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## DON'T MISS THE 2015 NATIONAL CONFERENCE IN SALT LAKE CITY!

I hope to see many of you in Salt Lake City next February 25-28. We couldn't have a more beautiful venue for our National ACDA conference with gorgeous mountains surrounding the city and fabulous performance spaces for our choirs.

In addition to the 22 main stage auditioned choirs and the six jazz night choirs, we have the opportunity to have some outstanding guest choirs this year. The Mormon Tabernacle Choir will present a sacred concert and the Utah Symphony, along with a chorus made up of Salt Lake City singers, will premiere a new work by Eriks Eisevalds. Other headliners include The Estonian Philharmonic Chamber Choir, The Kings Singers, Real Group, The Desert Chorale, The Metropolitan Chorus of Tokyo, The Muungano National Choir of Kenya, Sine Nomine from Cuba, The National Youth Choir of Great Britain, Anuna and Voces 8.

There are some wonderful honor choir opportunities for students and I hope that we have a great representation from the Central Division. College, university and community choir singers can audition for a choir that will prepare music from Latin America, conducted by Cristian Grases. André Thomas will lead the High School Honor Choir, Elena Sharkova will conduct the Middle School Girls, and the Middle School Boys will be led by Bob Chilcott. Finally, a Children's Honor Choir will be conducted by Angela Broeker. Each of these groups will have a newly commissioned piece to be premiered at the conference. Audition information can be found at <[www.acda.org](http://www.acda.org)>.

Central Division choirs performing will be the University of Michigan Men's Glee Club (Eugene C. Rogers, conductor) and the Kettering Fairmont High School "Eleventh Hour" (Brody McDonald, conductor). Congratulations to them!

We have invited three renowned conductors to lead master classes and give interest sessions on major works. Helmut Rilling will focus his work on *Messiah*, John Nelson on *Creation* and Simon Halsey on *Rejoice in the Lamb*. Look for the audition material for conductors in *Choral Journal* or at <[www.acda.org](http://www.acda.org)>.

Saturday evening's closing event will be a community sing extravaganza in

the 22,000 seat LDS Conference Center with Mack Wilberg, the Mormon Tabernacle Choir and Orchestra, all of our honor choirs and special guests Sylvia McNair and David Archuleta. We will all sing together as a tribute to the wonderful art of choral music.

- Article from Mary Hopper, ACDA national president-elect/conference chair and former Central Division president, by request.



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“Tom: Well, maybe it’s like Casy says. A fellow ain’t got a soul of his own, just little piece of a big soul, the one big soul that belongs to everybody, then...”

Ma: Then what, Tom?

Tom: Then it don’t matter. I’ll be all around in the dark – I’ll be everywhere. Wherever you can look – wherever there’s a fight, so hungry people can eat, I’ll be there. Wherever there’s a cop beatin’ up a guy, I’ll be there. I’ll be in the way guys yell when they’re mad. I’ll be in the way kids laugh when they’re hungry and they know supper’s ready, and when the people are eatin’ the stuff they raise and livin’ in the houses they build – I’ll be there, too.

Ma: I don’t understand it, Tom.

Tom: Me, neither, Ma, but – just somethin’ I been thinkin’ about.”

(A scene from *Grapes of Wrath*, by John Steinbeck)

The words of John Steinbeck and Natalie Sleeth came to me this early Monday morning as I pondered what it was that I was going to try and share with my Central Division colleagues and friends.

In my best Jim Gaffigan impression, I whisper, “Steinbeck and Sleeth - Where did they find this guy? Is he serious?” Yep, I am.

I recall seeing an old black and white video clip from John Steinbeck’s “Grapes of Wrath,” where Tom Joad is talking with his Ma, in that very dark lit and stark scene. As Tom, Henry Fonda says these powerful words: “a fellow ain’t got a soul of his own, just a little piece of a big soul, the one big soul that belongs to everybody....”

You and I both know that young Tom wasn’t talking about choral music at all. Still, I submit that his words are relevant to our life’s calling and life’s work. Images of music teachers past and present come to mind as each in their own way attempted to help us see that big soul and, perhaps, assist us in our becoming a part of it.

We as choral music educators have the power and the obligation to open that window for our students and our singers. Each of us has the ability to change lives, including our own, when we explore this world of choral music with its rich and fertile resources. It is the music and our collective voices that can unlock this window to the world.

Stop and think about it with me for a minute as to all of the different kinds of places and events where we are “there.” Community celebrations - we are there. Worship services - we are there. Holiday concerts - we are there. Memorial services for students or colleagues as well as family and friends - we are there. Peace commemorations and historical events - we are there. ACDA conferences - we are there. If I missed a few, feel free to add it to the list.

As tough as it may be at times, we are present and there for our kids, our students, our singers, and our community. We do so because that is what we do and that is how we roll! It’s not all gloom and doom; Indeed there are many, many times of exuberance and rejoicing - and we celebrate. It’s all part of life - and through our teaching, our music, and our presence, we can show our singers how to live!

“There’s a song in every silence, seeking word and melody;

There’s a dawn in every darkness, bringing hope to you and me.

From the past will come the future; what it holds, a mystery,

Unrevealed until its season, something God alone can see.”

From “Hymn of Promise” by Natalie Sleeth, verse two

May you find that song in every silence and that dawn in every darkness. The ACDA choral community is there for each of us - just an arm’s length away. More and more I am coming to realize the importance of each of our being there for one another!

It is my privilege to be a part of that “big soul” right alongside each and every one of you - our ACDA Central Division family.

Thank you!

- 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 Northern Illinois University and directs the Young Naperville Singers Young Men's Chorus.

### Resound

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## ...AND... WE'RE BACK!

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I hope that you had a fantastic summer, including some resting, traveling, adventuring, music-making (read: Retreat!), family time, or whatever it was that gave you some well-deserved rejuvenation. We need some time so that we can

proceed with renewed vigor, just like when we first began sharing our love of choral music! (Spoiler alert: Summer sure seems to zoom by more quickly every year. Can you hear Keith Hampton saying "Amen..."?)

