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LIFT EVERY VOICE: CHICAGO SINGS! THE 2016 CENTRAL DIVISION CONFERENCE

“Lift Every Voice And Sing” is a hymn that resounds with hope, freedom, and the change that determined voices can bring. What a persuasive effect this song had on our country during the Civil Rights Movement!

*Lift every voice and sing
Till earth and heaven ring,
Ring with the harmonies of Liberty;
Let our rejoicing rise
High as the listening skies,
Let it resound loud as the rolling sea.
Sing a song full of the faith that the dark past has taught us,
Sing a song full of the hope that the present has brought us,
Facing the rising sun of our new day begun
Let us march on till victory is won.*

ACDA conferences lift us up; they reawaken our passion for choral music, refresh our teaching and singing, help us to renew friendships, and remind us of the importance of the choral art. Plan now to be uplifted by the 2016 ACDA Central Division in Chicago at the Palmer House Hilton, February 24-27!

The many highlights of the 2016 conference include a performance by the professional British ensemble VOCES8, joined by Ola Gjeilo on piano, premiering his new piece for the Raymond W. Brock Memorial Commission. VOCES8 and Ola Gjeilo will also present individual interest sessions.

Other performances include The Anton Webern Chor from the University of Vienna and a Wednesday night performance of Bach’s *St. John Passion* by The Bach Institute at Valparaiso University with the Leipzig Baroque Orchestra. Additionally, the 2016 conference will celebrate the future of choral music with a Children’s Choir Showcase.

The 2016 conference will host five honor choirs: a children’s choir conducted by **Rollo Dilworth**, a boys’ middle school choir conducted by **Henry Leck**, a girls’ middle school choir conducted by **Ruth Dwyer**, a high school mixed choir conducted by **Joe Miller**, and the Collegiate Repertoire Chorale conducted by **Jerry Blackstone**. An amazing educational experience awaits our youth – invite singers you know to apply for a 2016 honor choir!

We invite you to apply for your choir to perform at the 2016 conference. We learn by sharing - please share with us! See pages 14 through 18 for information as well as interest session applications.

With this incredibly wide variety of performances, exhibits, interest sessions, and outstanding choral reading sessions, there is something for everyone at the February 24-27, 2016 Central Division Conference. So, lift every voice - join us in Chicago for a celebration of choral music that will renew your heart and soul!

- Gayle Walker, ACDA President-Elect, is Professor of Music and Director of Choral Activities at Otterbein University in Westerville, OH.



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Our President-Elect, Gayle Walker, was brainstorming with some of us for a conference slogan and logo. "We Are Central" was one of the suggestions, but alas, it did not make the final cut ☺. Still, this theme will work as one of the "central"

themes of this article.

I am writing this article on the Sunday morning prior to Thanksgiving. In about 20 minutes, I will be heading out to pick up my 90 year old mother and bring her to our home for an early Thanksgiving feast. Indeed, this will be a week of feasting, reveling, laughing, and perhaps a few tears, as we get together with many family and friends reflecting on this past year. It is in that spirit of gratitude that I write this article.

Indeed, I am grateful for all that ACDA has given and continues to give me, and I hope that you feel the same. It is a great organization with a most honorable mission - to celebrate and support choral music throughout this land and far beyond. ACDA is manifested in the generous and amazing works of its membership and its dedicated leadership. Throughout each of our member states, our state leadership and membership work in the trenches, doing what they can, when they can, for ACDA and choral music.

There are many, many great things happening at the grass roots level as ACDA

lives and breathes, because of the extraordinary contributions of you and your fellow ACDA colleagues. Our Central Division leadership team is second to none. Work has already begun to plan the February 2016 Chicago Central Division Conference. Our membership and our division and state leadership teams continue to lead, to inspire, and to celebrate the choral art throughout our member states of Michigan, Ohio, Indiana and Illinois, and far beyond our division borders. Thanks to Gabriela Hristova, Dara Gillis, Rick Sowers and Karyl Carlson for their inspired leadership.

Did you know that Central Division's 2014 Cincinnati conference was the only division conference to show a profit? Did you know that your membership efforts resulted in our being in first place for new active memberships in the most recent SINGUP! drive? Yes, we are Central, yes, we are proud, and yes, we take great pride in providing our members and their singers with high quality and meaningful professional development opportunities.

Indeed, "We are Central!" "ACDA is Central is ACDA." Most assuredly, our division membership is our "central" focus as we plan and move forward.

- 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.

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Galina Grigorjeva

Bless the Lord, o my Soul (Psalm 103)

Premiered by Vox Clamantis at the Vale of Glamorgan Festival, Wales; U.S. premiere by Cor Cantiamo (Eric Johnson), College Church, Wheaton, IL



Paul Moravec

I Will Fear No Evil (Psalm 23)

Premiered at Temple Emanu-El (K. Scott Warren) and Cathedral of St. John the Divine (Kent Tritle), New York

“A Notable Event”
- *Financial Times*



Roxanna Panufnik

Love Endureth (Psalm 136/135)

Premiered at Westminster Cathedral, London; U.S. premiere by Chanticleer at Idaho State University; performed at ACDA Dallas Convention



Daniel Kellogg

Preserve Me, O God (Psalm 16)

Premiered by Wheaton College Concert Choir; also performed by Westminster Choir College (Andrew Megill) and Cor Cantiamo (Eric Johnson)



Ēriks Ešenvalds

Psalm 67

Premiered by Polyphony at the Concertgebouw, Amsterdam; taken on tour by Trinity College Choir, Cambridge; U.S. premiere at St. Bartholomew’s Church (William Trafka), New York



Soli Deo Gloria, Inc. is a nonprofit foundation devoted to the preservation, performance, and promotion of classical sacred music.

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We have had time for a short breather after one of the busiest times of the year. I hope your plans included taking extra great care of yourself and your family, lots of fun and relaxation. Throughout daily and weekly demands and expectations, giving to your students the gifts of being musically inquisitive and intellectually curious can be challenging. More than one of my articles has concerned the balance of our professional and personal lives. (I would be interested to know from each of you how you go about that.) We have limited time and energy to give, so where does ACDA fit into the mix for you?

