

# PODIUM

Fall 2019

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## PRESIDENT'S MESSAGE

Autumn Reflections  
Jeff Wilson

Greetings, Choral Colleagues!

At the beginning of my term as IL-ACDA president, I want to thank you for the privilege of serving you and the choral art in Illinois in this new way. I am grateful for how our organization has fed my heart, mind, and soul in years past and look forward to giving back to our people and profession in the years to come!

As I write I am recalling our invigorating 2019 IL-ACDA Summer ReTreat at ISU. ReTreat headliners were **Joe Miller** from Westminster Choir College and **Stacey V. Gibbs**, the renowned arranger of Negro spirituals from Detroit. Having observed Joe's fine work for many years, it is no surprise that it was an inspiring experience to have him back in Illinois. He led the Director's Chorus in an engaging program of works by Howells, Bairstow, and others. He also gave the first performance of our Composition Contest winner, William Malpede, taught a masterclass of mid-career and collegiate conductors, and fielded questions about his approach to music-making and professional choices.

Stacey Gibbs led reading sessions of many of his own arrangements and other significant spiritual arrangements of our time. Stacey worked with an all-star high

school/collegiate demonstration choir on style and performance. Additionally, his discussion of performance practice, history and style of spirituals revealed a truly comprehensive and thoughtful approach to the genre.

Both guests inspired creative vitality and musical thoughtfulness into all of the participants, and for the second consecutive year, the numbers of first-time and student attendees saw a large increase. Other highlights included Dr. Ramona Wis receiving the Harold Decker Award and Brandon Catt accepting the first-ever IL-ACDA Young Choral Director Award. As I head into fall classes and rehearsals, I am once again energized and encouraged as I see a new wave of enthusiasm among Illinois choral directors. **Next year's Re-Treat will be held on June 24-25, 2020 at ISU with headliner Dr. Eugene Rogers of the University of Michigan.**

But if you missed this year's summer Re-Treat (or attended and are desirous of

**FALL CONVENTION  
OCTOBER 25-26TH  
SEE PAGE 9 FOR MORE  
INFORMATION**

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more choral inspiration) you don't need to wait until next summer. Illinois ACDA has grown to include a number of other special events which serve all choral directors in the state. Throughout the year, we hold multiple festivals serving different interests – Show Choir Honor Choir, Join Voices, Chicago!, Treble Choir Festival (North and Central), Gospelfest, and the 2-Year

College Festival are all planned for 2019-2020, with more events sure to be added.

### Of particular interest is the Fall Convention on October 25-26, IL-ACDA at Wheaton College.

This event will feature headliners Dr. Ramona Wis of North Central College, speech pathologist Lori Sonnenberg, and Kim Nazarian from New York Voices. The Convention will also feature performing choirs, interest sessions, a Treble Honor Choir led by Angie Johnson, and a High School Honor Choir

directed by Dr. Mary Hopper. For more information on all of these events and activities, see [www.IL-ACDA.org](http://www.IL-ACDA.org).

Before closing, I would like to thank my predecessor, Lee Kesselman of College of DuPage. Lee has been a shining choral star in Illinois (and beyond) for many years and has led IL-ACDA in exemplary fashion these past two years. Thanks, Lee, for sharing your gifts and experience with us, and for being a great mentor to me.

Best wishes to all as we begin new seasons and semesters! Please join us for one or more of our IL-ACDA events this year. Let me and our board know how we may be of assistance to you. I look forward to seeing many of you at the IL-ACDA Fall Convention and IMEC in January!

Jeff Wilson,  
President, Illinois ACDA

## THE MISSING MUSICAL ELEMENT: HUMANITY

Lynda Marshall, Youth and Student Activities Representative

As the Youth and Student Activities Representative, I have spent weeks deliberating over what I would write about for this article. During the IL-ACDA Summer Retreat, I was privileged to get to talk with some of the college students and young teachers. Every time I get to have real conversations with future educators, I find it truly humbling to hear stories and share stories "from the trenches." At the time of this writing, I just returned home after my first Professional Growth & Development day in preparation for the new school year. Students begin on Monday and I am prepared to take on anything that comes my way. Or, am I? For those of you preparing to enter the teaching profession, you are spending ample time learning how to prepare lesson plans, develop classroom management strategies, integrate technology into your classroom, work with special needs populations, and incorporate assessment into performance-based courses. That is the short list. For those of you beginning the school year for the tenth, twentieth, or thirtieth time, you are

doing those same preparations, plus contemplating implementation of new strategies!

Looking back, my first day in the classroom was particularly memorable. Flooded with many emotions one might have when beginning something "on your own" with no cooperating teacher or supervisor; I felt fear, excitement, anxiety, joy, confusion, anticipation, awkwardness, and triumph. Did I mention my first day on the job was two days before the holiday break and I was the fourth teacher the choir had that year? One moment will forever be frozen in my mind. After my VERY long lecture about rules and expectations (delivered much like the Wicked Witch of the West, but heard by the class as Charlie Brown's teacher), I asked the class if they had any questions. One brave student in the back row raised his hand, and in the most "I'm-too-cool-for-this-lady" voice looked me in the eyes and asked, "Are you going to stay here, or not?" I really cannot remember how I responded. I only remember thinking I might not make it out alive. I wish I had a time-travel machine to take me back to that first day where my veteran-teacher self could have an inter

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vention with my first-year teacher self. I think most veteran teachers would share the same sentiment.

My veteran-teacher self would share only two pieces of advice with my thought-I-knew-everything-first-year teacher self:

Teach the human being, not just the music.

Make your classroom feel like the safest place in the entire school.

Perhaps you read my list and are thinking, "duh." Or, perhaps you are teaching music to robots. Let me explain. I have always considered myself one of the luckiest people in the universe because I have an opportunity to impact young peoples' lives everyday. All of us wake up. All of us have good days. All of us have bad days. All of us have emotions. All of us experience life. We have these things in common. Yet, so many people struggle to find common ground in many areas of life. The choral rehearsal is a place where we have the luxury of expressing music through words. I believe it is not just about shaping the best vowels and having a wonderfully balanced, blended ensemble. It is equally important if not more important to understand the meaning and convey it to the listener. Honestly, I would like to go back and slap my first-year teacher self as I methodically planned every lesson and every concept and every rhythm and every note and every solfege syllable and blah, blah, blah. Do I think all of that is important? Absolutely. There has to be high standards and expectations in the choral classroom. Period. However, I

left out the most important part in my planning- the human being. It took several years for me to realize that regardless of the age of the singer, no matter how well-articulated the music was, if the emotion and understanding is missing, so is the music. If I can create an environment in my choral classroom that is focused on allowing vulnerability, making mistakes, encouraging confidence, building relational rapport, and supporting each other as a team, then my chances for creating beautiful music will increase exponentially.

So much has changed in our society, schools, and homes since I began teaching over twenty years ago. I feel it a duty to serve our young people to the best of our abilities, whether it be in a school, church, or community choir setting. Simply put, we can impact people in a way no one else can, and we can back that up with the scientific evidence from research on brain development and learning. The arts were part of our ancient cultures long before there was science or math. The brain's ability to respond emotionally to music is connected to biology and culture. The biological aspect is supported by the fact that the brain has specialized areas that respond primarily to music, and these areas are able to stimulate the limbic system, provoking an emotional response (Daly et al., 2015; Norman-Haignere, Kanwisher, & McDermott, 2015).

I want to challenge all of you to start this year thinking about the impact you have on your ensemble members and your audience. Be creative, be brave, be vulnerable, be human. "Who shall set a limit to the influence of a human being?" - Ralph Waldo Emerson

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Jim McCullough  
 Vocal Jazz Chair

Most of us who teach vocal jazz are vocalists with very little jazz pedagogy to draw upon. We sang in a vocal jazz group in high school or college, we dug the music and so we share it with our students. We seldom have a background in jazz piano, jazz bass, or jazz drumming. What to do? Listen to recordings and learn to speak the language of the rhythm section.

The function of the rhythm section in instrumental jazz and vocal jazz is as a support group that supplies the “feel” and compliments the vocalist’s performance. Sometimes there may be a short piano feature, solo, or intro. If you happen to have a talented member of the trio you could always add a repeat and feature them on a chorus of the chord changes.

Lets talk about medium swing. First off, play a recording of the chart and the trio will quickly be able to grab or

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duplicate what they hear. I suggest having at least one rehearsal with trio alone to focus on their function. Using their ears to guide them is how they are accustomed to learning. For the drummer, you are looking for a legato and connected sound starting with the ride cymbal. I suggest starting with quarter notes on a heavier ride cymbal so you hear the attack or strike more than the ring of the cymbal. The drummer should play into the cymbal to get the intensity that you want. For every three or four quarter notes they may add a couple of eighth notes here and there. Second is the hi-hat. We need a tight and concise sound on 2 and 4 from this instrument. (Chik) is my word of choice to emulate this sound. This part of the drums is the primary time keeper so it needs to be intense. The snare drum supplies the chatter to fill in the gaps a bit and the bass drum is not needed except for kicks and accents. The drummer should hit the kicks or accented parts of the chart with the snare and cymbal combined (and maybe the bass

drum). Most importantly is that the drummer sets up the kicks or accents with at least two eighth notes prior. I say 1-2-3-bah-doo-dot to the drummer to speak the language of a kick on the and of four. The setup usually utilizes the snare drum for the first two hits.

The bass player supplies the time and pulse in collaboration with the drums. In swing music the bass is either in a 2 feel or walking bass. Walking bass is mostly quarter notes that outline the harmonies (135) or scale wise motion within the key signature. I use doom doom doom to sing the bass part. Accent the d of doom and hum the m to emulate decay of the string. The bass player provides the drive and should have an aggressive attack to each note. In a two feel, the bass player and drummer play mostly half notes for more space. There are occasional eighth note pickups and a couple of quarter notes here and there (listen to a good recording).

