



## THE GIFT OF MENTORSHIP



When we are in college pursuing our music degrees, we are consistently surrounded by a vast support system of college professors, advisors, and peer colleagues. We get instant feedback on all that we do as choral directors and get the opportunity to work as collaborators with others. Often, upon graduating and landing that first job, be it in a music classroom, church, community choir, or elsewhere, the guidance from others becomes difficult to find.

This absence is why it is so important to establish a program of mentorship with a trusted, experienced colleague. When I graduated from college, I knew an awful lot about conducting patterns and repertoire selection, but very little about rehearsal management and absolutely nothing about classroom management. It wasn't until I was thrust into my first teaching position that I realized exactly what I didn't know, which, at that time seemed like a lot! I was very lucky to have a veteran teacher at the same school who was willing to take me under her wing and "show me the ropes" of what it really meant to be a school choral director and to run a successful choral program. She let me observe her most advanced classes, her beginning classes, and her most challenging classes, and then I had the opportunity to have her observe my teaching and give feedback on what I was doing and how I was doing it. She was a sounding board for me, gave me honest responses on my directing, and provided many ideas that helped me to move forward in my own teaching.

I often think back to that first year of teaching and am very thankful to have had such a great mentor. Today, when we are so often losing very good educators and choral directors in the field due to burnout, it is imperative to establish a mentorship program for new choir directors and music educators. Many school districts and regions have mentorship programs for new teachers, but for those that are not in a school setting, there are also many resources available. ACDA has its own mentorship program, open to members across the nation. Information can be found at <<https://mentoring.acda.org>>. Additionally, many state choral director associations and education associations have established mentorship programs.

Ultimately, as a new choral educator, we want to be as successful as possible in those first, formative years. It's important to know that the struggles that we all face are not singular only to our experience and to find an ally in our professional growth. However, mentorship is not something that is useful only for beginning choir directors, but for directors at every stage in their professional journey. It is a life long collaboration and connection between you and someone that you respect and look up to in the choral field. I have been fortunate to have such an ally in every step that I've taken professionally and know first hand the impact that it can make in shaping the path that we take.

If you are new to this wonderful and challenging field, or even if you are a seasoned director, I would encourage you to reach out and find a mentor, be it someone in your community or in the ACDA community. There are many superb choral musicians and clinicians out there who would love to help to guide you in your growth as a choral director.

- Sandy Thornton, Assistant Artistic Director of the Cincinnati Children's Choir, is Central Division Chair for Children's and Youth Community Choirs.

## A LIFE OF SONG



ACDA2017MINNEAPOLIS

MARCH 8-11, 2017 | #ACDA4LIFE

## IN THIS ISSUE

LESSONS FROM ROBERT SHAW ..... 2

WINTER REFLECTIONS..... 4

YOUR CHOIR AND COMMUNITY ..... 5

GREAT THINGS IN MICHIGAN ..... 9

BEFORE I JUMP DOWN ... 10

A CONVERSATION WITH THE COMPOSER..... 11

THE LAST WORD ..... 15

## LESSONS FROM ROBERT SHAW: CLEVELAND ORCHESTRA CHORUS NOTES 1957-1964

### PRESIDENT

Gayle Walker  
Department of Music  
Otterbein University  
1 South Grove Street  
Westerville OH 43081  
O - 614/823-1318  
gwalker@otterbein.edu

### PRESIDENT-ELECT

Mark Munson  
Moore Musical Arts Center  
Bowling Green State U.  
Bowling Green OH 43403  
O - 419/372-8733  
munson@bgsu.edu

### VICE PRESIDENT

R. Brett Goad  
2526 Ravinia Lane  
Woodridge IL 60517  
H - 630/241-4454  
C - 630/621-8452  
rbgoad52@sbcglobal.net

### TREASURER

Kathy Walker  
131 Armour Road  
Avon Lake OH 44012  
H - 440/309-4691  
katherine.walker@  
avonlakeschools.org

### RESOUND EDITOR

William G. Niederer  
Elkhart Central High School  
1 Blazer Boulevard  
Elkhart IN 46516-4565  
O - 574/295-4743  
H - 574/234-0718  
wniederer@elkhart.k12.in.us

### Resound

The official publication  
of the American Choral  
Directors Association  
Central Division

Winter, 2017

Published three times  
a year.

Volume 40, No. 2

William G. Niederer,  
Editor

Elkhart Central High  
School  
1 Blazer Boulevard  
Elkhart IN 46516-4565



For over 50 years, Robert Shaw (1916-1999) was a choral conductor of the highest caliber; he was to American choral music what Bernstein was to American symphonic music. His recorded performances, especially of choral-orchestral works, were seminal, and his choral arrangements remain staples of choral programming. Many choral conductors working today utilize concepts and rehearsal techniques taught and codified by Robert Shaw.

A few years ago, a colleague shared with me a folder containing copies of elaborate notes that Shaw wrote to the Cleveland Orchestra Chorus during 1957-1964, when he served as guest conductor. I often read these communiqués when I need motivation; Shaw's discussion of rhythm, diction, and phrasing remind me how to do choral music well, and his philosophy of choral singing reminds why I love what I do. The notes contain numerous gems of wisdom that I would like to share.

Shaw wrote to the Cleveland Orchestra Chorus energetically between rehearsals, sharing in-depth descriptions of rhythm, phrasing, and diction, as well as discussions on the intersection of music and humanity. Each inter-rehearsal note was lengthy, 3-5 single-spaced, typed pages. The fact that Shaw wrote such long notes is instructive; he used written notes to extend his teaching and deepen his connection with the choir.

