

ICDA Notations



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Presidential Perspectives

Kerry Glann, ICDA President

As they say on the *Great British Baking Show*, “We’re halfway froo!” Halfway through, that is, certainly the most challenging and unusual academic year we have ever faced as individuals and as a profession. As we begin the new calendar year, I hope you have had some time to reflect and recharge. When we are able to meet again as a choral community, I wonder what we’ll talk about. What have we lost or mourned this year? What did we find to celebrate and uplift? What have we learned that we might actually apply in the future? (Of course, we might simply never want to talk about this year again!) Regardless of your situation, I want to affirm again that whatever you are doing to get through this unusual time is important, that bringing any amount of beauty into the world is worthwhile, and that you never know when you are making a difference in someone’s life amidst the challenges all around. If you need a source for recharging your own creative batteries, read on.

Be Inspired: National Conference

One of my favorite parts of being an ACDA member is attending national conferences. I started going as a junior in college, and I think I’ve only missed one or two since. The music you hear, the collective expertise you encounter, and the energy you feel are thrilling. Though ACDA won’t physically meet in Dallas as planned, this unusual year gives us a unique opportunity to experience a national conference without the costs of leaving home! Especially if you’ve never

been to one, I hope you will attend the virtual 2021 ACDA National Conference, March 18-20. I, for one, can’t wait to see how the 37 performing choirs – including Indiana University’s Singing Hoosiers – will deliver their concerts and what new music will catch my attention. I’m excited to hear Coro Entrevoces, a fantastic choir from Cuba, and I look forward to legendary composer Alice Parker sharing her wisdom in a keynote address. I will enjoy not having to choose between intriguing yet simultaneous interest sessions. With much of the conference content remaining “on-demand” as part of registration, I can go back and catch things on a second or third pass. There is truly something for every taste and level of interest at a national conference, so even though I’m sure we’re all tiring of virtual-everything, I encourage you to take advantage of this wonderful opportunity to learn, enjoy, and find new inspiration.

Also: Election Results

Thank you to everyone who voted in the recent ICDA Board elections. I’m pleased to report that **Andrea Drury** will serve as our next President-Elect. Andrea brings a wealth of experience as a teacher, church musician, and professional vocalist to her work on the board. She is currently the Fine Arts Specialist for the Evansville Vanderburgh School Corporation and conductor of the Evansville Philharmonic Chorus. Meanwhile, **Melissa Walsh** was re-elected Secretary for a second, two-year term. Melissa serves as choral and musical theatre director at Perry Meridian High School in Indianapolis. Congratulations, Andrea and Melissa! We thank you for your willingness to serve ICDA and look forward to your leadership in the coming years.



Money Matters

Paula Alles, Treasurer

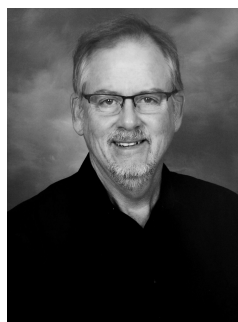
At the time of this writing, I am working with Anissa Bradley to collect All State Choir Auditions fees. Thanks to all of you for providing one school check to cover your students' fees. We currently have \$5,047.17 in our ICDA checking account and \$34,828.07 in savings. These amounts are substantially lower than last year's amounts at this time. We had no income from Summer Conference last year and the postponement of All State Choir has delayed those deposits. Hopefully, our bottom line will improve soon. We hope you will all join us at this year's Summer Conference on June 28-30. I am so looking forward to seeing everyone again. Check out the headliners. We are so privileged to work with such superstar choral people. My church choir loves Elaine Hagenberg's "Oh, Love." I can't wait to meet her.

When your school or church secretary pays your dues for you, please ask her to send your membership renewal card with the check directly to the ACDA National Headquarters in Oklahoma City. You may also renew your membership online with a credit card. The ACDA website is www.acda.org. This will renew your national ACDA membership as well as your Indiana membership. If you are wondering why you haven't received recent mailings, it could be that you have forgotten to update your change of address, you may do this online. If you've never logged on to the national website, you really should. Choral Net is very interesting and helps you realize that others have the same difficulties that you do.. Lots of interesting and practical solutions are provided by your colleagues.

If you have any questions about your membership, please feel free to contact me. My home e-mail is best, alles.paula@gmail.com. If you prefer to phone, my cell phone is 812-631-2625. You may also contact the national office at membership@acda.org. My church and community choirs are both on sabbatical at this time due to the pandemic. We very much miss not only the singing but the companionship. We hope that we might be able to renew those activities eventually. We are finally just beginning to experience some long-awaited vaccine distribution. Most of our health care workers and nursing home residents have been vaccinated. Our local health department finally began working with the over 70 age group. The rest of us are patiently waiting our turn and staying safe. Best wishes to you all.

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From the Editor

Chuck Bradley, Notations Editor

I hope you enjoy this issue. Please take time to check out the reading lists for Men's, Women's and Jazz choirs submitted by Dan Andersen, Dan Borns and Erica Colter. The lists were presented at the virtual IMEA Conference. This edition is posted on the website. We also have a guest submission by Tom Merrill of Bob Rogers Travel and information on our Summer Conference and All-State Honor Choir.



Summer Conference Update

Michael Hummel, President Elect

A caesura is a musical term for a pause or interruption; described as “total silence, but not for long.”