The pianist provides the harmonic language as well as rhythmic accents. The pianist should have a copy of the vocals so they can see where the lines are accented. Also, the pianist is looking for gaps or holes to fill and compliment the arrangement. If you have a written piano part chances are that it already outlines the harmonies, accents the kicks and fills in gaps. If not, the pianist is looking at chord changes and needs to listen to the phrasing of the choir and plug in the holes and listen for the accents/kicks complimenting the arrangement. The drummer and pianist should have the same accents and kicks to move the piece forward.

As the conductor, you may wish to add some accents or kicks. The students may have suggestions as well. There are no rights or wrongs, just overplay (too busy) and underplay (dull). It is all a matter of taste, experience and listening. As I always say to my students’ “jazz is better caught than taught.”



Andrew Bruhn  
District 8 Representative

Living right in ILMEA District 8 is a fabulous composer, record producer, and conductor, Donald Fraser. Many of us likely know Don's classic piece, *This Christmastide*, which has been sung all over the world, including being the final piece at the annual American Boychoir Christmas programs for years. Don now serves on the IL-ACDA Board as Chair of the Composition Competition. I met Don for the first time this past March at the National ACDA conference in Kansas, City, MO. I was talking with friends, and Don heard me mention "Rockford," so he came over and introduced himself. We met for coffee back home in Rockford a few weeks later, and discovered that he actually lived literally around the corner from me during my growing up years in Batavia, IL! As you will find out in the interview, Don and I are both trumpeters, and apparently, I would drive him crazy with my trumpet practicing. While he was trying to compose, I would be blasting the battle scene from Strauss's *Ein Heldenleben* through the back yard! Little did I know he was not only a fabulous composer, but had produced some of my favorite recordings growing up—Canadian

Brass's *Noel* and *Heigh-Ho Mozart*. I hope you enjoy this opportunity to learn more about one of our own! Please check out his website: [donaldfraser.com](http://donaldfraser.com)

**Tell me about your early years—where were you born? What was your background? Musical background?**

I was born in Dagenham, on the east side of London in a shared council house (state housing). Dad was a Ford assembly line, blue collar worker. Food rationing was in place until 1953 when Queen Elizabeth II was crowned. There was a piano in the house and my Mum used to play by ear and my Grandfather would sing the Cockney songs of the era. Instead of having bedtime stories I always asked Mum to play the piano before I went to bed. I was always footling about on the piano from my earliest recollections. I went to state schools.

I played percussion instruments in infant school and sang in the small choral groups. When I was 7 I auditioned for the local Parish Church choir and after a 6 month probationary period was accepted as a full chorister member. This was a paid position with 3 practices a week, 3 Sunday services with different hymns, psalms and anthems at each service. Weddings were plentiful and highly paid, often as many as 4 on a Saturday. I was a chorister till I was 16, my voice having broken directly from boy soprano to bass almost overnight at 15.

I began to learn the piano formally when I was 11 and in high school sang in the choir and learned the trumpet. I played in



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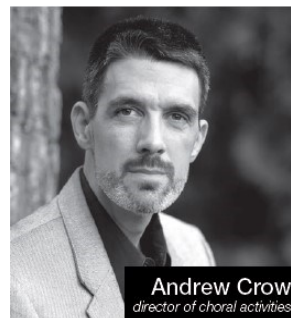
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**Andrew Crow**  
director of choral activities



**Kerry Glann**  
associate director of choral activities

To learn more, contact Andrew Crow, director of choral activities, at [arcrow@bsu.edu](mailto:arcrow@bsu.edu).

**[bsu.edu/music](http://bsu.edu/music)**

the local youth orchestra. My HS teacher got me to conduct the choir from time to time and I also conducted the both the youth and local community orchestra. I left school at 16 and set up my own piano studio as well as writing for the local theatre and playing trumpet in various semi professional operatic groups...lots of Gilbert and Sullivan

### **Where did you go to college?**

At 17 I was accepted as a composition and conducting student at the Royal College of Music. My professors were Humphrey Searle and Alexander Goehr and I was chosen to have master classes with Nadia Boulanger. Conducting classes were with Sir Adrian Boult. I was awarded all five composition prizes in my second year, which also saw the beginning of my professional career writing music for films, television and subsequently as Resident Composer at the Old Vic Theatre in London.

### **Did you always want to be a composer?**

Not until I was 13, up till then I think I wanted to be a pianist. But once I began being able to write it down, that was that, a composer I was going to be.

### **Who were the important mentors in life?**

Mr. Cook the choirmaster from whom I learned attendance discipline. Be there when you should be, no excuses! and be prepared.

Mrs. Drage, my high school music teacher who gave me a tremendous foundation in technique as far as harmony, counterpoint and composition were concerned and Mr. Steward my piano teacher who taught me, above all else, how to practice.

Denis Clift, the conductor of my youth orchestra became my musical "godparent". He was principal trumpet in the London Symphony Orchestra and introduced me to the world of professional musicians. He taught me what professionalism meant at the highest level. Incompetence was never to be tolerated and never take criticism personally but learn from it.

Larry Fenton, my first publisher taught me the 'business' of composing and made me a director of one of his companies, Breitkopf & Hartel (London) Ltd. That experience has been invaluable in running in my own publishing company.


Herbert Howells. Although he wasn't my professor at college he took me under his wing. His acceptance of me as a fledgling composer taught me confidence in my artistic endeavors.

We would often have tea in his teaching room at the RCM and he would regale me with anecdotes of those he had worked with.

When I decided to 'return to my roots' and became director of Worship Arts at Christ UMC in Rockford I was able to pay forward the mentorships I had received with a young man at the church. He wrote some great songs for the work camp ventures and I was able to encourage him to write choral music by giving him his first opportunities to write for choir, his name? Jake Runestad! He often was to appear in my office with scores he was working on for guidance. A pleasure to have begun that process for him and a pleasure to see him so successful in his writing.

### **Who are some of your favorite composers you turn to for inspiration ?**

I was quite naturally drawn to the British composers of the late 19 and 20 c. Elgar, Vaughan Williams, Holst, Bliss, Tippett, Howells and Britten, all of whom went to the RCM, except Elgar who was, however on the RCM Council. Of the great European composers I think I would have to say Beethoven, BUT, then there is Bach and Mozart, Haydn and Mahler and all of them really, not forgetting Palestrina, Tallis and Byrd.....I could go on.



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### Please share the story of *This Christmastide*.

The American soprano Jessye Norman invited me to a Christmas Eve dinner party at her English countryside house. At 20 minutes to midnight, after all the guests had exchanged gifts Ms Norman went off to make coffee. I suggested to another of the guests, a playwright and novelist that we quickly run up a carol as a surprise gift for Jessye.

The opening line "Green and silver, red and gold" refers to the wrapping paper lying around the tree after the gift exchange. At precisely midnight on the Christmas morning I sang it to Jessye. She then sang it, somewhat better than I did. She said we should record it. The rest, as they say is history. It became the center piece of the Christmas Symphony which is still available on CD and the PBS TV program from Ely Cathedral can be seen in full on YouTube.

## HOPE SINGS IN CENTRAL ILLINOIS

Josh Spear  
District 4 Representative

"To bring hope to our community through choral song" is the motto of the recently established Spero Chamber Chorale. Completing its second season this September, the Spero Chamber Chorale was founded in the summer of 2018 by Dr. Abby Musgrove, Director of Choral Activities and the Music Education Program at Illinois College in Jacksonville, IL. The Chorale, based in Springfield, is a professional vocal ensemble dedicated to sharing the choral art and bringing hope to the Central Illinois community. It is comprised of many local choral directors (myself included), singing instructors, as well as professionals from the community who have a background in choral music.

Also under the direction of Dr. Musgrove, the Spero Chamber Chorale was founded with a dual purpose. The choir aims to provide a place for busy choral directors and voice teachers to get to "sing again" and, more importantly, was founded out of a deep sense of a calling to give back to the community. To quote Dr. Musgrove, "These days, hope seems in short supply. As musicians, we sometimes feel powerless to make a change in this world. We aren't politicians, soldiers, or scientists. We aren't clergy, or poets, or philosophers. Yet what we do have, we can give: Beauty, Truth, Inspiration, HOPE. The word *spero* means "I hope" in Latin, and it is the mission of the Spero Chamber Chorale to bring tangible HOPE to our community, through the medium of choral song. The members of Spero are all accomplished singers and musicians, yet hail from various walks of life - teachers, professionals, moms, and dads. A love of great choral music brings us together, and an urge to give back pushes us toward excellence."

In its inaugural season, Spero's 18 members performed at various churches around Springfield a repertoire including a variety of works from all style periods to reflect the theme "Hope Sings Eternal". One part of the choir's conceptual framework is to revive and perform the "chestnuts" and choral favorites (which is pretty fun for us directors singing with the ensemble!). Thus works like Haydn's "The Heavens are Telling", Bach's "Sicut Locutus Est", Durufle's "Ubi Caritas", and Gauthrope's "Sing Me to Heaven" were among the selections performed.

At the premier concert, held at Sacred Heart Convent Chapel in Springfield, our joke was that we were "hoping" to have at least more people attending in the audience than were in the choir.

To our delight (and somewhat our surprise), despite terrific pouring rain and storms, an audience of over 150 showed and parking overflowed into the street. To us this was a great start for our little chamber choir! Spero also performed at three area churches to conclude the first season.

This past summer, in its 2nd season, the choir expanded to include 26 singers and performed a program entitled "Choose Hope" at St. Francis of Assisi Chapel at the Chiara Center in Springfield, one of the area's most acoustically and visually stunning venues. Selections included "The Road Not Taken" by Thompson, "Sicut Cervus" by Palestrina, "Halleluia" by Dr. Brad Holmes, and Paulus' "Pilgrims Hymn", among other choral favorites. It was a truly wonderful evening of fabulous choral music shared in a beautiful place, with a much larger audience numbering around 250 in attendance. The tears, ovations, hugs, notes, and gracious comments from audience members spoke volumes to choir members about the impact of the performance, and need for choral art and excellence in our community.

