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ADVENTURE AND OPPORTUNITY AWAIT YOU IN CINCINNATI!

The first ACDA Central Division conference I attended was in Cincinnati in 2000. Pat Wiehe and Kitty O'Donnell of Indianapolis told me about this event and that if I wanted to go, I could room with them. This simple invitation provided me with a great opportunity to see and hear the work of our division. The new men's ensemble "Cantus" was the headliner group. I had the opportunity of seeing old friends, I received reading packets with some music I am still using today. Through an interest session, I learned about vocal health and how to save my singing voice from the trials of teaching.

Now this opportunity awaits you! You have the opportunity to hear wonderful choirs from our division, get new ideas to help you and your choir grow in rehearsal, sing selections chosen by experts in their fields from four states and most importantly, to meet directors who may become not only resources for you, but also lifelong friends and colleagues.

I invite you to examine the 2014 Cincinnati conference schedule on pages 4-5 of this issue of *Resound* and also on the Central division website, <www.acdacentral.org>. You will be able to see what great events are planned.

Choirs from each state in our division will perform, representing R & S areas of male choir, women's choir, children's choir, college/university choir, high school choir, show choir, and community choir.

Interest sessions cover Music in Worship, vocal jazz, show choir, repertoire selection, vocal pedagogy, multicultural perspectives, new choral

compositions, and programming. The Collegiate Repertoire Chorale will be led by the amazing Pearl Shangkuan, a past Central Division president.

Special events and ensembles featured at this conference include our headliner choir, Vocal Essence, directed by Philip Brunelle, and the Kenyan men's ensemble Taifa Mziki (see page 11). The work *El Nino* by American composer John Adams will be presented by the Cincinnati Conservatory of Music, featuring choirs from CCM, the CCM orchestra, and the Cincinnati Children's Choir. The International Choral Director

Exchange will feature a visiting choir director from China conducting the Miami University Collegiate Chorale.

There will be a premiere of a work by the composer Jaakko

Mäntyjärvi sung by Cor Cantiamo and an opportunity to meet and converse with Mäntyjärvi at the exhibition hall. There will also be a premiere of a composition by Alice Parker presented by the Little Miami High School Select Women's Ensemble. Three honor choirs will be performing: the High School Honor Choir directed by Bruce Chamberlain of the University of Arizona, the Middle School Girls' Honor Choir directed by Janet Galvan of Ithaca University, and the Middle School Boys' Honor Choir directed by Julian Ackерley of the Tucson (AZ) Boys Choir.

An important consideration is that college credit is available when

CANTATE CINCINNATI A Choral Mosaic

ACDA Central Division Conference 2014
February 26 - March 1

See Opportunity, page 17

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I have trouble with the “a” word - “anticipation.” Ever since I was a little guy, I have always had difficulty waiting. This waiting has taken up several forms, some of which are as basic as waiting for my ride to pick me up, waiting to open birthday presents, waiting for my wedding day, waiting for the birth of our children, waiting to begin a new job - as well as the anticipation to see the look on someone’s face when they unwrap a gift - chosen especially for them.

There are times when I cannot sleep at night because I’m so filled with anticipation - and now it’s happening again. Perhaps it’s nerves, perhaps it’s excitement, and perhaps it’s just looking forward to what tomorrow brings!

“Cantate Cincinnati: A Choral Mosaic” is right around the corner. In fact, as I pen this essay, it will be in exactly 87 days that Cantate Cincinnati will be open for business and we will welcome our Central Division colleagues and friends. The conference planning team and I are eager to share the so called “fruits of our labors.” We are fortunate to have such wonderful professionals serving in the various positions that comprise our conference planning and leadership teams. Each and every one of them has taken great ownership and pride in the execution of their duties. These individuals are incredible servant leaders and I am proud to work alongside them!

Tremendous amounts of time are spent in careful thought, tedious planning and attention to detail, all done to create that spot-on lesson plan, that poignant anthem for Sunday, a great concert or that perfect choir tour. It all takes time. Yes, I would submit that anticipation certainly plays a role in driving us to the finish line. Life teaches us that these things don’t just happen, rather we come to realize that it is our behind the scenes preparations that help to make things happen. Each step is important - and we all soon learn that cutting corners and skipping steps is not always the wisest decision. Indeed a labor of love!

Cantate Cincinnati has the potential to be a great event in each of our lives. All of the pieces of our beautiful work of art are set to converge on Cincinnati in late February and each will contribute in his/her own unique way to the beauty of our “choral mosaic.” Each of the players involved in our Choral Mosaic is engaged in anticipatory preparations to present our conference attendees with both meaningful and long lasting experiences. We all come to learn that indeed we too, as directors and singers in the choir, are likewise impacted and transfigured when we share our talents, expertise and musical gifts with others.

Many years ago I took a group of singers on a tour to St. Louis, Missouri. One of the most beautiful places that we visited was the Cathedral Basilica. The building’s foundation stone was first laid in 1908, but it was not until 1988 that construction was completed. It is a magnificent structure, and the cathedral’s sanctuary is stunning - especially the ceiling. Embedded within the ceiling are over 41 million pieces of glass/tile that comprise a magnificent series of mosaics.

Forty-one million pieces of glass/tile.....my goodness! Can you imagine the painstaking work it took to put all of this together, not to mention the creative and planning aspects of the entire project? The attention to detail is mind boggling! Can you imagine the legions of people who sacrificed and gave of themselves for the creation of the Cathedral Basilica of St. Louis? It all happened because someone had a vision, and now their legacy lives on as people from all around the world continue to visit the Cathedral and share in its beauty.

In “Field of Dreams,” Ray Kinsella hears voices that drive him to do something crazy - to build a baseball field amid the corn fields of Iowa. The voices said, “go the distance,” and “if you build it they will come.” No one else heard those voices, at least for the greater part of the movie. Still, he had a vision and held onto his faith in that vision and in himself. He was filled with anticipation in the hopes that people would come and share in his vision as well as the beauty of his creation. Indeed they did come.

