

NORTH
CENTRAL
DIVISION

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DON CHRISTENSEN * EDITOR
WATERTOWN, WISCONSIN

NEWS NOTES

Vol. 1, No. 1 "The Division With the Forward Thrust in Choral Music" October, 1980

The President's Message

from Charles Thomley



Welcome to the "new" North Central. Our division geography may be different but what does not change are the high quality goals and standards for music education and performance of our division's members and choirs. The leadership of our division in choral music is universally accepted. This is not only because of outstanding individual choral directors and choirs but because of the high level of interest, commitment and professionalism of the entire spectrum of choral music edu-

cators and directors from the elementary through the college level as well as community, church and professional organizations. You are a great group of people.

I am pleased to report that Wayne Kivell was named president-elect of North Central ACDA in the recent election. Wayne has been a vital force and contributor to ACDA as state president in Minnesota, 1978 North Central Division Convention Chair, and is Program Co-ordinator for the 1981 National Convention in New Orleans.

This brings up my final point. Do make plans for New Orleans in March. Colleen Kirk and her program committee have a host of exciting plans for us. Also, rooms at the convention hotel are well priced within our pocketbooks so it is possible to be there without a third mortgage on the house.

Thank you for giving me the honor of serving you these next two years and for your continued interest in American Choral Directors.

Wayne M. Kivell - President Elect

Mr. Kivell is a graduate of Luther College and the University of Wisconsin, Madison. He is in his eleventh year at Northfield (Minn.) High School, where the choirs have developed a reputation of excellence. He is also assistant director of the Dale Warland Singers, a semi-professional

choir from St. Paul. In addition to ACDA, he is also a member of NEA, MMEA and MENC. He is a past president of ACDA of Minnesota, and served as convention chairman for the 1978 North Central ACDA convention in Minneapolis. He recently co-authored a Convention Planner's Guide for ACDA. Mr. Kivell is Program Co-ordinator for the 1981 National Convention. He is also the Chairperson of the ACDA National Committee for High School Standards and Repertoire.

Cutbacks in Music - A Reality!

(Editor's Note — Many of us are facing declining enrollment in our districts producing such headlines as "Elementary Music Program Cut." The following timely article was published in the New Jersey CDA Newsletter recently):

One only needs to read the daily newspaper or the professional magazines to see the arts are feeling the pinch of the straining economy. This is happening in New Jersey as well as the Nation. Consequently, many persons have offered opinions as to why, and even greater number of journals and professional associations have addressed the question with varying suggestions for remedies as to avoid a wholesale loss of programs and jobs.

I too have given the surmounting problem a great deal of thought and will address my opinions on the subject from the standpoint of a music teacher involved with administration and as a board of education member in a K-12 school district.

Most Boards, in order to balance the budget will cut programs and personnel and the latter is called "Rifing". The procedure is simple but the ramifications of this budget expedient is devastating to the total long range educational program.

Nevertheless, the numbers game goes on - cost of the program divided by the participants equals cost per student. If the cost is greater than the average allotment per student as is estimated by the State average, your program could be in trouble unless of course, you have administrators, public and a Board of Education who believe in the program and therefore, are willing to continue the program regardless of the financial reasons, since the latter reasons will be outweighed by the educational value of the program.

Too long have music teachers stated that it is too difficult to have educational goals and objectives in the arts and frankly, that is sheer nonsense. Music is an art form, but as it is being taught it is pedagogic in nature and therefore a discipline — and all disciplines have objectives and goals. The absence of realistic objectives and goals have weakened the

place of music in the public school curriculum because administrators see student development as the acquiring of knowledge which occurs when learning builds on learning and is measured by testing which reflects to some degree, growth.

A presentation two, three or four times a year is not seriously viewed in many quarters as student growth by administrators but more so as entertainment or "public relations". The latter two are fine when the economy can handle expenditures without too much accountability such as reflected in the '60s. But the 1970's demand accountability and the return to the basics with no frills and zero based budgeting, making each and every program in the curriculum as visible as the nose on your face. We must justify our reason for being as do our colleagues who are experiencing the same accountability in other disciplines.

We have a responsibility of educating the public as to just how important the Arts can be and what part they play in the total educational development of a young person. This can only be done by creating an interest or better yet, a thirst for the Arts on the students behalf. These young people must find the Arts as a haven where they can express themselves and enjoy every musical moment of it. The young people must be made to realize just how great it is to make music - to create - to sensitize - to breathe life into a set of notes on the page. When this chemistry finally happens, you will become as a PIED PIPER and students will gravitate to you, wanting to share the spiritual apex that occurs when one is truly making music. This coupled with the obvious social benefits of a musical organization, will make you a formidable part of the total school curriculum. Any attempt to unjustly curtail your program will be met with public opposition from the parents whose children you have touched.