If you would like to hear the Spero Chamber Chorale, the sea





son finale concert will be held at First Presbyterian Church in Jacksonville, IL on Saturday, Sept. 21. It is a free, hour-long concert from 7-8pm. I HOPE you can attend.

I am so grateful to Dr. Abby Musgrove of Illinois College for bringing this opportunity to sing to our community. (Abby is a choral and musical rockstar if you don't know her - go to her next IMEC session - you'll be impressed!) Perhaps there is someone out there reading this who has always wanted to try something like this with directors in their region. I HOPE you will do it - make it happen! It has been such a refreshing musical experience and a wonderful community to enjoy with fellow directors and area singers in the summers when re-

freshing is so needed.

Finally, I'm so thankful for the reminder and encouragement that what we contribute to the world as choral educators is so vital and makes a real difference in lives. I don't know about you, but after yet another long year of teaching it is so good for me to be reminded that what we do matters so much, and while it can be so very hard, and demand so much time and effort, we as choral educators have the unique position to speak hope and love into our students who are so desperately in need of positive voices. I hope we all will remember our potential to bring hope, encouragement, healing, as well as musical skills, to students and let it all encourage us forward as a new school year dawns. May your year be filled with hope!

## WAS ANY BODY LISTENING? A TEACHER LOOKS BACK

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Debbie Aurelius-Muir, retired General Music, Choral Music, and Music Methods Teacher

This particular day began as every day had. It was Thursday. Not that that made a difference. Every day started the same. The bell rang at 8:22 a.m. and by 8:25 a.m. my special education class arrived. There were 14 students and one aide. I often struggled with it. I never intended to be a special education teacher. These middle school children had varied emotional, physical, and intellectual challenges. Every time I thought I understood their limitations, they would surprise me. Conversely, there were many times when I was sure I had the perfect amount of challenge to the lesson plan, only to discover that I had missed the mark completely.

I started class signing and singing "Do - Re - Mi" from *The Sound of Music*. The students were always very excited to show that they had mastered the Curwen hand signs for the major scale. (I should mention that because of age requirements, I had most of these special education students every day for five years. They entered sixth grade at 11 years of age, but were not promoted to high school until they were 16 years of age).

One of my most enigmatic students had a disability called "Dandy Walker Syndrome". Dandy Walker Syndrome manifested itself in this student with limited speech, limited intellectual development, limited physical strength, and limited mobility. We will call him "Robert". I watched Robert grow from a skinny little eleven - year-old who could barely be called four feet tall, to a strong-willed adolescent approaching six feet in stature. He didn't have great control of his limbs. He walked to music class by using a walker that let its owner pull down a shelf that allowed a quick sitting break in the middle of the trip. He had difficulties keeping his eyes focused in one direction. His eyes often darted left and right as if he was frantically trying to record everything for the future. His speech was very hard to understand. It appeared as if his tongue muscles didn't cooperate any better than his leg muscles. He had lots of volume but he couldn't articulate words. He had a very small vocabulary, as well. I don't

recall ever hearing him singing with the class. He sat and looked around.

Robert never made eye contact with me. I greeted him every day, as I greeted all of the students, but I usually never got a response. As Robert matured, he became angry. Maybe he felt some resentment at his limitations. I don't know. He really couldn't communicate very well, so there was no way of knowing. Now that he was getting older, he would shout out expletives and disrupt the class. He would throw himself on the floor. He would spit at other students. He would hit other students. If he was handed an instrument, he might throw it down. I used to question if he should even be in there. I didn't think he was benefiting from the class and he was making it difficult for the other students to learn. Was he even listening? Was I even an affective teacher for special needs students? I wasn't the special education teacher in the family, my sister was. I didn't want to teach in the special education field, I really didn't have any training. And to top it all off, I have to confess that on certain days, in that class, I did not display my finest teaching. But as we all know, in teaching and in life, every day is a new day. You get up, and you tell yourself that you have a chance to make this a great day. I would pray for strength, courage, and love for my students.

As I said, this day began like any other day. Robert, his aide, and the other students filed in. We sang and signed "Do Re Mi" and our other songs and enjoyed our activities. At the end of class, the students began to leave. Robert and his aide started to leave. But Robert wouldn't leave. He slid his walker right up to me. He stopped his six foot skinny frame right in front of me. He reached out to touch my dangly earrings. I felt like the girl in the gorilla cage being told, "Don't make any sudden moves, it frightens them!" My mind began to race with fear: What was he going to do? Is he going to yank out my earring? Is he going to hit me? Is he going to pull my hair? Is he going to spit on me? He got about two inches from my face and looked right into my eyes. While keeping one hand on the walker, and gently touching my dangly earring, he sang perfectly in tune and perfectly



*Continued from pg 8*

pronounced the solfege syllables “Sol-mi-do”.

The aide and I looked at each other as our jaws dropped and our eyes welled up with tears. We were speechless! I didn’t know he could sing. I certainly didn’t think he had been paying attention. Of all the phrases he could sing to me, he sings a perfectly phonated, perfectly articulated, and perfectly in-tune descending major triad? I didn’t know what to say. As I was wiping the tears from my cheeks, I realized that he had been listening!

I taught Robert for another two years. I never saw that kind of engagement again. But I knew he was listening...

So it is with all of our students. Whether they re “special needs” students or “typical” students, you never know what they hear. You never know what they will remember. You never know what they will learn from you. You are charged with being their representative for music and for good. It is the greatest job on earth and an important responsibility. Rise to the challenge. Don’t squander a moment. And don’t worry,

they **are** listening!

## Fall Convention 2019

October 25th & 26th  
Wheaton College Conservatory of Music

[Click here to register!](#)

Or copy and past the following link: [https://docs.google.com/forms/d/1XonuUEOdX9v\\_ASbR0VTvaiZMumWjNoJ0e1A2xfqe-9g/viewform?edit\\_requested=true](https://docs.google.com/forms/d/1XonuUEOdX9v_ASbR0VTvaiZMumWjNoJ0e1A2xfqe-9g/viewform?edit_requested=true)

**Early Registration for ACDA Members – Deadline is 9/8/17**

(Reading session packets are guaranteed with early registration but may be limited after 9/8/17.)

# **IL-ACDA Fall Convention Honor Choirs**

Friday 10/25 – 6:30 – 8:30 PM  
Saturday 10/26, 9:00 AM – 3:30 PM)

## **Treble Honor Choir – Advanced girls and boys (unchanged) in grades 6-9.**

Director – Angie Johnson, Artistic Director of *Young Naperville Singers (YNS)*

See the links below for more details:

[Treble Honor Choir Invite](#)

[IL-ACDA 2019 Treble Honor Choir Nomination Form](#)

[IL-ACDA 2019 Treble Honor Choir – TEACHER Registration](#)

Beth Best and Liz Powers, JH Honor Choir Chairs

Questions? [2019mshonorchoir@gmail.com](mailto:2019mshonorchoir@gmail.com)

*\*For additional information see page*

## **High School Honors Choir – SATB Mixed grades 10-12**

Faure Requiem with Organ

Director – Dr. Mary Hopper, Wheaton College Conservatory of Music,

[IL-ACDA 2019 High School Mixed Honor Choir Nomination Form](#)

(Send a balanced SATB small ensemble (4-20 singers))

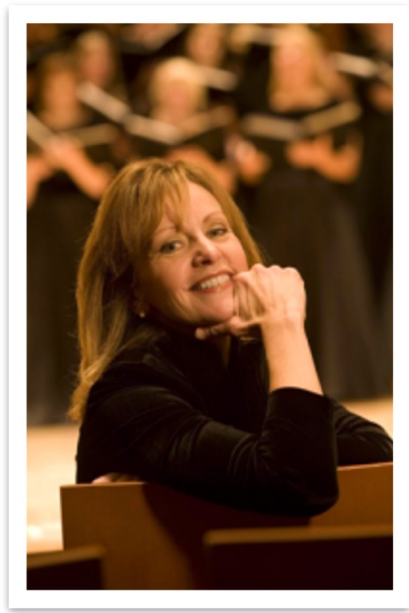
[IL-ACDA 2019 High School Mixed Honor Choir – TEACHER Registration](#)

Jessica Palmisano and Ali Kordelewski, HS Honor Choir Co-Chairs

Questions? Email Jessica at [jesspalmisano@gmail.com](mailto:jesspalmisano@gmail.com)

*\*For additional information see page*

## FALL CONVENTION 2019 HEADLINERS



Recharge and get to know our IL-ACDA Community  
**Dr. Ramona Wis ([website](#))** Director of Choral Activities at North Central College, Naperville  
**Lori Sonnenberg ([website](#))** Speech Pathologist and Voice Specialist



Vocal Jazz Track with **[Kim Nazarian](#)**, *New York Voices*  
*U of IL Chamber Singers*, **[Dr. Andrew Megill](#)**, Conductor

Performance Choirs-Reading and Interest Sessions-  
Choral Technique Session-Conductor Spa:  
Voice Care and Yoga  
Treble Honor Choir with **[Angie Johnson](#)**  
HS Honor Choir (SATB) with **[Dr. Mary Hopper](#)**

\*Professional Development Hours are available

## 2019 IL-ACDA Fall Convention at Wheaton College

(Tentative Schedule as of 8/9/2019. Check the website for updates)