Each of us is in the business of creating beauty. Perhaps the size and scope of our projects might be dwarfed when compared to the Basilica or the “Field of Dreams,” but our work is no less important. We are able to make a difference in the lives of our singers, our local communities and beyond. In our individual and collective ways, we make the world a better place.

My wish for you is that you are able to keep those fires of anticipation burning to spark you on as you continue along your musical journey.

- R. Brett Goad, ACDA Central Division President, retired in 2009 after 33 years in choral music education and is currently serving as an adjunct faculty member for North Central College, Illinois State University and Northern Illinois University.

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ACDA CENTRAL DIVISION CONFERENCE

FEBRUARY 26- MARCH 1, 2014

(SCHEDULE OF EVENTS SUBJECT TO CHANGE)

WEDNESDAY, FEBRUARY 26

- **Festival of Anthems**
Christ Church Cathedral Choir,
Choir of Calvary Episcopal Church
Xavier University Concert Choir
Xavier University Edgecliff Vocal Ensemble
Cathedral Choir of Hyde Park Community
United Methodist Church

THURSDAY, FEBRUARY 27

- **Opening Ceremony & All-Conference Sing**
- **Concert Session:**
Ann Arbor (MI) Pioneer A Cappella Choir
University of Michigan Women's Glee
The Ohio State University Men's Glee Club
- **Interest Sessions:**
The Church Choir Re-Imagined: Priestly,
Pastoral and Participative
Thirty-Something: New Choral Music by today's
Hottest Young Composers
International Choral Exchange Program,
visiting Chinese conductor;
Demonstration Choir, Miami University
Chorale
- **R & S Luncheon Roundtables**
- **Concert Session:**
Mt. Vernon (IN) High School Angelus
Carmel (IN) High School Accents
Michigan State University Women's Chamber
Ensemble
- **Interest Sessions:**
Scholarship and Practice in the Performance of
Early Choral Repertoire
Sightsinging from Step One
Collegiate Repertoire Chorale (Session 1)
- **Reading Sessions:**
SATB Medium/Difficult
Show Choirs
Male Voices
- **SPECIAL CONCERT: "LIVE FROM CCM"**
Performance of John Adams' *El Niño*
- **PRESIDENT'S RECEPTION** (by invitation only)

FRIDAY, FEBRUARY 28

- **R & S Breakfast Roundtables**
- **Concert Session:**
Little Miami (OH) High School Select Women's
Ensemble
Miami University (OH) Men's Glee Club
Cor Cantiamo (IL)
- **Interest Sessions:**
Two Sides of the Same Coin: Choral Conductor
and Voice Instructor
Collegiate Repertoire Chorale (Session 2)
Masters in Miniature: Singing the Great
Composers with the Smaller Choir
- **Music in the Exhibition:**
Ball State University Singers (IN)
Cor Cantiamo (IL) - meet composer
Jaakko Mäntyjärvi
- **Concert Session:**
The Augustana Choir (IL)
Bella Rosa Children's Choir (IL)
Capital University Chapel Choir (OH)
- **Interest Sessions:**
Raising the Bar: Striving for authenticity in
performing Multi-Cultural Music
All Roads Lead to Repertoire: Creating a
Successful Program Through Appropriate
Literature Selection
Show Choir vs. Jazz Choirs: Why can't we be
friends?
- **Reading Sessions:**
SAB & SATB Easy/Medium
Treble Medium/Difficult
Vocal Jazz
- **HEADLINE CONCERT: VOCAL ESSENCE**
- **"A CHORAL CABERNET"**
(must register/pay in advance)

ACDA CENTRAL DIVISION CONFERENCE FEBRUARY 26- MARCH 1, 2014

(SCHEDULE OF EVENTS SUBJECT TO CHANGE)



*See headliner choir Vocal Essence on
Friday night of the conference!!*

SATURDAY, MARCH 1

- **Reading Sessions:**
Music for Worship
Treble Easy/Moderate
- **Interest Sessions:**
A Passion for Programing
Socially Engaged Musicianship in Choral Music:
Connecting to the World Around Us
Brothers, Sing On! Engage, Attract, and
Empower Your Male Singers
- **SPECIAL CONCERT SESSION:** Taifa Mziki, Kenya
- **Stace Stegman Award & Brief Conference Wrap-up**
- **News from the National ACDA office**
- **HIGHLIGHT CONCERT SESSION:**
Middle School Girls' Honor Choir
Middle School Boys' Honor Choir
High School Honor Choir

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- » A Cappella Choir
- » University Choral Society
- » University Men's Chorus
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- » Mark Munson
- » Sandra Frey Stegman
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SEASON OF RELEVANCE

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While much of the teaching profession has wound down for a holiday break, or to hibernate, we are in full swing! On top of regular services and concerts, we know everyone wants to hear a choir during the holidays. “Can you just come sing a few carols?” “Would your singers be able to come at 8:00 a.m. for our breakfast meeting tomorrow?”, etc. We’ve all experienced the naïve sincerity of these calls. (I have learned over the years, to politely encourage advance planning, instead of getting frustrated with the lack of it!) Nonetheless, I am encouraged by the enthusiastic invitations, as I understand the impact a choir can have. The excitement generated over flash-mob scenes of music in malls is always heartening. Observing onlookers’ happy and smart-phone wielding reactions, I would bet that most of the listeners had some treasured musical moment in their lives. The appreciation for the performance could of course be passive, but I dare to think there are sincere sentimental recollections bubbling up. SOMEone engineered that moment – a family member, church musician, voice teacher, the Mrs. Turners (my elementary music teacher) of the world, a piano teacher, a band or choir director. SOMEone made that relevant. Based on the sheer number of YouTube videos, the choral presence in the world surely has to be growing!

