

THURSDAY MORNINGS AT ELEVEN



It was a typical Thursday morning and I was sitting in my office in Bowling Green, Ohio. A few minutes before 11:00, I pulled up an agenda on my computer to prepare for a meeting. The phone rang promptly on the hour, and as expected, it was a call from Minneapolis. Mary Kay Geston, then President of ACDA's North Central Region, and I were about to begin our weekly planning session for Unite in Song, our shared regional conference. With our Google Docs "telephone agenda" before us, we proceeded to tackle the challenges that were listed there.

The weekly telephone meetings began in August of 2016, and Mary Kay and I conferred nearly every week from that time until our shared conference in February of 2018. But it really all began months earlier in November of 2015 when, prompted by ACDA national leadership, we first met in person in Chicago to discuss the possibility of sharing a conference. Just a few months later at the 2016 Central Division conference I was able to announce the combined event and to share what led Mary Kay and me to an agreement. A printed version of that announcement may be found in the Spring 2016 issue of Resound.

What an exciting and rich conference we had! Opening night featured Chicago A Cappella and a reception for conferees to celebrate both Valentine's Day and the inspiring event that Unite in Song promised to be. Other conference headliners included the Santa Fe Desert Chorale and the Shenzhen Golden Bell Youth Choir from China. Late Thursday afternoon there was a choral evensong at St. James Episcopal Cathedral featuring Bella Voce of Chicago. In recognition and celebration of the work that choral music educators do in urban settings, Stacey Gibbs was commissioned to compose a piece that was premiered at the conference by singers selected from Chicago high schools. This arrangement of "Kumbaya" is now available from Santa Barbara Music Publishing.

Of course there were outstanding performances given by choirs selected from both the Central and North Central Regions, and there were interest sessions, reading sessions, a poster session, honor choruses, a collegiate repertory choir, exhibits, and opportunities to meet old friends and make new ones. It was a grand time and it was well attended. Conferees expressed appreciation for having performances in the Harris Theater at Millennium Park, and most enjoyed lodging accommodations at the Fairmont or Swissotel. Despite the high cost of doing business in Chicago, all of the bills were paid and we ended comfortably in the black.

The national leadership has encouraged my successor, Karyl Carlson, and Rhonda Fuelberth, the current president of the North Central Region, to share a conference in 2020. I will leave it to Karyl to share information about that exciting event! In another matter, you may or may not be aware of some restructuring that has occurred in ACDA with regard to board members. The positions formerly known as Repertoire and Standards Chairs are now known as Repertoire and Resources Chairs. While region and state presidents may appoint as many R & R Chairs as they wish, they are only required to appoint four: collegiate, youth, repertoire specific, and lifelong. Each of these four areas encompass former R & S areas:

- Collegiate (collegiate choirs and youth & student activities)
- Youth (senior high, middle school, children)
- Repertoire Specific (women's choirs, men's choirs, ethnic music, vocal jazz, and contemporary/commercial music)
- Lifelong (music in worship and community choirs)

IN THIS ISSUE

PRESIDENT'S COLUMN.....	1
NO ONE IS AN ISLAND.....	2
DIVERSITY	3
THE COMPOSER IN ABSENTIA.....	4
CREATING SAFE SPACE.....	5
CAVALLI'S MUSIC	7
FROM THE LAND OF LINCOLN.....	8
ELECTIONS	9
RELEVANCE	12

NO ONE IS AN ISLAND: THE JUGGLING ACT OF THE MODERN DAY CHOIR DIRECTOR

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Your alarm goes off before the sun makes its appearance across the sky. In the darkness of the morning, you're already thinking about the day ahead and mentally putting together your to-do list. Staff meeting today and you're doing a presentation on cross curricular instruction (gotta make sure you have your materials ready for that). You also need to send out the meeting minutes to your local Orff Chapter because you are the secretary and that's what the secretary does. But, there's also your 9 a.m. SATB choir rehearsal and those sopranos are still singing the entire B section of one of their pieces under pitch, while the tenors are barely singing at all. Someone somewhere wrote an article about how to improve intonation in the developing female voice. Need to find that and read it. Oh! And there's church choir tonight and they are beginning to rehearse a chorus from *Messiah*, but that's not in your library (blasphemy...I know. But for the sake of argument, bear with me), so you need to drive across the city to borrow the scores from a colleague. However, before you can even figure out a plan for making that happen, there's your young men's choir. A room of 35 squirrely, young teenage boys--- half of their voices have dropped, but the other half are still singing soprano. ALL of them are poking, touching, talking out of turn, and doing all of the other wonderful things that young teenagers are notorious for. You know that you need to walk into that rehearsal with a classroom management plan fit to beat the band or nothing will get done today. And there's a concert in three weeks. Don't forget those emails though! You need to respond to the four parents that emailed you last night about your latest solo auditions and communicate to them in a clear, but kind way as to why their child did not receive the solo they auditioned for. Include data from the rubric you used when you held the auditions. Where did you put those rubrics?? Finally, don't forget about all of the repertoire that you, yourself, have to learn by Thursday night in order to be an effective, contributing choir member to the community chorus that you joined to give yourself a musical outlet. Because you know that in order to be a good choir director to your singers, you need your own musical soul to be fed. And God help you if you have a family