### Friday, October 25

College Church: Commons Building

Free parking is available in the church lot adjacent to the Commons Building

8:00-9:00 AM	Registration and coffee College Church, Commons Building Lobby		
9:00-9:10 AM	Welcome with Laura Coster and Wheaton Conservatory Dean of Music		
	Opening Song with Dr. Ramona Wis: <i>If Music Be the Food of Love, David Dickau</i>		
9:10-10:00 AM	Dr. Ramona Wis, Headliner- <i>Making a Place to Make Good Art</i>		
10:00-10:45 AM	Lori Sonnenberg, Headliner- <i>Voice Care for the Busy Choir Director</i>		
11:00-12:00 PM	<i>Concert Session #1, College Church Sanctuary</i>  <i>Riverside Brookfield High School Madrigals: Aubrey Dunham-Prince, Director</i>  <i>Plainfield East High School Concert Choir: Ali Kordelewski, Director</i>		
12:15-1:15 PM	Lunch and social time in the College Church Commons Area Order a box lunch salad or sandwich with your registration from <i>Cafe Bon Appétit</i>		
1:30-2:15 PM	Mona Wis, <i>Be Your OWN Choral Clinician: Fresh Approach, Next Level</i>		
2:20-2:50 PM	Vocal Jazz Reading Session #1 Jim McCullough	or	Church Reading Session #2 Diane Hires
2:50-3:00 PM	Break		Break
3:00-3:45 PM	Kim Nazarian, Headliner <i>Vocal Jazz</i> with Highland Park HS Demonstration Choir  or  Lori Sonnenberg, Headliner, Speech Pathologist <i>Vocal Health - Know the Symptoms of Injury, How to Detect and Prevent them</i>		
3:45-4:30 PM	Kim Nazarian, Session #2 <i>Vocal Jazz Continued</i>	or	Interest Session #1 <i>Exploratory Strategies for Singing in all styles in the Choral Rehearsal</i> Brian Winnie, Western IL University
4:30-5:20 PM	Interest Session #2 <i>Turn Your Ensemble Sight-Singing Up to 11</i> Adam White	or	Interest Session #3 <i>Passing the Baton: Empowering Singers in the Choral Rehearsal</i> Amy Voorhees



*Continued schedule*

5:20 PM Walk to the Anderson Commons for Dinner

5:20-6:30 PM Dinner: South Room of Anderson Commons

Cafe Bon Appétit provides meals Wheaton College's award-winning dining service, provided in beautiful Anderson Commons. Gluten-free and vegetarian options are available.

7:00 PM *Concerts Session #2- College Church Sanctuary*

*Anima Children's Choir, Glen Ellyn: Charles Sundquist, Director*

*Treble Singer, Metea Valley High School: Nathan Bramstedt, Director*

*Chamber Singers, University of Illinois-Urbana: Dr. Andrew Megill, Director*

9:30 PM Optional social time at a nearby location, *TBA*

**Saturday**

**Armerding Center of Wheaton College**

Free parking is available in the Edman Chapel parking lot

8:00-9:30 AM Registration at the Armerding Building (Armerding Center)

8:30-9:30 AM Coffee, Water, and Bagels in the Hospitality Room

8:30-9 AM	Reading Session #3: Junior High or Ron Korbitz	Reading Session #4: High School Bryan Kuntsman
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9:00-9:45 AM Lori Sonnenberg: Headliner, Speech Pathologist  
*Vocal Fatigue and Muscle Tension in the Singing Voice –  
For Teachers and Students*

9:45-10:30 AM Dr. Ramona Wis, Headliner, *The Conductor as Yogi: A Practice for YOU with  
Strategies for Your Ensemble*

10:35-11:20 AM Interest Session 4  
*A Day in the Life of the High Five Choir*  
Susan Vaughan, New Trier High School

or

*Reading Session #5-Treble Music*  
Dr. Andrea Solya, University of IL-Urbana

*Continued schedule*

11:20-12:05                      Interest Session 5  
*A Place for Universal Design for Learning in the Choral Ensemble*  
Franklin Gallo

Or

Interest Session #6  
*What Makes it Great?*  
Jeremy Little and Co-Presenters: Dr. Amy Lynn Doherty, Andy Jeffrey,  
Mona Roy, and Paulette Boddy

11:00-12:45 PM                      Lunch in the Anderson Commons, South Party Room  
Purchase your brunch ticket with your registration.

Cafe Bon Appétit provides meals Wheaton College's award-winning dining service, provided in beautiful Anderson Commons. Gluten-free and vegetarian options are available.

1:00 PM                              *Concert Session #3* in the College Church Sanctuary  
*Festival Choir of Gary United Methodist Church,*  
Ms. Jennifer Whiting, Director

*No-Name Chorale*, Mr. Andy Jensen, Director

2:15 PM                              Concert Session #4 at the College Church Sanctuary  
*Junior High Honors Choir*                      Mrs. Angie Johnson, Director  
Mr. Michael Giuliani, accompanist

2:45 PM                              *High School Honors Choir*                      Dr. Mary Hopper, Director  
*Faure Requiem*                                      Dr. Edward Zimmerman, Organ  
Mr. Phil Spencer, rehearsal pianist

3:30 PM                              Approximate end time of the final concert

*Special Thanks to*  
*Wheaton College for co-sponsoring this event!*  
*Dr. Mary Hopper, coordination liaison*  
*Laura Coster, Fall Convention Chair*  
*IL-ACDA Convention Leadership Team*



#### **Dr Ramona Wis-Headliner**

Dr. Ramona Wis is the Mimi Rolland Endowed Professor in the Fine Arts, Professor of Music, and Director of Choral Activities at North Central College in Naperville, Illinois. She conducts the Concert Choir, Chamber Singers, and Women's Chorale and teaches courses in conducting, music methods, and servant leadership.

Dr. Wis holds degrees from the University of Illinois, Northern Illinois University, and a Ph.D. from Northwestern University. An active festival conductor, clinician, writer, and public speaker, Dr. Wis has presented workshops across the country and in Canada, including presentations for the British Columbia Music Educators Association, the International Conference of the Greenleaf Center for Servant-Leadership, Midwest Band and Orchestra Clinic, GALA Choruses, the Tennessee Arts Academy, the Illinois and Ohio Music Educators Associations, and in 2016, was the keynote speaker and session presenter for the ACDA North Central Division conference.

Dr. Wis's book, *The Conductor as Leader: Principles of Leadership Applied to Life on the Podium* has quickly become a leadership classic among conductors and music teachers, as well as those interested in leadership outside the music profession. She has written for *The Choral Journal*, *Music Educators Journal*, *Teaching Music* and the *China Europe International Business School Review*, and is a contributing author to *Toward a Description of Musical Experience* and *The Musical Experience: Rethinking Music Teaching and Learning*, written by doctoral faculty and fellows of Northwestern University.

Dr. Wis has served as President of the American Choral Directors Association in Illinois and on both ACDA and ILMEA executive boards. She has sung under Robert Shaw, James Levine and Margaret Hillis, and has conducted and performed in professional, theatrical, community, and academic settings for more than 35 years. Dr. Wis holds the 200-hour yoga teacher certification (CYT/RYT) and is currently in the 500-hour teacher certification program at Prairie Yoga Institute. Her additional work in biomechanics and anatomy continues her study of the body-mind connection in choral music and conducting.



#### **Lori Sonnenberg-Headliner**

Lori L Sonnenberg is a Speech-Language Pathologist and Voice Specialist. In her clinical work, she combines her passion for treating injured voices with her extensive background as a singer and voice teacher. She has achieved remarkable results in working with her own students and patients as well as in assisting some of the country's most respected voice teachers and clinicians. This blend of talents and skills makes Ms. Sonnenberg a formidable asset to the clinical and singing voice worlds.

Ms. Sonnenberg works exclusively with voice and breathing disorders and specializes in helping singers overcome voice injuries, post-operative voice struggles, and problematic technical voice issues. She is a certified member of the American Speech and Hearing Association (ASHA) holding the Certificate of Clinical Competency (CCC-SLP) and is a member of the National Association of Teachers of Singing (NATS). She is a former Speech Pathologist with Bastian Voice Institute in Downers Grove, IL, and has been teaching private voice since 1998.



#### **Kim Nazarian-Headliner**

For the past 25 years Kim Nazarian has been harmonizing all over the world with New York Voices (NYV). In 2012 Ms. Nazarian was recognized as one of the top 50 most influential Armenian artists, and inducted into her High School's Hall of Fame. Along with the many recordings Kim has made with NYV, she is proud to be one of the featured voices on Bobby McFerrin's "VOCABuLarieS" CD. Another recent professional highlight is Ms. Nazarian's collaboration with the Smithsonian Jazz Masterworks Orchestra and the Manchester Craftman's Guild on a concert tour dedicated to the late, great Ella Fitzgerald. Kim also enjoys being part of a special program called "Vocalese," (created by visionary producer, Larry Rosen), which integrates NYV

with Manhattan Transfer, and Jon Hendricks.

In addition to being a requested vocalist, Kim's work as a lyricist is in rising demand. Of course, you can hear her contributions on the NYV CD's; and now you can hear her other original lyrics throughout the world, including Russia, Brazil, the Netherlands (with Brazilian composer, Ivan Lins and the Metropole Orchestra), and Japan. Most notably, Kim wrote the title track to the accompanying CD of Bill Strickland's best selling book "Making the Impossible Possible". You can find her song "World of Possibilities" on

iTunes.

In addition to her extensive studio credits as a movie score and jingle singer, some of Kim's other recordings include "Red Dragonfly in NY" (JVC Victor) produced by Jazz Ambassador, Jiro Yoshida; "Long Ago and Far Away" (MCG Jazz), an original children's radio show; and guest appearances on "An Afternoon in Rio" (MCG Jazz) with extraordinary guitarist Joe Negri ("Handyman" for Mr. Rogers); "Two Worlds" with Boston based band "El Eco"; and Mark Shilansky's "Join the Club" release.

Ms. Nazarian also specializes in teaching vocal technique and the art of ensemble singing. For the past 3 years she has represented the USA as a judge for the International A Cappella Competition in Graz, Austria. She will also be a guest teacher in Germany this summer, and continues her long-standing position as an Artist in Residence at Bowling Green State University (host of the annual BGSU/NYV Vocal Jazz Camp!) Kim has conducted the New York and Arizona All State Jazz Choirs, and many all area and district jazz choirs in the US. Her highly acclaimed workshops have been presented at JEN and many state MEA conferences.