Many of Shaw's notes celebrate the coming together of community in choral singing. In January of 1957, he wrote a paragraph that is still meaningful today, perhaps even more so:

"All of us are variously split and fissured...Still, on a Monday night it happens that whatever each of us essentially is, is openly and freely given to the other outside us – and to the common work and joy, discipline and freedom. For a while we do not fear knowing or being known. We trust – perhaps even love – our neighbor, nor feel obliged to hate ourselves."

Shaw dedicated large portions of his notes to motivate the singers toward a high standard. He repeatedly emphasized the importance of individual responsibility on group success. In November 1957, while preparing the Bach *B Minor Mass*, he wrote "In the main, the jumble rumble jungle of choral imprecision need not exist if each entire person will accept a

whole responsibility." In January of that year, he wrote that a choir is a group of individuals "who accept personal responsibility, and bring to a performance of the whole each his utmost endowment, preparedness, and sensitivity."

Shaw emphasized the importance of commitment to the Cleveland Orchestra Chorus, saying, "You don't join the Cleveland Orchestra Chorus. You believe it...either you feel the fellow next to you is an important human being, and you like him, and you try desperately to understand how he feels about what you are singing about, and pool your creative passions to make something bigger than either of you could make alone – or it isn't your kind of choir."

It is interesting to see how passionate Shaw was when discussing commitment to the ensemble. It is easy to imagine that his message played an important role in motivating the singers to be at their best.

I find it reassuring to see that even Robert Shaw had to scold his singers with regards to rehearsal attendance and focus. Shaw sharply addressed singer tardiness in a note from 1961, saying, "This chorus has been and will continue to be understanding and sympathetic to occasional and unavoidable absence. – But it cannot tolerate tardiness and inattention and remain true to its aspiration, or valuable to the probable majority of its members to whom the experience has some meaning. A little tardiness is inexcusable. – And since it is also lethal -- as witness Monday evening – it merits the most stringent of remedies and penalties."

Later he expands on this by suggesting that singers come early enough to prepare their minds for rehearsal, saying, "I cannot see that five to ten minutes prior to the beginning of rehearsal spent in one's proper place, reviewing or examining the materials to be rehearsed, is too much to ask, but [would] add enormously to the joy and accomplishment of rehearsal."

In his notes, Shaw dedicated a great deal of space to rhythm, which he felt to be the most primary element in music. In September 1960, he explained that all aspects of choral performance, including enunciation, intonation, and tone quality, are based on rhythmic cohesion. "Good enunciation happens when 200 people make intelligible, attractive sounds at the same time. Good intonation is the result of singing in tune in time." Shaw

**Please see Shaw, page 13**

*Resound, Winter 2017*



# WAYNE STATE UNIVERSITY

## Department of Music

### *Choral Faculty:*

Dr. Noah Horn  
Dr. Arianne Abela  
Dr. Norah Duncan IV  
Dr. Gerald Custer

### *Voice Faculty:*

Frances Brockington  
Betty Lane  
Dorothy Duensing  
Dr. David Troiano  
Gordon Finlay

Located within the energized Midtown cultural center of Detroit, the Wayne State University Department of Music gives student musicians access to perform with world-class professionals and ensembles, including regular performances with the Michigan Opera Theatre and Detroit Symphony Orchestra.

### Undergraduate Concentrations

Performance  
Music Education  
Composition  
Jazz Studies  
Music Technology  
Music Business  
Bachelor of Arts in Music

### Graduate Concentrations

Performance  
Jazz Performance  
Theory/Composition  
Conducting  
Master of Arts in Music

**music.wayne.edu**

**Detroit, Michigan**



## WINTER REFLECTIONS

### ILLINOIS PRESIDENT

Dennis Morrissey  
Heartland Comm. College  
1 Stoney Court  
Bloomington IL 61704  
H - 309/663-1512  
dennismorr@aol.com

### ILLINOIS PRESIDENT-ELECT

Lee Kesselman  
149 South Park Boulevard  
Glen Ellyn IL 60137  
O - 630/942-2552  
C - 630/667-7897

### INDIANA PRESIDENT

Rick Gamble  
Avon High School  
7575 East 150 South  
Avon IN 46123  
O - 317/544-5093, ext. 5086  
F - 317/272-8402  
C - 317/605-4335  
rwgambler@avon-schools.org

### INDIANA

### PRESIDENT-ELECT

Dennis Malfatti  
University of Evansville  
1800 Lincoln Avenue  
Evansville IN 47722  
O - 812/488-2879  
C - 812/629-8001  
dm155@evansville.edu



I am writing this at home as the fall semester is at an end and winter has nearly arrived. Outside, the sky is gray, patches of snow dot the ground, and the temperature nears single digits. This is a time for honest reflection.

This afternoon, my reflections center on Illinois ACDA - our recent past and immediate future.

Fall 2016 was a good time for our organization. At its September meeting, the board voted to hold a state conference in the fall of 2017 in the Chicago suburban area. Chairman Brett Goad and his team will soon announce the location, dates, and events.

The third annual Honor Show Choir Festival sponsored by IL-ACDA was held in October at Wheaton North High School in Wheaton. R&R Show Choir Chair Kassy Krause and assistants Sara Langley and Debora Utley selected an auditioned choir of 48 talented high school singers from 13 schools who worked for two and a half days with clinicians Dwayne Davis (vocals, Indiana University), Nancy Bocek (choreography, Chicago), and accompanist Seth Durbin. This festival was again highly successful, both musically and financially.

The following week, a first-time festival was held to encourage and inspire choral singers from the often underserved populations of the Chicago public schools. This free one-day festival, called *Join Voices, Chicago!*, was intended to draw choirs together in song. Over 500 singers from 13 schools met on the campus of Xavier University on Chicago's southwest side. The choirs sang for one another and then workshopped with guest clinician Raymond Wise of Indiana University (Central Division Chair for Ethnic American Music). Perhaps the highlight of the day was the performance of a gospel tune by the combined choirs which included a soloist from each of the choirs. Energy was high, faces were bright, the excitement was palpable. This festival was clearly a success!