and all of THEIR schedules to contend with as well (son has soccer on Tuesdays. Daughter has competition gymnastics on Saturdays and tutoring on Monday nights. Both of them need to finish projects by the beginning of next week and you haven't even bought the materials for said projects yet. Spouse is out of town on work related business for the next five days. And did you forget to attend their school's open house? What night of the week was that?). Or, maybe you're single and are trying to actually date someone else...but every night of the week is spent in meetings and rehearsals.

Sound familiar? All too frequently, we as directors get into this overwhelming cycle of putting our heads down and plowing forward. Sometimes survival consists of putting on blinders to the rest of the world and moving from one activity and one deadline to the next at the exclusion of all else. In a world where there are ensemble budgets to contend with, board meetings to attend, rehearsals to lead, lesson plans to write, and curriculums to develop, it is easy to feel like we are hanging by a very thin thread on an island where there are not enough hours in the day to get everything done.

But is "surviving" what it's all about? Shouldn't a quality life and career be more than merely existing? Maybe we need to break this cycle of thinking that we are all on our own little islands, with our own choirs and choral programs, and begin thinking in terms of archipelagos. Perhaps this is something that you are already doing. I know, personally, it is something that I struggle with.

Thanks to 21st century technology, there are so many ways for us to connect with one another, whether it is via email, Facebook, Instagram, Skype or Facetime, various choral websites, or just an old-fashioned phone call. We don't have to do this music thing alone. We can post a query to a Facebook choral group and in the blink of an eye have twenty responses. It's glorious. Each other be better teachers, directors, and humans. As David Webster said, "There is always room at the top" for all of us.

- Sandra Thornton is the R&R Chair for Youth Choirs.

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This past holiday season has been a time when some people travel home to be with family and friends. I love to travel and am lucky enough to travel not only for tours with my choirs and organists, but also for family holidays. Throughout my life, I have been fortunate to travel to different countries. I have a European family which has allowed me to visit them and their countries often. If you think about traveling to broaden your perspectives and experience, all these European countries are crammed together in a small territory. Spain and Portugal where my community choir will travel in 2019 are countries made up of people from different cultures or old Iberian kingdoms speaking a variety of languages. All this diversity is a cultural wealth, built throughout many centuries of coexistence and that is simply excellent and inspiring.

These thoughts and others came to my mind when I was enjoying a holiday concert of world music presented by a guest choir and hosted at the church where I serve in Detroit. The concert showed a wide diversity of representation and repertoire from the U.S. but also from other places. In the art world, this diversity is called “vernacular,” and it includes images of every day life by peoples whose

names are often lost in the past but remain as a representative of the hopes and dreams of a time. Looking at these examples of world music is like opening a window with a view into world history, which has been patiently shaped by the innumerable stories of its citizens. The works presented were poetic for their directness and lack of artifice and present a real and frank image of the time, the space, and people. There is a beauty in the truth that emerges from the often-anonymous individual composers and their ordinary lives. We can all connect to that experience and to our interest in exploring identity. It is then, when the ordinary becomes extraordinary, as it manifests and pervades all aspects of our living.

A unique understanding exists in looking at our amazing vast choral repertoire that speaks about an immense and universal power of creativity. One of the most often asked questions for me as a director of a community chorus is, “how do you find meaningful, accessible and quality repertoire for your choir?” A better question might be, “how do we think and value diverse cultures and repertoire?” An equally unique value and understanding can exist in looking at a spiritual, a freedom song, and the regular staples of our repertoire.

Please see Maki, page 12



THE COMPOSER IN ABSENTIA



One of my first conducting teachers, D. Douglas Miller, regularly told his students that as conductors, we must aim to serve as the "composer *in absentia*." What I believe he meant by this was that we should see ourselves as the conduit between the composer and the musicians in front of us. As a prerequisite to conducting a work, we will have worked tirelessly

to understand the music in front of us so that we can communicate whatever the composer wanted to convey. This starts with an intimate knowledge of the score, but it doesn't end there. We must know the entire musical world of the composer, other composers that influenced him or her, and other factors (historical, cultural, literary, religious, etc.) that influenced the work. We should also have more than a superficial familiarity with other works by that same composer including non-choral works.

This last point, familiarizing oneself with a composer's non-choral works, is a step that some of us neglect. Instead, many of us tend to silo ourselves from non-choral musicians and from other genres of music.