The near future holds a solo CD release for Kim entitled, "Some Morning". Remarkable guests include: Paquito D'Rivera; Gary Burton; John Pizzarelli, and Sean Jones.

Kim is a magna cum laude graduate of Ithaca College. She presently resides on a 6.5 acre farm in Oberlin, Ohio with her husband, son and 2 cats.

Touring the globe for the last 1/4 century has provided some favorite venues, countries and audiences. That amazing list includes: Carnegie Hall, Lincoln Center, the Kennedy Center, the Montreal Jazz Fest, the Jazz Cruise; Ouro Preto, Brazil; Leipzig, Germany, Armenia, Columbia, France, Holland, Indonesia, Japan, Norway, and Uruguay to name a select few.

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## PERFORMING ENSEMBLES

(in order of appearance)



### **Aubrey Prince, Director of the Riverside Brookfield High School Madrigal Singers**

Aubrey Prince is a music educator at Riverside Brookfield High School - Riverside, Illinois. She currently directs three curricular choral ensembles, a curricular band, and secondary general music courses. She is currently serving as the Instructional Coach for Fine Arts and Wellness at Riverside Brookfield High School. Aubrey received a Masters Degree in Music Education from Vandercook College of Music in 2016. Additionally, she is a graduate of Western Illinois University, Summa cum Laude, and holds a Bachelors of Music in Vocal Performance and Music Education.

Aubrey is very active in the choral arts and serves as the Treble Ensemble Repertoire and Resources Chair for the Illinois Chapter of the American Choral Directors Association. She is also an active member of the National Association for Music Education serving as one of the choral representatives for ILMEA District 1. Before her time at Riverside Brookfield High School, Aubrey served as choral director at Plain-

field East High School Plainfield, Illinois from 2008-2016.



Riverside Brookfield High School Madrigal Singers Located in the western Chicago suburbs, Riverside Brookfield High School serves students from Brookfield, Riverside, and North Riverside Illinois. Established in 1900, the RB Music Program has a long-standing tradition of musical excellence and has over 400 students involved in curricular ensemble course offerings including three curricular choirs, three curricular concert bands, two curricular orchestras, and two curricular jazz bands. Secondary general music course offerings include Fine Arts Survey, Studio Music Production, and Rock Band.

The curricular choirs at Riverside Brookfield High School have a vibrant presence in the Illinois choral arts. Students in the RB Choirs have participated in the Illinois Music Educators Associ-

ation District and State Festivals and the American Choral Directors Association Honor Choirs. Madrigal Singers is the flagship choral ensemble at RB and is a highly-auditioned mixed chamber ensemble. Singers in this elite ensemble perform heavily throughout the greater Chicagoland area community. The group has recently cliniced with Jake Runestad, collaborated in concert with Dr. Zachary Durlam and the University of Wisconsin - Milwaukee Concert Chorale, and performed at Carnegie Hall dur-



ing the RB Music Department 2018 Music Tour under the direction of Aubrey Prince. In the 2019-2020 academic year, the RB Madrigal Singers are excited to perform at the IL-ACDA Fall Convention at Wheaton College and the 2020 IMEC All-State Conference in



**Alexandria Kordelewski, Director of the Plainfield East High School Concert Choir**

Alexandria Kordelewski is Director of Choirs at *Plainfield East High School*, a position she has held since fall 2016. Ms. Kordelewski conducts the beginning freshman treble ensemble, the intermediate bass ensemble, the advanced women's ensemble and the advanced mixed ensemble. In addition, she directs many extracurricular ensembles that the *Plainfield East* choral program offers, as well as the spring musical. Prior to teaching at *Plainfield East*, Ms. Kordelewski taught choir and band at *Indian Trail Middle School* and worked with students in a general music and music therapy setting at *Krejci Academy*, a branch of *Little Friends*. She also served as musical assistant director at *Rosary High School* in Aurora, IL.

Ms. Kordelewski received her Bachelor of Arts in Music Education in 2012 from *North Central College* studying under Dr. Ramona Wis. In 2018, she received her Master of Music Education from *VanderCook College of Music*.

Outside of *Plainfield East*, Ms. Kordelewski is the music director for the summer community musicals at *North Central College*. Ms. Kordelewski is actively involved in with ILMEA, NAFME and ACDA. She currently serves as the District 9 representative for the American Choral Director's Association.



The Plainfield East High School Concert Choir is one of six curricular ensembles in the choral program at the school located in Plainfield. It is an auditioned ensemble made up of sophomores through seniors and it is the most advanced mixed ensemble at the school. Students from this choir have been selected to participate in the ILMEA All State Honor Choirs, the Regional Division ACDA Honor Choir, and the National ACDA Honor Choir.

The Plainfield East Choirs have recently performed at Universal Studios, Music in the Parks in Ohio, and Nashville. This year, the students will be traveling to New York City. The singers in the Concert Choir have a high level of musical excellence and have worked with collegiate professors from Luther College, North Central College, Vanderbilt University, Indiana University, Western Illinois University, Millikin University, and Illinois State University.

Plainfield East High School opened in 2008 with around 30 students in the choir program. The choral program now has approximately 200 students including six curricular choirs and seven extra-curricular ensembles. The choral program offers students a variety of music from Madrigals to Jazz.



**Dr. Charles Sundquist, Artistic Director of the Anima Singers Touring Chorus, Glen Ellyn**

Dr. Charles Sundquist, Artistic Director of Anima – Glen Ellen Children's Chorus, is a native of Duluth, Minnesota. He received his Master's and Doctorate degrees in Organ Performance and Literature from the Eastman School of Music, where he was a student of David Craighead. He was awarded the Prix d'Excellence from the Conservatoire de Région de Rueil-Malmaison in France while a student of Marie-Claire Alain. While in Paris, he was Associate Choirmaster and Organist at the American Episcopal Cathedral, accompanist for the Paris Ballet School and coach/accompanist for members of the Paris Opera Chorus. Dr. Sundquist's coaches have included Gwendolyn Koldovsky, Robert Spillman and Samuel Sanders for piano, and the vocal studios of Jan DeGaetanni, Marcia Baldwin, John Malloy, and Udo Reinemann.



Dr. Sundquist's passion to provide musical and cultural exchanges to his students is evident in his past collaborations. As Director of Choirs at Mountain Lakes High School and Princeton High school in New Jersey, he prepared his choirs for performances of Bach's St. Matthew Passion at the Schauspielhaus in Berlin in collaboration with the G. F. Händel school, Stravinsky's Symphony of Psalms with the Kostroma Symphony, outside of Moscow, Prokofiev's Alexander Nevsky at the Princeton University Chapel, Poulenc's Gloria, Mozart's Requiem with Metropolitan Opera soloists Paul Pliska and Sharon Sweet, a collaboration with the St. Charles University Orchestra in Prague, St. Martin-in-the-Fields in London, and many solo concerts in Dresden, Weimar, Stockholm, Vienna, Budapest, Montréal, and the White House and Basilica of the National Shrine of the Immaculate Conception in Washington, D.C. In 1997, the Princeton High School Choir performed in Moscow with the Moscow Conservatory's Children's Choir as part of Moscow's 850th Anniversary celebration. His choirs have also been featured at ACDA conventions



**Nathan Bramstedt, Director of Metea Valley High School Treble Singers, Aurora**

At Metea Valley, Nathan Bramstedt teaches curricular choirs, co-directs vocal jazz and is the Theater Program Director, where he oversees the stage productions and directs the musicals. Prior to opening Metea Valley in 2009, Mr. Bramstedt taught choirs at Crone Middle School and high school choir and band in Warrensburg, IL. He earned a Master of Music in Choral Conducting degree from the Pennsylvania State University as a full Fellowship recipient and a Bachelor of Music Education degree from Illinois Wesleyan University, where he returned as a guest professor in 2018. His choirs frequently perform at festivals across the region and have twice performed at the Illinois Music Educator's Conference. He has performed with the DCI World Champions Cavaliers Drum & Bugle Corps and the Chicago Master Singers. He resides in Oswego with his wife and three children.



Since the school's opening in 2009, the Metea Valley music program has built a strong sense of tradition and musical excellence. 10 years later, over 900 students are enrolled in one or more of over twenty music courses, including seven curricular bands, seven curricular choirs and seven curricular orchestras, plus two levels of music theory. Additionally, students may participate in any of 25 after-school extra-/co-curricular ensembles including various bands, orchestras and choirs, including madrigals, vocal jazz, musical theatre workshop, and a cappella pop groups. In the 300-voice choral program, Treble Singers is the most advanced curricular choral ensemble for

soprano and alto voices. Singers in this auditioned ensemble showcase vocal independence, flexibility and artistry and are dedicated to studying vibrant and noble choral works from all historical periods. Treble Singers perform throughout the region with recent appearances at St. Mary's College Women's Choir Festival and Aurora University's Composer Symposium.



**Dr. Andrew Megill, Director of the University of Illinois in Champaign, Chamber Singers**

Andrew Megill is recognized as one the leading choral conductors of his generation, admired for both his passionate artistry and his unusually wide-ranging repertoire, which extends from early music to newly composed works. He is the Suzanne and William Allen Distinguished Professor in Music and Director of Choral Activities at the University of Illinois (Urbana-Champaign), where he leads the oldest doctoral program in choral conducting in the United States. In addition, he leads three of North America's finest professional vocal ensembles: the Montreal Symphony Orchestra Chorus, the Carmel Bach Festival Chorale, and Fuma Sacra. His performances have been praised for their "power, subtlety, and nuance" and "profound spirituality" [Le Devoir, Montreal] and have been described as "piercing the heart like a frozen knife" [Monterey Herald] and "leaving the audience gasping in amazement" [Classical NJ].