In our respective activities, our annual Retreat is important to feed aspects of us that compelled us to pursue music as a career in the first place! This summer's Retreat was one of our most well-attended in years. We celebrated our Harold Decker Award winner, Mary Hopper, with a banquet and beautiful sentiments from Bob Boyd and Diane Hires. Composition award winner Philip Spencer had opportunities to share his inspiration and had his beautiful SA composition, "Tune Thy Music To Thy Heart," prepared by clinician Janet Galván with the Directors Chorus. She also led a great sessions on movement, as well as working through a variety of music. What a joy to focus on pedagogy and preparation rather than performance.

Our Music in Worship area especially enjoyed one of the icons of modern church music composers, Mark Hayes. Both of these clinicians were top notch and gave sessions that were informative and inspiring. Another aspect is the great expertise we have right here in our state! Thanks to:

- Michael Zemek from Augustana, reading session music-getter extraordinaire;
- Leslie Manfredo, treasurer and registration-sorter-outer, assessment guru;
- Kristin Moroni, organizer and overall sunny personality;
- our reading session R & S Chairs and pianists;
- Mark Grizzard, fire puter-outer, tenor;
- ISU School of Music and College of Fine Arts! They generously supported our conference by providing facilities, duplicating services, and administrative support by Peggy DeHaven and Mona Hubbard; and
- the ISU Choral Department for providing snacks and swag.

Additional compelling news includes the Sing Up! membership campaign. Some highlights from last year: Nationally, over

2,000 members were added nationally, an increase of 10 percent. ACDA membership is at a seven-year high! The coolest news is that over 1,000 new student members were added, increasing student membership by 27 percent.

In Illinois, we followed the national trend. If you are a new member, thank you, and congratulations! (Please renew. As with all of our own programs, retention is key!) I sincerely hope that you will continue your membership and that you will all go a step further - help us in this year's campaign through the Colleague Referral Program. More specifics will come later, but here's basically how it works: a current ACDA member invites a colleague to join ACDA, and when they do, both parties get a thumb drive of 21 previously unreleased new choral works that were premiered during the 2014 division conferences. (I want that music!)

Complimentary memberships: Illinois has been allotted 35 memberships to recruit new members. These will be distributed by your board members, so that translates to two or three per district. Current members, please provide referrals of choral professionals in your area to board members, and we'll take it from there.

Student membership initiative: NEW student members can join for FIVE BUCKS! That works because our state and national organizations subsidize student memberships by paying the rest. It's a worthwhile investment in our future! Students, tell your colleagues! Illinois "opted in" to participate, and there are specific procedures to follow. Applications and \$5 go to Michael Zemek, our Student & Youth Activities R & S Chair (NOT the National Office). Tom Foust, our new ACDA Membership Chair, and I are eager to hear any of your ideas to be sure everyone knows about this exciting program.

This is a vibrant time to be involved in ACDA. Another initiative in the pipeline is mentorship. This has been piloted in the Eastern Division, and a mechanism will be put in place, but we can craft it how we like. Again, if you have ideas, please contact your District Representative. They can be found on the cool new website, and the districts are aligned with your IMEA district. We are easy to find! If you want to contribute by writing an article, send it to Chris Cayari, our new *Podium* editor. Thank you to Andy Jeffrey for years of service in editing the *Podium*.

I wish you all the best for a fantastic season of music making. We give so much! Be mindful of taking care of yourselves in order



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to serve the ones who depend on you for your expertise and inspiration. Please let me know how ACDA can serve you most effectively!

From Beth Best, your state vice president, regarding the fall conference on October 24 and 25 at North Central College - information is posted for your convenience at: <<http://new.il-acda.org/events-2/fall-convention/>>

**Save the 2014-2015 dates!**

- Illinois fall conference in Naperville at North Central College: October 24, 25
- ACDA national conference, Salt Lake City, UT: February 25-28 (Illinois party in Mary Hopper's room!)
- IMEC conference ACDA reception, January 29
- IMEC conference ACDA reading session, January 30
- Retreat 2015: June 24 and 25 at ISU

Join our facebook group: Illinois ACDA

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

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**GROOVE FOR THOUGHT**



# HOW FINNS CHANGED MY APPROACH TO LEARNING MUSIC



During my spring 2007 sabbatical, I had the great honor of serving as guest conductor for the EMO Ensemble in Helsinki, Finland. This ensemble, founded and conducted by Pasi Hyökki, specializes in new music, much of it by Nordic composers. My assignment was to prepare a program of music written since 2000 by American composers. I had heard this fantastic choir sing in concert during previous visits to Finland, and I was excited to have the experience to collaborate with these wonderful musicians.

Composed of about 35 singers, many were students at the Sibelius Academy, and most were accomplished instrumentalists; indeed, for many, voice was their second instrument. More than half had sung in the Tapiola Children's Choir under the late Erkki Pohjola. This was a formidable group of musicians who had grown up singing and making music at the highest levels. I had done some homework to learn what their rehearsals were like, so that I would be ready for my time with them. Perhaps the most interesting fact I learned was that they rarely sang with piano accompaniment, and rarely used piano to rehearse. Indeed, in one of the rehearsal locations, there was no piano.

Several singers had perfect pitch, but most brought tuning forks with them. They were accustomed to being responsible for finding their own starting pitches, and occasional pitches thereafter. There seemed to be a deeply ingrained sense of where the center of tonality was. Intonation issues were pretty much nonexistent. They did not use solfeggio or any other system, from what I was able to ascertain; they simply understood how to find and sing pitches from deep within themselves. They learned music quickly and rather easily. Most of the singers had not heard of Eric Whitacre at that time, so I thought they might enjoy singing "Leonardo Dreams of His Flying Machine." They pretty much read it the first time with only a few minor mistakes. We had lots of stylistic issues and transitions to work on, but pitches and rhythms were a cinch. Needless to say, I was in awe.

Erkki Pohjola attended my March 2007 concert at the Rock Church in Helsinki, and we had the chance to speak afterward. I shared with him how magnificent my time had been working with the singers, and how I had hoped to take much of what I had experienced back

*Resound, Fall 2014*

with me to Anderson University. He said to me that the biggest problem he saw with American choirs was that they relied entirely too much on the use of a piano to learn music; they learned the music from the outside in, rather than the inside out. This made total sense to me.

