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LIVE IN THE "NOW"!

Have you heard about the importance of living in the present? Many psychologists today believe that we can combat stress by intentionally taking moments to become mindful of the “now”; to be aware of our current surroundings, our breath, and our being. In his blog post “5 Steps for Being Present,” (<www.psychologytoday.com/blog/enlightened-living>), psychologist Michael Formica suggests, “Inhale, and release your exhale to unbind yourself from the shackles of the past and the anxieties of the future. The constancy of breath can create the constancy of presence for us.”

Choral singers experience an awareness of the now in every rehearsal and concert. We are mindful of the present every moment that we inhale, then exhale the beauty of song together. Choirs and audiences share an awareness of the musical “now” together, a common humanity enjoying the presence of the always evolving, precious moments in music.

Children's Choir Showcase

Ola Gjeilo

Reading Sessions

Choral Cabernet

Webern Kammerchor



VOCES8

5 Honor Choirs

Chicago Children's Choir

Outstanding Division Choirs

**St. John Passion—Valparaiso Bach
Institute with the Leipzig Baroque
Orchestra**

The 2016 ACDA Central Division Conference will create many magical moments – brought to you by headliners VOCES8 and Ola Gjeilo, honor choir conductors Rollo Dilworth, Henry Leck, Ruth Dwyer, and Joe Miller, a Children's Choir Showcase featuring the Chicago Children's Choir, and so much more!

Join us this February 24-27 at the Palmer House Hilton – online registration starts October 1 at <www.acdacentral.org>. Celebrate beauty with choral friends old and new as choirs from Ohio, Michigan, Indiana, and Illinois bring us into the very best kind of “present” – the now that resonates with voices lifted in song.

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



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The British vocal ensemble **VOCES8** is established as one of the most versatile and best-loved singing groups in the world. Touring extensively throughout Europe, North America and Asia, the ensemble performs a repertoire from Renaissance polyphony to contemporary commissions and arrangements.

In recent seasons, VOCES8 has performed at venues such as the Royal Festival Hall, Cite de la Musique Paris, Tokyo Opera City, National Concert Hall Taipei, National Centre for the Performing Arts Beijing, Tel Aviv Opera House, the ACDA National Conference in Salt Lake City, visits to Tokyo Opera City, La Folle Journée France, and a debut tour of Canada.

Artistic collaborations have included the Philharmonia Orchestra, London Philharmonic Orchestra, period ensemble Les Inventions, violinist Hugo Ticciati and cellist Matthew Sharp. The group is delighted to commission renowned contemporary composers including Ola Gjeilo, Roxanna Panufnik, Alexander Levine, Eriks Esenvalds and Ben Parry, alongside Jim Clements as the ensemble's Arranger in Residence.

As the flagship ensemble of the charitable music foundation Voces Cantabiles Music (VCM), VOCES8 leads an innovative series of music education workshops reaching 20,000 people annually around the world with the aim of inspiring creativity and excellence through music.



Ola Gjeilo was born in Norway in 1978 and moved to the United States in 2001 to begin his composition studies at the Juilliard School in New York City. Gjeilo's concert works are performed all over the world, and his debut recording as a pianist-composer, the lyrical crossover album *Stone Rose* was followed by its 2012 sequel, *Piano Improvisations*. Many of Gjeilo's choral works are featured on Phoenix Chorale's bestselling Northern Lights album, which is devoted entirely to his music for choir. All three albums are available on iTunes, Amazon, Spotify, etc. A full-time concert music composer based in New York City, Gjeilo is also very interested in film, and his music often draws inspiration from movies and cinematic music. His choral works are published by Walton Music, wind band works by Boosey & Hawkes, and piano pieces by Edition Peters. He will perform with VOCES8 at the conference.

The **Bach Institute at Valparaiso University** was established to ensure the legacy of the music and theological perspective of Johann Sebastian Bach for future generations. The Institute explores the life and music of Johann Sebastian Bach from its proper historic, musical, and theological context through faithful and artistic performances, seminars, and other academic activities. They will be performing the Bach *St. John Passion* at the Central Division Conference.



A special emphasis during this conference will be the featuring of children's choirs on Friday of the conference. The 2016 Central Division Conference will feature performances by the **Chicago Children's Choir**, the **Cincinnati Boy Choir Touring Choir**, the **Fort Wayne Children's Choir**, and the **Young Naperville Singers**. A special lunchtime sharing session will involve a panel of Chicago educators to discuss ways to succeed in an urban setting. The evening will include a concert of the **Children's Choir Festival** and the **Children's Honor Choir**, the latter conducted by former Central Division conductor and composer **Rollo Dilworth**.