Every new year brings with it opportunities to hope for the future and to reflect on the past. This will be my final article as Illinois ACDA President, as the next issue will feature our summer Retreat. When I came to Illinois ten years ago, I knew one person, Jeff Brown, from grad school. Then ACDA also rapidly reached out. There was such a sense of relief to get to know colleagues in my new environment with a sense of passion for choral music. ACDA quickly served a greater purpose: the “association” part fostered acquaintances into friends. Aside from the personal part, I continue to learn from professionals in a variety of areas of expertise, as well as expand my own. Perhaps I am stating the obvious, but it is important to affirm that ACDA works to keep us from existing in professional silos. As we know, this takes some effort, so here is where ACDA needs to continue to be a part of your “mix.” A lot of people, locally and nationally, are working to make it relevant and sustaining for you.

The fall convention was a fantastic culmination of efforts by Beth Best, Leslie Manfredo, North Central College, Mona Wis, Mark Myers, and Ronald Korbitz. There was a children’s honor choir and an honors show choir. The arch of activities sponsored by ACDA is expanding and growing.

It has been several years since the Collegiate Choral Festival took place, and thanks to the efforts of Susan Davenport, Collegiate and University R & S Chair, it was held on November 15 at Illinois State. Northern Illinois University, Bradley University, Western Illinois University, Southern Illinois University and Illinois State University participated. The students at these institutions got so much

out of listening to and interacting with each other. Eric Johnson, John Jost, James Stegall, Susan Davenport were all determined to make it happen, and voilà. Next year, it will be held again at ISU, on Saturday, November 14. It is free and all are welcome to attend.

Tina Shoemaker, our Women’s R & S Chair, organized a women’s choir festival last year, and it was so successful that this February over 500 young women are participating. A spark of inspiration and persistence, and wow. You go, girls! If you or your students have an idea for a project, IL-ACDA would be pleased to help to make it happen. The time it takes can be managed if we work as an association.

Your ACDA board met in the fall concurrently with an IL-ACDA student leadership conference. While we talked about refining leadership role descriptions, the students continued to look into ways to craft professional development. Their energy was contagious, and we enjoyed every minute of our lunchtime collaboration. Those students are the future of ACDA, and it was refreshing to observe their initiative-taking.

The national membership initiative SING UP! was very successful for Illinois. We added 110 active members, second only to California. That sizable increase and additional student memberships were tempered a bit by lapsed memberships, but the net increase of a 15% is quite admirable. Thank you to everyone who participated and in fact, you still can: the \$5 student ACDA membership and Refer-A-Colleague offers run through June. No doubt you will hear more about two other ACDA initiatives, the mentorship program and the Fund for Tomorrow, a grant-based program.

Locally, ACDA will be in the mix hosting your ILMEA reception on Thursday, January 29, at Hoops after the evening concert session, then the ever-popular reading session at ILMEA on Friday, January 30, at 3:30 pm at Riverside Church.

From the time I arrived in Illinois, with my personal efforts and those of ACDA, I was able to navigate unfamiliar territories. Keep ACDA in your mix: ACDA is Artistic, Committed, Determined and Active.

Thank you, friends.

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

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SOME THOUGHTS ON SINGING IN TUNE



In a previous article for *Resound*, I reflected on learning from my Finnish friends the benefits from using piano very sparingly in rehearsals. Doing so helps singers to develop inner pitch by not relying on an outside source. Here I want to share some related thoughts about singing in tune.

There are many causes for poor and good intonation, and it would be beyond the scope of this article to go into much detail. However, I want to share some observations I've made over the years. I've noted a number of quick fixes employed by colleagues, some of which worked at times, and some that did not.

My experience suggests that the issues associated with faulty intonation can be complicated and multi-faceted. At the risk of over simplification, following are some of the approaches that have worked for me. First, the causes: singing in the wrong register, singing too loudly (or too softly), singing with too much vibrato (a technical issue here, not a stylistic consideration), and simply not thinking about pitch.

Women's voices seem to be a bit more susceptible to register issues than men's. We all know there is that "danger zone," where women can sing pitches in either head or chest voice. Those used to belting will often choose to sing notes in that range more in chest voice, resulting often in singing flat. My solution begins in the warm up exercises where we always begin in the upper middle part of the voice, on E5 in a descending pattern of some kind. The strategies here are to begin in a range of the voice in which it is rather obvious to most if one is not singing in head voice, and to drop by half steps in whatever warm-up sequence chosen, making sure to maintain singing in head voice as long as possible, and then easing into a light chest voice sound.

When rehearsing a piece, if the pitch problem possibly is due to a register issue, I will create a little exercise - maybe the melody of that part - transposing it up into a range where singing in head voice is inevitable and easier. Then we move it down by steps to the written pitches. This often means that the singers cannot sing those notes as loudly in head voice as they would in chest voice, and that can be frustrating for some. However, it's really worth the effort, and eventually many figure this out on their own.

Most high school and college students know what is in tune singing and what is not. They struggle at times knowing how to do it, but they know. I remember Robert Shaw saying something to the effect that vibrato is a good thing, as long as it does not confuse the pitch. I have a hand gesture that looks very much like the Curwen hand sign for "mi" that means no vibrato. I don't employ this in a concert (well, rarely), but will in a rehearsal. The singers know to sing without vibrato for that passage. Sometimes I'll ask them to sing without vibrato on certain chords. We will hold a chord without the vibrato, and then slowly add vibrato back in to achieve the warmth, stylistic effect, etc., but maintain the intonation.

A common phrase I use is, "Keep the brain engaged all the way to the end of the phrase; be intentional about singing in tune all the way to the end." It is easy for singers to get lazy regarding physical and breath support, vowel unity, and all of the things we know which take a lot of effort to sing well. The simple act of reminding them about the need to be intentional about maintaining pitch can work wonders.