Preparing to conduct Mozart's Requiem K. 626 demonstrates the importance of knowing the full breadth of a composer's work beyond just choral works. Along with choosing which completion and edition to use, the responsible conductor planning to perform the Requiem would learn the history surrounding this piece, get up to speed on issues related to historically informed performance practice and Classical era style, and, after the long process of score study, know the piece backwards and forwards. A careful conductor would want to familiarize themselves with Mozart's earlier choral works like the *Missa Brevis* settings and *Vespers* settings, perhaps only taking on the Requiem after having conducted one or more of these earlier choral works.

I would argue that this is not enough of a prerequisite to conducting the Requiem. Despite his short life, Mozart developed considerably as a composer in the years between the last of his Salzburg choral works and the Requiem, his final work. The contrapuntal sophistication, striking harmonies, and dramatic impact of this piece owes at least as much to the compositions he wrote after leaving Salzburg for Vienna, the majority of which were not sacred choral works (the C Minor Mass K. 427 is a notable exception.) The Requiem's fiery drama and harmonic adventurousness heard in the "Dies irae" or "Confutatis," as well as the beauty of the solo quartet writing in the "Recordare" owes at least as much if not more to the operas *Don Giovanni* and *Così fan Tutte* respectively as to any of his earlier choral works. Knowing Mozart's "Jupiter" Symphony, especially the last movement, can illuminate the sophisticated counterpoint he employs in the Requiem,

a sophistication that exceeds the comparatively academic counterpoint of his earlier Salzburg choral works.

This broader approach also plays out with Joseph Haydn. Haydn's six late masses are staples in the choral/orchestral repertoire. One of the elements that makes these works so distinguishable from Haydn's earlier sacred choral works, is the synthesis of symphonic structure with traditional choral forms. In his book on Haydn's symphonies, scholar H. C. Robbins-Landon went so far as to devote a section of the book to the six late masses, effectively grouping Haydn's late masses with his symphonies into a single genre. Naturally then, before one were to conduct Haydn's *Paukenmesse*, for example, considerable familiarity with his symphonies in addition to his other choral works would be a prerequisite.

Knowing as much as possible about a composer's total output, choral and non-choral, allows us to become fluent in the musical language of the composer. This fluency aids in our learning of the score. Beyond knowing the surface details of the score, we must also have an informed point of view about the piece. This point of view emerges from an informed imagination. One way we inform our imagination is by listening to music other than what we are preparing to conduct. When we hear an electrifying performance of Mozart's "Jupiter" Symphony, or an exquisitely sung aria from one of his operas, it will expand our musical imagination and inform our point of view when we conduct his Requiem. The same can be said of listening to great performances of Bach's keyboard music as part of one's study of a Bach cantata or motet, or of listening to Schubert's piano trios and string quartets (to say nothing of his lieder) before conducting one of his masses, and we can go on similarly with other composers.

Some might argue that the tonal characteristics of the conductor's choir is what defines the conductor's point of view, but I think we owe the composer more than just the lovely sound of our choir. Rather than see the composer as a vehicle to showcase our choir, we should instead see our choirs as the medium through which the composer speaks.

Please see Malfatti, page 6



SPEAKING OUT AND LISTENING: CREATING A SAFER CHORAL SPACE



Greetings from snowy How many of us want our choral rehearsal and performing halls to feel like a safe space for all of our participants? I venture to say that all of us would say “yes.” We have been drawn to the choral art partly because of the empathy it creates in us; we are surrounded by others who feel similarly passionate about the words and sounds that we create together.

I’ve directed a college treble choir for the past 15 years. Its name is the Women’s World Music Choir. We specialize in discovering and singing music from around the globe, searching especially for indigenous music and highlighting the roles that women have in creating, sustaining, and disrupting culture. The college where I teach has about 850 students, and is supported by the Anabaptist church. The story of three students that I’ll be telling is set within this context.

Several years ago, I met my first transitioning student singing in the choir. They approached me at the beginning of the term, briefly explained their situation, and asked to be called “they” or “them.” I was very supportive of this student and kept an eye out for them throughout the semester. I noticed that they looked uncomfortable in the choir dress when it came time for a concert and wondered how I could be more helpful to them. After a meaningful and open conversation with them and my choral colleague, they have now transitioned to a male gender and are singing in the tenor/bass choir at our college.

Last year, I was asked by another of my singers to not address everyone in the choir as women, because this person was not and never had been a woman. They were gender fluid. This threw me for a loop, as one of the main focuses and driving forces of the choir is my emphasis on the importance of women in the world and the encouragement to my singers to own their power as females to change the world. After a brief discussion, this student affirmed that they had no problem with continuing and supporting the choir’s message; they just wanted to be called who they were. So I am working at discontinuing the general application of “women” to the group that I lead. I need grace in this process,

as I still slip up, but I am working to use the terms “soprano,” “alto,” “singers,” instead.