**DON'T MISS OUT - REGISTER FOR
THE 2016 CENTRAL DIVISION
CONFERENCE NOW!**



Resound

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William G. Niederer,
Editor

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11/8 at 3:00 p.m., CPA Concert Hall
- Music for the Holidays: 12/5 at 3:00 & 7:00 p.m.
12/6 at 3:00 p.m., CPA Concert Hall
- 60th Annual Madrigal Dinner:
12/11 & 12/12 at 7:00 p.m., 12/13 at 2:00 p.m.
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IL-ACDA Past-President
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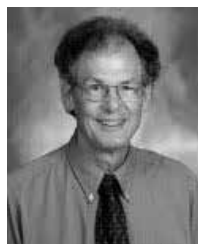
AUDITION DATES:

November 13, 2015 • December 5, 2015 • January 23, 2016 (Chicago) • February 5-6, 2016 • February 13, 2016 • April 2, 2016

WE, NOT ME

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Had I not been convinced before taking office, I surely would be by now. The job of state president is clearly one of "We, not me." For that, I am thankful.

Our board also subscribes to this philosophy. I believe the same is true for our membership in general. No, our members don't say that. It's evident from their actions. Without the we, IL-ACDA would not get much done from just me. Here are a few examples of that philosophy in action.

The IL-ACDA Retreat, our annual two-day summer conference, was held in late June with headliners Rick Bjella (Texas Tech) and Carol Krueger (Emporia State, now at Valdosta State), two talented and caring people. The Directors' Chorus and various reading and interest sessions were offered throughout the two days. Of special note was an SATB master class led by Rick and comprised of 67 ninth graders. This ten-school chorus demonstrated a variety of rehearsal and performance techniques. IL-ACDA thanks these singers, who were on summer vacation, and their dedicated teachers.

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Our R & S chairs are planning a number of events, beginning with membership. IL-ACDA will be again be an active participant in the SING UP fall membership campaign. We are hoping to rival last year's efforts, which netted us over 100 new members while achieving a 92% membership retention rate.

Choral festivals are being planned in a number of R & S areas: collegiate, show choir, men's, and two-year college.

The collegiate festival will be held at Illinois State University on November 14 with early commitments from four schools. This is an opportunity to hear challenging repertoire sung by excellent choirs.

An honor show choir festival will be held October 22-24 at Naperville North High School in the western suburbs of Chicago. The successful appearance of an honor show choir at last fall's state conference provided the impetus for this year's festival, which will be held for the first time as a self-standing event. IL-ACDA is pleased for this opportunity to more closely connect with show choir directors in our state.

A first-in-a-long-time men's festival will take place at Glenbard East High School in Lombard on February 19. It will feature performances by school groups and guests, then conclude with a mass choir performance of a new choral piece.

The College of DuPage in Elmhurst will host the annual two-year college festival on Saturday, April 9. This festival is always highly anticipated and well attended.

ACDA's Urban Initiative continues to gain traction in Illinois. Keith Hampton, Lee Kesselman, Karyl Carlson, and Andy Jensen have for some time been delving into creative ways that IL-ACDA can have an impact with urban populations they feel have long been underserved by our organization. The board has recently agreed to provide seed money for some future projects or festivals. We hope that IL-ACDA can reach more children.

A collegiate leadership conference is being considered, perhaps in conjunction with our 2016 Retreat (June 29-30 at Illinois State). This would allow the collegians to participate in the Retreat while also having a chance to meet and share among themselves.

Yes, in Illinois ACDA, it's "We, not me." Thank goodness!

- Dennis Morrissey is an adjunct faculty member at Heartland Community College and serves as President of Illinois ACDA.

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Scholarships and grants available to music majors and non-majors

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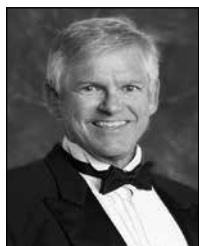
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ACDA & FUNDAMENTALS



When I started teaching, I told my high school students that, while I knew that only a few of them would make music a career, I hoped to instill a lifelong love of choral music in all of them. I love choral music, so it wasn't a difficult task. I've continued that practice.

Once a year, I share the story of my choral "conversion" with my beginning choirs. When I was in high school, I liked heavy metal groups like Black Sabbath & Alice Cooper, and vocal groups like Crosby, Stills, Nash & Young in equal measure. I found that my musical taste gradually broadened as my high school choir performed classical works; Schubert's *Mass in G* and the Fauré *Requiem* performed at a local church come to mind. I had found an equally satisfying but entirely different musical experience while singing in choir. Very importantly, I never felt that I was forced to give up "my" music; rather, my musical palate was expanded.

Singing in choir is not only an aesthetic experience; it is also essentially a communal activity. I also like to share with my choirs that one of the main reasons I sang in choir was to be with my friends. Yes, I liked to sing, but I really enjoyed singing with Buddy and Neil. Many of my friends in high school were "choir" friends. Some things never change. I'm pretty sure that most of my high school aged students are more interested in each other than they are in my skill as a conductor. In spite of the ability we have to communicate with each other instantly and almost constantly, we know that people still long for both the sense of fellowship and the aesthetic experiences that are essential elements of singing in choir.

We are members of an organization dedicated to the promotion and expansion of the choral arts.

"The mission of the American Choral Directors Association is to inspire excellence in choral music through education, performance, composition, and advocacy." It's easy to get bogged down in the excruciating details of running a choral program at the beginning of the new season: fund raising, booster meetings, faculty meetings, recruiting, costuming each group, grading, etc. We know, though, that these time-consuming but important components of any choral program lead to better experience for our choirs. As ACDA members, we are expected to advocate for choral music. What better way than to encourage our choral friends to consider joining ACDA?