Another issue that became clear to me was how differently the Finnish singers prioritized tasks associated with vocal production. When discussing this issue, it seemed clear to me that they saw singing in tune as the highest priority – not the only priority, but number one. American singers too often place support, resonance, strength, beautiful tone, and vibrato among the highest priorities, with intonation falling somewhere lower on the list. The Finns really had a clear sense of clear pitch and impeccable intonation at all times. There was no faking or approximating pitches.

When I returned home, I began right away using piano less and using solfeggio much more often. We have sung entire rehearsals without the use of piano. For some students, this was frustrating, and at times I gave in for a little help from the keyboard, but as time went on, much less. The students have grown consistently in their ability to read, to audiate, and to sing in tune. They have developed a keen sense of where the tonal center is (most of the time), and have increased the speed with which they learn new music. Their self-confidence has gone through the roof over the years now, and they learn music for private lessons and musical theatre/opera productions with greater skill and in less time.

If you use a keyboard a lot to learn music, I would suggest you try using it less. Try an entire rehearsal not using piano, except maybe for warm ups. Weaning off of the external stimulus of a piano can be a bit painful, but from my experience it is well worth it. I have had to retrain some of my wonderful accompanists/collaborative pianists not to help the singers so much. Indeed, when there is a pitch mistake, rather than have the accompanist play the part, I have the singers back up a bit and sing through the tough part on their own until it is right. Then we add the piano accompaniment back in. Eventually everyone will get used to this way of rehearsing. The Finns changed my approach for the better, and I would encourage you to give it a try.

*- 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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Greetings from Michigan! We hope that our choral friends everywhere had a wonderful and recharging summer. With the beginning of the new academic year and concert season, with are also entering the final stages of preparation

for our fall state conference. We have a truly exciting two day event on October 24 and 25 that will offer exceptional choral performances, interest and reading sessions, discussions, and conducting master classes. Our headliners are Simon Carrington, professor emeritus from Yale University and Emily Ellsworth, professor of conducting at Northwestern University and Artistic Director of Anima (Young Singers of Greater Chicago). We will see both of them conducting on stage, as well as presenting interest sessions and teaching undergraduate and graduate student conductors.

For the first time, our state will feature a state Collegiate Honor Choir, conducted by Simon Carrington. Over 170 students from different colleges and universities across the state will come together for a full day of rehearsals and a concert performance of great literature on Friday night.

Among the rest of the wonderful performing choirs and their conductors are East Grand Rapids High School (James Borst), Saginaw Valley College Cardinal Singers (Kevin Simons), Stoney Creek High School Chamber Singers (Brandon Ulrich), Ann Arbor Pioneer High School A Cappella Choir (Steve Lorenz), Western Michigan University Cantus Femina (Dee Gauthier), Dakota High School Varsity Choir (Todd Moses), Van Hoosen Middle School 7<sup>th</sup> and 8<sup>th</sup> Grade Choir (Thomas Blue), Grosse Ile Community The Parker Chorale (James Parker), and Kalamazoo Singers (Richard Phelps).

"Choral Singing as Story Telling," "The Choral Conductor/Voice Instructor," "The Adolescent Brain/Voice," "Renaissance Music and Why It Is So Important" and "The Music of Polynesia" are some of the interest sessions offered at the conference. Featuring the music of Michigan composers has become a tradition at our conference in the last three years. This year we will have the opportunity to hear composers Stacey V. Gibbs and Sean Ivory talk and feature some of their choral music.

We are excited to also offer an open discussion session for our constituency to meet our state board members and conference

clinicians, ask questions on different choral topics, discuss choral experiences, hear about the ACDA national conference in Salt Lake City in February 2015, and also learn about new initiatives and programs of the national ACDA board.

As has become our tradition, we will announce the 2014 recipient of the Maynard Klein Award given by the Michigan board in recognition of artistic excellence and a lifetime of leadership in the field of choral music, at the final concert on Saturday at 4:00 pm. We will close the conference with the performance of our guest choir, Anima (Young Singers of Greater Chicago), directed by Emily Ellsworth.

Please come and visit us on October 24 and 25 in Flint, Michigan. We would love to see many of our Central Division friends joining the Michigan choral family at our invigorating and recharging fall conference. Until then, best wishes for a wonderful year of choral music making to all!

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

## ACDA 2015 CENTRAL DIVISION PRESENTERS

- Karen Brunssen, The Evolving Voice: The Senior Years
- Paul Caldwell, Creating Safe Space: LGBTQ Singers in the Choral Classroom
- Matthew Garrett, Teaching for Transfer in Choral Rehearsals: Developing Critical Thinking Skills with Children, Adolescents and Adults
- Howard Helvey, Reclaiming the Ancient Hymnal: the Art, Devotion and Practice of Psalm-Singing
- Richard Bjella & Kristina Caswell MacMullen, Connecting Artful Movement and Dynamic Formation in Performance
- Carlton Monroe, Soli Deo Gloria: Bach Cantatas in Today's Worship
- Andrea Ramsey, Swagger, Gentlemanliness, and Brotherhood: Explorations of Lived Experiences in a High School Men's Chorus
- Andrea Solya, The perfect repertoire for the not-so-perfect choir
- Steve Zegree, Vocal Jazz Rehearsal Techniques: How Do They Differ From Traditional Concepts?



# MAJOR WORKS FOR YOUNG CHOIRS



At the public high school where I teach, we have a wonderful tradition. Each year for our December concert, our largest mixed chorus, a group of 55 to 65 auditioned tenth through twelfth graders, performs a major work with the school orchestra. For a time, we had selected four works and rotated them in a cycle to ensure that all students experienced three of the four within their time in the ensemble. The works chosen were Vivaldi's *Gloria*, Schubert's *Mass in G*, excerpts from the Christmas portion of Handel's *Messiah* and Pergolesi's *Magnificat*. We have also included Saint-Saëns' *Christmas Oratorio*, Rutter's *Magnificat* and a little known minor work by Martini titled *Domine Ad Adjuvandum Me* (Lord My God Assist Me Now). These are just a few of hundreds of major works that may be used at the high school level.

In composing this article, I was reminded that the idea of preparing and performing a major work for chorus and orchestra with a group of high school singers strikes fear into the hearts of many choral conductors. Many times I have heard statements such as "Our high school doesn't even have an orchestra" or "I have 20 women and 4 boys, we could never do that" or "We can't afford to buy music like that," and my personal favorite, "My students can't concentrate long enough to learn something like that!" I am here to tell you, my friends, where there is a will, there is a way, and the experience you will give your students by challenging them in this way is immeasurable. Below are some tips which may be helpful for conductors who feel this experience is beyond their students.