Last (for this article), another exercise is to slide up from a pitch to the pitch one half-step higher over about 8 seconds. Most singers wait until about count 7 to move. When the singers get used to moving just slightly right away, they develop an awareness of how much space there really is between the "cracks of the piano keys." When rehearsing, I will ask the singers to be prepared to stop on a given note/chord, and with a slowly rotating thumbs-up gesture from me, to raise the pitch just lightly - as in the exercise. They are encouraged to take a breath to sustain the pitch, and move the pitch up and down until it is right. I suggest they keep the breath moving, but NOT change the dynamic level, the vowel, the focus, their eyebrows, etc. - change ONLY the pitch. Focusing intently on the pitch and realizing that, yes, one can move the pitch at will gives the singers a powerful tool to sing better in tune.

Wishing everyone a great start to 2015, and hoping that my ideas about singing in tune might help some.

- 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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Choosing the choral repertoire for my college choirs has been perhaps the most time consuming and challenging task of my work. For me, it takes weeks and sometimes months to select a repertoire that is well-rounded, meaningful,

educational, and appealing to both students and audience. I would even say that after I have made my selections of literature, I feel as if most of the work is done.

The reason for that is that I believe in teaching intellectual curiosity, skills, musicality, and expression through the choices of literature, and I am convinced of the lifelong impact of choral singing on every person who has had the opportunity to experience the power of expression encoded in the combination of poetry and music.

Even after years of going through the process, I feel the challenge, and I catch myself asking the same questions: Where do I begin? What is going to serve my students? What is going to stimulate their intellectual curiosity

and love for singing and choral music?

What is going to sound appealing to our audiences? In

addition, the challenge

is enhanced by the realization

that we live in a rapidly changing world where the pace of life accelerates perpetually, thus, the question of aesthetics, substantial content, challenge, and/or innovation in programming becomes challenging to answer.

Last but not least, factors that play a significant role in the students' perception of meaningful and engaging choral repertoire include the changing ways of thinking of our younger generations of singers in a culture that stimulates the approach of 'easy, fast and efficient'; the various educational requirements and dynamics of liberal arts academia; and the moving cultural and social norms and expectations for entertainment.

Another observation from my own experience is that publishers' and composers' websites are overflowing with old and new titles and audio and video clips of choral music for all skill levels and all occasions. The reading sessions at every choral conference offer selected lists of choral literature. Most colleges and school choral libraries have

abundant catalogues of choral music. Websites, online choral groups and various professional networks are designed to offer ideas for choral music, yet creating a program that offers something educational, artistic and engaging, but accessible to our groups, still seems to be challenging. Furthermore, how often does it seem that we have already programmed everything that was doable by our choirs, yet we do not want to recycle literature? What about the feeling that there is so much great literature out there, but unfortunately we don't have the right singers or we don't have enough singers to program it at this time?

Back to my firm belief of teaching musicianship and artistic expression through the right choices of repertoire, and how I do that...

Knowing the singers is the most important requirement in determining what repertoire will serve their educational needs while nurturing their artistic growth, musicianship skills, and love for choral music. Students come with various levels of musicianship, singing experiences, and learning expectations. In

a choral group consisting of both music and non-music majors, the literature must offer

artistic qualities that are musically stimulating and, at the same time, equally challenging to both music and non-music majors. A stylistically diverse repertoire expands their intellectual knowledge of time periods and musical traditions. Works that incorporate great poetry or convey universal messages stimulate understanding of the human spirit and its endless creative potential. A careful consideration of the mix of 'older' versus 'newer' literature is also important. I have learned that students are intellectually challenged and instantly drawn to choral literature from the Renaissance and Classical eras, while singing newer literature helps them to connect more easily with their inner self and deepen their own personal experiences of life.

Deciding on a specific theme or general program is the next important step. The philosophical and aesthetic concept of a thematic concert program are crucial for both

Where do I begin? What is going to serve my students? What is going to stimulate their intellectual curiosity and love for singing and choral music? What is going to sound appealing to our audiences?

See Repertoire, page 20

RECRUITING SINGERS FOR ALL CHOIRS



Several times recently, I have been asked to share my thoughts on recruiting singers to the choral ensemble. The question has come from colleagues, particularly at the collegiate level, who are being faced with an increasingly competitive market from which to draw their students. The days of universities being overrun with singers clamoring to be accepted to top ensembles are over. The reasons for this are many.

Among other things, reduced funding for scholarships, students being drawn to more “lucrative” career paths, and the wave of pop *a cappella* organizations not affiliated with other university choirs have significantly reduced the numbers of students participating in choral ensembles. Seeing the impact this has had has caused me to reflect on my own practices and those of others in the field and also to examine carefully how we as choral directors can continue to (or perhaps begin to) draw singers to the choral art.

A few years ago, a good friend made an observation I have thought of many times since. He said, “Every human being should wear a sign that says: ‘notice me.’” This applies directly to the subject of recruiting singers. In today’s society, our young people are made to feel “special” from the moment they are born. We are living in a society where everyone gets a trophy and everyone is given an award simply for showing up. This presents incredible challenges to us as choral directors whose goal it is to create an ensemble setting in which each voice is of equal import and one individual feeling more special than another can create a myriad of problems. There is significant danger in fawning over young singers or new members of a group in such a way that they are made to feel entitled and more experienced members are made to feel less important.

This is can be especially true when enticing new singers to church and community ensembles in particular. The soprano who has given 40 years to her church’s choir should not be made to feel unnecessary because a new college student has joined the group. It is still possible to draw singers to our ensembles and to make them feel needed and important without creating egotists and without making one person feel more special than another.

How do we accomplish this? First, without deliberately contradicting myself,

nothing goes further toward enticing singers than simply commenting on their abilities. A short but sincere compliment on a lovely voice can go a very long way. In fact, just acknowledging that you have noticed them as people will have a tremendous impact, whether or not you remark on their own individual talents. Many of my students share remarks made by college professors during their collegiate auditions and how these statements made them feel comfortable and that their presence mattered. This can apply to church choirs, high school choirs, elementary choirs and community ensembles as well.