In Indiana, we finished our summer conference in early July this year. Both clinicians, Z. Randall Stroope and Gregory Gentry were very well received by the attendees. We fulfilled one other tenet of the ACDA mission by commissioning Stroope to compose a selection for the Indiana All-State Honor Choir in 2017.

I emphasize the fundamentals of singing in choir at the beginning of the new school year and throughout the new year. We never outgrow the need of these reminders. As we begin our new year, it is also helpful to remind ourselves of the "fundamental" mission of the ACDA.

- Rick Gamble is Choral Director at Avon High School and serves as President of the Indiana Choral Directors Association.

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Greetings from ACDA-Michigan! I am pleased to serve the choral directors from the Great Lakes State as president of the Michigan chapter of ACDA.

Do you remember your first experiences with ACDA? Can you remember an experience in ACDA that has influenced your professional life? There are so many ways that this association of choral professionals has blessed my life — it continues to do so today! Let me indulge in sharing a few memories.

I remember my first national conference in San Diego in 1997. A performance by the Albert McNeil Jubilee Singers was electrifying — full-bodied voices, committed singers who clearly felt the music on a visceral level and who performed with such commitment! At the conference I was wide-eyed and awestruck seeing a number of conductors that I had known only through recordings. Remember those days... “hey, look there’s (insert famous choral conductor name here)”...?

I remember attending the North Central Division Conference in Minneapolis the next year. I was wowed by the great choirs of the Lutheran college tradition — St. Olaf, Concordia, Plymouth Music Series Ensemble Singers (the precursors of VocalEssence). Even with all of the great music of the conference, one of the important moments of my life happened when I visited the exhibits.

I passed a booth for Americafest, a relatively new international singing festival for men and boys held in Collegeville, Minnesota. There was a sign posted at the booth, “Wanted: a few good men...Now hiring, inquire within...candidates must be good looking, personable, a good teacher, sing pretty darned well, respectable in all respects.” While I didn’t think I necessarily fit all of the criteria, I asked, “I’d like to learn more...how can I get involved?”

I was invited back for an interview and later that summer I had the great opportunity to serve as a staff member at the festival. While there, I saw great conductors from around the world work with talented boys and men from around the world. I remember with fondness the casual meals in the dining hall with choral greats like Weston Noble, Robert Sund, Eskil Hemburg and Albert McNeil. I loved the casual conversations—choral conductors associating.

I remember a particular one-on-one lunch with Mr. McNeil—he asked me about my plans for the future. I had one more year of school and did not have a job lined up yet. He mentioned opportunities with the Chorus America conductor apprenticeship program and recommended that I apply for that program. To make a long story short, that conversation, over lunch, a kind choral professional giving advice to a young student, put my life on a trajectory that I still benefit from today. I finished school in Utah, moved to the Twin Cities to sing with the Dale Warland Singers, met my wife (in Minneapolis), completed a DMA in conducting and began my love affair with living in the North. All of this came from my membership in this great association of choral directors across America!

We all have these stories, experiences when our association with other choral directors influenced our viewpoints and our decisions. Many of us have opportunities now to influence the upcoming generation of students and young professionals. This is the great magic of ACDA—our organization, where we associate with so many who are talented, hardworking, kind, passionate, and committed to forwarding the beautiful choral art where we live. Long live the American Choral Directors Association!

- Jared Anderson is Director of Choral Activities and Chair of the Visual and Performing Arts Department at Michigan Technological University. He serves as President of the Michigan chapter of ACDA.



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FOR THE CENTRAL DIVISION CONFERENCE
DON'T MISS OUT!

FEASTING AT THE SMORGASBORD: ACDA'S GREATEST OPPORTUNITY



As an undergraduate choral student at Ohio's Mount Union College during the mid-1970s, I fortunately came under the tutelage of Bruce Browne. Recently having completed his doctoral work under Rodney Eichenberger at

the University of Washington, Browne was a tremendous, dedicated, and thrillingly talented mentor for those of us burning with the desire to learn about the choral arts. Browne was dedicated to the goals of the fledgling ACDA; loading us (overloading us, actually) into school vans, we would drive overnight to assure (the cheapest possible) attendance at the ACDA national and division conferences. What a smorgasbord of choral experience!

Now I'm a public school music education retiree, and following a lovely, full career of 31 years teaching high school choral music, I direct a community chorus of adults. In February 2015, I delighted in attending the magnificent national smorgasbord of ACDA in Salt Lake City, Utah. Gorging on all of that choral excellence is still a thrill!

As an undergraduate conducting student, my hungers were satisfied at the meat table (performance rooms). The quality of choirs amazed me, and I insatiably observed from the closest possible seat every placement, every conducting gesture, every tonal articulation. "How exactly do they make this happen?" The repertoire! Learning to love literature was similar to enjoying the side dishes which enhance the flavor and quality of the performance; I became a music collector from the beginning. I'm now very proud of the more than 20-drawer single copy library in my basement. Now comes the dessert. Sweetness! The insight into products, travel, and resources gained from the exhibits; the tremendous amount of knowledge and experience shared through the interest sessions; the professional contacts – all were invaluable boosts to my professional growth.