This year, one of the singers from my treble choir came to their beginning-of-the-year audition looking different from the previous year. He informed my colleague and I that he was exploring transitioning his gender and wanted to be called “he” or “him.” Since he is a fine soprano, he still sings in the treble choir. Initially he thought he would be comfortable with wearing the dress that is the concert attire for the choir, but then asked if he could wear something else instead. Now he wears black pants and shirt for performances and still sings in the treble choir.

I tell these stories to illustrate the variety and richness of our gender identities, and also to point out how much we have to learn about gender. In doing a brief search of “lgbtq choirs” on Google, I came across Choral Net postings about academic studies being done by graduate student Brendan Ferrari, work done by Dr. Casey J. Hayes, Artistic Director of the Cincinnati Men’s Chorus, the work of Jane Ramseyer Miller, director of One Voice Mixed Chorus in Minneapolis and Artistic Director for GALA Choruses, and an excellent set of Powerpoint slides from a 2015 presentation done by Joshua Palkki, a PhD candidate at Michigan State, and co-researched by Paul Caldwell. There is a great new book by Stephen Sieck titled, “Teaching with Respect: Inclusive Pedagogy for Choral Directors” that gives both narrative and scientific input as to how to bring understanding to a variety of choral music and student situations. There is ample assistance and information for those of us who are just beginning the learning process of how to make our choral environments more accommodating to all populations.

I am grateful to my college students for their openness and support of all choir members. Upon their suggestion, and in dialogue with one LGBTQ and two cis-gendered members of the choir, we held a gathering time during rehearsal one day where we each introduced ourselves to the rest of the choir and indicated the pronouns by which we would like to be addressed.

Please see Detwiler, page 6

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Malfatti, continued from page 4

Towards the end of his life, the esteemed choral conductor Richard Westenburg said:

What I preach to students, even the most gifted students, is that their focus is too narrowly set on choral music and not on all music...Conductors need to be knowledgeable in all fields and in all practices. Their schools can't do this for them; only their innate curiosity and an ingrained wish to be complete musicians can. (Jonathan Babcock, "An Interview with Richard Westenburg," *Choral Journal* 48, no. 6, December 2007, p. 42.)

We certainly need to know as much as we can about choral repertoire past and present. But this alone does not insure we have gotten to the heart of the music we are performing. That requires looking beyond our medium and stepping out of our choral silos. It requires seeing ourselves not merely as choral conductors but as comprehensive musicians, with an insatiable appetite for informing ourselves about everything that can be known about a given work, the composer's music, and about music in general. This is how we can attempt to fulfil the charge to serve as the composer *in absentia*.

- Dennis Malfatti is Director of Choral Activities, University of Evansville and President, of the Indiana Choral Directors Association.

Detwiler, continued from page 5

Something as simple as realizing that as a cis-gendered female I can include pronoun usage in an introduction goes a long way to letting those who are on the gender spectrum know that they are valued and safe.

I'm still wrestling with how to make the name of my choir more inclusive. If anyone has ideas, I'd be happy to hear them. I have changed our mission statement to include non-binary members of society as well as women. The most important thing that I've discovered is that open dialogue with all students, a practice of speaking out for "hidden" populations, a willingness to ask questions, and a continued attempt at learning is the best process. All of our singers need to feel valued and important. The responsibility and gift of assisting in that process is ours.

-Debra Detwiler is Director of Choral Activities at Goshen College and R&R Chair for Repertoire -Specific Areas.

SAVE THE DATE!

March 4-7, 2020

Central/North Central Regional Conference



University of Evansville Choirs



The Central/North Central Regional Conference will be in Milwaukee, WI, March 4-7, 2020. The main performance venue will be the Marcus Center, and the main conference hotels will be the HyattRegency and the Hilton Downtown. All venues are close and centrally located with transportation easily accessible.

FRANCESCO CAVALLI'S MUSICHE SACRE: A TREASURE TROVE OF CONCERTATO MUSIC



Francesco Cavalli (1602-1676) was the most renowned composer of opera in seventeenth-century Venice. He also spent his life as a singer, organist, composer, and maestro di cappella at St. Mark's Basilica and other Venetian churches. Cavalli's operas have enjoyed a surge in interest in recent years, but his sacred works remain

largely unknown. The *Musiche Sacre Concertanti* of 1656 contains the largest source of his sacred music in concertato style, representing a fusion of the composer's sacred and secular compositional worlds. Concertato style is an idiom in which solo voices, chorus, and instruments are used in various combinations, and motets in this style are great for the college choir, community chorus, or advanced high school chorus, affording ensembles the opportunity to include a few instruments without overloading the players or straining the budget, and providing myriad solo passages to show off the ensemble's advanced singers. The motets of Cavalli's *Musiche Sacre* are a great resource in this capacity.