Choirs across our state continue to experience a “caesura” of sorts due to the fears of spreading COVID-19. For many the pandemic has caused an immediate interruption in performances, rehearsals and concerts since the Spring of 2020. To say that this unprecedented time has been difficult and unpredictable for most would for sure be an understatement. As choral music educators, church musicians, students and community chorus members we all have felt a sense of isolation being disconnected from others in a musically collaborative and personal way. For most, this pandemic has forever changed the way we think about making music together. As for me, I know that I will never take singing for granted again. I will never think of a rehearsal as a chore or a task that is on a checklist in preparation for a performance. In this time we have to continue to be advocates for choral singing no matter what it looks like. Choral singing is too important for our students, community and society. We must continue to do what it takes to preserve. Those who are members of ICDA are here to help and give support.

I would like to express my gratitude for all those who attended our first ever ICDA Virtual Summer Conference. It was a leap of faith into the unknown but in the end it was an opportunity that has had many positive outcomes. As we look to the Summer of 2021 we are excited once again for our conference and hope this year we can connect with each other in person, and celebrate what makes the choral community so special. We have grown so much through our adversity and have become innovators with incredible stories to

share. Just as we have evolved to meet the challenges of this past year we too are also resolved to once again hold a live and in person summer conference. This summer I hope that you will join us as we celebrate the art of choral music together as we learn, grow, share, and network with other choral music teachers, directors and musicians. You will want to mark your calendars now to attend the ICDA Summer Conference June 28th-30th at the University of Indianapolis!

The Summer Conference is a great way to stay connected with others, learn new things about teaching, singing, and conducting; find inspiration for creating meaningful and engaging music for our rehearsals; and hear about all the latest releases and ideas - choral music, choir resources, teaching techniques, practices, etc.

This year our headliners are individuals that will be sure to provide valuable teaching ideas, resources and inspiration. I am excited to announce both Elaine Hagenber and Dr. Jason Max Ferdinand will be our two live headliners for this year's Summer Conference. In addition, we have added a virtual headliner to our conference line up. Eric Whitacre will be sure to excite you as he will join us virtually.

Whether you are an elementary, middle school, high school, church musician, director, accompanist, choir member, or music education student, there will be something for you at this year's ICDA Summer Conference. While we hope that many will choose to join us live, we look forward to connecting with those of you from across the United States and beyond who can only join us virtually. Please invite a colleague, director friend, or fellow choral musician to join us as we celebrate together the art of choral music. I hope to see you all for some fun and in person community this June!



Music of Lament

Jeshua Franklin, Collegiate Coordinator

“So, how is choir going?”

It’s a common question these days from my friends or colleagues. They know that the choral arts are particularly affected by the global pandemic we find ourselves in and are genuinely interested in how we are trying to make things work as best as we can. It is also an exhausting question to try and answer. On the one hand, I would like to tell them about all the work I’ve done upgrading my own technology skills, attending webinars and interest sessions about distance and virtual choir, and exploring the nooks and crannies of campus to try and find the best outdoor spot in which to rehearse. I would like to share about all the time I have spent looking for quality repertoire suitable for the limitations of our current situation but written by minority composers, so that we can communally (both consciously and subconsciously) address the inherent casual racism that is common in the arts. I would like to explain how much I admire my students who are diligently wearing masks throughout the day and foregoing many of the social pleasures normally common to collegiate campus life.

But mostly I want to weep.

I would like to simply sit and cry and have someone who will cry with me. Someone who will acknowledge the devastation I feel about not being able to have choir and collegiate life as we normally would. Choral music is not just my chosen profession, it’s my daily life. It’s where I frequently draw inspiration and seek comfort. In this pandemic time, I have learned

that standing on the podium is part of how I emotionally soothe myself and cope with whatever challenges life is currently throwing my way. However, right now, trying to stand on the podium is one of life’s challenges. And I want to weep over it.

It has been fascinating to watch how my colleagues at all levels of choral music making have responded to the current hardships in our profession and in our classrooms. It is completely amazing and inspiring to watch how so many of you have hunkered down, figured out a plan, read and sought out research, and made the best of things. Our profession is nothing if not resourceful. However, I have also noticed myself feel envious when I have watched colleagues thrive on the challenge as if this is just a new way to broaden their skills and deepen their craft. I know that the highlights we share in snippets of conversation or in status updates on social media only capture a fraction of all we are experiencing, and many who appear to be thriving have privately expressed how exhausted or even defeated they feel trying to make things work. But never before in my professional life have I personally felt so unmotivated. Making a plan for my choirs this past fall was not only challenging because of how different things are than usual, but finding the motivation just to do the necessary work was also incredibly difficult. Even a few weeks into our semester I found myself, on almost a daily basis, wishing I could crawl into a hole and come out when this is all over.

Now, lest some of you feel that I am merely throwing myself a pity party, I would like to

offer one possible antidote to the blues that I have felt caught in since mid-March. So often when life gets us down, many folks try to put a positive spin on things, remind us of all our blessings, and use some positive thinking to motivate us into action. Indeed, these can be useful and important ways to help get us out of a funk. I also want to encourage us to be willing to lament personally, communally, and musically, about the circumstances we find ourselves in. While we may recognize the dangers of destructive and depressing thought patterns, I have found there is value in acknowledging that what I really want to do in the current circumstances is sit down and weep. One thing we did in my choirs last fall was try to make more space for the various emotional states that students were in. I recall one day I walked into my choral classroom and the very air felt different than it had so far during the semester. Students' eyes were more downcast, and I could sense that we would be starting rehearsal from a more depressed place. We were nearly a month into the semester, and I could tell that the fatigue was starting to settle in. Not just the usual fatigue from after the novelty of the new school year wears off, but a deeper fatigue over the daily trials of education in the pandemic. While sometimes in the past I have found it useful to try and become a cheerleader in rehearsal, currently I find it more helpful to create a space where we can acknowledge the struggles we are all feeling. And, fortunately, there is also great music of lament that can help us process our grief.