ACDA was responsible for expanding my palate, widening my taste, and honing my professional diet. It did not escape my notice that older mentors and colleagues were equally thrilled with the opportunity to reunite with friends, just as I was excited to make new friends. I must admit that over the decades, I've come to increasingly enjoy the dessert table of professional camaraderie.

As a young teacher, I determined to include the ACDA division or national conference into my annual plans. The investment of time and travel expense was always worthwhile. I did pretty well, not attending every conference, but participating in more than I can count. By the time I arrived in Salt Lake City in February, I was a "seasoned" ACDA-er. It proved to be another tasty tour around the choral smorgasbord. Stellar performances were coupled with amazing interest sessions – far too many offerings to attend everything one wished. The opportunity to meet and hear Eriks Esenvalds talk about his work premiered at the conference alone was worth the price of travel! Now I'm one of those older colleagues, renewing friendships with some of the most fabulous people in the world.

We hosted an "Ohio night" at a local eatery and enjoyed sharing the newly made memories with our closest colleagues. The repertoire! I'm still a collector and an admirer of those innovative folks who bring exciting and beautiful music to our awareness at these events. The participation of the LDS Church was priceless; both tracks received two concerts by the Mormon Tabernacle Choir and Mack Wilberg's wonderful Temple Square Orchestra; we were transported to another realm during the closing ceremony in the immense Congress Hall, seating 22,000 people!

I am very aware that many ACDA members do not participate in our national and division conferences. The cost in time away from our positions and the financial investment is often daunting, but an all-you-can-eat buffet, although a bit more costly, provides a significantly different experience from the local McDonald's – and from time to time, the investment is worthwhile. The amount of professional "food" available at these events is unsurpassed.

The Central Division Conference occurs February 24-27, 2016 in Chicago. What a great location to make your first appearance at the smorgasbord. Don't be afraid of getting fat from all this goodness – you'll be so energized that you'll rush home and immediately begin spending all those new professional calories. It'll do you good!

See you in Chicago.

- Loren Veigel is Artistic Director of Voices of Canton, Inc. and is President of the Ohio Choral Directors Association.

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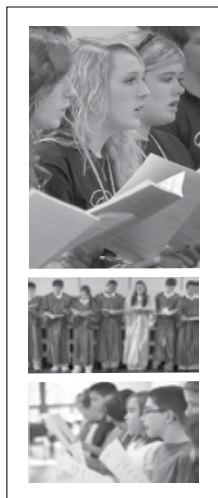
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UNIVERSITY OF
EVANSVILLE

Department of Music
1800 Lincoln Avenue
Evansville, Indiana 47722

GETTING THE MOST FROM YOUR WARM-UPS



As we begin a new year, we have selected music, scheduled concerts, organized fund raisers, set up our grade books, and have thought of all of the other details to get off on the right foot. Then our first rehearsal is ready and we sit at the piano and... Oh, right! We need to warm up the choir! How many times have you found yourself repeating the same warm-ups day after day, week after week, and year after year? I would like to challenge you to make a change this year. This can be an easier change than you think.

A few years ago, I found myself in this same predicament and decided to be more purposeful in my warm-ups. I decided to take it a week at a time. I wrote out the warm-ups I was going to do for the week with my choirs. I had a breathing exercise, a warm-down exercise, a vowel shape (tone quality) exercise, and a bounce (balanced onset/support) exercise. The next week I would repeat the one with which they struggled, and increase the difficulty of the others. As the weeks progressed, the exercises became more advanced and involved. More types of exercises were added. I found myself with a clear, organized, yearlong warm-up plan.

As a private voice teacher, I have done a lot of research on warming up the voice. I have always tried to make sure that my warm-ups are purposeful, helping voices build from week to week. I have brought that same focus into my choral rehearsal. Over the years, I have acquired close to 30 warm-up books. Most warm-ups fall into one of 10 categories:

- 1 - Breathing/Physical movement/Posture
- 2 - Warming-down/Beginning phonation
- 3 - Warming up/Range expansion
- 4 - Bounce/Support/Balanced onset
- 5 - Diction/Articulation
- 6 - Choral/Intonation
- 7 - Resonance/Placement
- 8 - Tone/Vowel shapes
- 9 - Flexibility/Dynamics
- 10 - Register transitions (Passaggios)

Many exercises cover more than one category. As you plan, consider one function per exercise and focus on making your choir better in that area.

Try focusing on 3-5 of these categories per week. You can adjust this, depending on how much rehearsal time you have per day/week. Breathing exercises are more useful in

the beginning of the year than at the end, when they should have a good grasp of the breathing process. Warming-down is imperative at the beginning of every rehearsal of the year. Whether they are singing a descending scale on a hum, oo, or lip trill, this beginning phonation is the foundation for a successful rehearsal and a healthy voice. There are dozens of bounce exercises that progress from very easy to very advanced. You can write your own two-part, three-part, four-part, or more exercises to fit the choir with which you are working.

