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SMELLS LIKE PRE-TEEN SPIRIT



I was speaking to a British-born colleague last week, one whom I respect very much (but who shall remain nameless). He was describing to me the British system of dealing with the “broken” voices in his church boychoir. Generally, boys whose voices changed abruptly were asked to stop singing (pursue piano, perhaps?) until the voice settled.

For those of us who work with boys’ voices on a daily basis, this represents rather archaic pedagogy. “Broken” isn’t a term one hears very often in the United States, and for good reason: first, it is unlikely that educators in the U.S. would allow for such pejorative rhetoric (don’t we do a good job of putting a positive spin on everything?); second, and more importantly, it doesn’t accurately reflect the way that we handle the male voice change in our community and school choirs.

Regardless of how we train our male voices, most American conductors agree on one thing: let the boys sing!

From the boy’s perspective, however, the voice change often provides an acceptable “out” from the choir. In years past, it was considered acceptable (or at least inevitable) that boys might give up singing during the voice change, only to take it up again later in high school. This trend, of course, presupposed a pervading culture of singing, and, in the larger sense, of music education in the schools.

Don’t be fooled: boys are not any less attracted to singing than they are to soccer, video games, or pizza; but, they do need to experience it in an environment that allows them to take

risks safely, to have equal time to be boys as to be professional young men, and to experience the right balance of structured discipline and independent discovery.

Today, if a boy shows a love for singing, by all means hold on to him, because once he moves on, there might not be a music educator further down the road to bring him back. In order to do this, we need to offer a more comprehensive experience, one that encompasses great music making as well as a fulfilling male-centric experience.

Even more important, however, is that boys understand their changing voice and are given the opportunity to make music at as equally high a level through and after the change as before it.

The beauty of boychoirs lies in the unapologetic male-ness of the experience. At the end of a rehearsal with the 100+ boys of the Cincinnati Boychoir, we laugh about the lingering smell, and celebrate equally the boy who wins the swim meet as we do the boy who lands the role with the local opera company. Because we are all “dudes,” nowhere in that room is there a fear of looking silly singing.

It is my hope that, as our children’s choirs continue to grow, we will pay close attention to the unique needs of our male singers, and work not just to keep them involved in singing through their voice change, but also to create an environment that allows them to thrive, musically and socially, well into their high school years (and hopefully beyond!).

- Christopher Eanes is the Artistic Director of the Cincinnati Boychoir and serves the Central Division as Repertoire & Standards Chair for Boychoirs.

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AN EXCITING YEAR AHEAD



Happy New Year! Happily, the Mayans were wrong about the end of the world, and we can all look forward to teaching, learning about, and making music. I hope that this note finds each of you having enjoyed a restful break and a warm return to your choir program.

2013 will hold many exciting events for ACDA Central Division. Very soon, we will elect our new incoming president. Once the slate has been finalized, you will receive an email message from the ACDA national office about the voting time window and procedure. You must log in to the national site to be able to cast your vote.

Please join me in welcoming Christopher Eanes as our new Central Division Repertoire and Standards chair for Boy Choirs. Chris is the director of the Cincinnati Boy Choir and most recently conducted the Cincinnati Vocal Arts Ensemble in their December holiday performances. You will find an article by Chris on the cover of this issue of *Resound*.

The ACDA conference in Dallas will be a memorable event. As interest session chair for the conference, I can tell you that you will have a wide variety of very interesting sessions

from which to choose. The conference will also feature a musical tribute to President Kennedy and a performance of Benjamin Britten's *War Requiem*. Our own division sommelier, Bill Bausano of Miami University (OH) will present his Choral Cabernet at the national level. For wine drinkers, this is NOT to be missed!

As I prepare to stand down from the presidency, I wish to thank some key people who have made my job very easy: Kathy Walker – treasurer; Bill Niederer – *Resound* editor, Brett Goad – president-elect; Mary Hopper – past president (and ACDA national president-elect designate); and Scott Dorsey – program chair for our 2012 division conference.

Finally, please consider making a gift to the ACDA national endowment fund, even a small one. The larger our endowment, the more we will be able to help our student members with travel and conference expenses; explore new relationships with American choral communities, and help to fund international choral exchanges.

- Tom Merrill is Associate Professor, Music Department Chair, and Director of Choral Activities at Xavier University in Cincinnati, Ohio and serves as Central Division President.

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From our state President-Elect and summer Retreat chair Karyl Carlson comes this invitation to the exciting IL-ACDA event in 2013:

I invite you back to Normal and the campus of Illinois State University for our next IL-ACDA Retreat! The two day Retreat is a bubble of time with choral music at its best: informative, inspirational, supportive, networking worthy, and fun!

Jo-Michael Scheibe, from USC's Thornton School of Music and current ACDA national president, will conduct the Director's Chorus. Scheibe's offerings will include sessions from the performance to the practical with topics such as warm-ups, intonation, and targeted ways to achieve artistry with limited rehearsal time.

Rounding out our all-star line-up is Vijay Singh (not the golfer!). Vijay teaches at Central Washington University and sings in the popular "Just 4 Kicks." Some of you may have heard Vijay's group from CWU perform at the 2011 national ACDA conference in Chicago.

This summer, Vijay will work with a vocal jazz ensemble in open rehearsals and prepare a selection with the Director's Chorus.

Vijay is also an accomplished composer and arranger and we will make full use of his talent!

Other features of the Retreat:

*Registration materials will conveniently be available online.

*CPDU and graduate credit are available.

*It's easy to take the train – it's a short walk from the station to ISU and the Marriott.

*IL-ACDA's own excellent choral practitioners will provide bursts of info in their areas of expertise several times throughout the day for maximum choice of topics and availability.

*Great reading sessions for repertoire and teaching ideas in all areas, including All-State music and Music and Worship.

I hope you can attend the IL-ACDA Summer Retreat – you have a Normal family!

- Beth Best is Choral Director at Hill Middle School in Naperville and serves as President of ACDA-Illinois.

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

The symposium will showcase choral performances and academic examinations of choral music styles and traditions of the Americas, including those of Canada, the USA, Mexico and other Latin American countries.

See www.ndsu.edu/finearts/cmota for details.

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CHANGE IS CONSTANT



As with just about anything in life, the only constant thing is change. We see it in technological advances, in the way our singers communicate, in laws affecting our educational institutions, everywhere. Our Indiana CDA is embracing the future and changes which come along with it.