One of my choirs worked on Uzee Brown Jr.'s piece, *Wake Me Up, Lord*. What a perfect piece for my own state of mind: "Wake me up, Lord, **when it's over**" (emphasis mine). I also find myself drawn to music such as Robert Pearsall's *Lay a Garland* and the second movement of Brahms's *Requiem*: "For all flesh is as grass...the grass withers and the flowers fall." These lamentations reflecting on death strike me as a

perfect soundtrack for our times. I asked students early on for their input on choosing a piece for a virtual choir project we would do later in the semester, and more than one of them requested a choral arrangement of *You Will Be Found* from *Dear Evan Hansen*, which, while hopeful in nature, is themed around the lament of feeling alone. Whatever era of musical history, whatever genre or style we wish to explore, there is music of lament to be found and expressed and used for our own and our students' catharsis.

I do not think I am alone in my feelings of lament. I applaud everyone who is choosing to make the best possible choices for their students and their choir. Working to keep a positive and determined attitude is certainly helpful. Yet I think we may all benefit if we also make sure we are taking the time to lament the situation we are in. It is ok to spend some time externally processing the many layers of convoluted feelings we may be experiencing. In so doing, we may actually model for our student's healthy ways of coping with a challenging situation. Mental health professionals are experiencing increased number of people seeking help, and the counseling office on my own campus reported the increased number of students they have had contact them.

So, I will continue to answer the question about how choir is going, and I will continue to weep for all that seems to have been lost. We are learning lessons about determination and persistence in these times, and my greatest hope is that when watered with our tears of lament, great days of restoration (both musical and emotional) lie ahead. We weep for the time at hand but look forward to restored days of choral voices united in joyful song.

Jeshua Franklin is Visiting Assistant Professor of Music at Indiana University South Bend

What Have We Learned from COVID-19?

Tom Merrill

Friday, November 13, 2020. I'm not superstitious. That's a lie. I'm a Chicago Cubs fan.

Eight months since the last Friday the 13th. March 13th. The end of THAT WEEK. It's really only been eight months? (Exhales deeply)

These past months have upended nearly every aspect of music education, from a basic rehearsal to a performance tour, in ways that none of us could have imagined. It has been draining yet energizing, terrifying yet affirming. It has forced us to think outside of a box that no longer exists. What observations and lessons can we take away from the experience thus far, to help us persevere through challenges yet to come—pandemic or otherwise?

First and foremost: music educators are amazingly brilliant and creative people. We already knew that, but now we've seen those qualities truly put to the test. You have worked diligently to keep your students and programs engaged and it is this demonstration of care, of love for your craft and your students, that makes you special. And on a personal side note, my gratitude to you for the miracles you have been executing knows no bounds.

Don't Panic. If you're an 80's child nerd like me you've likely read *The Hitchhiker's Guide to the Galaxy* by Douglas Adams. One of the consistent themes in the novel is, quite simply, "Don't Panic." It's tremendously basic but priceless advice for any kind of crisis situation.

Don't Shut Down. When there's a tough decision to be made it's often human nature to revert to what I call "radio silence"—communication drops off when you need to troubleshoot a situation and determine the best path forward. It usually comes at stressful times with deep

uncertainty, and where ultimately there's a knowledge that people are going to be unhappy no matter what you do.

However, ignoring a situation doesn't make it go away or bring about solutions. There's nothing wrong with telling someone "I don't know", but that should open up an opportunity to collaboratively set a plan forth...even if that plan is only "check back in a week". Often what's needed isn't a fully formulated path forward, but only the next step. The essential element of this is: decisions can't be made in a vacuum.

The Situation Will Evolve. The reality is the situation may evolve quickly and constantly. That alone is good reason to not shut down communication. And in our social media/instant news cycle world, it's important to be in touch with your planner in order to dispel rumor from reality. Everyone needs to be on the same page to provide consistent messaging to parents and participants. Because....

There May Not Be Black & White Answers. One of the things that people always want, and rightfully so, are concrete answers to their questions and concerns. Parents and administrators and going to want to know what's happening, how does this affect everything from the safety of the group to their investment, and they want to know NOW.

More than ever, particularly starting in the wake of the 9/11 attacks, travel companies have consistently refined crisis plans to address the "what happens if" questions that arise during an emergency. That said, if someone asked me a year ago what would happen if a global pandemic completely shut down travel worldwide, I would have been more likely to ask which Michael Crichton or Tom Clancy novel

they just read. Rare events unfortunately go off the predictability charts—and at times like this, the best travel companies will draw upon all of their knowledge and experience and literally rewrite the solution book as they go.