As you introduce new exercises, try to introduce only one at a time. There is something to be said for consistency. Allow the choir to not only get used to a particular exercise, but to develop it to a certain level of mastery, before you move on to either a more difficult exercise or a different type altogether. If you are changing every exercise every week, the choir can't develop mastery at any of them.

Challenge yourself to start with one week of warm-ups. After that week, change the exercise they do the best. Give them time to develop mastery at the others. Take it a week at a time, and before you know it, you'll have a yearlong warm-up plan that you can tweak from year to year and choir to choir. Even if the 5-6 exercises you are doing right now are quality exercises, is your choir growing vocally and musically? Push yourself, and you will push them!

- 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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YOUTH & STUDENT
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STUDENTS - GET INVOLVED WITH ACDA NOW!



I am honored to have been asked to serve as the Central Division Youth & Student Activities chair. Students and their artistic endeavors are at the core of our purpose! I hope to have interaction with you to find out how I can help you in your

pursuits.

ACDA is in the throes of our SingUP Membership campaign. It is happy news that Illinois, Indiana, Michigan and Ohio are all participating in the Student Membership Initiative. New student members are a mere \$5.00. (Please note that Ohio will close this option on November 1, 2015.) This initiative is an investment by the state and national chapters to say that our students are key to the future of choral music.

It is never too early to start finding ways to get involved in the choral profession in general and with ACDA in particular. Meeting with others who share your passion and visiting with them about the field can create great, sometime life long, connections for the future choral conductor. To that end, student chapters across the division will be receiving an invitation to send representatives to Chicago to assist at the division conference in February of 2016. Student workers will be able to watch the inner workings of a conference and to meet many of the people responsible for its success. Robert Sinclair will be contacting student

chapter presidents and faculty advisors next month to begin this process. If your chapter is interested in this, you can also contact him directly at <rsinclair@vandercook.edu>. Student chapters develop and hone leadership and initiative-taking skills. They immediately develop a cohort of colleagues that are supportive and service-oriented.

Another way to involve our collegiate students is the Collegiate Repertoire Chorale at the Division Conference. This has been incredibly successful as it introduces students to new repertoire and techniques and they sing and meet other motivated students — their future colleagues. Jerry Blackstone is the CRC conductor, and I know that all involved will be energized (see page 13 for more information). At a breakfast roundtable, I hope to visit with student leaders who attend the conference so that we can find out what types of successes you have had and what challenges you may face.

There are 25 student chapters in our four states, and now is an opportune time to start a student chapter if you are interested. Please let me know if you need any assistance getting it off the ground; I would be delighted to help. Be in touch!

- Karyl Carlson is Director of Choral Activities at Illinois State University and serves as Central Division Repertoire and Standards Chair for Youth & Student Activities.



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2016 COLLEGIATE REPERTOIRE CHORALE

The Collegiate Repertoire Chorale (CRC) consists of 80–100 gifted college and university students meeting together at the Central Division Conference to read through excellent choral repertoire under the guidance of a master clinician. Singing with the CRC provides a wonderful opportunity for students to meet lifetime colleagues and friends.

ABOUT THE 2016 CRC CONDUCTOR

GRAMMY® Award winning conductor Jerry Blackstone is Director of Choirs and Chair of the Conducting Department at the University of Michigan School of Music, Theatre & Dance, where 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 monumental *Songs of Innocence and of Experience*.



REPERTOIRE AND SCHEDULE

All participants will receive a packet of 7–8 diverse choral pieces selected by Blackstone, which they will keep. The CRC will meet twice during the conference during interest sessions open to all attendees who wish to observe. Students can attend all other sessions and concerts outside of these two meetings.


ELIGIBILITY AND COST

Students who would like to participate in the CRC should email the following information to Eugene Rogers (see below) by December 1: **1)** student's complete name and voice part; **2)** college/university attending; **3)** name and email address of recommending choral faculty member conductor.

The \$30 registration fee is due upon acceptance, with instructions in the welcome email. They are to pay their \$90 conference registration fee separately. Students will be responsible for their own transportation, lodging, and meals.

CONTACT

Please direct all queries to CRC Coordinator Eugene Rogers at the University of Michigan.
Email <ecrogers@umich.edu>



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Don't miss Dr. Davids' co-presentation at the ACDA Central Division Conference in February: "A Lifetime of Singing: Choral/Vocal Techniques and Expectations for Healthy Singing at Every Age"

Dr. Julia Davids,
Director of Choral Activities

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CHICAGO 2016.... HERE WE COME!

