

NORTH
CENTRAL
DIVISION

A
C
D
A

DON CHRISTENSEN * EDITOR
WATERTOWN, WISCONSIN

NEWS NOTES

Vol. 2, No. 2 "The Division With the Forward Thrust in Choral Music" January, 1982

Cedar Rapids Convention Program Announced

Schedule of events for the North Central ACDA Division Convention

February 25-27, 1982

Cedar Rapids, Iowa

WEDNESDAY, FEBRUARY 24, 1982

9:30 p.m. North Central Division Business Meeting ;Stouffer's; State Presidents, Presidents-Elect

THURSDAY, FEBRUARY 25, 1982

9:00 - 11:30 a.m. Junior High Honors Choir Rehearsal; First Presbyterian Church (Fellowship Hall); John Ryal, Director

9:00 - 12:30 p.m. Exhibits; Roosevelt Hotel Ballroom

10:00 - 12:00 p.m. Poly-Choral Choir Rehearsal; First Presbyterian Church (Sanctuary); James Fritschel, Director

10:00 - 12:00 p.m. Exhibitors Showcase; Stouffer's Hotel Ballroom

12:55 p.m. OFFICIAL CONVENTION OPENING; PARAMOUNT THEATER

1:00 p.m. CONCERT University of Iowa Kantorei; Don V. Moses, Director

1:30 p.m. CONCERT Sheboygan South High School Concert Choir; Paul F. Almjeld, Director (WI)

2:00 p.m. *Massed Reading Session of Music from the Romantic, Classical and Baroque Eras; Morris D. Hayes, Don V. Moses and Larry L. Fleming, Directors

3:00 p.m. BREAK "The Mighty Wurlitzer," theater organ entertainment during break; George Baldwin, Organist

3:30 p.m. CONCERT Davenport West High School A Capella Choir; Ron May, Director (IA)

4:00 p.m. CONCERT University of Nebraska University Singers; G. Edward Bruner, Director

4:30 - 7:15 p.m. Exhibits

5:00 - 6:30 p.m. Reception for State Presidents, Presidents-Elect and National Officers

5:15 - 7:15 p.m. Poly-Choral Choir Rehearsal; Paramount Theater

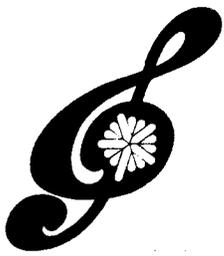
5:15 - 7:15 p.m. North Central Directors Chorus Rehearsal; First Presbyterian Church (Fellowship Hall); Weston Noble, Director

7:30 p.m. CONCERT Platteville High School Madrigal Singers; Dennis J. Loy, Director; Paramount Theater; (WI)

8:00 p.m. CONCERT University of Wisconsin Women's Chorus I; Gregory K. Vancil, Director

8:30 p.m. CONCERT Luther College Nordic Choir; Weston H. Noble, Director (IA)