Visits to feeder schools and classrooms can accomplish many things in the effort to recruit. For young singers, this can assist in alleviating anxieties at moving up to middle school or high school. For those looking to choose a college or university, this can create a connection to a school that only a music ensemble can offer. We as musicians have a distinct advantage over every other subject area. Even athletic programs only send recruiters to visit specific individuals. Musicians can speak to an entire group and perhaps draw multiple singers from one ensemble to their programs.

Many universities are holding honor choir events in an effort to lure students by giving them a full day or more of time on campus. These events expose the students not only to the campus as a whole but also to the music department, the music faculty and most importantly, the choral program. This type of event could also take place in the public schools and with community choirs as well. A combined event between the middle school and high school program or the public school program and the community choir would be an outstanding tool to draw new singers. Our busy schedules can make events of this nature seem like added stress, however, we must remember that one of our primary goals as teachers is for our singers to continue making music after they leave us.

As with so many things, there is not one correct answer to the recruiting dilemma. Careful planning, thought, organization and most importantly, our own passion for singing are the tools we must employ to further the choral art. Happy recruiting!

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

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LEARNING TO USE YOUR ACDA RESOURCES



I assume most of you reading this article have just completed a choral marathon we know as November and December. You either are rejoicing the wonderful octavo you chose to do with that beginning chorus, or are lamenting the piece you “thought” was going to go over with your select group, but it just never clicked with them.

Although I do not now have the secondary schedule I had for many years, I vividly remember the overwhelming feelings I had on an almost hourly basis at this point of year. When I started as a music educator, I never quite knew how to pace things so that I could be prepared for the waves of joys and problems that would arise on a daily basis in those two months.

A few points which I recall:

How did I never appreciate as a choral director how short November was? By the time you had just finished the opening salvo of late October concerts to get your choirs off the ground, you had to turn to the holiday music almost immediately, because you didn’t want to start that repertoire too soon. Then there were parent/teacher conferences, maybe a district choral festival, Thanksgiving as part of a short week—maybe just two days, with travel sometimes resulting in some of your best singers being gone for the entire week.

The preparation for the madrigal dinners nobody taught you about as an undergrad! Costumes and their individual cost not only for the singers, but the servers? Candles—what do you mean you can’t have an open flame in this room without the alarm going off? Begging the band director for a tambourine and only getting it the night of the dinner? The board of education president wants how many tickets for guests from out of town tonight? Where do I get a boar’s head—and know about its proper storage when not being paraded around the room? (Ours came frozen from a market 90 miles away—but three nights of dinners took their toll.)

The holiday assemblies you did for the school on the last day before the winter break? Your principal thought it would be a good time for you to highlight your choral program in front of the entire school, so it was a command performance. What music could be performed, versus what music I programmed? Singing in an acoustic which did nothing to help the singers to hear themselves, with only 15 minutes of

practice after the risers were finally set up after P.E. was done in the gym.

The first few years of my career were filled with learning experiences, a few frustrations, and some nifty roadblocks, particularly in November and December. Thankfully, I joined ACDA during my first year of teaching, and found resources not only in articles, but in wise counsel from colleagues who sat down with me in my quest of being a better, more informed choral educator. Those ACDA colleagues were kind to point me towards practical repertoire. They shared their own experiences and gave me advice on putting together teaching skills I use to this day.

I started teaching in the days of no Internet. (I know, for many of you, that is hard to fathom!) Heck, I had a rotary dialed phone I could not use during a class, let alone in my car while driving! I had to create my own script for the madrigal dinners. I had to deal with changing voices of students who I swear started the year as a tenor, and now insisted it was impossible to sing those notes. What to do? Who could I call? Again, I wound up calling those experienced colleagues I met through ACDA, on that rotary dialed phone. I begged them for suggestions. We would share ideas for teaching reading methods with our students.

In this age of technology, it is easy to turn to the computer, and seek out “help” by yourself. I lament, however, the fact that our age seems to have spawned the loss of personal communication and taking the time to discuss things with immediate follow-up comments and questions. I don’t know about you, but one sentence or phrase does not explain the complexities of our profession. I loved the days of getting together and sharing the choral works of a new composer.

I hope that we in ACDA at the state level, at the division level, and certainly at the national level have not lost the personal touch of communication with fellow choral educators. With the recent membership incentives, I feel it is important for each of us to return to making our organization even more personal. It’s what made me realize that there were colleagues who could help in the daily process of choral education and were willing to lend an ear. Most of the ACDA members I met were not trying to impress with their latest accomplishment. We talked with each other, rather than at each other. We worked together to put together conferences and conventions that helped in

DIVISION LEADERSHIP

JAZZ CHOIRS

Jim McCullough
St. Charles East HS
1020 Dunham Road
St. Charles IL 60174
O - 630/513-2105
F - 630/513-5751
H - 630/443-9536
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
bealextoo50@gmail.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
dhires@comcast.net

See Resources, page 17

MUSICAL IMPRINTS

SENIOR HIGH CHOIRS

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

SHOW CHOIRS

Susan Moninger
2112 Primrose Lane
Naperville IL 60565
O - 630/617-3539
H - 630/778-7066
susanmo@elmhurst.edu

TWO-YEAR COLLEGE CHOIRS

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

WOMEN'S CHOIRS

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

YOUTH & STUDENT ACTIVITIES

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



It was a typical family scene: riding in the car, radio blaring, the 13-year-old daughter in the back seat laughing at the dad and the dad singing loudly to the “songs of his youth.” Back and forth comments ensued about the merits of yesterday’s songs versus today’s music, all in good natured fun, of course.

An online blog posed the question, “Why do we love the music of our teen years the best?” The response here struck me as insightful.

Music from your teens reminds you of your youth, its freedoms its passions and its joys. Your emotions, augmented by rushes of adolescent hormones, identify with and are shaped and imprinted by the music of those times. Even though time passes, the music stands as a reminder and in a sense, continues to exist in that time of your youth. It becomes poignantly overlaid with your own meaning as it was the soundtrack to a dynamic time in you and your peers’ life.

