to
that humble and
tender spot where,
with luck, it can
lose its anger and
become
compassion again.*

—Paula Cole



AUDITIONED CHOIRS

Luther College Nordic Choir,
Allen Hightower, conductor

University of St. Thomas
Chamber Choir,
Angela Broeker, conductor

The Gustavus Choir,
Gregory Aune, conductor



*Notice that I have
not tried to answer
the question of how
to determine what
is quality music!*

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area and then be
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and instrumen-
talists as to why
we choose certain
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the time to
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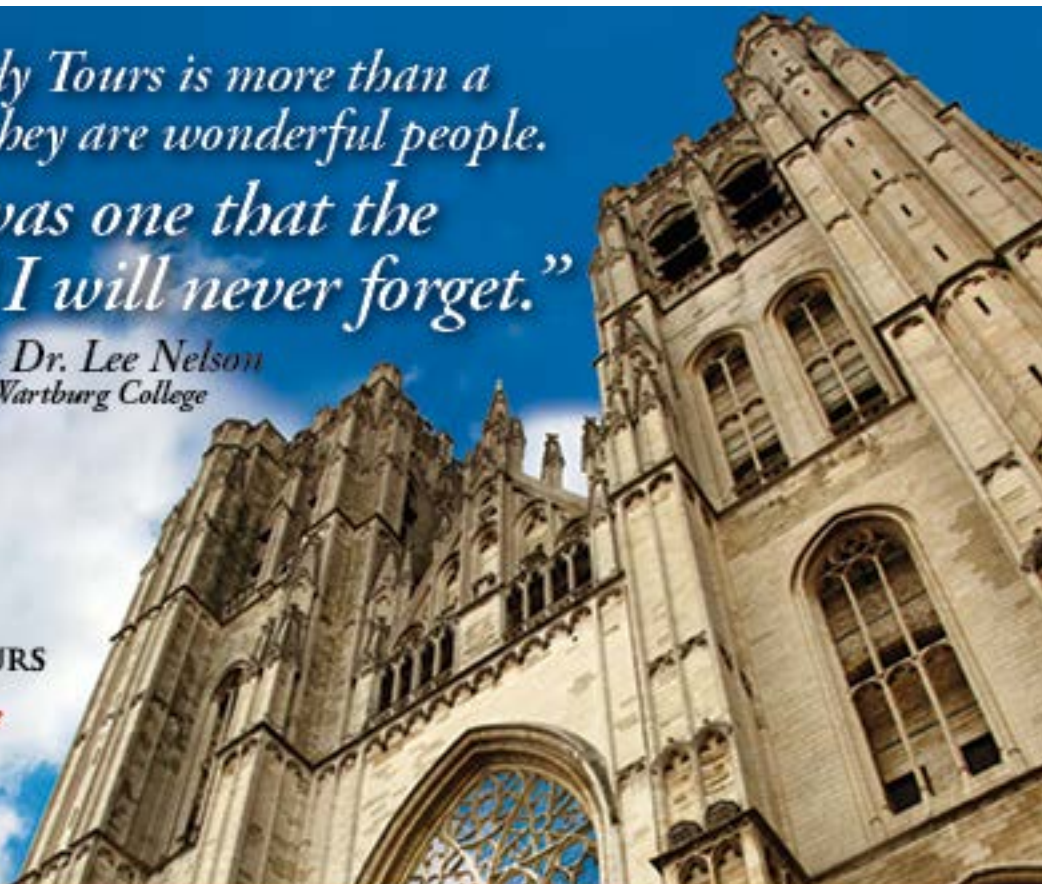
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Wartburg College*



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QUALITY MUSIC! *continued*

As an R&S chair for more than ten years, I often recommended new releases for your consideration. This year, I chose to review my own choral library and am listing here some “tried and true” repertoire that serves my congregation well. My definition of “tried and true” means *repertoire that has been in print for a longer period of time, perhaps in the files but forgotten, or perhaps new to a younger conductor*. In future columns, I will offer my “tried and true” list that includes hymn settings and contemporary music. *Happy music-making!*