However, the prime ingredient in the whole process is YOU. Are you willing to go out and champion the cause of music by recruitment? Do you take your groups into the lower schools and perform to the youngsters and make a pitch for your program? Do you serve your community by performing as often as possible for social and service organizations? Do you truly believe that your first responsibility is to your program or do you find yourself preparing your kids for other groups, other conductors? Do you take advantage of having your group adjudicated in festivals just to "get another opinion" as to compare it to your own? When is the last time you asked your kids what they thought about the music department or even you as a teacher?

If the students have been exposed to a concentrated effort on the part of the music teacher to enlighten the students as to the many facets of music in a positive manner during the formative years, you will see your program reap the benefits of the "grass roots" method.

Dedicated and enthusiastic students are not easily dissuaded from a program when they have a commitment. Our job is to make our programs vital, challenging, musical and inviting. Rather than looking to others to save jobs and programs in the Arts, perhaps you should look to the one person who is the determinant — YOU!

Fighting for Time?

All of us know the pinch is on when trying to schedule in our music classes. It is worth the fight. Keep trying to improve your schedule each year so your singers will have proper opportunities to develop their skills. Many of us find ourselves in the apparent position of not being able to do anything about the schedules. But, remember when they found time for other classes the federal government said was important? We must not give up hope. Keep fighting!

A Personal Perspective

1980 North Central Convention

by Dick Larson

What do I receive from the ACDA convention? To answer this, let's take a look at the most recent ACDA convention in Madison. (*First of all, hats off to our Wisconsin friends — it was a beautiful convention!*) At the first session and all subsequent sessions, I enjoyed Bethel Lutheran as a convention site. From the opening remarks by Governor Dreyfus to the Wisconsin Honors Choir, under the direction of Dr. Kenneth Jennings, I was inspired. I have to admit that I do not attend these conventions with hatchet in hand, ready to amputate any choral group who, under performance pressure, happens to sing a dominant seventh out of tune! (We've all missed one sometime in our careers!) The performance level was marvelous. I question whether any specific group should be mentioned, but I did enjoy Robert Fountain's University of Wisconsin Choir, the Anderson Male Chorus and the Moline Senior High School Choir. I was thoroughly inspired, enriched and rejuvenated. SEVENTEEN well prepared choral groups (girls' choirs, men's choruses, high school choirs, chamber choirs, church choirs, children's choirs) in THREE DAYS!!

There were also interest sessions which were diversified enough to offer every person his/her own thing: psalm singing, vocal health, the organization and operation of the community chorus, madrigal costumes, score study, etc. One can never attend all of these sessions, but the sessions I attended were well received.

There were two special events of particular note: The Ecumenical Choral Evening of Praise, which was particularly inspiring because of Paul Manz at the Organ, and the Madrigal Dinner, done in a most elegant way, with flawless singing by the Illinois State University Madrigal Singers.

And last but not least, there were the hours of dialogue with colleagues, friends and associates we have the opportunity to see, unfortunately, too seldom. This is always fun. We have that unique opportunity to tell each other just how great we are — to inflate our egos, tell stories, cry about our problems, and share our great moments. We talk about going back to school, dropping out of music, selling insurance, singing professionally, losing our voices with too many rehearsals, or old age! WHAT FUN!!

NATIONAL ENDOWMENT FOR THE ARTS AND THE AMERICAN CHOIR

Dr. Joe Prince, Special Assistant to the Chairman of the NEA, informed us in the keynote address at the KC convention that over \$350,000 is newly available through the NEA for choral projects. This is an important breakthrough, since money for choral music has been virtually unavailable through the NEA until now! You may write for choral guidelines to: Music Program, National Endowment for the Arts, Washington, D.C., 20506.