9:30 p.m. "COUNTY FAIR;" Stouffer's Ballroom; All-Convention Party



1982 ACDA NORTH CENTRAL DIVISION CONVENTION

Five Seasons Center, Cedar Rapids, Iowa

February 25-27, 1982

FRIDAY, FEBRUARY 26, 1982

7:30 - 9:00 a.m.		Breakfast for National Standing Committees
8:00 - 9:00 a.m.		Exhibits
9:00 a.m.	CONCERT	Washington Park High School Concert Choir; Bill Diekhoff, Director (WI); Paramount Theater
9:30 a.m.	CONCERT	University of North Dakota Concert Choir; Terry Eder, Director
10:00 - 1:30 p.m.		Exhibits
10:15 - 11:00 a.m.		Interest Sessions "10"
		Baroque; First Presbyterian Church (Sanctuary); featuring the Faith Baptist Bible College Choir; James Wolfe, Director; Ankeny, IA
		Romantic; First Presbyterian Church (Fellowship Hall)
		Classical; Stouffer's Ballroom
11:15 - 12:00 noon		Interest Sessions "10" repeated
11:15 - 1:15 p.m.		Director's Chorus Rehearsal; Stouffer's Ballroom
11:15 - 1:15 p.m.		Poly-Choral Choir Rehearsal; Paramount Theater
12:00 - 1:30 p.m.		State Officers Luncheon; Roosevelt Hotel
1:30 p.m.	CONCERT	Junior High Honors Choir; John Ryal, Director; Paramount Theater
2:00 p.m.	CONCERT	Fort Madison High School Chamber Singers; Allen D. Chapman, Director (IA)
2:30 p.m.	CONCERT	Poly-Choral Choir; James Fritschel, Director
3:00 - 6:00 p.m.		Exhibits
3:15 - 4:15 p.m.		North Central Director's Chorus Open Rehearsal; Paramount Theater
5:00 - 6:30 p.m.		Convention Committee Chairs and Committee Members Reception
6:00 - 7:00 p.m.		Pre-Banquet Cocktails; Stouffer's Ballroom
7:00 - 9:30 p.m.		ENTERTAINMENT EXTRAVAGANZA; '82 Convention Banquet
		Master of Ceremonies: Ron Phillips (IA)
		Cocktail and Dinner piano music: Rich McKinney (IA)
	CONCERT	<i>The Cedar Falls Jazz Singers</i> ; John Evenson, Director (IA)
	CONCERT	<i>Side 1</i> ; Rich McKinney, Director (IA)
	CONCERT	<i>Collage</i> ; Rich Hoffman, Director (IA)
	CONCERT	<i>Elizabethan Singers</i> ; Cornell Runestad, Director (NE)
	CONCERT	<i>Cedar Rhapsody</i> ; Sally Eggelston, Director (IA)
10:00 - ?		Individual State Parties
		Cocktail and Dinner piano music by Rich McKinney, Indianola

SATURDAY, FEBRUARY 27, 1982

8:30 - 9:15 a.m.		Interest Sessions "3"
		Handbells; First Presbyterian Church (Fellowship Hall)
		Panel Discussion; Stouffer's Hotel
		Clinical Psychologist; Stouffer's Hotel
9:00 - 10:30 a.m.		North Central Director's Chorus Rehearsal; First Presbyterian Church (Sanctuary)
9:00 - 10:45 a.m.		Exhibits
10:45 a.m.	CONCERT	Northwestern College Choir; Richard Edstrom, Director; Paramount Theater (MN)
11:15 a.m.	CONCERT	Des Moines Choral Society Chamber Choir; Marian A. Hall, Director (IA)
11:45 a.m.	CONCERT	Wartburg College Choir; James Fritschel, Director (IA)
1:30 p.m.	CONCERT	North Central Director's Chorus; Weston Noble, Director; Paramount Theater
2:00 p.m.		Closing Statement
2:10 p.m.	CONCERT	Plymouth Congregational United Church of Christ Chancel Choir; Carol Stewart Director (IA)
2:40 p.m.	CONCERT	The Dale Warland Singers; Dale Warland, Director (MN)
3:30 p.m.		Convention Wrap-up; Committee Chairs and 1984 Convention Representatives; Stouffer's Hotel

The Gregg Smith Singers

A Feature Article

(Editor's Note: The following article was printed in the Nov., 1981 issue of the *Sounding Board* — the official state publication of the Iowa CDA. It was written in reference to a visit of the GSS to Wartburg College).

(Gregg Smith has touched countless choral directors' lives either directly by sharing of his vast knowledge and ideas, through attending live performances of the Gregg Smith Singers, or through their many recordings).

The Singers, who have recorded more than 50 albums, are noted for their discipline and ensemble sound and also have been acclaimed as pioneers in imaginative programming and in the presentation of new music.

Composers, such as Igor Stravinsky, Samuel Barber and Aaron Copland, have lauded them, and Irving Kolodin, writing in "The Saturday Review," said, "Gregg Smith impresses me as the best new man in the (choral) field since Robert Shaw."

Their recordings have won awards from "Hi-Fi" and "Stereo" magazines, as well as the Montreux International Recording Award and three Grammy Awards.

Smith, then a graduate teaching assistant in the music department of the University of California's Los Angeles campus, formed the group in 1955.

Three years later, it was invited to perform Schoenberg's "Opus 27 (Four Pieces for Mixed Chorus)" at Los Angeles' prestigious Monday Evening Concerts series, and it was described by that city's "Times" as a "standout."

