



# North Central Division

February 8 – 11, 2012

Madison, Wisconsin

2012 Division Conferences - Immersion Day

## Bel Canto Solfeggio: Why Settle for Half a Singer?

The pre-conference Immersion Day on Wednesday, February 8, will focus on the sequential teaching of musical literacy. Clinicians John Armstrong and Kristin Zaryski will emphasize the development of tone and expressivity using singers from Dallas Center-Grimes (IA) High School. Participants will be signing, singing, and moving through the day as they are introduced to the practice of fundamental hand sign skills.

The day is designed to show how to obtain beautiful tone along with music literacy skills, including the complete chromatic scale. Participants will be taken through the sequential learning cycle: In the air, on the board and from the page, and will learn how to connect inspiring visual, kinesthetic and auditory rapport with the signs and symbols of music reading. Pitch charts and pulse charts will be introduced, working from the known to the new in artistic ways.

A fundamental philosophy of the day is to help students focus and build confidence through the process of discovery. The choir will demonstrate proven warm-ups, exercises, rounds and songs from Armstrong's method, *The Reading Choir Singer*. They will also sight-sing a new work, integrating the "Bel Canto Solfeggio" process.

The goal of the day is to help conductors think long term: fall-to-spring, first year to last year, whatever the level of singers in the choir.



**John Armstrong** has worked with music teachers and choral directors to raise music literacy standards throughout the Northeast and Midwest. He appears as a guest conductor for festival choirs and is a clinician, author, and composer. He has appeared as clinician for MMEA, NYSSMA, ICDA, VMEA and PMEA, and was keynote

speaker for the 2009 WMEA State Conference.

Armstrong runs an online "Solfeggio Support Group" that includes 400 choral directors. As a composer, Armstrong has won the Ithaca College Choral Composition Contest and the Iowa Choral Commissioning Competition.



**Kristin Zaryski** is the director of the Michigan State University (MSU) Children's Choirs: the Preparatory Choir; the CMS singers, and the MSU Children's Choir. She serves as the area chair of choirs.

Zaryski received her BME with an emphasis on piano and organ studies at Ithaca College in New York, and her MM in choral conducting at Michigan State University. She has a Level I certification in choral music experience.

Before joining the Community Music School staff, Zaryski taught middle and high school vocal music in Orlando and upstate New York, was a conductor and accompanist for the Ithaca Children's Choir, and was an assistant conductor for MSU choirs. She is the music director at the University United Methodist Church in East Lansing.



**Natalie McDonald** is in her third year as vocal music director at Dallas Center-Grimes (IA) High School, where she leads the two curricular choirs and two jazz choirs, directs musicals, and oversees the show choir.

With 150 students, musical groups under her direction regularly receive top ratings at state contest and take the lead in the areas of musical literacy and hand-sign solfeggio training.

A graduate of Northeast Missouri State University (Truman State) with a music education degree in voice and piano, McDonald has taught in the Los Angeles area and Des Moines, IA. She has worked as a staff accompanist at Drake University.

## Dallas Center-Grimes High School Singers

Dallas Center-Grimes High School, in central Iowa, has a long history of strong choral groups. The combined choirs total over 150 students out of a total 9-12 student population of 610. Freshman and sophomore women sing in a Treble Choir and all other singers are placed into a non-audition Mixed Choir.

DC-G's vocal program includes the two core choirs as well as a strong show choir and two jazz choirs. Students experience a rigorous curriculum based upon musical literacy and solid vocal training. The sight-reading curriculum is taught using the hand-sign solfeggio system and bel canto-style singing.



## Career Moves

Career Moves is a summary of all the help wanted positions in each issue. This month's listing is on page 159.



# North Central Division

February 8 - 11, 2012

Madison, Wisconsin

## Clerestory



Clerestory is the Bay Area's acclaimed nine-man classical a cappella ensemble. Veterans of San Francisco's vocal groups including Chanticleer,

Clerestory's singers, from countertenor to bass, remain members of the Bay Area choral community and pride themselves on providing unparalleled performances to local audiences.

Clerestory is named for cathedral windows that let in daylight; they tell the clear story of the music we sing through sophisticated performances grounded in decades of experience singing together. The members of Clerestory are Jesse Antin, Chris Fritzsche, John Bischoff, Dan Cromeenes, Clifton Massey, Justin Montigne, Tom Hart, Jim Monios, and Kevin Baum.

## Kansas City Chorale



The Kansas City Chorale is a professional vocal ensemble in its twenty-ninth season that enriches the local, national and inter-

national communities through its dedication to excellence in performing music from diverse historical periods.

The Chorale records with Chandos, and their CD of Grechaninov's *Passion Week* (2007) received a Grammy award for Best Classical Recording, Engineering. In December 2008, their CD *Music of Josef Rheinberger* was nominated in two Grammy categories, Best Choral Performance and Best Surround Sound Album. Recent performances by the Chorale include those at Alice Tully Hall in Lincoln Center; the Troy Music Hall in Troy, New York, and as one of four invited choirs at the 2009 Incheon Choral Festival in South Korea.



**Charles Bruffy** has been artistic director of the Kansas City Chorale since

1988 and of the Phoenix Bach Choir since 1999. Under his direction, both choirs continue

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2012 Division Conferences - Invited Choirs

to merit critical acclaim.

In addition to his work with these choirs, he was recently named as Chorus Director of the Kansas City Symphony Chorus. He conducts choruses across the nation and internationally, most recently in the Sydney Opera House and in South Korea.

Recent commissions and premieres include works by David Montoya, Matthew Harris, Stephen Sametz, Stephen Paulus, Libby Larsen, Eric Whitacre, René Clausen, Ola Gjeilo, and Terry Schlenker.

He has been an active board member of Chorus America and conducts workshops and clinics across the nation. Bruffy received his bachelors degree in secondary education with an emphasis in piano performance from Missouri Western State University and a masters degree in vocal performance from the Conservatory of Music at the University of Missouri-Kansas City.

### Czech Boys Choir and Young Men's Ensemble



The Czech Boys Choir and Young Men's Ensemble from Hradec Kralove in North Bohemia maintains the famous traditions of boychoir singing in the Czech territory as it

began in the 13th century with the first boys' choir at St. Vitus Cathedral in Prague.



**Jakub Martinec** is a renowned choral conductor in the Czech Republic. He has performed with eminent orchestras, ensembles and musical personalities, including Meistersingerhalle, Nürnberg (2005, 2009), Grace Cathedral in San Francisco (2004), Winspear Hall in Edmonton, Canada (2006), the Pantheon and the Basilica Santa Maria Maggiore in Rome for the leaders of the Vatican (2009, 2010), and regularly at the Rudolfinum Dvorak Hall in Prague.

With his choirs, he performed the opening concert of the Czech Philharmonic Orchestra (2006), and has appeared at numerous international music festivals including, The Prague Spring Festival (2004, 2005), AmericaFest International Festival for Boys' and Men' Choirs, including the sixth World Choral Symposium in Minneapolis (2002), Festival d'Ambronay (2006), Mitte Europa (2008, 2009), and the World Festival of Singing for Men and Boys (Prague, Hradec Kralove, 2004, 2008).

With his choirs, he performed the opening concert of the Czech Philharmonic Orchestra (2006), and has appeared at numerous international music festivals including, The Prague Spring Festival (2004, 2005), AmericaFest International Festival for Boys' and Men' Choirs, including the sixth World Choral Symposium in Minneapolis (2002), Festival d'Ambronay (2006), Mitte Europa (2008, 2009), and the World Festival of Singing for Men and Boys (Prague, Hradec Kralove, 2004, 2008).