Patience is THE Virtue. Sometimes the better answer isn't the most immediate one. For example—when the pandemic first broke out, before we really had a sense of how long this was going to be, many theme parks and ticketed events (like concerts and theatre productions) weren't planning to offer refunds...instead offering credits to be used on dates a few weeks later or within a certain window of time. And based upon their contract terms, because many cancellations occurred only days or hours in advance, they were well within their right to do so.

As the magnitude of the pandemic began to appear, and the reality set in of how long places were going to be closed, those vendors became much more flexible and forgiving with their policies. We saw vendors evolve from “no refunds or credits” to “we'll offer credit” to “full refund” within the space of weeks and sometimes even days. Had we leapt to accepting the immediate answer rather than a negotiated or “wait and see” approach, the outcome could have been significantly different. Give your planner time to do their best advocacy for you, and know that it may be a long process.

Travel Insurance is the New Normal. This may have been one of the most revelatory aspects to come out of last spring, and something that is anticipated to be a significant factor moving forward. The first big lesson here was: if you hadn't purchased travel insurance, you wished you had.

The second, and bigger lesson: if you had purchased travel insurance you may have been surprised by what it covered. Or, more to the

point, what it did NOT cover—cancellation due to pandemic. Not all travel protection is created equal; basic policies will often have very specific conditions that must be met in order to submit a successful claim for cancellation coverage. And...amazingly...the occurrence of a global pandemic shutting down all travel was, in most instances, not considered a covered event last spring.

The key here is purchasing a more comprehensive plan that may allow cancellation for any reason (these policies are sometimes nicknamed “CFAR” for short). By that definition, it puts the participant more directly in control of their investment and any decisions that have to be made. This potentially then protects travel funds upon cancellation related to infinite reasons—including such things as “bad teenage decision” factors that might be related to grade eligibility or disciplinary situations.

The important thing to know is that these plans will likely be a bit more expensive (although when dealing with a high cost tour, a worthwhile investment) and there may be additional parameters. They may need to be purchased within a certain window of time relative to trip payments, they may only allow cancellation up to a certain point, and they may only cover a certain percentage of your trip costs. Here's where taking the time to read the fine print and ask good questions is vitally important.

The Recruitment Connection. As we have been having conversations with music educators in recent months, this affect on school programs is beginning to reveal itself as a significant concern. Because of the online nature of music education since March, typical program recruitment patterns have been disrupted in ways that are going to have a multi-year effect.

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High school directors were not able to do their usual end of year “meet and greet” in person outreach to incoming eighth grade students. Beginner instrumental programs have in many locations been postponed with a plan to “double up” once schools are in session again. And, unfortunately, the reality of Zoom band, orchestra, and choir not being what students signed on for (despite the heroic efforts of music educators to provide some kind of normalcy) is already beginning to create dwindling retention rates.

While performance travel serves many purposes, its use as a recruitment tool has always been a successful by-product. Moving forward from here, it may become a key feature as directors seek an additional “carrot” to keep students engaged in their programs.

We’re Not Out to Get You. Holy cow, the conversations on social media in the spring. Comments directed towards travel planners spanned from enormous gratitude to unbridled rage and everything in between. We understand; directors were processing disappointment from students as well as pressure from parents and administration for financial resolution on a promised experience that didn’t happen...all in the midst of the emotional cauldron that had been thrust upon us all.

After 20 years in this industry, here’s what I can tell you: far and away the vast majority of people in this business are ethical, client-focused individuals who do this because they understand the positive impact that travel can have on students. While any industry will have “bad eggs”, from my experiences the professionals with whom I’ve collaborated overwhelmingly place their highest value on doing the right thing

for their clients...at times to their own financial detriment.

This could not be truer than in 2020. The pandemic has been devastating to all aspects of the student travel industry. There are many tour companies, motor coach lines, attractions, and restaurants that have or will be shuttered before groups are on the move again. The number of colleagues I have seen on social media with “I’m seeking a new chapter” posts has been staggering. Everyone grappled with the difficult task of doing right by their clients while balancing the need to keep their doors open so that they could be there to continue serving their clients in the future. They did their best in what can only be described as a “no-win” situation for everyone involved.

We’re All In This Together. That is really the best way to sum this all up. Students and performing ensembles need these traditions to continue. The student travel industry wants to be able to continue creating these life changing opportunities—not simply due to the economic aspects, but because of a deep fulfilling passion for this work and an awareness of how opening the world to a young person makes a better world for us all. Working together, supporting one another, is how we will collectively reach the other side.

And with one final bit of advice from Douglas Adams: “Always know where your towel is.” (Seriously, read the book. We could all use a laugh right about now.)

Tom Merrill is a Travel Consultant at Bob Rogers Travel. He has 30 years experience as a music educator, festival organizer, and travel planner.



IMEA Reading List for Treble Choirs

Dan Borns, Women's Chorus Chair

This list of music selections will hopefully give you some ideas for future concert performances and for adjudicated sets of music. Usually at the IMEA Professional Development Conference we get a chance to sing through music together and also take the time to share thoughts about the reading session titles in order to help guide thoughts about pieces that should be included on the ISSMA Organizational required lists. To accomplish this goal for this year we will be using a Google Form to give feedback. [Follow this link](#) for the IMEA Treble Choirs Session Recommendations form. Don't be afraid to share your thoughts about the music selections, as all of the repertoire chairs value your input.