One idea, looking to the future, is to have student members serve on our ICDA executive board. Through an application process, I have the honor of announcing that Laura Alexander from Anderson University and Abigail Huston from Butler University will be joining our board in January.

Another idea, one which came from a casual conversation at our state music conference, will soon be coming to fruition. The idea was to have an ICDA-sponsored collegiate honor choir perform at our state MEA conference, alternating years with a current honor band. At our ICDA state summer conference, collegiate directors instead decided to implement a collegiate choir festival. The vision had changed from the original idea, but our members felt this would be of more value to the singers and also the directors. This event will start in the fall of 2013 at Ball State University.

The first year of ICDA being in charge of the All-State Vocal Jazz program concluded in July with a very successful performance

by the group at our summer conference. We will be continuing this process with our 2013 guest conductor being Brad Rees of Tiffin (OH) University. Many thanks to our Jazz R & S Chair Brenda Butler for her hard work!

One of our principal clinicians for our 2013 summer conference July 10-12 will be Edie Copley. We are very excited to have her back in Indiana after her 2012 appearance as our All-State Honor Choir conductor.

I hope that you will mark your calendars and join us for our Indiana summer conference - if you've never attended another state's conference, make this the year you do so. It's always great to make new friends, see new clinicians, and learn how another state chapter of ACDA operates. Watch for our online registration link this spring at <www.in-acda.org>

In this issue of *Resound*, you will find eight pages of information and forms relating to the 2014 Central Division conference in Cincinnati. I hope that you will take seriously the request of Program Chair Mary Evers and send in a recording of your choir for potential performance at the conference or submit an interest session application. We all continue to learn from each other in this time of change. Thanks for reading *Resound*!

- William G. (Bill) Niederer is Music Department Chair/Choral Director at Elkhart Central High School and serves as President of the Indiana Choral Directors Association and as Central Division Editor.

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ACDA-Michigan hosted Michigan State University's Sandra Snow and Vijay Singh from Central Washington University as headliners for our annual fall conference October 19-20 at Central Michigan University.

Conference attendees were treated to sessions on women's tonal color and jazz techniques and styling. In addition, headliners worked with student conductors in conducting master classes, offered literature suggestions, pedagogical points, and general philosophical underpinnings. Michigan composers discussed the creative process and the commissioning process, and selected choirs presented excellent concerts for our inspiration. It was indeed time well spent in deepening our knowledge and craft of choral music making.

To where does this all lead? Well, like a small child wishing upon a star for someone to bring something special for a holiday, I wish that this knowledge gleaned would lead to a healthier, happier world. I envision a world where musical artistry is transformative in lives, where singers understand how singing helps them to be physically and emotionally healthier, where holidays throughout the year from ALL traditions are celebrated with music which uplifts the spirit and consoles the brokenhearted, and where individuals find a common meeting ground and let go of bitter divisiveness.

As I tread through my days in the classroom with some very talented students, some very troubled youth, and some excruciatingly difficult societal and economic issues, I try to reflect on the conference and how it nurtured me. ACDA has given me inspiration, hope, and practical ideas to meet my challenge. I hope I am up to the task of transferring that inspiration, knowledge and craft to my students, my community, and the world in which I live.

All good health and happiness to you in the New Year!

- Deborah Fristad is Choral Director at Lake Orion High School and serves as President of ACDA-Michigan.





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If you have had the privilege of attending an ACDA national or division conference, you have heard many incredible choral performances. After a great choir sings, one sits back and marvels at how all of the pieces worked together to create

such a masterful performance. Much credit is deservedly given to the conductor/director, and of course the skill development which has produced the final product. The director has taught sight-reading, breath management, vowels, consonants, phrasing, group dynamics to name a few, to produce a choir which soars to a higher aesthetic performance. However, the director had to select the singers for the ensemble. The selection process is not often discussed but could be one of the most important factors in creating an ensemble.

How do we audition? This is worth some discussion. As an aside, I have always loved acronyms. They helped me through much of the memorization that was required in studying for exams. Even to this day, I utilize them in my teaching or rehearsal planning. The word SING, for example, is Solar plexus, Instep, Nose, and Groin. Oh, wait, that is for my self-defense class. However, I have made an acronym for AUDITION, the big A word: Always Understand Data Identifying Talent In Organizations (choirs) Now. If you know the voices in your choirs, auditioning is not an overwhelming process.

I have five choirs at Avon Lake High School, and each year the principal would like the choir rosters by February 1. This is very early, so we have made an arrangement for plus or minus 20. What this means is that I can submit my choir lists for the upcoming year in February, but I have the option of adding 20 or subtracting 20 from my original roster for each choir. If you keep track of your singers' progress, this is more than enough time for you to post a May audition date for your singers. It will also secure the students that you want in the schedule.

Now let's deal with the parameters that will fine tune that roster. You must create three steps that are valid for auditions.

1. *Something prepared, assigned, or a familiar tune*

I want to test voices with something that exudes confidence in the singer. I want to hear something that they have prepared and may have performed many times. In some cases,

a familiar tune such as "America" will work. You can change the key to accommodate the tessitura. In my advanced groups, I will assign a selection which we have already performed. Often a section of a large work will demonstrate the skill development that you are looking for. The singers may perform Handel very well with the support of their section, but can they sing it alone?

For younger choirs, you will need to explain to them exactly what is being tested in the audition. Many inexperienced students will be afraid of what the director thinks of their voices and abilities. Once you put them at ease, you can test for range, diction, posture, tension in shoulders/jaw, rhythm, intonation, and ambition. At the beginning of the year for freshmen, I may only hear a vocalise and a scale.

2. *Tonal Memory*

One of the most significant parts of my choral audition is the memory test. A young student may demonstrate a full tone in something that they have practiced, but can they match pitch when given a short pattern? I have found this to be the deal breaker when choosing two singers of equal tonal quality. The student that can complete the most patterns will ideally be the quickest learner in your auditioned ensemble.