CONFERENCE SCHEDULE IN BRIEF

(SUBJECT TO CHANGE)



WEDNESDAY, FEBRUARY 24

Headline Evening Concert:

Bach's *St. John Passion*, performed by the Valparaiso
University Bach Institute, with the Leipzig
Baroque Orchestra

THURSDAY, FEBRUARY 25

Concert Performances By:

All-Conference Sing
Soul Children of Chicago
College of Wooster (OH) Chorus
Downers Grove (IL) South HS Madrigal Singers
Cantus Femina (Western Michigan University)
Marion Consort (Chicago)
Bienen Contemporary/Early Music Ensemble
(Northwestern University)
Western Michigan University Chorus

Interest Sessions/Topics:

VOCES8
Using Circle Singing to Enliven Choral Creativity
Raising the Bar: Teaching World Music More
Authentically
Leipzig Orchestra Conductors
Choral Techniques and Expectations for Every Age
Boys to Men: Recruiting, Retaining, and Inspiring
Boys Who Like to Sing
Collegiate Repertoire Chorale

Reading Sessions:

Children's Choir
SATB
Show Choir
Music in Worship

Headline Evening Concert:

Webern Kammerchor
VOCES8
Ola Gjeilo

FRIDAY, FEBRUARY 26

Youth & Student Activities Breakfast Roundtable

Interest Sessions/Topics:

Choral Intonation
Fun + Fabulous Sight Singing
Collegiate Repertoire Chorale
Webern Kammerchor
Adolescent Voice Change
Parlez-vous IPA?
International Conductor Exchange Program

FRIDAY, FEBRUARY 26 (continued)

Concert Performances By:

Bexley (OH) High School Vocal Ensemble
Saint Mary's College (IN) Women's Choir
NOTUS (Indiana University)
University of Evansville (IN) University Choir
Cincinnati (OH) Boychoir Tour Choir
Cincinnati (OH) Conservatory of Music Chamber
Choir
Fort Wayne (IN) Children's Choir
Bella Voce of Young Naperville (IL) Singers
Chicago Children's Choir

Lunchtime Sharing Session:

Lift Every Voice: A Panel of Chicago Educators

Reading Sessions:

SAB & SATB
Treble
Vocal Jazz

Headline Evening Concert:

Children's Choir Festival
Central Division Children's Honor Choir,
Rollo Dilworth, conducting

Special Event:

Choral Cabernet

SATURDAY, FEBRUARY 27

Interest Sessions/Topics:

Mentoring the New Choral Conductor
Off the Beaten Path - CPDL
From Victoria to Verdi

Reading Sessions:

Middle School/Junior High
Men's
Ethnic/Multicultural

Headline Concert Sessions:

Division Middle School Girls' Honor Choir,
Ruth Dwyer, conducting
Division Middle School Boys' Honor Choir,
Henry Leck, conducting
Division High School Honor Choir,
Joe Miller, conducting



CHICAGO 2016.... HERE WE COME!

HONOR CHOIR DEADLINE APPROACHING



DON'T MISS OUT! THE HONOR CHOIR DEADLINE FOR THE 2016 ACDA CENTRAL DIVISION CONFERENCE IS OCTOBER 23

Children's Honor Choir

Unchanged treble voices, grades 4-5
Conductor: Rollo Dilworth
Registration Fee: \$100
Must have teacher recommendation

High School Mixed Honor Choir

Grades 9-12
Conductor: Joe Miller
Application Fee: \$30
Registration Fee: \$175

Middle School Girls Honor Choir

Treble voices, grades 6-8
Conductor: Ruth Dwyer
Application Fee: \$30
Registration Fee: \$165

Middle School Boys Honor Choir

Unchanged/changed voices, grades 6-8
Conductor: Henry Leck
Application Fee: \$30
Registration Fee: \$165



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LIFT EVERY VOICE: AN ETHNIC AMERICAN PERSPECTIVE FROM INSIDE OUT

*Lift every voice and sing
Till earth and heaven ring
Ring with the harmonies of liberty
Let our rejoicing rise
High as the list'ning skies
Let it resound loud as the rolling sea*



These words penned by James Weldon Johnson not only support the theme of our upcoming conference but convey my sentiments as a newly appointed R & S Chair. When I heard the conference theme, Lift Every Voice, I thought, how appropriate, especially when considered from an ethnic and American musical perspective.

I was raised in a traditional African American church, where I was exposed to gospel music. I started performing gospel music at age three with my family gospel singing group. Although I performed gospel music regularly before large audiences and was celebrated in my community, I was surprised and saddened to learn that gospel music was not celebrated within most academic choral settings.

This revelation created a passion within me to see gospel music included within traditional choral music programs. Having felt gospel music was sometimes marginalized, misrepresented, unwelcomed or omitted altogether, it was important for me to become a gospel music informant. As a gospel music informant, my task was to research, codify, and analyze gospel music to develop methodology that would allow it to be accessed and taught within traditional choral settings. It was important for me to present gospel music through the appropriate cultural aesthetic lens utilizing language that allowed those outside of the culture to gain understanding, appreciation, and access.

With regard to the inclusion of gospel music within academic settings, we have come a long way since the 1970s. Having established gospel choral and history courses at The Ohio State University, Denison University, and Indiana University, I would say my vision is being realized. I am sure, however, that there are still those who feel the music of their cultural background is underrepresented within tradition choral settings. Though we have made significant progress and worked earnestly to embrace and present the music of many cultures, there are more musical voices and stories to be heard. Hopefully we can identify more informants willing to share the music and performance practices of their cultures to allow choral educators and students to access and perform ethnic music with a greater sense of authenticity and integrity.