Come All Ye Fair and Tender Ladies (SSA) by Dan Davison - Brilee BL1005

<https://www.brileemusic.com/bl1005-come-all-ye-fair-and-tender-ladies.html>

This piece is a ton of fun. It takes an Appalachian folk song text and gives it a new melody. Personally, I feel like the rhythmic drive of the piano part and the vocal lines will keep your singers interested. There is quite a bit of style that you could work on after learning the vocal lines to this piece.

Cool Moon (SSA) by Richard Williamson - Heritage 15/3713H

<https://lorenz.com/shop/school-and-community-choral/octavos/cool-moon-2>

This piece has an optional piano part, so it could be tailored to different levels of choirs. I like the way that the ranges for the 1st soprano and alto parts don't go extremely high or low. This should help the transition to a capella singing if you were to try to take that route with your choir. There are several moments within the piece that allow you to talk about text stress and phrasing, making it a great teaching piece in addition to one that your group could perform.

Music When Soft Voices Die (SA divisi) by David Paul Henry - Alliance AMP1121

<http://www.alliancemusic.com/product.cfm?iProductID=1401>

This piece is marked as SA, although it does split into 3 and 4 parts at times in the second half of the song. It isn't all that long of a piece though, so this could serve as a possible transition for choirs looking to attempt a few more parts as they are progressing as an ensemble. Great poetry can really help make for some great music.

Joy (SSA) by Jim Papoulis - Santa Barbara SBMP1506

<https://sbmp.com/STM.php?CatalogNumber=1506>

I put this tune on my ICDA reading list back in 2019, and now I'm curious what people might think about including it on the organizational lists. I really enjoy the text, how there are both slow and fast moments in the same piece, and how it seems like students would enjoy learning the music. At a time when students (and everyone) are struggling with finding joy, I feel like this selection could really lead to some positive conversations and a meaningful experience.

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Song of Miriam (SSA) by Elaine Hagenberg - Elaine Hagenberg Music G-EH1001

<https://www.elainehagenberg.com/song-of-miriam-ssa>

This composer will be one of the headliners scheduled to appear at the upcoming ICDA Summer Conference! I can't seem to get enough of Hagenberg's works and feel that it would be great to have more music written by women on the treble lists. Here is some information about the song taken from the composer's website: *Inspired by the empowering poem by Rabbi Ruth Sohn, this piece describes the journey of a young woman who finds bravery amid uncertainty and fear. Middle Eastern harmonies paint an expansive desert landscape, while the voices search for faith and risk taking the first step, ultimately conquering fear to find the "song in my heart." Soaring melodies and choral rhythms that create a delicious tension against the piano accompaniment make this a wonderful choice for mature treble choirs.*

Birds of Passage (SSAA) by Tara Traxler - Santa Barbara SBMP1378

<https://sbmp.com/STM.php?CatalogNumber=1378>

This is a setting of a Longfellow poem that begins with some unison lines and then develops into some very dramatic moments as the song progresses. There is an interesting piano part that adds quite a bit to the work, and a few measures that instruct singers to speak their favorite phrase in any language. This could certainly give an opportunity for a group discussion with not only the text of the piece but also what that phrase might be for the choir members.

Viva! from *Il re pastore* (SSA) by Mozart/arr. Patrick Liebergen - Alfred 48453

<https://www.alfred.com/viva/p/00-48453/>

As I'm sure many of you reading this already know, Patrick Liebergen has taken numerous classic works and made them accessible to choirs of today. Doing arrangements like this has really become his "thing" - and he is great at it. This arrangement can give your singers a chance to see what it is like to sing an ensemble piece from a Mozart opera. Some conductors are looking for more classic works to perform. Please check out other arrangements by this composer in addition to seeing what he has done here. Another place to find pieces like this would be on the new ISSMA Ensemble lists.

Speak to the Child of Love (SSA) by Allen Koepke - Santa Barbara SBMP96

<https://sbmp.com/SR2.php?CatalogNumber=96>

If you are familiar with other works by Koepke that are on the contest list, I feel like you will probably enjoy this selection as well. It is written in a similar style to *Dance on My Heart* and *And Nature Smiled*. Even though this piece has been around for quite some time, I feel like it deserves consideration to be added to the organizational list. It is on several other state lists, and really seems like a piece that students would enjoy.

O Antiqui Sancti (SSAA) by Michael Engelhardt GIA/Walton WW1632

<https://www.giamusic.com/store/resource/o-antiqui-sancti-print-ww1632>

In this work Engelhardt takes a text by Hildegard von Bingen and sets it in a unique way that makes it sound modern and medieval at the same time. He uses notes from the original chant, but switches it up quite a bit by adding harmonies, counterpoint, and some groovy rhythms. There is a percussion and bass accompaniment. This would be the piece that your audience will remember after a concert if you were to perform it. (and should you have an audience!)

Ave Maria (SSAA) by Robert Lockwood - Santa Barbara SBMP1587

<https://sbmp.com/STM.php?CatalogNumber=1587>

This is a new a cappella setting of this text that is tastefully done. It is a bit more advanced, but I know that several choirs can perform music like this. What I really like is that each line seems to have its own melody. In addition, each vocal part stays in a range that should allow your singers to produce their best sound.

O Quam Gloriosum (SSA) by Jacob Narverud - Carl Fischer LLC CM9632

<https://www.carlfischer.com/cm9632-o+quam+gloriosum.html>

A large opening statement, Latin text, and two contrasting sections within the repetitions of the main motive give several opportunities for your choir to showcase their talents. There are some mixed meters that are tied to the text, which should be fun to conduct and to perform. This seems like a “contest piece” because you can show quite a bit of diversity with your sound.