If you are selecting a chamber group that represents the best of your department, take the ones that succeed in the memory test. Prepare your patterns to coincide with the choir of which you are auditioning. I like to use a major triad followed by a minor triad. If the student cannot hear the minor third, there is a problem. Next is a brain teaser with a skip of a third-do-re-fa-sol-la. The following pattern would then have a complex interval such as do-si-me-do. The next one would have a tri-tone, do-fi-la-fi-do. Next would be a longer example to see how the student reacts. Take note of how they attack the longer pattern. I would probably end with a whole tone scale. If you need a call back, use Samuel Barber's "The Coolin'." Give the kids 20 minutes to learn the first section and then hear them in quartets performing unaccompanied.

3. *Sightsinging*

This is the skill which you develop daily in rehearsal. Determine the difficulty based upon the level of the auditioned group. My younger students are required to read a single line melody. I always choose a compound meter in a major key from their sight singing

See Big A, page 25

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THOUGHTS FROM AN AIRPLANE SEAT POCKET



Who could imagine that something helpful and affirming for choral directors would be found in an airplane seat pocket? I am referring to a recent Southwest Airlines *Spirit* magazine. Among all the ads for Las Vegas shows, the best steakhouses in the U.S., and executive dating services, there was a review for a book titled *The How of Happiness*, by Sonia Lyubomirsky. I thought that the author's five guidelines for achieving happiness sounded a lot like the regular experience of choral singers and conductors!

Lyubomirsky's first point is **GENEROSITY**: "Being generous makes you see others in a more positive light because generosity boosts emotions and those emotions create a halo effect, making you feel good about those around you." Not only are choral musicians generous with our audiences, eager to share the beauty of ensemble song, but we are usually willing to provide as much assistance as necessary for the good of our ensembles and the music.

Her second point is **GRATITUDE**: "Gratitude is an antidote to negative emotions." I am sometimes troubled by resentment and envy when I hear an outstanding choir perform, at the very moment when I should be focused on the musical experience. Consciously interrupting those negative emotions by

mentally listing all for which I am grateful helps me to again find the balance.

Third is **COMPANIONSHIP**: "The pleasure you get in the moment of an activity increases when you're with someone who similarly values the experience." I suppose that is why I personally enjoy each moment spent in choral rehearsal more than individual practice.

Fourth is **EXPERIENCE**: "The happiness you feel from buying something like a new car wears off after a little while... Experiences can provide happiness through memories. They're renewable, so you're less likely to adapt to them." Communities and societies in which people produce music rather than simply consuming recorded music seem to exhibit greater peace and happiness.

Finally, **WELL-BEING**: "Any activity you're doing to improve yourself physically increases happiness levels...This includes your mental well-being." Singing and conducting both release feel-good endorphins like any other physical and mental exercise does. Taken together, these five guidelines in Sonia Lyubomirsky's book suggest that the choral experience can embody the "how" of happiness. But why do I still feel that **TRUE** happiness would consist of each student being present for every rehearsal, with a pencil always in hand???

- Phillip Spencer is Professor of Music and Director of Choral and Vocal Music at Joliet (IL) Junior College and serves the Central Division as Repertoire & Standards Chair for Two-Year College Choirs.



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(OR: HOW TO AUDITION FOR THE 2014 CENTRAL DIVISION CONFERENCE)



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WHO SHOULD APPLY?

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HOW TO APPLY

Check out the application process in this copy of *Resound*, on pages 12-15. The application is also available online at <www.acda.org>. The application form has all of the information you need to start your choir's grand adventure. Please make sure that you fill in the form correctly, legibly, and completely. An administrator's signature and your signature are absolutely necessary. It is a good thing to give your administrator a heads up about your plans for your ensemble - they usually do not like surprises! **Apply now!**

Be sure that the trip is affordable for your ensemble. It would be awful to apply, be accepted, and then find out that it is not possible for financial reasons for your group to attend. A little planning now and a realistic budget should be at the front of your plan. Consider transportation, housing, food, chaperones and possible activities in Cincinnati. **Apply now!**

Check at home and make sure that your family and loved ones are on board with you. This is a wonderful, yet pressure filled event. You will need support to get you through this. **Apply now!**

WHAT RECORDINGS SHOULD BE USED?

First and foremost, be sure that you use good recordings! The audition committee members are given no information about the submitted recordings except for the type of group singing: college choir, high school choir, etc. There is no reference to where the group is from or who the director is. The sound and quality of singing is what is considered first. A simple song sung beautifully will be well received, as opposed to a complex piece sung

poorly. The required recording years are on the application form. **BE SURE THAT THE CD YOU SUBMIT PLAYS YOUR MUSIC!** Do not send a CD without first listening to it.

NO ART. Production CDs need eye catching cover art and clever program notes... an audition CD does not.

WHAT HAPPENS AFTER AN AUDITION PACKAGE IS RECEIVED?

- The package will first be checked to make sure that all forms have been filled out correctly, that proper signatures are in place, AND that the CD plays.

- You will be sent an e-mail confirming that your application has been received and whether the package was missing any materials.

- Your application will be assigned an identification number designating the R & S area under which it would perform. This code gives NO clue as to your identity or that of your ensemble. This code becomes the ONLY means of identification for the audition committee.

- An audition committee is selected from among previous conference conductors who are not vying for performance on the 2014 conference program. We attempt to represent multiple age levels and ensemble types. To prevent placing committee members in an uncomfortable position with their associates, the names of audition committee members are not released. While the Program Chair organizes and oversees the audition process, she does not have a voice in the outcome.

- Once the audition committee convenes, the recordings are evaluated on a ten-point rubric evaluating five general areas: tone color, phrasing & dynamics, balance & blend, intonation, and caliber of musical performance. Recordings are grouped by the R & S area selected by each auditioning conductor; thus, all middle school choirs are considered together, etc. Typically, the audition process takes the better part of a weekend.

- After the slate of performers has been selected, all who have sent in audition packets will be contacted in writing with the results of the audition.

- Mary Evers is Choral Director at Greenfield - Central High School (IN) and serves as Program Chair for the 2014 Central Division Conference.



AUDITION GUIDELINES FOR PERFORMANCE

ACDA CENTRAL DIVISION CONFERENCE

CINCINNATI, OHIO - FEBRUARY 26 - MARCH 1, 2014

DEADLINE: APRIL 22, 2013

The criterion for a choir's acceptance to appear at the 2014 ACDA Central Division Conference will be the quality of musical performance as demonstrated on a CD application recording.