Expanding one’s own program’s media presence can be beneficial for a number of reasons. While the whole landscape of Facebook has changed considerably since it was a college-only platform, it can be used to great advantage. One can create event invitations, post information, or post videos of your most recent flash-mob! I hesitate to advocate posting concert videos carte blanche as there could be copyright or parental permission issues, depending on the organization or district.

However, it is a powerful and immediate way for way for parents and grandparents (who often are avid social network users!) to appreciate performances. With some basic video editing, one can add titles, locations, transitions and make the video look rather professional. No idea where to start? Young choristers seem to always be technologically advanced, so they are a terrific resource themselves. Other tech classes may want to utilize the idea as a project. Local colleges may have marketing interns looking for clients or programs to promote. The use of mobile and social media is now the norm and can be used for recruiting as well. The task of organizing the material is one that can be delegated, not added to your already too-full plate.

Ultimately I think of media use as an advocacy investment. Administrators who may usually not attend a performance perhaps may watch a video link. Upper level administrators may not have first-hand awareness of your program, and online media is a way to capture your successes and even the processes. While students seem to be moving away from Facebook for their own means of communication in favor of Twitter and other immediate media, our constituents are avid users. Visual images of singers and the passion with which they sing, documenting not only their successes but the programs’ relevance, is undeniable and can be shared with a click. It’s one strategy to get mileage out of the already grand work you do. In our busiest of seasons, one can create a time for people to stop what they’re doing and engage in the moment, at least vicariously: a virtual flash-mob in our season of relevance.

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- Karyl Carlson is Director of Choral Activities at Illinois State University and serves as President of ACDA-Illinois.

GO TO <ACDACENTRAL.ORG> TO REGISTER FOR
CANTATE CINCINNATI: A CHORAL MOSAIC

REMEMBERING WHY WE DO WHAT WE DO



By the time you read this, you will be beginning 2014. We have just come through what for many of us is the busiest time of year. While so many others are making holiday plans, putting up decorations, shopping, having parties, and for some of us, church activities, we are doing all that and dealing with all the regular stuff such as preparing concerts, musicals and other productions, holding auditions, grading finals, papers, keeping up with assessment tasks. For me, this was the busiest semester in my 37 years of teaching and conducting. I was preparing for several major concerts at the same time, including two choral/orchestra works. There was no time to finish one and then start the next, and the intensity builds to the week before Christmas. It's a hectic and crazy time. I sometimes ask myself why I subject myself to all this. Why do we do what we do?

During this semester, I have had many exciting and wonderful experiences. One of my university choirs, the Anderson University Chorale, had a remarkably successful performance of the Thomas Tallis motet for 40 voices, "Spem in Alium." For those of you familiar with this piece, you know it is quite challenging for the singers to learn their parts. Almost every single singer was responsible for learning and performing a part by themselves. The students could not hide. Watching them struggle with this, figure out ways to make it happen individually and within each of the eight choirs, support and encourage each other, and have this culminate in a very beautiful performance was truly satisfying. They grew. It was not easy or fast, but they grew, and this performance occurred right on the heels of the opera-theatre production in which the many of the singers were a part.

At our recent High School Choir Invitational Festival, I was most inspired by the dedication and commitment to excellence displayed by the high school directors and

their students. Spending a few minutes with each of the choirs and seeing them trying some new things with openness and interest was impressive. They were really into choral singing, and that gave me great hope for the future.

On a regular basis, I receive phone calls, emails, and Facebook messages from former students who are themselves now choral directors. Sometimes it's just to catch up, talk a little shop, and sometimes it's to seek advice for some significant issues. How fantastic it is to learn from my former students – now colleagues – how they are dealing with all the challenges and joys of being a choral director and teacher. Although I cannot take undue credit for their successes, I take some satisfaction that I may have passed on to them something that inspires them to be a part of this amazing and transformative profession. They are helping their students to experience the gifts that music gives, much like my teachers did for me.

My answer to the question posed above is this: We do what we do because we know deeply in our hearts that music changes lives. We know that our students' lives are made better when they engage in music making. We know that we can inspire our students to be better musicians, teachers, parents, colleagues, and human beings, and some of us believe that music can change the world. To paraphrase the late, great Leonard Bernstein: to make the world a better place, make music more intensely, more beautifully, and more devotedly than ever before. When times become so terribly hectic, remember that our effort is worth it, and it does make a difference in our students' lives.

- Richard (Rick) Sowers is a Professor of Music and Director of Choral Activities at Anderson University and serves as President of the Indiana Choral Directors Association.

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Conducting is a language and a unique form of communication which happens through gestures. In a way, it is a sign language that produces musical sound in response. It is a way of exemplifying musical sound, telling a story, getting across

important messages, creating colors, images, and impressions, without using any words.

One of the classes I teach at the University of Michigan-Flint and also one of my deepest passions as a performer and musician is conducting, both vocal and instrumental.

I teach beginners who are just about starting to understand the art of musical expressions on their instrument or voice. The majority of them are music education majors who intend to make teaching of music their life occupation. From day one, I emphasize the importance of clear gestural communication that is eloquent enough to transmit any musical expression and serves as a communicative language.

I remember how terrified I was the first time I stood in front of a choral ensemble. I had already been a musician for many years and had excellent piano skills. I had received instruction and developed great aural and other musicianship skills. I knew how to read a score, what I wanted from the music, and how to play it on the piano. In front of the choral ensemble, however, I did not know where to begin. I wanted to communicate so much with them, but it was a new world for me and I was not sure how to begin speaking the language.

Another instance I remember was ten years ago when I arrived in the United States to begin a Master's program in conducting at the University of Michigan. I did not speak English at all. I was in a new world again. I wanted to be able to talk with people, to share with them my thoughts and views, and to express whom I was as a person, but I was unable. It took time, lots of effort, and courage. When I finally began to be comfortable with the language, a whole world of possibilities for meaningful communication opened.