The attendees at the *Join Voices, Chicago!* festival deserve recognition. Directors are listed, with schools in parentheses: Anne Grey (Franklin Arts Elementary), Andrew Holly-Jones (Air Force Academy), Richard Nunley (Kenwood High School), Ladawn Adams (Kennedy High School), Andrew Sons (Solorio Academy High School), Sharon Quattrin (Hubbard High School), Gabe Foster (Morgan Park High School), Grace Jeong

(Whitney Young High School), Casey Fuess (Lindblom High School), Tim Cooper (Lincoln Park High School), Brian Pavloff (Pritzker College Prep), Nancy Bieschke (Kelly High School), Whitney Covale (Jones High School), and Ron Korbitz (Hills Middle School, invited performance headliners).

This festival was conceived and chaired by Karyl Carlson (Illinois State University and Central Division Chair for Youth & Student Activities). Karyl is to be thanked and congratulated for her vision and perseverance. For many years, she has dreamed of making such an event a reality and over time has successfully involved the board in sharing her dream.

Karyl was ably assisted by Grace Jeong (Whitney Young High School), Laura Bogan (St. Xavier University), and Lee Kesselman (College of DuPage). For providing financial support, recognition is due to ACDA's Fund for Tomorrow and to Illinois ACDA.

Reflecting on IL-ACDA in 2017, ILMEA's Illinois Music Education Conference (IMEC), held in Peoria each January, comes to mind. IL-ACDA events include a board meeting, a choral directors' reception, and a reading session. The one-hour reading session is attended by some 550 choral directors who are provided with 20+ pieces of free choral music by Kidder Music Service (Peoria). Each R&R chairperson conducts one or two pieces during the session. This is a wonderful opportunity for our R&R chairs to be seen and heard, for us to cultivate potential collegiate members, and for IL-ACDA to present a welcoming face.

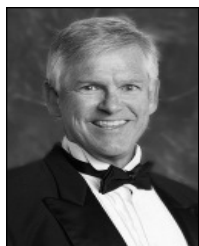
February will witness the presentation of the 2017 Women's Choir Festival for high school choirs on the campus of the College of DuPage just west of Chicago. Four excellent clinicians will work with the various participating choirs. Female Choir R&R Chair Aubrey Dunham is excited to again oversee the festival.

The National Conference in Minneapolis will have Illinois ACDA representation from our four selectees for the National Conference Collegiate Scholarships offered through National ACDA, and from Illinois State University (Karyl Carlson, director), the university selected to send an SATB quartet to participate in the 200-voice Collegiate Honor Choir which will perform at the conference.

***Please see Illinois, page 13***



# YOUR CHORAL COMMUNITY



This may seem like an odd time of year to write on this subject, but it's uppermost in my mind right now. I recently replaced a colleague as the conductor of a 70+ person beginning female choir, grades 9 - 11. They had already worked together for about three months and had performed in a concert before I took over. In spite of that, it quickly became evident that the choir lacked community.

In my experience as a high school choir teacher, it's not unusual for a beginning choir to lack community. Nevertheless, I still had to decide how to create it. That led me to ponder what "community" is, chorally speaking. Of course, there are some shared aspects for any community. Briefly, a community should (at least)

- create shared norms and values
- create opportunities for fellowship
- create an environment of trust and reciprocity

Every good organization and classroom values community. If the members of a class or a team don't know each other well enough to experience trust and reciprocity, it will lack community. Classroom routines, such as being in your seat at the beginning of class, prepared to sing, represent a "norm." A good teacher has to find a way to encourage and enforce those norms without creating an oppressive atmosphere within the choir. A rigorous approach to rehearsals, working bell-to-bell, with little down time for transitions are both a norm and a "value." Students eventually comprehend that teaching music is important. Like many of you, my beginning choirs include students with special needs, students who move in from other school systems, other states, other countries, and several who have never taken choir (last year, I had young men enrolled who had never sung a note in their lives!). It can certainly be a struggle to impart these building blocks of choral community to individuals who are unfamiliar with choral standards.

Once you establish a routine, you can create an atmosphere that leads to something more than mere community. Every good choir is a breeding ground for strong friendships. Routines give way to shared experiences, including travel, concerts, and perhaps contests. Singers who share the heightened emotional and physical pleasure of singing during a performance want to re-create those

experiences. It's not surprising, therefore, that singers may want to pursue outside opportunities to perform with each other or simply to hang out. An advanced choir, or at least some individuals within the choir, should achieve fellowship. For beginning choirs, you will probably have to create opportunities for community. Seasonal parties or decorating your room gives a welcome break from routine and allows the students to see each other and you in a different light.

ACDA strives for community and fellowship among its membership. Our experiences mirror our students. We meet at conferences and contests, and in between the times we are working at our craft, we spend time chatting, eating, and listening to other groups. A session leader can present great information and tools in an organized and inspirational manner, but your strongest impressions and most important decision may be made while you are having a conversation with a friend as you walk to lunch.

The Indiana Choral Directors Association runs our high school All-State Honor Choir. The choir performs each year as part of the Indiana Music Education Association conference that is held in January. The conference presents yet another opportunity to expand our professional community as we interact with our band and orchestra colleagues. Just as importantly, though, conferences such as this allow us to meet our friends "in the bleak midwinter," a time when most of us need a strong dose of community.