The publication contains a mass, eleven psalms, five hymns, the Magnificat, the four Marian antiphons, and six instrumental pieces, providing performers with materials for the major Vesper services of the liturgical year, and a lavish mass for any special celebration of the Eucharist. The motets range in style from the intimate to the spectacular. The eleven psalms included are *Dixit Dominus*, *Confitebor*, *Beatus vir*, *Laudate pueri*, *Laudate Dominum omnes gentes*, *Laetatus sum*, *Nisi Dominus*, *Lauda Jerusalem*, *Credidi*, *In convertendo*, and *Domine probasti me*. The five hymns are *Iste Confessor*, *Exsultet Orbis*, *Deus Tuorum Militum*, *Jesu Corona Virginum*, and

Ave Maris Stella. The four Marian antiphons are *Ave Regina*, *Regina Caeli*, *Salve Regina*, and *Alma Redemptoris Mater*.

In the *Musiche Sacre*, Cavalli utilizes both older and newer styles of composition. The larger psalms are indicative of this, creating textural contrast by juxtaposing tutti sections in the Venetian antiphonal polychoral tradition with soli sections written in the *seconda prattica*, often incorporating instrumental ritornelli and *sinfonie*. The solo sections in these motets use varied combinations of voices and styles, from counterpoint to monody with operatic melismas. The hymns and smaller-sized psalms use the same writing as the soli sections of the bigger psalms and use instrumental ritornelli to separate the strophes. Melodies are short and dance-like, and are set over a flowing bass line. Metric changes are frequent, and hemiolas abound to foster rhythmic vitality. The Marian antiphons are the most intimate pieces in the collection and do not include the obligatory string parts of the other motets. These monodic motets generate musical interest through imitation, word repetition, meter changes, and text painting. From a vocal standpoint, Cavalli is a gifted melodist. As a professional singer, he understood the capacity of the human voice. His vocal writing is predominantly syllabic yet quite expressive, and he uses the natural setting of the words to give phrases rhythmic animation.

Cavalli sets each verse, or half-verse, of text differently. In fact, texture can be seen as Cavalli's compositional end, supplanting harmonic progression and phrase structure as the most important element of form.

Please see Esparza, page 10

A SPECIAL THANKS!

Having just completed my first Resound layout in a software program I've never used, I want to pay special kudos to Bill Niederer for his many, many years of service as our editor. You were a rockstar, Bill!

We also want to thank Kathy Walker for her years of service as Treasurer, another important role for us that is necessary but which often doesn't end up in the spotlight.



Bowling Green State University Men's Choir on Tour.

NEWS FROM THE LAND OF LINCOLN



A few years ago, the IL-ACDA Board realized that we could do a better job of serving membership if we generated more activities which directly impact our conductors and singers throughout the state. With that in mind, we instituted an internal seed grant program to encourage Board members to generate more events. Board members apply for seed money to help subsidize the costs of each event. So far, all grants have been approved and almost all events have generated a (small) profit.

This year (2018-2019) has seen more events reaching members than ever before. We also resurrected a statewide fall conference, starting in 2017 and continuing in fall of 2019. While we recognize that we still have underserved populations in various interest areas and regions, we seem to be doing a better job of engaging and serving our members.

Since the start of this academic year, we have managed or planned the following events:

- October 27 Illinois All-State Show Choir Festival; ACDA Music in Worship Festival

- November 16 Join Voices, Chicago! (a festival for Chicago high school choirs) at Northeastern Illinois University with Dr. Ollie Davis Watts, headliner

- January 24/25 IL-ACDA Reception & Reading Session at Illinois Music Educators Conference, Peoria, IL

- January 31 6th Annual Treble Choir Festival at College of DuPage

- April 6 Community College Choral Festival at Harper College

- May 16/17 IL-ACDA GospelFest, Rockford, IL, with Dr. Donald Dumpson

- June 26/27 Annual Summer ReTreat at Illinois State University with Joe Miller & Stacey Gibbs, headliners

We also sponsor an annual Composition Contest in coordination with our Summer ReTreat. And our 2019 Fall Conference will be held at Wheaton College on October 25/26, with Mona Wis, Mary Hopper, Angie Johnson, and Andrew Megill. This list represents a considerable increase in our statewide activities. For information on any of these events, see www.IL-ACDA.org or contact any of our officers.

- *Lee R. Kesselman is the President of Illinois ACDA*



Illinois All State Show Choir



MORE FUN THAN U.S. MIDTERM ELECTIONS



Our two illustrious candidates for Presiden-Elect of Central Region, from left, Mary Evers and Gabriela Hristova. Members will receive ballots by e-mail from the the national office one week. You'll receive an email soon from ACDA with voting instructions.

Mary Rinck Evers is a native of Grand Rapids, Michigan. She received her Bachelor's and Master's degrees in Music Education at Michigan State University, where she studied voice with Ethel Armeling and Claritha Buggs organ with Dr. Corliss Arnold and sang under the direction of Dr. Charles K. Smith, Dr. Tom Hart, Dr. Bob Ward and Dr. Dale Bartlett. She has also studied choral conducting with Dr. Steve Michelson, Dr. Eric Stark and Henry Leck. She has conducted choirs in Canada, Germany, Japan, England, France the United States. She is has been a clinician for local choral festivals and IMEA Middle School and Elementary School Circle the State with Song Festivals.