First, consider only performing two or three movements from a larger work. No one says you have to perform the entire thing. You may find that the two or three you selected fit well with the rest of your program, but not in the order they appear in the larger work. Why not take the liberty of performing them out of order if it works better for you? Perhaps make a note of this in your program and use it as an opportunity to further educate your students and your audience about works of this kind.

Consider combining with another school or with a local church. This can solve many issues at once. If your school does not have an orchestra, perhaps the church has one, or their organist will perform the accompaniment. Maybe in combining with another school, the neighboring school has an

orchestra to use. If you are unable to afford scores for your students, you might be able to borrow them from a church or nearby college. Another great idea: combine with a nearby college! What a terrific recruitment tool for them and a wonderful experience for you and your students.

You might also choose to perform a major work on an every other year basis. Perhaps with this format, a booster organization would be willing to chip in to purchase scores or to pay for orchestral musicians. Keep in mind that many major works can be performed with just piano and that the lack of access to an orchestra should in no way deter you. Further, be mindful that there are major works available for varying voice parts: all male, all female, as well as for mixed chorus. If you teach at the elementary or beginning middle school level, there are some wonderful works which require children's chorus. Perhaps you could combine with the high school choir, or if you conduct all choirs grades 5-12, you might use the work for multiple grade levels.

Simply put, the possibilities are endless and your students will grow immensely from the experience as will you. If this is not a task you have yet undertaken, or perhaps it is one that has grown somewhat stale for you, I urge you to revisit the idea of sharing a wonderful major work with your singers.

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

## DIVISION LEADERSHIP

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# WHERE ARE THEY NOW? UPDATES FROM OUR PAST CENTRAL DIVISION PRESIDENTS

This past summer, Central Division president Brett Goad had the idea that it would be good to hear our past Central Division presidents' memories and what they are doing now. He reached out to them, and here are the responses of those who responded. Central Division president Mel Ivey (1981-1983) passed away in 2008 and attempts to contact Ernest Hisey were unsuccessful.

**Bob Snyder** (1983-1985) - It was my privilege to serve ACDA as Illinois state president, Central Division president, and then as ACDA national treasurer for four years. The Eastern Illinois Concert Choir that I directed for 27 years performed a program of electronic choral compositions by Daniel Pinkham at the 1960 ACDA national convention in St. Louis, and made three European choir tours. Upon retiring, my wife, Paula, and I moved to Woodside Plantation in Aiken, South Carolina 18 years ago, where I play tennis, golf and bridge.



**Michael Wade** (1985-1987) - I was fortunate to serve as the ACDA Central Division president rather early in my career, as I was in my mid-30s. My term began while I was music coordinator for the Crown Point, Indiana schools and continued when I moved to Elkhart (Indiana) Memorial High School. I continued teaching in

Elkhart until my retirement in 2005. I actually relaxed for a year, only keeping my church choir and continuing to sing with the South Bend Chamber Singers and the St. Joseph Valley Camerata.

From 2009 to 2013 I served as adjunct choral director for Indiana University South Bend. In 2011, I gave up my church choir and stopped singing in the ensembles, but became director of the Elkhart County Community Chorus in 2014. I enjoy reading, relaxing and traveling with my wife, Amanda. It is exciting to see my daughter, Megan, begin her own teaching career. We are fortunate as vocal/choral musicians that our skills can be utilized after we leave the classroom. ACDA and choral music have been among the major influences on my life. I am grateful for the many people with whom I have had the pleasure of interacting on this lifelong journey.

**Bill Schnell** (1989-1991) - It was the years 1989 to 1991 that I had the honor to serve as the president of the Central Division. One of the primary functions was to oversee, coordinate, and convene the division conference which was in Grand Rapids. The people with whom I had to work were fantastic – being able to work with Mary Alice Stollak and Anton Armstrong was truly a pleasure. Alice Parker was one of our featured guest



speakers – what a joy. I attempted to get Paul Salamunovich to come and join us but he asked (in so many words), “Isn’t that that organization where all the directors sit around listening to all the choirs perform and spend their time critiquing the performances?” Basically, his advice was that we as directors should not be afraid to walk around in our underwear lest we have brown spots on them – we should be HUMAN.

So, as I was presenting my “presidential address” to the assembly, dressed in a suit and tie telling them about my conversation with Paul, I proceeded to gradually remove my coat, then my tie, then my shirt, then my pants all for the purpose of showing that I was not afraid to be human. The message -- be honest, compassionate and very natural with our groups and with one another. Comments from those attending – great speech but nice to see you with your clothes on again.

**Mary Alice Stollak** (1991-1993) After many meaningful experiences as a high school, college, and church choir director, in 1993 I was asked to found the Michigan State University Children’s Choir. These years, from 1993-2009, took me on the most exhilarating musical journey of my career. I worked with beautiful, committed children and parents, represented the U.S. at the 2002 IFCM Symposium, and even won two Grammy Awards along the way.



My most cherished ACDA memory was receiving the Central Division Stace Stegman Award. Most memorable was the President’s address given at the 1990 Central Division conference by my great predecessor, Bill Schnell.



**Terry Lehman** (1993-1995) - It was indeed an honor to be elected as the ACDA Central Division president 1993-1995. As I recall, our 1994 conference in Chicago turned out well, in spite of a big snow storm! Since retiring in 2008, I have enjoyed taking a break from choral music. Louise and I moved to a retirement community close to our three grandchildren, and in 2009-10, I volunteered for several weeks with Mennonite Disaster Service. We love traveling around the country with our camper trailer. In 2013 we enjoyed a 21-day educational cruise to Antarctica, Argentina and Chile. I enjoy playing golf, hiking, downhill skiing, camping, and canoeing in the BWCA with family. I have recently been reading *Deep River: The Life and Music of Robert Shaw* by Keith C. Burris. Currently Louise and I are tutoring some young Japanese students in English. I enjoy attending ACDA conferences now and then and can certainly appreciate the hard work that goes into them.

