

NORTH
CENTRAL
DIVISION

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DON CHRISTENSEN * EDITOR
WATERTOWN, WISCONSIN

NEWS NOTES

Vol. 1, No. 2 "The Division With the Forward Thrust in Choral Music" January, 1981

The President's Message

from Charles Thomley

I have two conventions on my mind, both of which I know will be unique highlights in ACDA convention history. Convention No. 1 is the 1981 National Convention in New Orleans, March 5-7. By now most of us know if we are going or not, but to you "border-line" people, TAKE THE PLUNGE! You will never regret it. The variety and quality of performance at this convention will mark another peak of musical excitement and excellence.

The second convention seems a long way off but some preparations must start with you - now. I am pleased to announce that the 1982 North Central Division Convention of ACDA will be held in Cedar Rapids, Iowa, February 25-28, 1982. Former North Central President, Robert Davis, of Mason City, Iowa is at the helm as convention chair and we couldn't be in more capable hands! There will be exciting news coming later about this happening, but now is the time to plan to share one of your performing groups with us at the convention. The audition form is in this newsletter. Seriously consider this opportunity - not only for yourself, but for what it can mean to the persons in your group and to those at the convention. You may also know of someone else who should be bringing a group. Give them the form and lots of encouragement.

About conventions in general. Choral directors, like many others, are constantly faced with having to "defend" or "justify" their attendance at an ACDA convention. Frequently it is by people whose image or experience of a convention is little more than a subsidized "R&R". Our conventions are unique because 85%-90% of the registrants are attending *all* the sessions. At the 1980 Divisional Convention in Madison the convention coordinator at the Headquarters Hotel asked me who paid for the expenses of the people attending this convention. When I explained that most registrants came at their own expense, or with minimal assistance from their school, I asked, "Why the question?" Her response was that there were virtually no "no-shows" of the registered guests, something the hotel had never experienced.

Choral directors are people dedicated not only to the art, but the people they serve. That is why ACDA conventions are meaningful and successful. They are supported by dedicated people. You are unique.

NEW ORLEANS - NATIONAL ACDA CONVENTION March 5-7, Marriott Hotel

1981 is another year in which the National ACDA Convention becomes international in scope. The Ontario Youth Choir and the Faculty of Music Singers from the University of Western Ontario will represent our northern neighbors.

A startling number of performing organizations come from the peripheral contiguous States.

To select only a few groups from a variety of locations who will attend: From the East, the Madisonians, a show choir from James Madison University in Virginia, and the Princeton High School Choir from New Jersey. From the West, the Oakland Youth Chamber Ensemble, a community group from California, and the Shorecrest High School "Chansons," a chamber ensemble from Washington. From the South, the Miami Boy-choir from Florida and the South Houston A Cappella Girls Choir from Texas. And from the North - actually farther north than our Ontario friends - the Gregorian Singers from St. Mark's Cathedral in Minneapolis.

Don't forget the Riverboat Cruise; the Ecumenical Service to which Paul Salamunovich will bring two choirs; and the performance of the Beethoven *MISSA SOLEMNIS* with the Atlanta Symphony, selected soloists, and the combined choirs of Florida State, Howard, Loyola, Ohio State and the University of Cincinnati, directed by Robert Shaw.

1982 DIVISION CONVENTION, Cedar Rapids, Iowa

(Editor's Note - Remember the excellent Divisional Convention we had in Madison in March, 1980? The Cedar Rapids Divisional Convention promises to provide all choral directors in our six states with another opportunity to share in a stimulating and rewarding experience. If you think it's too early to begin planning for March, 1982 you are reminded that by now you should have your music close at hand for your audition tape to be submitted to the state president by June 1, 1981. And please do consider seriously the possibility of auditioning your choir. Disappointments may come - the old rejecting slip - but keep trying. Some day you may hit the jackpot. Following is a brief message from David Williams, Publicity Chairman for the NC-ACDA Convention to be held in Iowa in March, 1982.)

Don Christensen

Every even year, divisional conventions of the ACDA are held regionally. The next North Central Division Convention will be held in Cedar Rapids, Iowa, February 25, 26 and 27, 1982 at Stouffer's Five Seasons Hotel. The committee chairs are as follows: Convention Chair, Robert Davis, Mason City; Steering Committee, Alan Lehl, Des Moines; Registration, Mark Lehmann, Hampton; Exhibits, Ron Phillips, Mason City; Hospitality, Sandra and Allan Chapman, Ft. Mason; Facilities, Allan Kellar, Cedar Rapids; Housing, Jana Steuerwald, DeWitt; House Control, David Evans, Oskaloosa; Financial, Bruce Norris, Mondamin; Program, Gloria Corbin, Clear Lake; Publicity, David Williams, Pella.