Mary started her teaching career in Hillsdale, MI teaching elementary general music, middle school and high school vocal music for six years. As a church musician, she served as choir director/substitute organist at First Presbyterian Church in Hillsdale, MI and at Acton United Methodist Church in Indianapolis, IN. Mrs. Evers has also been a member of the Indianapolis Children's Choir staff where she directed the Regional Choir in Greenfield for 7 years. Mary currently is the director of the Indianapolis Youth Chorale, the high school mixed choral ensemble in association with the Indianapolis Children's Choir. She has directed this ensemble for 3 years. 2 years as co-director with Henry Leck after the untimely death of director, Cheryl West.

Mary Evers currently teaches at Greenfield Central Junior High School and has held this position for 3 years. She teaches a 7th and 8th grade boys choir and 7th and 8th grade girls choirs. Up until this year, Mary taught piano lab using the Yamaha Piano Lab. This year, she is teaching College and Caree Readiness. Mary Evers taught at Greenfield-Central High School for 21 years, where she directed six vocal ensembles. She serves as the musical theater music director and plays piano in the pit orchestra for Greenfield-Central. Her choral groups at Greenfield-Central have received superior marks at the Indiana State School Music Association (ISSMA) Choral Organizational Festival, and the Greenfield-Central Madrigal Singers qualified to participate in the ISSMA Concert Organization State Finals. Mrs. Evers was the recipient of the 2013 Greenfield Central School Foundation's Robert Albano Educational Service Award.

Dr. Gabriela Hristova is Associate Professor of Music and Director of Choral Activities at the University of Michigan-Flint Department of Music. She conducts the University Chorale and Chamber Singers, and teaches courses in choral and instrumental conducting, choral literature, and music performance. Dr. Hristova is the Artistic Director and conducting faculty of the Department of Music Summer Vocal Academy, a vibrant, month-long program for middle and high school students recognized for its high level of instruction in vocal music and performance. Prior to her appointment with the University of Michigan-Flint, Dr. Hristova had taught at the Oberlin Conservatory of Music in Oberlin, Ohio as a visiting professor of Conducting and Director of Choirs. She was also the conductor of the University of Michigan Women's Glee Club for two years. Dr. Hristova holds Master of Music in Conducting and Doctor of Musical Arts in Choral Conducting degrees from the University of Michigan-Ann Arbor. She received her Bachelor's degree in Music Education and Choral Conducting from the State Academy of Music in her native country of Bulgaria.

Dr. Hristova has emerged as a passionate performer, educator, and promoter of choral music who has conducted choirs of all ages, both professional and amateur. She is sought as a choral clinician, adjudicator, and guest conductor for honor choirs throughout the Midwest. She has appeared at the Michigan state ACDA conferences with the University of Michigan-Flint Chamber Singers on several occasions, as well as the conductor of the Michigan's First Community Colleges Honor Choir. Under her direction the University of Michigan-Flint Chamber Singers were the special guests in a performance honoring Black History Month at the Pentagon, Washington, in 2010. At the University of Michigan-Flint she has been recognized for her outstanding faculty performance with the Distinguished Service Award, and for her scholarly and creative work with the Lucinda Stone Junior Faculty Award.

Munson, continued from page 1

I opted to appoint only four chairs and to charge them with more responsibilities than the R & S chairs had had. One of the main responsibilities of our current chairs is to provide the editor of Resound with articles from their respective R & R areas. While they might write some of the articles themselves, they are not expected to write all, but rather may solicit articles from other respected members of our Central Region community. If you are interested in writing for Resound, I would encourage you to contact the appropriate R & R chair:

- **Collegiate** - Andy Jensen (Illinois)
andrew.jensen@swic.edu
- **Youth** - Sandy Thornton (Ohio)
sandrathornton715@gmail.com
- **Repertoire Specific** - Debra Detwiler (Indiana)
debradb@goshen.edu
- **Lifelong** - Dr. Edward Maki-Schramm (Michigan)
emakischramm@gmail.com

Finally, in an attitude of gratitude, I would like to acknowledge and thank ACDA Central Region past president Gayle Walker and outgoing treasurer Kathy Walker for their many contributions to the region, and all who contributed to making the 2018 Unite in Song conference a success. A special thank you to Bill Niederer for his many years of service and excellent work as editor of Resound and to his very capable successor, Christopher Ludwa. Thanks also to Debbie Kellogg, our webmaster, and to our new treasurer, Leslie Manfredo.

I wish you and your singers a wonderful year of music making and growth. On the days that hold the biggest challenges I would encourage you to remember that the important work we do has the tremendous potential of transforming lives and communities in very positive ways. Have a great 2019!