Nothin' Gonna Stumble My Feet (SSA w/divisi) by Greg Gilpin & John Parker - Shawnee Press 35027661

<https://www.shawneepress.com/product/viewproduct.action?itemid=35027661>

This is the stuff! An original spiritual arrangement for women’s voices that has quite a few great moments. Rhythmic drive and divisi will really allow for your group to shine. It is sometimes difficult to find music like this for treble choirs, and adding a few more gems like this to your music library makes sense to me.

Here is the link for the Google Form to make suggestions for the ISSMA lists one more time: <https://forms.gle/4V5aAFLfpnH4KvYS7>



**BALL STATE
UNIVERSITY**

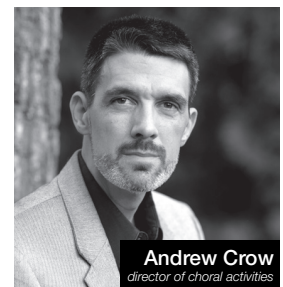
College of Fine Arts
School of Music

Graduate Assistantships Available in Choral Conducting for Fall 2021

Shaping artists, educators, and scholars

Assistantships cover the major part of tuition and fees (for full-time credits), plus include a stipend as follows: Doctor of Arts degree: \$12,000, Master of Music degree: \$7,000.

Students receive abundant time leading our six choral ensembles in an encouraging community of mentorship. Our Doctor of Arts degree allows the student to develop a companion teaching area from a variety of secondary fields and to have hands-on, guided preparation for a career in college or university teaching through specific, personalized coursework including a teaching internship and externship. Application/Audition Deadline: February 1, 2021.



Andrew Crow
director of choral activities



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associate director of choral activities

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IMEA Reading List for Tenor/Bass Choirs

Dan Andersen, Men's Chorus Chair

Welcome to the IMEA Tenor/Bass "Reading Session!" For this session I chose to pick pieces that would fit choirs from an unchanged boys group to an advanced high school men's choir and beyond. I also decided to use all new releases. There are a number of great publishers that I use, so I decided to pick one from many of my favorites, so you can check out their other great pieces as well. You may notice that there is nothing on the list from Hal Leonard. That was not purposeful. They have been a go-to for me for almost 40 years and will continue to be for the next 40!! I have included the publisher's description, and I have added my thoughts after that. I hope you find something you can use for your Tenor/Bass choirs!

Usually at the IMEA Professional Development Conference we get a chance to sing through music together and also take the time to share thoughts about the reading session titles in order to help guide thoughts about pieces that should be included on the ISSMA Organizational required lists. To accomplish this goal for this year we will be using a Google Form to give feedback. [Follow this link](#) for the IMEA Tenor/Bass Choirs Session Recommendations form. Don't be afraid to share your thoughts about the music selections, as all of the repertoire chairs value your input.

[Dover Beach](#) TT unchanged, Dame/Thompkins BriLee BL1128

For unchanged tenor voices, Dover Beach contains rolling and weaving melodies within the framework of an undulating piano accompaniment. Energetic and musically charged, the driving melodic passages will challenge the young tenor performers to be their very best! This is a great piece for 5/6th grade boys choirs. BriLee is one of my go-to publishers for young voices. It is their mission!

[Hi! Ho! The Rattling Bog](#) TB, Linda Spevacek Heritage Music Press 15/3755

Linda Spevacek's clever arrangement of the traditional Irish song features an irresistible melody and catchy hook that will lift your spirits every time you sing it! Optional parts for slide whistle, ratchet, wood block, and cowbell add to the fun. Your Ten/Bass choirs of all ages will love this! It's a blast from start to finish!

[Follow the Drinking Gourd](#) TTB, Arr. Hill BriLee BL1135

Follow the Drinking Gourd is the perfect spiritual for the burgeoning tenor-bass choir as it provides opportunities to explore colors in the sound while singing in a minor key. With a mysterious piano accompaniment, the repetitions of the word "follow" portrays the haunting call of those who have gone before. Not to be over-looked! Your developing Ten/Bass choir will sound great on this David Hill arrangement. This gives you a great opportunity to make connections with your Social Studies department and to discuss important issues with your students.

[Jambo Bwana](#) TBB, Arr. Russell Robinson Carl Fisher CM9640

Russell Robinson first heard Jambo Bwana when Duncan Miano Wambugu started the Africa Choir Pazen Sauti at the University of Florida in 2009. He recruited Miano as the start of an institutional linkage program between the University of Florida and Kenyatta University. Robinson has arranged this work so

that it is faithful to Terry Kalanda Harrison's original imagining of this Kenyan song of peace. Carl Fischer is excited to share this popular Kenyan/East African song with tenor bass choirs of all sizes and abilities. This is a great piece for your 8th grade Tenor/Bass choir, or a developing HS choir. It allows your basses to explore their low range.

[Desperate Ferro! \(Rise Iron\)](#) TTB, Christopher Fox Alfred Music 48311

"Desperta Ferro!"---literally, "Rise, iron!" in medieval Catalan---was one of the battle cries employed by the fierce Almogàvers as they struck the earth with their weapons, causing sparks to fly from the stones. Here, it becomes the main idea of a thrilling work for Tenor/Bass voices, piano, and optional percussion. Bravado and confidence surge with each additive cry of the powerful, newly composed text. Sure to spark a lifelong love of choral singing! This is a powerful song with a powerful message that works well for any time of the year. The audience will feel the strength exuding from the stage.