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

## DIVISION LEADERSHIP

### MICHIGAN PRESIDENT

Jared Anderson  
Michigan Tech. University  
209 Walker Arts Center  
1400 Townsend Drive  
Houghton MI 49931  
O - 906/487-2143  
jaredand@mtu.edu

### MICHIGAN PRESIDENT-ELECT

Mike Mitchell  
Department of Music  
Oakland University  
Rochester MI 48309  
mmitchel@oakland.edu  
O - 248/370-2002

### OHIO PRESIDENT

Loren Veigel  
2551 Sherwood Ave NW  
Massillon OH 44646  
H - 330/837-8371  
lveig@sssnet.com

### OHIO PRESIDENT-ELECT

Richard Schnipke  
Xavier University  
Department of Music  
3800 Victory Parkway  
Cincinnati OH 45207  
C - 614/325-9661  
O - 513/745-2832  
schnipker@xavier.edu

 MUSIC FOR EDUCATORS	Visit our <b>online music catalog</b> for <b>Music Educators</b> !
<b>RECORD YOUR NEXT CONCERT !</b> For information contact: <b>216-269-9673</b> Tom@Soundwaves.org <small>We're Social! Like us on Facebook</small>	<b>MEtunes</b> TUNES FOR MUSIC EDUCATORS Thousands of recordings - All teaching levels CDs, DVDs, and audio downloads
	<a href="http://www.soundwaves.org">www.soundwaves.org</a>

# BEST PERFORMANCE

BY A COSTUME IN A SUPPORTING ROLE

We know that your performance group is the real star of the show. We understand the long hours of rehearsing, the heart, soul and sweat that goes into the making of award-worthy performances. We also know that every great performance needs support to complement and enhance that performance.

That's why we've been creating costumes right here in America for over 30 years that bring your efforts full circle. Our experts work with you to select the right fabric and the perfect style. Dependable customer service, easy ordering and quality products all result in a musical performance that looks exactly like you dreamed it would.

We're here to support you. View our exclusive fabrics, latest designs and accessories at [rivars.com](http://rivars.com)

**R RIVAR'S™**  
*make it yours!*



We're proud to be  
a U.S.A. apparel  
manufacturer.







## Choral Studies

Andrew Crow, Director of Choral Activities  
Kerry Glann, Associate Director of Choral Activities  
Alan Alder, Director of University Singers

### Six Choral Ensembles

Chamber Choir, Concert Choir,  
University Choral Union, Statesmen,  
Women's Chorus, University Singers

### Degree Programs

Doctor of Arts in Music

*Degree program includes a substantial  
primary area of study plus additional  
preparation for a career in collegiate-  
level teaching.*

Master of Music

Master of Arts

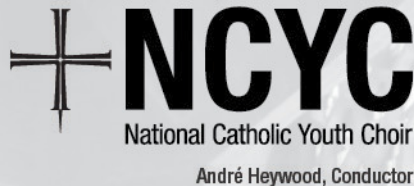
Bachelor of Music

Bachelor of Music Education

Scholarships and graduate assistantships  
are available.

**bsu.edu/music**

For more information, contact Andrew Crow at [arcrow@bsu.edu](mailto:arcrow@bsu.edu).



Now taking applications from Catholic high school singers  
for the June 17-June 25, 2017 camp and concert tour.

**Apply online: [www.CatholicYouthChoir.org](http://www.CatholicYouthChoir.org)**

**Deadline: March 24, 2017**



Questions? (320) 363-3154 or [ncyc@csbsju.edu](mailto:ncyc@csbsju.edu)



# Find Your Future Here

*North Park University is an accredited institutional  
member of the National Association of Schools of Music.*

At North Park, you'll get the  
personalized attention and  
performance opportunities you  
need to reach your goals—in the  
classroom, on the stage, and  
throughout the city of Chicago.

**Undergraduate Auditions:**  
February 4 and March 4, 2017

**Graduate auditions:**  
February 4, 2017  
Graduate programs offered in  
vocal performance and collaborative piano  
(vocal coaching).

**For more information, contact:**

Dr. Rebecca Ryan, Director of Operations  
**School of Music, Art, and Theatre**  
(773) 244-5623  
rryan@northpark.edu

[www.northpark.edu/music](http://www.northpark.edu/music)



## CHORAL ACTIVITIES XAVIER UNIVERSITY



### DEGREES OFFERED

B.S. in Music Education  
B.A. in Music  
B.M. in Music Performance\*  
Minor in Music Performance  
Minor in Music Studies

### 2017 AUDITION DATES

Sat, Jan 28 [VOCALISTS ONLY]  
Sat, Feb 11  
Fri, Feb 17  
Sat, Feb 25 [INSTRUMENTALISTS ONLY]

**RICHARD SCHNIPKE**  
*DIRECTOR OF CHORAL ACTIVITIES*  
Concert Choir  
Edgecliff Vocal Ensemble  
Men's Chorus  
schnipker@xavier.edu



**ROBYN LANA**  
Women's Chorus  
lanar@xavier.edu



\*Coming Fall 2017, pending approval

[xavier.edu/music-department](http://xavier.edu/music-department) • 513-745-3839 • [music@xavier.edu](mailto:music@xavier.edu)

# GREAT THINGS IN MICHIGAN



Greetings from snowy Michigan! This past calendar year has been a great year for ACDA-Michigan. Here are a few highlights.