Dr. Megill frequently collaborates with the world's leading orchestras. He has prepared choirs for the American Composers' Orchestra, American Symphony, Cleveland Orchestra, Dresden Philharmonie, Montreal Symphony Orchestra, National Symphony, New Jersey Symphony, New York Philharmonic, and Venice Baroque Orchestra for conductors including Pierre Boulez, Charles Dutoit, Joseph Flummerfelt, Rafael Frühbeck du Burgos, Alan Gilbert, Jane Glover, Neeme Järvi, Zdenek Macal, Kurt Masur, Zubin Mehta, Kent Nagano, John Nelson, and Julius Rudel. An accomplished orchestral conductor, he has led the Spoleto Festival Orchestra, Carmel Bach Festival Orchestra, I Musici de Montréal Chamber Orchestra, Masterwork Orchestra, Champaign-Urbana Symphony Orchestra, and Sinfonia da Camera (Urbana, IL), and made his debut conducting the Montreal Symphony Orchestra in 2014.

Dr. Megill is particularly admired for his performances of Baroque choral works. He regularly collaborates with leaders in the field of historically-informed performance, including Masaaki Suzuki, Ton Koopman, Bruno Weil, Andrea Marcon, Paul Goodwin, Julianne Baird, Elizabeth Wallfisch, Nancy Wilson, Peter Hanson, and John Holloway. He has conducted many period-instrument orchestras, including Piffaro, Rebel, Sinfonia NYC, Brandywine Baroque, the Sebastians, Tempesta di Mare, and the Trinity Baroque Orchestra. He has led Bach festivals at the University of Illinois, Westminster Choir College, the University of Missouri-Kansas City, and in Ireland at the Dublin Institute of Technology.

Dr. Megill previously served as Music Director of the Masterwork Chorus and Orchestra (with whom he frequently performed in Carnegie and Avery Fisher Halls) and Chorusmaster for the Spoleto Festival USA (where he trained "the finest opera chorus in the world" [Charleston Post and Courier]). He has been a guest artist with the Yale Institute of Sacred Music, TENET vocal ensemble, the Juilliard Opera Center, and Emmanuel Music (Boston), and served as interim choirmaster for Trinity Church (Wall Street) in Manhattan. Prior to his appointment at the University of Illinois, he taught at Westminster Choir College for more than twenty years.

Dr. Megill is a frequent champion of music of our own time. He has conducted regional or world premieres of works by Caleb Burhans, Paul Chihara, Dominic DiOrio, Sven-David Sandström, Caroline Shaw, Lewis Spratlan, Steven Stucky, Jon Magnussen, Arvo Pärt, and Krzysztof Penderecki, and has collaborated with the Bang on a Can All-stars, the Mark Morris Dance Company, folk singer Judy Collins, puppeteer Basil Twist, and filmmaker Ridley Scott. Recordings of choirs conducted or prepared by him may be heard on the Decca, EMI, Canteloupe, Naxos, Albany, and CBC labels.



**Jennifer Whiting, Director of Gary United Methodist Festival Choir and Orchestra, Wheaton**

Jennifer Whiting is a conductor, pianist, educator, and church musician. She holds a bachelor's degree in English and piano from Rockford College where she studied with Marsha Foxgrover, and a master's degree and performer's certificate in choral conducting from Northern Illinois University where she studied with Eric Johnson. While at NIU, she served as pianist for the Concert Choir and Chamber Singers.

Throughout her career, Jennifer has been active in education and church music. She has taught at every level from preschool through college, and she has served as pianist and director at several churches in Chicagoland and Rockford. She has also been the artistic director of the Rock Valley Master Chorale, the DeKalb Festival Chorus, and the Northbrook Community Choir, performing seasonal concerts and major choral works.

In her part-time position as Director of Music at Gary United Methodist Church (Wheaton, IL) she oversees the music program, conducts three choirs, and accompanies. Her heart's desire is to prepare so effectively behind the scenes—on both the technical and spiritual levels—that true worship emerges through the shared experience of music.



**Gary United Methodist Festival Choir and Orchestra**

A neo-Gothic, limestone edifice with brilliant stained glass stands on Main Street in Wheaton, IL. This is the home of Gary United Methodist Church, a congregation with deep roots in its community. For over 160 years, Gary has been an active, mission-oriented church seeking to share Christ's love in the world. The ministry of music is a vibrant function of this mission. Ten vocal and bell ensembles, a Steinway grand, and an Austin pipe organ grace each Sunday's worship.

Every spring, Gary's musicians collaborate on a larger musical work. The Festival Choir comprises the Chancel Choir assisted by section leaders and singing friends from the area. The Festival Orchestra includes instrumentalists from the congregation joined by students and professionals.

Recent performances include Forrest's *Requiem for the Living*, Rutter's *Gloria*, Jenkins' *The Armed Man: A Mass for Peace*, and Ray's *Gospel Mass*. This year the group returns to the work of Dan Forrest with *LUX: The Dawn from On High*.



**Dr. Andy Jensen, Director of the No-Name Chorale, St. Louis**

A native of central Illinois, Dr. Andy Jensen began teaching at Southwestern Illinois College in the fall of 2011. As Associate Professor of Music he conducts the Concert Choir and Chamber Singers in addition to teaching Music Appreciation, Private Applied Voice, and Music Literature. He served in a similar capacity from 2008-2011 at Arkansas Northeastern College. In addition to his duties at SWIC, Dr. Jensen serves as the Director of Music Ministry at First United Presbyterian Church in Belleville, IL, Artistic Director of the No-Name Chorale, a project-based ensemble including singers from the greater St. Louis metro area, and maintains active membership in the American Choral Directors Association. He remains an active tenor soloist and has been a full member of the St. Louis Chamber Chorus since 2011, assuming the additional role of Assistant Conductor in 2018. When not making music, Andy enjoys playing video games with his sons, James and Eli, eating spaghetti and meatballs prepared by his beautiful wife, Cathy and writing about himself in the third person.



No-Name Chorale began in 2014 with artistic director and founder, Andy Jensen in Belleville, IL. The mission of this volunteer community choir is to create meaningful shared experiences through the art of choral singing and to cultivate an appreciation of choral music in new audiences by presenting fine-art music in an approachable, welcoming manner. As a project-based ensemble, there's no set roster of singers and concerts are entirely concept/repertoire driven. Since each project is different, NNC has done chamber concerts with 16 SATB singers, larger choruses of 50+, and for the 2019 IL-ACDA Fall Convention, a program of TTBB glee club favorites. In the beginning, NNC only functioned during one week in the summer, but through these brief concert cycles strong relationships were built and the

demand to sing together grew. No-Name Chorale is now a firmly established part of the St. Louis choral scene and continues to fulfill its mission by offering 3-4 free concerts per year designed to share the joy of inspired choral singing with each other and the St. Louis/Metro East community.





### **Exploratory Strategies for Singing all styles in the Choral Rehearsal**

Brian J. Winnie, D.M.A., is the Director of Choral Activities at Western Illinois University where he teaches undergraduate and graduate choral conducting and literature courses and conducts the University Singers. He has worked with festival choirs throughout the United States and in Russia and presented at state and regional NAFME, ACDA, and International Conferences. He has published numerous articles and is the editor and contributing author of "The Voice Teacher's Cookbook."

Dr. Winnie received a B.S. in Music Education from the Pennsylvania State University, Master of Music Education from the University of Illinois Urbana-Champaign, and Doctor of Musical Arts in Choral Conducting from the University of Washington. He is also an Estill Mentor & Course Instructor of Estill Voice Training.

### **Exploratory Strategies for Singing all styles in the Choral Rehearsal**

Singers are often asked to perform in a variety of styles and genres, causing the choral teacher to be a specialist in multiple disciplines from vocology to ethnomusicology. Yet, most teachers are only trained in vocal technique associated with the Western classical tradition. Since singers are asked to create a variety of vocal qualities, teachers should be trained to utilize a multifaceted approach to developing vocal technique. This session is a dynamic exploration of the voice that incorporates science-based Estill Voice Training principles that choral directors can use to teach vocal technique associated with various genres of music. Special focus will be placed on strategies and exercises to enhance the vocal/choral warm-up and technology that can help connect kinesthetic, acoustic, perceptual, and visual understanding of the voice.



### **Turn Your Ensemble Sight-singing up to 11**

Adam G. White is a PhD candidate in music education. He holds a bachelor's degree in music education from Kansas State University and a master's degree in music education (choral pedagogy) from the University of Kansas. Prior to his studies at Northwestern, Adam taught choir in rural and suburban public schools for sixteen years. His choirs have performed at the Kansas Music Educators Conference and have regularly received top ratings at festivals. Adam's research and academic interests include sight-singing, music literacy, assessment, and cooperative rehearsal practices in the choral classroom.

Are you struggling to get your choristers over the sight-singing hump? Perhaps you ready to turn your ensemble sight-singing up to 11. Either way, this session is for you. Maximize rehearsal time by engaging in practical, efficient, and effective sight-singing instruction and practice. Many conductors feel they just do not have the time to teach sight-singing regularly, but techniques and strategies exist that make sight-singing instruction more productive. Efficient instruction of sight-singing means more rehearsal time

can be spent on choral technique, artistry, and expression.

This session will offer creative, fun, and effective research-based strategies aimed at boosting your ensemble's sight-singing skills. Following an overview of methods and materials, this session will offer timely solutions to improve your sight-singing instruction. Topics covered will include strategies for improvement, establishing a daily sight-singing sequence, efficient individual assessment, practical use of technology, and engaging choristers in movement. This session will conclude with a series of sight-singing games and challenges sure to engage new learners and challenge the most experienced sight-singers.