- posted by MasonDixon at 6:44 a.m. on July 30, 2007

“MasonDixon” might be onto something. For those of us who work with children and adolescents, this is especially important. The music that we listen to and grow with during our formative years becomes an inherent part of who we are. It is not uncommon to hear from former singers about the literature they sang in our children’s choirs. Facebook posts from this week alone said things like this,

“I’m standing in front of this theater waiting to see *The Magic Flute* and all I can think about is singing Papageno and Papagena in YNS”, or “Our college choir is singing Wantane and Gaudete.... I loved those pieces at YNS.” Students often go on to share memories associated with the pieces and the performances.

We know first hand those wonderful moments when the piece you are rehearsing suddenly takes on a deeper meaning to the singers. A simple song can immediately transport you to a different time and place. Sometimes it is a text that settles into your heart and mind, never to leave, or a sound that leaves you breathless in wonder. It could be the musical complexity of a piece that seemed impossible and then all came together. The

repertoire we choose can leave an imprint on our singers’ emotions and memories unlike anything else.

The hunt for the perfect mix of literature is perhaps one of the most challenging tasks we face. We understand that the repertoire we choose shapes the way our singers view the world, each other and themselves. The weight of choosing a balanced, meaningful, and challenging diet of songs is daunting at times, but worth the extra time, effort, and energy it takes.

We are fortunate to live in a time when the resources available to us are more plentiful than ever. It doesn’t seem that long ago that for me to browse literature meant a trip into downtown Chicago to the third floor of Carl Fischer. There awaited a veritable “heaven” with boxes and boxes of browsers. Coffee in hand, hours would pass by in the search for fresh inspiration and new ideas. Today, we have the unlimited ability to search, browse, and brainstorm, right from the comfort of our own couch.

As an encouragement to all of us, myself included, stay committed to providing your singers with the very best of repertoire. Do the work. Spend the time. Join the Facebook forums. Visit a colleague’s library. Watch the YouTube videos and browse composer websites. Listen to links provided on music publishers’ websites. Check out ACDA <choralnet.org> and take advantage of the resources listed on the ACDA website. Go to ACDA conferences and retreats and collect ideas. Most of all, remember that the work you do matters and that you are shaping lives.

- 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.



SCORE SOME FINANCIAL HELP



The Feb. 15 deadline is fast approaching for Southern Illinois University Carbondale's School of Music graduate assistantships for 2015-2016. Assistantships include full tuition (in-state and non-resident), as well as a \$6,000 stipend.

Students interested in pursuing a master's degree in Choral Conducting or Music Education are encouraged to apply!

SIU's graduate conducting program is highly selective, providing students with personal attention, ample podium time and direct work in administering the college choral program.

For more details, and to apply, please contact Dr. Susan Davenport, Director of Choral Activities, at 618/453-5800 or sgds@siu.edu.

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APPLICATION FOR INTEREST SESSION PRESENTATION

ACDA CENTRAL DIVISION CONFERENCE
CHICAGO, ILLINOIS - FEBRUARY 24-27, 2016
DEADLINE: MARCH 20, 2015

The American Choral Directors Association seeks persons to present Interest Sessions during the 2016 ACDA Central Division Conference. Interest Session presenters are expected to be members of the American Choral Directors Association at the time of their presentation. ACDA assumes no financial responsibility for those who present interest sessions at conferences.

I. PRESENTER INFORMATION

Name: _____

ACDA Member #: _____ Membership Expiration Date: _____

Name of Institution: _____

Institution Address: _____

City: _____ State: _____ ZIP Code: _____

Member's Home Address: _____

City: _____ State: _____ ZIP Code: _____

Home Telephone: (_____) _____ Office Telephone: (_____) _____

Mobile Telephone: (_____) _____ E-Mail: _____

II. ABSTRACT FOR PROPOSED SESSION

TITLE: _____

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

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

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

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

Will additional persons be needed for this session? ☐ Yes ☐ No

Please list: _____

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

MAIL APPLICATION TO: Mary Evers **OR** E-MAIL TO: mevers@gcsc.k12.in.us
810 North Broadway
Greenfield IN 46126

**Application must be postmarked or e-mailed no later than March 20, 2015.
Materials WILL NOT be returned.**



CHICAGO 2016.... HERE WE COME!

HOW TO AUDITION FOR THE ACDA CENTRAL DIVISION CONFERENCE



WHY YOU SHOULD BRING YOUR CHOIR

How many times have you told yourself that your choir should be singing at a conference, and yet did nothing about it? Here is your opportunity to do something about it! The 2016 Central Division Conference will be in Chicago February 24-27, 2016. If selected, your group will get the opportunity to sing in the Palmer House ballroom in front of a very appreciative audience.

WHO SHOULD APPLY?

Middle School Choirs, High School Choirs, Show Choirs, University/ College Choirs, Church Choirs, Children's Choirs, Community Choirs, Women's Choirs, Men's Choirs, Vocal Jazz Choirs, YOUR CHOIR! There are so many outstanding ensembles in our division and ideally should all be represented. Wouldn't it be amazing if we had representation from all of our Repertoire & Standards areas? Your performance will be memorable and educational. Apply now!

HOW TO APPLY - THE PROCESS IS SIMPLER AND IS NOW ONLINE!

The choral performance application is online at <http://www.acdacentral.opusevent.com>. All information will be collected online - your .mp3 recordings, choir information, director information, institutional information will be all gathered in a safe database. You even pay your application fee online. Apply now! The deadline is **Friday, April 24, 2015**.

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

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

WHAT RECORDINGS SHOULD BE USED?

Make sure, first and foremost, that you use good recordings! The audition committee listens to recordings blindly and will be given no information about the submitted recordings, except for the R & S area represented: college/university choir, high school choir, etc. There is no reference to geography or director. The sound and quality of singing is what is considered first. A simple song sung beautifully will be well received, as opposed to a complex piece sung poorly. **BE CERTAIN THAT THE .mp3 FILES SUBMITTED PLAY!** Do not send a file without first listening to it.