On October 28 and 29, we held the ACDA-MI Fall Conference at First United Methodist Church in Kalamazoo, Michigan. We were honored to host Z. Randall Stroope (Oklahoma State University) and Carol Beynon (University of Western Ontario) as our conference headliners. Stroope presented thoughtful interest sessions on a variety of subjects: Music and Memory, Practical Medicine for Pitch Irregularity, and a session on rehearsal arch from first rehearsal to performance. Beynon presented a moving interest session titled, "Singing my way back to you: Reflecting on the singing and learning journeys of persons with Alzheimer's Disease, caregivers, high school singers and choral directors in an intergenerational choir." The research that she presented was compelling, showing the real ways that singing in an intentional intergenerational choir can have meaningful impacts on singers in all stages of life. More about this project on intergenerational singing can be found at <https://www.youtube.com/watch?v=L5o3Nh6ydbo>.

The headliner choir at our conference was Primus: Amabile Men's Choir, under the direction of Carol Beynon and Mark Payne. The men presented a varied concert with a number of selections by Canadian choral composers. As a part of this concert, the Maynard Klein Award was presented to Karen Nevins for distinguished service to choral music in Michigan. Congratulations to Karen for her many years of service to ACDA-MI.

Another highlight of the fall conference was the final concert session that featured an honor choir made up of singers from community colleges throughout the state of Michigan. We were thrilled to have more than 200 singers gather in the sanctuary to present a concert under the direction of Gabriela Hristova (University of Michigan-Flint). Many thanks go to Stephen Barton for his vision to make this experience a reality. I also want to thank the individual conductors who brought choirs to participate in this community college honor choir: Grand Rapids Community College Concert Choir and Madrigal Singers (Stephen Barton), Kalamazoo Valley Community Chorus (Michelle Bauman), Lansing Community

College Singers (Kelly Stuible-Clark), Macomb Community College Chorale (Stuart Scott), Muskegon Community College Singers (Thomas Clark), Mott Community College (Matthew Packer), Northwestern Michigan College Chamber Singers (Jeff Cobb), Southwestern Michigan College Select Voices (David Carew).

The conference also included interest sessions presented by Thomas Blue (Junior High/Middle School R&R Chair) and Greg Jasperse (Vocal Jazz R&R Chair). Other sessions included a student interest session on job interviews, a multi-repertoire reading session, and two conducting master classes (undergraduate and graduate). Congratulations to the performing choirs at the conference: Berrien Springs Middle School 7<sup>th</sup> and 8<sup>th</sup> Grade Choir (Carrie VanDenburgh), Rockford High School Advanced Women's Ensemble (Mandy Mikita Scott), Grand Valley State University Arts Chorale (Ellen Pool), Michigan State University Young Women's Chorus (Kyle Zeuch), Lake Orion High School Chamber Choir (Bryce Thompson), Central Michigan University Chamber Singers (Nina Nash Robertson), and Measure for Measure (Steve Lorenz). So many individuals worked tirelessly to make the fall conference a success. It is an honor to work with a dedicated ACDA board in Michigan.

We have had great success in our Sing UP! membership drive in Michigan, thanks to the work of Erin Colwitz (Membership Chair) and Kimberly Adams (Student Activities Chair). We have seen an increase in active membership (14.8%) and student membership (17.4%). We have a number of active student chapters throughout the state with a lot of exciting work done by our student members.

Also in October, ACDA-MI hosted a Male Choral Festival on the campus of Eastern Michigan University with Eugene Rogers as guest conductor. Many thanks go to Brandon Johnson (College/University R&R Chair) and Susan Matych Hager (Men's Choir R&R Chair) for their work in organizing this festival.

It is a great time to be a choral musician in the state of Michigan. Our talented conductors and singers are touching many lives and creating such beautiful music!

*- 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.*

## DIVISION LEADERSHIP

### BOY CHOIRS

Bradley Koloch  
Kantorei of Rockford  
406 North Main Street  
Rockford IL 61103  
O - 815/963-2544  
bkoloch@gmail.com

### CHILDREN AND COMMUNITY YOUTH CHOIRS

Sandra Thornton  
1302 Moonkist Court  
Cincinnati OH 45230  
C - 513/633-1338  
sandrathornton715@gmail.com

### COLLEGE AND UNIVERSITY CHOIRS

Robert Jones  
University of Dayton  
Fitz Hall 465  
Dayton OH 45469  
O - 937/229-3909  
rjones1@udayton.edu

### COMMUNITY CHOIRS

Edward Maki-Schram  
Community Chorus of Detroit  
587 East Grand Boulevard  
Detroit MI 48207  
C - 734/644-8167  
emakischramm@gmail.com

### ETHNIC AMERICAN/ MULTICULTURAL PERSPECTIVES

Debra Detwiler Brubaker  
1402 South 8th Street  
Goshen IN 46526  
C - 574/202-0448  
O - 574/535-7366  
debradb@goshen.edu

Raymond Wise  
Indiana University  
275 North Jordan, #310  
Bloomington IN 47405  
wiser@indiana.edu

## BEFORE I JUMP DOWN ...

### JAZZ CHOIRS

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

### 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

Position vacant

### MUSIC IN WORSHIP

Eric Richardson  
32148 Teasel Court  
Avon Lake OH  
C - 440/935-6293  
ersings1@yahoo.com



It's getting windy and cold up here on my choral literature soapbox, but I hope you'll allow me to shout out one last time from this vantage point. The view's great from up here! Over my presidency, I've encouraged all of my choral colleagues to

return to the well of great literature, fortifying our significance within the curriculum, deepening the quality of our students' learning experience, and "classing up" choral libraries which will remain valuable for generations.

In my last article, I submitted suggestions of music from all periods which are accessible teaching pieces for choirs of any level. For this last article in this series, I want to share some personal favorites. When my choral mentors (Bruce Browne, Rodney Eichenberger, Daniel Moe) lit the fire of passion for choral music within me, I realized there's no time to spare in doing "usable" music – every programmed piece must be of the highest artistic caliber. This sent me on the lifelong mission (and curse) of constantly looking for new music.