PREPARATION OF CDS

Only CDs prepared in compliance with specifications listed on the application form and accompanied by requested program information and application fee (\$35) will be considered. The CD should contain only complete pieces. If a longer work is excerpted, several minutes should be devoted to it on the CD and the repertoire should be essentially the same kind as proposed for the conference performance.

AUDITION PROCEDURES

All CDs to be considered for performance at the Central Division Conference must be submitted as indicated on the application form (following pages) and be postmarked no later than April 22, 2013.

An audition committee, chosen by the Conference Chair, will review the audition CDs. Application materials will be organized and presented to assure a "blind" audition. No person submitting a CD for performance consideration may serve on the audition committee. Choirs and/or conductors which performed during the 2012 ACDA Central Division Conference are not eligible for performance in 2014. All CDs auditioned will be rated on a 1-10 scale, with ten being the highest rating. The Program Chair will mail audition results to all choir applicants by June 3, 2013.

SCHEDULE OF DATES

April 22, 2013	Application package must be postmarked by this date
May, 2013	Audition committee meets to evaluate CDs
June 3, 2013	Audition results mailed to applicants

ADDITIONAL INFORMATION

For additional information, please contact Program Chair Mary Evers at <meversmusic@comcast.net> .

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Craig Courtney
Composer, Arranger, Editor Beckenhorst Press
Director, Adult Mixed Choir

APPLICATION FOR CHORAL PERFORMANCE

ACDA CENTRAL DIVISION CONFERENCE

CINCINNATI, OHIO - FEBRUARY 26 - MARCH 1, 2014

DEADLINE: APRIL 22, 2013

I. GENERAL INFORMATION

ENSEMBLE INFORMATION

Name of Ensemble: _____ Number of Singers: _____

Voicing: SSA(A) ____ TTB(BB) ____ SATB ____ Other (specify) _____

Choir R & S Classification: _____ Age Level: _____

Classifications include: Boy Choirs, Children's and Youth Community Choirs, College/University Choirs, Community Choirs, Ethnic/Multicultural Perspectives, Jazz Choirs, Junior High/Middle School Choirs, Men's Choir, Music in Worship, Senior High School Choirs, Show Choirs, Two-Year College Choirs, Women's Choirs

INSTITUTIONAL INFORMATION

Name of Institution: _____ Institutional Telephone: (____) _____

Institution Address: _____

City: _____ State: _____ ZIP Code: _____

DIRECTOR INFORMATION

Name of Director: _____

Preferred Contact Address: _____

City: _____ State: _____ ZIP Code: _____

Home Phone: (____) _____ Office Phone: (____) _____

Cell Phone: (____) _____ E-Mail: _____

ACDA Member #: _____ Membership Expiration Date: _____

Would you be willing to perform at an interest session if asked? Yes ____ No ____

Signature of Director: _____ Date: _____

Signature of Administrator: _____ Date: _____

APPLICATION FOR CHORAL PERFORMANCE

ACDA CENTRAL DIVISION CONFERENCE

CINCINNATI, OHIO - FEBRUARY 26 - MARCH 1, 2014

DEADLINE: APRIL 22, 2013

II. PROPOSED PROGRAM FOR PERFORMANCE

The total program may not exceed 25 minutes (and in certain instances may be lower). The use of photocopies or duplicated scores at ACDA conferences is prohibited. Pre-recorded accompaniments may not be used on the audition CD or on ACDA conference programs. Only one manuscript (unpublished) piece may be included. ACDA encourages conductors to program from a variety of style periods unless proposing a concert of a single composer or genre.

TITLE	COMPOSER	TIMING (MIN. & SEC.)

III. AUDITION CD SPECIFICATIONS

A. Each of the three recorded selections for this performance application should be prepared on CD. No pre-recorded accompaniments may be used.

B. The total length of the audition CD must be 10 minutes minimum to 15 minutes maximum and should include three selections (all by the ensemble listed on the application), one each from the academic years 2012-13, 2011-12, 2010-11.

C. Show choir performance applications must include BOTH an audio (CD) and a video (DVD) recording.

D. Selections recorded on the audition CD:

Selection #1 Title: _____ Composer: _____
(from 2012-13)

Recorded at: concert site _____ recording studio _____ rehearsal site _____
The recording's sound reproduction is: edited _____ unedited _____

Selection #2 Title: _____ Composer: _____
(from 2011-12)

Recorded at: concert site _____ recording studio _____ rehearsal site _____
The recording's sound reproduction is: edited _____ unedited _____

Selection #3 Title: _____ Composer: _____
(from 2010-11)

Recorded at: concert site _____ recording studio _____ rehearsal site _____
The recording's sound reproduction is: edited _____ unedited _____

CONTINUED

APPLICATION FOR CHORAL PERFORMANCE

ACDA CENTRAL DIVISION CONFERENCE

CINCINNATI, OHIO - FEBRUARY 26 - MARCH 1, 2014

DEADLINE: APRIL 22, 2013

IV. PROGRAMS

The applicant must submit one program (or photocopy) for each of the years represented on the CD.

V. NON-REFUNDABLE APPLICATION FEE

In addition to the required application form, CD, and programs, applicants must submit a non-refundable application fee of \$35.00 by check or money order made payable to ACDA Central Division.

Mail the completed application form, CD, programs and \$35.00 application fee to:

Mary Evers
2014 Conference Program Chair
7746 North Michigan Road
Fairland IN 46126

**Application packages must be postmarked no later than April 22, 2013.
Materials WILL NOT be returned.**



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- ▶ Generate a personalized URL for each playlist that can be emailed to your ensemble to enhance at-home practice – you can even add custom practice rehearsal notes to appear with each playlist!
- ▶ Forward your playlist to your school administrator or Booster/PTA president when you need to solicit funding for specific music.
- ▶ Design separate playlists for different genres or eras of music for your Music History or Music Appreciation students to use during class or with homework.
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2014 HONOR CHOIR CONDUCTORS



Conductor of the Central Division Middle School Boys' Choir, **Julian Ackerley** has achieved national and international acclaim as an accomplished conductor and administrator of children's choral performing arts organizations. He received his Doctor of Musical Arts degree from the University of Arizona with special emphasis in music education, vocal performance and choral conducting. His many successes include national and international tours, numerous critically acclaimed recordings, collaborations with national symphony orchestras and opera companies and increased fiscal stability for the Tucson Arizona Boys Chorus. He is an experienced teacher, having taught at all levels, elementary to college, prior to his appointment with the Boys Chorus.