**Jennifer Beynon-Martinec** is the conductor of The Czech Boys Choir - Young Men's Ensemble. She is a voice and music education graduate of the University of

British Columbia and the University of Western of Ontario. She is a former member of the Amabile Youth Singers, the World Youth Choir, UBC Singers, and the Canadian Chamber Choir.

Jennifer was a choral conductor and vocal teacher at St. Michael's Choir School in Toronto, Ontario, conductor of the Amabile Boys Training Choir, and the assistant conductor to Linda Beaupre and the Bach Children's Choir. Jennifer has studied voice with David Meek and Darryl Edwards, and choral conducting with Dianne Loomer, James Fankhauser, Ken Fleet and Linda Beaupre.

Since 2005, Jennifer has been a private voice teacher and conductor with Boni Pueri, a lecturer and voice teacher at Charles University, and currently teaches at the English International School in Prague.



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# North Central Division

February 8 – 11, 2012

Madison, Wisconsin

Friday, February 10, 8:00 p.m.

*To Be Certain of the Dawn*

by Stephen Paulus

with libretto by Michael Dennis Browne

Lee Nelson, conductor

This is the task: in the darkest night to be certain of the dawn, certain of the power to turn a curse into a blessing, agony into a song. To know the monster's rage and, in spite of it, proclaim to its face; to go through Hell and to continue to trust in the goodness of God—this is the challenge and the way.

—Rabbi Abraham Joshua Heschel

*To Be Certain of the Dawn* was commissioned by the Basilica of Saint Mary in Minneapolis as a gift to Temple Israel Synagogue in commemoration of the 60th anniversary of the liberation of the Nazi death camps. It is the result of interfaith dialogue and stands as a testimony to the power of understanding and of music's unique ability to encourage hope, to promote peace.

The rehearsal and performance of this transformative piece are being approached in an exceptionally process-driven way, with the intention of modeling the Beyond the Notes philosophy on which this conference is based. The oratorio will be performed by choirs from Nebraska Wesleyan University, Minnesota State University, Wartburg College, and members of the Madison Boys and Girls Choirs, the Wisconsin Youth Symphony Orchestra, and soloists from throughout the North Central Division.



Minnesota composer **Stephen Paulus** has been hailed as "[A] bright, fluent inventor with a ready lyric gift." (*The New Yorker*) His output of two hundred works is represented in many genres, including music for orchestra, chorus, chamber ensembles, solo voice, keyboard and opera. Commissions have

been received from the New York Philharmonic, Cleveland Orchestra, Atlanta Symphony Orchestra, Minnesota Orchestra, Dallas Symphony Orchestra, the Houston Symphony, and St. Paul Chamber Orchestra. He has served as Composer in Residence for the orchestras of Atlanta, Minnesota, Tucson, and Annapolis, and his works have been championed by Sir Neville Marriner, Kurt Masur, Christoph von Dohanyi, Leonard Slatkin, Yoel Levi, the late Robert Shaw, and others.

A recipient of both Guggenheim and NEA Fellowships,

Paulus is also a strong advocate for the music of his colleagues. He is co-founder and a current Board Vice-President of the American Composers Forum, the largest composer service organization in the world.

## Minnesota State University-Mankato Concert Choir



The Minnesota State University-Mankato, Concert Choir is the select choral ensemble at the university.

The choir presents several major concerts each year and hosts an annual Invitational Choral Festival featuring 300 singers from throughout the southern region of Minnesota.

The Concert Choir has appeared on state and division ACDA conferences including the 2006 ACDA North Central Division Conference in Omaha, Nebraska. The choir is featured on several promotional recordings by Walton Music and Santa Barbara Music Publishers that have been distributed throughout the United States.



**David Dickau** is a choral conductor and composer residing in Mankato, Minnesota, where he is director of choral activities at Minnesota State University-Mankato. He conducts the Concert Choir and Chamber Singers and teaches conducting and composition.

Dickau holds advanced degrees in choral music from Northwestern University in Evanston, IL, and the University of Southern California. He has taught choral music at the high school and college levels and conducted community and church choirs.

He is an active member of ACDA, having served as a national R&S Chair from 1987 to 1991 and as a clinician at ACDA national and regional conferences. His choirs have performed at ACDA regional conventions in Omaha and Minneapolis and at a national convention at Orchestra Hall in Chicago.

Nebraska Wesleyan  
University - Lincoln  
University Singers

named Outstanding Choral Director of the Year in Nebraska, was the recipient of the City of Lincoln Mayor's Arts Award for Artistic Leadership and is a member of the Music Educator's Hall of Fame.



The Nebraska Wesleyan University Choir has performed throughout the United States and in major performance venues in Europe, South America, Asia, Russia, and Scandinavia. The choir has worked with Randall Thompson, Aaron Copland, Robert Shaw, Craig Jessop, Howard Swan, Daniel Pinkham, Paul Salamunovich, and Sir David Willcocks. The fifty-five member choir received an Emmy nomination for a Christmas television program produced by Nebraska Educational Television. The choir has performed on six ACDA regional and national conference programs and for state MENC and ACDA events.



**William A. Wyman** has been teaching at the collegiate level for forty-one years, the last thirty-seven years at Nebraska Wesleyan University, where he is professor of music and

director of choral activities. During his tenure at Nebraska Wesleyan University, Wyman has conducted the Nebraska Wesleyan University Choir, the Wesleyan Chamber Singers, Lincoln Choral Artists, and serves as director of music at Saint Paul United Methodist Church in Lincoln.

His choirs have appeared on six ACDA regional and national convention programs, many MENC and ACDA state conferences, and an AGO regional convention.

He was named Fulbright Scholar in Vocal Music, received the Bethany College (WV) Alumni Achievement Award, has been



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# North Central Division

February 8 – 11, 2012

Madison, Wisconsin

2012 Division Conferences - Special Performance

## Wartburg College Wartburg Choir



The Wartburg Choir performs sacred music from all historical periods and styles and often features premiere works of contemporary composers. The Wartburg Choir is one of the college's three musical groups that tour internationally on a triennial basis. In 2011, the choir performed a 30 day/20 performance tour of Hungary, Austria, Germany, Denmark, Norway, and Sweden.



**Lee Nelson** is the director of choral activities at Wartburg College in Waverly, IA. Nelson conducts the Wartburg Choir; Ritterchor (men's choir), teaches advanced conducting, and serves as the artistic director of Christmas with Wartburg.

Nelson also serves as the music director and conductor of the Metropolitan Chorale. Nelson earned his BME from Concordia College (Moorhead, MN) and received his MM and DMA from the University of Arizona.

In 2005, Nelson won the National ACDA Conducting Competition in Los Angeles, CA. He was also awarded the Outstanding Young Choral Conductor of the Year award given by American Choral Directors Association of Minnesota in 2001. Nelson made his conducting debut at Carnegie Hall in 2011.

## Madison Youth Choirs Britten and Capriccio Choruses



The Madison Youth Choirs (MYC) offer youth between the ages of seven and 18 the opportunity to participate in eleven separate choral groups.

Focused on drawing connections between music and the greater world, the program offers choristers musical and social education opportunities through weekly rehearsals, annual



concerts, and music retreats. The curriculum, focused on thematic musical study, is presented in an environment of sharing, growth, and recreation,

allowing MYC to teach discipline, build self-confidence, foster teamwork, and provide constructive activity and positive role models during formative years.



**Lisa Kjentvet** is in her twelfth season with the Madison Youth Choirs and the former Madison Children's Choir. Her history with the organization began as the conductor of Capriccio for the Madison Children's Choir, where she served as artistic director for two years. After serving as co-artistic director of the Madison Youth

Choirs during its inaugural season, she added to her conducting responsibilities and currently directs Choraliers and Capriccio.