**Charles Smith** (1995-1997) - A quick summary of our retirement status: Kay and I spend winters at our home in Placitas, New Mexico, a state that has always been magic to us, especially the northern, mountainous portion. We still have our Lake Michigan cottage near Northport, Michigan for summers. As of retirement for us in May of 2002, we have enjoyed going wherever we wished in the U.S. and abroad, and have added to our travel options a 42-foot motor home, a getaway for when we need to get away from our two getaways, and a lovely Labradoodle puppy, Lily, who is our RV guard dog. We are making the most of our "golden years."



Our retirement lives have been filled with good music, but not of the conducting or adjudicating or writing genres, as I decided to leave the career path completely upon retirement; it was a good decision for me, although every now and then I keenly miss standing before talented singers and instrumentalists. Our New Mexico home is but 45 minutes to the Santa Fe Opera and 20 minutes from Albuquerque's many musical offerings, the cottage is near Interlochen, so we have fine musical options.

Your email reminded me of how much I enjoyed my work with the Central Division conference in Cincinnati in 1996 (I think).

**Tom Stauch** (1997-1999) - Since serving as Central Division president, my life has been filled with adopting and bringing home our second daughter, raising our two daughters, dealing with the loss of my mother in a year in which 5 family members died within weeks of each other, and selling my parents' home.



I am serving a second stint as Illinois Two-Year College R & S Chair. I've revived the State Two-Year College Festival and this fall revived the State Two-Year College Choral Workshop/Clinic, in cooperation Eric Johnson at Northern Illinois University. Currently, I'm studying brain function/music research findings with an eye to devising strategies for use in rehearsals. ACDA highlight: Being profoundly moved by the performances and spirit at every ACDA event I have attended.



**Hilary Apfelstadt** (1999-2001) - As ACDA's national president 2007 – 2009, I oversaw the transition from Gene Brooks' to Tim Sharp's leadership as Executive Director. In 2010, I began teaching at my alma mater, the University of Toronto, and have enjoyed sharing lessons learned from ACDA with students and colleagues in Canada. Central Division officers kindly invited me to conduct the Division Women's Honor Choir in 2012 and to give me the Stace N. Stegman Award in 2014. I will always appreciate the wonderfully supportive nature of Central Division ACDA. Thanks to all my choral friends in the Midwest!

**Gordon Krauspe** (2001-2003, 2004-2005) – I served as Illinois president 1998-2001, Central Division president 2001-2003, and then again as Division president to complete Randi Von Ellefson's term. Since that time, my focus has been on family and school. My wife Claudia and I are now grandparents, and that is the greatest joy in our lives! I am in my last two years of public school teaching and as I look ahead I am planning to spend more time with my family, and with my guitar (a friend of 45 years!), writing more songs ("Know it? I WROTE it!")!



**Randi Von Ellefson** (2003-2004) It was such a great honor to serve as Central Division president when I was the choral director at the University of Chicago and also the director of the Elgin Choral Union. It gave me an opportunity to meet so many of the great choral directors in the division, visit the state conferences and also, of course, plan the Division Conference in Indianapolis. I remember so many highlights from that conference—but I will refrain from mentioning in fear that I will forget someone or some choir that was outstanding. I do, however, thank many people who helped make that conference so successful including the "sing" at the Capitol rotunda.

I left my position at the University of Chicago and to become Director of Choral Activities at Oklahoma City University and was jointly appointed at the time to serve as Artistic Director of Canterbury Choral Society in 2004. Canterbury is an independent choral society that just celebrated its 40th anniversary last year. I am so thankful for the many dedicated singers who have been with me and the many professional choral directors who I have known, worked with, and collaborated with for concerts, conferences and also with whom I have served on committees.

**Michael Schwartzkopf** (2005-2007) - Greetings to my dear friends and colleagues in the ACDA Central Division! Those reading this are in various stages of their lives in choral music. For me it started as a graduate student back in the 70s when I was introduced to all that ACDA had to offer. I would not have had the career that I had, had it not been for ACDA as a result of attending the conferences, networking with colleagues, and listening to the fabulous concerts. I know that my students never knew what to expect from me when I would return from a conference and try new techniques that I had observed from those early giants of our profession. My wife and I are enjoying retirement near Hilton Head, South Carolina, where the golf course, the beach, and enjoying our four grandchildren occupy our time. We enjoy attending concerts and I am doing some judging and welcome more if helpful. I miss choral music, my students, and "old" friends in the Central Division. I want to thank all that were such a





great help and support to me while I served a term as Illinois state president and then as division president. I have great memories! I would love to hear from you (michschw@indiana.edu). Have a great year!

#### Pearl Shangkuan (2007-2009)

I continue to guest conduct nationally and internationally – highlights include my conducting debut at Carnegie Hall, various All-States and ACDA division honor choirs, teaching the conducting master class for the Chorus America conference, serving on an international panel of judges at the China International Chorus Festival, and giving lectures at the World Youth Choral Conference in Beijing and the 10<sup>th</sup> World Symposium on Choral Music in Seoul. Some of my most wonderful ACDA memories are attending the conferences and getting to know and deepening the friendships made over the years, and performing at the division (Cincinnati, 2010) and national conferences (Chicago, 2011).



#### Mary Hopper (2009-2011)

After the year of planning the 2010 Central Division conference in Cincinnati, I thought I deserved a rest, but the rest of ACDA thought I should continue working, and I ended up as national president-elect! I have to say the experience of planning our conference has helped me know that the people on my team are the key to leadership. I have completed by 35<sup>th</sup> year of teaching at Wheaton College and still love conducting the Women's Chorale and the Men's Glee Club. My husband, Peter, and I are empty nesters and saw our daughter, Betsy, get married last summer, which was a real joy.



#### Tom Merrill (2011-2013)

As of July 1, 2014, I became the Director of the School of Arts and Innovation at Xavier University, where I formerly served as Chair of the Department of Music and Theatre. In 2014, I happily became a founding member of ACDA's Podium Society and encourage my ACDA colleagues to join the cause! My favorite memories of his time as ACDA Central Division service were the AMAZING colleagues I was fortunate to work with, the wonderful/hysterical Choral Cabernet reading sessions, and the opportunity to help ACDA grow.



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• 11:09 EX.SD (11/12) [Key:CM Lev:2 Pitches:#5]

# "THOU SHALT NOT BORE"



"Thou shalt not bore."