In addition to serving as director of the Tucson Arizona Boys Chorus, Ackerley has also been the Associate Conductor of the International Children's Festival Chorus and Conductor of the American Youth Choir, a national honor choir of both boy and girl singers. As AYC conductor from its inception in 1999, Ackerley has conducted in festivals in China, Mexico, South America and Europe. He is currently vice president of the International Society for Children's Choral and Performing Arts (ISCCPA), a board member for The Alliance For Arts and Understanding (AFAU) which is the umbrella organization for the AmericaFest Festivals, and is the ACDA Repertoire and Standards Chair for boychoirs in the state of Arizona.



Bruce Chamberlain,

Conductor of the Central Division High School Mixed Choir, is Director of Choral Activities at the University of Arizona School of Music. During his distinguished teaching/conducting career, collegiate choral groups under Chamberlain's direction have been featured at national and division ACDA conferences, numerous state music conventions, commissioned and/or performed eight world premieres and have made six European tours to perform with leading international orchestras.

An active member of ACDA, Chamberlain has held numerous elected and appointed positions, including presidencies of Iowa and Arizona CDAs and North Central Division Youth and Student Activities R & S chair. He is also an active church musician, presently serving as Director of Music for Trinity Presbyterian Church, Tucson.

A *summa cum laude* graduate of the Indiana University Jacobs School of Music with BME, MM and DMus degrees, Chamberlain has studied conducting with Julius Herford, Margaret Hillis, John Nelson, Helmut Rilling, Andrew Davis, Dale Warland and Robert Page.



The conductor of the Central Division Middle School Girls' Honor Choir is **Janet Galván**, Professor of Music at Ithaca College. At Ithaca, she conducts the Ithaca College Women's Chorale, the Ithaca College Chorus, and is Artistic Director for the Ithaca Children's Choir. Her New York colleagues recognized Galván's contribution to choral music in 1995 when she received the ACDA New York Outstanding Choral Director Award.

In demand as a guest conductor, Galván has conducted national, regional, and all-state choruses throughout the United States. Galván has been a guest conductor and clinician in the United Kingdom, Canada, Belgium, Austria, the Czech Republic, Greece, and Brazil as well as at national and regional choral and music education conferences and the World Symposium on Choral Music.

Galván has two choral music series with the Roger Dean Publishing Company and is the author of chapters in two books - *Teaching Music through Performance in Choir, Volume 2* and *The School Choral Program: Philosophy, Planning, Organizing and Teaching*.

Galván is the founder and faculty advisor of the Ithaca College ACDA Student Chapter and is past president of NYACDA.



Conductor of the Collegiate Repertoire Chorale **Pearl Shangkuan** is no stranger to the Central Division. A past president of the Division and of ACDA-MI, she is a Professor of Music at Calvin College in Grand Rapids (MI), where she directs choirs and teaches choral conducting and choral literature. She is also the chorus master

of the Grammy-nominated Grand Rapids Symphony. Her performances and preparation of choruses consistently receive outstanding reviews for their combination of precision, artistry and passion. In addition to her signature Mosaic choral series for earthsongs, she serves as the music editor of the Calvin Institute of Christian Worship choral series published by GIA.

Shangkuan's choirs have performed at national, division and state conferences of ACDA and other professional music conferences in the United States. She has led performances and given workshops across the US and in Asia, as well as in Australia and Canada.

She received a Bachelor of Music in Church Music *summa cum laude* and Master of Music in Choral Conducting with distinction from Westminster Choir College and a DMA in choral conducting from Rutgers, the State University of New Jersey.

FEATURED PERFORMANCE

ACDA CENTRAL DIVISION CONFERENCE

VOCAL ESSENCE ENSEMBLE SINGERS

Called “one of the irreplaceable music ensembles of our time” by Dana Gioia, past chairman of the National Endowment for the Arts, **VocalEssence** is renowned for its innovative exploration of music for voices and instruments under the enthusiastic direction of Artistic Director and Founder Philip Brunelle. Each season, the organization presents an eclectic series of concerts featuring the 130-voice VocalEssence Chorus, the 32-voice professional **Ensemble**



Singers, guest soloists and instrumentalists.

VocalEssence was founded in 1969 as the Plymouth Music Series, an arts outreach program of Plymouth Congregational Church in Minneapolis. Ten years later, the organization was incorporated as a separate 501(c)(3) non-profit. In 2002, the Series formally changed its name to VocalEssence, capturing the essence of its mission to explore music for the human voice, from the spoken word to choral singing.

In its first season, Aaron Copland guest conducted a program of his own choral music, setting the stage for more than 40 years of tremendous success with world, United States, and Midwest premieres; famous guest artists; commissions of new works; and a reputation for surprise.

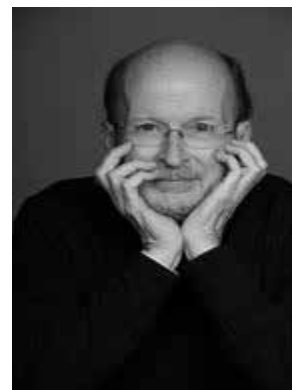
In addition to championing lesser-known works of the past, VocalEssence has an unwavering commitment to today’s composers, which has resulted in more than 140 world premieres to date. The organization has received the ASCAP/Chorus America Award for adventurous programming of contemporary music five times and has been honored with more Chorus America awards than any other ensemble nationwide, including the once-in-an-organizational-lifetime Margaret Hillis Achievement Award for Choral Excellence.

VocalEssence Artistic Director and Founder **Philip Brunelle** showed signs at an early age of the adventurous spirit that has driven his lifelong enthusiasm for all forms of choral, vocal, opera and symphonic music.

At the age of 25, Brunelle was appointed choirmaster-organist of Plymouth Congregational Church in Minneapolis and immediately established the Plymouth Music Series, which has become today’s VocalEssence. A guest conductor of choirs and orchestras across the United States, South America and Europe, including the Saint Paul Chamber Orchestra, New York Philharmonic, Berkshire Choral Festival, the BBC Singers and the Seattle Symphony, he is called upon to adjudicate choral competitions all over the world, with recent visits to South Korea, China, Norway and Hungary.