With this objective in mind, I advocate what I call the missing constituent philosophy. This philosophy suggests that while the traditional canon of Western choral

works is taught and performed, there must also be empty seats at the choral curriculum table for those from unique cultural backgrounds to sit and present their voices. Due to time constraints, it is impossible to implement the music of every culture; however, we can at least honor the cultures of the students who sit within our classrooms or comprise our school populations. As we continue to diversify our music programming, we will attract and diversify the participants within our programs.

As music educators, we must be conduits through which the musical voices of all cultures may be expressed. We must remain committed to giving voice to those whose stories and voices have not been heard. This will foster greater cultural awareness and build a greater sense of belonging. It is my hope that we continue to gather musical voices from different cultures and ethnic groups to create musical celebrations reflective of our multicultural society. I hope to bring more chairs to the choral music table and embrace new stories so that we might indeed “lift every voice.”

- Raymond Wise is Professor of Practice at Indiana University, and serves as a Central Division Ethnic and American Music/Multicultural Perspectives Repertoire and Standards Chair.

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LIFT EVERY VOICE: AN ETHNIC AMERICAN PERSPECTIVE FROM OUTSIDE IN



Back in the 1980s, when South African freedom songs were making their way into the mainstream of U.S. choral music, I fell in love. The power of the harmonies, rhythms, and message of those songs entered my heart and resonated through my body. I taught them to every singer I encountered. I could not get enough.

Later, I felt the same stirring when I sang First Nation songs or listened to the Bulgarian Women's Radio Choir. There was power, rawness and openness in those sounds, and I wanted to be a part of it. The words came from ceremonies and daily tasks within these cultures and gave me glimpses of new ways of being.

Now in my eleventh year of directing a college women's choir that sings these songs and many others from a variety of cultures across the globe, I hear from audience members of similar, almost visceral reactions to the sounds they encounter. The depth and breadth of vocal timbres encountered in multicultural music causes singers and listeners to respond in strong and organic ways.

How to define multicultural music? Words that create a distinction for a genre are by their nature limiting to that genre. But for our purposes, let's say that multicultural music is unique to a particular region or group of people by its musical structure, its tonal timbres and character, and its embedded nature within the daily functions of a culture. Multicultural music is as wide-ranging as ceremonial Kecak chant from Bali, Shona children's play songs from Zimbabwe, or Erie Canal work songs from the United States.

Multicultural music is adept at encapsulating the physicality and emotional identity of a specific group of people from a specific time and place. Done authentically, multicultural music opens windows for singers to places they may never have imagined. It gives them a direct, physical connection to a group of people different from themselves in their experience of life, yet the same in their inner needs and hopes.

By singing multicultural music, singers become better and smarter musicians. Our singers are forming their mouths around sounds that may be difficult at first, but become easier with repetition - Arabic and Gaelic, Korean and Zulu. They are experiencing different phrase shapes and lengths - three-bar phrases in Ukrainian folk tunes, irregular syllabic meters in Asian music - and internalizing the multiplicity of overlaid rhythms performed across the continent of Africa.

We as directors are challenged to bring as much information as possible to our performance of music that is less familiar to us than the standard Western canon. Fortunately, there are wonderful workshops, videos, and phonetic aids available to help us perform multicultural music as authentically as possible.

Within authenticity resides perhaps the most important aspect of multicultural music. Each of these songs has a story - embedded in the culture in which it lives. When we know that story and tell it to our singers, it becomes their story as well. Who cannot be compelled by a Jewish melody that was sung by prisoners walking to the gas chambers in Auschwitz? What does it do to our worldview when we sing a song used by girls in Somalia as they walk several miles each day to fetch water, thus limiting their time that could be spent in school? How does it change our ideas about the "Axis of Evil" when we sing a lullaby crooned by a mother from Syria, realizing she may never see her home again? Music allows us to sing what we often cannot speak, allowing us an entry point into a culture about which we might have known nothing before.

In February, Raymond Wise and I will be presenting a reading session of both ethnic U.S. music and multicultural global music at the ACDA Central Division conference in Chicago. We look forward to hearing your stories of music that expands and inspires our students, our audiences, and ourselves.

- Debra Detwiler Brubaker is a Professor of Music at Goshen College and serves as a Central Division Ethnic and American Music/Multicultural Perspectives Repertoire and Standards Chair.

SAINT MARY'S COLLEGE TO HOST CHOIR FESTIVAL

Saint Mary's College, Notre Dame, IN, will host the 31st annual High School Women's Choir Festival on November 19 and 20. This is an unique opportunity to provide treble choirs with exposure to other choirs of the same kind and to give the members an event geared toward them.

Each participating choir will perform three or four concert pieces and will receive written evaluations from two commentators, with a third commentator working with each choir for 15-20 minutes following their performance. This year's commentators are Jonathan Busarow, Artistic and Executive Director of the Fort Wayne Children's Choir, Kerry Glann, Associate Director of Choral Activities at Ball State University, and Joni Jensen, Director of Choral Activities at Texas Woman's University. Choirs will perform for each other during the morning and afternoon sessions and the Saint Mary's College Department of Music will provide lunch for all performers. Those desiring more information or to be added to the festival mailing list, should contact Nancy Menk at <nmenk@saintmarys.edu>.