This commandment comes from Jim Severns, a theatre friend, who taught his legion of actors, "Thou shalt not bore" and "When in doubt, go faster." Given that theatre and music share common elements, these axioms seem worth our consideration as musicians.

## CREATE AN INVITING MUSICAL EXPERIENCE.

Whether you have 16 or 60 singers, your choir deserves your best considerations and preparations. Whether your music reaches a congregation of 26 or 260, they deserve the best quality sound and literature your group can offer. So, get busy...new challenges await every week!

- ***Include a short vocal warm up in rehearsal.***

Teach singers to attend to their own sound, breath support, and vocal range. For mature singers, including warm up exercises that move quickly can be helpful in activating the breath and engaging the voice. Alternating legato, marcato, and staccato will develop their skills for use in music. Encourage musicality in the first sounds and stimulate minds as well.

- ***Include introits, prayer responses, and benediction responses.***

Short choral statements in a worship service can reinforce liturgical ideas, add expression, and give worshipers a response from the people. Work on the variety and style of responses just as you do your anthems. Use fragments of anthems, responses and choruses in hymnals, and published books of responses. (I find these especially helpful: *We Have Come to Worship the Lord*, compiled by John Carter, Hope Publishing Company; *Choral Responses for Today's Worship*, compiled by Mary Kay Beall, also Hope Publishing; *Service Music from Master Composers*, arranged by Hal H. Hopson, Hope Publishing; and *Choral Meditations for Today's Worship*, by Scott Williamson, Carl Fischer, Inc.) Responses allow more choir participation but are effective only if they invite the congregation's ear. The same responses week after week have a mind-numbing effect. Vary the style, tempo, and selections to fit the service and the liturgical season.

- ***Select anthems of excellent quality which your choir can master in the time allowed.***

Nothing improves anthem selection more than a director's continuing diligence and ongoing search. I start the year in the fall with a complete outline of anthems for September through May. A few titles change, some change places, but most fit the liturgy and the season, although they were chosen months earlier. With plans in place early, we rehearse music for the coming six weeks. If we are preparing a cantata or special service, we use additional time (20 minutes) and rehearse more pieces. Short segments on several anthems add variety and move the singers through the rehearsal with energy. Anthem selection should attend to voicing that fits your choir, and a level of difficulty that is "worth it," i.e., you can prepare in a reasonable time frame. Discard anthems which don't have a text of excellent quality. Look for music that communicates to your singers and the congregation.

- ***Over the course of a church year, sing a broad range of styles.***

You may find your music selection limited by what is in the library, what the minister wants, what the singers expect, what the congregation likes, what is in your comfort range, and what the accompanist can play. If you are working with some of these limitations, look for ways to broaden your musical horizons. Encourage choir members and congregation to purchase an anthem in honor or dedication of someone. Program an African piece (other than "Siyahamba"! ). Hire an oboe or horn soloist. Reach back to some of the great classic pieces that everyone loves to hear ("How Lovely is thy Dwelling Place," by Brahms; "If ye love me" by Tallis; "Ave Verum Corpus" by Mozart; your own favorites). Do a jazz piece and find a combo. Divide an anthem into features for 12 of your singers in short solos. Coach the congregation to join on the last verse. Add tympani. You are the music educator in your congregation. Program carefully, and you can find the tastes of your choir and your congregation will grow, too. Stretch yourself!!

Thou shalt not bore. Thou shalt energize... and, when in doubt, maybe go a little faster!

- Diane Hires, Music in Worship Repertoire & Standards Chair for the Central Division, conducts the Chancel Choir at First United Methodist Church in Downers Grove, Illinois.

## DIVISION LEADERSHIP

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If you are reading this publication as a student, then you are someone who is really interested in becoming a better choral conductor/musician. Becoming better at anything usually involves observing and developing the habits or behaviors of

those who do it well. It must also involve the identification and appreciation of how much one does not yet know. It is humbling but important to understand that there is always much more to learn.

We all have things we like to do. As students of the choral art and as developing conductor/ teachers, we also have things we need to do. Some of you will attend the ACDA national conference in Salt Lake City. Others will attend their division or state conferences and retreats. ALL are important. Some are simply more affordable. The choices that you make in your planning process can make a huge difference in your development. Here are some steps you might consider:

**Step I:** Stop looking on slack-jawed every time you watch a great teacher/conductor at work. The "Wow! That is so cool!" approach rarely helps us to learn what those people are doing, much less how it is being done. Take the time to figure out what is happening and why it is happening. Is it pacing? Is it rehearsal structure?

If you have to choose between seeing a great performance or seeing an early rehearsal of an honor choir, choose the honor choir rehearsal. This is where the conductor develops a sense of group and of tone. It is often magical, but analyze the process. Which steps and in what order? When was there praise? When was there correction? How does that person engage so many people so well? Lastly, the most important question — How much of that process can I learn to do? Look for attributes and teaching tricks that fit your developing teacher personality. Not everything will work well for you. Learn to understand why. It may be something unique to that individual — a quirkiness, a drawl, a humor from another part of the country. Watching great teachers teach can help you develop a more complete toolbox or teaching tricks, but be careful. Many who try new tricks do not understand the pedagogy behind it. Until you do, it is only a trick and may not have the intended result. Others use their newly found trick too often, which diminishes its impact on the group.

**Step II:** Go to sessions that may not interest you yet. As Walter Lamble wrote in *A Handbook for Beginning Choral Educators*, "I sincerely hope that your first job is one that thrusts you into a situation where there is no established program or where the program is on its last (first) legs" (p. 1). Many of you are dreaming of starting your career in a place where they can already read music, create a warm and beautiful tone, and we can do our favorite choral masterworks for an appreciative crowd. That paradigm may test your musicianship and your conducting skills but it likely won't help you develop a vocabulary of gesture, a pedagogy, and a repertoire that will help others develop as independent musicians. We serve people and music. The sooner and more deeply we understand that, the greater our potential to affect change.

**Step III:** Go to a few performances and listen slack-jawed thinking, "Wow! That is SO cool." Don't analyze. Don't figure out. Just listen and enjoy. Sometimes, especially as college students, we simply need to remind ourselves why we started this journey. As we realize the career is work and that our education can be laborious, the "coolness" of music can wear thin.