Currently a board member of Chorus America and the International Federation for Choral Music (IFCM), where he serves as Vice President, Brunelle has been recognized for his commitment to choral music by Norway, the United Kingdom, Hungary, Sweden, and Mexico. In 2003, Chorus America honored him with its highest award, the Michael Korn Founder’s Award for Development of the Choral Art. He holds honorary doctorates from St. Olaf College, Gustavus Adolphus College, St. John’s University and United Theological Seminary.

In 2011, he was awarded the Doctor of Humane Letters, the highest award conferred by the University of Minnesota Board of Regents and an honor which recognizes individuals who have achieved acknowledged eminence in their field. Most recently, Brunelle was the recipient of the Weston H. Noble Lifetime Achievement award, given by the ACDA North Central Division.





Two women are featured in the advertisement. The woman in the foreground is wearing a dark, sleeveless, floor-length gown with a subtle sheen and a V-neckline. She has blonde hair styled in waves and is smiling. The woman behind her is wearing a dark, sleeveless, floor-length gown with a ruffled neckline and a V-neckline. She has dark hair styled in an updo and is also smiling.

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APPLICATION FOR INTEREST SESSION PRESENTATION

ACDA CENTRAL DIVISION CONFERENCE
CINCINNATI, OHIO - FEBRUARY 26 - MARCH 1, 2014
DEADLINE: MARCH 15, 2013

The American Choral Directors Association seeks persons to present Interest Sessions during the 2014 ACDA Central Division Conference. Interest Session presenters are expected to be members of the American Choral Directors Association at the time of their presentation. ACDA assumes no financial responsibility for those who present interest sessions at conferences.

I. PRESENTER INFORMATION

Name: _____

ACDA Member #: _____ Membership Expiration Date: _____

Name of Institution: _____

Institution Address: _____

City: _____ State: _____ ZIP Code: _____

Member's Home Address: _____

City: _____ State: _____ ZIP Code: _____

Home Phone: (_____) _____ Office Phone: (_____) _____

Cell Phone: (_____) _____ E-Mail: _____

II. ABSTRACT FOR PROPOSED SESSION

TITLE: _____

Will you be including a demonstration choir in this session? ☐ Yes ☐ No

Will a piano be required for this session? ☐ Yes ☐ No

What technology is needed for this session? ☐ sound amplification ☐ projection screen ☐ wireless Internet

[Presenters must provide their own computer and imager/projector] ☐ other: _____

Will additional persons be needed for this session? ☐ Yes ☐ No
Please list: _____

On a separate sheet, please provide a brief abstract (maximum 250 words) for the proposed session, describing the topic, its focus, intended audience, relevant scholarship and applications.

MAIL APPLICATION TO: Jennifer Burkemper **OR** EMAIL TO: jburkemp@hinsdale86.org
1937 Middleton Drive
Wheaton IL 60189

**Application must be postmarked or e-mailed no later than March 15, 2013.
Materials WILL NOT be returned.**

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School of Music

Convention Appearances

ACDA Central Division Convention 2012, Fort Wayne, IN
NCCO National Convention 2011, Ft. Collins CO
MENC National Convention 2008, Milwaukee, WI
NCCO National Convention 2006, San Antonio, TX
Multiple State ACDA and MENC conferences

A SELECTED LISTING OF SOLOS FOR THE HIGH SCHOOL MALE



Many secondary choral directors are in search of appropriate solos for high school singers after the holidays. As a choral director, I did not have much additional time for repertoire classes in either undergrad or grad school. (Thankfully, I did a lot of accompanying.)

As an educator, I admit to spending much more time finding choral works for my program rather than accessible vocal solos, particularly for my men. (Vocal duets are even more problematic, but that might be another article for the future!) In preparing the following list, I have tried to come up with as wide a range of music appropriate for a high school male, from freshman to an advanced student who may have taken some private voice lessons.

I would like to suggest this compilation I used successfully with high school men over my teaching career that proved accessible. Many of these choices would be useful for students preparing for college auditions as well.

For Medium Voice

TITLE	COMPOSER	GENRE
Antiphon	Ralph Vaughan Williams	Art Song
Consecration	Robert Franz	Art Song
Invictus	Bruno Huhn	Art Song
Love Bade Me Welcome	Ralph Vaughan Williams	Art Song
The Sea	Edward McDowell	Art Song
Shenandoah	Celius Dougherty	Folk Song
The Ships of Arcady	Michael Head	Art Song
Spirit of God	W. Neidlinger	Sacred Song
<i>Widmung</i>	Robert Franz	Art Song
As Ever I Saw	Peter Warlock	Art Song
Barbara Allen	Roger Quilter	Art Song
<i>Bella Porta di Rubini</i>	Andrea Falconieri	Art Song
<i>Bonjour, Suzon!</i>	Leo Delibes	Art Song
The Cabin	Paul Bowles	Art Song
Come Again, Sweet Love	John Dowland	Art Song
Come Away, Death	Roger Quilter	Art Song
<i>Der Kuss</i>	Ludwig van Beethoven	Art Song
The Dodger	arr. Aaron Copland	Art Song
Down by the Sally Gardens	arr. Benjamin Britten	Art Song
Gentle Annie	Stephen Foster	Art Song
The Green-Eyed Dragon	Wolsley Charles	Art Song
I Bought Me a Cat	arr. Aaron Copland	Art Song
I Hear an Army	Samuel Barber	Art Song
I'll Sail Upon the Dogstar	Henry Purcell	Art Song
Little Sir William	Benjamin Britten	Art Song
Man is for the Woman Made	Henry Purcell	Art Song
O Mistress Mine	Gerald Finzi	Art Song
Oliver Cromwell	arr. Benjamin Britten	Art Song
The Plough Boy	arr. Benjamin Britten	Art Song
The Roadside Fire (<i>Songs of Travel</i>)	Ralph Vaughan Williams	Art Song
Rolling Down to Rio	Edward German	Art Song
Sea Fever	John Ireland	Art Song
<i>Sonntag</i>	Johannes Brahms	German lied

DIVISION LEADERSHIP

SENIOR HIGH CHOIRS

Angela Vaughn Hampton
Floyd Central High School
6575 Old Vincennes Road
Floyds Knobs IN 47119
O - 812/542-8504
ahampton@nafcs.k12.in.us