### **Passing the Baton: Empowering Singers in the Choral Rehearsal**

Dr. Amy Voorhees is the Director of Choral Activities at Susquehanna University and Cyril M. Stretansky Endowed Chair. Dr. Voorhees conducts the University Choir and Chamber Singers and teaches courses in Choral Conducting and Choral Methods. A graduate of Michigan State University and a University Distinguished Fellow, Dr. Voorhees taught Class Voice, undergraduate conducting, assisted with the MSU Choral Union, Women's Chamber Ensemble, and conducted the MSU Campus Choir. She holds a B.M. degree in Vocal Performance from Simpson College, has additional Music Education training from Iowa State University, and a Master's Degree in Educational Leadership from Drake University.

Prior to her studies at MSU, Voorhees taught public school for seventeen years with experience at the Elementary, Middle and High School levels. Her most recent appointment was the Director of Choral Activities at Waukee High School where she supervised staff and accompanists while overseeing eleven different choral ensembles, including very successful show and jazz choir programs. During her tenure,

the A Cappella Choir was invited to sing at the 2014 American Choral Director's Association National Conference in Salt Lake City, UT. Voorhees conducted the Cantate Advanced Treble Choir, Bella Voce Treble Choir, two vocal jazz ensembles and coached singers for the annual high school musical. While at Waukee High School, Voorhees served on the Affirmative Action Committee and



Leadership Team for the Waukee Community Schools and held numerous other leadership roles within the school district and community. Additionally, she has served as an adjunct faculty member for Drake University teaching a vocal jazz methods course. Voorhees had an active accompanying schedule as well, playing for several local churches, as well as directing adult and youth choirs.

Dr. Voorhees is in demand as a clinician, guest conductor, and presenter. She has worked with choirs in Iowa, Michigan, Minnesota, Colorado, Virginia, New Jersey, New York, Ohio, Maryland and Pennsylvania. Presentations and workshop sessions have been shared at colleges, universities and many ACDA and NAFME state conferences.

She is a member of the American Choral Director's Association, National Association for Music Education, and the Jazz Education Network. She previously served on the state ACDA Board of Directors in Iowa and the Michigan State Vocal Music Association as Coordinator of Student Activities.



#### **A Day in the Life of the High Five Choir!**

A native of Canton, Michigan, Susan Vaughan is currently in her twenty-seventh year as a choral music educator. Susan is the founding director of the High Five Choir (2005-present), which has been featured in the Chicago Tribune (2010), NBC Nightly News with Brian Williams Making a Difference (2011), and WGN News (2011). Susan, along with the High Five Choir have presented and performed at the Illinois Music Education Conference in Peoria, Illinois (2009, 2014, & 2017) and ILMEA Ted-style Talk at North Central College (2018). Susan earned a Master of Arts degree in vocal performance from Northwestern University and a Bachelor of Science degree in Music Education from Eastern Michigan University. Susan has been a member of the Chicago Symphony Chorus, American Choral Directors Association, and National Association for Music Education. Susan is honored and excited for the opportunity of sharing the High Five Choir model and message at the IL-ACDA Fall Conference.

High Five Choir is a group of students of all abilities coming together through music, building long-standing friendships, raising disability awareness, and serving as agents of change for our school, our community, and our world. The High Five Choir is currently in its fifteenth year of existence and thirteenth year as an official course offering at New Trier High School in Winnetka, Illinois under the direction of their founding choral director, Susan Vaughan. Currently, there are 80 High Five Choir members from both general and special education populations ranging in age from 14 to 22. Throughout its existence, the High Five Choir has been invited to present and perform at several music educator conferences as well as universities and schools throughout the Midwest. Susan Vaughan will share High Five Choir's history and journey since its inception in 2005 for other choral directors and institutions to emulate across the country followed by a live High Five Choir performance. The High Five Choir not only taps into the potential and inherent worth of students of all abilities, it celebrates rich and beautiful diversity by simply recognizing our shared humanity through music and singing.



#### **What Makes it Great?**

**Jeremy Little, Mary Lynn Doherty, Mona Roy, Andy Jeffrey, Paulette Boddy**

An advocate for a deeper rehearsal learning experience, Jeremy Little (Vernon Hills H.S.) has presented at numerous education conferences and workshops in Illinois, Indiana, and Wisconsin. He also enjoys spending as much time as possible with his wonderful family: beautiful wife Andrea, silly son Elliot, and feisty daughter Evelyn!

Academically, he is involved in teaching the Comprehensive Musicianship through Performance model ([www.ilcmp.org](http://www.ilcmp.org)) to music educators across this state and has had contributed chapters in two recent publications: "Feedback: The Hinge that Joins Teaching and Learning" by Jane E. Pollock, and "The Power of the Social Brain: Teaching, Learning and Interdependent Thinking" edited by Arthur Costa and Pat Wilson-O'Leary.



Mary Lynn Doherty is the Coordinator of Music Education at Northern Illinois University, where she teaches choral and general music methods and directs the University Chorus. Dr. Doherty has conducted elementary, middle and high school level ILMEA choirs as well as numerous district and festival choirs in the midwest. She is on the IL Comprehensive Musicianship through Performance Committee, and is the host of the ILCMP Summer Workshop at NIU. Dr. Doherty has been nominated by her students and colleagues for NIU's Excellence in Undergraduate Teaching Award four times. She is a graduate of Luther College and the University of Wisconsin-Madison.



Mona Roy is in her twelfth year as choir director at Dundee Middle School in West Dundee. She is an active clinician, adjudicator, and vocal performer and an active member of NAFME and ACDA. Her advanced girls choir, Bella Voce, has performed at IMEC and two groups have served as demonstration choirs at Northwestern University. She has served as a guest clinician for several Junior Chorus festivals including the ILMEA District VI Junior Chorus. She also served as the ACDA Central Division JH/MS Repertoire and Standards Chair for two years. Additionally, Mrs. Roy directed the Anima-Glen Ellyn Children's Chorus Musical Experience for Children for seven years. When she is not at school, she devotes her time to her husband and two beautiful children, Bela, age 5, and Ronin, age 1.



Andy Jeffrey is the Choral Director at Glenbard West High School in Glen Ellyn, IL where he teaches 5 curricular choirs. His extra-curricular responsibilities include jazz choir, madrigals, vocal directing the school musical and overseeing student run a cappella ensembles.

Mr. Jeffrey has been active as a clinician at festivals in Illinois and California. He is also an active church musician. Mr. Jeffrey holds a bachelor of music degree in education from Taylor University in Upland, IN and a master of music degree in education from Northern Illinois University. He is an active member in the American Choral Directors Association and the National Association for Music Education. He serves on the IL-ACDA state board as the TTBB R and S Chair and the state committee for the Comprehensive Musicianship through Performance. He has also been a long time member of the St. Charles Singers, a professional choir based out of St. Charles, IL.



Paulette Boddy earned degrees from the University of Illinois in Champaign-Urbana and then VanderCook College, with additional credits from NIU and others. She has had the privilege of working in the Indian Prairie Schools since 2009, having previously taught in the Wilmette Public Schools for 14 years and then at Still Middle School prior to her commitments at Metea Valley High School. Mrs. Boddy currently teaches Choir and AP Theory and is a faculty advisor for National Tri-M Music Honor Society. Mrs. Boddy's teaching experience extends into adult community and church choirs, General Music, and musical theatre. She has extensive experience as a pianist, accompanist, vocalist, and judge. She loves working with singers of all ages as a clinician and guest conductor for festivals in northern Illinois. She has also been chosen to present several clinics at IMEC as well as at other professional development workshops throughout Illinois—

bringing advocacy for a richer learning experience in choir. Mrs. Boddy serves on the leadership board for Illinois Comprehensive

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## HONORS CHOIRS

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### **Dr. Mary Hopper, Conductor of the High School Honors Choir**

Mary Hopper, Professor of Choral Music and Director of Performance Studies at the Wheaton College Conservatory of Music conducts the Wheaton College Men's Glee Club and the Women's Chorale and is a frequent conductor for the Wheaton Opera production. Both of her choirs have appeared on ACDA conferences. The Women's Chorale has been invited to sing at two National Conferences (Salt Lake City and New York City) and four Central Division Conferences. She has toured both nationally and internationally with both choirs.

Dr. Hopper is currently National Past-President of the American Choral Directors Association and was conference chair for the ACDA 2015 National Conference in Salt Lake City. She has served ACDA on the state and division levels since 1983 when she was a member of the planning committee for the Central Division convention. Since then she has held positions as Central Division Women's Choir R &

S Chair, Illinois State Treasurer, Illinois Newsletter Editor, Illinois State President, and Central Region President.

Dr. Hopper holds degrees from Wheaton College and the University of Iowa, where she studied with Don V Moses. Before coming to Wheaton, Dr. Hopper taught both junior high and high school choral music in the Chicago area and choral conducting and voice at the University of Minnesota (Morris).

Also, an active church musician, she presently serves as Minister of Music at Immanuel Presbyterian Church, Warrenville, IL. She also was recently appointed the Artistic Director and Conductor of the Hinsdale Chorale.

She has been honored by Wheaton College with a Senior Teaching Achievement Award and the Distinguished Service to Alma Mater Award. In 2014 Illinois ACDA awarded Dr. Hopper the Harold A. Decker Award in recognition and appreciation of the significant contribution she has made to choral music. This year Dr. Hopper was given the Stace M. Stegman Award for service to the choral profession by Central Region ACDA.

**Dr. Phil Spencer, High School Honors Choir Accompanist**

Philip Spencer is in frequent demand as performer and accompanist on piano, harpsichord, and pipe organ. He earned the Master of Music degree from the Yale University School of Music and Institute of Sacred Music; completed one academic year of church music study in Berlin, Germany; and pursued doctoral work in choral conducting and organ at the University of Iowa. Currently a full-time, tenured Professor of Music and Director of Choral and Vocal Music at Joliet Junior College, he conducts both of the college's choral ensembles; teaches applied and class voice, and harpsichord; designed and teaches a course in world music; and serves as Coordinator of the Musica Viva Concert Series.