Kjentvet graduated from the University of Wisconsin-Madison with a degree in general and choral music education. She has previously served as choral director at Kettle Moraine Middle School in Dousman, Wisconsin, and Jefferson Middle School and Memorial High School in Madison. She has worked with the Madison Savoyard. Lisa is active as a conductor, clinician, performer, and private piano and voice instructor.



**Randal Swiggum** was artistic director of the Madison Children's Choir from 1996–2000, and currently conducts the Madison Boychoir's top ensembles. He is in his thirteenth season as music director of the Elgin Youth Symphony Orchestra. He has a teaching career that spans elementary general music, high school choir,

college orchestra, music theory, and conducting.

He has served as chair of the Wisconsin CMP (Comprehensive Musicianship through Performance) Project, now in its thirty-second year. He is a frequent guest conductor of orchestral and choral festivals; a presenter at MENC, ASTA, and ACDA conferences; a conductor of opera and musical theatre; and music director of thirty stage works. As a writer, Swiggum has served as music critic for the *Milwaukee Journal* and is the author of the book *Strategies for Teaching*, and co-author of *Shaping Sound Musicians*.

## Wisconsin Youth Symphony Orchestra



Wisconsin Youth Symphony Orchestras (WYSO) was established in 1966 by professor Marvin Rabin of the University of Wisconsin-Extension Music Department. Five hundred young musicians from 100 communities in southern Wisconsin have participated in WYSO during its 44 years of providing excellence in musical opportunities.

WYSO, under the artistic direction of James Smith, includes three full orchestras and a string orchestra, a chamber music program, a harp program, a percussion

ensemble, and a brass choir program. The Youth Orchestra toured Eastern Europe in 2005 and Canada, Japan, Scotland, Spain, France, Colorado, Iowa, and Washington, D.C. in the past.

Randal Swiggum will be the rehearsal conductor for this choir. His photo and bio are on the previous page.



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NATIONAL CHAIR FOR CHILDREN AND COMMUNITY YOUTH CHOIRS



# North Central Division

February 8 – 11, 2012

Madison, Wisconsin

2012 Division Conferences - Performing Choirs

## Armstrong High School Concert Choir



Armstrong High School, Robbinsdale, Minnesota, offers seven curricular and three co-curricular ensembles involving 500 of the 2100 students enrolled. The Concert Choir consists of 94 auditioned juniors and seniors who are not only singers.

The choir has been featured in several national venues and collegiate festivals, including Carnegie Hall, Orchestra Hall, Guthrie Theater, Choral Arts Finale Festival, Luther, St. Olaf, Concordia, UW-Eau Claire, St. Cloud State, and MENC. The choir has appeared multiple times at the Minnesota Music Educators Mid-Winter Clinic.



**Stephanie Trump** holds her MA in music education from the University of Hawai'i, Manoa, and BAs in vocal performance and music education from Augsburg College, Minneapolis. Trump was featured as a national MENC choral mentor in the MPR broadcast, "The State of Choral Music in Minnesota." She serves on the Minnesota Arts Consortium Board and has served on the board of ACDA-Minnesota, and as fine arts representative to the Minnesota State High School League.

The Armstrong choirs have performed several commissions, dedications, and premieres by composers Dean Sorenson, Cheryl Parkes, David Dickau, Paul Oakley, Jerry Rubino, Dale Warland, Robert Sieving, and Timothy Takach. Her choirs have sung with the Minnesota Chorale, Minnesota Orchestra, Doc Severinson, The King's Singers, Oratorio Society, Minnesota Youth Symphony, and Cantus.

## Aurora



Aurora, one of seven auditioned choral ensembles at Luther College in Decorah, Iowa, is comprised of 100 first-year

women. They perform for worship services, participate in the annual Christmas at Luther concert and Dorian Vocal Festival, and present a spring concert with the Norsemen, Luther's choir for first-year men.

Conducted by Sandra Peter since 1992, Aurora has released two CDs, *Finding a Voice* (2006) and *Using Our Voice* (2010). The ensemble is featured on an instructional DVD accompanying the book, *Conducting Women's Choirs: Strategies for Success*, forthcoming by GIA Publications. The Madison conference marks their fifth appearance at NC-ACDA.



**Sandra Peter** is an associate professor of music at Luther College, Decorah, Iowa, where she conducts Cathedral Choir and Aurora. She also teaches conducting and ear training.

She has led all-State and honor choirs throughout the United States. Peter is a member of ACDA, the College Music Society, and a charter member of NCCO, and is its state chair for Iowa. She is a published arranger with the Neil Kjos Company and MorningStar Music and the co-editor of MorningStar's Luther College Music Series. She is a contributor to *Conducting Women's Choirs: Strategies for Success*, forthcoming from GIA Publications. A native of Saint Paul, Minnesota, Peter holds degrees from Concordia College (Moorhead), University of Arizona and the University of Iowa.

## Creighton University Chamber Choir



The Chamber Choir, under the direction of A. Barron Breland, is comprised of 32 students performing works written especially for a smaller or mid-sized choir. They performed last year for the Nebraska Music Educators Association. Alumni of the Chamber Choir can be found in all career paths, including medicine, academia, law, Broadway, and the opera or concert stage.



**A. Barron Breland** performs music from the Baroque and Classic eras to contemporary works of art, including repertoire in various popular styles. Recent performances include Haydn's *Lord Nelson Mass*, Handel's *Alexander's Feast*, Honegger's *King David*, and Einhorn's *Voices of Light*.

Breland completed his doctorate in choral conducting at the Indiana University Jacobs School of Music in 2009. While there, he prepared the University Singers for a performance with Dale Warland in 2008, and the previous fall gave over 12 performances as guest conductor of the 120-member Grammy-nominated Singing Hoosiers. Currently, Breland is on faculty at Creighton University in Omaha, Nebraska, conducting the Chamber Choir and teaching classes in theory, history, and voice.

### Drake University Chamber Choir



The Drake Chamber Choir is one of four choruses that provide singing opportunities for 250 students at Drake University of Des Moines, Iowa. The ensemble has performed throughout central and western Europe, and in England and looks forward to May performances in Ireland and Wales. The Chamber Choir is the featured ensemble for Drake's Christmas madrigal dinners, tours regionally on an annual basis, and has performed for North Central Division conferences on two other occasions.



**Aimee Beckmann-Collier** is director of choral studies at Drake University, where she has taught since 1989. She has twice conducted in Carnegie Hall and Drake ensembles under her leadership have performed in England, Austria, Italy, Germany, and the Czech Republic.

Beckmann-Collier is president of the North Central Division of ACDA and has

served ACDA in a number of capacities, including ICDA president, editor of *Melisma* and *Sounding Board*, and chair of the 1992 North Central conference, 1995 ICDA Summer Symposium, and the 2002 North Central conference Immersion Day.

A graduate of Saint Mary's College, Notre Dame, Indiana, which recently presented her with its Distinguished Alumna Award, Beckmann-Collier received master's and doctoral degrees from The University of Iowa, where she studied with Don Moses. She is the recipient of Drake University's Levitt Distinguished Community Service Award, the Iowa Music Educators Association's Distinguished Service Award, and the National Federation Interscholastic Music Association's Outstanding Music Educator's Award.

### The Great Northern Union Chorus



The Great Northern Union Chorus is an all-male capella chorus based in the Minneapolis/St. Paul area. In July of 2010, the group achieved a second place silver medal in the Barbershop Harmony Society's International Competition in Kansas City, which featured 30 choruses representing five different countries.



**Peter Benson** has been the music director of the Great Northern Union Chorus since 2002. Peter received his masters degree in choral conducting from Mankato State

University. He served as Director of Choral Activities at North Dakota State College of

Science in Wahpeton, Lakeville (MN) South High School, and is currently an adjunct professor at the University of Wisconsin-River Falls. Peter has been a clinician for several festivals and workshops throughout the Barbershop Harmony Society and many highly regarded high school and university choral programs.