Mark Munson is president of the Central Region of ACDA. He is on the faculty at Bowling Green State University where he is Director of Choral Activities and Professor of Music Education.



Esparza, continued from page 7

In the *Musiche Sacre*, Cavalli shows himself to be unparalleled at composing a text-inspired motive of high musical quality, and weaving a web of musico-dramatic tension through its ingenious free imitation by increasing numbers of voices and instruments, culminating in a series of stretto entrances that lead to a grand tutti cadence. Such writing flourishes in the soli passages of the motets.

The largest scoring in the motets is for the Magnificat and calls for two four-voice choirs, two violins, continuo, one optional violoncello or bassoon, three optional trombones, and optional ripieni singers. Given this, a vesper performance could be executed with as few as eleven musicians or with many musicians per part for a grandiose performance. The soloists would have been the best singers in St. Mark's cappella (also Venetian opera stars) as the parts are virtuosic with wide ranges. The alto parts were sung by adult falsettists or castrati. The ranges extend lower than the standard range of a modern female alto and the tessitura often sits well below the staff such. The vocal parts labeled for the optional ripieni are standard for the period and can be handled by any modern SATB choir. The *Musiche Sacre* calls for a violoncello, an earlier version of the modern violoncello which would be the appropriate replacement in a modern performance. The appropriate pitch center for *Musiche Sacre* is $a^1 = 440\text{Hz}$. As for the continuo group, works scored for multiple choirs or orchestras originally used a different organ for each group. The theorbo would at times join the organ, and was likely used in the solo portions of the larger motets. Continuo parts in Venetian concertato music were not necessarily doubled by string instruments. However, the violoncello part is essentially doubling portions of the continuo, and Cavalli states that a bassoon could have doubled the continuo. A violone was often used to reinforce the bass line. Other continuo instruments used on special occasions include bass violas, lutes, harps and citterns. A harpsichord was rarely used. Modern performers are encouraged to be creative.

Scores for the motets are readily hosted on the free online platforms and are also available for purchase by various publishers. Cavalli's concertato motets are a proven way to enliven a Baroque program and show off talented singers. They deserve their place alongside similar motets of Monteverdi and Schütz.

Eric Esparza is Director of Choral Studies at DePaul University in Chicago and was asked by Andy Jensen as Collegiate R&R to submit an article. Others are encouraged to do the same in the future by emailing cludwa@kzoo.edu.

BETINIS AND BLACKSTONE IN OHIO



As I write this morning, glancing out my window at the scenic, peaceful, snow-covered ground, I'm aware that this busy, second-half of the academic year will speed by and summer will be here before we know it! With the warmer weather, comes the tradition of the Ohio Choral Directors Association annual Summer Conference held on the beautiful Otterbein University

Campus, just outside of Columbus. This year's event will take place on June 17 – 19 and I am incredibly excited to announce that Jerry Blackstone and Abbie Betinis will be joining us as our headliner clinicians!

Jerry Blackstone is a leading conductor and highly respected conducting pedagogue. Now Emeritus Professor of Conducting, he served on the faculty of the University of Michigan School of Music, Theatre & Dance for thirty years where as Director of Choirs he led the graduate program in choral conducting and oversaw the University's eleven choirs. In February 2006, he received two Grammy® Awards ("Best Choral Performance" and "Best Classical Album") as chorusmaster for the critically acclaimed Naxos recording of William Bolcom's Songs of Innocence and of Experience. His choirs have sung at numerous national conferences of both ACDA and NCCO and have toured extensively in both the U.S. and abroad.

Professor Blackstone is considered one of the country's leading conducting teachers. His 2016 rehearsal techniques DVD, *Did You Hear That?* (GIA Publications) deals with the conductor's decision-making process during rehearsal. Santa Barbara Music Publishing distributes Blackstone's acclaimed educational DVD, *Working with Male Voices* and also publishes the Jerry Blackstone Choral Series. Composer Abbie Betinis writes music called "inventive" (*New York Times*), "incandescent" (*Boston Globe*), and "ethereal" (*Cambridge University Press*). She has composed over 70 pieces for world-class organizations, including the American Choral Directors Association, American Suzuki Foundation, Cantus, Chorus Pro Musica, The Dale Warland Singers, James Sewell Ballet, New England Philharmonic, St. Olaf Choir, Young New Yorkers' Chorus, and Zeitgeist. In 2019, she will be the American Composers Forum's "ChoralQuest" composer, visiting schools around the U.S. to write new choral music for and with middle school singers.

A two-time McKnight Artist Fellow and featured in Musical America for her "contrapuntal vitality" and "ability to use her talents to effect social change," she is adjunct professor of composition at Concordia University-St Paul and co-founder of Justice Choir. Abbie lives in St. Paul, Minnesota, where she hosts a weekly recital series and sings in a local doo-wop quartet.