The search is worth it. Allow me to share with you some pieces through which my students and I had "mountaintop" experiences. I'm sure some are already part of your repertoire, yet some seem to be seldom performed.

- "Revecy venir du printemps," Claude le Jeune (Bourne B210930). Take your students to our roots and dance.

- "Music, Spread Thy Voice," Handel (Belwin MC4132). A "theme song" for singers, it brings to your choir the glories of the Baroque and the joy of music over centuries.

- "Singet Dem Herrn," Pachelbel (AMSI 329). Without overwhelming difficulty, the choir experiences psalmody in German and double choir antiphonal singing.

- *Mount of Olives*: "Hallelujah," Beethoven. This is a lost "chestnut" of great value. Once a staple of every "big-school" choir, it's worth dusting off!

- "Evensong to God," Haydn (Mercury 352-00220). Sublime – simply sublime.

- "Valse avec choeur," Bizet (Schott AP518). It requires a top-notch pianist, but what sheer French joy!

- *Quatre Motets*: "Ubi Caritas," Maurice Durufle (Durand 312-41253). Beauty beyond words.

- *The Masque of Angels*: "Gloria," Dominick Argento (Boosey & Hawkes OCTB5932). Contemporary, fugal, manic – the best of compositional art. It allows the teaching of fugue, augmentation, diminution, and retrograde.

- "Hymne au Soleil," Lili Boulanger (G. Schirmer 12352). Featuring great piano scoring and soloists, it is soaring and ethereal.

- "Requiem: In Remembrance," Eleanor Daley (Gordon Thompson). This uses a priceless, moving text.

- "Search Me O God and Know My Heart," James Fritschel (Hinshaw HMC200) – compositional genius.

- "Walking On the Green Grass," Michael Hennagin (Boosey & Hawkes OCTB5443). This one may be even more fun for the audience than the choir.

- "Let the People Praise Thee," William Mathias (Oxford A331) Composed for a royal wedding, it is a great example of English cathedral writing of the twentieth century.

- "Veni," Knut Nystedt (Jenson 427-23014) – challenging and deep.

- "The Boy Who Picked Up His Feet to Fly," Joshua Shank (Santa Barbara SBMP450). A story-song of great delight; it gives a younger choir a chance to do some cool contemporary techniques.

- "Holiday Song," William Schuman (G Schirmer 8927). Every choir should sing this one!

- "The Earth Adorned," Waldemar Ahlen (Walton WH126). A simple folk song but magnificent in mass choral sound.

- "Kas Tie Tadi," Steven Sametz (Alliance AMP 0087). Text and background very important.

- "Marianne," Philip Willby (EC Schirmer ECS 225). A gorgeous Canadian folk song.

I wish for you great joy as you continue to experience the wonders of our choral repertoire. Never stop searching for new or "new to you" music to teach and perform! Enjoy the experience of bringing historical perspective, cultural context, textual interpretation, and brilliant poetry to your students' lives. Allow them to grow, think, emote, and create their own impressions of music which moves people to great lives, and ... thank you for changing lives for the better, every day!

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



# A CONVERSATION WITH THE COMPOSER: RE-CREATION IS RECREATIONAL!



One of my favorite activities in rehearsal, which often transforms the notes on the page into engaged musical language with my students, is to invite singers into a "conversation with the composer." I find this a very exciting step once the notes and rhythms are learned, utilizing questions which come from my own inductive study of the text and parallel study of the composer's musical choices. Whether the composer is a contemporary or from a past century, this habit of studying his or her ideas and techniques as they relate to the text will not only deepen our insight as conductors, but whet the appetites of our singers to think artistically.

The goal of the questioning process is neither to take a speculative tangent nor to obtain the "right" answer, but to generate ideas about how to recreate the music, understanding the original intent of the composer. Try using these ideas for your own study:

**Overview:** Read the text aloud dramatically. Discover its context, note inflections & contrasts, mark the important words & color-meanings. Define any unusual words. Study the musical time period of the composer, his life and most common compositional traits.

**WWWWH questions:** Use questions like investigative tools that promote active discovery.

**WHO:** ...is speaking, and does that change in the piece? ...are the characters in the drama, or does the speaker narrate the story? ...is the speaker addressing? ...wrote the poem, and when/why? How does the composer characterize each character in the drama, musically speaking?

**WHAT:** ...is the main message? ...is the musical drama and setting? ...are its key words/phrases? ...part does silence/dissonance play in inflection? ...do you learn about the composer from this piece? ...dramatic part does the piano/obbligato instrument play? ...is the historical context of text/music? ...hints do this composer's choices show about her setting/interpretation of the poem?

**WHEN:** ...was the poem/music written? Are there time words in the text to consider? Is there a time lapse in the drama of the piece, and what musical choices signal those time elements?

**WHERE:** ...did the text come from, and if from a larger work, what happened before or after this portion? ...is the climax of the text, according to the composer - what musical indications do you see?

**WHY:** ...is the character speaking? ...do you believe the composer choose this text? ...did he/she choose this accompaniment, style, voicing, or tonality?