### Isthmus Vocal Ensemble



The Isthmus Vocal Ensemble, founded in 2002 by Artistic Director Scott MacPherson, comprises a community of dedicated choral singers, drawn together each summer for a few intensive weeks of rehearsals and limited performances in Madison, Wisconsin. The choir is known for its wide variety of repertoire, ranging from Renaissance works to cutting edge pieces by living composers. In addition to its commercial CD on the Clarion label, Andrew Rindfleisch Choral Works (2006), the ensemble recently released a CD of live performances recorded in 2010, *An Isthmus Christmas*.



**Scott MacPherson**, a native of Wisconsin, is the founding artistic director of Madison's Isthmus Vocal Ensemble. Since 2008,

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MacPherson has served as director of choral activities at Kent State University in Kent, Ohio, where he conducts choirs and leads the graduate program in choral conducting. For fifteen years prior to that, he was the director of choral activities at Trinity University in San Antonio, Texas. Before moving to San Antonio, MacPherson served on the choral faculty of the University of Wisconsin-Madison for six years. He holds degrees in choral and orchestral conducting from the University of Wisconsin-Madison and the University of Southern California. MacPherson is also the conductor of the San Antonio Chamber Choir, a professional choir he founded in 2005.

## Magnum Chorum



Magnum Chorum is based in St. Louis Park, Minnesota. The fifty-voice chamber choir presents colorful concerts,

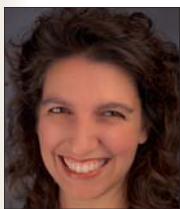
commissions and premieres new sacred works, and provides music for worship. Magnum Chorum has performed with distinguished conductors including Anton Armstrong, Weston Noble, Dale Warland, Kenneth Jennings, Craig Hella Johnson, Philip Brunelle, René Clausen, and Osmo Vänskä.

## Lawrence Academy Girl Choir Bel Canto



Bel Canto is the high school component of the Lawrence Academy of Music (LAM) Girl Choir program, composed of six

performing and eight rehearsing ensembles, grades 3-12. Rehearsals focus on developing vocal skills and musical knowledge and creating powerful aesthetic moments. LAM Girl Choirs have performed at state and regional MENC and ACDA conventions, sung with children's choirs from around the globe, and worked with musicians such as Libby Larsen, Henry Leck, Malcolm Dalglish, and Roger Treece.



**Karen Bruno** is the artistic director of the Lawrence Academy Girl Choir program and teaches the young women of Bel Canto. She is currently the director of the Lawrence Academy of Music, a community school of music in Appleton, Wisconsin, that teaches 2,000 students from pre-school through retirement annually.

She enjoys music-making with singers of all ages and backgrounds, having worked in public schools, houses of worship, and an international school in Senegal, West Africa.

Bruno holds degrees from Smith College and Boston University, has received awards from the Wisconsin Choral Directors Association, the Danbury (CT) Music Centre, Rotary International, and Lawrence University, serves as North Central ACDA's repertoire and standards chair for Children and Community Youth Choirs, and is a member of Wisconsin's Comprehensive Musicianship through Performance (CMP) committee.



**Christopher Aspaas**, artistic director and conductor of Magnum Chorum, serves as associate professor of choral/vocal music at St. Olaf College. Aspaas received his PhD in choral music education at The Florida State University, his MM in choral conducting from Michigan State University, and his BM in voice performance from

St. Olaf. He has served on the faculties of Central Washington University and Mount Holyoke College.

At St. Olaf, Aspaas conducts the Viking Chorus, a 90-voice ensemble of first-year student men, and the Saint Olaf Chapel Choir, a 100-voice ensemble specializing in the performance of larger works like Mendelssohn's *Elijah* and the Brahms's *Requiem*. In addition to conducting, he leads coursework in choral literature, conducting, and voice.

He has conducted all-state choruses in Kentucky, South Dakota, Virginia, and Wisconsin, and conducted the 2009 Anacrusis Boys' Honor Choir in Minnesota.

## North Dakota State University Concert Choir



Concert Choir, under Jo Ann Miller's direction, has performed at state, regional, and national

ACDA conferences. The Concert Choir is one of six choirs at NDSU conducted by three choral faculty members and five master's and doctoral choral conducting graduate students.

2012 Division Conferences - Performing Choirs

Two-thirds of its members are music majors. The Concert Choir performs numerous concerts every year and has produced 30 recordings.



Jo Ann Miller, director of choral activities at NDSU since 1989, conducts the Concert Choir and University Chamber Singers, teaches undergraduate and graduate

choral conducting and literature courses, and is the graduate coordinator for NDSU Music. Miller received her DMA in choral conducting from the College Conservatory of Music at the University of Cincinnati. She is currently the chorus master of the Fargo-Moorhead Symphony Orchestra, the artistic director of the NDSU Baroque Festival, and the national treasurer for the American Choral Director's Association. She has been the president of the North Central ACDA and the North Dakota state president. Miller was named North Dakota's Outstanding Choral Director in 2004, received the Distinguished Educator Award from the NDSU Blue Key National Honor Society, and was named NDSU University Distinguished Professor in 2008, the highest faculty award and rank awarded by North Dakota State University.

communities around central Minnesota. The choirs travel far beyond the walls of the Abbey Church, ministering to local communities and performing in churches and concert halls

all over the world. The choir last appeared at an ACDA North Central Division conference in 1992.

### St. John's Boys' Choir



The St. John's Boys' Choir was founded by the monastic community of Saint John's Abbey in Collegeville. The organization has grown to include three performing ensembles with 85 choirboys, representing home, public, and private schools in 15

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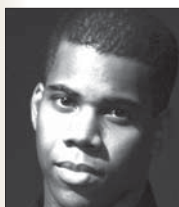


# North Central Division

February 8 – 11, 2012

Madison, Wisconsin

2012 Division Conferences - Performing Choirs



**André-Louis Heywood**, born in Trinidad, moved to Canada at an early age, where he joined the Amabile Boys' Choir. He went on to study music at the University of Western Ontario, earning an MM in choral conducting. After serving as assistant conductor of the Amabile Boys' Choir for two years, he moved to Collegeville, Minnesota, to become artistic director of The St. John's Boys' Choir. On the Saint John's campus, he serves as conductor of the monastic choir at Saint John's Abbey, liturgical music director at Saint John's Preparatory School, and is a faculty member in the music department at Saint John's University. Heywood is a specialist in liturgical music, Gregorian Chant, and young male voices. He serves as the Boychoir Repertoire & Standards Chair for the ACDA North Central Division.

Mitchell studied piano performance at the College of St. Scholastica in Duluth, Minnesota, before earning her degree in vocal music education from Bemidji State University, where she studied under Paul Brandvik. She is pursuing an MA with a choral conducting emphasis from the University of St. Thomas, St. Paul, Minnesota. In addition to her teaching duties, she is a guest clinician for area middle school and women's choir festivals. Mitchell is a member of ACDA, MENC, and the Voice Care Network.

## University of North Dakota Concert Choir



The University of North Dakota (UND) Concert Choir, comprised of music majors and non-music majors, is the

premiere auditioned choral ensemble at UND. The choir recently celebrated its 50th year in existence. The Concert Choir has a history of excellence, performing frequently at regional and national conventions. This past year, the choir traveled to the Netherlands and Belgium performing and working with professional conductors from around that region.

## Stillwater Area High School Belle Chanter



Belle Chanter is one of seven curricular and co-curricular choirs at Stillwater Area High School. The members are 10–12 grade women chosen by au-

dition. Belle Chanter has earned superior ratings at the Minnesota State High School League contest each year since its formation. The choir has also been awarded first place in the women's choir category and the "Most Outstanding Choral Group" at Heritage Festivals in Chicago, IL. Belle Chanter performed at the 2007 Minnesota ACDA Fall Conference, the 2008 and 2011 Minnesota Choral Arts Finale, and the 2010 Minnesota Music Educators Association convention.