I connect those experiences with the art of communicating through conducting. I teach my students that their conducting technique reveals how they think as musicians, how they hear the piece, interpret, and connect with the words incorporated in the music. Their conducting gestures become a reflection of what they have to say, a projection of their

musical intentions, a mirror of the story encoded in the music. Furthermore, I believe that the gestures of the conductor display his/her innermost sensitivity and transform it into a sound medium.

From that perspective, when we think and analyze our conducting gestures we can see how they become our musical words – verbs, nouns, adjectives, adverbs, prepositions, and all punctuation marks – that we need to communicate our thoughts and ideas, interact and give instruction to the ensemble, in the same way we communicate verbally through words with the word surrounding us. The musical phrases of the piece become the sentences, and the musical sentences become the story that we tell. The art is to use our vocabulary of non-verbal instruction efficiently to create an expressive and engaging story.

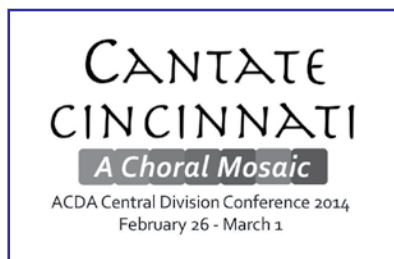
How we tell a story matters, especially when it is a story told through musical sounds. Some people have a real gift to engage their listeners in their story telling; they would naturally use the right words and inflections in their speech. Others have to work a bit harder in finding the best way, the most expressive words to communicate. For all of us, conducting is like a foreign language at first. To tell a story well in a foreign language, we need to study grammar, sentence structure, prepositions, suffixes, prefixes, and so on. More importantly, to tell the story engagingly, we need to build a comprehensive vocabulary of nouns, adverbs and adjectives. Here is a common situation – people who speak a second language may not worry too much if their vocabulary is limited, and as long as they are able to get through their everyday lives, they wouldn't make a bigger effort to expand their language skills. However, the question is, how effective or productive, and how engaging or communicative are their interactions, how fulfilling or enriching are their conversations with colleagues, neighbors, friends, and the rest of the world around them? As conductors, our gestural vocabulary makes a difference in how we communicate and how we tell our musical story. We are public leaders, speakers, and storytellers, all the time, both in rehearsal and in concert. Our ability to speak through gestures and provide non-verbal instruction that communicates clearly and expressively is our key to effectiveness.

Our experiences as musicians have taught us that the art of music is a reflection of life in all of its forms and shapes, and is the outlet for the deepest emotions and experiences of the human heart and spirit. It is an art

form that teaches, encourages, connects us, that takes us to places and worlds where we have never been, and that helps us experience emotions that may never be; a magical world that we have the gift and privilege to reveal to others through the skills and abilities we have as conductors. When teaching young conductors, it is our duty to help them to learn the non-verbal language of engaging communicators, because the impact of that language, the power of the story, is enormous on those who are listening to it.

As conductors, we must be leaders and teachers, but we also must be effective musical storytellers that have enough gestural vocabulary to create a “motion picture” of sound. Only then our non-verbal language of communication will fully inspire and engage, will unlock the artistic experiences and stimulate the imagination of the singers, and will provide deeper experiences to our audiences.

- Gabriela Hristova is Director of Choral Activities at the University of Michigan at Flint and serves as President of ACDA-Michigan.





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Dr. Julia Davids
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A LETTER TO MYSELF 20 YEARS AGO



We are all familiar with the phrase, “If I had known then what I know now.” Another favorite: “20/20 hindsight”. What if we had that ability? Wouldn’t it be wonderful to be able to give our younger self advice based on knowledge and experience? After all, who knows you better than you do? At the suggestion of a friend, I took a few moments to write a letter to myself...20 years ago. It went something like this:

Dear Dara,

As you settle into your teaching career, here are some things that several years of experience have taught me. You may find them useful as time goes by. Not every piece of advice is based on a specific experience or event, but they are tailored to the career that I know lies ahead.

First, there will be many challenges to come. There will be struggles with administrators, colleagues, parents and students. At times, the entire field of education itself will be one giant frustration. Despite these challenges, remember the reason you chose to teach music. You chose this career because it allows you to combine your passions: teaching (some might say “telling others what to do”) and music. Keep the reason for your career choice in sight even on the most difficult days. There will be something at the end of each of those challenging days that will make you smile. Look for it. You will have the urge over and over again to throw in the towel and to do something else, especially as the demands on educators become more difficult and less practical. Don’t do it. You are doing what you were born to do. Each new challenge is an opportunity to learn something new about yourself. Some challenges will be an opportunity to learn about compromise and others will be the chance to stand your ground. You may not always make the right choice as to which is which, but you will learn something from every challenge you face. When you choose to compromise, do it with a smile. When you

choose to stand your ground and fall on your sword, don’t ever look back.

Second, life is going to become pretty frantic. Remember that family must remain at the top of your priority list. This does not imply that there will be no sacrifices made by you and your family in favor of long rehearsals, community performances and school trips. It does mean that the time you devote to family must be just that: devoted to family. Remember to set aside specific time for things like date night, family dinners, and vacations. Although it will be an ongoing process and one that you will not always do successfully, learn to delegate. You will continue to take the “two steps forward, three steps back” approach to delegating responsibility for your entire career. Keep working at it.

Last, continue to maintain high expectations for yourself, for your students and for everyone you encounter in your professional life. High expectations will produce good results every single time. Today you are very young and are often looked upon by others as naïve and inexperienced. You are naïve and inexperienced; that isn’t a bad thing. Try not to get mad at people who point it out to you. You are going to make some pretty dumb mistakes. That isn’t a bad thing either. Oscar Wilde said, “Experience is simply the name we give our mistakes.” Continue to strive to be the best teacher you can be, mistakes and all. You have received excellent training and have a strong foundation on which to move forward. Use it. Remind yourself daily that you don’t know everything (others will remind you in case you forget) and that there is always more to learn, even when you are tired of learning! Most importantly, enjoy the road ahead. Though long and winding and a little bumpy at times, it will have some beautiful scenery.