Happy 80th Birthday

AARON COPLAND — November 14th

FRED WARING — June 9th

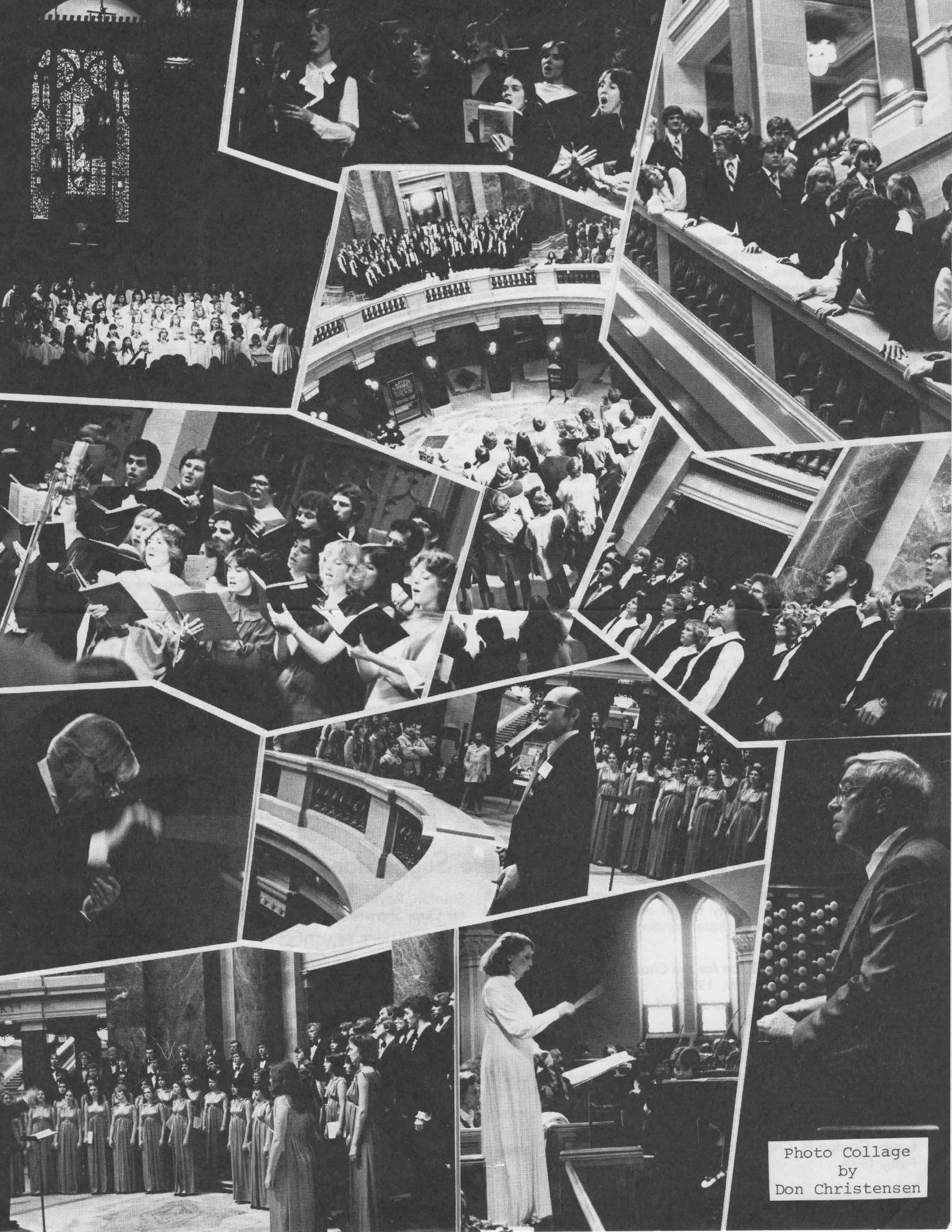


Photo Collage
by
Don Christensen

BUDGET CUTBACKS?

PRICE INCREASE !

NEW MUSIC?

by

Paul R. Swanson
District 1
Nebraska CDA



(Editor's Note: Have you seen a copy of the Nebraska CDA Newsletter? It is a superb document. The copy I have in my hands has 26 pages, 23 photographs, and numerous articles. Below is one of them).

I would like to express a personal concern about the increased cost of choral music. I am sure that many of you are just beginning to feel the pressure of having sufficient funds to buy the choral music you feel is necessary to supply all your music groups. The cost of music has doubled in just the last two years. It appears we have two or three choices. First, we can continue to reuse music from our files, but our libraries will never improve using this method. Second, we can purchase less copies of each selection and use two or three students per copy. Not a very satisfactory educational system. It would be like asking students to share their literature texts. We could ask for additional budget funds but this is not too likely with the advent of the lid bills.