**Joshua Bronfman** is director of choral activities at the University of North Dakota, where he directs the UND Concert Choir and Varsity Bards. He teaches graduate and undergraduate courses in choral conducting, choral literature, and choral methods. In addition to his duties at UND, he is the artistic director of the

Grand Forks Master Chorale, a select chamber choir.

In 2005, Bronfman was selected as a Conducting Fellow for the Eric Ericson Masterclass in the Netherlands, where he directed the Netherlands Chamber Choir and Netherlands Radio Choir. He is an active clinician, directing honor choir festivals at the elementary, middle school, high school, and collegiate levels. His published articles and presentations on choral music and choral music education have reached state, regional, and national audiences. Bronfman completed his PhD in choral music education and choral conducting at Florida State University.



**Angela Mitchell** began her teaching career fifteen years ago in the Stillwater school district and currently directs four choirs at Stillwater Area High School as well as the seventh grade girls and boy's choirs at Stillwater Junior High. Choirs under her direction have been invited to perform at state and regional choral

conventions every year since 2006.

## University of Nebraska-Lincoln University Singers



University Singers performs music from the thirteenth century through the present. They have performed for state and regional ACDA and MENC conferences, and the 2002 national MENC convention in Nashville. Recent repertoire includes Hindemith's *When Lilacs Last in the Dooryard Bloom'd*, the *B Minor Mass*, Bruckner's *Mass #2*, Beethoven's *Mass in C*, Puccini's *Messa di Gloria*, *Elijah*, *Messiah*, Duruflé's *Requiem*, Honegger's *King David*, Brahms's *Requiem*, *Carmina Burana*, *Chichester Psalms*, *Belshazzar's Feast*, Liszt's *Christus*, and the operas *Elixir of Love* and *La Bohème*



**Peter Eklund** is professor of music and director of choral activities. He annually conducts instrumental and choral ensembles in Europe and throughout North

America. He has conducted his choirs in Carnegie Hall (numerous times), Mozart's Salzburg Cathedral (yearly), Paris's Notre Dame (yearly), Minneapolis's Orchestra Hall, Venice's St. Mark's, Oxford's Christ Church, Washington DC's Kennedy Center and National Cathedral, London's St. Paul's Cathedral, Vienna's St. Stephen's, and other prestigious cathedrals and abbeys in Prague, Strasbourg, Milan, Reims, Rouen, London, Monaco, Normandy, Chartres, Cambridge, Munich, Nürnberg, Coventry, Canterbury, and New York.

Eklund studied conducting with International Mahler Medal-winner James Dixon, ACDA past-president (and University of Nebraska-Lincoln alumnus) William Hatcher, and recognized scholar/conductor

Don V Moses. Publishers of his music editions include Hal Leonard, CollaVoce, Hope, Concordia, and Santa Barbara.

## The Wartburg College Castle Singers



The Castle Singers of Wartburg College, Waverly, Iowa, specialize in all types of vocal jazz but are not limited to that genre. The group tours throughout the United States and travels abroad during the college's one-month May term.

In March 2011, they toured Dubai and Abu Dhabi, and their international tour in May 2012 will take them to Scandinavia, Estonia, Germany, Prague and Paris. Traveling to Brazil in 2009, they were the first Wartburg ensemble to tour in South America. They performed in Germany, Slovenia, and Italy in 2006, and in Australia in 2003, 1998 and 1994. Members of the Castle Singers are chosen by audition and

represent many of the college's more than 50 academic majors.



**Jane Andrews**, professor of music, has directed the Wartburg College Castle Singers and the St. Elizabeth Chorale, a women's choir, since 2001. She teaches choral music

education courses and supervises student teachers. Before joining the Wartburg College music faculty, she was director of music at the 3,000-member Atonement Lutheran Church in Overland Park, Kansas. In the 1970s, she was instrumental in introducing the vocal jazz genre to the state of Colorado. During the early 1990s, she chaired the music department at Mount Mercy College in Cedar Rapids, Iowa.

Most recently, Andrews conducted Handel's *Messiah* in the United Arab Emirates and served as a clinician in the United States and internationally. She earned her BA in music education from the University of Northern Colorado, her MM in choral conducting from Colorado State University, and her DMA in conducting from the University of Missouri Conservatory in Kansas City.



## National Leadership Conference June 6 - 10, 2012





# North Central Division

February 8 - 11, 2012

Madison, Wisconsin

2012 Division Conferences - Interest Sessions

## A Community That Sings: New Arrangements of America's Classics - Songbook Vol. II

The North Central ACDA Division's continuing effort to provide its members with quality arrangements of American folk songs has produced twelve new pieces by some of our country's best-known composers. Kevin Meidl, former NC ACDA president and originator of this project, will lead this reading session. Pieces premiered at this session are available for NC ACDA members' use at no charge.



**Kevin Meidl** is artistic director of the Appleton Boychoir; and founder/principal conductor with the Badger State Girl Choir. He is choral director and chair of the performing arts department at West High School in Appleton.

Meidl has conducted honor and all-state choirs throughout the country and is a guest clinician and adjudicator. He has presented at national conventions of MENC and ACDA and delivered keynote addresses at professional music gatherings across Midwest. In November, 2010, he presented an address to the nineteen-country international symposium on community singing held in Newcastle, England.

Meidl has served ACDA in numerous positions at the state and division level since 1984, including WCDA and NC-ACDA president. He holds degrees from Lawrence University, Northwestern University, and Boston University.

## Behind the Scenes with the Czech Boys Choir

The conductors of the Czech Boys Choir and Young Men's Ensemble will provide an in-depth picture of the ensembles. They will address topics such as recruitment, vocal development of technique for unchanged and changing voices, and boychoir performance practices. They will also introduce central European choral music by contemporary composers suitable for boys choirs.

**Jakub Martinec** and **Jennifer Beynon-Martinec** will be the clinicians for this session. Their photos and bios are on page 11.

## BodySinging: Moving Singers Toward More Expressive Choral Performance

This session will focus on the musical, emotional, and expressive development of choral singers through the integration of the vocal/physical connection in rehearsal and performance. The session will include demonstration and discussion of how building "body-voices" allows singers to feel, express, and understand the deep meaning in the music they are singing.

Through the gentle progression of a "BodySinging" class specifically designed with choral singers in mind, the singers will experience how the engagement of the whole body when singing can have a profound effect on tone, phrasing, rhythmic integrity, and musicality and can create a holistic artistic approach to choral performance.



**Therees Tkach Hibbard** has served as conductor, adjudicator, and clinician for choral organizations throughout Great Britain, Europe, North America, Hong Kong, and Oman. Her work as a movement specialist in the training of choral singers and conductors has created unique opportunities for her

to collaborate with choirs and conductors from around the world. Her research on enhancing choral performance through movement training has led to the development of a comprehensive choral education philosophy of "BodySinging," most clearly demonstrated through her work with the Oregon Bach Festival Youth Choral Academy.

She is an associate professor of choral music at the University of Nebraska-Lincoln (UNL), where she directs the UNL Chamber Singers; and is also co-artistic director of Lincoln's newly established professional chamber choir, Abendchor.

## The Bridge to Somewhere: Using Performance Repertoire as a Vehicle to Develop Music Reading Skills

Though many of us spend time teaching sight-singing at the beginning of each choral rehearsal, students are not always able to see how the skills they build during this time impact the learning and performance of choral repertoire. In this session, choral pieces will be used to construct music reading exercises and activities that apply directly

to learning the performance repertoire. Elementary age choirs will be the focus of this presentation.