SHOW CHOIRS

Pat Wiehe
2435 Glenhill Drive
Indianapolis IN 46240
O - 317/259-5301
F - 317/259-5369
H - 317/844-1433
pwiehe@msdwt.k12.in.us

TWO-YEAR COLLEGE CHOIRS

Phil Spencer
Joliet Junior College
Fine Arts Department
1215 Houbolt Road
Joliet IL 60431-8938
O - 815/280-2225
pspencer@jjc.edu

WOMEN'S CHOIRS

Lisa Fredenburgh
Music Department
Aurora University
347 South Gladstone Avenue
Aurora IL 60506-4892
O - 630/844-4577
lfredenb@aurora.edu

YOUTH & STUDENT ACTIVITIES

Robert Sinclair
VanderCook College
3140 South Federal Avenue
Chicago IL 60616
O - 312/225-6288, ext. 224
C - 773/445-9777
rsinclair@vandercook.edu



Spirate pur, Spirate	Stephano Donaudy	Italian Art Song
Strike the Viol	Henry Purcell	Art Song
Trade Winds	Frederick Keel	Art Song
The Vagabond (<i>Songs of Travel</i>)	Ralph Vaughan Williams	Art Song
The Water is Wide	Luigi Zaninelli	Folk Song
Weep You No More	Roger Quilter	Art Song
When I think Upon the Maidens	Michael Head	Art Song
Whither Must I Wander (<i>Songs of Travel</i>)	Ralph Vaughan Williams	Art Song
With Rue My Heart is Laden	Samuel Barber	Art Song
Yarmouth Fair	Peter Warlock	Art Song
Youth and Love (<i>Songs of Travel</i>)	Ralph Vaughan Williams	Art Song

Low Male Voicing

Arm, Arm Ye Brave	George F. Handel	Art Song
Down Among the Dead Men	English Air	Art Song
It is Enough (<i>Elijah</i>)	Felix Mendelssohn	Sacred Song
Love Leads to Battle	Giovanni Buononcini	Art song
O Isis und Osiris (<i>Die Zauberflöte</i>)	Wolfgang Mozart	Opera Aria
Ol' Man River (<i>Showboat</i>)	Jerome Kern	Musical Theatre
The Policeman's Song	Arthur Sullivan	Operetta
Song of the Flea	Ludwig van Beethoven	Art song

High Male Voicing

Black is the Color of My True Love's Hair	John Jacob Niles	Folk Song
Brother Will, Brother John	John Sacco	Art Song
<i>Chanson</i>	Gabriel Fauré	French Art Song
E'en as a Lovely Flower So Fair	Frank Bridge	Art Song
Go, Lovely Rose	Roger Quilter	Art Song
Hey, Ho the Wind and the Rain	Roger Quilter	Art Song
Is She not Passing Fair	Edward Elgar	Art Song
It Must Be So	Leonard Bernstein	Operetta
On Wings of Song (<i>Auf flügeln des Gesanges</i>)	Felix Mendelssohn	German lied
<i>Plaisir d'amour</i>	Giovanni Martini	Art Song
Sailor's Song	Franz J. Haydn	Art Song
<i>Selve Amiche, Ombrose piante</i>	Antonio Caldara	Italian Art song
Tell Me No More	John Blow	Art Song
Where E'er You Walk	George F. Handel	Art Song

- Bob Boyd holds the position of Lecturer at the Northwestern University Bienen School of Music and serves as Central Division Repertoire & Standards Chair for Male Choirs.



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Glenn Williams, Music Department Chair,
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OIL AND WATER, OR HAM AND EGGS?



The relationships between community children's choirs and public school programs can and do run the gamut from mutual distrust to open cooperation and support. Kelly Bylica, Director of Choral and General Music at Westchester Middle School, has experience in both worlds and beautifully summarizes the advantages of these two communities

working together:

Sometimes I feel like I am caught between two worlds. I grew up singing in a community children's choir that helped shape me as a human being and inspired me to make teaching music my life's work. I then became a public school teacher in a district that values music education and its place in a child's life. Oddly enough, these two communities sometimes have a tendency to interact like oil and water, but it does not need to be that way.

Let's start with some basics about what we're talking about when we discuss community children's choirs. The term "children's choir" can often be misleading. Some people assume these organizations only accept young children (generally between 7-13 years old). However, most accept middle-school students and some even accept new singers when they are in high school. These organizations range in size and commitment. The smaller choirs require a minimal commitment (once a week rehearsals, occasional performances, etc.). The larger organizations can be a more substantial commitment (rehearsals several times a week, a plethora of performance opportunities), but also come with unique opportunities (singing with major orchestras, opera companies, conferences).

Children's choirs offer a great deal to the community, to students and, yes, even to teachers. These organizations instill feelings of confidence, self-discipline and ownership in their singers, as well as music theory training, vocal training and performance skills. They also aim to create lifelong music lovers, not just performers. These goals mirror those of excellent teachers. For teachers, many of these groups offer workshop opportunities (with CPDU offerings) and are generally willing to partner with school music programs to raise awareness and excellence in arts education.

There are many wonderful reasons to develop a relationship with your local children's choir. Here are just a few examples:

Networking. As music teachers, who can we connect with who might lead to new ideas or new opportunities? Where can I meet other people who share my passion for teaching? By choosing to connect with a community youth organization, you are not only networking with that artistic director, but also with other like-minded, excited educators who are looking for inspiring opportunities. This is also an excellent place to work with living composers – many of whom write commissioned

works for the larger of these organizations and some of whom may be willing to come work with your students!

Opportunities that cannot be provided at school. Let's face it, the Chicago Symphony Orchestra probably isn't going to call your middle school next week and ask if you can put together a group of students to sing in their next performance of *Carmina Burana*, nor is the Lyric Opera going to come knocking when they need a children's chorus. The truth is, organizations such as these go to children's choirs to fill these spots. Young people are given the incredible opportunity of being on stage with the likes of Susan Graham and Riccardo Muti at the tender age of 11. Those experiences are transformative and every music teacher should want these opportunities for their students. Children's choirs are where they can be found.