TO APPLAUD OR NOT APPLAUD: IS THIS THE QUESTION?



Bethesda on the Bay Lutheran, where I have served for the past five years, has been very blessed with some wonderful sources of special music. We have a high quality music program and the church community has supported it, especially this past summer. There has been a newly formed Bethesda Quartet, the marvelous Summer Choir, a wonderful woodwind

trio, a fun barbershop chorus, and superb instrumentalists and vocalists. All have contributed to our church service.

Each time they performed this summer, and often after the Adult Choir sang during the year, the congregation applauded. My simple question is: why?

Is it to celebrate human achievement? If so, can this be construed as religious entertainment? Or is it to the glory of God, who gave us ALL different talents? Do we cheer for those who pass out bulletins? Set the white linens? Or those who make sure that Vespers run smoothly? Certainly you need gifts and talents to do all of these things for the church.

Several people have come up to me after the choir has sung and said, "I wanted to applaud, but I didn't know if I should." Or, "We should have clapped for the anthem, but I didn't want to be the first." The prototypical irony is that an anthem that took weeks to perfect may not be as appealing to the masses, and get a lukewarm response. Yet the piece we perhaps put together in a rehearsal gets an ovation. I give our choir, and thus the congregation, a wide variety of styles.

Psalm 47: 11 - "Clap your hands all ye people; shout to God with the voice of triumph."

Psalm 98: 8 - "Let the rivers clap their hands; let the mountains sing for joy!"

Certainly there are performance skills involved in the offering of music, skills that on any other stage may achieve a certain amount of acclamation. As a professional conductor, I have been blessed to direct choirs in many beautiful cathedrals and venues in Europe and the United States. Sometimes a particular choir's efforts don't deserve much applause, but they receive it (and then some!) At other times, they may receive only a warm gesture when they have done the "performance of a lifetime." Am I saying audiences/congregations are fickle? No, but I am suggesting

that we often acknowledge the result instead of the effort. What is more important in the church? Should we even applaud at all?

One of the wonderful things about God's church is that we should give credence to one another's tastes and preferences. Unquestionably, and perhaps more importantly, is that we acknowledge and appreciate each other's choices of expression. If the person next to you is moved by the anthem or the postlude, they certainly have the right to applaud in a humble and dignified manner. On the other hand, there are some who feel the church is no place for applause. The perplexity is that this, too, might well be the correct response. If we allow each other the right to express, I'm not sure that God really cares.

The answer to the question, "should we clap after the music," should not be formatted, therefore, in the "why," but in the "to whom." So long as we glorify the Father, it is a choice that cannot be wrong.

- Eric Richardson serves as Choral Director at Bethesda on the Bay Lutheran Church in Bay Village, Ohio.



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THE LAST WORD



Busy, but good. That's what I hear when I ask choral colleagues the age-old question "How is your year going?". I hope that that describes your situation as well.

As choral directors, we take on a schedule which most of our non-music colleagues can neither comprehend nor handle. For us, it's simply "what we do."

We give extra hours to help our students to succeed; we spend hours looking for just the right piece for that struggling choir or soloist; we take our work home on the weekend because it has to be done by Monday... and on and on.

Now think about your own situation and schedule - do you take any time out for YOU? Do you have a hobby or pastime outside of choral music? Or is everything you do wrapped up in your identity as a choral musician? If the answer to the first two questions is no, and the answer to the third question is yes, maybe you should rethink what you're doing. You must take some time for yourself - recharge, renew, and relax.

In a lot of ways, editing *Resound* and serving on the Central Division Conference planning committee, doing the program book, are a source of relaxation for me - while these things are related to choral music, the tasks and the processes used are entirely different. While on the train to Chicago last weekend for our conference planning meeting, instead of dreading sitting through another meeting (as often happens with school events), I was looking forward to seeing friends who also serve on the committee. This isn't work - the people make it fun!

If you read Loren Veigel's article (page 9), you can see one colleague's thoughts on attending conferences and the benefits members receive. If you read Jared Anderson's article (page 8), you can see how attending an ACDA conference changed his life. It's all about taking time out away from our ensembles, developing the relationships with colleagues, and finding things which give us a different perspective on our professional obligations.

Throughout this issue, you will see references to the 2016 Central Division conference - it will be a great one! If you think, "Well, I can't be away from my choirs" or "I only direct one small school choir - there won't be anything there for me," well, you'd be wrong. Your choirs will benefit from what you learn, and there is something for everyone - whether it is an interest session on recruiting and keeping males in choral programs, a session on IPA, the opportunities of the International Conductors' Exchange, or a fantastic concert by the Chicago Children's Choir, there is something for YOU.

Chicago is a great city with much to offer in addition to all of the old friends you'll see and all of the new friends you can make. The Palmer House Hilton will be a great headquarters hotel for us, and the weather might even cooperate! Don't miss out - register NOW for the 2016 Central Division Conference! I look forward to seeing you there.

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

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

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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

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