**Angela Broeker** is director of choral activities at the University of St. Thomas (UST), St. Paul, MN, where she conducts the Chamber Singers and Concert Choir and

teaches undergraduate courses in choral conducting and methodology. She oversees the Kodály, Orff, and choral concentrations and teaches choral methods, choral conducting, and choral literature courses.

Broeker's choirs have sung at the 2011 ACDA National Conference, the 2009 Minnesota Collegiate Choral Festival, the 2008 North Central Division ACDA Conference, 2004 ACDA-MN, and at the 2001 and 2007 MMEA conventions.

Broeker received her DMA from the University of Oklahoma and her MM and BME from Indiana University. Her research interests include seventeenth-century vocal music suitable for treble choirs. She coauthored the book, *Educating Young Singers*, with Mary Goetze and Ruth Boshkoff.

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## Building an Ensemble

Living up to its architectural name, Clerestory has built its uncondensed, undirected musical democracy from the ground up. The ensemble will share its techniques and practices for programming, rehearsing without a leader, verbal and musical communication, listening from within, and building group knowledge and memory. Clerestory encourages singers to take their eyes off the score and even the conductor, liberating music from the page.

**Clerestory** is an invited choir at this conference. Their photo and bio can be found on page 10.

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## Building Literacy and Musicianship Skills into the Choral Rehearsal: Takadimi and Beyond

Working from the premise that singers learn musical skills in much the same order as they do language skills, participants will explore how we learn music through hearing and imitating patterns before reading and writing. The Takadimi rhythm-pedagogy system will be addressed and specific techniques for developing rhythm reading readiness, literacy, audition, musical memory, dictation, and elementary composition.



**Carol Krueger** is the director of choral activities at Emporia State University (KS), where she teaches conducting and choral methods, and serves as the conductor of

the A Cappella Choir, Chamber Singers, Community Choir, and Emporia Camerata, a community-based women's chamber ensemble.

Krueger received her BME from the University of Wisconsin-Oshkosh, and her MM and DMA in choral conducting from the University of Miami. As an active clinician and guest conductor, Krueger has conducted festivals and honor choirs in twelve states. Krueger has presented interest sessions at the ACDA National Conference in New York, the OAKE national convention in Charlotte, the ACDA Southern Division conferences in Nashville and Louisville, and the Southern Division MENC convention in Charleston. Krueger is widely recognized for her work with music literacy, and Oxford University Press publishes Krueger's book, *Progressive Sight Singing*.

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## Building Literacy and Musicianship Skills into the Choral Rehearsal: Tonal

In this session, the sound-to-symbol

learning sequence will be applied to tonal reading. To aid the development of aural/oral tonal skills, a sequence of vocal pitch exercises will be presented in a graphic form that can be utilized via overhead transparencies or an LCD project. Teaching strategies and activities for developing tonal audition, musical memory, dictation, and aural skills will also be addressed.

**Carol Krueger** will be the clinician for this session. Her photo and bio can be found on in the second column.

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## Building Literacy and Musicianship Skills into the Choral Rehearsal: Melodic

This session will focus on melodic reading and the implementation of tonal, rhythm, and melodic reading to choral repertoire via curriculum maps that specifically outline the literacy process for each octavo.

**Carol Krueger** will be the clinician for this session. Her photo and bio can be found in the second column.

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## Developing Musicianship in the Digital Age through the Use of the iPad and Other Technologies

The iPad has had a unique cultural impact and it has the potential to revolutionize the field of choral music. This session will demonstrate some of the ways the iPad can be used to go beyond the notes as a music reader, for score preparation, for sight-reading, for historical research, to find online resources, as an audio or video recorder, for assessment, for composition, and to help develop independent, imaginative choral musicians who are engaged and involved in the creative process. Many of the concepts discussed in the session could be transferable to other platforms.



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**Christopher J. Russell** is the director of choirs and performing arts department chair at East Ridge High School in Woodbury, Minnesota. He earned his BS in music education from Northwestern College, an MA in music education with a choral emphasis at the University of St. Thomas, and his PhD from the University of Minnesota. He has also worked toward a MDiv at Bethel Theological Seminary. Russell is a lyric tenor and tubist, having performed with the Woodbury Community Theater, the Minnesota Chorale, and the Minnesota Opera.

of Minnesota. He has also worked toward a MDiv at Bethel Theological Seminary. Russell is a lyric tenor and tubist, having performed with the Woodbury Community Theater, the Minnesota Chorale, and the Minnesota Opera.

## From Start to Finish: Developing Artistry

The clinicians will demonstrate with video clips from their rehearsals with elementary, middle school, and high school students, a practical daily process for developing student growth in independence and artistry.



**Wes Hansmeyer** teaches grades 6-12 choral music at Norris School District in Firth, NE, where he directs the 7th Grade Choir; 8th Grade Choir; Mixed Choir; Titan Singers, 68th Street Singers Show Choir; and Gold Show Choir. He also co-directs the annual fall high school musical, a one-act play, and the spring 7th and 8th grade musical. Hansmeyer also directs the Lincoln (NE) Public Schools All City Girls Chorus. He earned his BME from Nebraska Wesleyan University in 1996 and a masters in educational leadership from Doane College in 2006. He received the 2011 Outstanding Music Alumni Award from Nebraska Wesleyan University.

and 8th grade musical. Hansmeyer also directs the Lincoln (NE) Public Schools All City Girls Chorus. He earned his BME from Nebraska Wesleyan University in 1996 and a masters in educational leadership from Doane College in 2006. He received the 2011 Outstanding Music Alumni Award from Nebraska Wesleyan University.



**Annette Mitchell** holds a masters in curriculum and instruction from the University of Nebraska-Lincoln and a BME from Chadron State College (NE). She teaches K-4 general music at Norris Elementary School, Firth, NE, and also directs the 5th Grade Choir. Mitchell is a member of Music Educators National Conference, Nebraska Music Educators Association, and the Nebraska Choral Directors Association.

Conference, Nebraska Music Educators Association, and the Nebraska Choral Directors Association.

## The Genesis and Structure of *To Be Certain of the Dawn*

*To Be Certain of the Dawn*, a Holocaust memorial oratorio written by Stephen Paulus, with libretto by Michael Dennis Browne, was written as a result of interfaith dialogue and with the purpose of encouraging ongoing conversation between people of faith.

Paulus, Browne, and Father Michael O'Connell, Basilica of St. Mary's, Minneapolis, who commissioned the work, will talk about the ideas and goals that spawned the commission, the collaborative writing process of uniting text and music in this highly dramatic work, and the poetic and musical structure that leads to its emotional and intellectual impact on listeners and performers.

**Stephen Paulus** will be a clinician for this session. His photo and bio can be found on page 12.



**Michael Dennis Browne** is a professor emeritus of English at the University of Minnesota, where he taught for thirty-nine years. Browne has published several books of poetry, and his poems have been published in many magazines and anthologies. His awards include fellowships from the National Endowment for the Arts, the

Bush Foundation, the Jerome Foundation, and the McKnight Foundation. Two of his collections have won the Minnesota Book Award for poetry.

As a librettist, he has written many texts for music, working principally with composer Stephen Paulus. Their post-Holocaust oratorio, *To Be Certain of the Dawn*, was nominated for the Pulitzer Prize in music by the Minnesota Orchestra and issued as a CD in 2008 (BIS Records). Some of the best-known short choral works by Paulus and Browne include *The Road Home*, *Pilgrim's Hymn*, *Hymn for America* and *Hymn of the Eternal Flame*.

## Get Out of Their Way: Enabling Singers to Be Independent Musicians

In this session, the presenter will work with a high school choir he has not met in advance as they are presented with a new piece of music. Instead of telling the students about the text and music and how they should rehearse it, Carey will guide them as they make their own discoveries, discuss possible musical decisions, and work as a full group and in teams.