I would like to present three additional ideas. These are not original and I am sure they have been used before, but are just additional suggestions. The first would be to encourage your parents to raise funds to purchase additional music for your choral groups. It could also give them a major fund raising project that could help your choral groups.

Another suggestion would be to write your own arrangements where practical. This idea works only if it does not violate the copyright law and you have the skill.

The last suggestion is to borrow from other school libraries, church choir libraries or college libraries. It would be helpful to have a general catalog area where it would be possible to discover which institution had the copies you were seeking. This might be a project that could be undertaken by NCDA. It would be a tremendous task but perhaps it could help us solve the problem of having sufficient copies of quality music. I would like to recommend that the executive committee discuss the pros and cons of this idea.

Jazz-Show Choir Review

(Editor's Note: The seven divisional chair persons will be submitting information concerning their specific field for this and future "News Notes" issues. Gary Fiscus from Lesis Central High School, Council Bluffs, IA and chair person for Vocal Jazz-Show Choirs, has submitted the following article):

"Everybody Has a Dream" Billy Joel, arr. by Kirby Shaw
Hal Leonard #08657275 65¢

I first heard this excellent Gospel chart performed at the 1979 ACDA Convention in Kansas City by the University of Miami Chamber Singers, Lee Kjelson, conductor. This is a sensitive number for any size choir that can handle the smears and laid back feeling. Put a good soloist with it and you will have a great concert closer. Ranges are accessible to H. S. and older. The song is found on Billy Joels "The Stranger" album.

"Lucky to Be Me" Bob Barbey, arr. by Gerry Jon Marsh
SA(T)B Kysar(Hinshaw) #C107 55¢

This will be popular with J. H. and H. S. age groups. It is divided into two sections: swing and rock. What an excellent way to teach two styles of singing eighth notes in one song! This is a great program number with tons of choreography possibilities. An accessible piano part works well.

"Song of the Sea" Raymond Hannisian
Studio PR #V7802 65¢

This is another beautiful Hannisian number that all age groups will enjoy singing. Optional strings are available from the publisher. All vocal lines are very singable and well written. The simple but effective piano part lends itself to a J. H. accompanist.

"Over by the Bay" Jack Kunz
Jenson #407-15014 75¢

A vocal jazz ballad with soft lyrics. Piano accompaniment is mixed throughout the acappella section. Some beautiful 9th chords are challenging, but overall this is a great "first step" into ballads. The text, as in all Kunz tunes, fits the vocal lines so beautifully. Very appealing number.

Reviews by Gary Fiscus, Choral Music
Lewis Central High School
Hiway 275
Co. Bluffs, IA 51501

Build Your Reference Library with These Suggestions by Dr. Elmer Schock:

The following compilation is a selected bibliography which is distributed annually to my choral conducting students and serves as a nucleus for a choral conductor's library.

CHORAL TECHNIQUE

Boyd, Jack. *Rehearsal Guide for the Choral Director*. New York: Parker Publishing Company, 1970.

Davidson, Archibald T. *Choral Conducting*. Cambridge: Harvard University Press, 1940.

Decker, Harold A. and Julius Herford. *Choral Conducting: A Symposium*. New York: Appleton-Century-Crofts, 1973.

Garretson, Robert L. *Conducting Choral Music*. Boston: Allyn & Bacon, Inc., 1961.

Holst, Imogen. *Conducting a Choir*. London: Oxford University Press, 1973.

Lamb, Gordon H. *Choral Techniques*. Dubuque: Wm. C. Brown Pub., 1974.

Stanton, Royal. *The Dynamic Choral Conductor*. Delaware Water Gap: Shawnee Press, Inc., 1971.

PERFORMANCE PRACTICES

Dart, Thurston. *The Interpretation of Music*. New York: Harper & Row, 1963.

Donington, Robert. *A Performer's Guide to Baroque Music*. New York: Charles Scribner's Sons, 1973.

The Interpretation of Early Music, new version. London: Faber & Faber, 1974.

DICTIONARIES

Apel, Willi. *Harvard Dictionary of Music*, 2nd ed. Cambridge: Belknap Press, 1974.

Baker, Theodore. *Dictionary of Musical Terms*. New York: AMS Press, 1970.

DID YOU KNOW?

ACDA has a growing membership which now numbers over 11,000 choral conductors representing schools, colleges and universities, churches, communities, and industrial organizations from many parts of the world. It also includes as members, students, interested individuals, institutions, music publishers, and manufacturing firms. Most important, the Association has as its primary objective fostering and promoting choral music at the highest levels of musicianship and performance.