Our Summer Conference also will feature performances by our OCDA Women's, Men's, and Children's Honor Choirs. Ohio clinicians, Dr. Robert Ward (Ohio State University) and Sarah Baker (Little Miami High School) will serve as conductors of the high school ensembles, and Dr. Barbara Lamont from Missouri State University will join us to work with the children. Applications for Ohio performing ensembles are due on February 15 and we look forward to also hearing several of our state's finest ensembles perform at the conference!

In addition to these wonderful clinicians and performances, our OCDA Repertoire and Resources Chairs will be presenting the following reading sessions: Music and Worship/Community Choirs, Elementary/Children's Choirs, High School/University Choirs, Junior High/Middle School Choirs, and Choral Gems. And, our Vocal Jazz, Show Choir and Contemporary A Cappella R&R Chairs will be sharing performance tips as well as repertoire in their reading session/clinic. As always, the conference will also include roundtable discussions by R&R area, exhibitors, and our annual conference party.

As you can see, the 2019 OCDA Summer Conference promises to be packed with use useful information and materials as well as inspiring presentations and performances. We welcome attendance from all ACDA members and encourage you to mark your calendars and save the date for June 17-19 at Otterbein University! Registration materials and more information about the conference can be found at: <http://ohiocda.org>. I wish you all the best for a wonderful start to 2019 and I hope to see you in June!

- Richard Schnipke is Assistant Professor of Choral Activities at Bowling Green State University where he conducts the Collegiate Chorale and Men's Chorus. He also currently serves as President of the Ohio Choral Directors Association.

THE LAST WORD... RELEVANCE TO WHOM?



Last fall, I had the delightfully stimulating opportunity to engage with colleagues at the Relevance Colloquium that ACDA hosted in Fargo. I applaud our hosts at NDSU and Tim Sharp for arranging such an engaging weekend addressing issues that deeply needed attention. What follows are a few thoughts I had in putting together my presentation for that weekend...

Despite our best intentions and the fact that our current audience and singers find us relevant, our future is based on establishing our relevance to those we are not reaching. Most of the leaders in our field are incredibly inclusive individuals, passionate about developing the counter-narrative against the intolerance we see around us, but it's difficult to move beyond tokenism toward a more diverse community of vocal music fans. We seek to be more universally relevant as a hallmark of who we are, not just an initiative. To that end, we get excited each time a potential singer or Board member represents a minority community, because so rarely do we successfully connect deeply with the communities that are different than our status quo. But how do we go beyond that and reach a whole new audience?

First, we must commit our organizations to be more culturally diverse by including that priority in the mission or vision. Anything less is not a deep enough commitment to make it work. Next, our commitment to a more diverse environment must be reflected in the programming of the organization, in every season if not every concert. Programmatic themes must include music and contextual clues that suggest our relevance to a wider community and yet balance it with standard choral literature that keeps our base of singers and supporters engaged. Just as throwing a single Hanukkah piece on a Christmas concert does not

an inclusive concert make, nor does an annual tribute to Black History Month reflect an organization's priority on the experiences of people of color in this nation.

Perhaps most boldly, we should begin our programming with common thematic elements that are relevant to everyone... concepts like change, conflict, control, or equity. It's hard to think about, but don't start with the repertoire. First, determine the need you see, name your theme or concert, and then decide what mediums, genres, or ideas best fit that theme. At the end of the process, fill in the choral works that most reflect that theme. This method can free us from a traditional programming model and create something that begins with our common human experience, which will be more likely to draw in the communities and people we aren't reaching. Finally, we must be bold enough to combine unconventional (maybe even non-choral) works with our usual fare and do so at the same level that we perform Bach. If the current singers in the group can't sing gospel authentically, then feature guests that can. If your choristers are awkward doing hip-hop, then find the best hip-hop artists and pay them to join you.

I am so proud to be a member of ACDA and in this role of putting together *Resound* to keep us all aware and inspired by one another's work. Regardless of what else is happening in our society, I am humbled by the good work being done across our region and throughout our field. If you have suggestions for *Resound*, don't hesitate to email.

- *Chris Ludwa is Director of Kalamazoo Bach Festival and Assistant Professor of Music at Kalamazoo College as well as Artistic Director of Bay View Music Festival in Petoskey, MI in the summer.*

Maki, continued from page 3

This appreciation and tilt in our values can speak of our people in an intimate way that connects with our hearts.

When traveling, I often remember cities and choir concerts not always for their amenities and historical significance, but for the people who live in them and perform. As a matter of fact, the appeal of a city and the concerts I attend, or conduct come, in my opinion, from their citizens, their faces, smiles, warmth, kindness, stories, the ways they share, come together and laugh – to name a few traits. These are the gifts we can give our choirs and audiences.

- *Edward Maki-Schramm is the Repertoire and Resources Chair for Lifelong Choirs. He is also the Director of Music, Christ Church, Detroit and Artistic Director/Conductor, Community Chorus of Detroit.*



The Kalamazoo Bach Festival Holiday Concert in historic Stetson Chapel.