WHAT HAPPENS AFTER THE MATERIALS ARE SUBMITTED ONLINE?

This is the process your audition materials will go through once they are received online:

- The submissions will first be checked to make sure that all forms have been filled out correctly, that proper letters are submitted, AND that your music files play.
- You will be sent an e-mail confirming that your application has been received and whether you're missing any materials.
- Your application will be assigned an identification number designating the R & S area under which you are applying. This code gives NO clue as to your identity or that of your ensemble. This code becomes the ONLY means of identification for the audition committee.
- An audition committee is selected from among previous conference conductors who are not vying for performance on the current conference program. We attempt to represent multiple age levels and ensemble types. To prevent placing them in an uncomfortable position with their associates, we do not release the names of audition committee members. While the Program Chair organizes and oversees the audition process, she

does not have a voice in the outcome.

- Once the audition committee convenes, your recording is heard and evaluated on a ten point rubric evaluating five general areas: tone color, phrasing & dynamics, balance & blend, intonation, and caliber of musical performance. Recordings are grouped by the R & S area selected by each auditioning conductor, thus, all middle school choirs are considered together, etc. The committee takes a short break, after which they listen to all of the high school choirs, and so forth. Typically, the audition process takes the better part of a weekend.

- After the slate of performers has been selected, you will be contacted with the results of the audition.

I look forward to see many applicants for the Chicago conference. We had a wonderful variety of performing groups in Cincinnati in 2014. **APPLY NOW!**

Questions?

Please contact:

Mary Evers, Program Chair
810 North Broadway
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mevers@gcsc.k12.in.us



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Saturday, February 21, 2015
Saturday, March 14, 2015



Dr. Richard Schnipke

Director of Choral Activities
Conductor, Concert Choir,
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513-745-2832 • schnipker@xavier.edu



Dr. Tom Merrill

Director, School of Arts & Innovation
Conductor, Edgecliff Vocal Ensemble
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Now taking applications from high school singers for
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**Online applications at
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Questions? (320) 363-3154 or ncyc@csbsju.edu



Resources, continued from page 11

addressing issues. We tried to make it better for all of us, because there were few others outside of choral music who understood what we did on a daily basis.

The choir I sing with just finished its Candlelight Carols concerts. The three performances reminded me of that special communal feeling when singing a choral work shared with others. I was lucky to have that feeling when I started singing in a choir in high school under one of the founding members of ACDA. I wish I could define that feeling, but I think you know it and have felt it many times in your life. It's personal, yes, and shared with others, and is such a rewarding experience. I sincerely hope our profession doesn't lose those personal, intimate shared feelings.

The repertoire we choose doesn't have to be the most difficult contemporary octavo in 20 parts with mixed meters and thick textures sung by incredibly gifted singers. We can find that intimate shared feeling in a simple unison sung by a non-select ensemble on their journey to being better singers. I hope that ACDA members will continue reaching out to all of our colleagues and our singers with that personal touch. We owe it to the future of our profession, don't we?

- 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.

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HONOR CHOIR CONDUCTORS

ACDA CENTRAL DIVISION CONFERENCE

CHICAGO, ILLINOIS - FEBRUARY 24-27, 2016

APPLICATION INFORMATION WILL BE IN THE SPRING 2015 ISSUE OF **RESOUND**

The 2016 Central Division Children's Honor Choir will be conducted by **Rollo Dilworth**, Professor of Choral Music Education and Chair of the Department of Music Education and Therapy at Temple University's Boyer College of Music and Dance in Philadelphia. Prior to his position with Boyer College, he taught music education and was the director of choral activities at North Park University in Chicago. Before teaching at the college level, Dilworth also taught choral and general music at the middle school level in his hometown of St. Louis. Dilworth holds a Bachelor of Science degree in music education from Case Western Reserve University, a Master of Education degree in secondary education and music from the University of Missouri-St. Louis, and a Doctor of Music degree in conducting performance from Northwestern University.



Over 150 of Dilworth's choral compositions and arrangements have been published, and many are part of the *Henry Leck Creating Artistry Choral Series* with the Hal Leonard Corporation. He is also an established author and contributor for the *Essential Elements for Choir* and the *Experiencing Choral Music* textbook series.



An internationally recognized choral director, Middle School Boys' Honor Choir conductor **Henry Leck** is Professor *Emeritus* in Choral Music at Butler University in Indianapolis. In 1986, he became Founder and Artistic Director of the Indianapolis Children's Choir, one of the largest children's choir programs in the world.

Leck has conducted regional and national honor choirs throughout the country, including the ACDA divisions. In spring 2003, he conducted the ACDA National Junior High/Middle School Honor Choir in New York City, in 2011 conducted the ACDA National Children's Honor Choir in Chicago, and on three occasions has conducted National Honor Choirs for OAKE. Leck is widely known as a specialist in choral techniques, the child's voice, Dalcroze

Eurhythmics, and the boy's changing voice. He has created four teaching videos and has written a textbook, *Creating Artistry through Choral Excellence*. He is also the editor of two nationally known choral series published by Hal Leonard Corporation and Colla Voce, Inc.

Middle School Girls' Honor Choir conductor **Ruth E. Dwyer** is internationally recognized as a treble and children's choir specialist and Kodály educator. The Founder and Artistic Director of the Philanthropy Through Song Choral Festival in Seattle, WA and the Hoosier Hills Choral Festival in southern Indiana, Dwyer is a frequent guest conductor for the MidAmerica Productions National Carnegie Children and Youth Choral Festival, as well as many honor choirs around the country.



Associate Director of the Indianapolis Children's Choir (ICC) since 1988 and Director of Education since 1996, choirs under her direction have performed in venues across the United States, Spain and throughout central Europe. As the ICC Director of Education, Dwyer is highly involved in curriculum and materials development, program development and assisting/mentoring the teaching staff. She has also authored three theory and sight-reading books for the Indianapolis Children's Choir, where she conducts five ensembles and teaches in the First Steps Pre-School Program. A published composer, choral arranger and editor of the internationally recognized *Ruth Dwyer Choral Series*, and her choral works are available through Colla Voce and Hal Leonard. She earned her bachelor and master's degrees from Indiana University, where she majored in music education, voice and secondary education.