ACDA is not only a large organization, it is one which solidly believes in the future as demonstrated by the recent construction of a new National Headquarters in Lawton, Oklahoma.

LITERATURE — LITERATURE — LITERATURE

FIRST ANNUAL MADRIGAL/CHAMBER ENSEMBLE FESTIVAL — New Jersey

This Pleasant Month of May - Wm. Beale (English)
(edition: Broude Brothers, Ltd. # MRE 6)

O Occhi, Manza mia - Lassus (Italian)
(edition: E. C. Schirmer # 1146)

Il est bel et bon - Passereau (French)
(edition: Bourne # ES9)

Mon coeur se recommande a' vous - Lassus (French)
(edition: Lawson-Gould # 563)

Sing We and Chant It - Morley (English)
(edition: Galaxy Music # S-B 1367)

Fa Una Canzone - Vecchi (Italian)
(edition: Bourne # Es53)

Required Music List: Chamber Ensemble

Haste on My Joys - Finzi (English)
(edition: Boosey # 5813)

O Vos Omnes - de Victoria (Latin)
(edition: E. C. Schirmer # 1173)

I Beheld Her, Beautiful as a Dove - Willan (English)
(edition: Southern (oxford) 94.315)

Un Cygne - Hindemith (French)
(edition: Belwin # AP 38)

The Coolin - Barber (English)
(edition: G. Schirmer # 8910)

Note: must be performed in language indicated, noted in parenthesis. No substitutions of required literature permitted.

SUPPORT YOUR STATE PRESIDENTS

IOWA — Gloria Corbin, Clear Lake

MINNESOTA — Diana Leland, Edina

NEBRASKA — Boyd Bacon, Columbus

NORTH DAKOTA — Joe Hegstad, Minot

SOUTH DAKOTA — Kerchal Armstrong, Sioux Falls

WISCONSIN — Charles Zellmer, Brown Deer

Minnesota ACDA Fall Convention

November 21 - 22, 1980

The 1980 Minnesota ACDA Fall Convention will be held Friday evening, November 21, and Saturday, November 22, on the campus of St. Cloud State University in St. Cloud, Minnesota. Headlining the convention will be Howard Swan, who will conduct a pre-convention open rehearsal session with the St. Cloud SU Concert Choir, clinic four high school choirs, give the keynote address, and present his much-admired "The Three T's of Interpretation" clinic session assisted by the St. Cloud SU Concert Choir.

Mini-Interest Sessions to be presented include: 1) "The Young Alto: What To Do About The Break" - Roy Schuessler, Clinician; 2) "Church Cantatas" - a reading session led by Philip Brunelle; 3) "Treble Literature" - a Performance/Demonstration by The College of St. Teresa Chamber Choir, Paul Rusterholz, Director; 4) "Synagogue Service Music & Israeli Secular Music" - Marlys Fiterman, Clinician.

Richard Larson, Austin High School, Minnesota ACDA Executive Board; and Stephen Fuller, St. Cloud State University, Minnesota ACDA Executive Board. Richard Edstrom, Northwestern College, will serve as moderator of this timely topic - which is practical as well as aesthetic concern to all choral musicians.

Convention registration fees are: ACDA Member - \$8.00; ACDA Student Member - \$1.00; Non-Member/Adult - \$12.00; Non-Member/Student - \$4.00. Convention registration times are: 6:30 P.M., November 21, and 8:00 A.M., November 22; the convention will adjourn at 5:00 P.M. For further information, contact Diana J. Leland, President, ACDA of Minnesota, 221 West 59th Street, Minneapolis, MN 55419 (Phone: 612-292-9780 or 612-861-5071).

New Orleans National Convention

March 5 - 7, 1981

The Sixth National Convention of the American Choral Directors Association will be held in the Marriott Hotel in historic New Orleans, March 5-7 of 1981.

Of particular interest and value to elementary, junior high, and secondary school and college choir directors will be the performance of a wide spectrum of choral music by nationally auditioned choirs from various academic levels. These include, in part, children's choir, boys' choir, junior high school choir, senior high school choir, college and university choirs, treble choir, and male choir, as well as vocal jazz and show choirs.

Simultaneous interest sessions will be devoted to pertinent aspects of the choral tradition. A dialogue between composer and conductor will focus upon communication and its effect on music making. A performance by combined male choruses will be among the highlights. An unusual event, a river boat cruise, is planned during which vocal jazz and show choirs will entertain those aboard. An Ecumenical Church Service in the New Orleans Saint Louis Cathedral will feature music appropriate to the church in a service setting.