That same year, the Gregg Smith Singers took their first European tour, the first step toward building an international reputation.

Upon returning to Los Angeles, the group began its 10-year association with the distinguished maestro, Stravinsky, and the next year recorded his "Mass" for Columbia Records.

Another European tour in 1961 brought the Singers to the attention of impresario Kenneth Allen, and he set up a 63-concert, coast-to-coast tour for them in 1962, putting them in the "big time" to stay.

Among the innovations of the Gregg Smith Singers is their introduction of multi-dimensional sound in each concert. The singers are positioned in groups of varying size and composition or simply spaced as individual choristers at the sides and rear of the auditorium as well as the stage.

From the start, the Singers have been known as a "musicians' choir," and several of its members are composers, producing compositions for in-the-round and traditional on-stage presentations.

Their emphasis in the 1980s will be recording both historical and contemporary music.

"One thing that people don't realize," Smith points out, "is that though we have a reputation for performing contemporary music, we have a tremendous range of repertoire. For instance, we've recorded more Gabrieli and Heinrich Schutz than any choir in the world. The Singers were the first group to perform a great deal of our great Revolutionary-era composer William Billings, and our America Sings series covers as much historical American music as it does contemporary pieces.

How are Your Public Relations?

(Editor's Note: The following article was written by Melva Sebesta, President-Elect of the Southwestern Division - CDA and appeared in their Divisional Newsletter, Nov., 1981).

A top priority for choral directors and/or teachers which should also be a major concern for all professionals, para-professionals and non-professionals is public relations. Should you consider public relations not important, consider Christianity without Matthew, Mark, Luke and John.

In today's society corporations hire firms to handle their public relations. ("Well, they HAVE TO," says Mr. Put-off, "they're selling stuff." "So, since when are you totally self-sufficient?" retorts Mr. R.U. Readytolearn.)

How to sell your program, how to bring more people to concerts, how to get a larger budget, how to justify additions to your staff and all the other "how to's" for which some seek the answer must begin with YOU. You have the key: i.e. whether this item is an issue which you choose to be a major (important), minor (not important) or modal (inconsistent).

For now let's concentrate on public relations as a major issue. There are many public(s) . . . for the purpose of a "good hit" (the inflection is yours) let us concentrate on your immediate associates: administrators, business managers, supervisors, counselors, teachers in other departments, maintenance, cafeteria and the janitorial service personnel. (When in doubt, consider enjoying choral music if your prime necessity is a biological need and the plumbing is non-functional.)

No one is so self sufficient that he/she can co-exist/survive without ALL these folks; although most of us would prefer to think this were not so.

It is an established fact that your work can be a success/failure based upon help/hindrance of any one of these specialties.

So, better you "HIT ON" one or more of these folks for help. Suggest you consider/confirm/reject these concepts.

- 1) If you are interested in someone else (or need to be) then indicate your concern. (Method of establishing rapport should be very personal and unobtrusive).
- 2) Your concern should be genuine. (Any fool can spot a fake - even a better-than-average-role-prayer).
 - a) Send a personal note when they are doing positive things - anything, not even pertaining to choral music.
 - b) Take time to inquire about their well being in passing; then listen the way you want others to listen to you — followed with a brief note a couple of days later to indicate you were listening and do care.
 - c) Speak and write "thank you" for other peoples' efforts (even if it isn't up to your level of efficiency) which usually results in an even better effort.
- 3) Your interest/concern must be consistent or it is totally ineffective. Once a public relations program (personal concern) is begun it must be continuous. "A hit and miss" theory is hazardous to the health of your program. (A good personal concern program is also contagious . . . but it feels soooo good).
- 4) Send out typed bulletins to everybody to keep them informed about what's happening in your area of interest. This serves two purposes: keeps them informed without calling a meeting or needless individual conversations which really need written documentation and gives the other person an opportunity to share/indicate concern for and yours. (That is called "dividends").
- 5) Sooner or later it may not be necessary to "call in your marker" because a potential problem may have averted by one of these folks who enjoy being treated with concern and respect *consistently*. Yes, it can be time consuming . . . no more than solving the dilemma WHEN it occurs.