Joe Miller, High School Honor Choir conductor, is director of choral activities at Westminster Choir College of Rider University and conductor of two of America's most renowned choral ensembles: the Westminster Choir and the Westminster Symphonic Choir. As conductor of the Westminster Symphonic Choir, he has collaborated with some of the world's leading orchestras and conductors, including performances with the Philharmoniker Berliner and Sir Simon Rattle; The Philadelphia Orchestra and Yannick Nézet-Séguin; and the Simón Bolívar Symphony Orchestra of Venezuela and Gustavo Dudamel. Founder and conductor of the Westminster Summer Choral Festival Chamber Choir, a program that offers professional-level choral and vocal artists the opportunity to explore challenging works for one week each summer on the in a special performance of Westminster campus in Princeton, Miller earned a master's degree and a doctorate in choral conducting from the College-Conservatory of Music, University of Cincinnati. He holds a bachelor's degree in music education and voice from the University of Tennessee.



The Collegiate Repertoire Chorale 2016 will be led by **Jerry Blackstone**, Director of Choirs and Chair of the Conducting Department at the University of Michigan School of Music, Theatre & Dance. At Michigan, he conducts the Chamber Choir, teaches conducting at the graduate level, and administers a choral program of 11 choirs. In February 2006, he received two GRAMMY® Awards ("Best Choral Performance" and "Best Classical Album") as chorusmaster for the critically acclaimed Naxos recording of William Bolcom's *Songs of Innocence and of Experience*. In addition to his choral conducting work at the University, he has led productions with the University's Opera Theatre, including productions of Janacek's *The Cunning Little Vixen* and Strauss's *Die Fledermaus*. Santa Barbara Music Publishing distributes Blackstone's educational video, *Working with Male Voices*, and publishes the *Jerry Blackstone Choral Series*, a set of choral publications that presents works by several composers in a variety of musical styles. He holds degrees from the University of Southern California, Indiana University, and Wheaton College.



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UNIVERSITY OF
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IMPACT

Department of Music
1800 Lincoln Avenue
Evansville, Indiana 47722

Repertoire, continued from page 8

students and audience because of the encoded expressive, intellectual or spiritual charge of the program. A challenge with thematic programming could be finding the most fitting pieces, or enough of them to accommodate the concept of the theme without making the program monotonous. As with any other program, here too, finding the balance between old and new, fast or slowly moving music, dramatic and light characters, technically challenging and easy selections, is important. It is helpful to think of the concert program as a well-balanced meal that includes an appetizer, main course, and delicious dessert, regardless of whether the program is thematic or general. It is a great approach when determining what repertoire is substantial and sensible for the musical development and artistic growth of our students, and what is 'palatable' to the ears and stimulating to the minds of our audiences.

I have experienced the power of choral music to unite, to guide students toward a common goal, and to encourage their commitment to high artistic results. I am convinced that students have an inherent ability to recognize and instantly connect with music of great artistic quality. When presented with literature that speaks to the students in a meaningful way, they are consciously more alert, attentive, and eager to accomplish the best results in rehearsal and performance. In other words, they voluntarily work very hard. Their pitch is truer, since the mind/body is working more efficiently – the singers have better support, and the vocal mechanism is free from the tension created by a more technical focus. Dynamic range and vocal color are more nuanced, since the singers are much more aware of textual meaning. Along with that comes greater blend and vowel uniformity. The singers' intellectual and/or spiritual connection with the words and music naturally enhances their musicality, which improves the phrasing and breathes life to the musical texture. The attention to details such as entrances, sound releases, text enunciation, characterization, and overall musical expression improve much faster. The singers exhibit greater passion that results in an artistic performance. Singing becomes a whole different experience for everyone.

Regardless of the skill level or number of singers in our groups, choosing repertoire that will provide them with the best learning, artistic, and intellectual experiences is a task that requires a lot of time, diligence, commitment, and passion for the art of choral music. At the end of the choosing-teaching-performing cycle, the reward and the life-long impact of experiencing great music is invaluable for everyone.

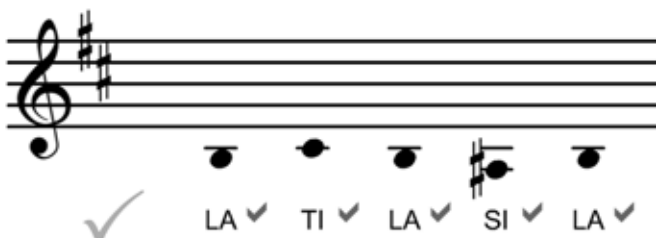
- Gabriela Hristova is Director of Choral Activities at the University of Michigan at Flint and serves as President of ACDA-Michigan.

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100%	100%	100%	✓	✓	• Time Spent: 15'10"
100%	100%	100%	✓	✓	• Completed
100%	100%	87%	I	✓	• 2:50 EX.SD (9/10) [Key:CM Lev.2 Pitches:1-7]
100%	100%	100%	✓	✓	• 11:09 EX.SD (11/12) [Key:CM Lev.2 Pitches:#5]
100%	100%	100%	✓	✓	



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February 7 and 28, 2015

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Dr. Julia Davids
Director of
Choral Activities

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BRINGING THE WORLD TO THE CENTRAL DIVISION (AND VICE VERSA!)