**HOW:** ...is text painting used? ...does the text relate to what I know of the composer/

## DIVISION LEADERSHIP

### SENIOR HIGH CHOIRS

Mike Martin  
7908 Madison Place  
Winchester OH 43110-9053  
O - 614/921-7368  
Mike\_Martin@hbcoe.org

### SHOW CHOIRS

Debora S. Utley  
Buffalo Grove High School  
1100 West Dundee Road  
Buffalo Grove IL 60089  
O - 847/718-4161  
C - 630-531-0274  
debora.utley@d214.org

### TWO-YEAR COLLEGE CHOIRS

Andrew Jensen  
124 Sundew Drive  
Belleville IL 62221  
O - 618/235-2700, ext.5032  
andrew.jensen@swic.edu

### WOMEN'S CHOIRS

Beth Holmes  
School of Music, Millikin U.  
1184 West Main Street  
Decatur IL 62522  
C - 217/433-0082  
H - 217/429-3568  
eholmes@mail.millikin.edu

### YOUTH & STUDENT ACTIVITIES

Karyl Carlson  
Illinois State University  
Campus Box 5660  
Normal IL 61790-5660  
O - 309/438-2012  
kkcarls@ilstu.edu

*Continued, next page*

GET  
THE  
SOUND  
YOU ALWAYS WANTED



MICHAEL JOHN TROTTA  
COMPOSER

COMMISSIONS

COMPOSER RESIDENCIES

CHORAL CLINICS

GUEST CONDUCTING



"a fresh new take"  
"delightful tapestries of sound"  
"elegant, singable music"  
"clear, expressive and passionate"

SAVE 25% FOR THE '17-'18 SEASON | WWW.MJTROTTA.COM | 646-248-7599

poet's life? ...is musical punctuation used by composer (rests, interludes, fermata, rubato)? ...does the form of the piece relate to the form of the poem? ...does the composer's choice of tessitura, instrumentation or mood reflect the text? ...how did the composer build/construct dramatic tension and/or climax?

Once you have unearthed some of the "jewels" beneath the surface of the notes on the page in your own study, you are ready to ASK singers some of the key questions day by day. Just choose a few at a time, and wait for their answers - don't tell them your ideas too soon! As they experience this dialogue with the composer, they will come up with some wonderful ideas you may have missed. This process will take time in rehearsal, but I have found it to be well worth the precious minutes invested, in terms of the musical rewards.

The longer I teach, the more I realize that I can only get so far through direction (telling). So much LIFE in the music will only be revealed as we invite our students to experience moments of collaborative observation. Much like Magic Eye illusion puzzles, these moments of discovery are surprising and sudden, bringing delight to the process of singing and learning in community. So, pick up your tools - the questions - and have fun digging!

*- Beth Holmes is conductor of the Millikin (University) Women in Decatur, Illinois and serves as Central Division Chair for Women's Choirs.*



*Let your*  
**MUSIC BE HEARD**

As the music director, your role is  
to create memorable performances  
for your audiences and musicians.  
Ours is to take care of everything else.

**witte**  
Performance Tours

800 GO WITTE  
wittept.com

**Michigan's leader in concert tours throughout the world since 1975**



**MUSICAL ARTS  
INDIANA**

 VESPER CHORALE

 CHILDREN'S CHOIR  
OF INDIANA

CONSORTIA

VESPER CHAMBER ORCHESTRA

574.229.2247 • MusicalArtsIndiana.org



## ***Shaw, continued from page 2***

compared the dimension of space in art and sculpture with the dimension of time in music. Time, he said is music's "canvas," and every moment must contain dramatic drive. Shaw frequently complained that singers abuse rests, treating them as "time-outs" instead of communicative, rhythmic silences.

Perhaps the most meaningful Shaw notes are those that describe the unique, special quality of the choral experience and remind choral singers and conductors why we devote our lives to this art form. In February 1961, Shaw wrote this eloquent "creed" regarding the purpose of choral music:

"We believe that the great music of great men is within the ken and affections of common people who mean to make it so. We believe that there is a community of creative spirit no less than a community of political system. And it seems to me that this union of spirits before goodness and beauty and truth is as close as men come in this life to the ends for which they were born. This establishes their humanity."

There is much we can still learn from Robert Shaw. Although Shaw worked with outstanding adult singers, he still needed to motivate them, to develop a group purpose, and to teach the responsibility of the individual. He placed a high value on constant, close communication with his singers. He taught detailed lessons in his communiqués, so that singers continued learning between rehearsals. He devoted a great deal of time to sharing his view on music, aesthetics, and life with his singers. What a great model for us to follow.

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

## ***Illinois, continued from page 4***

The Illinois Community College Choral Festival will take place in April. It will be hosted by Harper College (Palatine) and Illinois ACDA. Choirs will perform for each other, then combine to rehearse and perform Rollo Dilworth's "Shine on Me." This no-cost festival has become an annual event under the leadership of state Two-Year College R&R Chair Tom Stauch.

As I finish writing, the sun has set and night has fallen, but tonight, as I reflect, I see no darkness falling on Illinois ACDA. Thanks to so many of our members who care deeply about their singers and each other, I am comforted to know that our organization is alive and well and is making a difference in the lives of others.

*- Dennis Morrissey is a retired K-12 music educator serving on the adjunct faculty of Heartland Community College and as President of Illinois ACDA.*

*Resound, Winter 2017*

## **DEPARTMENT OF MUSIC** **GO.UDAYTON.EDU/MUSIC** **937-229-3936**



### **» VOCAL FACULTY**

**Dr. Minnita Daniel-Cox**, Soprano

**Dr. Ryu-Kyung Kim**, Mezzo  
Soprano

**Dr. David Sievers**, Tenor

**Andrea Chenoweth Wells**, Soprano



### **» CHORAL FACULTY**

**Dr. Donna Cox**

**Dr. Sharon Davis Gratto**

**Dr. Robert Jones**

### **» NASM-ACCREDITED DEGREE PROGRAMS**

#### **BACHELOR OF MUSIC**

Music Composition

Music Education

Music Performance

Music Therapy

#### **BACHELOR OF ARTS IN MUSIC**

Music Studies Concentration

Jazz Studies Concentration

Ethnomusicology Concentration



### **» CHORAL/VOCAL ENSEMBLES**

University Chorale

Choral Union

Ebony Heritage Singers

World Music Choir

Opera Workshop

Early Music Ensemble

Hands in Harmony  
(signing ensemble)