The same principle works here as in the rehearsal hall, classroom, stage: PRODUCE or EXCUSE.

May He who watches o'er us all, guide and keep you.

Cornerstone Laid for Luther College Music Building

(Editor's Note: Thanks to the "Sounding Board," the official publication of the Iowa-CDA, for the following article about the new music building at Luther College).

The cornerstone for Luther College's new building was laid in ceremonies Sunday, Oct. 11.

Construction of the facility began last spring and will be completed by August 1982. The general contractor is Nelson Construction Co. of Caledonia, Minn., and the architect is Hammell, Green & Abrahamson of St. Paul, Minn.

The music building will cost \$2.4 million. Challenge grants for its construction have been awarded to Luther by The Kresge Foundation (\$200,000) of Battle Creek, Mich., and The Bush Foundation (\$300,000) of St. Paul.

The Gardner and Florence Call Cowles Foundation of Des Moines gave Luther a \$50,000 award for the building. The remainder of the cost has been contributed by parents, faculty, staff, alumni and friends of the college.

The facility will consolidate Luther's music program, now scattered around campus in buildings not designed for music use. It will serve about one-fourth of Luther's 2,100 students, with more than 500 participating in academic and cocurricular music activities.

Totaling 32,000 square feet, the two-story building will provide 36 practice rooms, 16 faculty studios, offices and classrooms. It also will house choral and instrumental rehearsal halls, a combination rehearsal-recital hall, an organ teaching studio and an electronic music laboratory.

The three rehearsal halls and organ studio all will have a recording capability. The organ room will contain the 34-rank Hendrickson Organ, dedicated in 1971 and now in Luther's Koren Center.

The exterior design, which includes red brick and clay roof

tiles, will blend with that of nearby Brandt Hall. There will be few windows exposed to the north, and south-facing skylights will add passive solar heat in the winter.

As another aid in conserving energy, the heating system will have an automatic set-back to 55 degrees at night. Unheated vestibules will act as an air lock between interior and exterior spaces, and low-velocity duct systems will reduce electrical consumption.

"The strength of an institution is its people," said Luther President E. D. Farwell, "and buildings enhance the work of people. I am delighted that the work of our students and faculty in music will be enhanced by the facilities provided in this new building."

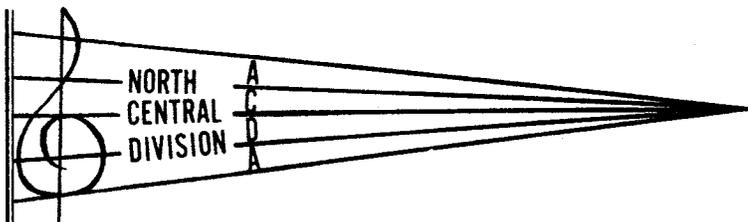
1983 NATIONAL CONVENTION TAPE DEADLINES

The following dates have been established for those wishing to submit audition tapes for the 1983 National ACDA Convention to be held in Nashville: March 15, 1982, tapes to State President; April 15, 1982, tapes to Division President; May 15 tapes to National Committee.

WHAT IS ACDA?

The American Choral Directors Association is a non-profit professional organization of choral directors with *active membership* composed of directors from schools, colleges, universities, community and industrial organizations, churches and professional choral groups. *Associate members* include students and other interested individuals, institutions, music publishers and manufacturing firms.

Activities and services include National, Divisional and State Conventions, THE CHORAL JOURNAL, (the finest magazine of its kind with articles for you, the choral director), a Tape Bank of seldom recorded works, the sponsoring of contemporary organizations. State groups sponsor an increasing number of reading clinics, festivals, workshops and other choral director related activities. If you are an active member, share ACDA with a friend. If you're not, we invite you to join this nearly 11,000 member organization now.



AMERICAN CHORAL DIRECTORS ASSOCIATION

Don Christensen, Editor

North Central Division ACDA "NEWS NOTES"

901 Richards Ave.

Watertown, WI. 53094

BULK RATE
Non-Profit Org.
U.S. POSTAGE
PAID
Permit No. 202
Lawton, Okla.
73501