**Step IV:** Don't forget that the music we serve is important, but the people we serve are more important. I was reminded recently what it really takes to impact someone's life. One of my students, a 20-year old, was killed while riding his bike home from the college. As friends, family, and colleagues spoke about him at the memorial service, it struck me that common threads of his existence are those common threads that make great teachers. These were some of the things I kept hearing and will work to keep fresh in my own teaching:

- He enjoyed the experience of listening for the sheer joy of it.
- He always engaged the person he was talking to. He looked at you. He looked into you.
- He seemed to know what role to play in a conversation — listener or talker. Should he direct or correct? Was he learning or teaching? This is a rare quality indeed for one so young, but so essential for a teacher/conductor to develop.
- He invested himself fully in relationships, both personal and professional.
- It always appeared that he LOVED what he was doing at that moment.



Continue to work on yourself. Give yourself permission to like who you are at this point in your development. Some are ahead of you, others behind. Be okay with that. Begin to spend more time with the things you need to be working on than on those things you enjoy working on. Just some food for thought on your journey.

*- Robert Sinclair is Director of Choral Music at VanderCook College of Music in Chicago and serves the Central Division as Repertoire & Standards Chair for Youth and Student Activities.*

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# I “DISCOVERED” MY OWN VOICE: DUTCH CHORAL MUSIC EDUCATION



As music educators, we constantly consider the effectiveness of our approach to teaching. Hopefully, we are interested in finding out about experiences of colleagues from other countries. I had an opportunity to interview Michel Hogenes, a lecturer of music in education at The Hague University, Teacher Education Department, the Netherlands. He is also a lecturer of pedagogy and psychology at Codarts, Rotterdam Conservatory, and President of Gehrels Music Education Association. Michel is a board member of Zingenderwijs Association for voice training in elementary schools and preschools and conductor of Project Choir Rijswijk.

In order to preserve the authenticity of the conversation, the flavor of the Dutch culture, and the character of the interlocutor, I am presenting to you his unedited responses.

**Madlen Batchvarova (MB):** Michel, tell us about your musical experiences growing up in the Netherlands. When did you start playing an instrument or singing? Why was that important in your life? Did you go to a secondary school of music? How did that shape your future as a musician?

**Michel Hogenes (MH):** My music ‘career’ started when I was 9 years old. Electronic organ (Hammond organ) was a very popular instrument in the seventies, so I wanted to play this instrument. To be honest, I didn’t feel very competent/ talented but I loved to play the instrument. I grew up in a working class family. Classical music was not very popular in our household. My sister started to play the accordion and played in an accordion band, so I joined the band as well. When I was 12, I quit the organ lessons, but I kept playing. Because of the accordion band, I improved my skills and I wanted to study music. Although my knowledge of music theory was not impressive I passed the entrance exam for the “pre-year”. During the same year, I finished my secondary education and prepared myself for the real entrance test. At 17 years old, I started really seriously to listen to genres other than popular music. I began studying more seriously history of classical music and performance practices. My organ study was based on the classical tradition, but the repertoire consisted predominantly of contemporary classical music, but also pops and jazz.

Music has always been very important to me. What I missed were teachers that really inspired me. This was the case during my elementary and secondary education, or during my private music lessons. Playing in a group was the factor that encouraged me to go on. Naturally, at the conservatory I met a number of inspiring lecturers and mentors.

**MB:** Did you sing in choirs? What was your experience? What did you learn as a musician from it, and did you find enjoyment in it? Do you remember the titles of any of the songs that left a lasting impression on you?

**MH:** Although the Netherlands are known for their classical choirs, the first time I joined one was at the Alkmaar Conservatory. All music students had to join the “concert” choir during the first two years of their education. It was a very special encounter for me. As an organist, I was not used to singing, so my voice was quite inexperienced. Singing the tenor part cost me a lot of effort. Singing in a choir taught me much more to listen than playing in a band did, and it made it possible for me to become acquainted with music from several periods of music history. This is different than playing in a band. I “discovered” my own voice. Some of the most memorable pieces include Britten’s *Five Flower Songs*, Stravinsky’s *Symphony of Psalms*, Ramirez’ *Missa Criolla*, Rachmaninoff’s *Vespers*.

**MB:** Tell us about Dutch music education. When do children start learning music in school? Do they have an opportunity to join a choir? Are they interested in doing so? Is singing part of Dutch culture?

**MH:** In The Netherlands, people do have lots of opportunities to make and study music. The Netherlands has a population of 16 million. One and a half million of these people do make music. Music education is compulsory in elementary schools (4 – 12 years old) and in the first three years of secondary education. Unfortunately, in most elementary schools, the subject of music is not of most importance. The level of education in the Netherlands is considered quiet high, but if one takes a glance at music in the schools, the opposite is the truth.

If you want to get (good) music education, there are lots of possibilities at community music schools and in private studios. Courses are presented for all ages, from young children through elderly people. There are even courses specifically for pregnant women. Besides these music lessons, there are lots of community and church choirs and bands. Some of these choirs and instrumental ensembles have private lessons available for their participants. The quality of these lessons varies from choir to choir. Although music education in schools originally was defined as singing, and lot of people do sing in choirs, I would not say that the Netherlands have a strong choral tradition.

**MB:** Is there a centralized program or system of requirements for choral music education in the schools? Do choristers learn to read music? Do they use fixed or movable “do,” or numbers? Do choirs practice sight-singing?

**MH:** We do not have a centralized program for music education. Main goals are formulated and students should reach these goals, but there is no particular system for reaching these goals. If students (children or adults) attend a choir or go to a choir class, they will be challenged with sheet music most of the time. It differs from choir to choir and class to class if they really learn how to read it. Some choir members do read music in a rather passive way. They are not really able to sight-sing. Some choirs do use the movable do, do-re-mi system.

**MB:** Finally, Michel, what pieces from the treasury of Dutch choral music shall we, the non-native musicians, attempt to perform?

**MH:** When discussing Dutch music, I tend to stick to the masters:

Johannes Ockeghem – masses. A honored singer, choirmaster, and teacher Johannes Ockeghem (c. 1410-1497) was the most famous composer of the Franco-Flemish School in the last half of the 15th century, and is often considered the most influential composer between Dufay and Josquin des Prez.