Opportunities for boys. If you have the typical choral program, then you are short on male singers. When they do join your choral program, they often have to find their way without a lot of male camaraderie. Unfortunately, especially if you are a female teacher, you may not have the resources necessary to create that type of environment. Community children's choirs often offer a "boys only" event during the year or even a boy's only choir. Young men are encouraged to sing when they see other boys joining with them and the presence of strong male role models. This is a great way to inspire your male singers and promote their singing.

Leadership Opportunities.

Every choral director knows the benefit of having a group of advanced singers in their choir. These singers can offer leadership in their singing, musicianship, expression and even in their self-discipline. Singers who receive advanced training from a community children's choir can bring all of these to your choral rehearsal if they are given the opportunity to share their leadership skills in an unobtrusive way. They can help to bring your choir to the next level.

Professional Development. Some of these organizations offer workshop days for teachers in the area, much like the one mentioned above. You can choose to also bring your students and involve them in the process or you can come alone as a teacher. Many of these programs are more cost-effective than programs offered farther away from home and are specifically targeted to choral directors (not something you often see outside of ACDA). Some of these programs offer CPDUs and training that you can take back to your own school and teaching.

So how do you introduce your students (particularly your advanced, driven students) to an organization like this without losing them from your own? You have to support both programs if you expect them to sing for both programs. Have open communication with the director at the choir. This will lead to flexibility and support when it comes to rehearsal and concert schedule conflicts. Most parties want to compromise to keep shared students active and growing in both programs.

Don't know if you have a community children's choir in your area? Check ChoralNet, keep an eye out for

Community children's choirs enhance your program, they don't steal from it.

mail that might come from them amidst your flurry of school mail, Google your area with keywords. Chances are you'll find one. Send an email. Most of these organizations would love to work with you to find a way you can build a win-win relationship.

Community children's choirs enhance your program, they don't steal from it. The more we work together, the stronger we become.

- Emily Ellsworth is Artistic Director of Anima - Young Singers of Greater Chicago and serves the Central Division as Repertoire & Standards Chair for Children's and Community Youth Choirs.



The Big A, continued from page 8

book. The students can sing on *solfege* or a neutral syllable.

For a junior-senior ensemble or a select ensemble, I use a chorale in four parts. An easier example would be something like "All My Heart this Night Rejoices," by Johann Ebeling and found in *100 Carols for Choirs* by Willcocks and Rutter. I give the student the beginning note and they must provide the part while I play the other three. The voice leading is smooth with an occasional skip. Always find a selection that the sopranos will not know.

For a select ensemble, the evaluation should be more advanced, so you could use a chorale with some chromatic movement, octave skips, and eighth note rhythm. An example would be "Break Forth, O Beauteous Heavenly Light" by Bach, found in *Bach for all Seasons*, 1999, Augsburg Fortress Press.

Let's look back at the Big A word again. AUDITION: Always Understand Data Identifying Talent In Organizations (choirs) Now. Get to know your singers and their skill levels during the year. The cream always rises to the top, so you will have a good idea which singers you want to advance into your select choirs even before auditioning. I use a Zoom recorder set to the .mp3 mode for all auditions and keep a folder on my desk top. If you need to hear a singer again, there is immediate access with the click of a mouse. The right choices may provide you an opportunity to reach the highest level of an aesthetic choral performance and an invitation to perform at a conference.

- Bill Zurkey is Director of Choral Activities at Avon Lake High School and Director of the Cleveland Pops Chorus. He serves as President of the Ohio Choral Directors Association.

Resound, Winter 2013

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A NEW MODEL - AND FRESH DONUTS



This article began in a roundtable session at the Fort Wayne Central Division conference and has been churning away ever since. Those who brave hotel donuts and coffee for an 8:00 a.m. session – one that will sort of have an agenda, but will mostly be a conversation about

what is right or wrong with a particular dimension of our profession – tend to either be the die-hards who want to wring everything they can get from a conference or who really like donuts. Or they are just really lonely. I include myself in one (or more) of those groups. After all, even a bad donut is a donut, and dunked in coffee.... but I digress.

The conversation rolled through several valuable topics, pausing several times at and finally settling on the financial crisis in which our educational systems find themselves, along with the resulting cuts to music and the arts. Things are really bad, in the view of those at our meeting, and in many public schools vocal music seems to have become dominated by pop music rehearsed and sung to tracks. Of course, we all lamented the “good old days” when we learned and performed the classics in school: our teachers were heroes.

A meeting such as this can be depressing, and teachers caught in the financial trap could have walked away feeling defeated. Many school systems present an unhappy predicament. Budget cuts have deleted accompanist positions, and pianos can be old and really out of shape. While vocal teachers had to pass a college piano proficiency exam, many did not develop the piano skills necessary to run a rehearsal from the keyboard. Tracks become a plausible and immediate solution.

A couple of people then commented on how community organizations might actually pick up the slack. Old models are gone – we need new ways of educating our children about music. Rather than complain about the problem, there might be ways we can become part of the solution. Following are some ideas that were floated in that meeting, in conversations I have had since, and some that come out of my own aging brain.

Community choir directors can befriend music teachers – and offer support. Who knows what form that support may take: just visiting classes, running a workshop, or helping with discipline. We can invite local school choirs to perform with us – engage the students in that masterwork they could not do on their own. (My own group has performed Vivaldi’s *Gloria* and Fauré’s *Requiem* with local high school choirs. Our local symphony pulls together area high school choirs every year for a holiday concert.) Perhaps a community choir could run a summer camp, building toward a performance. A Saturday festival held away from school, planned in conjunction with school choir directors, might gain tremendous response.

These are all ideas that we have looked at in our community, some of which we have tried, others which are still under consideration. They don’t all work. What might work for you might not work for me. We have to be willing

to fail.

A community children’s choir adds a perspective that is different from (not necessarily better than) that presented in schools. The aforementioned Saturday festival, hosting your children’s choir but also inviting choirs from public schools could turn into something grand. My board of directors is asking me to look into inviting high school music students to visit rehearsals as we approach our performance of the Bach B minor mass this spring.

I would love to hear from other community groups what you might do to support educational efforts in your communities. Who knows where such a conversation might take us. Meanwhile, I’m looking forward to Dallas – and better donuts.

- Wishart Bell, ACDA Central Division’s Repertoire & Standards Chair for Community Choirs, is founding Artistic Director of Musical Arts Indiana, Inc. and Music Director at South Bend’s First United Methodist Church.



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