Student-directed a cappella groups

UNIVERSITY of  
**DAYTON**



# BOWLING GREEN STATE UNIVERSITY

[bgsu.edu/colleges/music](http://bgsu.edu/colleges/music)

## Choral Music

### ENSEMBLES:

- » Collegiate Chorale
- » A Cappella Choir
- » University Choral Society
- » University Men's Chorus
- » University Women's Chorus

### FACULTY:

- » Mark Munson
- » Sandra Frey Stegman
- » Timothy Cloeter

**BGSU**  
College of Musical Arts



## CHORAL MUSIC AT NORTH CENTRAL COLLEGE



### Choral Performance Opportunities

- » Concert Choir
- » Chamber Singers
- » Women's Chorale
- » Cardinal Chorus
- » Opera Workshop
- » Vocal Jazz Ensemble
- » Naperville Chorus

### Majors

- » Music Education (choral or instrumental track)
- » Music Performance
- » Music Composition
- » Music (liberal arts track)
- » Jazz Studies

### Freshman Visit Days:

**Friday, March 3**  
**Friday, April 14**

### Transfer Information Sessions:

**Monday, March 13**  
**Thursday, March 23**  
**Friday, April 7**  
**Thursday, April 20**  
**Monday, May 22**

### Audition Days:

**Saturday, February 4**  
**Saturday, March 4**

Scholarships available for majors and non-majors

**To schedule an individual campus visit call 630-637-5800 or visit [northcentralcollege.edu/visit](http://northcentralcollege.edu/visit)**

[northcentralcollege.edu](http://northcentralcollege.edu) | 30 N. Brainard Street | Naperville, IL | 630-637-5800



# THE LAST WORD



As we head into another Midwestern winter, it's important to remember that we are all part of a community of singers and directors. We need to continue to recognize and to celebrate this status!

In reading over the state presidents' articles written for this issue of *Resound* by Dennis Morrissey (page 4) and Jared Anderson (page 9), we see recognized many individuals doing service to singers and to ACDA members; in Rick Gamble's article (page 5) we are reminded of the need for community for our choirs and ourselves. A great way to witness these contributions is by participating in ACDA and state music education association events and conferences. Many of these take place during the months when we all need a recharge of our batteries to fight the grey days of winter. They are great ways to see our colleagues, to discuss current trends and happening, and just to be with others who "get" what we do.

The ACDA National Conference will soon be taking place in Minneapolis, helping attendees to remember that there truly is "A Life of Song" present in our organization. We can sing all of our lives, and should do so, whether it be in a children's, school, college/university, community, or house of worship choir. Using our built-in instrument is part of being human and a great source of creating community between people who otherwise might be strangers. If you are able to attend the ACDA National Conference, by all means, do! The inspiration is priceless.

Keeping in mind that time, location, and cost can often impact the ability to attend such a great event, I would also encourage you to find out when ACDA state conferences

will take place and to make the commitment to attend. These conferences help to establish a feeling of community within a state or region and open up new resources of mentoring (page 1) as well. In my first two teaching positions, I was the only choral person in my building/s and sometimes felt very isolated. There was no program of mentoring and I frequently considered leaving the profession. I would encourage younger directors to seek out possible mentors and encourage more experienced directors to seek out the newcomers in your area, to share experiences and to learn from each other.

While most of us entered this particular profession to bring the beauty and inspiration of choral music to singers under our direction, we need to remember that we are also here to help each other! Give of your time, your talents, your experience, and sometimes of your choral library to help others - it's a way to leave a different kind of legacy and one which can impact even more singers. I often tell my singers that I rarely come up with any new ideas - instead, I just "steal" (borrow?) from my colleagues. Isn't that true of you, too?

Many thanks to the *Resound* advertisers! Please take a moment to look over the ads, and please be sure to mention to the advertisers that you saw their ad here. They are of great help in bringing to you this publication.

Thanks for reading *Resound* and for your contribution to choral singing in the Central Division!

- 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.

It is published three times a year, using the below copy and advertisement deadlines:

Fall issue: September 15 (October delivery)

Winter issue: December 15 (January delivery)

Spring issue: March 15 (online only)

**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.

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. ACDA reserves the right to approve and edit all materials proposed for publication and distribution.

ACDA Central Division *Resound*  
William G. Niederer, Editor  
Elkhart Central High School  
1 Blazer Boulevard  
Elkhart IN 46516-4565

NON-PROFIT ORG.  
US Postage  
PAID  
Permit 7  
South Bend IN

**BUTLER UNIVERSITY**  
**MUSIC**  
**MORE**  
**SCHOOL OF MUSIC**

**BUTLER**  
JORDAN COLLEGE  
of the ARTS

## MORE.

This simple word describes the opportunities you'll have at the Butler University School of Music.

Music & Double Majors  
Music & Creativity  
Music & Study Abroad  
Music & Entrepreneurship  
Music & Liberal Arts  
Music & Arts Administration  
Music & Honors  
Music & World-Renowned Faculty  
Music & Indianapolis

Discover why the Butler University School of Music has MORE to offer.

### ATTEND AN UPCOMING AUDITION:

#### Regional Auditions:

January 14, 2017—Burke, VA  
February 20, 2017—Austin, TX

#### Campus Auditions:

January 20, 2017  
January 27, 2017  
February 3, 2017  
February 10, 2017  
February 17, 2017

Ensemble Participation Scholarships are available for non-music majors interested in participating in major choral and instrumental ensembles through the School of Music. Auditions for these scholarships will be held January 6, January 16, and January 21, 2017.

Discover more at [butler.edu/music](http://butler.edu/music)