- Dara Gillis is Choral Director of Choral Activities at Delaware Hayes High School and serves as President of the Ohio Choral Directors Association.

DON'T MISS THE CHORAL CABERNET AT
CANTATE CINCINNATI: A CHORAL MOSAIC

DON'T MISS THE HEADLINERS IN THE CHORAL MOSAIC

The *2014 Cantate Cincinnati, A Choral Mosaic* conference will include two very special performances by guest choirs.

On Friday night, **Vocal Essence**, conducted by Philip Brunelle, will perform. 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**. Pictured on page 5, they will perform in St. Peter in Chains Cathedral on Friday evening of the conference, within easy walking distance of the host Hilton Netherland Plaza hotel. Brunelle will also do a conference presentation on choral programming.



Brunelle

A special international choir, **Taifa Mziki**, was founded in 2010 by Collins Murambi and Sylvester Makobi, who also serves as the group's director. The name of the group means “music which brings people together to make one nation.” The group's repertoire is mainly African pop music and folk songs arranged for male voices. They will perform on Saturday of the conference, just before the Honor Choir performances.

In 2011, the group was invited to perform during the premiere of the International Student Film Festival held in Nairobi, Kenya. Being one of the best all-male choral groups in Kenya, in 2012 the group participated in the first

televised choir competition in East Africa, “The Kwaya,” and thrilled fans with their creative performances.

The group has also been performing at various corporate and state functions and in concerts. Taifa Mziki members, most of them being university students, are involved in a choral music mentorship program in high schools in the country. Through this program, the group encourages young people to join or form choirs.

The performances and workshops create a platform for the group to preach peace. The members of the group come from different ethnic communities and use this diversity as an opportunity to learn songs from different languages.



Taifa Mziki

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F - 630/513-5751
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james.e.mccullough@d303.org

JUNIOR HIGH & MIDDLE SCHOOL CHOIRS

Dan Andersen
Center Grove MS Central
4900 W. Stones Crossing Rd.
Greenwood IN 46143
O - 317/882-9391, ext. 2117
C - 317/287-4381
andersend@centergrove.k12.in.us

MALE CHOIRS

Bob Boyd
122 Prairie Drive
Westmont IL 60559
H - 630/986-9531
C - 630/920-1960
bealextoo@aol.com

MUSIC IN WORSHIP

Diane Hires
First United Methodist
Church of Downers Grove
5200 Brookbank Road
Downers Grove IL 60515
O - 630/852-9249
C - 630/269-9249
dhines@comcast.net



Oscar Wilde once said, "If one cannot enjoy reading a book over and over again, there is no use in reading it at all." My wife and I are both avid readers, but she is always looking for something new at the library, usually a mystery. Although I can really appreciate the discovery of a new book myself, I think it is no weirder to re-read books that I'm really fond of than it is to play a familiar piece when sitting down at the piano.

In that spirit, whether you agree with me or not, I have three books to recommend to you: two that have continually renewed and inspired me as a musician over the years, though neither is specifically about music, and one new book that I haven't even finished for the first time yet, but which I'm certain is destined to be the third in my holy trinity of book companions to be kept on the nightstand or the front seat of my car, somewhere always close by. What I value about each of these is that a chapter or two can stand easily alone, enough to provide sustenance and support until I need them again.

The oldest of my acquaintances is titled *In Search of Stones: A Pilgrimage of Faith, Reason, and Discovery* by M. Scott Peck, M.D. Written in 1995, this book is the successor to Peck's hugely popular book, *The Road Less Traveled*. It is far more personal than his earlier book, but like the former, "helps readers see truths about themselves, their own lives, and the greater community around them." Dr. Peck's book is really the tale of two journeys at once. There is the explicit one of a three-week trip with his wife Lily through the countryside of Wales, England, and Scotland in an obsessive search for the ancient megalithic dolmens that dot the landscape of the region. Interspersed with the daily diary of their trip, as interesting as that is for anyone who loves good travel writing, are Dr. Peck's spiritual reflections on the entire realm of the human journey - holiness, romance, art, aging, gratitude, death, and peace, to name a few - our search for meaning and mystery in life.

As someone who loves to travel and who saw several of these stones firsthand in 2012, what draws me to the repeated reading of parts of this book is the fact that the mystery behind the stones shares such similarities with the mystery of the experience of music. I strongly believe that a crucial part of our work is to make explicit repeatedly to our students

the mysterious, nearly magical power of music in our lives if we allow it to be so.

The next oldest of my printed friends is titled *The Re-Enchantment of Everyday Life*, copyright 1996, by Thomas Moore. Moore was a monk in a Roman Catholic religious order for 12 years and has degrees in theology, musicology, and philosophy. I love this book by the author of the *New York Times* bestseller *Care of the Soul*, because it is so profoundly countercultural.

Moore starts with the question, "When all is said and done, what makes life worth living?" Not entertainment, electronics, or information, but "genuine engagement with beauty, craft, nature, and art in both private and public life." He focuses on some very specific ways to re-enchant mundane aspects of everyday life, such as clothing, food, our homes, and our rituals, in the conviction that our very survival as a species depends on it. Just as I firmly believe it is not nearly enough to teach our choral singers solid musical technique, Moore states, "as musicians in the broadest sense, we might be able to fashion a world and a life that are beautiful and enchanting rather than merely effective and productive, and that distinction could make all the difference."

The third and newest companion is still earning my lifetime loyalty, but there is no doubt that *Reinventing Bach* by Paul Elie, written in 2012, will join the ranks of the other two when I have finished it. One of the finest books about Bach that I have read, it is composed of nearly 150 brief two-to-three page chapters that weave the life of Johann Sebastian together with those of Pablo Casals, Albert Schweitzer, Leopold Stokowski, Glenn Gould, the Beatles, Yo-Yo Ma, and others, in a brilliant contrapuntal creation that is every bit a page-turner as the best work of fiction. Elie writes with unusual passion and color, almost like each word is beautifully notated rather than merely written. It offers many insights for those who love and make all kinds of music, not only that of Bach.