Jacob Obrecht – opera omnia. Jacob Obrecht (1457-1505) was a Flemish/Dutch composer. Biographical details about Obrecht are rare and not very precise. His active life seems to be a chain of short appointments.

Jan Pieterszoon Sweelinck - chansons, madrigals, motets and Psalms. Jan Pieterszoon Sweelinck (1562-1621) was a Dutch composer, organist, and pedagogue whose work straddled the end of the Renaissance and beginning of the Baroque eras. He was among the first major keyboard composers of Europe, and his work as a teacher helped establish the north German organ tradition.

Ton de Leeuw (1926–1996) was a more contemporary composer. He studied composition with Henk Badings and Louis Toebeosch. From 1949 he studied in Paris with Olivier Messiaen. Because of his interest in world music he studied ethnomusicology in Amsterdam. He received the prestigious Matthijs Vermeulen award for composition twice - first in 1982 for his choral work *Car nos vignes sont en fleur*, based on the biblical *Song of Songs*, and then posthumously in 1997 for his *Three Shakespeare Songs*.

*- Madlen Batchvarova is Director of Choral Activities at Hanover (IN) College and serves the Central Division as Repertoire & Standards Chair for Ethnic and Multicultural Perspectives.*



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# A LEGACY - ARE YOU CREATING ONE?



What is a legacy? Do you have one? Do you know of teachers who do? In the wake of losing my good friend Cheryl West, I've been giving this a lot of thought. Seeing on Facebook and at the funeral all of the lives she touched in so many ways was overwhelming. I'm not writing this as an homage to Cheryl; there are many others who would do a much better job at that. Merriam-Webster defines a legacy as "a gift by will especially of money or other personal property."

That's obviously not the legacy to which I'm referring, but wouldn't it be nice to have the means to leave that kind of legacy? It also defines it as "something transmitted by or received from an ancestor or predecessor, or from the past." That's more like it. As I look through the synonyms and related words, I see words like "heritage, bestowal, gift, offering and present."

So what "gifts" are we passing down to our students? I know that we would all agree that a love of music and a love of singing are both important. I think we would also agree that a strong knowledge of music and the voice are also important. With these gifts alone, our students could enjoy music and singing, and pursue them as a potential career. I would take the next step and say that striving for musical excellence would be an incredible gift for our students. By giving them the tools and love, and a drive to excel, we would be setting them up for years of satisfaction.

Is that enough? For me, that doesn't even scratch the surface. There is so much more about being a caring, respectful adult who is open to diversity, traits that I try to instill and demonstrate to my students every day. Having

the opportunity to teach so many adolescents (we have 510 coming into our classroom every day this year), I have taken this on as a responsibility. I am in the business of character development more than the business of developing potential musicians, or singers, or even lovers of music. I feel the responsibility to show them what it means to respect another person, no matter what. I am responsible for demonstrating patience, care for others, love, and even simple things like being on time! If I started the phrase, "To be early is to....," I can hear hundreds of voices out there (even some reading this right now!) chime in with, "be on time, to be on time is to be late, and to be late is unacceptable!"

I guess that's part of my "legacy." The idea that every day we're going to have fun in the classroom, but we're also going to strive to our highest level of excellence, is part of my legacy. The idea that everyone sitting next to you is a wonderful being with something incredible to offer, and we are not going to put them down, I hope, would be part of my legacy.

I've been teaching long enough, and in one area, to be lucky enough to have had a positive impact on a community. When my eighth graders leave in May, I see myself throwing handfuls of pebbles in the lake. Their ripples are powerful. Their influence is my influence. Will I have done enough by May to make a positive impact on the world around me through these young ladies and gentlemen? Am I creating a worthy legacy? Are you?

*- Dan Andersen is Choral Director at Center Grove (Indiana) Middle School Central and serves the Central Division as Repertoire & Standards Chair for Junior High/Middle School Choirs.*



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# THE LAST WORD



Who has come before us, what will we leave behind, and who will follow us?

If you read through this issue of *Resound*, you will see in Brett Goad's article some discussion of what choral music does for its participants today; in Madlen Batchvarova's article some mention of music instruction of the past and how it affects teaching choral music today (albeit in the Netherlands), and in Dan Andersen's article a discussion of what legacy and impact we can leave behind us.

Like many people, I've become interested in my family genealogy and have been doing some amateur research. It amazes me to find out the hard lives of my even recent ancestors - many childhood deaths and traumas, families split apart by war, etc. It has made me think about the topic of Dan Andersen's article - what impact do we have on our singers' lives, and what will they remember?

I have been in touch from time to time with former students and have suddenly become aware of how many things I was NOT aware, both in the classroom and outside. Things such as family issues of my students, certainly, but primarily the things they remember from being in choir. The funny (as well as horrifying) stories they tell!

As I'm sure many of you know, sometimes the things they remember are not at all what we would expect. In the past few months I had a former student apologizing 20 years later for his poor behavior which resulted in being removed from the show choir, and how it was the first time he was ever really held accountable for his actions.

I also have heard about shenanigans which went on during a trip to New York City (things I really didn't want

to know!), etc., but mostly I have heard the good memories and how they felt that choir was the place where they could be themselves, have fun, learn, but also feel safe. I think I am satisfied with that.

The untimely passing of Cheryl West, ICDA membership chair, 2014 Central Division conference registration chair, and all-around wonderful person, really made me think about the future. The choir under her direction, the Indianapolis Youth Chorale (which sang at the 2014 Dallas ACDA national conference), sang at her funeral, showing their love and respect for her.

Some of the still-living giants of the choral world will be in attendance and/or conducting at the ACDA national conference in Salt Lake City - Helmuth Rilling, John Nelson, and more. If you have never attended a national conference, find a way to make it happen! I went to a national ACDA conference in the late 1980s and then hadn't been able to attend again until Chicago in 2011. Now I will make every attempt possible to keep attending. The rejuvenation through the performances and the colleagues makes it worth the cost. I hope to see you in Salt Lake City!

We never know when our own futures will end, so we should make the most of our present. Choir may be a place where singers of all types can come to be welcomed and safe. We really don't know what our singers face when they leave our rehearsal/school/house of worship. All we can do is to try to give them a bit of joy and hope through our music, and leave that memory with them when the times get tough.

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

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