[Sanctus! Sanctus!](#) TBB, Christopher Wolff BriLee BL1131

Sanctus! Sanctus! is a dynamic and energetic piece ideal for Tenor-Bass choirs of varying levels and abilities. Written in a standard ABA style and with comfortable ranges in each voice part, this song is a great teaching tool for your choir in that it emphasizes syllabic word stress and singing in thirds. Appropriate for any concert throughout the year! This is a great opener for a festival/contest! It's a great teaching tool for multi-meter music as well as a good introduction to Latin.

[The Front](#) TTB, Christopher Fox Santa Barbara Music Press SBMP1597

This song presents a bit of war history, a snare drum creating the atmosphere, a cello adding musical interest. This incredible piece will give you a great opportunity to break down a poignant poem with your singers.

[A Call For Peace](#) TTB, Jerry Estes Choristers Guild CGE419

Built on several phrases in English and Latin the topic with the topic of peace, this easily accessible piece for developing choirs is a programming must! This creative choral, which has a Gregorian chant-like vibe, is set in a minor tonality with limited vocal ranges in each section. An optional piano accompaniment and an easily learned and adaptable percussion part help to create a world music feel in this piece, which can be used in a school or church settings. The all-encompassing message of peace could be performed any time of year, but is also appropriate for Christmas. Your MS or beginning HS Tenor/Bass choir will love singing this beautiful piece. Appropriate for any concert any time of the year.

[Verbum Caro](#) TBB, arr. Jeb Mueller Carl Fischer CM9588

Tenor-bass choirs will delight in singing Mueller's wonderful arrangement of Victoria's beloved Renaissance motet. This motet is excerpted from Victoria's first Pange Lingua and incorporates the original Roman melody, or cantus firmus. Time signature, bar lines, dynamics, and metronomic markings have been added in order to facilitate performances that musicologists believe mimic those of Victoria's time. A programming must! Your high school T/B choir will enjoy singing this beautiful introduction to Renaissance literature. It's a great chance to teach line and phrasing.

[Wake Me A Song](#) TTBB, Victor Johnson Carl Fischer CM9635

Victor Johnson captures the mystery and nuance of the bittersweet poem, "Wake Me a Song," by American poet, Fr. Abram Joseph Ryan. Nuance, text, and Johnson's rich harmonies paired with intertwining textures make this a noteworthy addition to any program. Your HS choir will enjoy the beautiful melody. This is a really nice piece to start your Tenor/Bass choir singing in 4 parts.

[In Dreams](#) TTBB, Zebulon Highben Santa Barbara Music Press. SBMP1604

This artistic piece has the three verses framed in "oos". It will appeal to the mature male choir seeking a beautiful gem of a piece. This is a stunning a cappella piece for your advanced Ten/Bass ensemble. The poem, by Christina Rossetti, is absolutely gorgeous. This will be the feature piece for your contest/festival concert.

[Found/Tonight](#) TTB, Arr. Jacob Narverud Alfred Music 48442

Dear Evan Hansen. Hamilton. Lin-Manuel Miranda. Ben Platt. Pasek and Paul. What more can be said? This incredible medley combines hits from two smash Broadway musicals, written by contemporary powerhouse composers of stage and screen. You've sung "You Will Be Found," and you know "The Story of Tonight"; now perform them together in an emotional arrangement that shares a message of hope and encouragement. Your Ten/Bass choir of any age will really connect with the messages of these two powerful songs. This song can be used for almost any type of concert, from a pop concert to a combined festival piece.

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All-State Honor Choir

Anissa Bradley, Chair

As this issue is going to press, virtual auditions for the 2021 All-State Honor Choir will have been completed. Because of the pandemic, there have been necessary changes to our procedures. I chose to use HeartOut (<https://heartout.io/>) for our audition platform. I am pleased to say we had over 300 students sign up to audition. Area chairs volunteered to adjudicate students from areas other than their own. Results will be sent mid-February.

The ASHC is tentatively scheduled for a one-day event on Friday, June 4th under the direction of Dr. Jeffery Redding in Indianapolis. Rehearsal will be held at the Marriott East with a performance at the Palladium in Carmel. Because of Covid choral safety protocol, the 2021 ASHC had to be downsized to 150 students.

The program has also been downsized because of time constraints and safety. Dr. Redding has selected the following repertoire:

Thou Visitest the Earth-Maurice Greene
Lift Every Voice and Sing- Johnson/Carter
The Sun Never Says-Dan Forest
I Don't Feel No Ways Tired-Stacey Gibbs

Depending on the health situation of the state in the Spring, the ASHC may have to be virtual. Information will be sent to directors if that materializes.

Thank you to all the participating directors and students for your understanding and patience. Many thanks to the Area Chairs for all your help in communicating information to the directors in your area. It's been a challenging time in the world of music education. I am glad we can at least try to offer this opportunity to the deserving choral students in Indiana.

All-State Jazz Choir Update

All State Jazz Choir is being re-vamped for this summer in order to meet Covid protocols. Please check the ICDA website for more information coming soon! www.in-acda.org. If you have any questions, please contact Brenda Buchanan (All-State Jazz Choir Coordinator) at buchananbr@clay.k12.in.us.