**Paul Carey** is the choral music teacher and conductor of the North Carolina Governor's School, held each summer in Raleigh for six hundred of the state's finest students in ten

different disciplines. Recently he has been featured as a guest conductor/composer/clinician for festival choirs in Ohio, Pennsylvania, Indiana, and Nebraska, and overseas in South Korea and Hong Kong.

Carey studied music composition with Alfred Blatter and Ben Johnston at the University of Illinois. His graduate studies were at Yale University. Carey's compositions have been performed by choirs worldwide and at ACDA, MENC, OAKE, and AGO conferences across America. *Rise Up, Emma Lazarus* was the winner of the New York Treble Singers 2004 competition. *Esta Tarde, mi bien* [This Evening, My Love] was the winner of the Cambridge Madrigal Singers Competition in 2004.

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## Igniting Imagination in Rehearsal

The imagination is one of our most powerful tools in making music. It is the fire that propels us beyond the notes to meaningful, expressive singing. It can also be the key to actually accomplishing the notes in a free, effective, and satisfying way. This session will present specific rehearsal techniques that engage the imagination through imagery and movement. Strategies will address issues of rhythm and meter, phrase shaping, energy, and expression.



**Patricia Cahalan Connors** is the director of choral activities and chair of the department of music and theater at St. Catherine University in St. Paul, MN. She conducts the Women's Choir, the St. Catherine Choral Society, the Madrigal Singers, and

teaches courses in conducting.

She holds masters and doctoral degrees in choral conducting from Indiana University and the University of Iowa, respectively, and a BME from Saint Mary's College in Notre Dame, Indiana. Her conducting teachers included Don V. Moses, Julius Herford, and Helmuth Rilling.

Connors has served as guest conductor/clinician for numerous choral festivals in Minnesota, Indiana, and Iowa. She is the editor of several published choral works from the *ospedali* period of eighteenth-century Italy.

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## Integrating the Art with the Science

In this session the clinicians will show how to integrate the Bel Canto Solfeggio concept throughout the choral rehearsal, developing tone, intonation, rhythm, and meter elements while singing freely and expressively. Learn how to transition from singing bel canto warm-ups and fundamental hand sign/solfeggio skills to sight-reading and learning new literature. You don't have to sacrifice the art to gain the science of singing beautifully and independently.

**John Armstrong** will be a clinician for this session. He will also be a part of Immersion day. His photo and bio can be found on page 9.

**Kristin Zarzyski** will be a clinician for this session. She will also be a part of Immersion day. Her photo and bio can be found on page 9.

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## Introduction to Bel Canto Solfeggio

More than music literacy, this is an overview of a three-step sequence (in the air, on the board, from the page) that helps singers to visualize, feel, and hear beautiful tone while singing together in an ensemble setting. The clinicians will show non-verbal ways to obtain bel canto tone and accurate

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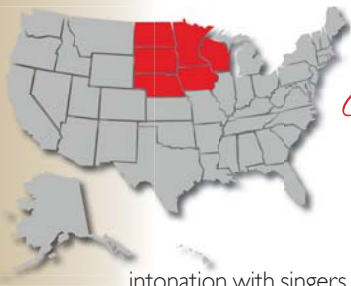
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intonation with singers of all ages as they move within the pulse. Does the singer serve the choir and does the choir serve the singer? Why settle for half a singer?

**John Armstrong** will be a clinician for this session. He will also be a part of Immersion day. His photo and bio can be found on page 9.

**Kristin Zaryski** will be a clinician for this session. She will also be a part of Immersion day. Her photo and bio can be found on page 9.

## Imagine What Lies Beneath: Mining for Jewels in the Choral Ensemble

This session will discuss methods used to help students dig beneath the surface of the notes and rhythms as they search for aesthetic jewels initially unseen. Methods of encouraging imagination in the rehearsal will be introduced and the imagination/technique cycle will be discussed.



**Brad Holmes** conducts the University Choir and is the director of choir programs at Millikin University in Decatur, Illinois. Holmes has overseen the growth of Millikin's choral program to five traditional choirs and a variety of smaller vocal ensembles involving more than 300 singers and seven choral/ensemble staff.

Under his direction, The Millikin University Choir has sung for three regional conferences and two national conferences of ACDA: Miami (2007) and Chicago (2011). The Choir's touring history includes performances in Scandinavia, Russia, Haiti, Puerto Rico, the Dominican Republic, England, China, and Taiwan. In May 2011, they performed in Ireland and Scotland.

Holmes' guest-conducting schedule has included all-state choirs, ACDA honor choirs, district festivals, and church music clinics throughout the United States. Internationally, he has received guest invitations in the Far East conducting choirs from Japan, Korea, China, and the Philippines. This year he returns to England to conduct the Royal Free Singers of Windsor in a program of American music.

## Making Music Meaningful

Participants in this session will be guided through musical excerpts with specific outcomes and strategies that have the potential of intentionally creating meaningful singing experi-

ences, definitely beyond the notes—perhaps because of the notes. The participants will also receive additional concrete strategies to use in their next classes as they continue to strive for meaningful music-making back home.



**Roger Henderson** holds a BA from Luther College in Decorah, Iowa, and a masters in vocal performance and pedagogy from the University of Iowa. Henderson is past president of the Iowa Choral Directors Association and has been a presenter at the ICDA Summer Symposium and the Iowa Music Educator's Association annual

conference. He is a founding member of the Iowa Comprehensive Musicianship Project team and has led various sessions for the project's summer music institute for music teachers.

He served as a regional teacher/team leader for the National Board for Professional Teaching Standards, developing teacher assessments for national board certification in music education, and continues to train assessors reviewing candidate submissions for National Board Certification in music. Henderson recently received a Yale Distinguished Music Educator Award for outstanding service to music education in public schools, presented at Yale in June 2011.

## The Music of Stephen Paulus

Composer Stephen Paulus, whose oratorio *To Be Certain of the Dawn* will be performed during the conference, will lead a reading session of his music and discuss his compositional process, the way he marries text to music, and how he thinks about musical structure in writing choral music.

**Stephen Paulus** will be the clinician for this session. His photo and bio can be found on page 12.

## New Choral Frontiers: Cuba, ACDA, and the International Conductor Exchange Program

ACDA's International Conductors Exchange Program represents an opportunity for a new generation of choral specialists to affirm that choral music-making transcends national borders, ideologies, religions, and all those demarcations that too often divide us. This session, featuring an ICEP participant from Cuba, provides participants a rare opportunity to look inside the choral culture of Cuba.

## Process in Practice: Honor Choir Observations

Because Beyond the Notes is all about the process of music-making, each honor choir will also have a designated open rehearsal during the interest sessions for convention participants to observe the process of music-making from the very beginning as they learn and rehearse a choral piece they receive when they arrive at the conference.

## Process to Product: Demystifying Score Study and Energizing Your Rehearsals

Using several works from standard high school repertoire, this session demonstrates ways to bring score study a practical way of determining rehearsal goals and strategies. Learner outcomes include an increased understanding of how score study relates to interpretive decisions, reduced anxiety about what score study entails, and increased confidence in one's ability to wed analytical skills with creative imagination.



**David Rayl** is director of choral programs at Michigan State University, where he directs the graduate program in choral conducting. Prior to joining MSU in 2002, he held the same position at the University of Missouri-Columbia for 12 years.

Choirs under his direction have performed for the ACDA national convention (1995 and 2007), the national meeting of the College Music Society (2002), Florilège Vocale in Tours, France, (1998), Maggio Musicale in Florence, Italy, (2000) and with the Detroit Symphony.