Mr. Spencer has recently been named the new Collaborative Keyboardist for the Downers Grove Choral Society. In addition, he is Founding Conductor of the Lutheran Youth Choir International; Founding Artistic Director of the Festival of Global Vocal Music at Mansfeld Castle in Mansfeld, Germany; and Founding Conductor Emeritus of the Edina (MN) Chorale. As a composer, he was awarded first prize in the Roger Wagner International Choral Composition Contest at the University of Southern California at Los Angeles and was winner of the 2014 Illinois American Choral Directors Association Choral Composition Contest. In 2011, Mr. Spencer was the recipient of the twenty-fourth annual Saint Genesius Award by Lewis University "for extraordinary achievement in choral music and music education".

**Angie Johnson, Treble Honor Choir Conductor**

Angie Johnson received a Bachelor of Arts Degree in music education with honors from Northern Illinois University in 1991 where she studied piano with Donald Walker. Upon graduating, she taught choral/general music for Circle Center Middle School (Yorkville, IL) and Gregory Middle School (Naperville, IL) for 7 years. Conducting choral programs of up to 350 singers in curricular and honors choirs, her choirs were given superior ratings each year. Upon several occasions, she was named a "Most Influential Educator" by the Indian Prairie Educational Foundation. Mrs. Johnson is an active clinician, adjudicator, accompanist and festival conductor and loves working with choirs in their own classroom setting. Passionate about sharing her love for young people and teaching, she has led panel discussions, workshops and teacher institutes for both future and current teachers specializing in creative rehearsal techniques for young voices regionally, nationally and internationally. Now in her 20th season as a director and 12th season as the Artistic Director

of Young Naperville Singers, she oversees the music education, artistic programming and visionary leadership of the growing organization. Under her tenure, Young Naperville Singers has grown to over 375 singers (7–18 years of age) in ten choirs.

**Michael Scott Giuliani, Accompanist of the Treble Honor Choir**

A sought-after collaborative pianist and organist of unique versatility, Michael Scott Giuliani is the accompanist for the St. Charles Singers, as well as the top girls choirs of the Young Naperville Singers, and the choirs at North Central College. Additionally, he regularly collaborates with amateur and professional soloists and ensembles around the Chicagoland area. In the past, he has served as pianist and organist for Tim Zimmerman & The King's Brass, an internationally renowned sacred brass ensemble, pianist for the North Park University Choir and Gospel Choir under the direction of Dr. Rollo Dilworth, and as a collaborative pianist at Charleston Southern University.

Primarily a church musician, Giuliani serves as Cantor (the historic Lutheran term for Director of Music) at Bethany Lutheran Church & School in Naperville, IL, and has served at various churches in Illinois and South Carolina. He studied piano as an undergraduate student with Dr. Terree Shofner-Emrich at North Park University, and received the degree of Master of Church Music in Organ from Concordia University Chicago where he studied organ with Dr. Steven Wenthe and piano with Kuang-Hao Huang. He is currently pursuing a PhD in Christian Worship.

Giuliani has a passion for music education, believing that a comprehensive music education is not a luxury, but a necessity for all human beings. To this end, he founded, directs, and teaches at The J.S. Bach Academy of Music at Bethany Lutheran Church & School (aka "The Bach Academy"), a community music school currently serving over 600 students in the greater Naperville area through a variety of programs in music education. As part of the Academy, Michael and his wife, Agnes, are proud to be among the first music teachers in the Naperville area to offer a piano-based program for students with special needs (autism, learning disabilities, cognitive delays, dementia, etc.). Michael and Agnes live in Plainfield with their three beautiful children, Lucien, Eloise, and Adeline.

Dear Choral Music Colleagues,

You're invited!! Open to IL-ACDA members & their students.

## IL-ACDA 2019 Treble Honor Choir for Grades 6-9

### Part of the 2019 IL-ACDA Fall Convention

**Director:** Mrs. Angie Johnson, Artistic Director of Young Naperville Singers

Angie is an energetic, inspirational director and she really loves this age of students. She is also a fine musician who is able to connect to get kids to *really make music*. *Your students will enjoy their time and will return back to school with a positive energy that will help your choir feel more motivated and excited to work together to make music!*

**Singers:** Your advanced 6th - 9th grade singers, unchanged/treble voices

**Teachers:** IL-ACDA members may:

Register for one or two days of the Fall Convention and receive PD Hours OR

Attend only the honor choir rehearsals & concert (no registration or PD Hours for the convention)

Non IL-ACDA members must join IL-ACDA in order to bring students to the honor choir

Teacher Lunch: If teachers register for the convention, brunch is included on Saturday with your registration.

If teacher is ONLY teacher/chaperone and NOT attending the convention, you may either bring your own lunch or purchase brunch ticket (\$14) in award-winning Wheaton College Dining Hall (Anderson Commons). Vegetarian/Allergen Dining is available.

**Date:** Friday, October 25, 6:30-8:30 pm & Saturday, October 26, 9-3:30 pm (Student needs a water bottle, snack, black folder, original copies of the music, a pencil, and concert clothes/black and white)

**Concert: 2:15 at College Church Sanctuary (ticket \$5/audience member, under 5 years is free)**

**Singer Attire for the Performance:** A white shirt (no off-white please), black dress pants or a black skirt with black tights. No leggings or black jeans please!

**Location:** Wheaton College and College Church of Wheaton, Wheaton, IL

**Process:** Nomination by teacher, **due Tuesday, September 10, 2019**

Check postmarked **Friday, September 20, 2019**

**Cost:** \$26 total per student, which includes lunch on Saturday.

(The cost breakdown is as follows: \$15 [Honor Choir participation - director and accompanist honorarium etc]

and \$11 [Sandwich, chips, cookie, and water])

**Music** must be purchased by each participating director for their students. JW Pepper has the music in stock.

**\*PLEASE PREPARE YOUR STUDENTS so this truly is an honor choir experience.**



Shiru  
Allan Naplan  
2 part  
Boosey & Hawkes  
4800487  
JW Pepper # 3267952

Lunar Lullaby  
Jacob Narverud  
2 part  
Santa Barbara Publishing  
SBMP 1282  
JW Pepper # 10535552

Cantate Domino  
Nancy Hill Cobb  
2 part  
SBMP  
JW Pepper # 3192275

Walk In Jerusalem  
Rollo Dilworth  
3 part treble  
Hal Leonard  
08744361  
JW Pepper # 3701425

**Registration Information: Fill out the Google Doc for each Student that is on the IL-ACDA Website. Go to Events-Fall Convention 2019- Treble Honor Choir**

**We hope you and your students can be a part of this inspirational conference!**

**Treble Honor Choir Chairs:**

Beth Best Retired  
Liz Powers Richland Junior High, Crest Hill  
Questions? Contact Liz and Beth at this email: [2019mshonorchoir@gmail.com](mailto:2019mshonorchoir@gmail.com)

Dear Choral Music Colleagues,  
You're invited!! Open to IL-ACDA members\* & their students

## IL-ACDA 2019 High School Honor Choir

Presents

### Faure's Requiem

**Who:** Your advanced 10th -12th grade singers. Directors may bring a quartet or a balanced small ensemble of 4-20 singers. Teachers are responsible to prepare their students so this is truly and honor choir experience for everyone.

**Conductor:** Dr. Mary Hopper, Wheaton College Conservatory

**Organist-**Dr. Edward Zimmerman, Wheaton College Conservatory

**Rehearsal Accompanist:** Phil Spencer, Professor at Joliet Jr. College

**When:** Friday, October 25, 6:30-8:30 pm & Saturday, October 26, 9-4 pm (Student needs a water bottle, snack, black folder, a PDF of the music (free on CPDL), a pencil, and concert clothes-All black) This honor choir is a part of the IL-ACDA Fall Convention

**Where:** Wheaton College Conservatory of Music and College Church of Wheaton

**Cost:** \$20 total per student, which includes lunch on Saturday. (The cost breakdown is as follows: \$10 [Honor Choir participation - director and accompanist honorarium etc] and \$10 for lunch: Sandwich, chips, cookie, and water-Gluten free bread is an option **Check must be postmarked by Friday, September 20, 2019**

**Rehearsals:** Edman Chapel in the East Wing on the Wheaton College campus. Student check-in will be at 6-6:00 PM on Friday, October 25th.

**Performance:** College Church of Wheaton (tickets are \$5 for parents and the community, under 5 years old is free)

**Singer Attire for the Performance:** A black dress shirt with collar , black dress pants or a black skirt/dress with black tights. No leggings or black jeans please!

#### Registration Process:

**1. \*Teachers must be members of IL-ACDA to nominate students.** Have your membership number and expiration date when you fill out the google form. If you are not a member of IL-ACDA you will need to join before you can register your students at <https://acda.org/ACDA/Membership-Root/Home.aspx>

**2. Choose option A or B**

Option A: Register for one or two days of the Fall Convention and receive PD Hours

Click on this link if you would like to register for the convention: <https://www.il-acda.org/events/fall-convention/>

Option B: Attend only the honor choir rehearsals on Friday evening and Saturday with your students (no registration fee and no PD hours)

Teacher Lunch on Saturday: Teachers may purchase a brunch ticket when you register for the convention. If the teacher is ONLY teacher/chaperone and NOT attending the convention, you may either bring your own lunch or purchase brunch ticket (\$15) in award-winning Wheaton College Dining Hall (Anderson Commons) at the door. Vegetarian/Allergen Dining is available.

3. Students can be nominated by their teacher no later than **Sunday, September 15, 2019.**

**Click here to fill out two google forms:** Director Info. Doc for yourself and the Student Nomination Doc. for each participating student.

<https://www.il-acda.org/events/fall-convention/>

**We hope you and your students can be a part of this inspirational experience!**

**High School Choir Chairs:**

Jess Palmisano-Geneva High School

Ali Kordelewski-Plainfield East High School

**Questions?** Contact [jesspalmisano@gmail.com](mailto:jesspalmisano@gmail.com)