Achieved is the Glorious Work (The Creation) F.J. Haydn
Ain-a That Good News! arr. W. Dawson
Alleluia R. Thompson
Ave verum corpus W.A. Mozart
Blessing, Glory, Wisdom J.S. Bach
Bless the Lord, O My Soul M. Ippolitov-Ivanoff
Come Share the Lord B. Leech
Come Thou, Holy Spirit P. Tschesnokoff
Create in Me a Clean Heart C. Mueller
For the Beauty of the Earth J. Rutter
From All that Dwell below the Skies G. Young
Gloria in excelsis W.A. Mozart
Go Out with Joy H. Beebe
Go Where I Send Thee P. Caldwell/S. Ivory
God So Loved the World J. Stainer
Great is Jehovah F. Schubert
Hallelujah Chorus L. van Beethoven
He Watching over Israel F. Mendelssohn
The Heavens are Telling F.J. Haydn
Hosanna to the Son of David H. Willan
How Lovely Are the Messengers F. Mendelssohn
I Waited for the Lord F. Mendelssohn
I Was Glad C.H.H. Parry
I Will Give Thanks to Thee, O Lord G. Rossini
I Will Lift Mine Eyes A. Dvorak
The Lord Bless You and Keep You P. Lutkin
My Eternal King J. Marshall
O Lord God P. Tschesnokoff
Psalm 150 C. Franck
Sanctus & Benedictus C. Gounod
Ubi Caritas M. Duruflé ■

*Elected Silence,
sing to me
And beat upon
my whorled ear,
Pipe me to
pastures still and
be
The music that I
care to hear.*

– Gerard Manley
Hopkins

—Jerry Rubino

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Show Choir Resources

As we approach the 2014 show choir season, there are many resources online that can help with many questions that might arise. These are also great planning resources for the future.

BIG PICTURE RESOURCES

<http://www.showchoir.com>

This website has a plethora of information for show choir directors, students, and enthusiasts. It highlights different facets of show choir, including:

- Choirs: Show choirs listed by state with different facts and anecdotal information
- Events: List of competitions, organized by date
- Calendar: List of competitions organized on a calendar
- Songs: An alphabetized list of songs and show choirs listed by year of performance
- Forums: Directors discuss hundreds of topics (account is required)
- Marketplace: Currently under construction

<http://www.showchoirbuzz.com>

Show Choir Buzz has all of the information you need to get started. If you are looking for slightly used costumes to purchase, need a new arranger or choreographer, this is a great resource for you. It also has an updated calendar with information throughout the year.

Show Choir Facebook Page

Yes, show choir is on Facebook. You can connect with other show choir enthusiasts and learn about different show choirs, events, and trends. There are many videos posted as well; this might be a good resource for students to learn more about show choir throughout the nation.

NATIONAL COMPETITIONS

<http://www.showchoirnationals.com>

Show Choir Nationals is hosted at the beautiful Gaylord Opryland Complex and Grand Ole Opry House. If you are looking for a national competition, this would be one to check out. There are travel packages and full details on the website. There are competition categories for middle school, women's, and mixed show choirs.

<http://famefestivals.com>

Are you looking to take your show choir to a festival? Are you just starting a show choir and interested in getting great ideas and learning more about the art? A trip to a FAME event might be just what you need. This comprehensive website will give you ideas and information on many different festivals throughout the United States.

*Music speaks
what cannot be
expressed, soothes
the mind and gives
it rest, heals the
heart and makes it
whole, flows from
heaven to the soul.*

—Angela Monet

continued

SHOW CHOIR COSTUMES

A Google search for “show choir costumes” will produce many credible websites. Here are just a few:

<http://rivars.com>

<http://www.satinstitches.com>

<http://www.sequinqueen.com>

<http://www.gailmproductions.com>

<http://www.dorninkshowchoir.com>

—Sarah Waardhuizen



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