I recommend these books to you in the hope that once you've read them, you might look forward to your next visit with them more and more each time, like a Bach chorale, a Brahms motet, or a Gershwin song.

- Philip Spencer is Professor of Music and Director of Choral and Vocal Music at Joliet Junior College and Founding Conductor of the International Lutheran Youth Choir. He serves as R & S Chair for Two-Year Colleges.

Resound, Winter, 2014

IT'S NOT ABOUT ME; IT'S ABOUT WE



It was the fall semester of my junior year in college and I was the University Chorus secretary. One of my jobs was to check everyone in as they entered. It was a simple task, but I loved it. I soon knew every name and face and found myself welcoming singers as they arrived for rehearsal. That was a long time ago, but the impact of that experience has followed me. People find joy in serving and our singers are no exception to this. Every pair of eyes staring back at us represents a rich variety of experiences, ideas and tremendous leadership potential.

The idea of student leadership started simply in our Young Naperville Singers (YNS) choirs and continues to develop. As we embarked on this exciting journey, we soon realized that one size does not fit all and that our student leader program needed to serve our unique choir culture. We also recognized that not all leaders are the same. Leaders are shaped with different abilities, talents, and skills. We have set out to reach a broad spectrum of leaders. One of our alumni described our leadership program in this way: "In many other activities, being a leader is something that is recognized through executive boards or elected positions. However, being a leader in YNS is nothing like that. It is an honor and no one person sticks out as the "leader." Instead, you mentor and help lead behind the scenes to help the choir become more a tight-knit group, a family." (Gretchen, YNS alum)

To launch our program each season, we gather our leaders from the older choirs together for a training session in which we consider the following questions:

What is a leader? What does it mean to put on the "hat" of a leader? We talk about serving and living "outside of ourselves" in order to help shape our choir to be exceptional. We talk about the actions that leaders take to help others.

What qualities do leaders possess? We brainstorm to create a rich list with concepts such as enthusiasm, dedication, friendliness, creativity, commitment, musicality, etc. We share about leaders that have impacted our own lives and what it was about them that we want to emulate. We engage in role play and learn how to make new singers feel welcome.

Where do I fit in as a leader? We discuss the different types of leaders and we create teams to fit our needs. We create space for as many leaders as desired. The more singers we have had wearing a "leadership cap," the more momentum we have experienced.

What would I like to see? Each group of leaders spends time dreaming and brainstorming about what they would like to see in the upcoming year. Brilliant and not as brilliant ideas are generated, considered and narrowed down. A plan of action is put into place and roles are established.

At the heart of this training is the life concept that "it is not about me; it's about we". Student leaders help to create a vibrant and free atmosphere where singers contribute to the rehearsal process in new ways. It's a beautiful thing.

"For me, student leadership was a whole new dimension to being in YNS. I not only was bonding with other singers, but helping them become better acclimated...Being a student leader really pushed me to work harder on the music, be engaged the entire time that we sang, and come up with creative ways to keep morale, musicianship, and love going the entire year... I didn't have to be the "best" voice in the choir, but I could look for ways to encourage everyone to grow their abilities while growing together as a family." (Ali, YNS alum)

- Angie Johnson is Artistic Director of Young Naperville Singers and serves the Central Division as Repertoire & Standards Chair for Children's and Community Youth Choirs.

DIVISION LEADERSHIP

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SHOW CHOIRS

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TWO-YEAR COLLEGE CHOIRS

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Chicago IL 60616
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rsinclair@vandercook.edu

DON'T MISS PERFORMANCES BY VOCAL ESSENCE AND TAIFA MZIKI
DURING CANTATE CINCINNATI: A CHORAL MOSAIC

CAN WE MAKE THIS MORE PERSONAL?



I am composing this article for *Resound* over a short but needed Thanksgiving break, so I have a lot of contemplating to do. I hope these thoughts won't be too random and that they might pertain to all choral educators, no matter our "specialties."

The choir I am able to sing with is preparing for our holiday concerts in the coming week. I have been in various choirs for the past 44 years with various ability levels; from small church choirs of non-readers to the mighty Chicago Symphony Chorus in the Margaret Hillis years. The current chamber ensemble in which I sing is a true gem—one of those lovely chamber choirs comprised of a number of music educators who love to sing. The director, a longtime friend, has chosen a challenging program of new music appropriate for the season, with only a few pieces I have performed over the years. Isn't it wonderful to discover some new music that challenges you as a singer, and yet does not overwhelm you (or the audience)? I am very grateful to be in an ensemble which loves to sing together. We want to do our best, and must practice the music outside of the scheduled rehearsals to tackle all of the intricacies of the music. The love of singing together makes the commute to rehearsals for many of us very rewarding. The resulting concerts are a holiday treat worth the extra time devoted. There is a true sense of conveying to our audiences the joy that is choral music.

My secondary methods students are preparing the last few weeks of class prior to their student teaching next semester in the "real world." Trying to make sure that I have given them enough information not to frighten them off from seeking a career in choral education, I want these future choral educators to understand it is their responsibility no matter the level of their teaching: singers should feel the love of choral singing together as a result of their teaching.

We have discussed how each of us has come to the choral art. Each of them has been challenged by a variety of strong and weak educators in their field and other classes they have had to take to this point in their formative years of education. For instance, each of them has experienced music with fellow singers who are in the ensemble for an easy grade. Each of them experienced music they did not understand. Each admits they don't like all kinds of music, but are trying to learn acceptance for all genres of music. Each say the great experiences they have had come from meaningful music performed with people who care about making the best music they can.

How do we replicate the passion we have for choral music year after year, group after group? Are there times we feel defeated? Are there times we just don't know what else to do with a group of singers? Have we tried every trick in the book? (By the way, if you have that book, can you let me know its title and where to get it?)