Rayl has also taught at Marymount College in Salina, Kansas, and St. Ambrose University in Davenport, Iowa. Rayl received his BM in voice from Illinois Wesleyan University; MM from the University of Oklahoma; and DMA in choral conducting from the University of Iowa.

## Teaching Historical and Cultural Context through Choral Music

Much of the world's music finds its power through relationships with events, cultures, and the great stories of civilization. This session will focus on ways to identify with and remember those things we should never forget.



**Paul Caldwell** and **Sean Ivory** have had their music telecast on PBS and A&E and performed at Carnegie Hall, Avery Fisher Hall, the Sydney Opera



House, and throughout Europe, Asia, and Africa. They have been commissioned by the Crescent City Choral Festival in New Orleans, the Children in Harmony Festival at Walt Disney World, the Sing A Mile High Choral Festival in Denver and the ACDA Southern Division. In one way or another, their music has been featured at every national conference of ACDA for over a decade. In the past four years, the National Endowment for the Arts has funded three different commissioning projects allowing them to create new works for American choruses.



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February 8 - 11, 2012

Madison, Wisconsin

2012 Division Conferences - Interest Sessions

Caldwell is the artistic director of the Youth Choral Theater of Chicago. He is a member of the Board of Directors of Chorus America, and he and his chorus were awarded the Chorus America/ASCAP prize for Adventurous Programming in 2006. Ivory is the conductor of the Grand Rapids Youth Symphony Chorus, and a choral director at Forest Hills Central High School.

## When Music Meets Theology

In this session, a panel will consider: What considerations should be involved in the performance of the music of a religious tradition unfamiliar to the director or to the ensemble? In what kinds of situations should an interfaith worship service be developed, and who should be invited? What creative, inspirational, and unifying non-worship experiences can achieve similar goals as a worship service? This session is geared towards helping participants develop interfaith experiences which build harmony, going beyond the notes and into the hearts of those who are served.



**Kyle Lechtenberg** lives in Des Moines, Iowa, where he has served as director of the office for worship for the Roman Catholic Diocese of Des Moines since 2009.

Educated and experienced as a vocal music teacher, parish music and liturgy director, and college campus minister, Kyle now brings his musical experience to his service in educating music ministers in rural and urban settings, working with the design and renovation of worship spaces, and collaborating on the planning of large-scale liturgical celebrations. His passion for interfaith dialogue is rooted in his family's diverse religious expressions and has been realized through the coordination of several interfaith and ecumenical prayer services and dialogues.

Lechtenberg received his BME from the University of Northern Iowa and a Master of Theological Studies with a concentration in liturgical studies from the University of Notre Dame.

## Why Are You Here? Planning for What Really Matters

This session will explore why you should consider the affective needs of your singers and reveal concrete ways you can plan for experiences that will transform your teaching and the lives of those you teach.



**Patricia Trump** has taught elementary vocal music and directed school choruses for 35 years, most recently at Monroe Elementary in Des Moines. She received her BME and MME from Drake University, and completed her Level III Orff certification at Hamline University in St. Paul, MN.

Trump is a member of the Iowa Comprehensive Musicianship Project team which provides professional development for music teachers throughout Iowa. She is an active member of the Des Moines Choral Society, serves on the board of Heartland Youth Choirs, and sits on the Music Advisory Committee of Grand View University.

## The Wonder Years

Come witness this "informance," featuring singers from the Madison Youth Choir's Holst Boychoir; that will focus on music selection, voice change, encouraging boys to keep singing, and strategies for a comprehensive rehearsal.

**Randal Swiggum** will be a clinician for this session. His bio and photo can be found on page 14.



**Margaret Jenks** is a graduate of the Lawrence University Conservatory of Music, with degrees in music education and vocal performance. Her teaching and performing career has taken her from Freiburg, Germany, to Eagan, Minnesota, and to Waukesha, Wisconsin, where she taught at Butler Middle School and later at North

High School. Presently, she designs and teaches the introductory choir programs of the Madison Youth Choirs.

While at Butler, Margaret created the Bridge Ensemble, an innovative choir which gained attention for its unique approach of pairing gifted and talented students with cognitively disabled students. The Bridge Ensemble appeared by invitation at the January 2001 Wisconsin Choral Directors state convention.

In 2010, Margaret co-conducted the first ACDA Central Division Young Men's Honor Choir in Cincinnati with colleague Randal Swiggum. They were invited to conduct the APAC Choral Festival in Seoul, Korea in 2009, and work with music teachers from across southeast Asia. Margaret serves as the WCDA Repertoire & Standards Chairperson for Boychoirs and is a member of the Wisconsin CMP Team.





# North Central Division

February 8 – 11, 2012

Madison, Wisconsin

2012 Division Conferences - Honor Choir Conductors

Because Beyond the Notes is all about the process of music-making, open rehearsals of the four honor choirs will provide a unique inside view of the process of music-making as conductors/teachers engage singers' imaginations, developing artistry in ways that connect mind, body, and spirit. While honor choir singers have prepared most selections before their arrival in Madison, each honor choir will also learn one piece entirely from scratch, providing an organic perspective of the process of learning a piece from start to finish. Additionally, Paul Caldwell and Sean Ivory will take this process orientation a step further as they guide middle level women in creating and performing their own composition.

## Children's

**Angela Broeker** will be the conductor of the Children's Honor Choir. Her photo and bio are on page 23.

## Middle Level Boys

**Margaret Jenks** will be a conductor of the Middle Level Boys Honor Choir. Her photo and bio are on the previous page.

**Randal Swiggum** will be a conductor of the Middle Level Boys Honor Choir. His bio and photo can be found on page 14.

## Middle Level Girls

**Paul Caldwell** and **Sean Ivory** will be the conductors of the Middle Level Girls Honor Choir. Their photos and bios can be found on page 27.

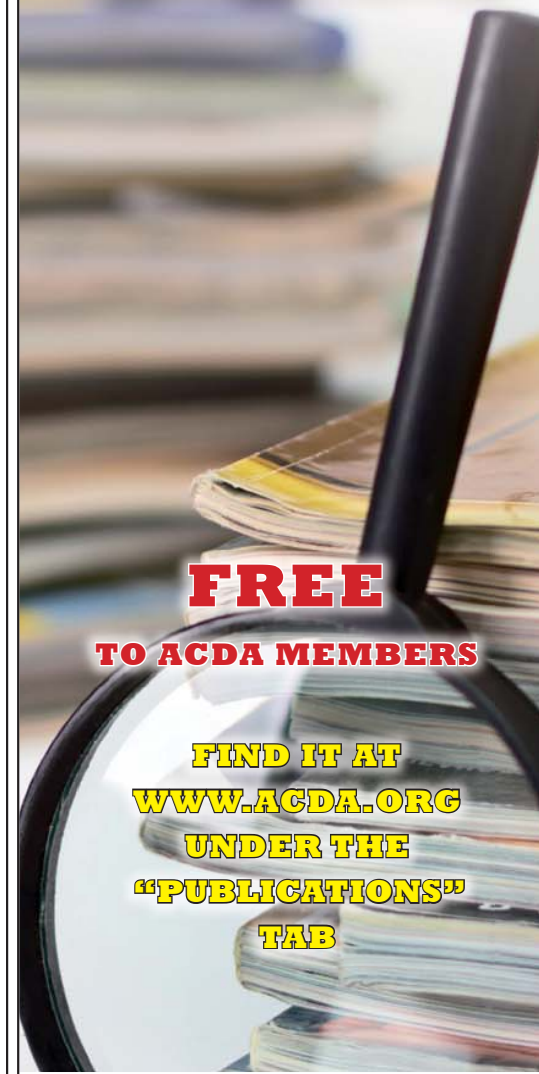
## High School SATB

**Brad Holmes** will be the conductor of the High School SATB Honor Choir. His photo and bio are on page 26.



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