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IMEA Reading List for Vocal Jazz

Erica Colter, Vocal Jazz Chair

Welcome to the IMEA Conference 2021 Vocal Jazz Reading Session! I am so excited to share some pieces with you and get your opinions on them. For this session, I really worked to get a variety of voicings and difficulty levels. I also included the publisher descriptions for each piece. The list will begin with more basic arrangements for those beginning level choirs and will progressively get more advanced. I would love to “beef up” the middle school jazz recommended list this year, but it is also important to continue adding to all other parts of the required/recommended lists. Please feel free to be honest and open with your feedback. Normally we would get to sing through the music together, but since this session is virtual, I wanted to make sure to only pick music that would have a score and recording available. Due to this limitation, you will notice a lot of the same publishers who tend to do a better job of providing full scores and recordings. Thanks so much for checking this session out, and have a wonderful rest of the school year!

We will be using a Google Form to give feedback. [Follow this link](#) for the IMEA Vocal Jazz Session Recommendations form. Don’t be afraid to share your thoughts about the music selections, as all of the repertoire chairs value your input.

[Pick Yourself Up](#) 3-part mixed arr. Rosana Eckert Hal Leonard 00244852

This great swing tune by Jerome Kern and from the hit 1936 movie “Swing Time” is here masterfully arranged for the developing vocal jazz choir. Positive lyrics and a written out scat section allow this to be equally successful in a jazz choir or a larger mixed choir looking for a fun and upbeat song in your program.

[What You Say \(And What You Do\)](#) 3-part mixed Rosana Eckert Hal Leonard 00339344

Vocal Jazz has never been this fancy-free in the capable hands of composer/vocalist/lecturer Rosana Eckert. “It’s not the color of your hair, it’s what you say and what you do” rolls off the tongue with assuredly blues vocal lines with a jazzy written-out scat section in the middle!

[My Blue Heaven](#) 3-part mixed arr. Rosana Eckert Hal Leonard 00299892

In addition to being a recognized and celebrated vocalist, Rosana Eckert has become a preeminent voice in vocal jazz arranging. Taking a well-known “Ziegfeld Follies” song from 1927, Eckert guides young singers through harmony, syncopation, and a written-out scat section in this fantastic arrangement!

[In A Mellow Tone](#) SATB, arr. Paris Rutherford Hal Leonard 00300442

This classic Duke Ellington song has been recorded by countless jazz performers and enjoyed by millions of listeners. This new, accessible arrangement adds to the repertoire and makes this timeless song available to a new generation of singers. An ensemble improv section can also be covered by solos and the iconic “Count Basie piano ending” opens discussions of jazz stylings.

[No Moon At All](#) SSA, arr. Kirby Shaw Sound Music Publications SHA-S3-2709-SSA

No singer can call themselves a jazz singer without knowing this classic! Julie London, Mel Torme, New York Voices...the list is a long one, and your choir's name should be on it! Straight ahead swing with a roaring 32 bar shout chorus. Piano, bass, guitar and drum parts included. Difficulty level 3.

[You Are There](#) SATB, arr. David von Kampen kerrymarsh.com

David von Kampen's arrangement of this Dave Frishberg/Johnny Mandel touching ballad is set simply and elegantly, featuring only piano with straight-forward and effective vocal parts. Briefly features a female lyric solo.

[That Old Feeling](#) SATB, arr. David von Kampen kerrymarsh.com

A perfect medium-tempo swinging chart for your set! Inspired by Chet Baker's recording of the standard jazz tune, David von Kampen's arrangement is easy to sing, but with swinging, authentic phrasing throughout. The chart has no lyric solo features, but offers improv solo space for instrumentalists or vocalists, and an efficiently-written soli section is both achievable and musically effective.

[Devil May Care](#) SSAA, Kerry Marsh kerrymarsh.com

Bob Dorough's classic jazz standard is arranged in a swinging style for treble vocal jazz ensemble, including a singable but impressive soli section. No improv section written into this chart, though it could be easily added if solos are desired. An extended coda figure brings the chart to a strong conclusion, helping it serve as a good opener or closer. Definitely a challenging piece, but if I had an all treble vocal jazz group, I would be looking to program this one for sure!

[Wish You With Me](#) SSATB, Peter Eldridge kerrymarsh.com

Peter Eldridge's own arrangement of his achingly beautiful composition from "Disappearing Day", which featured him in duet with Becca Stevens, is written here for piano and vocal ensemble, and would be perfectly fitting in for a vocal jazz ensemble or a traditional choir. It's written without solos in a simple, understated manner that feels meditative, reflective and longing. The nature of the repeated rhythmic motive, along with much of the piece written with a harmonic pedal, serves to set the listener up for some gentle surprises when the harmony and voicings take a turn before coming back home.

[Baby Won't You Please Come Home](#) SSATBB, arr. Kerry Marsh kerrymarsh.com

A song written over 100 years ago and recorded countless times is arranged here in an unconventionally burning swing tempo! A blast of sound kicks off the chart, and then the verse is utilized as essentially as a long introduction to the chorus melody of the tune, which is sung mostly by the ensemble, with a brief solo breakout. Improv space is included, with backgrounds, an exciting, but singable, soli section and trading section with the drums develops the chart before a key change and big final chorus sendoff. Great as an opener or closer for an experienced ensemble!



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