It seems like we are in a time where everything we do on a daily basis must be justified. We must have an answer for every question asked of us. We have to rationalize why we do what we do. I get it as an educator. (I have to get it.)

However, there are some mysteries of life that I don't have the answers for. I firmly believe in the institution of our choral directors' association because it helps to "answer" some of those questions. Why can two choirs given the same work have such a different sound, a different involvement, a different "take," if you will, on the same piece of repertoire? How do two singers sing the same vocal part with such different convictions when you judge all-state auditions? They are the same notes, the same text, the same rhythms, but heavens, they sound like different pieces!

I have been very driven to creating and compiling repertoire lists of treble, male, mixed and even solo repertoire over the last few years for my methods students and Illinois ACDA. I have this mission to collect and create these listings to be passed on to younger generations of conductors/educators—and even colleagues who have been teaching for a number of years. It is exciting for me to keep adding to each of the lists season after season of music I have not had the pleasure of singing. Just being given a title of a song as a recommendation does not mean I am going to be able to "teach" that song, however.

I feel strongly that we have to keep our lines of communication open with each other. No matter what your age, you have something to share. We can email each other, sure, and follow different FB forums, yet the personal sharing of ideas, concepts, etc. goes a long way in making our art a living art. I suppose technology can make any recording "wonderful" these days, but nothing beats the live performance for me. Nothing beats the live performance for the singers I sing with in the chamber choir. Nothing beats the discussion of choral educators turned on by recreating greatness. I am very grateful for the chance to do so, even after 41 years!

- Bob Boyd holds the position of Lecturer in Music Education at Wheaton (IL) College and serves as Central Division Repertoire and Standards for Male Choirs.

DON'T MISS OUT! REGISTER NOW FOR
CANTATE CINCINNATI: A CHORAL MOSAIC

MAKING MUSIC AND SHARING WITH THE COMMUNITY



A community choir is a strange animal. It is not the collegiate ensemble that meets for two or three times a week and students are graded, nor is it the church choir that prepares to sing every week for a service. It can be compressed as a hybrid of both, with perhaps one or two concerts a season, usually performing a major work. The members may or may

not all know each other and each comes with their own set of circumstances, but they all come do make music and that is the binding element.

It is the making of music that gives a conductor of such a group the greatest challenge. Since this is a community ensemble, personnel may fluctuate in any part of the season. The age of the ensemble can be more mature than that of the collegiate ensemble, which may allow for some difference in voice quality. Finances for the ensemble many times rest upon membership dues, which may or may not cover the cost of a performance venue or personnel, and there is also the issue of rehearsal space. The conductor of such an ensemble has a great deal on their hands.

So why do we do this? It is about the sheer joy of music making in a great sense. It is the bringing together of individuals who have a love for music and find that the community choir is their only outlet. They come eager with the spirit of refurbishing their souls with the sounds and memories from the high school or college days. For the conductor, it can be the challenge of reconnecting with literature that one did in past lives. It is also a change to continue to practice that craft that we were taught which may not be replaced with other duties in life. It is above all a chance to collaborate with other human beings in the art of music making.

So we know we why do it but what we do with this ensemble can be the challenge. Doing two major works a year can be stressful and expensive. How many times does one do *Messiah*? There are traditions, and those are wonderful things to have, but I also offer a chance to think a little outside the box to give the choir and the conductor a chance to recharge their batteries.

Consider collaborations with other artistic ensembles, not just choirs but dance companies and art galleries. Use the local school ensembles as partners in the making of art. Ever try doing *Carmina Burana* with a dance company? Be it a local dance studio, high school or collegiate dance program, the opportunity to collaborate in this artistic adventure is enormous. It also doesn't have to be the entire work; the dancers can do sections with the choir. It makes the music visual, especially to younger audiences.

Partnering with a local charity for the concerts can be a rewarding experience. Consider what we call "The Teddy Bear Concert" that my choir does every year. Admission is a new stuffed teddy bear that is donated to the local homeless shelter. It is always charming to see young children bring a teddy bear to the concert and place them lovingly on the ticket counter and say "goodbye" to them as

they realize that their gift will make another child happy. This year we included the AIDS Ministries program as part of the Teddy Bear Concert as a way to connect our music to the community.

These ideas of collaboration and being connected can breathe life into a community choir. It is about the music, but it is also about taking the music out of isolation of a stage and sharing it with the broader community in a way that helps to find new audiences.

- Marvin Curtis is Dean of the Ernestine M. Raclin School of the Arts at Indiana University South Bend and director of the South Bend Symphonic Choir. He serves the Central Division as Repertoire & Standards Chair for Community Choirs.

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USING REHEARSAL SEQUENCING TO BUILD THE CULTURE OF A CHOIR



Perhaps these paragraphs will seem like a statement of the obvious. However, reflecting on the obvious can serve as a reminder or spark a re-application of fundamentals.

From those at the helm of the new programs to the very established programs, almost every one of us is simultaneously trying to build a program even as we rehearse individual pieces. We often have a musical sequence of skills to build. We identify problems, diagnose the cause, and sequence a solution, making sure to cover all of the steps that lead to that skill or knowledge. Application of the same principles of rehearsal to program culture building can create a valuable framework to guide what is often a long and detailed process that takes place over the course of years. Having a plan, hopefully a flexible one, often speeds the arrival of the program to the goal, increasing what you can offer your singers and your audiences.

What are the non-musical traits of a truly excellent choir? Each of us may have a unique perspective of this recipe, but some general requirements are listed below. It is likely incomplete and offered only as an example of what your plan might be.