President of the Division is Charles Thomly, McFarland, Wisconsin.

Boychoirs: The Versatile Instrument

by Carrel Pray

(Editor's Note — Carrel Pray is the divisional committee chairwoman for Boy Choirs. Address any correspondence to: Carrel Pray, 7664 Tumbledown Trail, Verona, WI 53593 or phone (608) 833-5657.

Boys voices have inspired some of Benjamin Britten's most successful works. The "Spring Symphony," scored for orchestra, chorus and boychoir, illustrates the versatility of the boys' voice as accompaniment to other groups. Gustav Holst, Ralph Vaughan-Williams and Gustav Mahler were among other composers whose works designate parts to be sung by boys, such as the "Hymn of Jesus" (trebles), "Hodie" (trebles, preferably boys) and "Symphony #3 (knabenchor). It follows, then, that a community is greatly enriched by having a boys (or children's) choir sufficiently trained in musical ability and social behavior to handle such masterpieces. Immediately the repertoire of the local symphony orchestras and civic choruses can expand to include the literature scored for "ragassi", "kinder", "knaben", "enfants" or "trebles (preferably boys)".

Many cities have orchestras and community choruses - high school, college or university, church or civic. It is exciting to bring together a number of musical organizations in the presentation of such masterworks as Britten's "War Requiem" of Pergolesi's "Stabat Mater". The spirit of cooperation makes an impact, not only upon the musicians, but on the entire community.

William Ballard writes, "Not a season has passed that has not found the Boy's Chorus on stage at the San Francisco Opera." Seven out of ten productions in the '78 season utilized these boys in 50 performances!! The Newark Boys Choir performed in three subscription concerts with Eugene Ormandy and the Philadelphia Orchestra, and, later, under the baton of Pierre Boulez with the New York Philharmonic, singing Berlioz' "Te Deum". The Texas Boys Choir reports a full schedule which may go from singing the "Coronation Mass" of Mozart, to a candle light service in full regalia, to singing popular carols in the lobby of a local bank, to touring in public school!!! They are "versatile, natural and musical all at the same time." writes George Bragg, former director of the Texas Boys Choir.

The instrument of boys voices offers a unique sound and does more than simply add "numbers" of voices to an adult choir. Doreen Rao of the Glenellyn Childrens Chorus reminds us that "composers like Bach, Britten, Berlioz, Stravinsky and Mahler heard this timbre clearly, with all the massive forces these great creators could summon, the 'Knabenchor' resounds through the thickest texture and instrumentation."

Joining with other choirs, as well as instrumentalists, to present shorter works and audience participation programs is another way to carry on a spirit of cooperation between musical groups. Three Madison organizations have found such cooperation in the annual "Family Carols" at Christmas time. All family members, young and old alike, can join in the singing of familiar carols with an adult choir (The Festival Choir), 75 trained boy choristers (The Madison Boychoir), a brass choir and chamber orchestra (The Wisconsin Chamber Orchestra).

Boychoirs can also be a stimulus to new groups just starting their careers. Until a group of boys actually sees and hears an already trained boychoir, they may have difficulty envisioning their goal. A letter received from the director of a newly formed boychoir after our (Madison Boychoir) workshop with them last spring speaks for itself: "your workshop for us was absolutely invaluable. I really don't know how any boy choir could get off the ground without this kind of help. Those boys needed to hear what the real sound is. The difference in our boys' singing is remarkable since you have been here."

Interaction is possible with other organizations as well. Taking trips out of the rehearsal room to sing in nursing homes and hospitals enhances the boys' own sense of contribution to

the lives of shut-ins. This is valuable training and carries over into their adult lives.

The Madison Boychoir, continuing a tradition of cooperation with groups such as the Choral Union, the University Symphony Orchestra and the Madison Civic Symphony and Chorus will conclude its '80-'81 season by singing Randall Thompson's "The Place of the Blest" with the Wisconsin Youth Symphony Orchestra. The work was dedicated to the boy choristers of St. Thomas Church, N.Y. It is his tribute to the concept that boychoirs can work in versatile ways with other organizations.

Rehearsals, then, are transformed as the boys sense their position in the musical life of the community. They become not just a small group of boys singing without purpose or only for fun, but a group which is involved with school, church and community. They bring a convincing and artistic medium to any city fortunate enough to have such a group in their midst.