The culmination of the Convention will be the performance of the Beethoven *MISSA SOLEMNIS* by 240 highly select choristers, the Atlanta Symphony, and four outstanding soloists, under the baton of the celebrated choral authority, director and orchestral conductor, Robert Shaw.

Contact Gene Brooks, ACDA Executive Secretary,
Box 5310, Lawton, OK 73504.

“thou shalt not steal!”

(Exodus 20:15)
(A short sermon to all Choirs who Copy Music.)

Verily, it is said that the Singers of Music, and They that beareth the Pipes therof, are Transgressors in-as-much as they do make Copies, or a copy, of music which is called by the Printers of such, as Copyright.

Copyright: The Right to Copy; And it is known by the Law that the Right to copy is the sole property of he who Publishes in the Name of he who Composeth or Createth. This, then is Copyright, and whosoever covets that which is thy neighbour's be it Land or Music, shall be deemed guilty of Theft, also of Infringement and most certainly be without Honour in the Land.

They, who are suchly accused, might tear their hair, pour dust upon themselves and cry aloud

“O Lord! We are but Makers of Music; Beggars without Alms; for the Altars of Worship do not put forth Shekels or Gold; We are but poor humble Servants of Holy Song, who raise forth their voices in unison and part during the Spoken Word.

Who amongst us hath plenty?

Wherefore cometh the Coin for which to purchase the Scripts from which we Sing? (Beside, last Wednesday we needed 15 extra copies ‘If Ye Love Me, Keep My Commandments’ by Sunday and we had to copy them in a hurry)

Are we to be persecuted for Such? Is there no Pity? Alms for the Choir!”

But he who publisheth replyeth, yet not without Understanding, for such is the way of

P.R.

“I am but the Protector for he who hath Createth the Music.

Is he who Composeth to be Stolen from in the name of Holy Sanctimony?

And is not Copyright a Law of the Government in-as-much as stealing from thy Neighbour's house is also a Law unto the Land?

Thou Shalt not covet thy neighbour's house, thou shalt not covet thy neighbour's wife, nor his manservant, nor his maid-servant, nor his ass, nor anything that is thy neighbour's. Therefore, I say unto you; IF THY NEIGHBOUR BE A COMPOSER, OR A PUBLISHER OF MUSIC IS IT NOT WRONG TO STEAL ALSO OF HIS PROPERTY?

(And if you did need 15 copies of ‘If Ye Love Me, Keep My Commandments’ of which Exodus 20:15 is one of them, in a hurry, was this a reason to rob of thy neighbour? Publishers and dealers are musicians and not Magicians and the Miracle department is questionable.)

If thou needest money from thy Moneylender, the Bank, on a Saturday when they are resting from their labours, wouldst thou abideth by the Laws and persevere in Poverty until Monday, ten, when again the lender of money opens for transactions. Or wouldst thou break and enter thereof under the pretense of urgency?

And wherefore, therefore is the matter of music to be considered that of life or death in so much that duplicate copies are illegally reproduced?

If a Man steal an ox, or a sheep, he shall restore five oxen for an ox and four sheep for a sheep.

For to steal of a man's property is Punishable by Payments of Money as decided by the Elders of the Court and not without Costs to those who represent the accused.

Humility and Degredation will follow thy steps forever and a day.

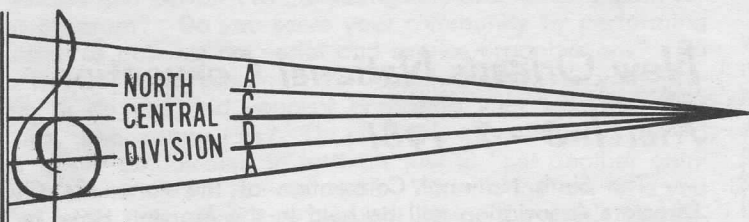
The Eye of the Publisher is Upon You.

As Ye Sow So Shall Ye Reap.

Amen to That!

1. “Copyright in a work shall be deemed to be infringed by any person who without consent of the owner of the Copyright, does anything the sole right to do which is by this Act conferred on the owner of the Copyright.”
2. “Where Copyright in any work has been infringed, the owner of the copyright is entitled to all remedies by way of Injunction, Damages, Accounts and otherwise, as are or maybe conferred by Law for the Infringement of a Right.”

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