COMPORTMENT	OVERALL BEHAVIORS	PHILOSOPHICAL
<p>Rehearsal comportment:</p> <ul style="list-style-type: none"> · Extraneous talking and socializing eliminated · Understanding of how singer behavior/ involvement/ focus affects the pacing of the rehearsal. · An established level of appropriate singer questions. · When is it okay to tell a joke? · Mature approach to new techniques <p>Performance comportment:</p> <ul style="list-style-type: none"> · Posture · Body energy · Hand position · Facial involvement · Detailed stage presence, such as the expected speed of walking into the performance space or whether one can scratch an itchy nose. 	<ul style="list-style-type: none"> · Punctual regular attendance · Respect of each other, music, conductor, audience, property of the choir, donors/supporters · Maturity, musically and personally 	<ul style="list-style-type: none"> · Why do they sing? Why does the ensemble exist? · What is the place of ego in this art form? · What is the place of competition in this art form? · What is the place of ethics in music? in rehearsal? in performance? · How do the needs of the self prioritize against the needs of the group? the sponsoring institution? the composer? the audience? (We must also grapple with the needs and ambitions of the conductor in this scenario.)

The challenging task is that as we assess where the choir is musically, we should not assume they are in the same place with the comportment, philosophy and maturity issues. These issues do not always match musical skill, neither are they always comparable with chronological age.

Once a conductor determines that the choir needs development in their rehearsal comportment, for example, the next step is to employ proper sequencing. Make a goal for the group and tell them what that goal is. Set about determining what the steps should be to attain the goal. A single leap from an unruly talkative choir to a focused, well-oiled rehearsing machine is simply not possible. Think through the skills needed, in order of increasing difficulty. In our example, singers must:

1. have self-control
2. be presented with examples of proper rehearsal comportment
3. realize the implications of non-productive actions
4. realize the implications of productive actions
5. be convinced of the importance of the goal so strongly that they themselves aspire to the goal
6. take responsibility for their actions
 - a. responsibility for productive actions results in earned self-esteem
 - b. responsibility for non-productive actions results in self-awareness and change
7. have an ever more detailed sensitivity toward others in addition to self
8. know when individual needs are acceptably expressed so as to not hinder the progress of rehearsal, and
9. most importantly, a real expectation placed upon the singers. Perhaps this should be the first step in this sequence or the refrain to each of the previous eight items.

Continued on next page

The next step is to determine techniques to address each of the above items and weave them into the musical rehearsal in as many ways as possible. Many of these non-musical elements of choral rehearsal and performance can be worked on simultaneously in any one rehearsal if the conductor has a firm idea in her/his mind of the goal they have set for the group.

This sounds a bit like classroom management 101 and yet if it is undertaken step by step, and woven into the fabric of learning the musical aspects of the rehearsal, culture change is bound to occur. In the book *How Will You Measure Your Life?* by Clayton M. Christiansen, the author states that no matter what, a leader is building culture and suggests that a carefully considered culture is certainly preferable. The plan can be written or in the conductor's head. Either way, infusing the musical rehearsal with a planned set of cultural expectations can offer the singers prevention and positive building rather than an uncomfortable cure when something goes wrong.

- Lisa Fredenburgh is Director of Choral Activities at Aurora (IL) University and serves the ACDA Central Division as Repertoire & Standards Chair for Women's Choirs.



Opportunity, continued from page 1

you attend this conference. Instead of taking a class online or attending a seminar which has nothing to do with choral conducting, you can rest assured that you will find something to use the next day on the podium, have the opportunity to network with other directors, gain fresh perspective on programming and most assuredly, you will be inspired!

Please contact your choral director friends and plan to attending the Central Division ACDA conference in Cincinnati. Register online at <www.acda.org> or via the Central Division web site, <www.acdacentral.org>. The hard working Central Division board members will be looking for you!



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



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THE LAST WORD



If you read through this issue of *Resound*, it seems that there are a couple of main themes – that of communication and that of the transformative experience of singing (either through singing in ensembles or through attending the Central Division conference).

Having attended a number of Central Division conferences, I will agree that the conferences have given me experiences I would never have had elsewhere. Can anyone who was in attendance for the performance of “Conspirare” at the Fort Wayne conference forget how moving it was? Their performance of Barber’s *Adagio for Strings* showed the power of choral music. Even without lyrics, the communication of emotion and passion was easily heard and felt. I have no doubts that similar experiences will be found during the Choral Mosaic planned for Cincinnati.

I hope that everyone reading this article and this issue of *Resound* will strongly consider attending the conference. As Brett Goad indicates in his president’s message (page 2), the planning committee has worked very hard to present a stellar conference. Each conference planning committee learns from previous committees, and having served now on several, I can assure you that it will be a great conference. The beautiful Hilton Netherland Plaza hotel with its Hall of Mirrors for concert sessions and the St. Peter in Chains Cathedral are spectacular concert venues for ACDA. Those who attended the 2010 conference at these same sites know how well they work.

We all serve different constituencies – our singers, our audiences, our congregations, our communities, for some a board of directors or institution administrators. How can we best communicate the positive aspects of

singing and promote our programs while advocating for support? I suppose the best way is to showcase ensembles’ strengths while being as transparent as possible about any possible challenges. Facebook groups have been very useful, although any social media platform has its own drawbacks.

The school where I teach is now working on a building or corporation-wide policy on social media, trying to encourage communication while maintaining appropriate uses. I have had a Facebook group for my choral program for several years, as has our state CDA. These have come in handy to pass along information or to congratulate members. If your group can harness the positives of social media without letting it consuming all of your time or causing new problems, I’d say “give it a shot!” Of course, be sure to check to see if there are guidelines or rules set by any governing body or administration.

By late February, you’ll need a break from the winter grind, snow and ice, and the grey days of winter – why not spend it with hundreds of like-minded souls who comprise the Choral Mosaic? Go to <www.acdacentral.org> for more information, to click on the links for conference registration and for hotel reservations, and make your plans now to be a part of “Cantate Cincinnati: A Choral Mosaic.” I look forward to seeing you in Cincinnati!

- William G. (Bill) Niederer is Choral Director at Elkhart (IN) Central High School and serves as Indiana CDA Vice President and Central Division Editor.

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