Junior High Coral Music

by Neil A. Johnson, chairman - standing committee on Junior High Coral Music

WE'VE COME A LONG WAY, BABY! In junior high choral music, that is. Time was when the only music available for junior high choirs was two and three part treble music written for high school girls, unison or two part music written for elementary choirs or four part music written for high school mixed voices. And we settled for that.

Granted, much of this music was excellent music, but those of us who have been teaching for ten, fifteen or twenty years know that most of it didn't quite work for our junior high choirs.

There is a good reason for this. The junior high voice should not be treated as an old elementary voice or as a young high school voice. One might say the junior high singer is in a class by himself. (One might, I never would). At no other time in his life will his body and mind go through so many changes. Because of these changes the music picked for the junior high choir must be chosen very carefully if the student is to have an educationally sound, musically rewarding, and (Dare I say it?) "fun" experience in the choral group.

Let's consider first the mental change. A seventh or eighth grader wants to be treated like a high school student but has the emotions, many times, of the elementary. For this reason the texts of the music used are very important. Students are easily "turned off" by terms or subjects which they view as juvenile or too sophisticated (mushy). Teachers should try to find texts that are non-sex, i.e. suitable for boys or girls. Spirituals and folk songs work well and songs of self-awareness are especially good since at this stage a junior high student is trying to find out who he is and how he should relate to others.

The physical change is perhaps the most noticeable one musically. The boys' and girls' voices undergo a great change, both in range as well as tone color. For this reason, the range of the individual parts should be very carefully considered before buying the selection for your group. There are very few things more frustrating than singing a song one likes and then finding one has to stop because the part is too high or too low. Extremes in range should be avoided except on rare occasions.

The point I am making is, "make the music fit your choir. Don't make your choir fit the music."

We've come a long way because publishers have heard our cry in the wilderness and are beginning to fill the void known as junior high choral music. In the last five years there have been more and more songs written for the developing voice with texts and ranges that are more easily sung than in the past. This music is not limited to "pop" music either. The music of Beethoven, Byrd, Saint-Saens and many other classical composers is being arranged for junior high voices so they may be exposed to this type of music as well.

Don't get me wrong. Not all three part junior high music can or should be used by your choir. You still have to check

AMERICAN CHORAL DIRECTORS ASSOCIATION
 North Central Division Convention
 February 25-27, 1982
 Cedar Rapids, Iowa

APPLICATION FOR CHORAL PERFORMANCE

I. GENERAL INFORMATION

Name of Organization _____
 Name of Ensemble _____
 Size of Ensemble _____ Description (SATB, TTBB, etc.) _____
 Level (Underline one): College _____ High School _____ Junior High _____
 Elementary _____ Community _____ Middle School _____
 Church _____ Other _____
 School, Church or Organization Address (street, city, state, zip): _____

Name of Director _____
 Director's Address (if different from above): _____

Director's Phone: Home _____ School _____
 It is understood that ACDA will not assume any financial responsibility for travel, food, or lodging for performance groups. This application implies that the above-named group is prepared to travel to and perform at the convention if accepted.
 Director's Signature _____
 Administrator's Signature _____
 Position _____

Failure to comply with any specifications in this application - on this page and the reverse side - will disqualify your application. Deadlines will be strictly enforced.

THE USE OF PHOTOCOPIED OR DUPLICATED MUSIC IS PROHIBITED AT ACDA CONVENTIONS.

N. C. State Presidents _____
 Tom Janssen, V.P. _____ Diana Leland _____
 509 S.W. Franklin _____ Minot State College _____
 Ankeny, IA 50021 _____ Minot, ND 58701 _____ Minneapolis, MN 55419 _____
 Boyd Bacon _____ Kerchel Armstrong _____ Charles Zellmer _____
 4507 27th Street _____ Sioux Falls College _____ 5417 West Donna Drive _____
 Columbus, NE 68601 _____ Sioux Falls, SD 57101 _____ Brown Deer, WI 53223 _____

Happy New Year

it over carefully but at least you have a much better choice.

Finally, if you like a song or a style of music or a composer of certain songs, it is up to you to let the publisher know about it. You get very few things in this life without asking and the publishers are finally listening and trying to give us what we want, BABY!

Address any correspondence to: Neil A. Johnson, 814 East Street, Bottineau, ND 58318

A REPORT ON COMMUNITY CHOIRS

(Editor's Note - Gary Schwartzhoff is the divisional committee chairman for Community Choirs. Along with his choral music program at Charles City High School, Charles City, Iowa, he conducts a 36-voice community choir. All community choir directors are urged to complete Gary's questionnaire and mail it to him.)