Jeremy Jones, of Miami University (Ohio), was the Central Division's 2014 participant in ACDA's International Cultural Exchange Program, during which he traveled to China and worked, with host Professor Jin Ye. His residency in Beijing was with the China Conservatory, Beijing Children's Choir, Beijing Youth Choir, and Beijing Women's Choir. The following, written by Jones about his experience, is excerpted from the December 2014 *Choral Journal*:

"Participating in the ICEP was a most rewarding and memorable experience. The singers I had the opportunity to teach were simply amazing people—eager to learn, very engaged, well prepared, and always expressing a genuine joy and enthusiasm for singing! The gracious and generous hospitality extended to me was simply overwhelming. It was an honor to have been selected to participate, and I treasure the memories and friendships made on this amazing journey. The international and cross-cultural collaboration in the art of music making with these new friends reminds me once again of the importance of including the arts in the total educational experience. Building bridges to world peace may be much easier and long-lasting if approached through the arts and especially through our inclusive art of choral music."

Congratulations to Kimberly Adams of Western Michigan University, ACDA national R & S Chair Amy Blosser of Bexley (Ohio) High School, and Dominick DiOrio of Indiana University for being selected as the 2015 ACDA Central Division ICEP Conductors/Ambassadors to Sweden!

Two Swedish conductors will be visiting the Central Division in coordination with February's ACDA national conference.

Jakob Patriksson is conductor and artistic director of Ars Veritas, a male choir that specializes in early sacred music and contemporary sacred music. In 2009, he conducted his *Requiem* performed by a youth ensemble of both choir and orchestra. More recently, Patriksson has conducted a number of smaller orchestras and different choirs in different churches.

Gisela Hök Ternström is a choir director and head music teacher at Sollentuna Musikklasser, a music-profile school for children aged 10-16. She received her BMA and MMA from the Royal College of Music in Stockholm. She has also taught continuing education courses at conservatories and universities and has appeared as an invited speaker at educational conferences. Hök Ternström's pupils are often recruited for public productions in major venues, such as the Swedish Radio and the Royal Opera in Stockholm.



Choral Performance Opportunities

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Dr. Ramona M. Wis, Director of Choral Activities

Fine Arts Scholarships are available for new, incoming students interested in participating in music and theatre. For audition dates visit northcentralcollege.edu/audition.

Freshman Visit Days:

Monday, February 16
Friday, March 6
Monday, April 6

Transfer Visit Days:

Saturday, April 18

Audition Days:

Saturday, February 7
Saturday, March 7

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CULTIVATING CHORAL CONNECTIONS



Getting and staying connected seems to be a high priority these days! I see ample evidence of this at the end of every class I teach, where the halls are suddenly filled with bowed student heads, texting away to someone, somewhere, as they walk.

At the two-year college level in which I work, connecting with each other seems to be an ever greater challenge. I'm grateful to the R & S Chair for Two-Year Colleges in my state of Illinois, Thomas Stauch, for resurrecting the Two-Year College Choral Festival in the spring and initiating a Two-Year College Choral Clinic in the fall.

Two-year colleges have major challenges in connecting with schools at other levels, namely high schools and four-year colleges and universities. That is partially why such formal programs as dual credit courses with high schools and articulation agreements with four-year institutions exist. What about something more than just the usual informal connections between choral directors and their choirs at these different levels?

I am asking for your input on a couple of ideas to facilitate creating more connections. Next June, at our annual Illinois summer conference, I will present a session titled "Chorus-Bridge-Chorus: How the Two-Year College Choir Can Effectively Bridge the Gap Between High School and University Choirs for Our Students." This session will be of interest to all who teach at the any of these levels, as two-year colleges increasingly become the higher education option of choice or of necessity in the future. A panel of six Illinois choral music educators - two from high schools, two from community colleges, and two from four-year colleges or universities, including a veteran teacher and a newer teacher at each level - will lead a discussion about ways that

we all can benefit by enabling our students to continue to sing in a choir throughout their entire high school and college career. If you have any questions or ideas for discussion at this session, please e-mail them to me!

In addition, are there any four-year colleges within our Central Division that would be willing to create an "ACDA Member Transfer Student Choral Scholarship" for incoming transfer students from two-year colleges? It wouldn't need to be a large amount of money, and it could even make use of funds the college was planning to distribute anyway. To qualify, both schools and/or choral directors would need to be members of ACDA; this would offer a concrete reason for more two-year colleges to join, and would serve as a good recruiting tool. It would also offer some incentive for a student involved in a choral program at his/her two-year college to continue to participate in choir after transferring, and to become more aware of ACDA. National R & S Chair for Two-Year Colleges Dianna Campbell endorses this, saying, "You are on to something great with your collaboration idea! You receive my full support and I can see this being a pilot-style program for other colleges to follow. To the best of my knowledge, it has not been done before in the name of ACDA." What do you four-year college choral directors think of this idea? Would any of you be willing to pilot such a program?

Finally, if anyone could find a way to keep texting students from running into me and others in the halls in their effort to always be connected to someone, that would be a REAL help!

- 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 is the official publication of the American Choral Directors Association Central Division.

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Winter issue: December 15 (January delivery)

Spring issue: March 15 (online in April)

Items received after these deadlines may not be used.

Items for publication (articles, concert information, news releases, literature suggestions, etc.) are to be sent to the editor as listed in the leadership columns in each issue. All submissions for publication are to be sent via electronic mail and should include the name, mailing address, telephone number, and e-mail address of the author. If possible, please include a photograph and professional information when submitting materials.

ADVERTISING RATES AND INFORMATION

Advertising rates per issue are as follows: Back cover (7.5"w x 7"h), \$225.00; full page (7.5"w x 10"h), \$200.00; 1/2 page (vertical 3.5"w x 10" h or horizontal 7.5"w x 4.5"h), \$120.00; 1/3 page (horizontal 7.5"w x 3.5"h), \$95.00; 1/4 page (3.5"w x 5"h), \$75.00; 1/8 page (3.5"w x 2.25"h), \$50.00. Those advertising in the Fall and/or Winter issue will receive an identically sized advertisement free of charge in the online-only Spring issue.

Charges are for digital copy only. Invoices (if advertisements were not paid at time of space reservation) will be sent to advertisers with a print copy of the issue (or Web link in the case of the online-only Spring issue). ACDA reserves the right to approve and edit all materials proposed for publication and distribution.

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