The state chairpersons in the area of community choirs are as follows:

<u>IOWA</u> Les Hale 1412 Delta Drive Cedar Falls, IA 50613	<u>MINNESOTA</u> Roger Tenney 758 Rolling Green Drive Owatonna, MN 55060	<u>NEBRASKA</u> Donald D. Koller 1709 South Doreen Grand Island, NB 68801
<u>WISCONSIN</u> Charles R. Zellmer 5417 W. Donna Drive Brown Deer, WI 53113	<u>SOUTH DAKOTA</u> Kerchel Armstrong Sioux Falls College Sioux Falls, SD 57101	<u>NORTH DAKOTA</u> Joseph Hettstad Minot State College Minot, ND 58701

Through the efforts of the divisional and state chair it is the hope that ideas may be shared for the welfare of the community choir. Interest sessions in this area are being planned at the state, divisional and national convention levels. It is the purpose of this committee to encourage good tapes from excellent community choirs to be submitted before the deadlines of state, divisional and national conventions. The 1982 North Central ACDA Convention will be held in Cedar Rapids, Iowa. It is hoped that more articles in and about this area will appear in our publication.

In order to gather information on community choirs, a questionnaire has been enclosed for you to fill out and return to the divisional chair. After the information has been compiled the data will be shared with those responding.

COMMUNITY CHOIR QUESTIONNAIRE

Name _____ Street _____

City _____ State _____ Zip _____

Phone (Home) _____ (Office) _____

Director _____ Street _____

City _____ State _____ Zip _____

Phone (Home) _____ (Office) _____

Size of your choir _____ Number of rehearsals per week _____

Number of concerts per year _____

How long has your choir been in existence? _____

Do you memorize the music for the concert? _____

Does the choir meet over the summer? _____

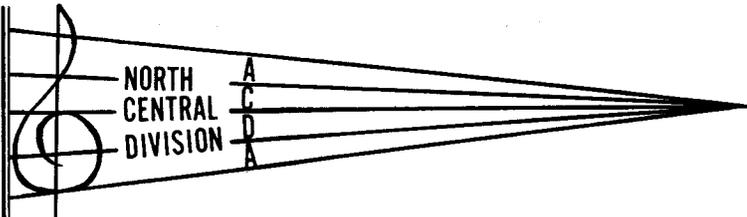
Does the director receive a salary? _____ How much? _____

Has your choir toured? _____ Where? _____

Describe the method of funding for your choir.

Describe the type of literature which you perform.

Mail to: Gary Schwartzhoff, ACDA Divisional Chair—Community Choirs, Charles City High School, Charles City, Iowa 50616



20200FB16-17390
MARK LEHMANN ADE
121 WILSHIRE CIRCLE
HAMPTON IA 50441

BULK RATE
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Permit No. 202
Lawton, Okla.
73501

II. TAPE

A. Recorded Selections Submitted On This Tape

Selection #1 Title	Composer	Year Recorded
#2 Title	Composer	Year Recorded
#3 Title	Composer	Year Recorded

B. Tape Specifications

1. Must be 7" reel type, 7 1/2 IPS speed, monaural or stereo.
2. Total recording not over 15 minutes (excepts preferred).
3. College/University/Conservatory groups must submit a selection from each of three years: 1978-79, 1979-80, 1980-81.
4. High School groups must submit selections from each of two years: 1979-80, 1980-81.
5. All other groups must submit selections from 1980-81. Selections from previous years may or may not be included.
6. Put your name and address on the tape container to aid in its return.

III. PROGRAMS

All applicants must submit one program (or Xerox copy) for each of the years 1978-79, 1979-80, 1980-81.

IV. DEADLINE SCHEDULE

- June 1, 1981 Deadline for submitting application form and audition tape to State President.
- July 1, 1981 Deadline for State Presidents to submit selected tapes to the North Central Division President.
- August 1, 1981 Final Confirmation.

V. MAILING INSTRUCTIONS

Mail this completed form, together with your audition tape, to your State President postmarked no later than June 1, 1981, for preliminary screening. Include with your tape return postage and an addressed mailing label.

VI. ELIGIBILITY

Conductors/Directors must be current paid members of ACDA.

Applicant will not write or type below this line

ACDA STATE PRESIDENT'S RECOMMENDATION

The following tape has been selected by the state audition committee to be worthy of consideration for the 1982 North Central Division Convention Program.

Date _____ Signed _____ (Signature of State President)

FINAL DECISION - NORTH CENTRAL DIVISION RECOMMENDATION

This organization is recommended for the 1982 Convention.

First Choice _____ Alternate/Type of session _____

Date _____ Signed _____ (North Central Division President)